

Annual Report 2025



THE YEAR IN REVIEW

Total Revenue
\$348,019

Membership
76 (8% increase)

Professional Development Programs delivered
8

Participants in our Professional Development Program
443

Submissions & Reports
3

Industry Consultations
5 (2 national, 3 state consultations)

Website visitors
45,610 (24% increase)

Website page views
103,971 (19% increase)

Social media reach
298,824 (19% increase)

Digest & Highlights reach
21,622 (8% increase)

Enquiries from members
722 (8% increase)



Cover image: Launch of the exhibition *le ceol*, featuring Dr Harley Dunolly-Lee in front of their work *bikek wurrekangek (my art my story)*, La Trobe Art Institute, 2025. Photo: AJ Taylor.

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

ACKNOWLEDGEMENT OF COUNTRY

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



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

PGAV PURPOSE

To support, develop and promote public galleries in Victoria and on the national stage.

PGAV MISSION

To build the capacity and leadership of Victoria's public galleries, empowering them to deliver transformative social, cultural and economic benefits for their communities.

PGAV VISION

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: Visitors at the launch of the Archibald Prize 2025, Geelong Gallery, 2025. Photo: Hails and Shine.

PGAV BOARD OF MANAGEMENT

Danny Lacy	President Regional Representative Shepparton Art Museum
Georgia Cribb	Vice President Metropolitan Representative Bunjil Place Gallery
Paul Banks	Treasurer Co-opted Representative (Finance) Future Fund
Lisa Byrne	Metropolitan Representative McClelland Sculpture Park + Gallery
Michelle Edmunds	Co-opted Representative (Strategic Communications) Banksia Strategic Partners
Tony Ellwood	NGV Representative (Resigned March 2026) National Gallery of Victoria
Donna McColm	NGV Representative (From April 2026) National Gallery of Victoria
Gail Harradine	First Nations Representative (Appointed June 2026) Koorie Heritage Trust
Nikki McDonald	Co-opted Representative (Legal) Medibank
Luci Marcuzzo	Regional Representative Mildura Arts Centre
Kali Michailidis	Metropolitan Representative (Resigned January 2026) TarraWarra Museum of Art
Katy Mitchell	Regional Representative Ararat Gallery TAMA
Lotti O'Dea	Co-opted Representative (Strategy & Impact) (Resigned February 2026) Consultant
Andrew Tetzlaff	Metropolitan Representative RMIT Culture
Serena Wong	Regional Representative Warrnambool Art Gallery
Observers	Shivaan Bardolia (Economic Development & Public Policy) Yamagigu Consulting Megan Paybody (Economics – Arts & Tourism) BDO Laura Shakespeare (Data Analytics & Social Impact) Google

OUR STAFF

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

OUR FINANCIAL TEAM

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

OUR SUPPORTERS

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



PGAV MEMBERS

The PGAV represents 76 public galleries across metropolitan, outer metropolitan and regional Victoria:

Ararat Gallery TAMA
Art Gallery of Ballarat
Arts Centre Melbourne
Art Gallery of Swan Hill
Arts Project Australia
ArtSpace at Realm
Australian Centre for Contemporary Art | ACCA
Bayside Gallery
Benalla Art Gallery
Bendigo Art Gallery
Berninleit Art Gallery
Bundoora Homestead Art Centre
Bunjil Place Gallery
Burrinja Cultural Centre
Buxton Contemporary
Cardinia Cultural Centre Gallery
Carlisle Street Arts Space
Castlemaine Art Museum
Central Goldfields Art Gallery
City Gallery
Counihan Gallery In Brunswick
Craft Victoria
CS Gallery
Deakin University Art Gallery
Djaa Djuwima
Duldig Studio
East Gippsland Art Gallery
Eltham Library Community Gallery
Frankston Arts Centre
Gallery at Town Hall Broadmeadows
Gallery at Hume Global Learning Centre Sunbury
Geelong Gallery
Gee Lee-Wik Doleen 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
Incinerator Gallery
Jewish Museum of Australia
Kingston Arts Centre
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 University Museum of Art | MUMA
Montsalvat
Mornington Peninsula Regional Gallery | MPRG
Museum of Australian Photography | MAPH
National Gallery of Victoria | NGV
Noel Shaw Gallery
Old Quad
Potter Museum of Art
RMIT Design Hub
RMIT First Site Gallery
RMIT Gallery
Science Gallery Melbourne
Shepparton Art Museum | SAM

State Library Victoria
TarraWarra Museum of Art
The Dax Centre
The Torch Gallery
Town Hall Gallery
Victorian Artists Society
Walker Street Gallery
WAMA Foundation
Wangaratta Art Gallery
Warrnambool Art Gallery
Whitehorse Art Space
Wyndham Art Gallery

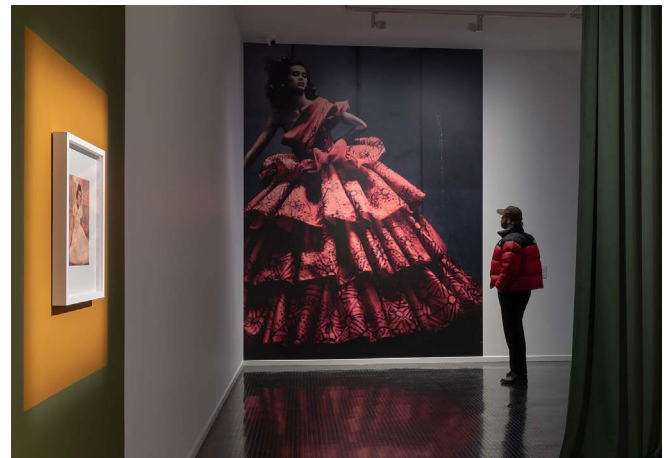
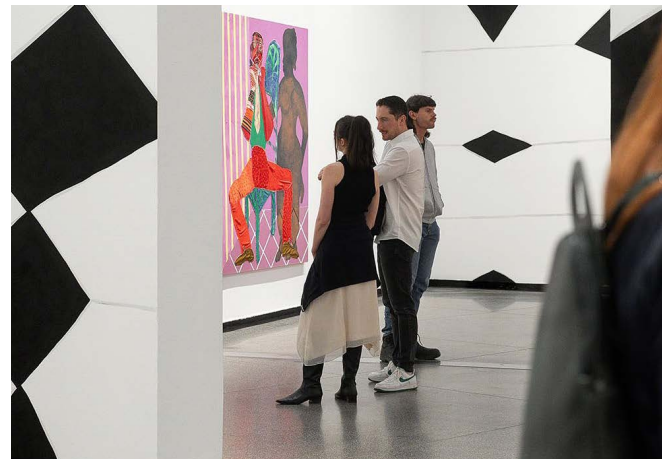


Image captions on page 14.

President's Report



Image: Danny Lacy, PGAV President. Photo by Cam Matheson.

This year has been one of momentum, impact and forward planning for PGAV and Victoria's public gallery sector.

A defining milestone was the appointment of **Gail Harradine** (Wotjobaluk, Jadawadjali, Djubagalk), Curatorial Manager at Koorie Heritage Trust, as the **inaugural First Nations Representative** on the PGAV Board. This landmark role, shaped through consultation with First Nations leaders and embedded in our Rules of Association, marks an important step in strengthening First Nations leadership, representation and engagement across the sector. Gail's insight will play a vital role in shaping a more inclusive and equitable future for public galleries in Victoria.

In 2025, PGAV continued to demonstrate the essential role public galleries play in building connected, creative and resilient communities. The launch of **Analog Art Club** is a standout initiative—inviting audiences to slow down, connect in real life and engage more deeply with art and each other. Its strong uptake and measurable wellbeing outcomes reinforce the role of galleries as critical social infrastructure.

A key focus this year has been the development of an **Impact Measurement Framework**, designed to transform how public galleries articulate their value. Moving beyond attendance metrics, this work aims to capture the full scope of gallery impact—from jobs and economic contribution to health, wellbeing, education and social connection. This evidence will strengthen advocacy and ensure investment in public galleries is recognised as a strategic contribution to a more creative, inclusive and resilient Victoria.

This year also saw the delivery of **PGAV's Strategic Plan 2026–2029**, which sets a clear and ambitious direction for the organisation and the sector. Grounded in evidence and shaped by member input, the plan directly addresses key challenges—including workforce shortages, funding constraints, ageing infrastructure, declining visual arts education, and equity gaps—while positioning public galleries as essential to Victoria's cultural, social and economic future.

At the end of the year, **PGAV was advised that our application for multi-year funding from Creative Victoria was unsuccessful**. This outcome is deeply concerning—not only for PGAV, but for the stability and future of the sector we represent. At a time when public galleries are delivering increasing social, cultural and economic impact for their communities, the withdrawal of core support to the sector's peak body risks undermining the very capacity required to achieve these outcomes.

PGAV will continue to deliver services to our 76 members throughout 2026. However, **securing the organisation's future beyond this period is now a critical priority**. We are actively pursuing alternative funding pathways and engaging with government and philanthropic partners to ensure continuity of support for the sector.

We congratulate public galleries that received funding from Creative Victoria, while noting that the **shift from four-year to two-year funding cycles for six galleries introduces further uncertainty and constrains long-term planning**. A more stable and strategic approach to investment is essential if Victoria is to maintain its position as a leader in arts and culture.

Our advocacy this year included a submission to the **Parliamentary Inquiry into the cultural and creative industries** and continued leadership of the **Public Galleries: Our Creative Heart** campaign. This work reinforces the need for greater, more sustainable investment across all levels of government.

None of this would be possible without the dedication of our staff. I extend my sincere thanks to Executive Officer **Anne Robertson** and Communications Officer **Lucy Whitehill** for their leadership, expertise and tireless commitment to the sector.

I also thank my fellow Board members for their insight and stewardship throughout the year. We acknowledge the significant contribution of **Tony Ellwood**, who stepped down after thirteen years as NGV Representative, and thank **Lisa Byrne, Gabriella Calandro, Kali Michailidis** and **Lotti O'Dea** for their service. We warmly welcome **Gail Harradine, Donna McColm** and **Dunja Rmandic** to the Board and acknowledge the valuable contributions of **Shivaan Bardolia, Megan Paybody** and **Laura Shakespeare** through The Observership Program.

Finally, I thank our members for your continued engagement, generosity and commitment to artists and audiences. Your work ensures public galleries remain at the heart of communities across Victoria.

As we look ahead, PGAV remains resolute in its mission and will continue to advocate for the investment and recognition the sector needs to thrive.

Danny Lacy
PGAV President

BUILDING CAPACITY

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

ANALOG ART CLUB

PGAV launched **Analog Art Club** - a statewide initiative inviting Victorians to slow down, switch off their screens and connect in real life through art. Ten galleries - including two regional galleries - participated, hosting regular creative events for the community.

The program was designed to support mental health and wellbeing through creative participation. In its first six months, more than **430 people attended events across Victoria**. A partnership with ArtsHub extended the reach of the initiative, with three commissioned articles **reaching 3,542 readers** and a **social media audience of 78,324**.

Evaluation reveals the program successfully **increased creative participation**, with 83% of participants motivated to undertake more creative activity. It also **strengthened social connection**, with over 60% of participants reporting expanded and more diverse networks. **Notably, 80% experienced improved mental wellbeing, with two-thirds reporting increased self-esteem**. The findings also highlight that reducing loneliness requires sustained participation, reinforcing the value of repeat engagement.

Participant and gallery feedback underscore the impact of the program. One participant shared, "It has encouraged me to visit my local gallery monthly since the program began... Having the opportunity to discover artworks in more detail, discuss as part of a group and sketch in an encouraging environment has been fantastic." A participating gallery noted, "Analog Art Club has shifted how we think about engagement. It's shown us that people are craving slow, embodied experiences... It's now a model we're carrying forward."

Analog Art Club demonstrates the vital role public galleries can play in building connected, resilient communities. By supporting audience development, strengthening community wellbeing and fostering sustainable engagement, the initiative provides a scalable model for the sector.

Following strong demand and positive outcomes, PGAV will continue Analog Art Club in 2027 and expand to additional galleries. For more information, visit: <https://pgav.org.au/Analog-Art-Club~14169>

PROFESSIONAL DEVELOPMENT PROGRAM

PGAV delivers targeted professional development to strengthen the skills, knowledge and professional networks of Victoria's public gallery workforce.

Bridging Divides: How Public Galleries Unite Communities Through Art and Culture (6 March)

Venue: Jewish Museum of Australia

In partnership with the Jewish Museum of Australia, PGAV delivered a forum on how galleries can bridge social and cultural divides through inclusive programming and collaborative storytelling. Speakers included artist and designer **Danielle Brustman** (family histories), **Anthony Fitzpatrick** from TarraWarra Museum of Art (engaging artists with intellectual disability), **Noe Harsel** and **Esther Gyorki** (partnering with multicultural museums) and **Hamish Sawyer** (intergenerational creative impact). The session demonstrated the powerful role of galleries as drivers of connection, resilience and social change.

Audience Atlas Victoria Workshop: Strengthening Audience Connections for Victorian Galleries (15 May)

Venue: Zoom

Delivered in partnership with **Creative Victoria's Creative Exchange**, this workshop equipped galleries with data-driven insights from **Audience Atlas Victoria** to grow and diversify audiences. **Andrew McIntyre** (Morris Hargreaves McIntyre) outlined who is - and isn't - engaging with the arts in Victoria, what audiences value and how galleries can build sustained relationships beyond one-off attendance.

Tour of the new Eva and Marc Besen Centre Visible Collection Store (27 May)

Venue: TarraWarra Museum of Art

As part of the PGAV Annual General Meeting, PGAV convened the sector for a tour of the newly opened Eva and Marc Besen Centre. Designed by Kerstin Thompson Architects, the 46-metre glass-walled visible collection store houses TarraWarra Museum of Art's permanent collection and rotating displays, offering rare public insight into collection care, storage and curatorial practice.

Tour of the new Creative Workplaces Website for Victoria's Public Galleries (27 August)

Venue: Zoom

PGAV delivered an exclusive tour of the **Creative Workplaces** website, equipping the sector with practical tools to build fair, safe and respectful



Image: Analog Art Program at Wyndham Art Gallery led by artist and facilitator Merryn Treveltham.

workplaces. The session addressed culturally safe practices for First Nations staff, Indigenous Data protocols, superannuation for artists and contractors, workplace rights and addressing bullying, harassment and discrimination. Recent changes to fixed-term employment contracts were also outlined. A recording with closed captions is available on the PGAV website: <https://pgav.org.au/Tour-of-the-new-Creative-Workplaces-website-for-Victoria-s-public-galleries~14318>

Information Session: Victorian Museums and Galleries Awards (25 November)

Venue: Zoom

PGAV and AMaGA Victoria delivered a session to drive strong nominations for the 2026 Victorian Museums and Galleries Awards. The event outlined award categories, explained assessment criteria and provided practical advice to strengthen submissions. A recording is available here: <https://pgav.org.au/Victorian-Museums-and-Galleries-Awards-Information-Session~14281>

Public Lecture: Adventures in Looking: Connecting with Art, Ourselves and Others (26 November)

Venue: National Gallery of Victoria & Online

Internationally renowned museum educator and author **Claire Bown** (The Art Engager) delivered a dynamic lecture demonstrating how facilitated discussion and shared reflection can enrich gallery experiences and strengthen connections between people and art. Presented in partnership with Art Gallery of Ballarat, National Gallery of Victoria and support from Ararat Gallery TAMA.

Workshop: The Art of Engaging Gallery Experiences (27 November)

Venue: National Gallery of Victoria

Twenty-seven staff from sixteen galleries across Victoria took part in a hands-on workshop with **Claire Bown**. Drawing on the **Thinking Museum Approach**, participants strengthened their facilitation skills and applied practical techniques in slow-looking to foster curiosity, dialogue and meaningful audience connection. Delivered in partnership with Art Gallery of Ballarat, National Gallery of Victoria and support from Ararat Gallery TAMA.

PGAV End of Year Celebration (16 December)

Venue: Koorie Heritage Trust

PGAV brought the sector together to reflect on a year of change, challenge and impact. Speakers shared key insights: **Tom Mosby** on Koorie Heritage Trust's 40th anniversary; **Dr Rebecca Coates** (Monash University Museum of Art) on the implications of the university postponing an exhibition featuring Khaled Sabsabi; **Ian Tully** (Art Gallery of Swan Hill) on the redevelopment of the gallery and its ability to connect the community; and **Olivia Poloni** (Wyndham Art Gallery) with **Lotti O'Dea** (Social Impact Consultant) on the outcomes of *Analog Art Club*.

IMPACT OF OUR PROFESSIONAL DEVELOPMENT PROGRAM

PGAV's 2025 Professional Development Program engaged **461** participants and delivered significant

outcomes for the sector. Evaluation shows **93% of respondents gained new knowledge, 94% intend to apply this learning** in their workplace, and **89% reported feeling more connected** to the sector.

Participant feedback highlights the program's relevance, accessibility and impact:

Bridging Divides:

"Well organized, accessible and highly relevant. Speakers were interesting and well prepared. PGAV is a powerful support for its member, especially smaller museums and galleries!!!"



Images: 1. *Bridging Divides: How Public Galleries Unite Communities Through Art and Culture* forum at the Jewish Museum of Australia. Pictured left to right: Anthony Fitzpatrick, Hamish Sawyer, Danielle Brustman, Noe Harsel and Anne Robertson. 2. Staff from public galleries across Victoria as part of *The Art of Engaging Gallery Experiences* workshop with Claire Bown held at the NGV. 3. PGAV End of Year Celebration at Koorie Heritage Trust. Pictured left to right: Katy Mitchell, Visual Arts Coordinator, Ararat Gallery TAMA and Tom Mosby, CEO, Koorie Heritage Trust.

Audience Atlas Victoria workshop:

"Engaging presenter. All the stuff I want to hear. I hadn't fully engaged with Audience Atlas Victoria before - PGAV cuts through the noise - I hear it and respond."

The Art of Engaging Gallery Experiences workshop:

"An excellent session with Claire Bown and wonderful to be able to spend time with other museum and gallery workers. I would have loved a longer day all together to continue the discussion!"

CONSULTANT DIRECTORY & SUPPLIERS LIST

PGAV maintains an online **Consultant Directory** and a **Suppliers List** to connect Victoria's public galleries with trusted specialists and service providers. These practical resources support galleries to source expertise, save time and strengthen operations across the sector. Access the directories via the PGAV website: <https://pgav.org.au/Resources~209>

ROBERT SALZER FOUNDATION ACQUISITION FUND

The Robert Salzer Foundation Acquisition Fund supports Victoria's public galleries to acquire significant two-dimensional works for their collections. Administered by PGAV, the fund is available to galleries receiving operational support from Creative Victoria, with matched funding required.

In 2025, the Fund supported the acquisition of nine artworks with a total value of \$173,054 for public gallery collections across the state:

- **Ararat Gallery TAMA** acquired *For Protection* (2024), two woven works by **Lorraine Brigdale** (Yorta Yorta).
- **Geelong Gallery** acquired *The Last Supper at the back of the Geelong Gallery* (2025), a painting by **Richard Lewer** which was commissioned by the gallery for its retrospective exhibition *Richard Lewer – I Only Talk to God When I want Something*.
- **Gippsland Art Gallery** acquired *Across Waratah Bay* (1971), a painting by **Fred Williams**.
- **Koorie Heritage Trust** acquired *GUNDITJMARRA MARKING* (2024) a painting by **Richard Young** (Gunditjmarra, Gunnai, Yorta Yorta, Boon Wurrung).
- **Museum of Australian Photography (MAPh)** acquired two photographs by **Samuel Hodge** – *Sometimes when we drink we fight* (2025) and *Study of a snowball fight* (2014).
- **McClelland Sculpture Park + Gallery** acquired *Arcanus Curio* (2018-20), a series of twelve works on paper by **Brian Robinson** (Maluyilgal and Wuthathi cultural heritage from Waiden (Thursday Island)).
- **Warrnambool Art Gallery** acquired *Midnight Hammer* (2025), a painting by emerging local artist **Alexandra Peters**.

Applications were assessed by an expert panel comprising **Georgia Cribb**, Head of Visual Arts Programming, Bunjil Place, **Danny Lacy**, Artistic Director, Shepparton Art Museum and **Andrew Tetzlaff**, Senior Curator, RMIT Culture.

Now in its 18th year, the Fund has contributed more than **\$1.07 million** towards the acquisition of **284 artworks** by **132 artists** (45% women, 55% men), with a **combined value of \$2.4 million**. PGAV extends its sincere thanks to the Robert Salzer Foundation for its ongoing and significant support of Victoria's public gallery sector.

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.

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

In 2025, **Jessica Bridgfoot**, Director, Bendigo Art Gallery, and **Joshua White**, Director, Hamilton Gallery served as the VFLAA Regional Gallery representatives.



Image: Richard Lewer, *The Last Supper at the back of the Geelong Gallery*, 2025. Purchased by Geelong Gallery with the assistance of the 2025 Robert Salzer Foundation Acquisition Fund.

Research

PGAV conducts sector-wide research of Victoria's public galleries to understand challenges and emerging opportunities. These insights directly inform our advocacy and guide the services we deliver, ensuring PGAV responds to sector needs and helps galleries thrive.

INDUSTRY CONSULTATION

PGAV held **Member Roundtables** with representatives from **18 galleries** across Victoria, including strong regional participation (10 galleries, 55%). These online sessions deepened engagement with members and complemented insights gathered through the 2024 benchmarking survey.

Facilitated by the PGAV Board, the roundtables enabled sector-wide dialogue, with participants sharing on-the-ground experiences, current challenges and strengths. **Key challenges included articulating the value of galleries and limited visibility** – particularly in local government organisations without dedicated marketing staff. **Workforce shortages were a pervasive concern** – especially in regional areas where access to skilled staff across curatorial technical and operational roles remained limited.

Programming and audience development emerged as complex issues, with galleries balancing the need to serve local communities while attracting visitors from outside their regions. Rising costs, especially for freight and exhibition delivery, are impacting the scale and ambition of programming.

Looking ahead, priorities include **strengthening relationships with local councils**, exploring **alternative governance models, increasing collaboration** across the sector and **rethinking approaches to fundraising and marketing**. **Capital works, including collection storage**, and a growing focus on **sustainable gallery practices** are also shaping the sector's future.

Discussions highlighted the **importance combining quantitative and qualitative data to better demonstrate impact**, particularly the broader social, cultural and economic value of galleries.

Insights from the roundtables will inform PGAV's ongoing work supporting members and advocating for greater investment in Victoria's public gallery sector.

IMPACT MEASUREMENT FRAMEWORK

PGAV commenced work on an **Impact Measurement Framework** to transform how 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 their ability to foster inclusive, connected and resilient communities.

With compelling, evidence-based insights, PGAV 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.

REGIONAL SECTOR RESEARCH

PGAV conducted targeted research into Victoria's regional gallery sector to support a major philanthropic organisation wanting to invest in regional galleries. The request followed national media coverage of the *Public Galleries: Our Creative Heart* campaign, with the organisation seeking up-to-date data and sector intelligence to inform a major funding proposal.

The research spanned income streams, workforce development needs, programming and infrastructure. It also assessed the capacity of galleries to loan artworks, host touring exhibitions and deliver major exhibitions. Together, the data provides a robust evidence base to guide strategic investment and support the long-term sustainability of the sector.

PGAV's research has been instrumental in shaping a proposed multi-million-dollar investment in Victoria's regional galleries. The initiative has received in-principle endorsement and is scheduled for consideration by the organisation's full board in December 2026.

PGAV will continue to monitor sector trends and leverage this evidence in its advocacy, helping ensure Victoria's public galleries are well positioned to attract investment, respond to emerging challenges and deliver long-term social, cultural and economic benefits across the state.

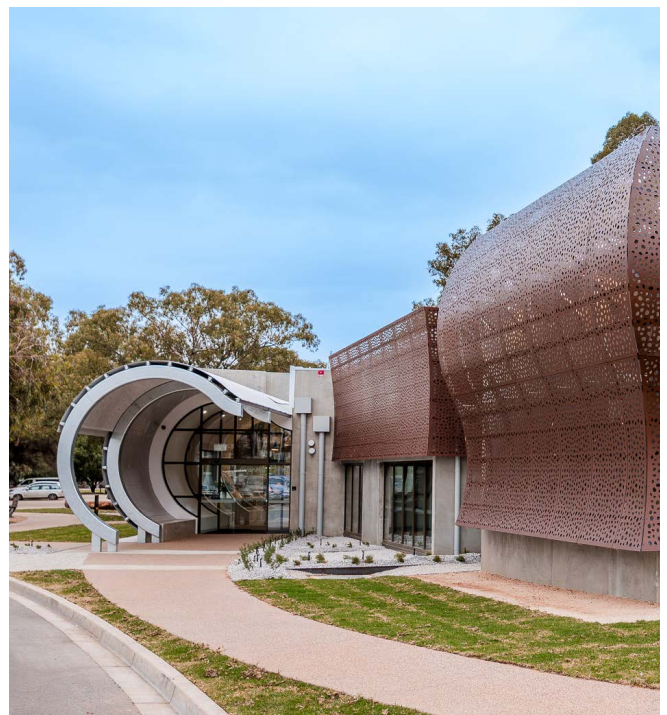


Image: Art Gallery of Swan Hill following a major redevelopment completed in November 2025. Photo: Mitchell Barkman.

Advocacy

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

INQUIRY INTO THE CULTURAL AND CREATIVE INDUSTRIES IN VICTORIA

PGAV made a submission and presentation to the **Parliament of Victoria Economic and Infrastructure Committee (EIC) inquiry into the cultural and creative industries in Victoria** – which was examining whether Commonwealth and state cultural policies are delivering sufficient funding to sustain Victoria’s creative industries, including in regional areas.

PGAV’s submission outlined the vital contributions Victoria’s public galleries make to the state’s social, cultural and economic life, while highlighting the sustainability challenges stemming from chronic underinvestment from state and federal government.

In response to the inquiry’s terms of reference, the submission details how the Australian Government’s National Cultural Policy **Revive provides important symbolic leadership, but insufficient funding** to meaningfully address systemic issues. **Victoria’s public galleries receive less than 2% of their annual income from the Commonwealth**, with investment in regional galleries particularly lacking. **State-level funding has not kept pace with rising costs**, leading to reduced programming and staff losses, **while metropolitan and several regional galleries are not eligible, or locked out, of state funding**. Local government currently bears the majority of operational responsibility for Victoria’s public gallery sector.

Our submission argues that uneven government investment places the sector at risk and is limiting its ability to provide free and accessible arts experiences for all Victorians. **PGAV calls for a coordinated, equitable funding approach** to ensure the long-term sustainability of Victoria’s public gallery sector.

PGAV STRATEGIC PLAN 2026-2029

PGAV delivered its **Strategic Plan 2026-2029: Empowering galleries, enriching communities, transforming Victoria**. The plan sets a clear, ambitious roadmap to realise our 10-year vision for Victoria’s public gallery sector – positioning galleries as essential cultural infrastructure that enrich communities and drive a more creative, connected and equitable state.

The plan is grounded in the scale and impact of the sector, which welcomes more than **7.4 million visitors** annually, safeguards **collections valued at \$5.2 billion**, sustains over **700 jobs**, and invests **\$4 million** each year into the **careers of close to 6,000**

visual artists. It responds directly to key challenges – **workforce shortages, funding constraints and ageing infrastructure** – through targeted, evidence-based strategies that strengthen resilience and expand public value.

Strategic Priorities:

- **Growing and diversifying our workforce**, especially First Peoples and under-represented communities.
- **Boosting investment in programming and artists** while expanding free and affordable access to the arts.
- **Renewing gallery infrastructure**, safeguarding collections and attracting new audiences.
- **Championing inclusion and excellence in visual arts education** to ensure future sector innovation.
- **Harnessing robust evidence** through PGAV’s Impact Measurement Framework to demonstrate value and grow investment.
- **Positioning public galleries as catalysts** for reconciliation and resilient, connected communities.
- **Expand PGAV’s capacity** to deliver large-scale, high-impact initiatives.

Over the coming four-years, PGAV will lead a coordinated statewide effort – working with government, philanthropy and partners – to create jobs, strengthen wellbeing, renew infrastructure and champion artists at every stage of their careers.



Strategic Plan 2026 - 2029
Empowering galleries, enriching
communities, transforming Victoria

PGAV Public Galleries Association Victoria

With PGAV at the helm, the next decade will see Victoria's public galleries ignite creativity and connection – 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 all Victorians.

PGAV's Strategic Plan 2026-2029 is available here: <https://pgav.org.au/PGAV-Strategic-Plan-2026-2029-Empowering-galleries-enriching-communities-transfo~14864>

INDUSTRY CONSULTATION

Throughout 2025, PGAV contributed to a range of sector consultations to ensure the needs and insights of Victoria's public galleries were represented. This included participation in the **Arts and Health Mapping Survey** (Flinders University), the **Australian Creative Histories & Futures Project – Mapping the Cultural and Creative Data Sector** (led by UNSW, Australian Research Data Commons, Flinders University, Creative Australia and ACMI), **Latrobe Regional Gallery's strategic planning process** and the **Inquiry into the cultural and creative industries in Victoria** (Parliament of Victoria Economic and Infrastructure Committee).

REFERENCE GROUPS & INDUSTRY BODIES

PGAV continued to represent the sector across key state and national forums, including co-convening the **National Public Galleries Alliance (NPGA)** with Museums & Galleries Queensland, participating in the **National Association for the Visual Arts (NAVA) Roundtable** and the **Arts Industry Council of Victoria (AICV)**. PGAV also provided ongoing advice to **Creative Victoria's Collection Unit** on the collection management needs of Victoria's public galleries.

ENQUIRIES

PGAV responded to **722 enquiries** from members, the broader arts sector, media and the public. We delivered **11 tailored reports** drawing on our benchmarking data. These reports provided insights into workforce, programming, collections and governance to support members, consultants and government agencies in planning and decision making. **Members are encouraged to access this service** to support engagement of key stakeholders, including local government, boards and foundations.



Images: 1. Visitors at the launch of the exhibition *Frida Kahlo: In her own image*, 15 March 25 - 13 July 2025. Courtesy of Bendigo Art Gallery. 2. *Deep Time Real Time* exhibition opening celebration, Design Hub Gallery, Carlton, 2025. Photo by Keelan O'Hehir. 3. *Bowness Photography Prize* exhibition launch, Museum of Australian Photography (MAPh), 2025. Photo: John Zheng. 4. Benalla Art Gallery Director Eric Nash hosts a talk and demonstration about artwork conservation and presentation for students from Galen Catholic College, Wangaratta.

Promoting the Sector

PGAV promotes Victoria's public galleries throughout the state and on the national stage, increasing the visibility of the sector and growing audiences.

PGAV COMMUNICATIONS

In 2025, PGAV significantly expanded the visibility of Victoria's public galleries, reaching **298,824 people on social media (up 19%)** and attracting **45,510 website visitors (up 24%)**. Our growing social media audience now totals **8,285 followers (up 14%)**.

Through targeted communications, including the **PGAV Digest** and **Highlights from Victoria's Public Galleries**, we engaged **21,622 readers (up 8%)**, while **3,373 people accessed PGAV sector reports and resources** from our website.

PGAV also increased the profile of member galleries through the **NGV Magazine (circulation of 63,272)**, featuring **25 exhibitions** from **9 regional and 16 metropolitan galleries** – showcasing the breadth and quality of programming at public galleries across Victoria

Acknowledgements

MEMBERSHIP

PGAV's membership **grew to 76 galleries in 2025 (up 9%)** – reflecting the relevance and value of our programs, advocacy and sector support.

We thank our members for their support and generosity. PGAV is proud to represent and advocate for the many individuals who make up Victoria's public gallery sector and the exceptional visual art experiences you deliver for communities across Victoria.

PARTNERSHIPS

Partnerships are critical to the delivery of PGAV's annual program. We extend our thanks to the following partners for their support:



Image: Matt Feder from Troppo Print Studios ran a printmaking workshop at ArtSpace at Realm, as part of the *Analog Art Club* program, 2025.

PROFESSIONAL DEVELOPMENT PROGRAM

- **Bridging Divides: Noe Harsel** and **Esther Gyorki**, Jewish Museum of Australia; artist and designer **Danielle Brustman**; **Hamish Sawyer**, Linden New Art; and **Anthony Fitzpatrick**, TarraWarra Museum of Art
- **Audience Atlas Victoria: Andrew McIntyre** and **Debbie Spence**, Morris Hargreaves McIntyre; and **Ruth Gormley**, Creative Victoria.
- **Tour of Eva and Marc Besen Centre: Belinda Cameron**, **Mel Haritgan** and **Kali Michailidis**, TarraWarra Museum of Art.
- **Tour of Creative Workplaces website: Patrick McCarthy** and **Kate Schaffner**, Creative Workplaces.
- **Awards Information Session: Dr Ash Robertson**, AMaGA Victoria.
- **Claire Bown Lecture & Workshop: Claire Bown**, The Thinking Museum; **Katy Mitchell**, Ararat Gallery TAMA; **Pippa Bainbridge**, Art Gallery of Ballarat; and **Michele Stockley**, **Lucy Hambleton** and **David Menzies**, National Gallery of Victoria.
- **End of Year Celebration: Ian Tully**, Art Gallery of Swan Hill; **Tom Mosby**, Koorie Heritage Trust; **Dr Rebecca Coates**, Monash University Museum of Art; **Lotti O'Dea**, formerly PGAV Board; and **Olivia Poloni**, Wyndham Art Gallery.

ANALOG ART CLUB

Sean Borland, **Dr Diane Carroll**, **Gina Fairley**, **Kate Mulqueen** and **Katarina Olsson**, ArtsHub; **David Pidgeon** and **Alex Ward**, Pidgeon Ward; and the staff of participating galleries – **Jo Harkin**, Arts in Maroondah; **Katy Mitchell**, Ararat Gallery TAMA; **Helen Berwick** and **Bryttani Mehetoglu**, Bayside Gallery; **Bec Cole**, **Zakkiya Hamza**, **Ruth McCallum-Howell** and **Rossella Picciani**, Manningham Gallery; **Ingrid Wood**, Museum of Australian Photography; **Chelsea Harris**, **Joanna Petkov** and **Priya Namana**, Noel Shaw Gallery at University of Melbourne; **James Lynch**, TarraWarra Museum of Art; **Emily Wislade**, **Eliza Murley**, **Stef Harris** and **Nathan Schroeder**, The Dax Centre; **Rachel Arndt** and **Inga Hanover**, Wangaratta Art Gallery; and **Olivia Poloni**, Wyndham Art Gallery.



Image: Installation view of *65,000 Years A Short History of Australian Art*, Potter Museum of Art, the University of Melbourne, 2025. Photo: Astrid Mulder.

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, Vicki Ward** and former **Minister for Creative Industries, Colin Brooks**. **Creative Victoria**, its Chief Executive, **Claire Febey** and staff. The Robert Salzer Foundation Chairman, **John Sharkey**, Directors **Robert Symons, Robert Johanson, Karen Wood, Kate Torney** and Managing Partner **Prue Stone**.

We acknowledge the invaluable in-kind support provided by the **National Gallery of Victoria** under the directorship of **Tony Ellwood**, as well as the pro-bono support provided by our skills-based Board Representatives who work with the **Future Fund** – Australia's sovereign wealth fund, **Banksia Strategic Partners** and **Medibank**. We extend special thanks to **The Observership Program** and our 2025 Observers **Shivaan Bardolia, Megan Paybody** and **Laura Shakespeare**.



Images:
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1. Floor talk with curator Angela Bailey as part of the You Are Here exhibition, City Gallery, City of Melbourne Art and Heritage Collection, 2025. 2. James waterhouse provides a tour of the exhibition Revisions: made by the Warlpiri of Central Australia and Patrick Waterhouse as part of Community Program Day at Burrinja Cultural Centre, 2025. Photo: James Hughes. 3. Edwina Green, babanh-u laangi-yuyuk-a (Mother of Pearl), concrete and stainless steel, 2025, Aberfeldie. First Nations Playable Public Art Sculpture commission. Photo: Timothy Burgess. 4. Jason Parker: Rise, Ruin, Renew, Repeat, performance documentation, Benalla Art Gallery, 2025. Photo: James Bugg.

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1. Installation view of the exhibition *Tschabalala Self: Skin Tight*, Australian Centre for Contemporary Art, 2025. Photo: Astrid Mulder. 2. Installation view of Paul McCann's *The Debutante*, as part of the exhibition *The Regional*, Warrnambool Art Gallery, 2025. Photo: Christian Capurro. 3. Artist Fayen d'Evie presents *Holding*, a performative tour developed in response to the exhibition *Deep Time: Real Time*, RMIT Design Hub Gallery, Carlton, 2025. Photo: Keelan O'Hehir

Right.

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 of the exhibition *Connie Hart: One Stitch at a Time & Gilgar Gunditj, Eel Basket* by Sandra Aitken, commissioned for Koorie heritage Trust's 40th anniversary, Koorie Heritage Trust, 2025. Photo: Tiffany Garvie. 3. Guest curator Amelia Winata delivering a floor talk to visitors at *Metropolis*. Arts project Australia, Photo: Janelle Low. 4. Castlemaine North Primary School visit Sir Les Thornton's exhibition *Blockbuster*, Castlemaine Art Museum. Photo: Julie Millowick.

Financial Statement

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2025

INCOME	Note	2025 \$	2024 \$
Grant Income - Creative Victoria		100,000	100,000
Member Subscriptions		64,828	61,611
Donations		2,930	3,230
Advocacy Campaign Income		0	82
Analog Art Club		16,617	0
Supporter Membership		600	650
Project Grant Income			
Robert Salzer Grant Fund		50,000	50,000
Robert Salzer Management Fee		5,500	5,500
RCAP - Project		1,250	3,220
TOTAL GRANT INCOME		<u>241,725</u>	<u>224,293</u>
OTHER INCOME			
Fundraising Income		1,200	7,250
In Kind Contribution – National Gallery of Victoria		84,664	82,198
Year End Dinner		0	782
Interest		2,130	3,639
Sundry Income / Book Sales		(3,872)	3,400
Consultant Directory		400	250
PD Program including bursaries		21,764	1,163
TOTAL OTHER INCOME		<u>106,294</u>	<u>98,683</u>
TOTAL REVENUE		<u>348,019</u>	<u>322,975</u>
EXPENDITURE			
PROJECT GRANT EXPENDITURE			
Robert Salzer Fund		50,000	50,000
TOTAL PROJECT GRANT EXPENDITURE		<u>50,000</u>	<u>50,000</u>
OPERATIONAL EXPENDITURE			
Administration Expenses	2	24,788	20,483
Salaries & On-costs	2	156,485	152,718
Marketing Audience Development		5,676	5,720
Program Expense - Sector Development		42,194	6,740
In Kind – Rent		67,195	65,238
In Kind - Advertising		17,469	16,960
TOTAL OPERATIONAL EXPENDITURE		<u>313,807</u>	<u>267,859</u>
TOTAL EXPENDITURE	2	<u>363,807</u>	<u>317,859</u>
OPERATING SURPLUS (DEFICIT)		<u>(15,788)</u>	<u>5,116</u>
Income Taxation		0	0
SURPLUS (DEFICIT) AFTER INCOME TAXATION		<u>(15,788)</u>	<u>5,116</u>
Other Comprehensive Income		0	0
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR		<u>(15,788)</u>	<u>5,116</u>

The above statement should be read in conjunction with the accompanying notes.

**STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2025**

	Note	2025 \$	2024 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	375,010	354,397
Trade and Other Receivables	4	13,361	7,770
Other Current Assets		1,562	7,240
TOTAL CURRENT ASSETS		389,933	369,407
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	0	0
TOTAL NON-CURRENT ASSETS		0	0
TOTAL ASSETS		389,933	369,407
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	82,808	57,216
Grants in Advance / Contract Liabilities		149,393	149,393
Provisions for Annual Leave		33,001	30,306
Membership in Advance		35,450	30,895
TOTAL CURRENT LIABILITIES		300,652	267,810
NON-CURRENT LIABILITIES			
Employee Benefits		32,497	29,025
TOTAL NON-CURRENT LIABILITIES		32,497	29,025
TOTAL LIABILITIES		333,149	296,835
NET ASSETS		56,784	72,572
Members' Funds			
Retained earnings		56,784	72,572
TOTAL EQUITY		56,784	72,572

The above statement should be read in conjunction with the accompanying notes.

FOR THE YEAR ENDED 31 DECEMBER 2025

		Retained Earnings \$	Total Equity \$
Balance at end of financial year		67,456	67,456
	2024		
Surplus / (Deficit) attributable to members		5,116	5,116
Balance at end of financial year		72,572	72,572
	2025		
Surplus / (Deficit) attributable to members		(15,788)	(15,788)
Balance at end of financial year		56,784	56,784

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2025

	Note	2025 \$	2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Grant Income – Creative Victoria (inc GST)		110,000	110,000
Project Grant Income (inc GST)		62,425	64,592
Membership Fees (inc GST)		64,828	67,772
Donations and Fundraising Income		2,930	10,480
Analog Art Club Income		16,617	0
Other Income (inc GST)		20,781	1,767
Interest Received		2,138	3,639
Payments to Suppliers & Employees		(259,106)	(249,615)
Net cash generated (Used) by operating activities		20,613	1,385
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
Net cash generated (Used) by investing activities		0	0
NET INCREASE (DECREASE) IN CASH HELD			
		20,613	1,385
Cash and Cash Equivalents at the beginning of the year		354,397	353,012
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	375,010	354,397

The above statements should be read in conjunction with the accompanying notes.

INDEPENDENT AUDITOR'S REPORT

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

Opinion

I have audited the financial report of Public Galleries Association of Victoria Incorporated (the Entity) which comprises the Statement of Financial Position as at 31st December 2025, the Statement of Profit and Loss and Other Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31st of December 2025 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 – Change in Creative Victoria 4 year Funding and Basis of Accounting

The prior Creative Victoria 4 year funding reduced to one 6 month funding for the year 31/12/26. The organisation is attempting to secure alternative ongoing funding for the 2027 year and beyond.

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

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

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

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

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

Auditor's responsibility for the Audit of the Financial Report

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

the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

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

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

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

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

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

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

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



Eric Townsend
Director

Eric Townsend & Co
13 Tudor Street
Burwood Vic 3125

Dated this 24th day of April 2026

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