

Australian Public Galleries Snapshot

2019

Acknowledgement of Country

The background image is a photograph of a museum gallery, likely the National Museum of Australia. It features several Indigenous Australian art installations. On the left, there is a large, dark sculpture of several figures standing in a row. Behind it, there are wall paintings, including a large one with a circular motif. To the right, there is a large, dark wall with a series of circular objects arranged in a curved line. In the foreground, there is a glass display case containing small objects. The lighting is soft and focused on the art.

The National Public Galleries Alliance acknowledges the Traditional Owners of Country throughout Australia and recognises their continuing connection to land, waters, culture and community. We pay our respects to their Elders past, present and emerging.

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About this report

The 2019 *Australian Public Galleries Snapshot* has been prepared by Museums & Galleries Queensland and Public Galleries Association of Victoria on behalf of the National Public Galleries Alliance (NPGA). The Alliance is a network of Australian state and territory public gallery peak bodies and industry organisations working collaboratively to advance the sector.

This report represents the second major *Snapshot* of Australia's public gallery sector. It is an important advocacy tool to advance our sector and to communicate its value to key stakeholders and the community.

Following the release of the 2017-2018 *Snapshot*, NPGA members reviewed data collection strategies used in their respective states and territories, with the purpose of designing a new standardised statistical survey. This was done to ensure that information collected from Australia's small-to-medium public galleries can contribute a more accurate and impactful picture of our sector. It includes questions about sector facilities, workforce, visitation, artists' support, collections, programming and more.

This new survey tool was used to capture data informing this report and, moving forward, it will be used to survey the sector bi-annually to longitudinally benchmark the achievements, growth and trends within our country's dynamic small-to-medium public gallery sector.

Methodology

The report is based on the analysis of an in-depth survey distributed to Australia's estimated 434 small-to-medium public galleries.

The survey was self-administered (i.e. respondents were required to complete the survey themselves) and, when required, NPGA members followed up directly with their constituents/members.

The survey data collection period was conducted from August 2020 to July 2021. The response rate for the survey was 39%. This is the percentage of Australia's small-to-medium public galleries who completed the survey in Queensland, New South Wales, Victoria, Tasmania, South Australia, Western Australia and Northern Territory. Data was not collected from the Australian Capital Territory.

Survey participation varied from state to state. This is largely due to the impacts of the COVID-19 pandemic, during which our sector has experienced extended periods of lockdown, gallery closures, staffing reductions, fatigue and other challenges.

Comparative data at the end of this report has been presented as averages to more accurately represent the sector. It has been categorised to mirror findings published in the 2017-2018 *Snapshot*.

The National Public Galleries Alliance will survey the sector again to capture 2020 data, including the impacts of COVID-19.

What is a public gallery?

Australia's public galleries are an intrinsic part of our social fabric, engaging audiences with art, ideas and culture. They stimulate learning, debate and critical thinking; encourage creative expression; and enrich the social, economic and cultural wellbeing of our country's metropolitan, regional and remote communities.

For the purpose of this *Snapshot*, a public gallery is defined as a not-for-profit, non-commercial gallery. This encompasses metropolitan, regional and remote public galleries, contemporary art spaces, contemporary craft and design spaces and art museums, including those operated by local government and universities. Unless specified, this report does not include state, territory and national public gallery institutions.

Disclaimer

The authors of this report have used data obtained from state and territory peak and industry bodies and other authoritative sources. For the purposes of this report, data has been presented in aggregate form so that individual organisations cannot be identified.

When reading the Snapshot, please refer to the notes at the rear of this report.

Report published: December 2021.

Observations



CAPTURED DATA

39% of 434 Australian public galleries are captured in this Snapshot.



STAFF

Public galleries employ a total of 693.2 total full-time equivalent staff.

This equates to an average of 4 full-time equivalent staff per public gallery.



INCOME

46% Local Government;
21% Self Generated;
10% State Government;
2% Australia Council for the Arts;
1% Federal Government.

\$117m total income.



VOLUNTEERS

4,500 volunteers donate their time and expertise to public galleries each year.

68% of these volunteers work in metropolitan galleries.

Overall, there are 4 times more volunteer staff than paid staff.



FACILITIES

Over 50% of public galleries are housed in buildings 50+ years old.



VISITATION

5.1m people visited small-to-medium public galleries in Australia.

18% of these visitors attended public galleries in regional and remote areas.

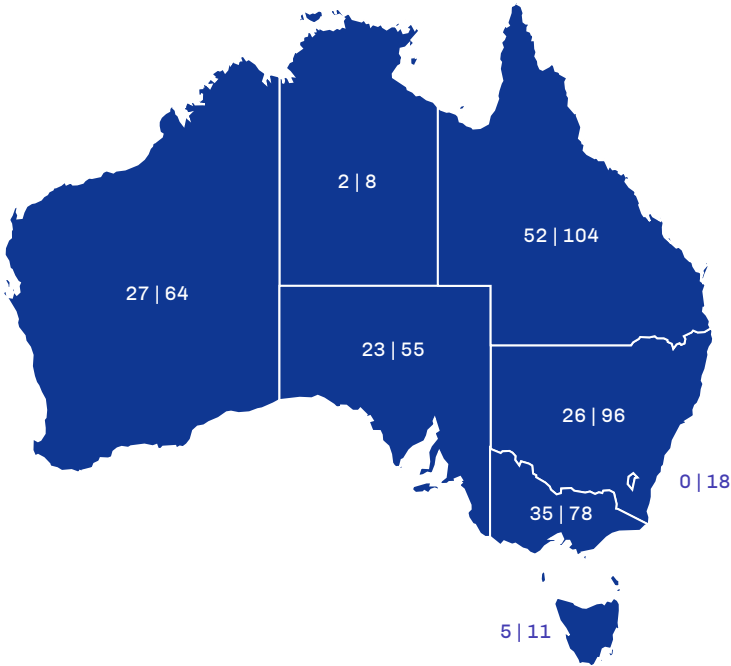
Annually, 16.3 million people visit public galleries and state, territory & national public gallery institutions.

The image shows the exterior of the UQ Art Museum. The building features large glass windows and several decorative panels with intricate, geometric patterns. A sign on the left reads "11 James & Mary Ennis Ryan Centre". A sign on the right reads "UQ ART MUSEUM". A large, white, stylized graphic of a diamond shape with internal patterns is overlaid on the image. The text "Public Gallery Summary" is written in a large, white, serif font across the bottom half of the image.

Public Gallery Summary

Public galleries in Australia

STATE	CAPTURED GALLERIES	ESTIMATED GALLERIES
ACT	0	18
NSW	26	96
NT	2	8
QLD	52	104
SA	23	55
TAS	5	11
VIC	35	78
WA	27	64



PUBLIC GALLERIES CAPTURED



Public gallery summary



170

of 434 public
galleries captured



5.1m

total visitation



1,790

total exhibitions
displayed



819,269

total items in
collections



\$1.5b

value of collection
items



693.2

total full-time
equivalent staff



313,795

total volunteer
hours donated



\$13.0m

value of volunteer
hours



Eugenia Lim The Ambassador

The Ambassador presents three distinct series by Melbourne-based artist Eugenia Lim that centre upon a gendered figure who appears halfway between youth and beauty. In each series, Lim transforms herself into her spontaneous, masked persona, the Ambassador, an enigmatic canvas, character who traverses time and space, playfully exploring Australia's culture and built landscape.

This exhibition marks the first institutional solo exhibition of Eugenia Lim's work and presents a three bodies of work together for the first time. Together, they represent a compelling and witty demonstration of contemporary Australia from a female, performative and Asian-Australian perspective. As the Ambassador, Lim *disappears* to create multiple dimensions of the Asian-Australian *subject* – drifting down into racial politics, the social costs of manufacturing, and the role of architecture in shaping society – exploring how national identities and stereotypes cut, divide and even *glorify* world.

Curated by Mikala Teo, Director, 4th Floor for Contemporary Asian Art, The Ambassador will travel to eight galleries and art centres across Australia between 2016 and 2017 through Museums & Galleries of Asia.

A 4th Floor for Contemporary Art project in partnership with the National Museum of Australia.

Supported by the following sponsors:



Overview

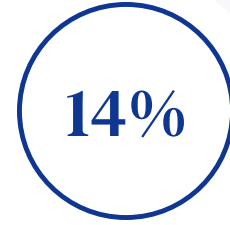
Gallery type



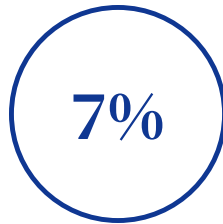
**PUBLIC/REGIONAL
GALLERY**



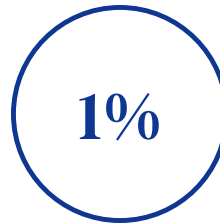
**CONTEMPORARY
ART SPACE**



ART MUSEUM



**CONTEMPORARY
CRAFT GALLERY/
CENTRE**



**ABORIGINAL ART
CENTRE**

Legal structure

50%

**LOCAL
GOVERNMENT**

26%

**INCORPORATED
ASSOCIATION**

8%

**COMPANY LTD BY
GUARANTEE**

16%

UNIVERSITY

0%

TRUST

Facilities

Year gallery first opened to the public

Before 1950s
5%

1950s
2%

1960s
8%

1970s
9%

1980s
18%

1990s
18%

2000s
18%

2010s
22%

53% of galleries are part of a multi-use facility.

78% of public gallery buildings are owned by local government.

Age of the building (years)

0-10
8%

11-20
15%

21-30
10%

31-40
7%

41-50
4%

50+
56%



Economic Value

Income sources



Expenditure - artists and collections

Artists' fees
\$4,770,408

Acquisitions
\$3,163,554

Commissions
\$1,370,137

Conservation
\$1,151,814

\$10,455,913

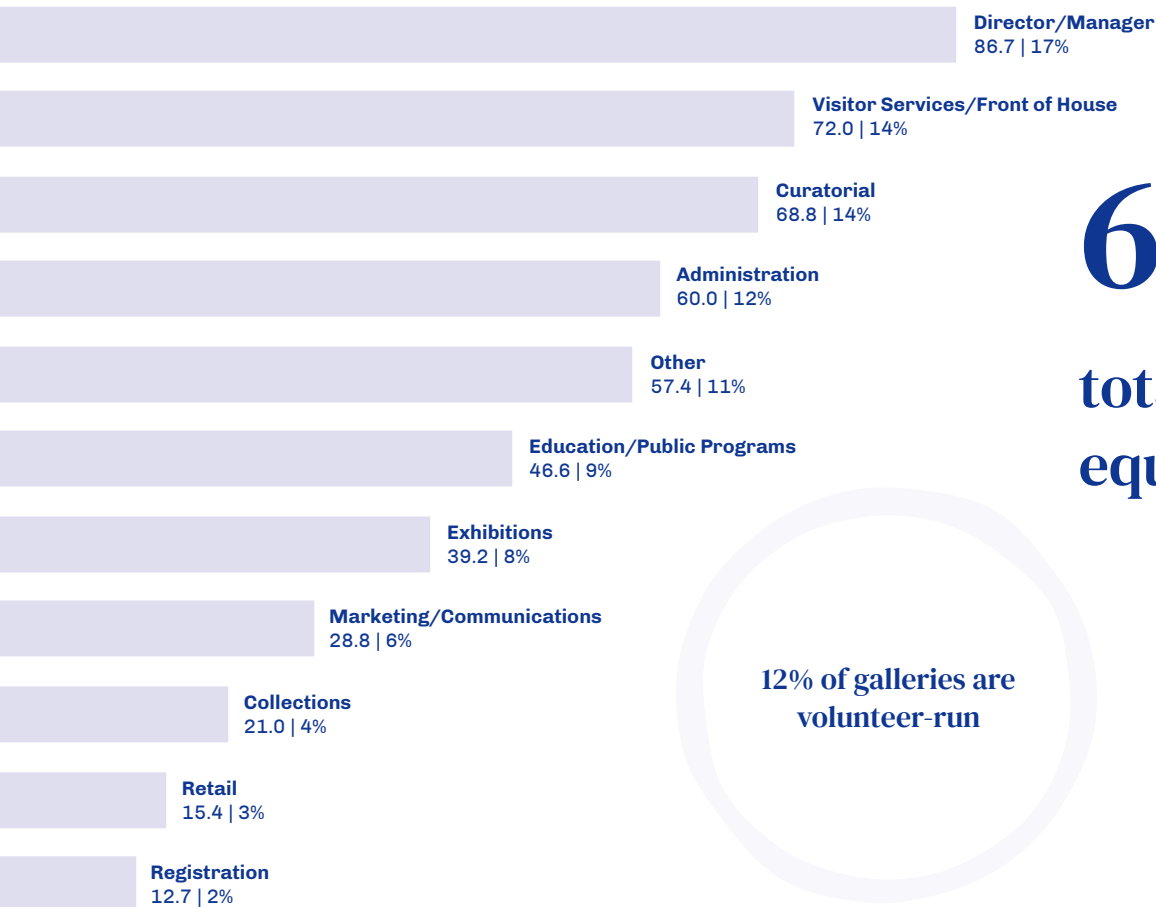
total artist and collection
expenditure

9% of total income
(\$117m) was spent
on artists' fees,
commissions,
acquisitions and
conservation.



Staffing

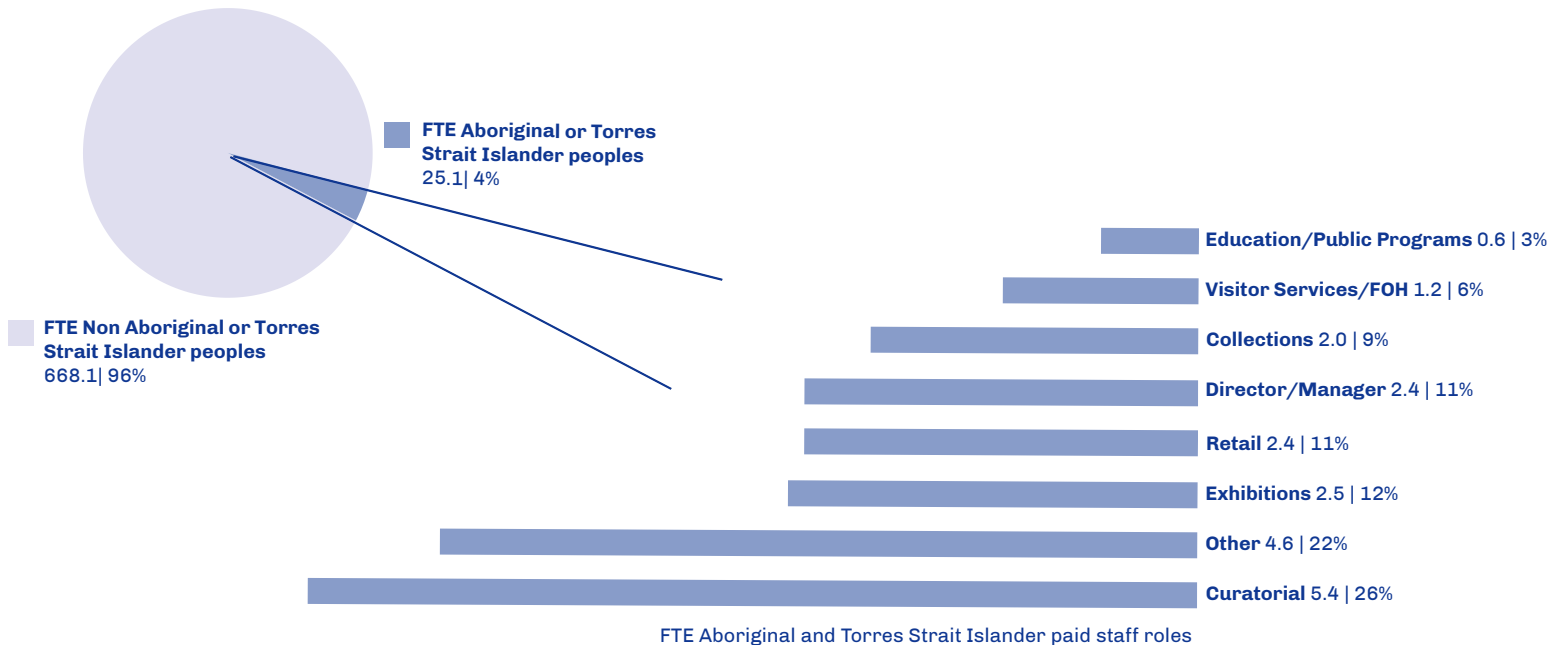
Staff roles



693.2
total full-time
equivalent staff

12% of galleries are
volunteer-run

25.1 total Aboriginal and Torres Strait
Islander full-time equivalent staff (FTE)



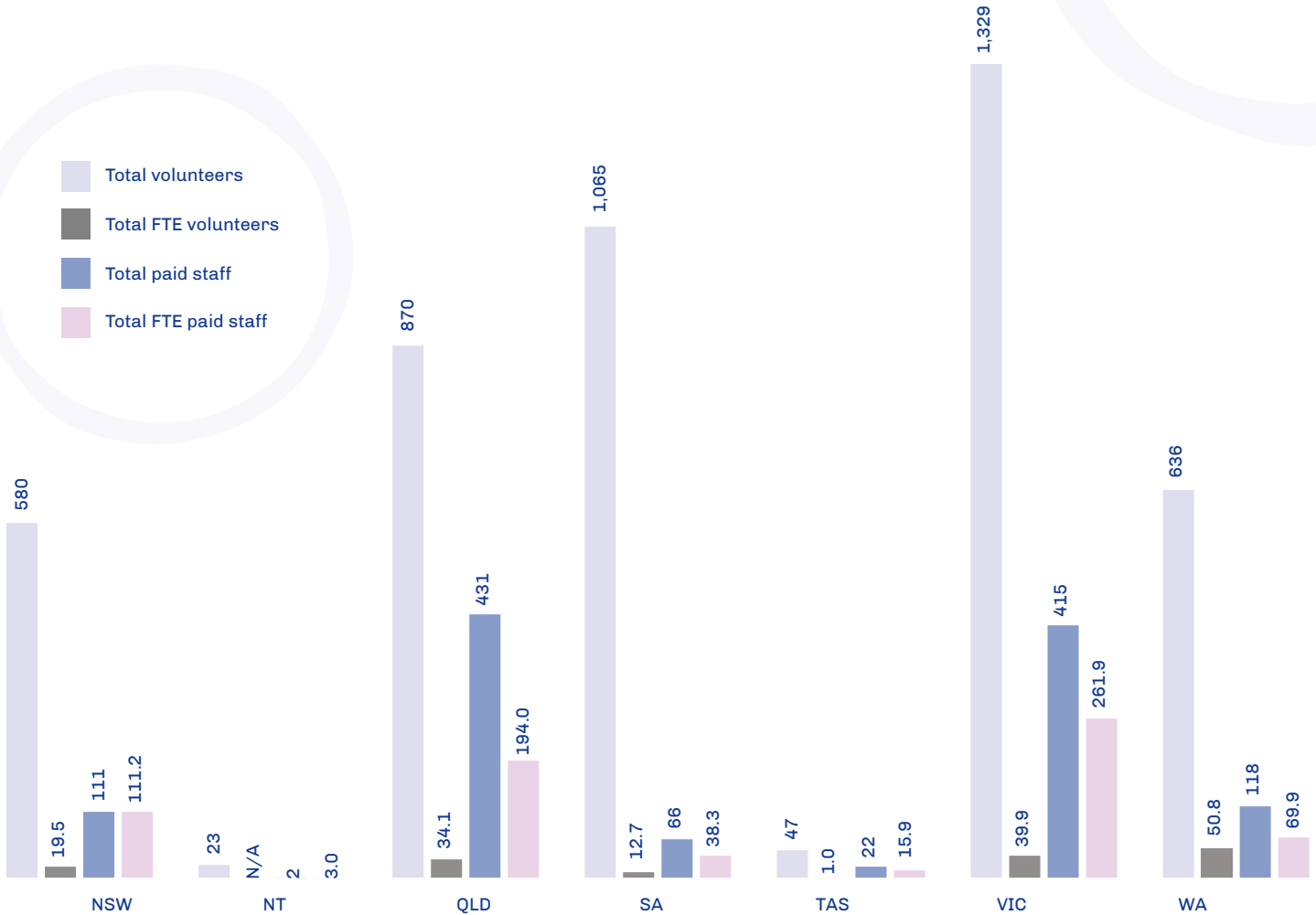
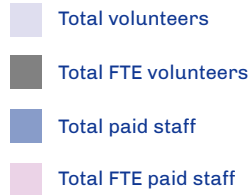


Volunteers

Volunteer roles



Volunteers and paid staff (FTE)





Collections

819,269
items in collections

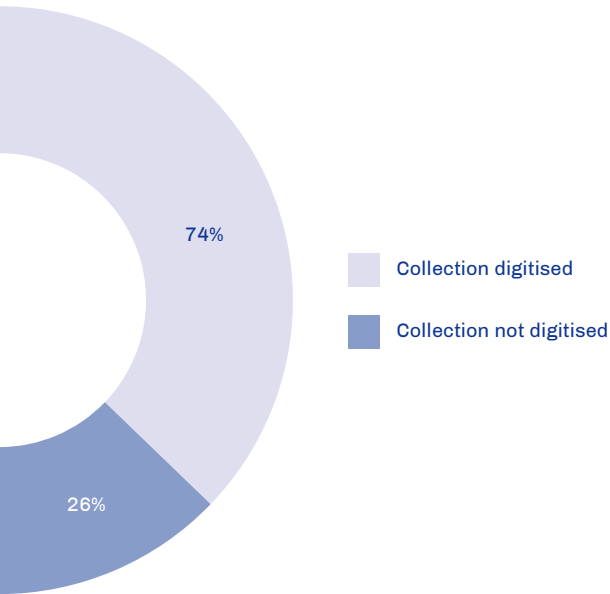
valued at

\$1.5b

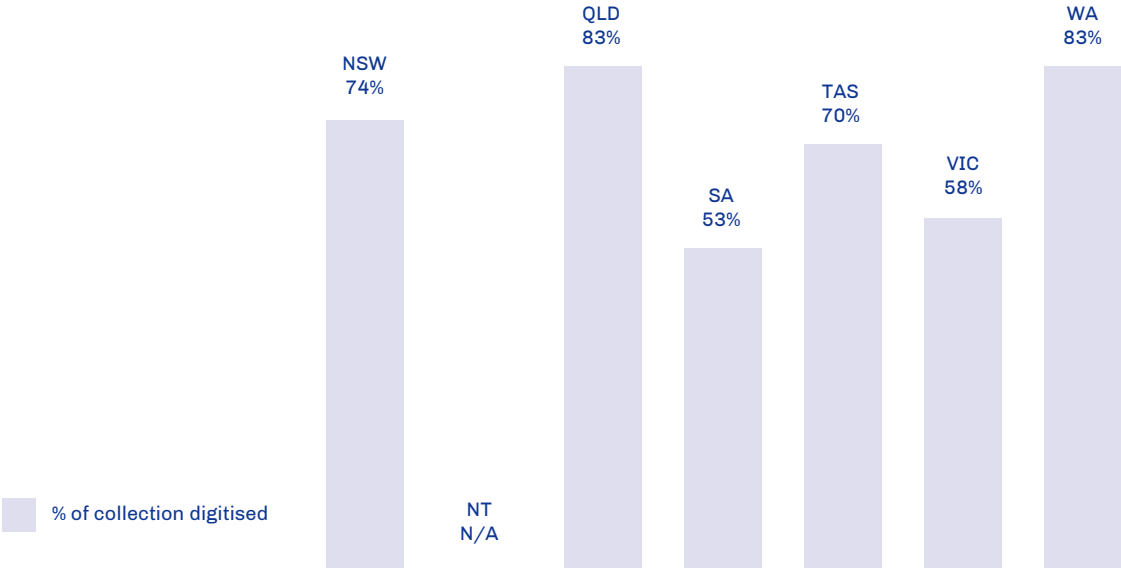
28% of public
galleries do not have
a collection



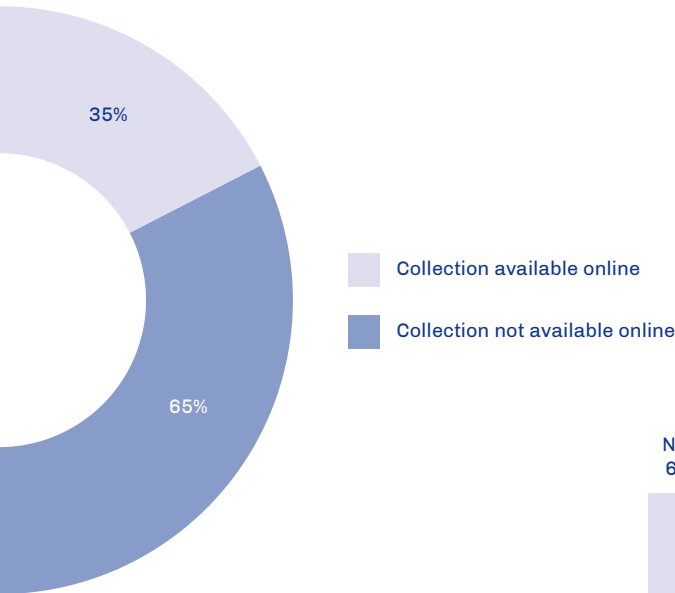
Collections digitised



Overall, 74% of collections have been digitised.



Collections accessible online



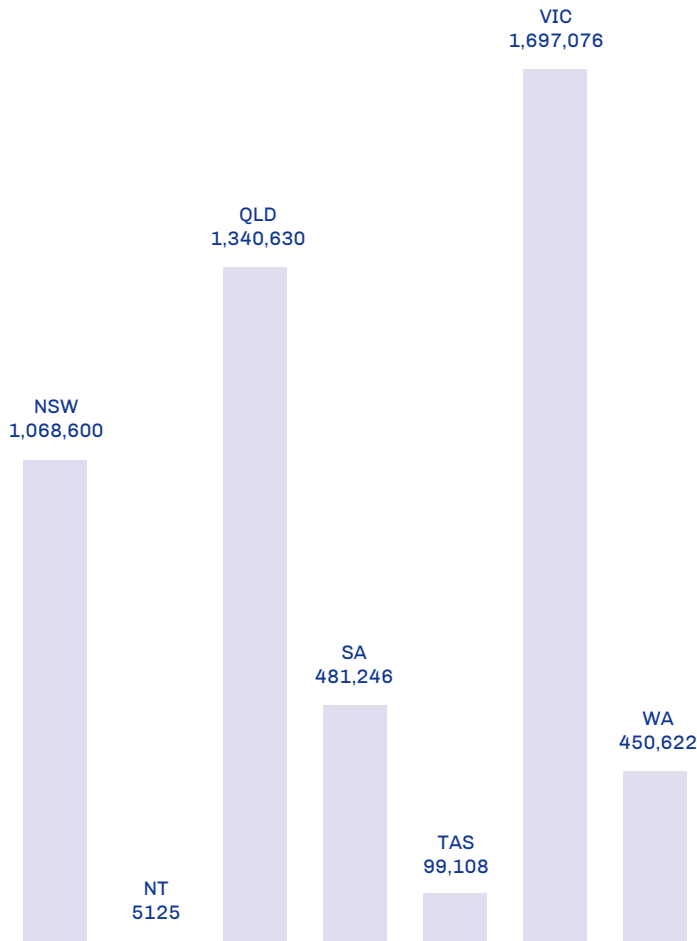
Overall, 35% of collections are available online for public access.





Audience Engagement

Visitation



5,142,407

annual visitors to
small-to-medium
public galleries

TOTAL NATIONAL VISITATION 16.3m

31%

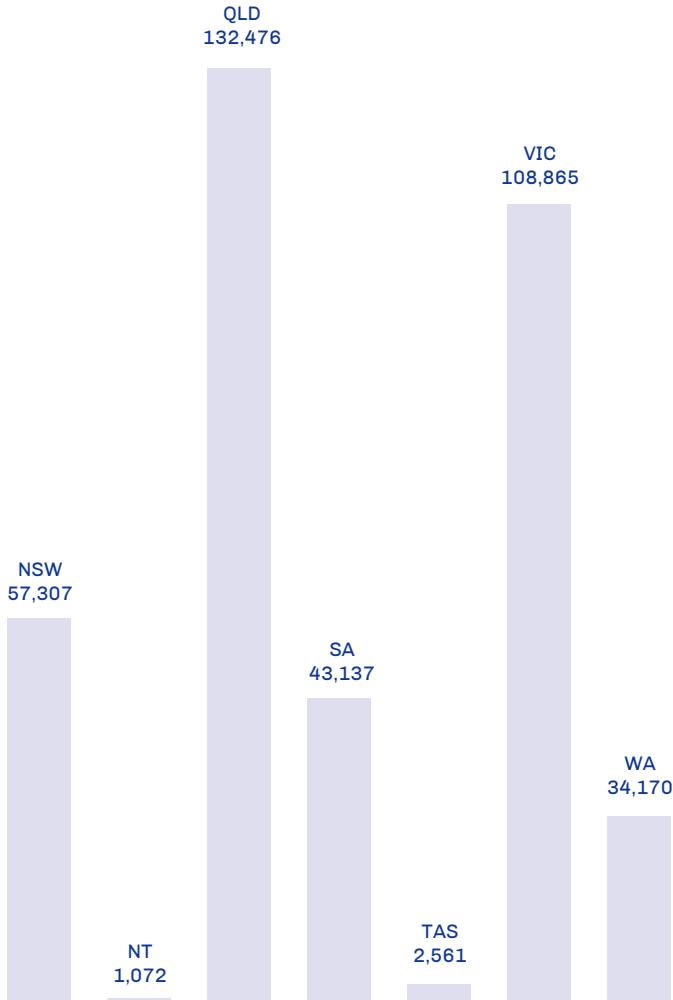
69%

5.1m
Small-to-medium
public gallery visitation

11.2m
State, territory & national public
gallery institution visitation

Visitation to 39% of Australia's small-to-medium public galleries

Public programs



7,828

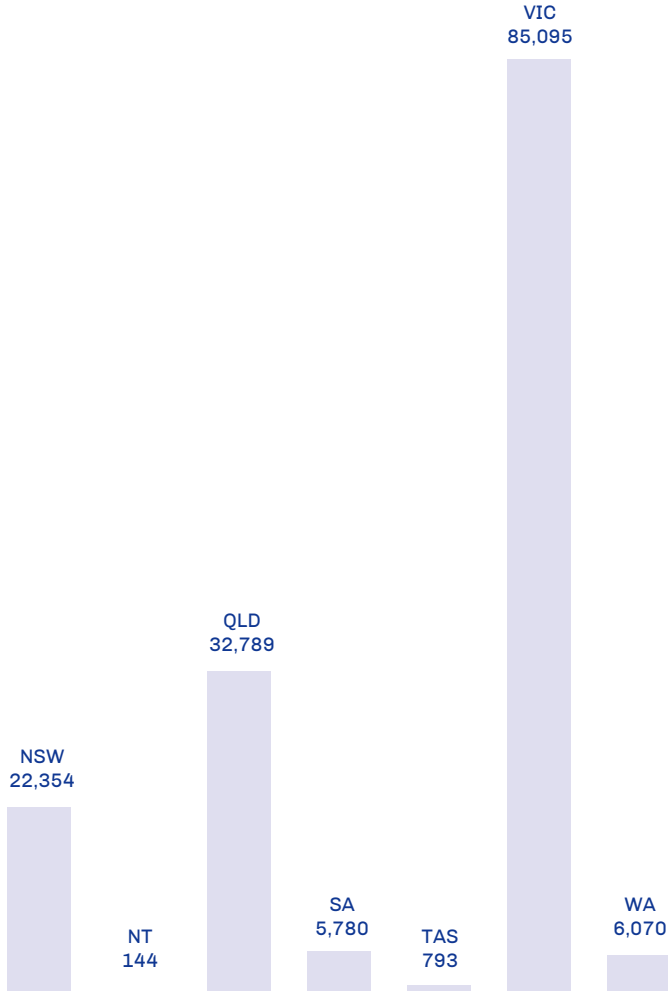
public programs

379,588

program participants

Public program participants

Education programs



6,161

education programs

153,025

program participants



Education program participants

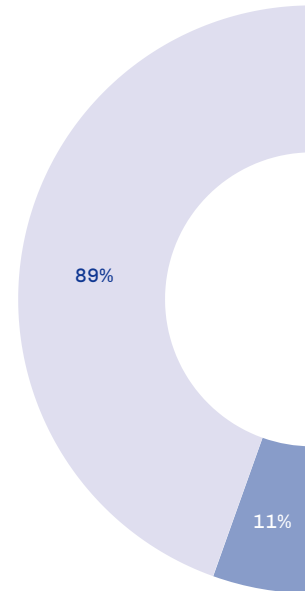
Online engagement

7,570,787

website page views



Gallery with website



Gallery with website

Gallery without website

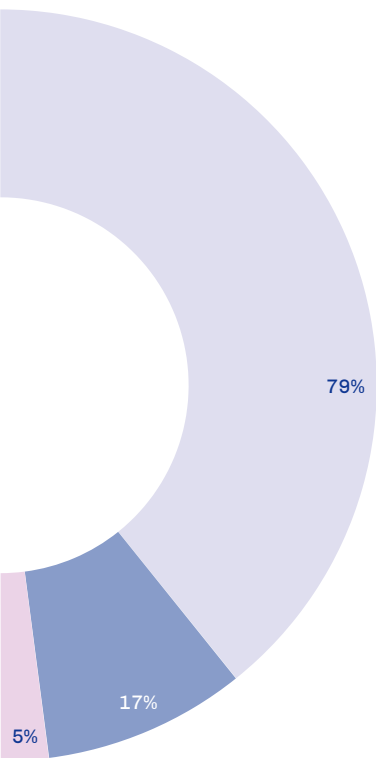


Exhibitions

Exhibitions

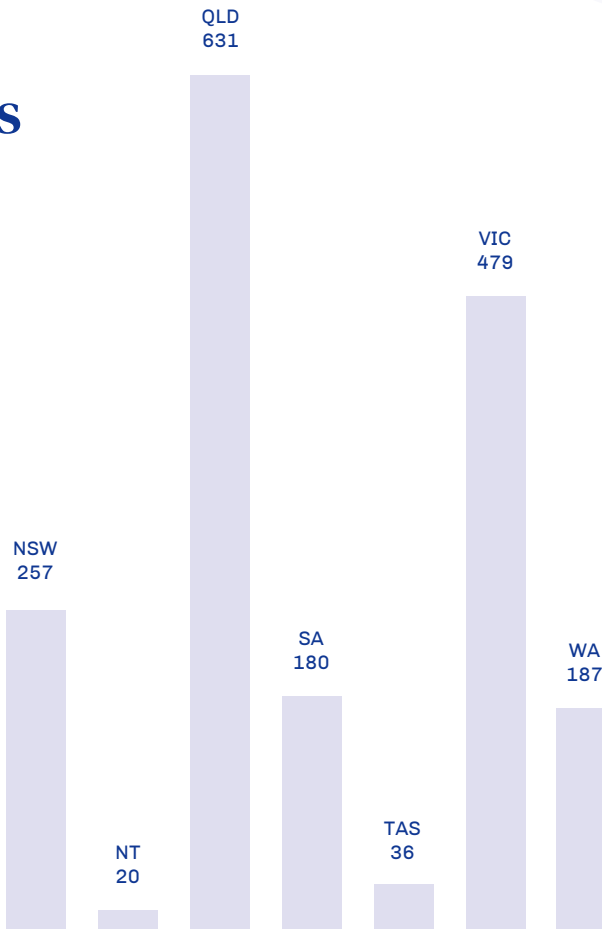
1,790

total exhibitions displayed



- In-house exhibitions
- Inbound touring exhibitions
- Outbound touring exhibitions

Total exhibitions displayed





from heart + mind

13 FEBRUARY - 26 APRIL 2020

From heart + mind is an exhibition of works by seven young, multidisciplinary and inspiring mental health artists showcasing their art and identity.

Drawing from personal experiences, the artists explore themes of identity, resilience, hope and strength. From heart + mind we will see how art can be a source of strength and thought.

Artists

Artists



16,611

total living artists
represented in
exhibition programs



2,364

total artists engaged to
deliver public programs



1,785

total living artists' work
acquired

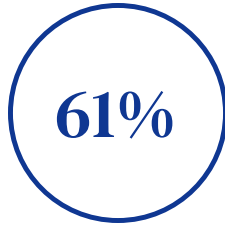


828

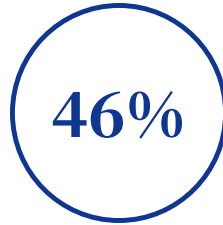
total artists
commissioned to make
new work

Artist support

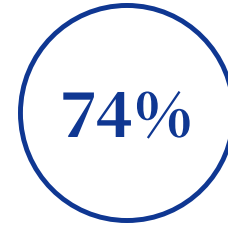
% of galleries supported artists in the following:



RETAIL



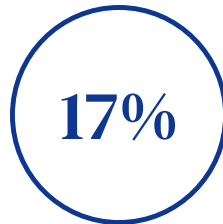
**PROFESSIONAL
DEVELOPMENT**



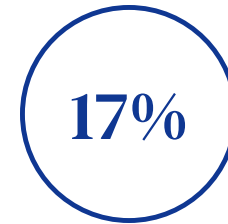
PUBLICATIONS



**ARTIST IN
RESIDENCY
PROGRAMS**



**ARTIST IN
SCHOOLS
PROGRAMS**



OTHER



Metro, Regional & Remote

Metro, regional & remote

Metro

97

4.2m

VISITATION

80% of visitation to public galleries is in metro areas.

1,149

EXHIBITIONS

61% of exhibitions are displayed in metro areas.

540.0

FTE STAFF

Average of 9 staff per public gallery.

3,045

VOLUNTEERS

Contributing 239,009 hours of unpaid work valued at \$9,971,455.

Regional

54

816,238

VISITATION

17% of visitation to public galleries is in regional areas.

591

EXHIBITIONS

35% of exhibitions are displayed in regional areas.

107.0

FTE STAFF

Average of 4 staff per public gallery.

1,345

VOLUNTEERS

Contributing 55,838 hours on unpaid work valued at \$2,329,561.

Remote

15

118,789

VISITATION

3% of visitation to public galleries is in regional areas.

74

EXHIBITIONS

4% of exhibitions are displayed in regional areas.

46.2

FTE STAFF

Average of 4 staff per public gallery.

160

VOLUNTEERS

Contributing 17,336 hours of unpaid work valued at \$723,258.



State, Territory & National Public Gallery Institutions

State, territory & national public gallery institutions



11.2m

total visitation



697,367

total educational
visitors



182

total exhibitions
displayed



2.0m

total items in
collections



\$13.0b

value of collection
items



1,328

total full-time
equivalent staff



Comparative Data

Comparative data

COMPARATIVE DATA	2017 & 2018	2019
Public galleries captured	197	170
% of public galleries captured nationally	48%	39%
Average Visitation per gallery:		
Metro	69,815	43,439
Regional	26,157	15,115
Remote	N/A	7,919
Average Exhibitions displayed per gallery:		
Metro	16	12
Regional	15	11
Remote	N/A	5

Comparative data

COMPARATIVE DATA

2017 & 2018

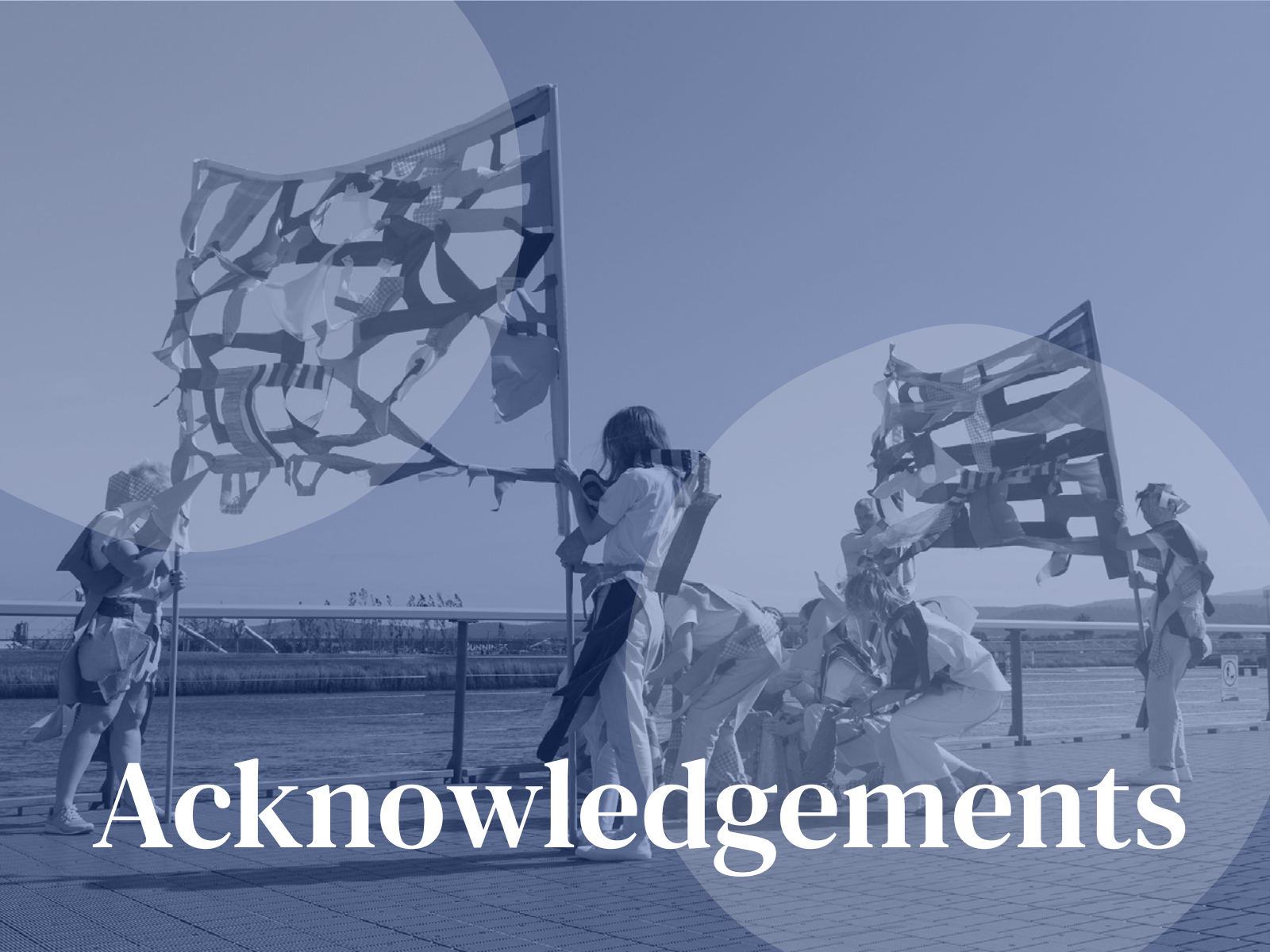
2019

Average Full-time equivalent paid staff per gallery:

Metro	6.5	5.6
Regional	3.8	2.0
Remote	N/A	3.1

Average Volunteer hours per gallery:

Metro	2,263	2,480
Regional	1,957	1,034
Remote	N/A	1,156



Acknowledgements

Acknowledgements & notes to report

PARTNERS

Museums & Galleries Queensland (M&G QLD) and Public Galleries Association of Victoria (PGAV) thank the following state peak and industry bodies for working with us to compile this report: ART ON THE MOVE & Galleries West; Contemporary Art Tasmania; Museums & Galleries of NSW (MGNSW); Regional Galleries Association of South Australia (RGASA); University Art Museums Australia (UAMA).

STATE, TERRITORY & NATIONAL PUBLIC GALLERY INSTITUTIONS (STATUTORY BODIES)

Art Gallery of New South Wales (AGNSW); Art Gallery of South Australia (AGSA); Art Gallery of Western Australia (AGWA); Australian Centre for the Moving Image (ACMI); Museum and Art Gallery of the Northern Territory (MAGNT); National Gallery of Australia (NGA); National Gallery of Victoria (NGV); National Portrait Gallery (NPG); Queensland Art Gallery | Gallery of Modern Art (QAGOMA); Tasmanian Museum and Art Gallery (TMAG).

NOTES TO REPORT

Sources of data:

New South Wales; Northern Territory; South Australia; Tasmania; Victoria; and Western Australia: 2019 National Public Galleries Australia survey. Museums & Galleries Queensland - 2019 Annual Statistics Survey and Museum and Gallery Needs Survey 2020.

Data was not captured for Australian Capital Territory's public gallery sector.

Pages 10, 22 & 39: Value of volunteer hours based on Australian Bureau of Statistics valuation of \$41.72 per hour.

Pages 7 & 16: Self generated income includes - membership fees, entry fees, commercial activities and retail/merchandise. Other income sources includes - artwork loans, café income, interest, other grants, workshop fees and commission on artwork sales.

Pages 16 & 17: No income and expenditure data was recorded for Northern Territory.

Page 19: 'Other' paid staff roles include - public art, artworks, casuals, multiple roles, technician, gallery assistant, garden maintenance, facility maintenance, events and café staff. Not all venues provided a breakdown of staff roles.

Page 20: 'Other' Aboriginal and Torres Strait Islander paid staff roles include multiple roles.

Page 22: 'Other' volunteer roles include - multiple roles, receptionist, install technician, exhibition invigilator, café/catering, board member, event volunteer and garden maintenance.

Page 23: Volunteer full-time equivalent (FTE) based on 38 hours of volunteering per week. No data was collected from Northern Territory for volunteer hours.

Pages 25 - 27: Northern Territory data for the number of items and value of collections was captured on page 24. No data for the percentage of collections catalogued or digitised and accessible online was recorded from the Northern Territory. Percentages of collections catalogued, digitised and accessible online was calculated as an average based on galleries that answered the questions.

Acknowledgements & notes to report

NOTES TO REPORT

Page 27: No data was collected from Tasmania.

Page 37: Other artist support includes - exhibitions, sale of artworks, performance, artists and teachers/tutors, workshops/public programs, events and free studio space.

Page 39: Average staff per venue has been calculated from the data of total staff, not total full-time equivalent (FTE) staff. Metro, Regional and Remote areas have been determined using the Australian Government Department of Health - Modified Monash Model 2019. Metro areas are MM1 metropolitan areas and MM2 regional centres; Regional areas are MM3 large rural towns, MM4 medium rural towns and MM5 small rural towns; Remote areas are MM6 remote communities and MM7 very remote communities.

Page 41: Statutory bodies' data collected from 2018-2019 annual reports and completed surveys from each state. Some statutory bodies did not include full data.

Pages 43-44: Comparative data is based on averaging data per gallery from the 2017 & 2018 report and the 2019 report.

IMAGE CREDITS

Page 2: *Between the Moon and the Stars*, 22 March 2019 – 22 March 2020, installation view. Photo courtesy of the Museum and Art Gallery of the Northern Territory.

Page 8: UQ Art Museum. Photo: Simon Woods, courtesy of UQ Art Museum, QLD.

Page 11: Eugenia Lim, *The Ambassador*, installation view at Riddoch Art Gallery, Mount Gambier, SA 2020. Photo: Tim Rosenthal.

Page 15: *Cultural Mediation in Practice* workshop, 2019, featuring Mel O'Callaghan's exhibition *Centre of the Centre*, with Marion Buchloh-Kollerbohm (Palais de Tokyo, Paris). Photo: Document Photography.

Page 16: Launch of the *Mary Quant: Fashion Revolutionary* exhibition at Bendigo Art Gallery, VIC, 2021.

Page 21: Photo courtesy of Unsplash.

Page 24: Walkway Gallery, SA. *NELL-2* Photo: Rebecca Sharpe.

Page 28: Nicholas, 3, and Izzy, 4, enjoys *Destiny* at The Ian Potter Centre: NGV Australia. Photo: Eugene Hyland.

Page 33: Ben Quilty installation at Walkway Gallery, SA. Photo: Rebecca Sharpe.

Page 35: Launch of the exhibition *From Heart + Mind* at The Dax Centre, Parkville, VIC, February 2020.

Page 38: Grassland Art Gallery, Tambo, QLD. Photo: Richard Birchley, courtesy of Grassland Art Gallery.

Page 40: James Turrell's *Night Life*, 2018 illuminates GOMA from within. Photo courtesy of Gallery of Modern Art, QLD.

Page 42: Freightling Ideas exhibition, *There Were Moments of Transformation* opening event at Ningaloo Centre, Exmouth, WA, September 2020. Photo courtesy of Ningaloo Centre.

Page 45 : Fernando do Campo, *The Kookaburra Self-Relocation Project (WHOSLAUGHINGJACKASS)*, site-specific performance, mixed textile objects, costumes and banners, 45-60 minutes, a Contemporary Art Tasmania and Mona Foma partnership project, Launceston, TAS, 17 – 19 January, 2020. Photo: Shan Turner-Carroll, courtesy of Contemporary Art Tasmania.

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IN PARTNERSHIP WITH NATIONAL PUBLIC GALLERIES ALLIANCE MEMBERS:



GALLERIE2WEST

MUSEUM
AND ART
GALLERY
NORTHERN
TERRITORY

Museums
& Galleries
of NSW



Report published: December 2021