

countess.report

2019

The Countess Report acknowledges the traditional owners of the lands on which this report was written.

THE INTRODUCTION

In 2016, the first Countess Report was released, with the financial support of The SHEILA Foundation. It revealed in detail what the Countess blogspot first started reporting in 2008 - that an imbalance of power existed in the Australian art world. Men held more positions at senior levels and male artists were significantly better represented across the sector, despite 75% of art school graduates being female.

Skip forward to 2019, and our updated report chronicles key changes in the sector between 2014 and 2018. Following on from the wide community uptake of the 2016 report, the Countess team has spent the last two years engaging with the arts community through workshops and roundtables. Our aim with this community engagement was to understand what and where conversations on gender should be focussed on, both now and in the future.

The key issues and points of contention that were highlighted have informed our methodology and the writing of this report. Notably, the inclusion of an additional gender category to account for non-binary artists. We have attempted to respond to the community’s concerns as best we could with the resources available however we acknowledge there is important work to be done in better understanding the data within the broader context of race and class issues.

It is worth highlighting that since the last report was released discussions about gender representation in various sectors of the arts have worked their way into the mainstream. We believe this has created a renewed interest from major institutions in dealing with issues of gender inequity in the Australian arts sector. Countess will continue to keep watch in the coming years to make sure this is not a passing trend

Since 2016 Countess has launched a new online platform with commissioned writings that respond critically to the data. The team has also evolved into an art project. Institutions have invited us into their spaces, their projects, their programs. The more frequently we are invited into these spaces the most strongly we believe that offering an artistic output affords us the ability to construct a critical distance.

The Countess Report, 2019 has again been supported by SHEILA Foundation.

THE WHO

The Countess Report is Amy Prcevich, Elvis Richardson and Miranda Samuels.

We are an independent artist run initiative that publishes data on gender representation in the Australian contemporary art world. We believe a focus on gender is a focus on power.

Countess works in the legacy of institutional critique and research based conceptual art practices. Our goal is to inform and influence systemic change through data collection and analysis.

While our evidence is often cited, we are not data analysts. We are artists and activists who are interested in investigating dynamics of power, value, labour, and collecting through the lens of gender.

The work of Countess is both art and advocacy.

THE WHY

Three years after the release of the inaugural report, the 2016 stats continued to be cited in journalistic, academic, artistic and policy writings.

In order to continue to advocate for the representation of female-identifying artists we believe it is important to update our statistics and broaden the 2016 categories of male and female to include non-binary artists.

Our aim in the release of these updated statistics is to critically observe changes in gender representation across the Australian art sector. We intend for these statistics to keep conversations around gender and value front of mind at art galleries, museums, art fairs and biennales across the nation.

THE METHODOLOGY

We counted artists who exhibited in gallery exhibitions, art prizes, biennales and at art fairs throughout 2018. We also counted artists who received Australia Council for the Arts funding in 2018 as well as staff and board members of art organisation.

We collected exhibiting artist information from artist names that were recorded on gallery websites and catalogues. We collected staff and board information in the same way. At times organisations were contacted to provide clarification about online data, but most typically information was gathered from institutions' websites.

Information about gender was first and foremost recorded to reflect how individuals self-identified on their own website. There were instances when counters did know some artists personally and gender was recorded based on personal knowledge. The emphasis on using primary sources, such as artist websites, ensured that we had direct evidence and authoritative information and could correctly record gender. As a second strategy, we would refer to gallery websites to determine gender via which pronoun was used. A general web-search was the last port of call. As we are working within historical naming conventions, we believe that we can identify gender with a high measure of reliability based on given first names.

The categories of male, female, non-binary were informed by the Clear Expectations resource, commissioned by The Countess Report, supported by National Assosiation for the Visual Arts (NAVA) and compiled by Archie Barry and Spence Messih.

THE RESULTS

In a sentence: the representation of women has significantly improved.

We counted over 13,000 artists across 184 institutions. This is undeniably a healthy sample size.

The category of non-binary artist was included for the first time, and we now have a benchmark for non-binary representation within the sector.

We can report that:

- 71% of art school graduates are women.
- There was an increase in the representation of women artists of between 10-20% across artist run spaces, commercial galleries, contemporary art organisations, public galleries, major museums and university galleries.
- State galleries and museums continue to significantly under-represent women in their collections and exhibitions.
- In State galleries and museums the representation of women decreased from 36.9% to 33.9% from 2016 to today.
- Non-binary artists were represented at 1-2% across the sector, with no non-binary artists recorded in curated state gallery exhibitions in 2018.
- 52% of art prize winners were women, with the top ten prizes (in dollar value) being a 50/50 split.

THE BREAKDOWN

At a snap shot* we can reveal that:

Art School Graduates - 591 artist, 4 institutions counted

71.57% women (down from 74.34%)
25.55% men (same as last time)
1.69% non-binary

ARIs - 1748 artists, 30 galleries counted

61.38% women (up from 49.37%)
34.78% men (down from 39.12%)
2% non-binary

Contemporary Art Organisations - 649 artists, 13 galleries counted

57.94% women (up from 47.52%)
34.05% men (down from 45.95%)
2.93% non-binary

Public Galleries - 2697 artists, 48 galleries counted

51.09% women (up from 45.12%)
47.42% men (down from 49.27%)
0.26% non-binary

Commercial Galleries - 3838 artists, 52 galleries counted

52.66% women (up from 30.86%)
46.77% men (down from 54.90%)
0.12% non-binary

Major Museums and University Galleries - 1483 artists, 24 galleries counted

52.19% women (up from 36.90%)
44.17% men (down from 56.80%)
0.47% non-binary

State Galleries and Museums - 1651 artists counted, 6 institutions

33.98% women (down from 36.9%)
66.02% men (up from 56.80%)
No data on non-binary artists recorded

National Gallery of Australia

25.48% women (down from 27.12%)
72.97% men (up from 68.68%)
No data on non-binary artists recorded

Biennales - 138 artists, 3 biennales counted

50.72% women (up from 42.11%)
42.75% men (up from 40.94%)
0.72% non-binary

Art Fairs - 427 artists, 3 fairs counted (not counted last time)

48% women 50% men

Art Prizes - 42 counted

52% of prize winners are women artists (down from 55.84%)

Woman artist won 59.5% of the total prize pool (up from 45.05)

Of the top 10 prize amounts 50% of winners were women, 50% were men

Board members

53% women, 46.24% men, 0.70% non-binary across the sector as a whole

BUT 66.20% men, 33.80% women across state galleries

Director CEO

61.36% women, 38.63% men across the sector as a whole

BUT 87.5% men and 12.5% women across state galleries

Executive Staff

48.47% women, 51.52% men across the sector as a whole (comparable at state gallery level)

Curators

76.31% women, 23.68% men across the sector as a whole (comparable at state gallery level)

Australia Council Funded Artists - individuals

60% women (up from 52%)

28.42% men (down from 44%)

Australia Council Funded Artists - amount

62.01% women (up from 48.31%)

31.85% men (down from 44.85%)

(*statistics reflecting the representation of collectives and collaborations can be found in the appendix.)

THE ANALYSIS

So why this significant swing of the pendulum in Australia, and why now? Particularly when we note that overseas data often reflects little or no change in representation.

We do like to credit the conversations stirred by the 2016 report as being an agent for change.

The swift change across most of the sector may be attributed to the ability of commercial galleries, ARIs and so on to be responsive to the zeitgeist due to their typically short-lead, year-out planning; as opposed to state galleries and museums who typically have longer lead times.

The impact of an increased public consciousness around gender may have resulted in individual staff, organisations and boards actively making decisions to exhibit and engage more women and non-binary artists.

The increase in funding from 52% to 60% for female artists may be linked to the increase in representation across the sector, that has lead to more fundable projects.

The Countess Report remains cautious that the 2019 results are not merely a spike. We don't think data collection is obsolete. As such we will continue to track statistics in coming years to watch for evidence of dwindling representation.

THE LIMITATIONS

Many galleries, especially public galleries, did not have full lists of exhibitions and exhibiting artists from 2018 available on their websites. Our resources and time frame did not allow us to contact all galleries directly, and some that we did contact were unable to provide information. Also, we had to draw the line somewhere.

Importantly, our data cannot be used to understand the breadth of involvement of First Nations artists in the Australian arts sector. We also cannot draw conclusions about the way race, class, or level of education may correlate with an individuals’ participation in the arts sector.

We believe these to be significant areas of research that we do not currently have the resources to undertake. We hope to be able to gain in-depth information about these areas in the future.

If you would like to submit your data, or are interested in discussing further research you can contact us via countess.report

THE FUTURE

In 2020 The Countess Report will collaborate with the National Gallery of Australia as part of #knowmyname - a nationwide campaign that celebrates the contributions of Australian women artists. In light of this partnership the NGA provided their own data to The Countess Report, and has been included on a separate page in The Countess Report. Further analysis, and a creative response to their data, will continue in 2020.

We encourage individuals and institutions to contribute not just their own statistics, but interpretations of our statistics so that our website is a platform for analysis, policy, guidelines, recommendations, anecdote and critique.

The focus of our next counts, to be released in 2020, will be art media and state gallery acquisitions. If you would like to assist with future counts or discuss online contributions you can contact us via countess.report

THE COUNTERS

Counters are: Annalise Bosnjak, Eloise Breskvar, Nikita Holcombe, Niki Koutouzis, Safari Lee, Lauren May, Alice Pengilley, Amy Prceвич, Elvis Richardson, Miranda Samuels, Sarah Thomson, Catherine Woolley, Lauren Wraight.

THE GRAPHS

The graphs were generated by Elvis Richardson using Tableau Public

THE 2019 COUNTESS REPORT

The Countess Report, 2019 was compiled and edited by Amy Prceвич.

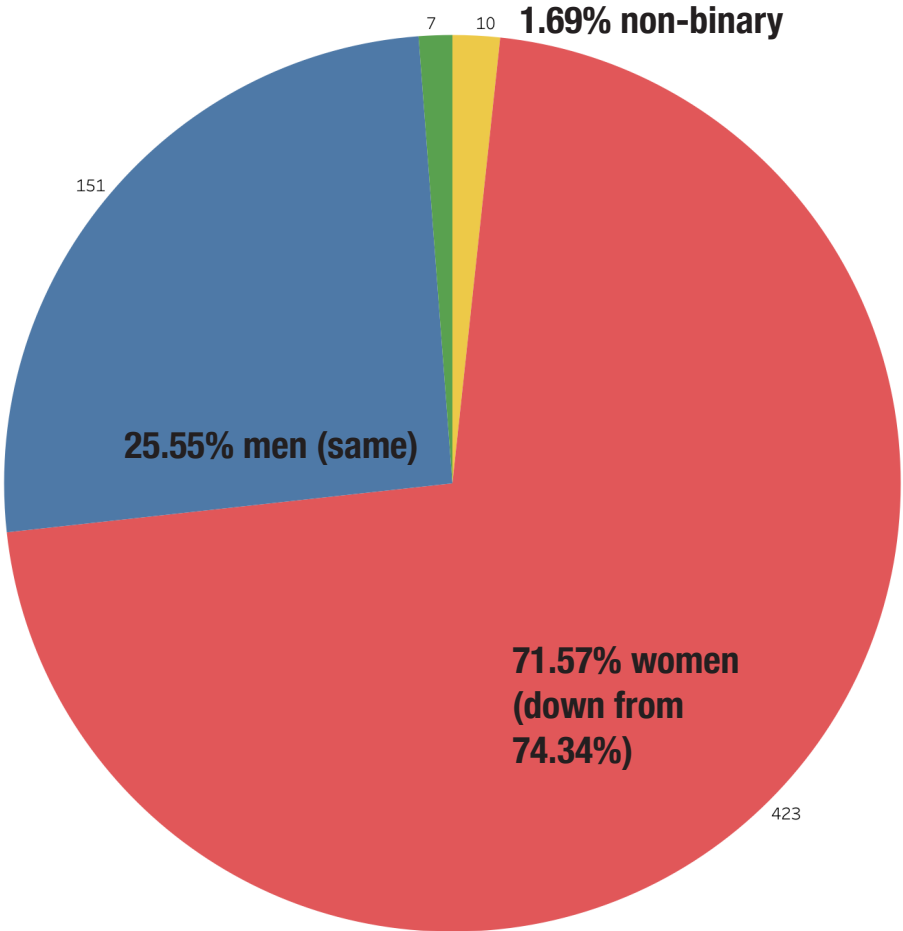
THANK YOU

We thank and acknowledge the SHEILA Foundation who have been a long-term supporter of The Countess Report. Their financial support, advocacy and enthusiasm in championing our work has allowed Countess to actively work towards redressing gender inequity.

We thank the National Association for the Visual Arts (NAVA) for their in-kind media support and ongoing advocacy for The Countess Report, 2016 and 2019.

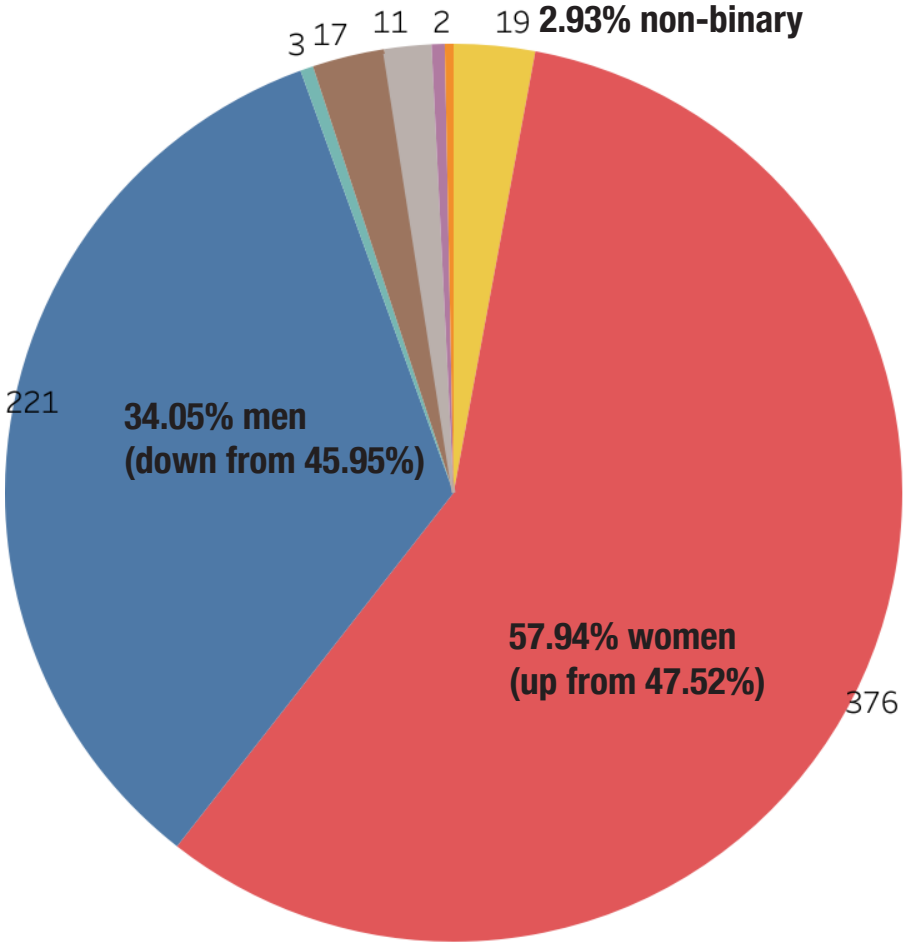
www.countess.report

Graduates Visual Art Degrees 2018

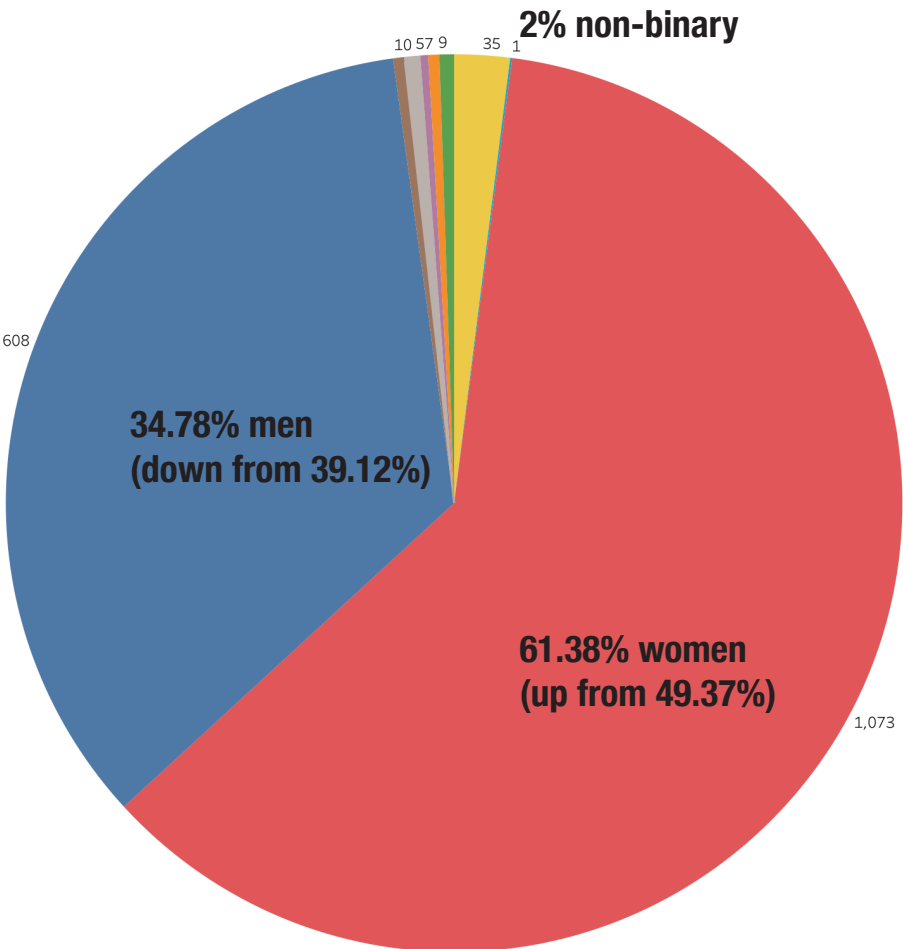


www.countess.report

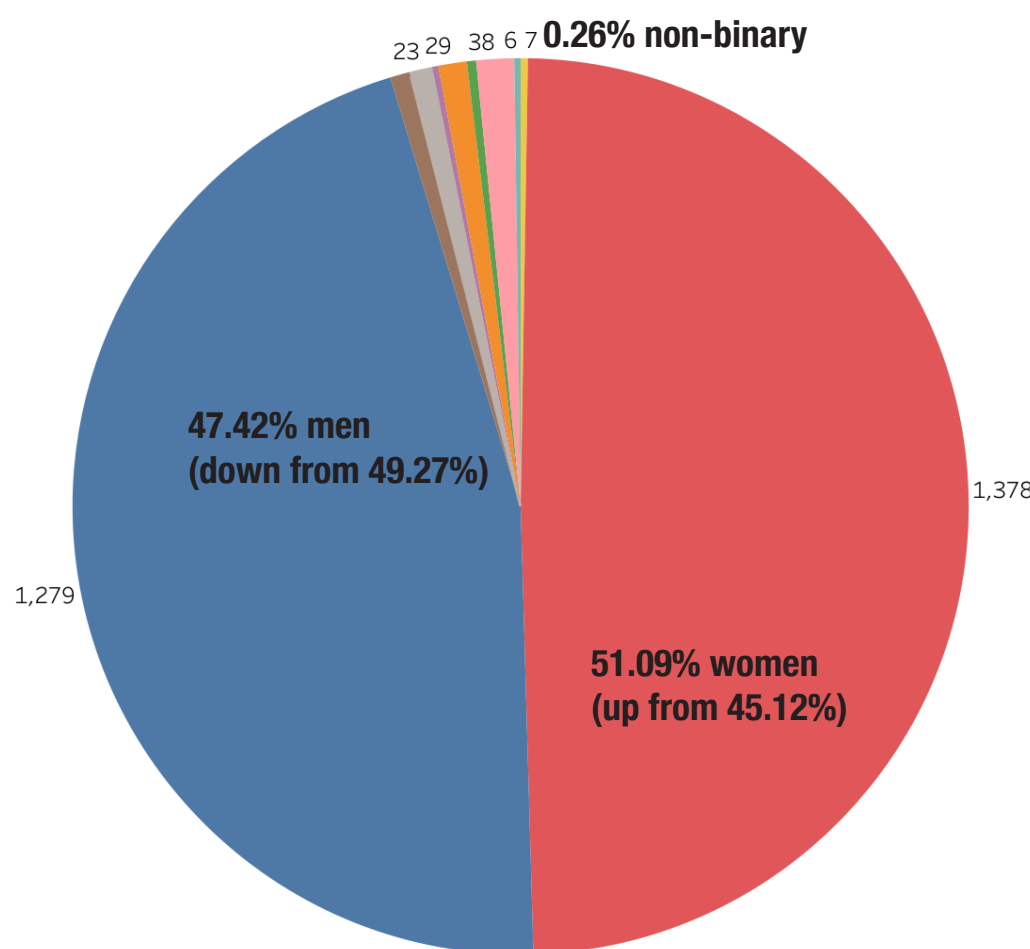
CAOs Exhibited Artists 2018



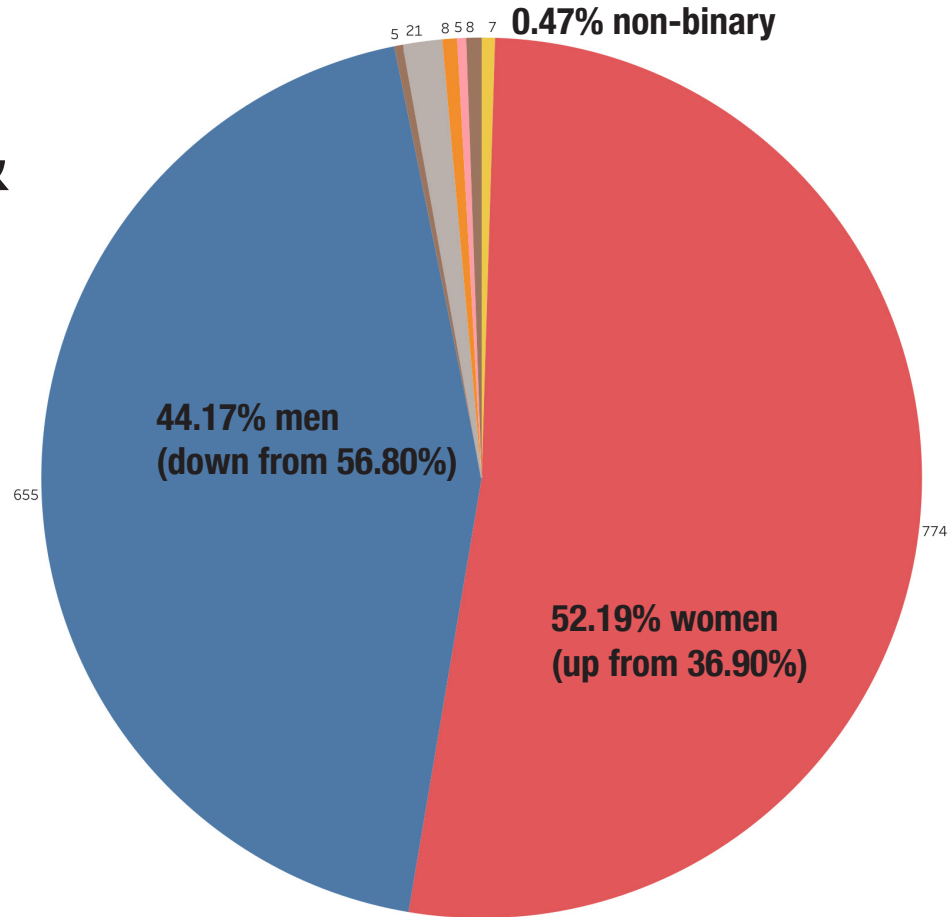
ARI Exhibited Artists 2018



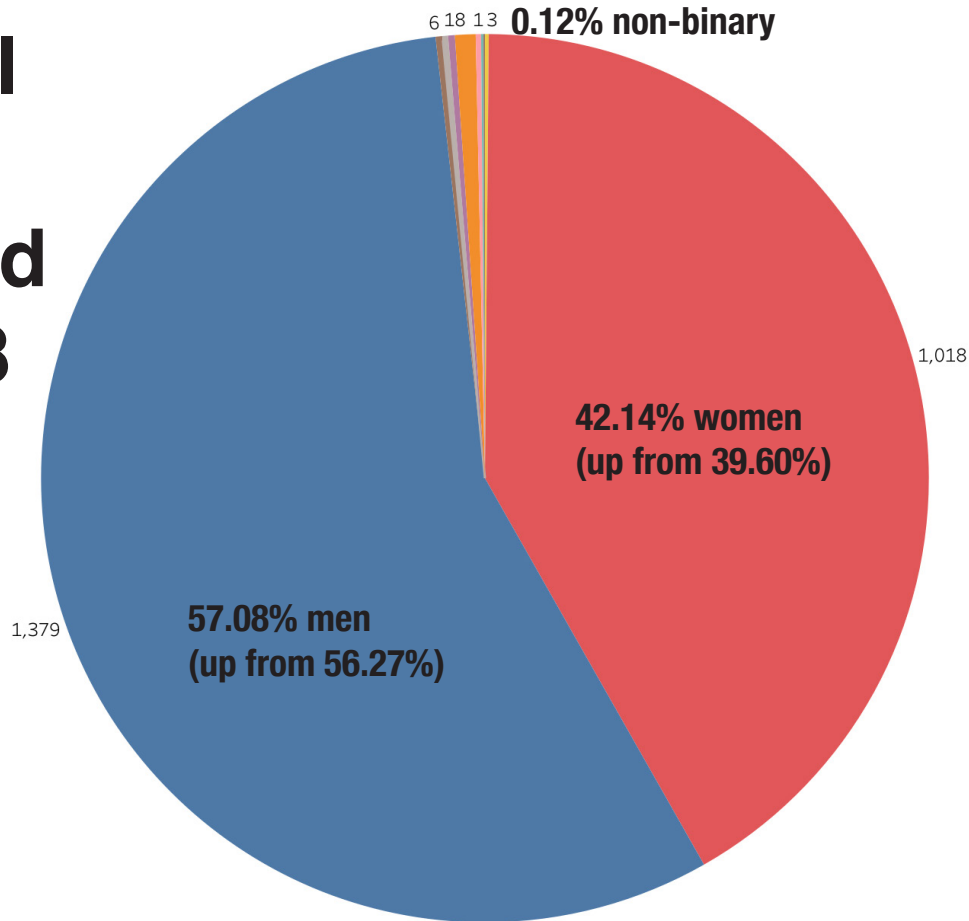
Public Galleries Exhibited Artists



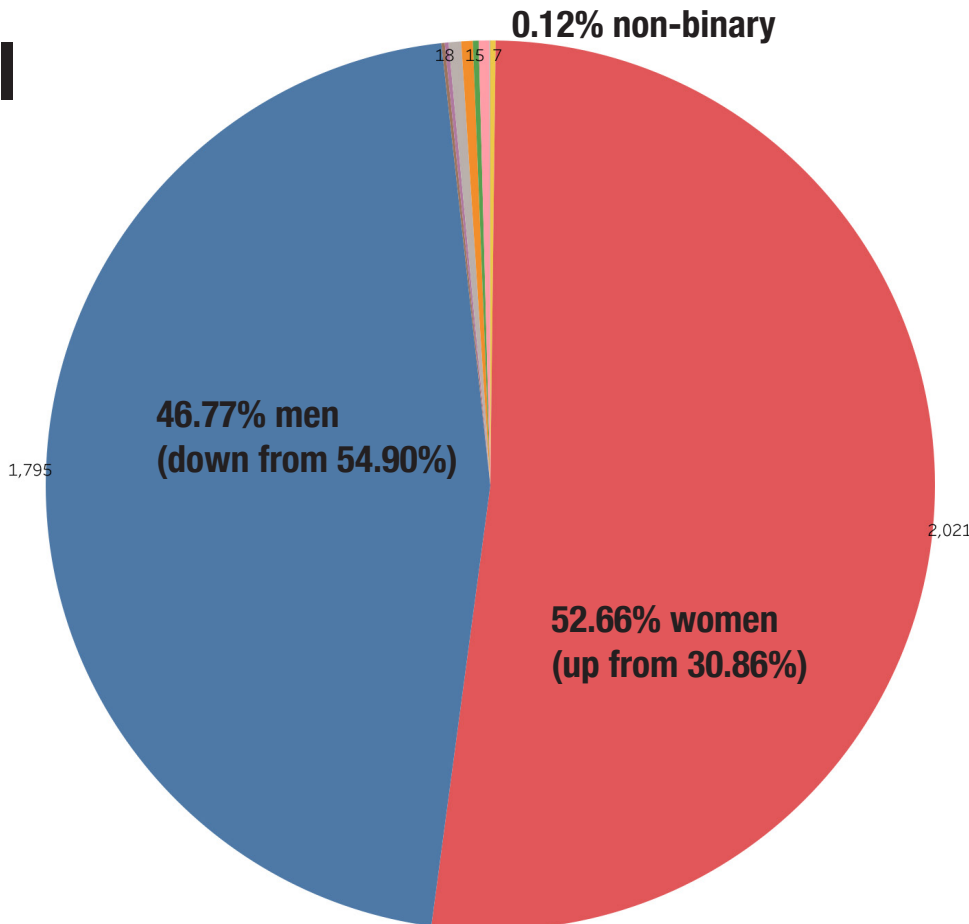
Major Museums & University Galleries Exhibited Artists 2018



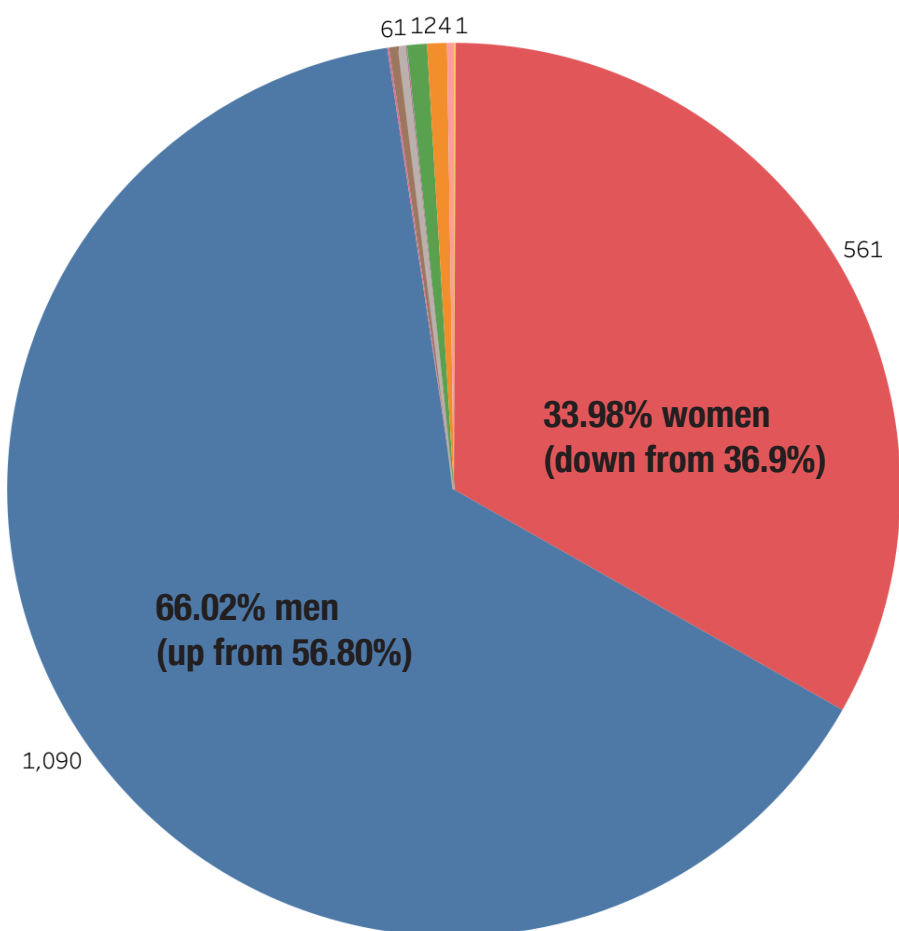
Commercial Gallery Represented Artists 2018



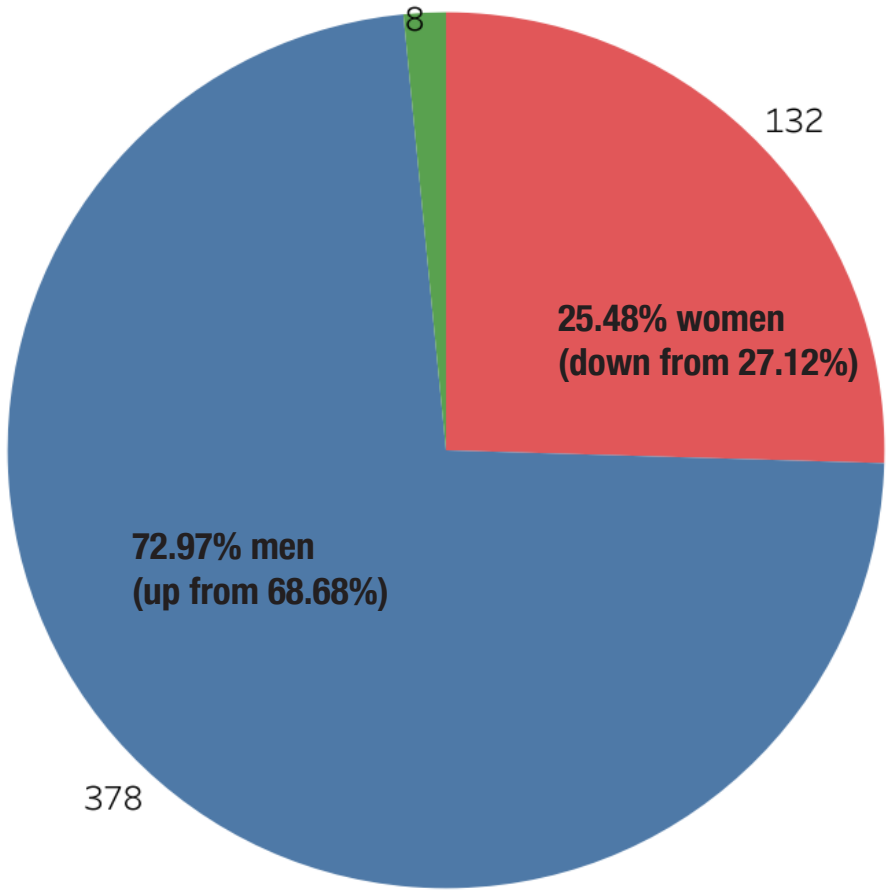
Commercial Gallery Exhibited Artists 2018



State Gallery Exhibited Artists 2018

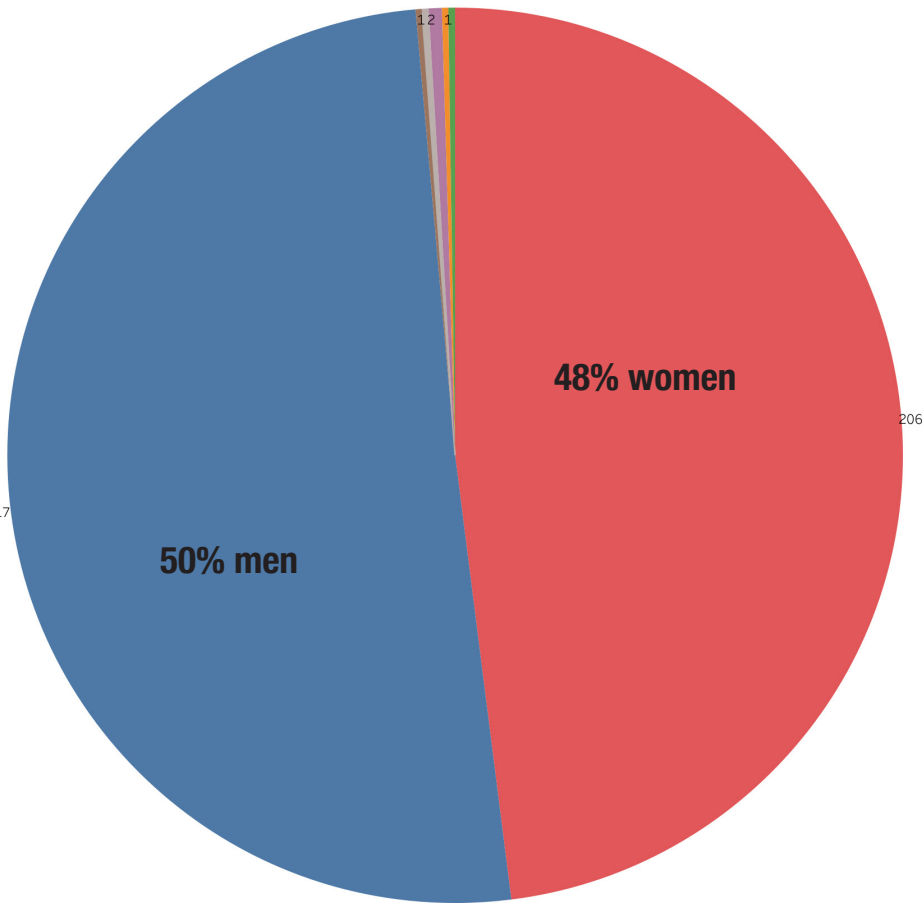


National Gallery of Australia Exhibited Artists 2018

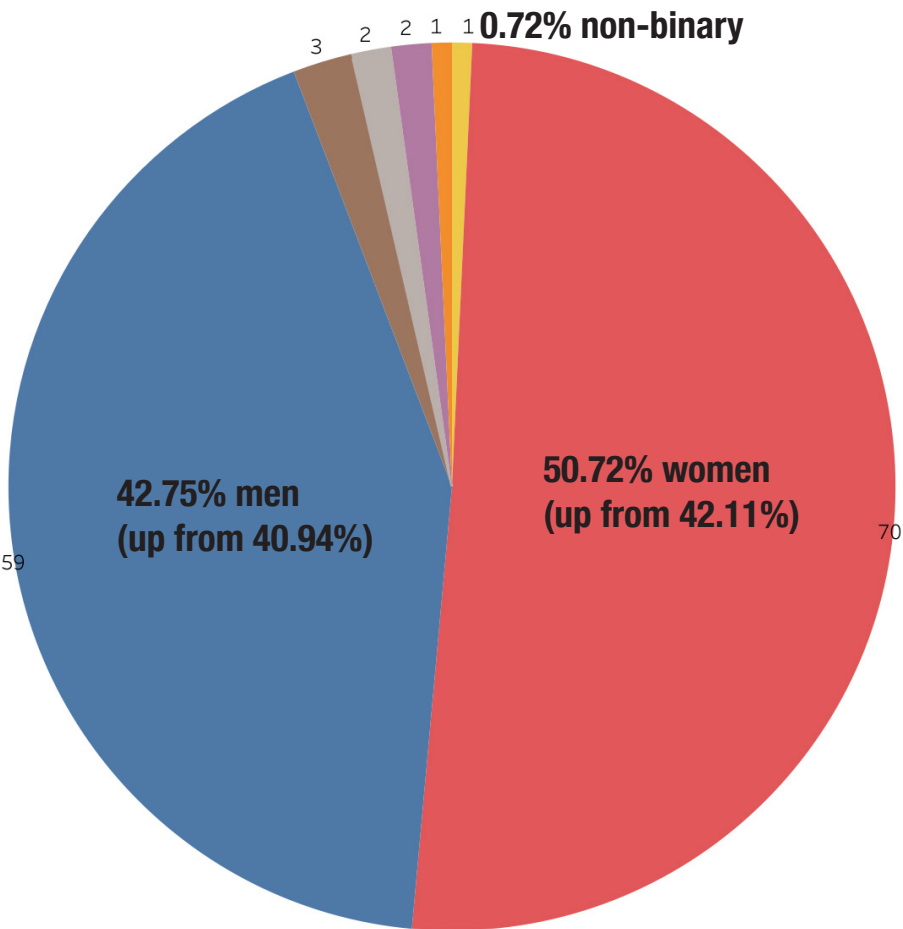


Art Fairs Exhibited Artists 2018*

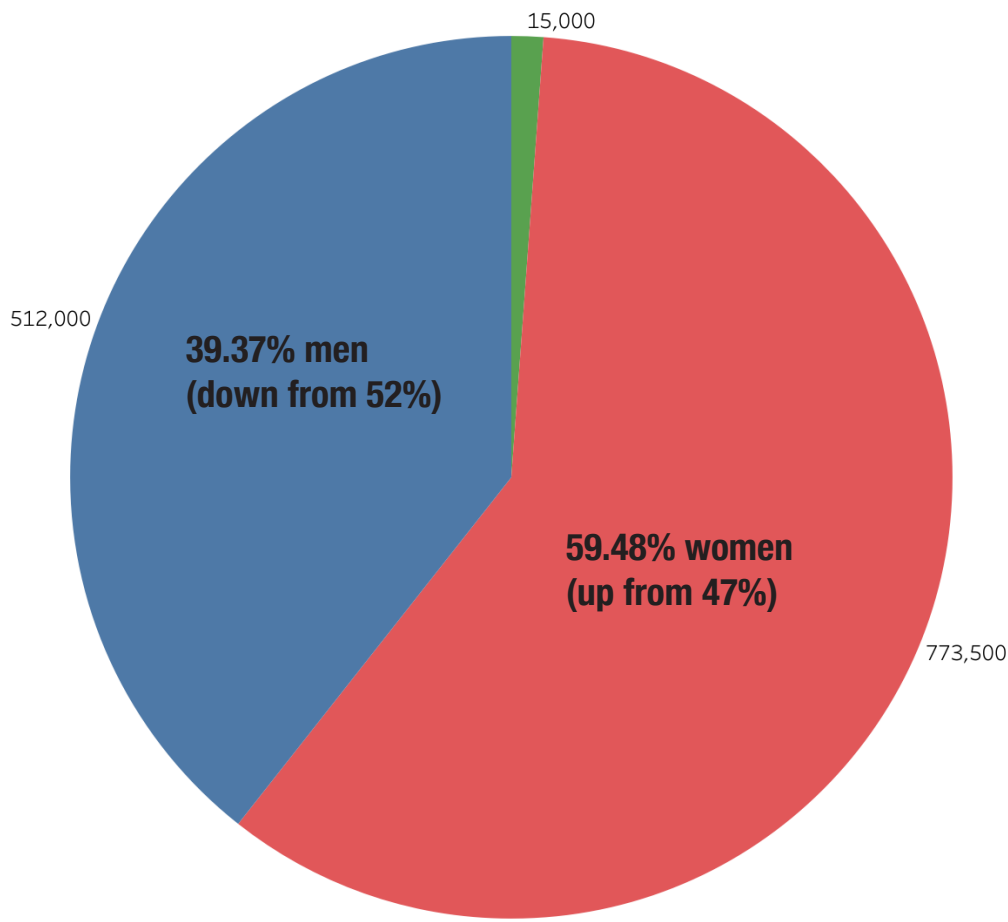
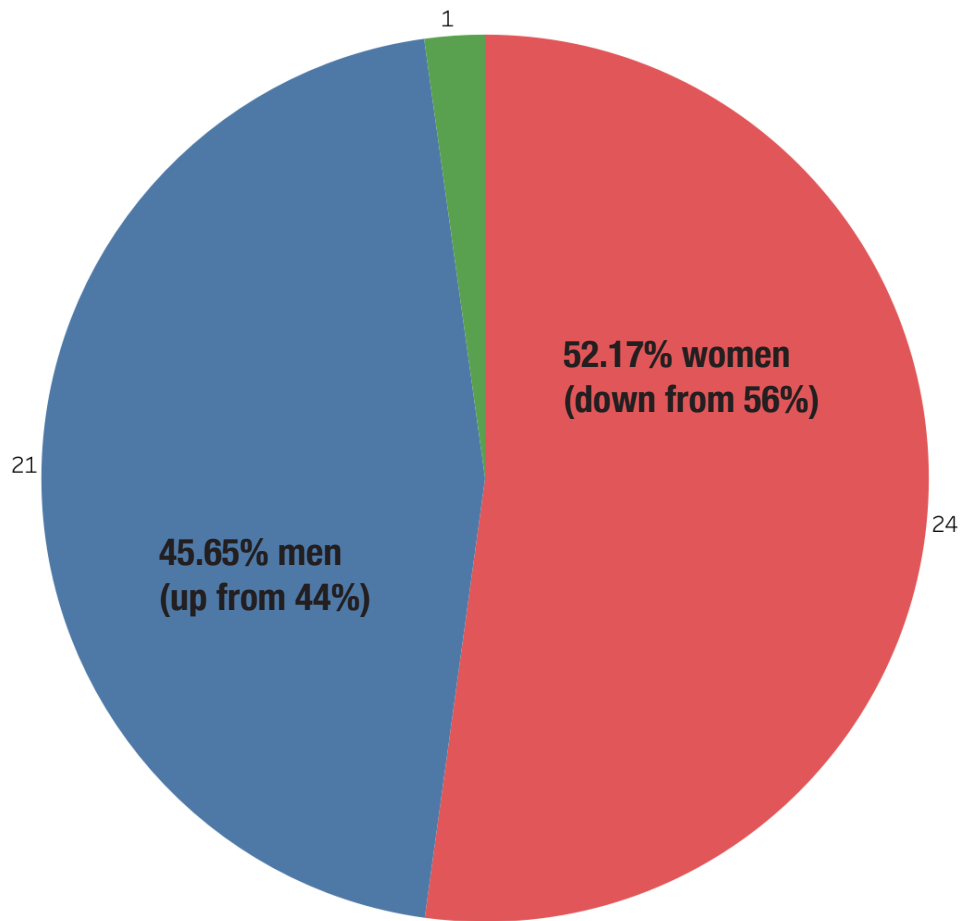
*not counted previously



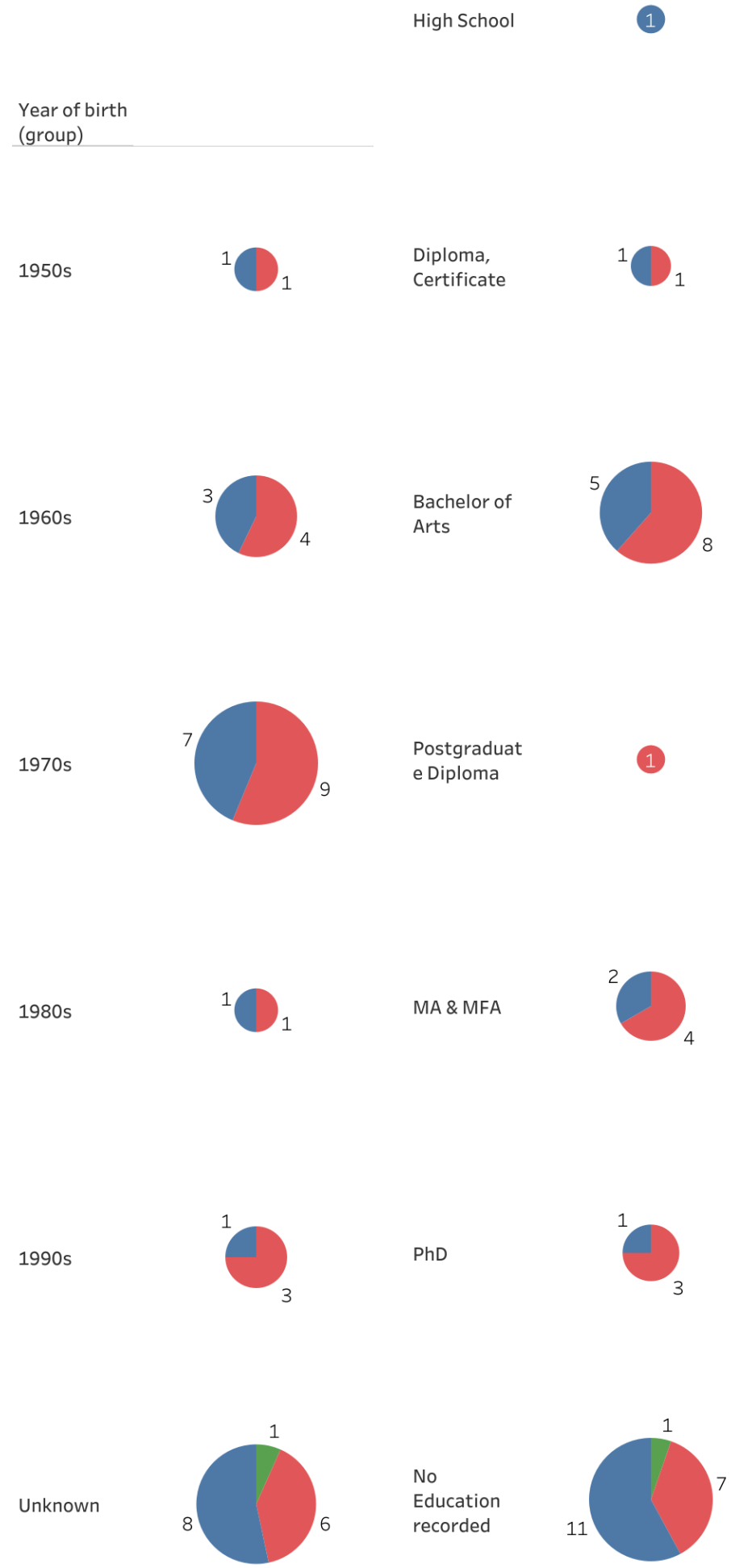
Biennales Exhibited Artists 2018



National Art Prizes Winning Artists & Total Prize \$ 2018



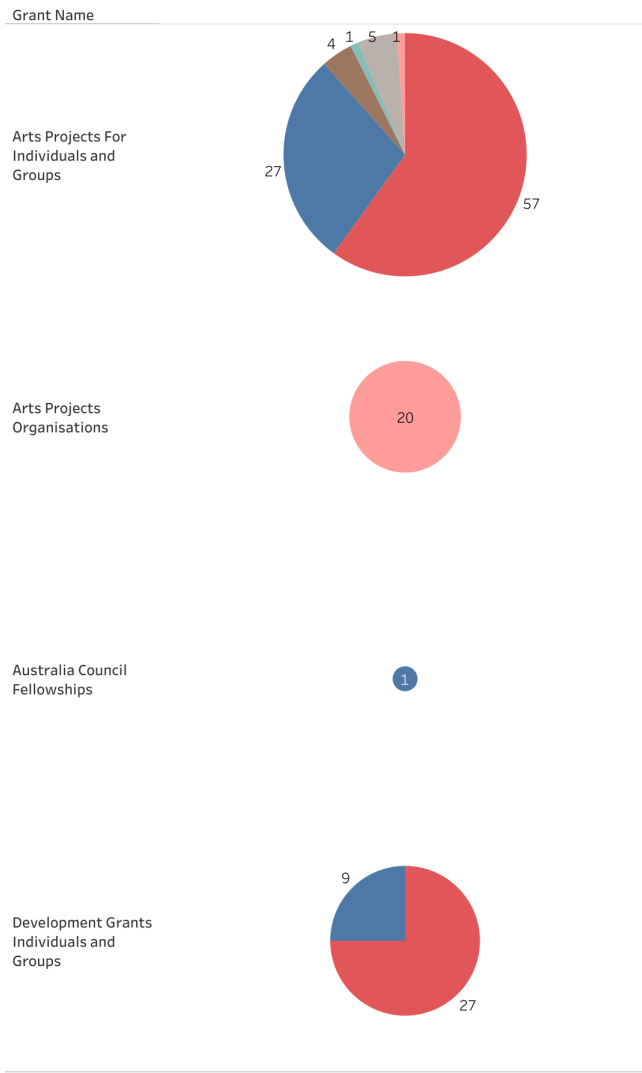
National Art Prizes Winning Artists 2018 Decade Born & Highest Education



Australia Council Funded Artists 2018

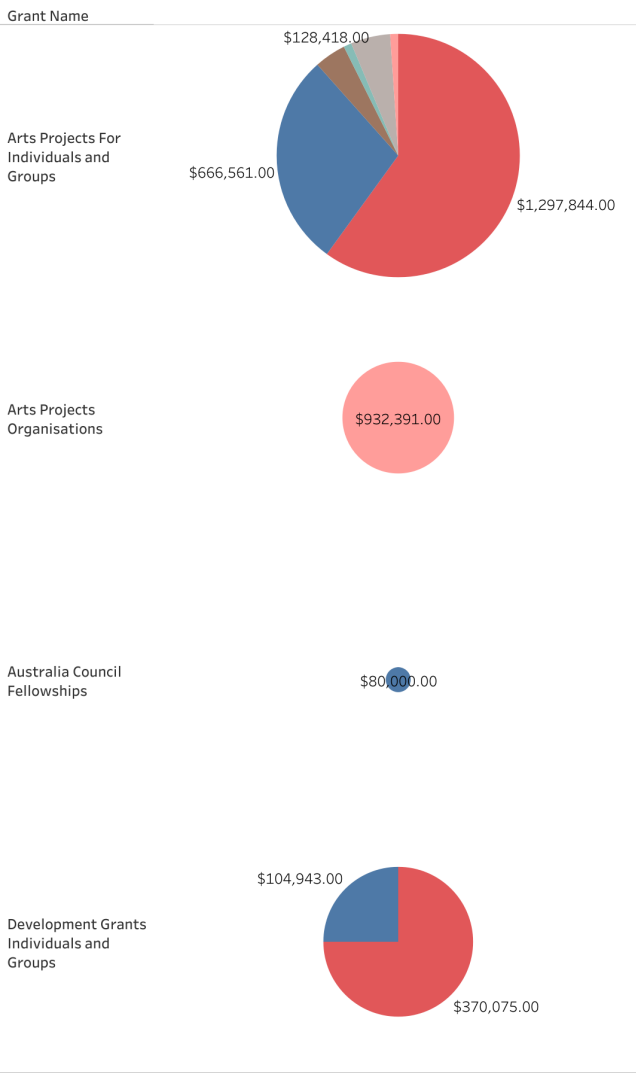
60% women (up from 52%)
28.42% men (down from 44%)

Australia Council funded Visual Art Grants 2018 Gender

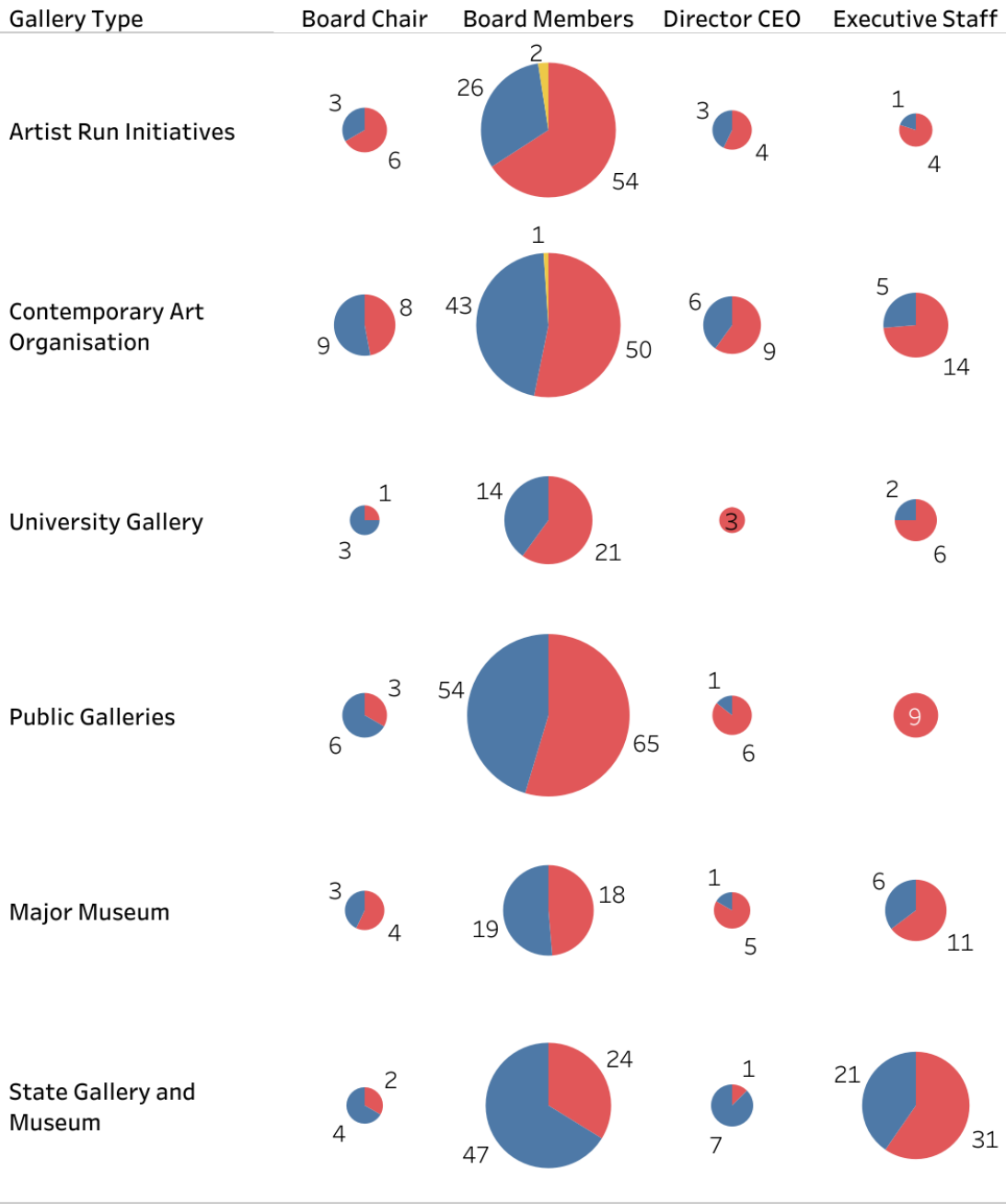


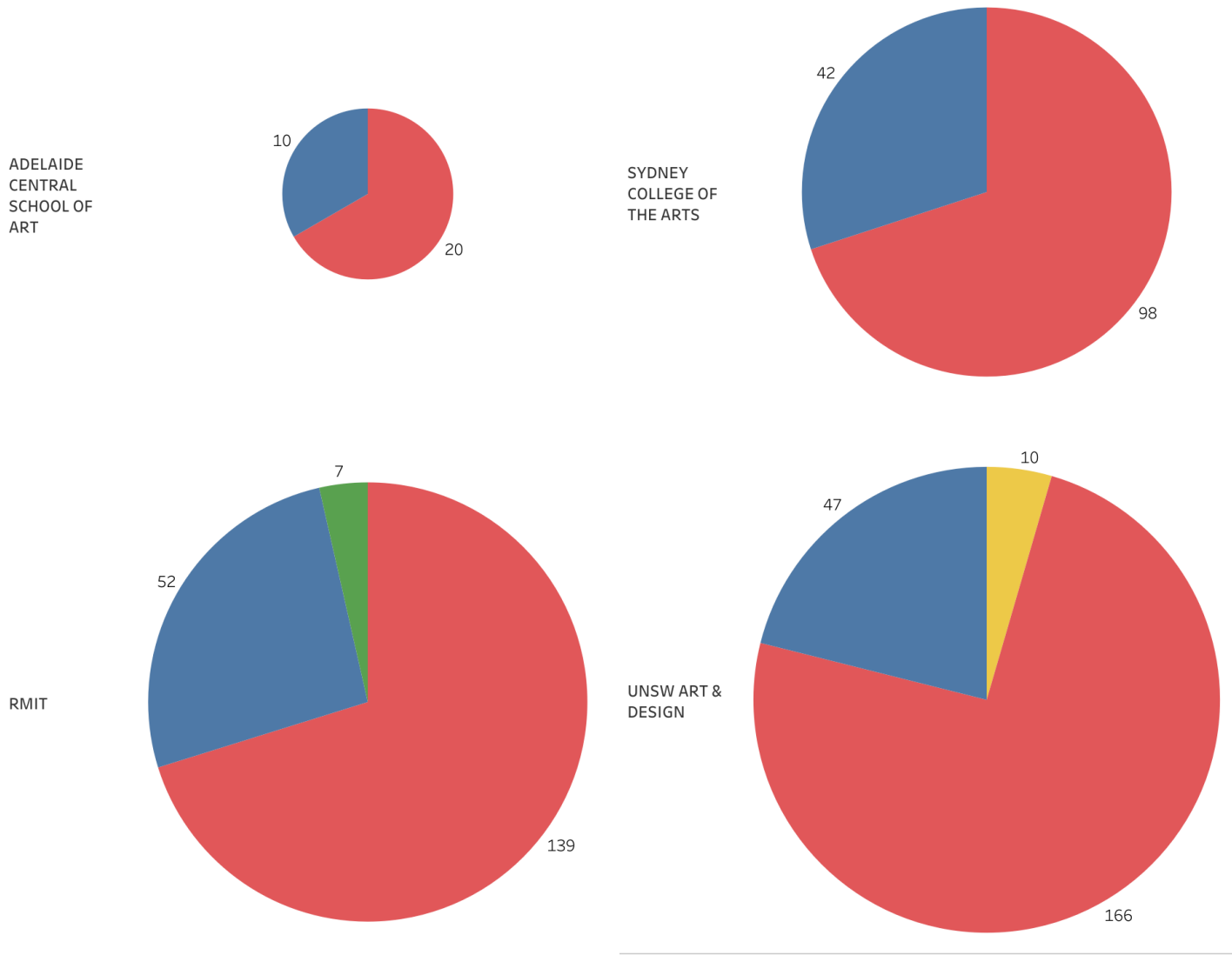
62.01% women (up from 48.31%)
31.85% men (down from 44.85%)

Australia Council funded Visual Art Grants 2018 Gender / Amount



Public Gallery Boards and Staff 2018

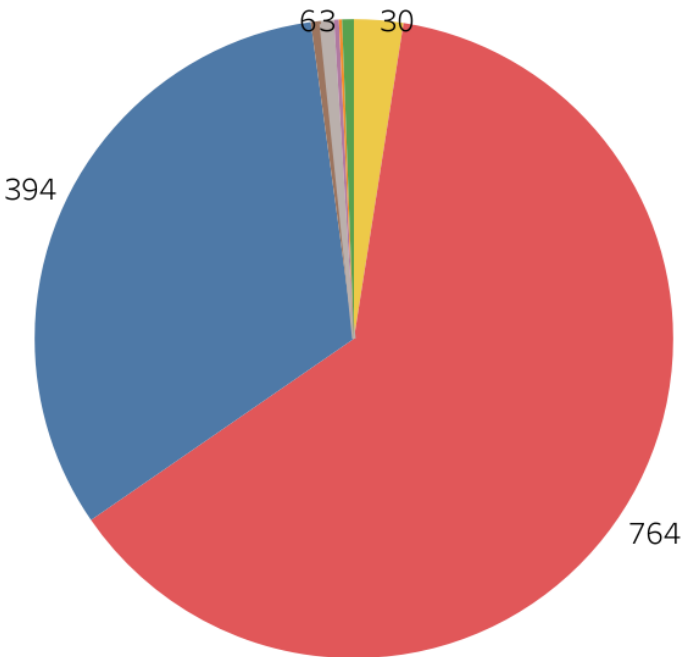




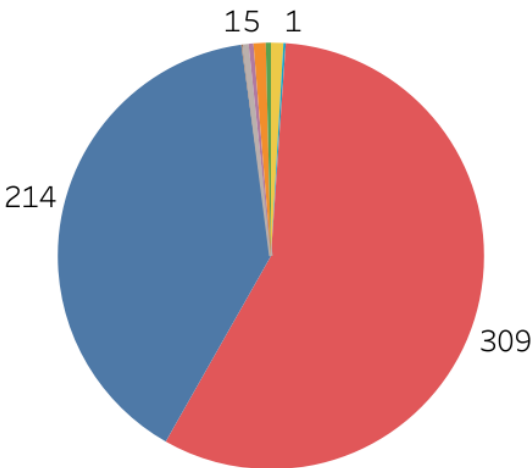
ARI Exhibited Artists 2018

Total Solo / Group

Group exhibition



Solo exhibition



ARI Exhibited Artists 2018

Gallery / Solo / Group



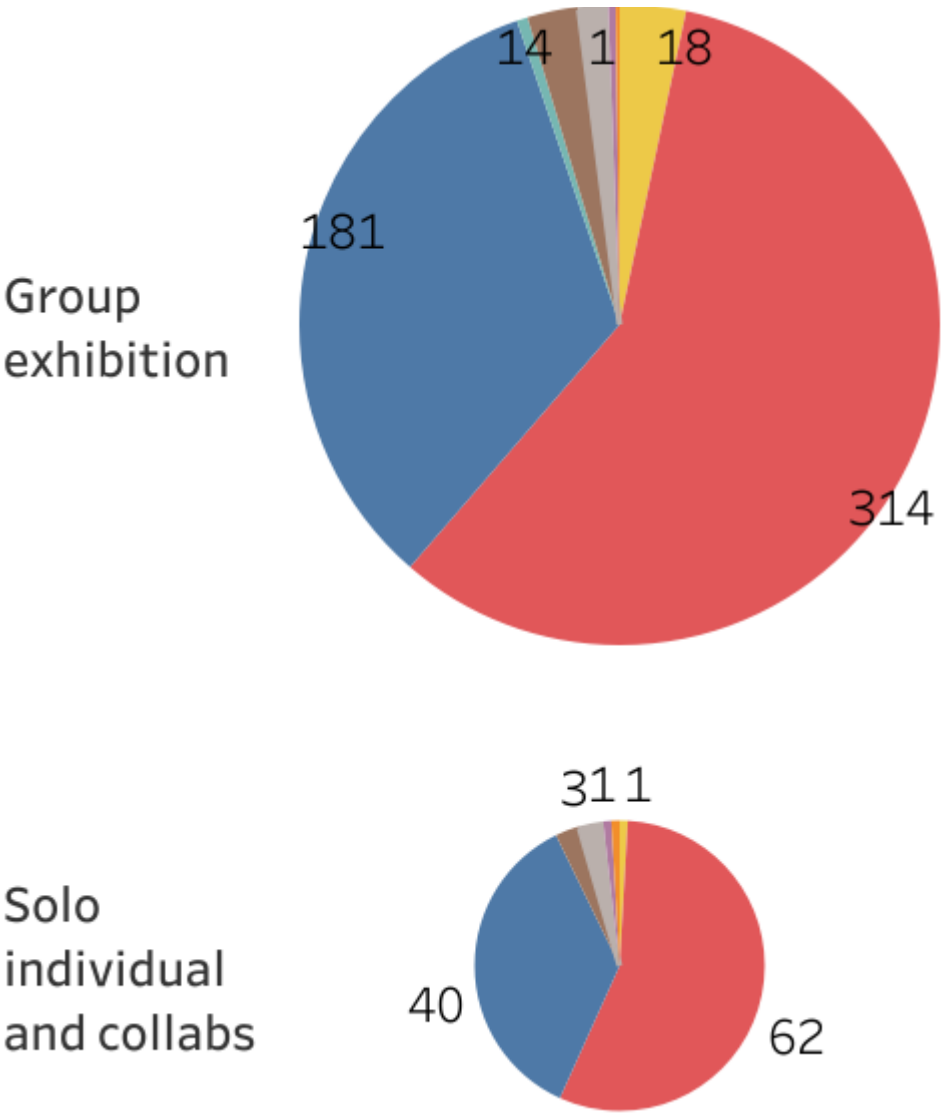
ARI Exhibited Artists 2018

Gallery / Solo / Group



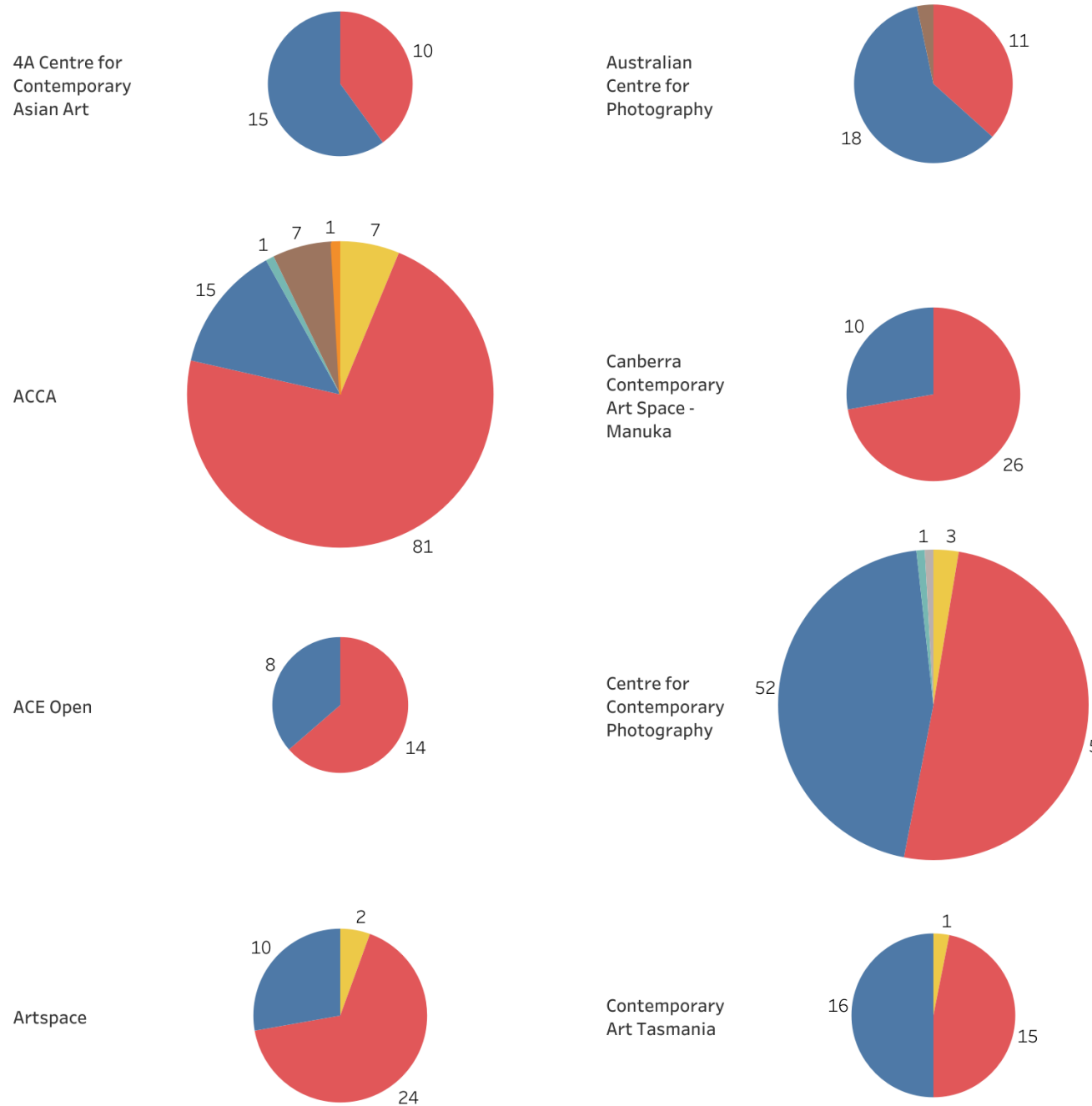
CAOs Exhibited Artists 2018

Total Solo / Group



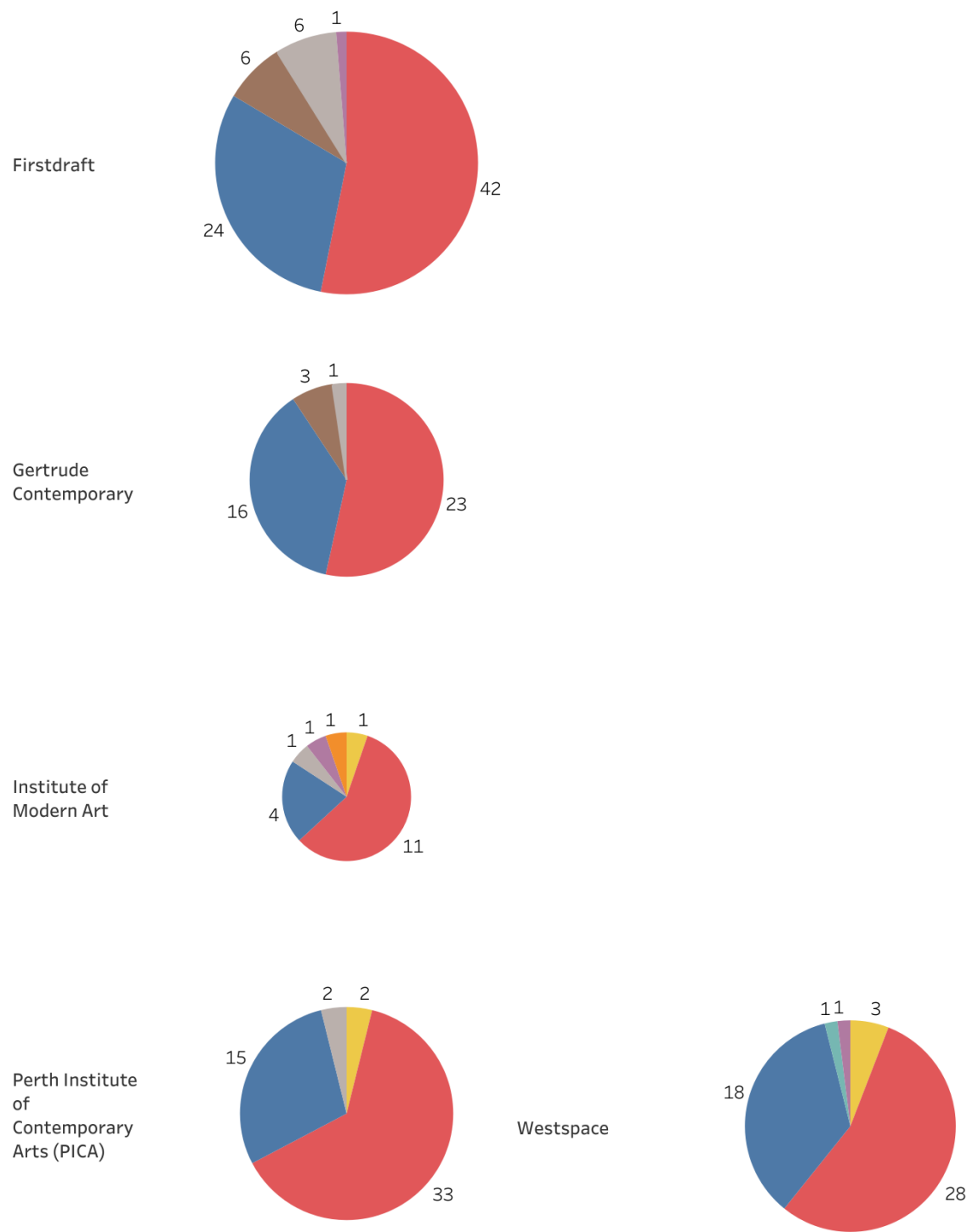
CAOs Exhibited Artists 2018

Gallery / All Exhibitions



CAOs Exhibited Artists 2018

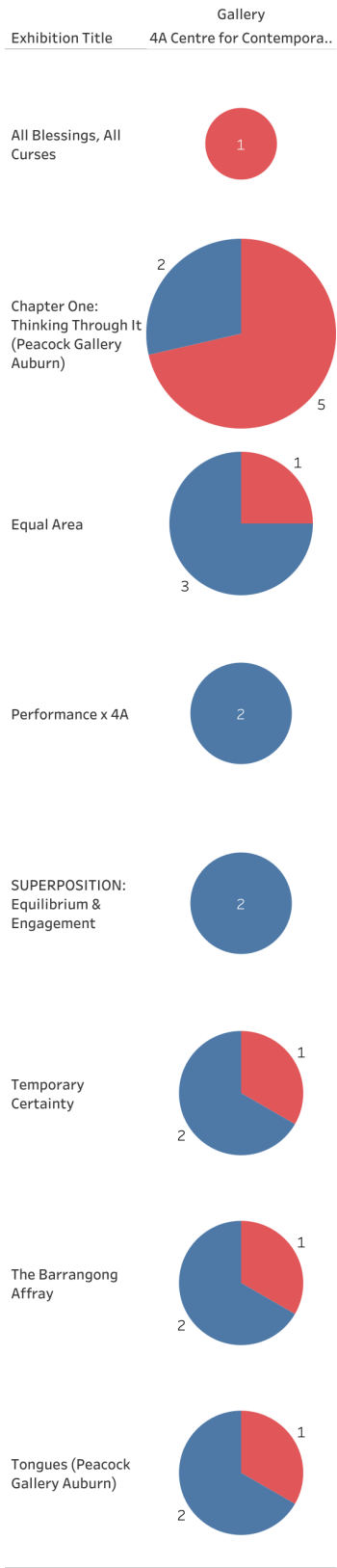
Gallery / All Exhibitions



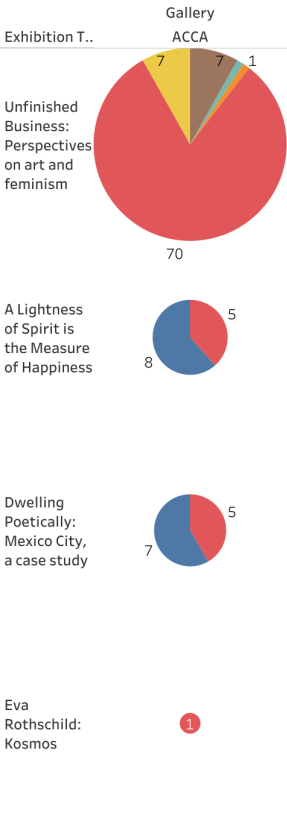
CAOs Exhibited Artists 2018

Gallery / Exhibition Title

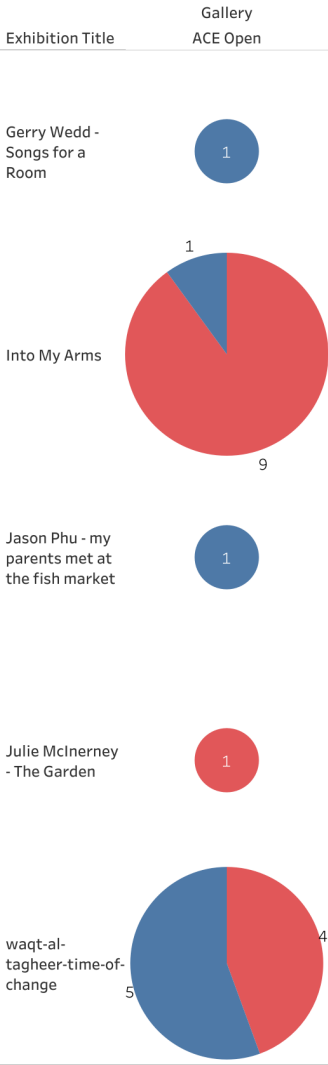
4A all exhibitions 2018
Exhibition title



ACCA all exhibitions
2018 Exhibition title



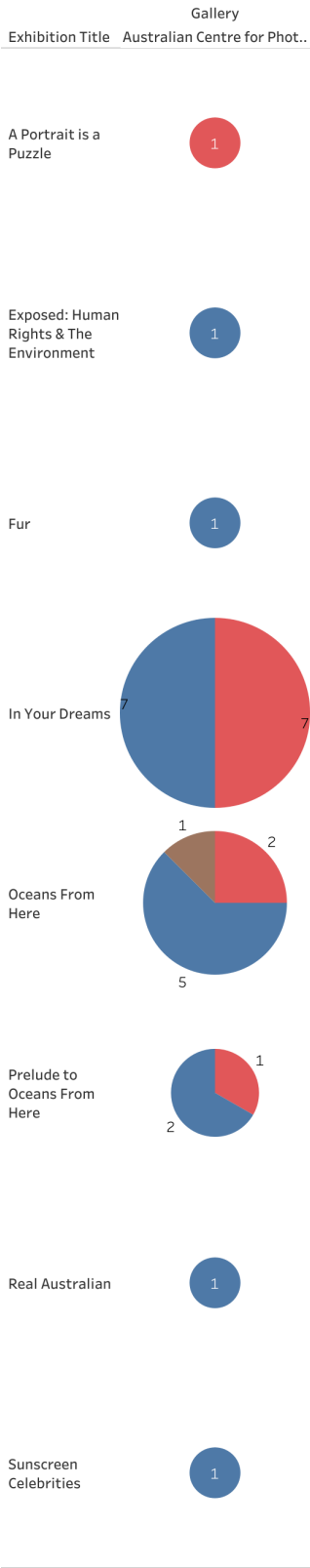
Ace Open all exhibitions
2018 Exhibition title



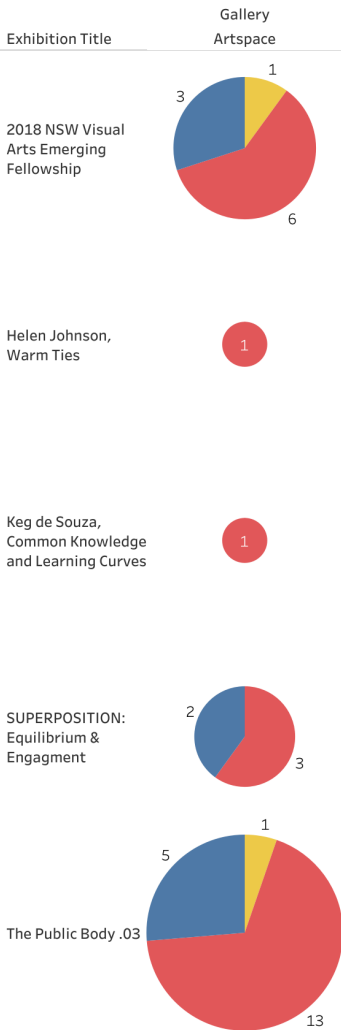
CAOs Exhibited Artists 2018

Gallery / Exhibition Title

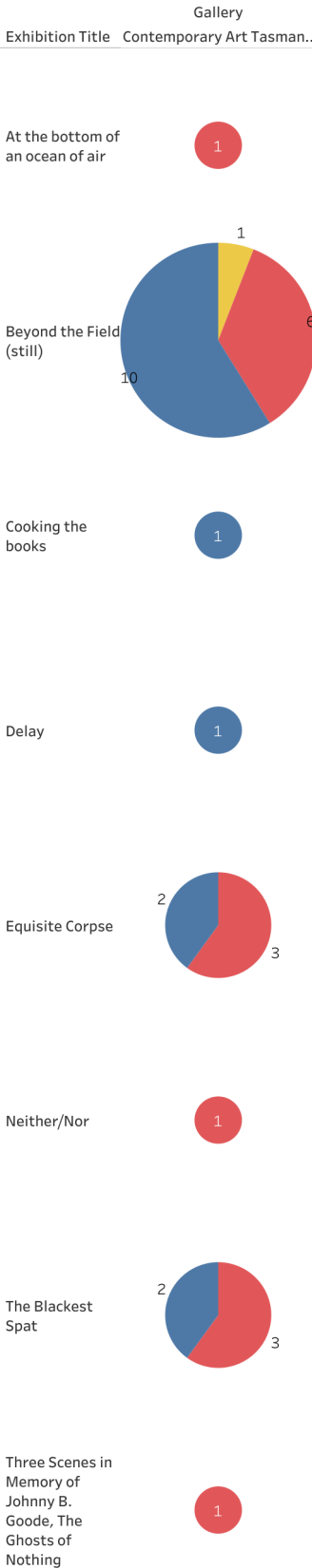
ACP all exhibitions 2018
Exhibition title



Artspace all exhibitions 2018
Exhibition title



Contemporary Art
Tasmania all exhibitions
2018 Exhibition title



CAOs Exhibited Artists 2018

Gallery / Exhibition Title

CCP all exhibitions 2018
Exhibition title

Exhibition Title	Gallery (group) 1	Exhibition Title	Centre for Contemporary Photography	Exhibition Title	Centre for Contemporary Photography
Architecture Makes Us: Cinematic Visions of Sonia Leber and David Chesworth	<div><div></div>1</div>	Indirect Image	<div><div></div>1</div>	Tsuka: An Exhibition of Contemporary Japanese Photography	<div><div></div>7</div> <div><div></div>16</div>
Citizens of the Park	<div><div></div>1</div>	Industrial Nocturne No. 2	<div><div></div>1</div>	Untitled_ccp_archive.jpeg	<div><div></div>1</div>
Digital Mana	<div><div></div>1</div>	Industrial Nocturne No. 3	<div><div></div>1</div>	Whirl	<div><div></div>1</div>
Entre Nous: Claude Cahun and Clare Rae	<div><div></div>1</div>	Lost World	<div><div></div>1</div>		
Figuratively Speaking	<div><div></div>1</div> <div><div></div>5</div>	Portraits from my village	<div><div></div>1</div>		
Folding the periphery	<div><div></div>1</div>	Queer Economies	<div><div></div>1</div> <div><div></div>2</div> <div><div></div>1</div>		
I can see for miles	<div><div></div>2</div> <div><div></div>6</div>	Reverse wild bunch	<div><div></div>1</div>		
In Light	<div><div></div>18</div> <div><div></div>25</div> <div><div></div>1</div>	Runes: Photography and Decipherment	<div><div></div>6</div> <div><div></div>10</div>		

First Draft all exhibitions
2018 Exhibition title

Exhibition Title	Gallery Firstdraft
4EVA	<div><div></div>1</div>
"This Is My Army (Este Es Mi Ejército)"	<div><div></div>1</div>
A monumental echo	<div><div></div>1</div>
A Wilder Sun	<div><div></div>1</div>
Any similarity to any person living or dead is merely coincidental	<div><div></div>2</div> <div><div></div>3</div>
Body/ cartography	<div><div></div>1</div>
Camel Coat	<div><div></div>1</div>
Chi Chi	<div><div></div>3</div>

CAOs Exhibited Artists 2018

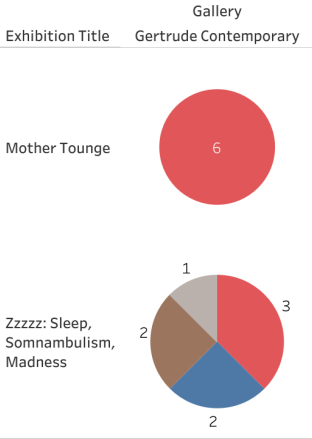
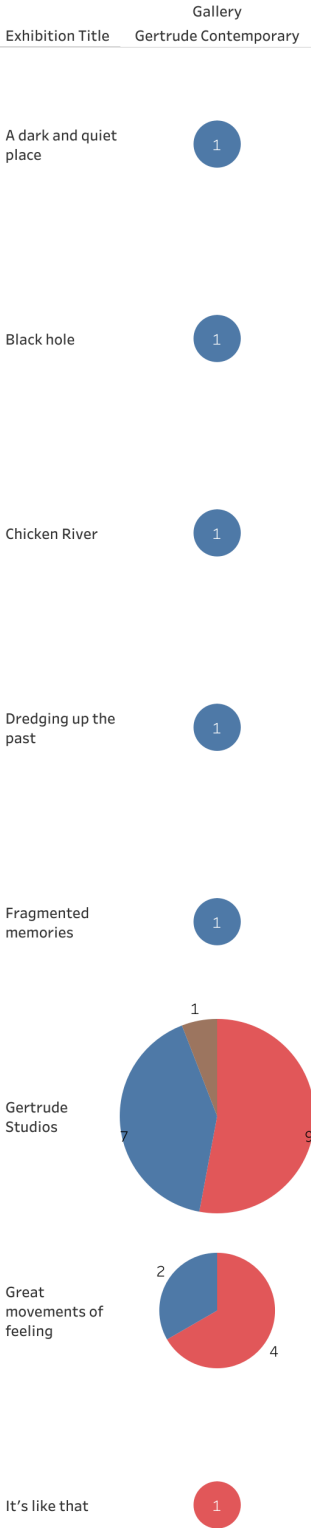
Gallery / Exhibition Title

Exhibition Title	Gallery Firstdraft	Exhibition Title	Gallery Firstdraft	Exhibition Title	Gallery Firstdraft	Exhibition Title	Gallery Firstdraft
Close Personal Friends	<div><div></div>2</div> <div><div></div>1</div>	it's hard to move away from turning water	<div><div></div>1</div>	Paired	<div><div></div>1</div> <div><div></div>2</div> <div><div></div>5</div>	Unreal City	<div><div></div>3</div> <div><div></div>5</div>
Conversation in two parts	<div><div></div>1</div>	Keep it Real!	<div><div></div>1</div>	Phrasel Breaches	<div><div></div>1</div>	V (Valentine)	<div><div></div>1</div>
Daydreamer Wolf	<div><div></div>1</div>	Mahal	<div><div></div>1</div>	Score Club Club Score	<div><div></div>2</div> <div><div></div>2</div>	Watch all, the act of seeing	<div><div></div>1</div>
Exit Promises	<div><div></div>1</div>	Making Me, Making Mother	<div><div></div>1</div>	Supernature	<div><div></div>1</div> <div><div></div>1</div>	Watene Ah Um	<div><div></div>1</div>
Fabrications	<div><div></div>1</div>	Matter delights and articial instincts	<div><div></div>1</div>	The Rambunctious Garden	<div><div></div>1</div>	Wave-lengths Hitherto undetected	<div><div></div>1</div>
History House	<div><div></div>1</div>	Melete	<div><div></div>1</div>	Tomorrow Girls Troop	<div><div></div>1</div>	Workshop 2	<div><div></div>1</div> <div><div></div>9</div>
How deep is your love	<div><div></div>1</div>	No hurt, no scar	<div><div></div>1</div>	Transcendence	<div><div></div>1</div> <div><div></div>3</div> <div><div></div>1</div>	Your time	<div><div></div>1</div>
Identitasku	<div><div></div>1</div>	Not coming Andersson	<div><div></div>1</div>	Trust the flesh	<div><div></div>1</div>	Your woman is a very bad woman	<div><div></div>1</div>

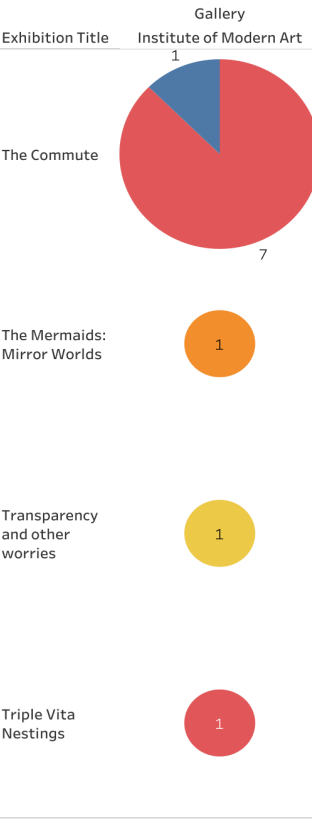
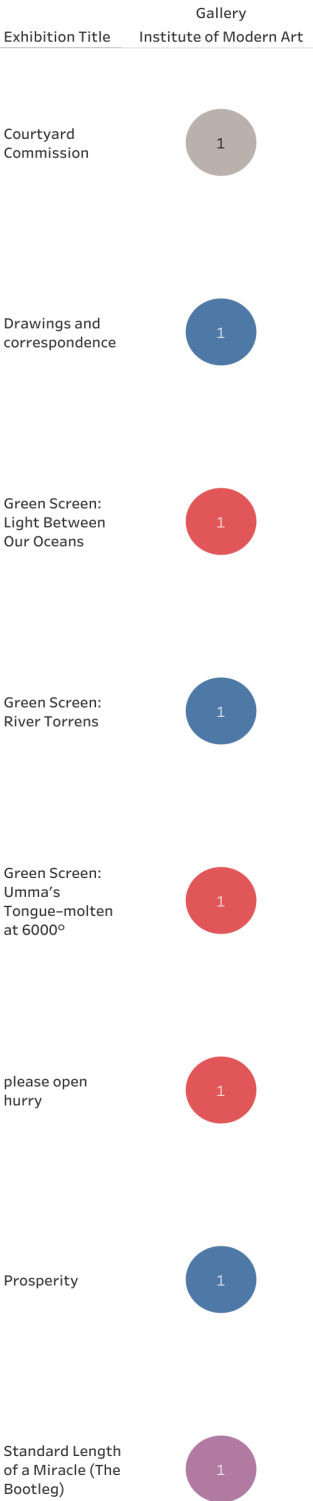
CAOs Exhibited Artists 2018

Gallery / Exhibition Title

Gertrude Contemporary all exhibitions 2018
Exhibition title



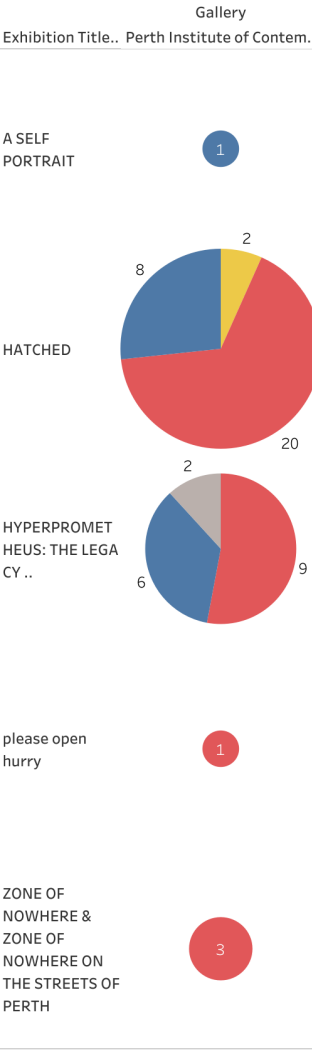
IMA Brisbane all exhibitions 2018
Exhibition title



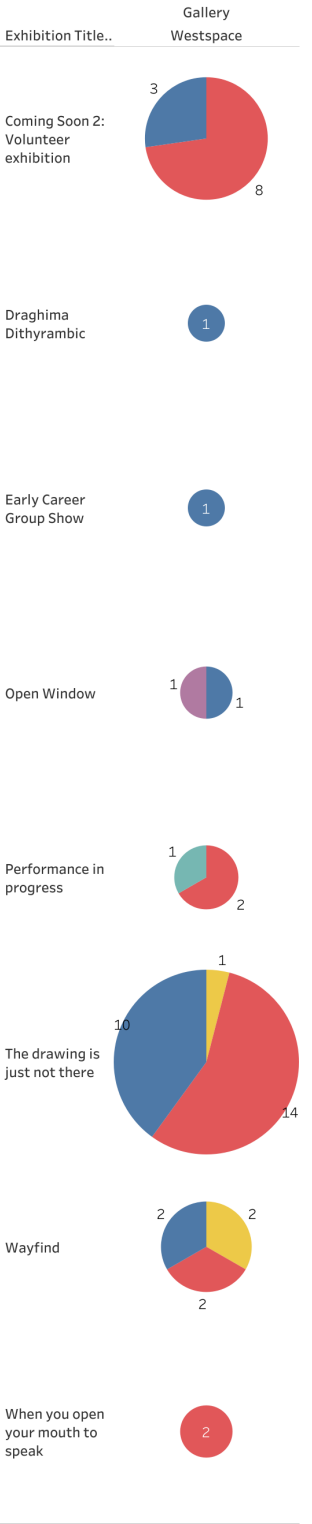
CAOs Exhibited Artists 2018

Gallery / Exhibition Title

PICA all exhibitions 2018
Exhibition title

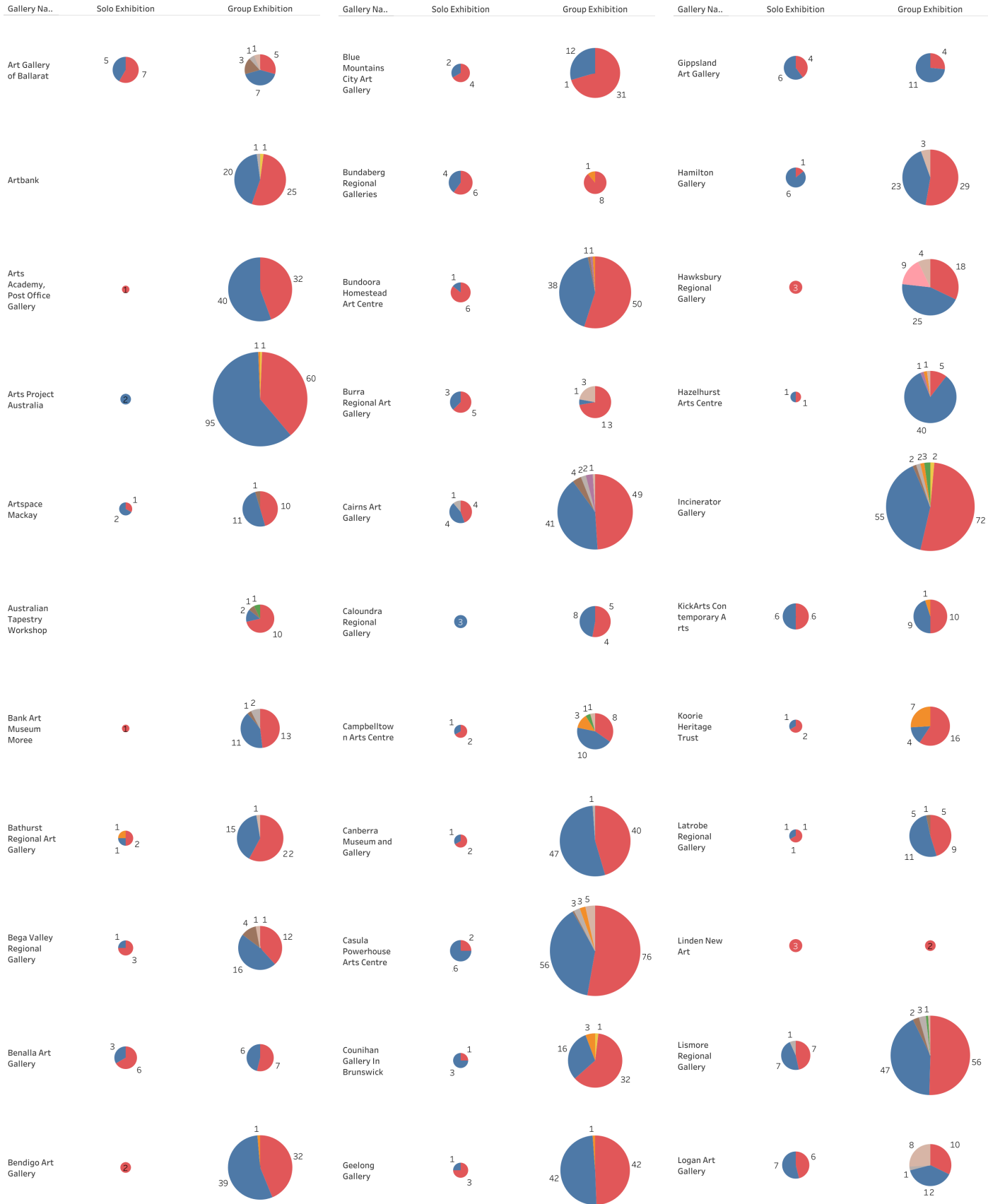


Westspace all exhibitions 2018
Exhibition title



Public Gallery Exhibited Artists 2018

Exhibition Title / Solo / Group



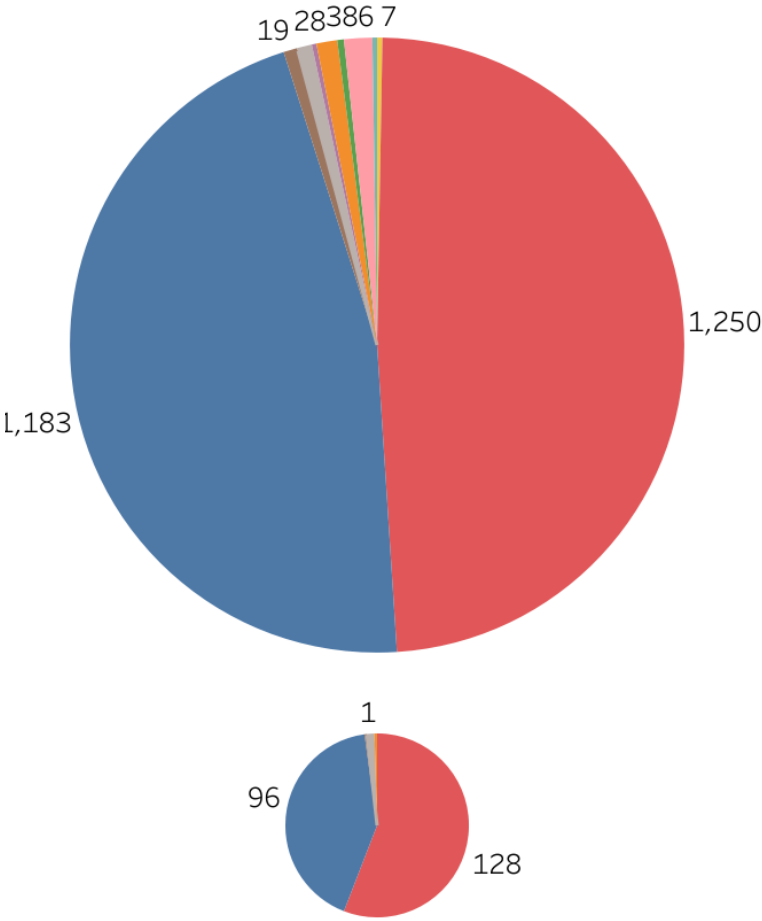
Public Gallery Exhibited Artists 2018

Exhibition Title / Solo / Group

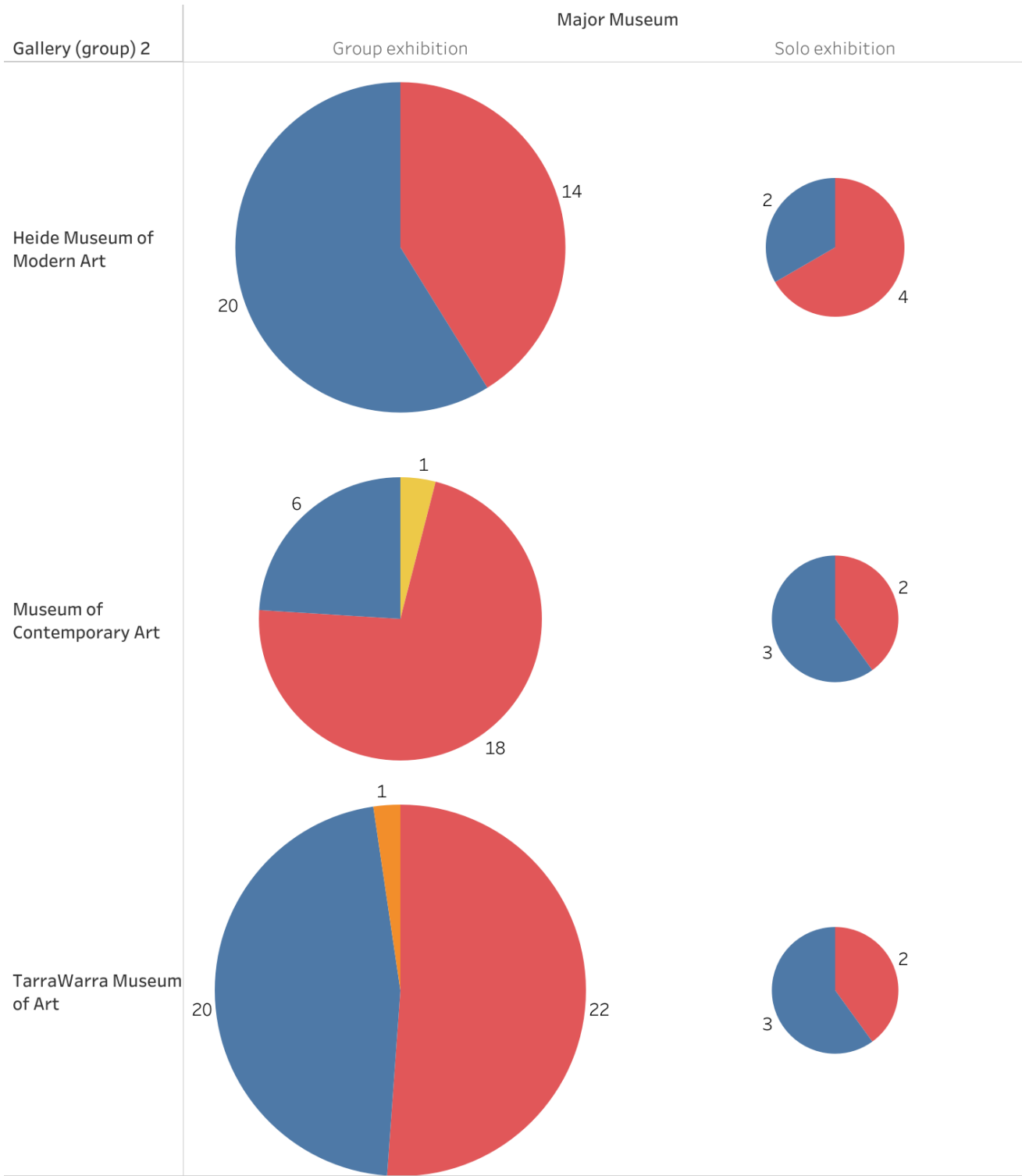


group exhibition

solo exhibition



Major Museums Exhibited Artists 2018 Gallery / Solo / Group



Major Museums Exhibited Artists 2018 Exhibition titles



University Museums and Galleries Exhibited Artists 2018

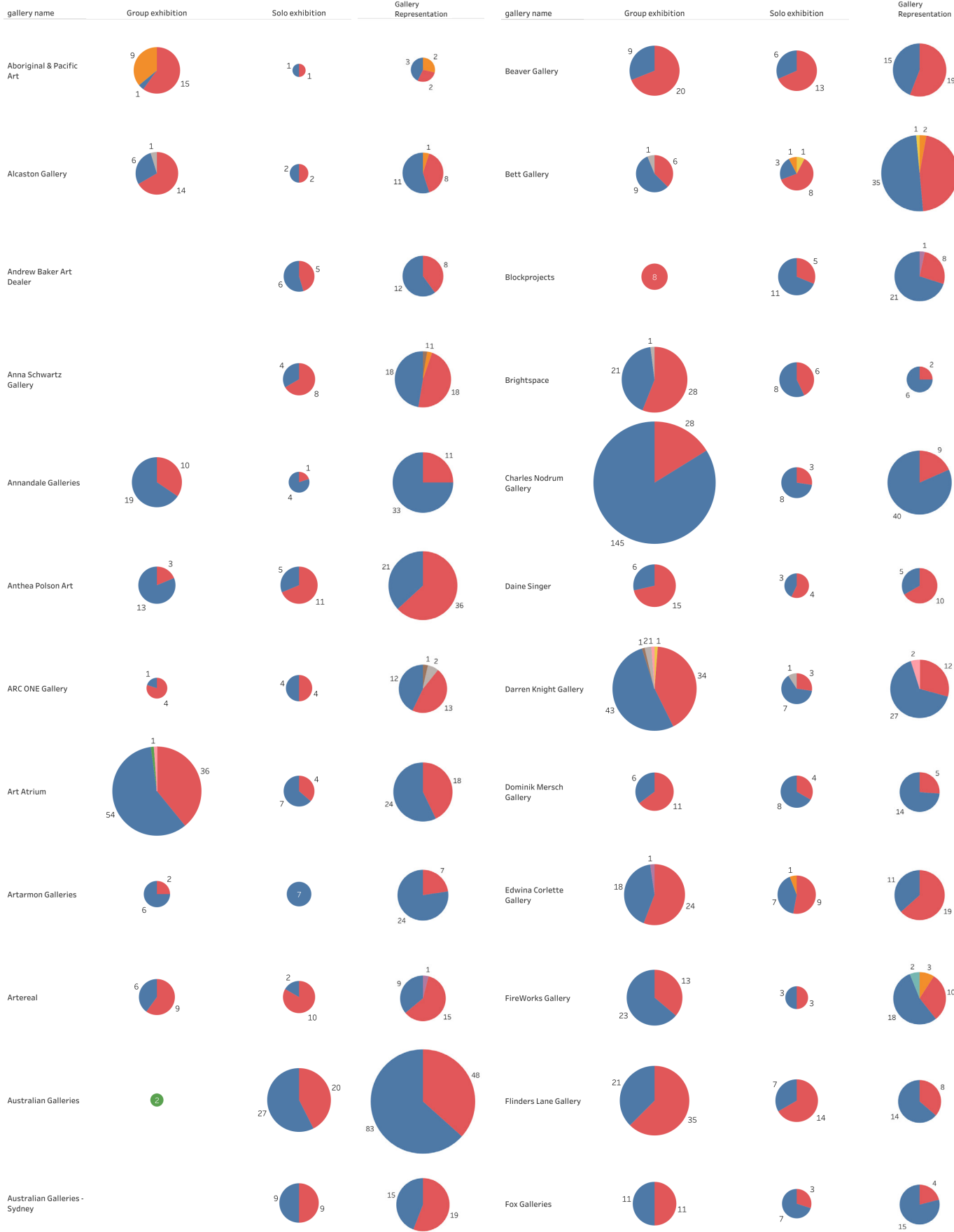


University Museums and Galleries Exhibited Artists 2018



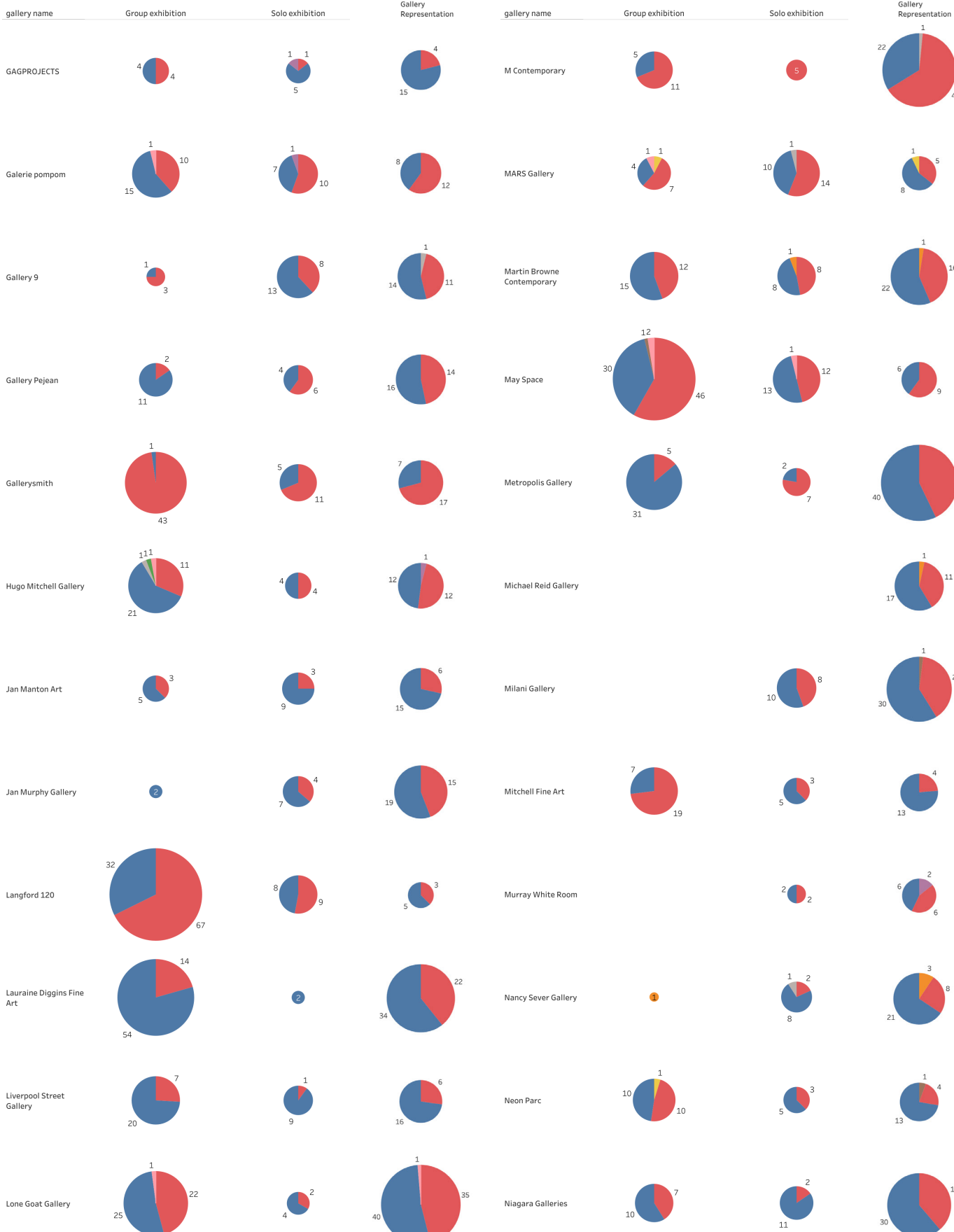
Commercial Gallery Exhibited Artists

2018 Solo / Group / Representation

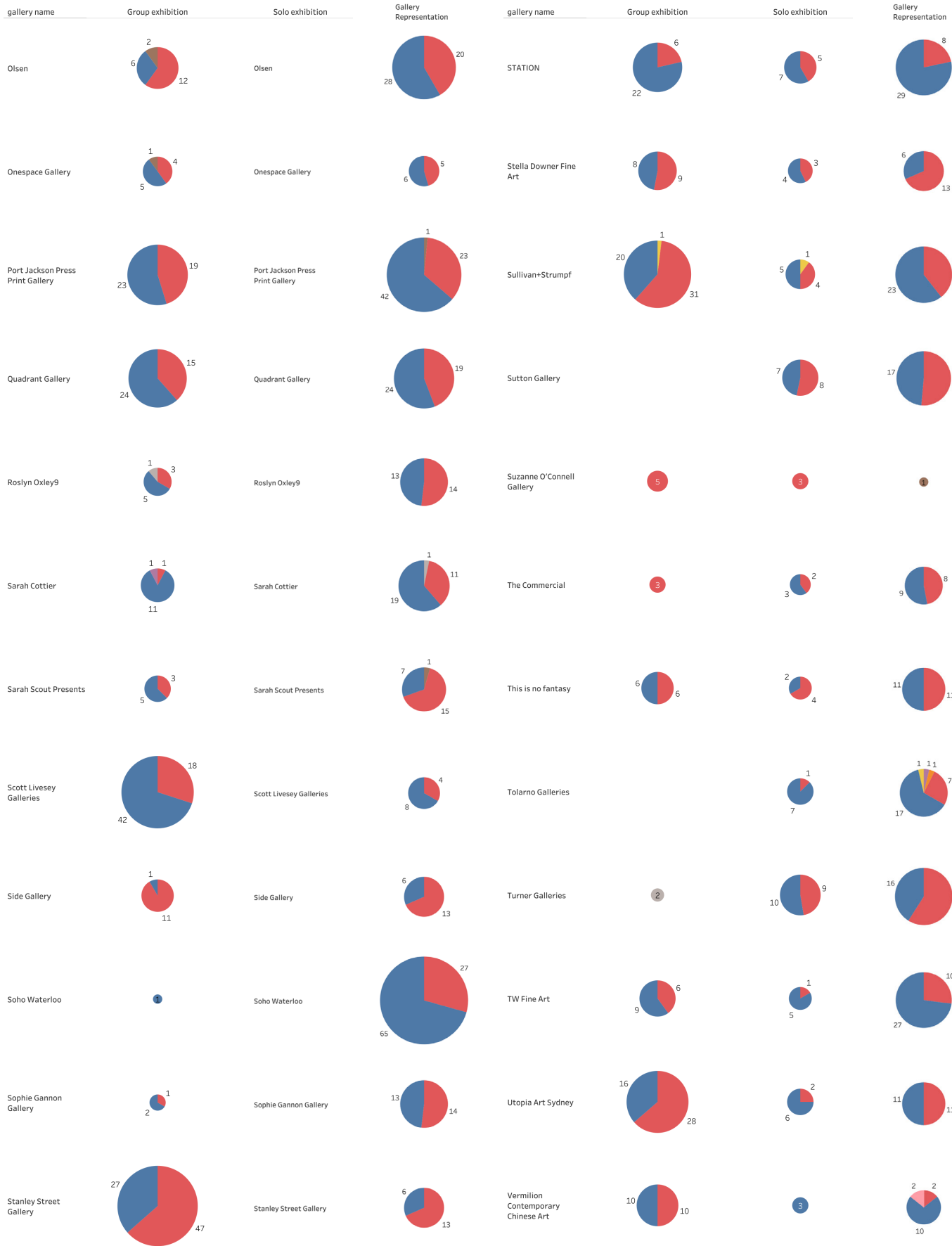


Commercial Gallery Exhibited Artists

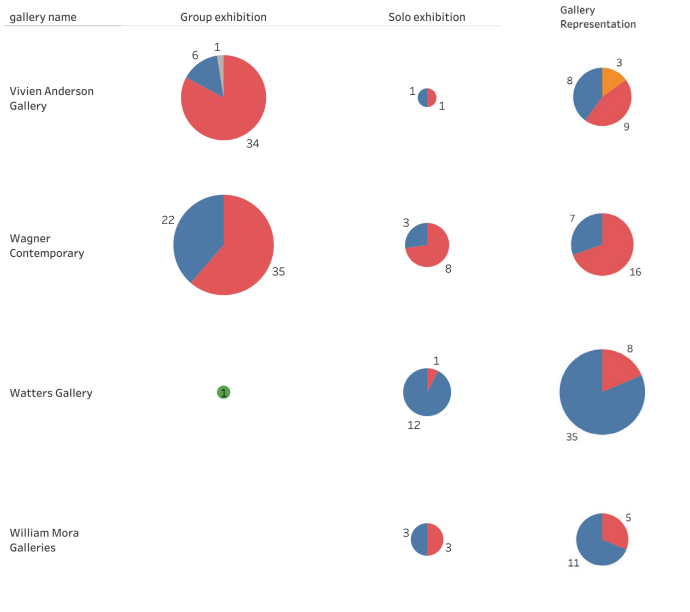
2018 Solo / Group / Representation



Commercial Gallery Exhibited Artists 2018 Solo / Group / Representation



Commercial Gallery Exhibited Artists 2018 Solo / Group / Representation



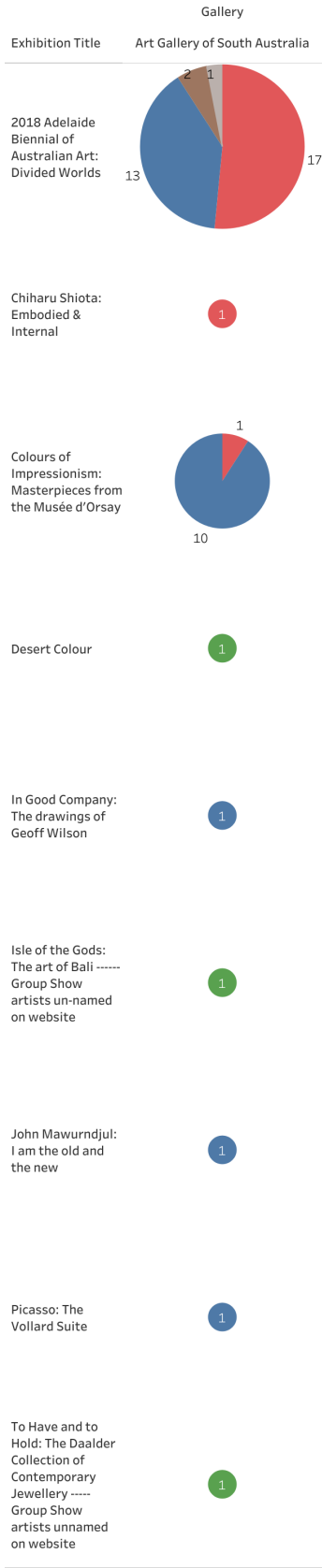


Exhibition Title	Art Gallery of New South Wales (AGNSW)	Exhibition Title	Art Gallery of New South Wales (AGNSW)	Exhibition Title	Art Gallery of New South Wales (AGNSW)	Exhibition Title	Art Gallery of New South Wales (AGNSW)
21st Biennale of Sydney - Superposition: equilibrium and engagement		Brett Whiteley Travelling Art Scholarship 2018		Playback Dobell Australian Drawing Biennial 2018		The Perfect Medium	
A shape of thought		Carnavalesque		Rembrandt and the Dutch golden age		Unpainting	
Adrienne Doig - from the archive		ceramics from Moly-Sabata		Something living		Young Archie 2018	
Arcadia: landscape and bodies		Glen Mackie and Daniel O'Shane		Spacemakers and roomshakers - installations from the collection			
Archibald Prize 2018		Hold still - the photographic performance		Sulman Prize 2018			
Art Express 2018		Out of the ordinary - works from the ARTAND Emerging Artist Collection		The body electric			
Australia's French impressionist		Passion and procession art of the Philippines		The lady and the unicorn			
Beach		pathways to figuration		The Matter of the Masters			

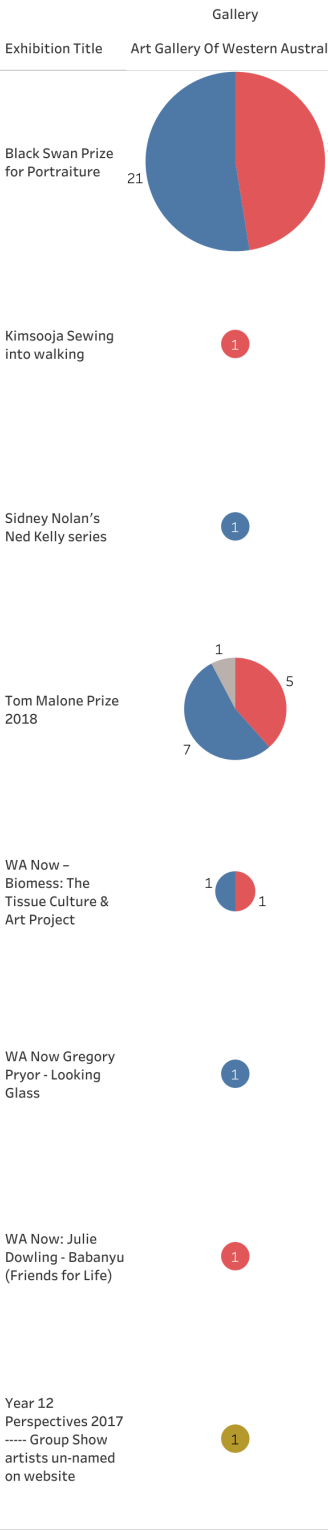
State Gallery Exhibited Artists 2018

Gallery / Exhibition Title

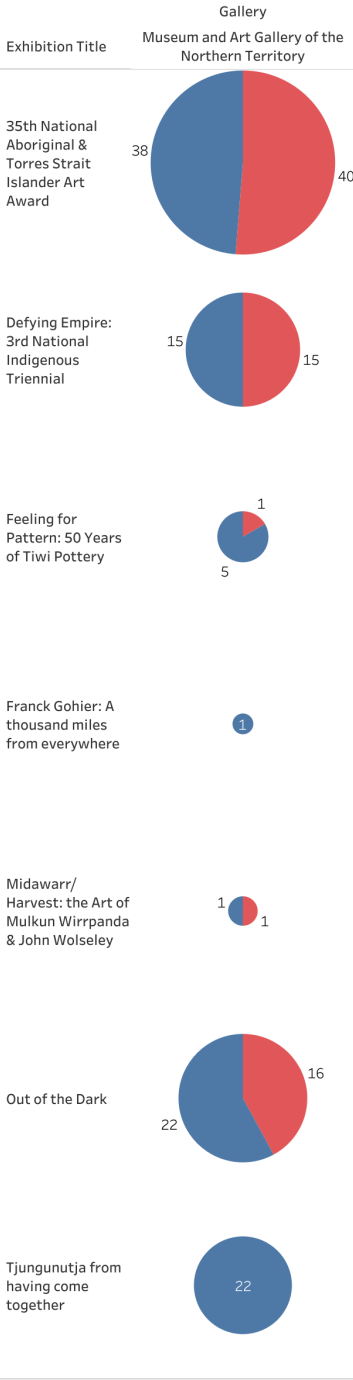
Art Gallery of South Australia
2018 - Exhibitions



Art Gallery of Western
Australia 2018 - Exhibitions



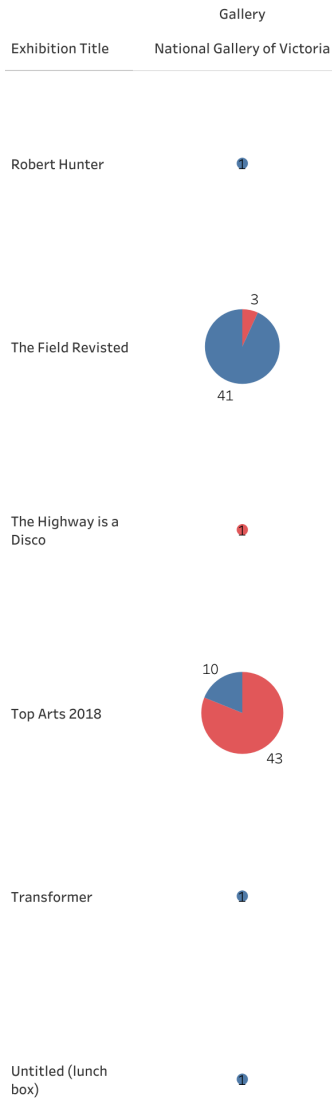
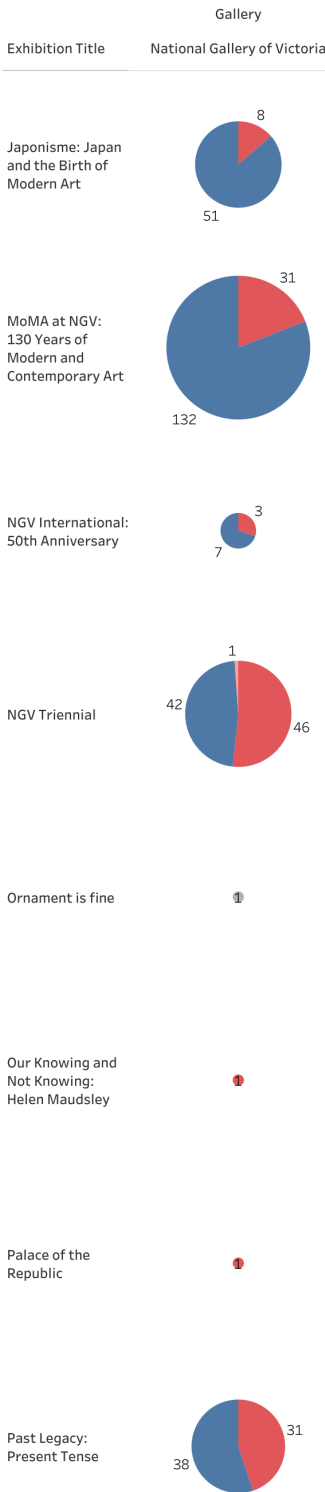
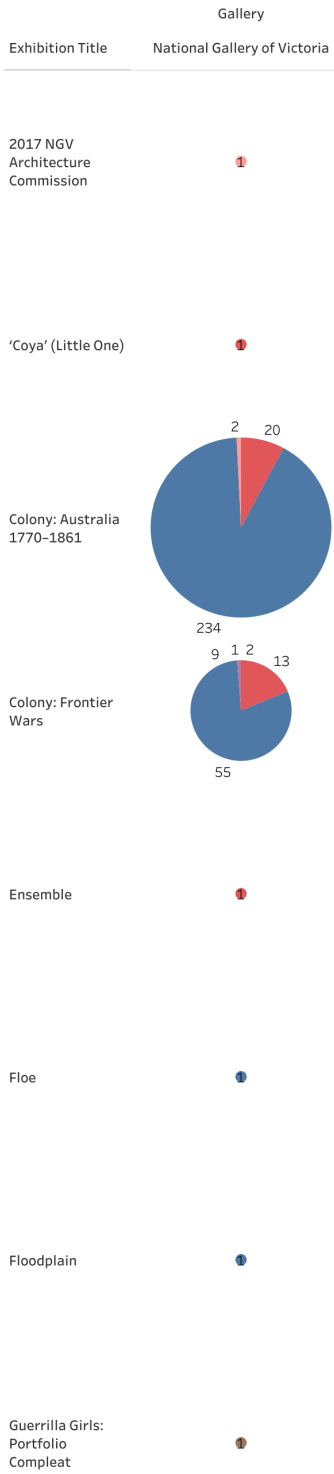
Museum and Art Gallery of the
Northern Territory 2018 - Exhibitions



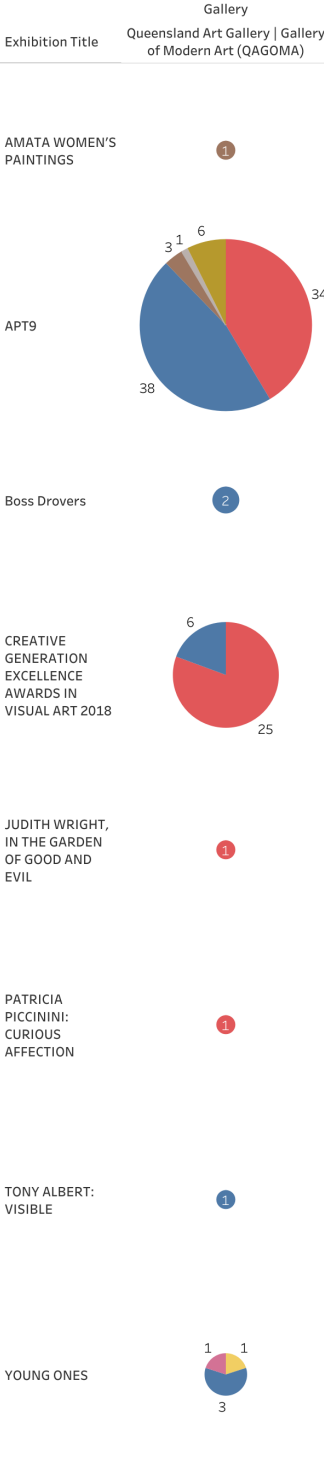
State Gallery Exhibited Artists 2018

Gallery / Exhibition Title

National Gallery of Victoria
2018 - Exhibitions

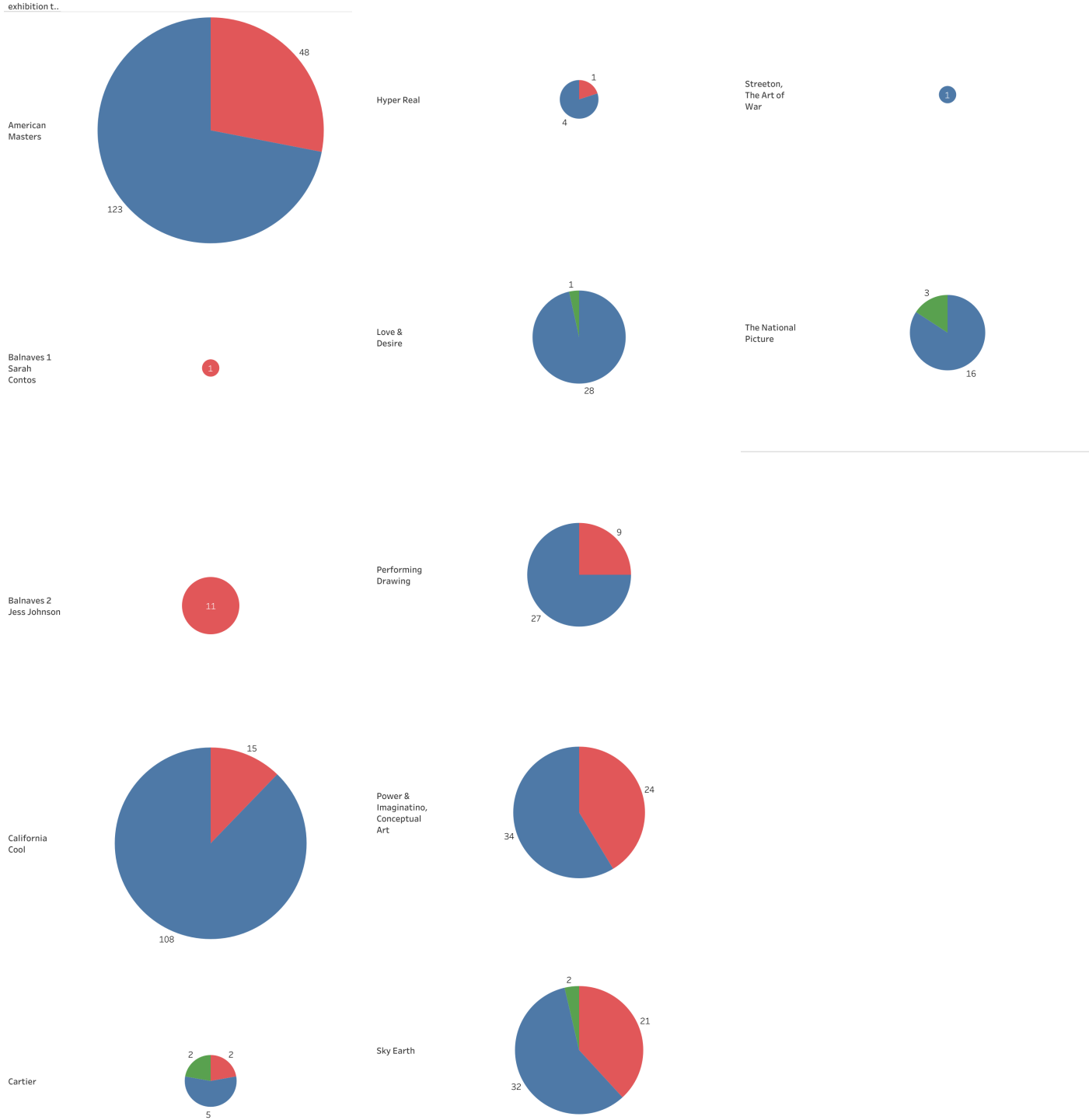


Queensland Art Gallery and
Gallery of Modern Art 2018 - Exhibitions



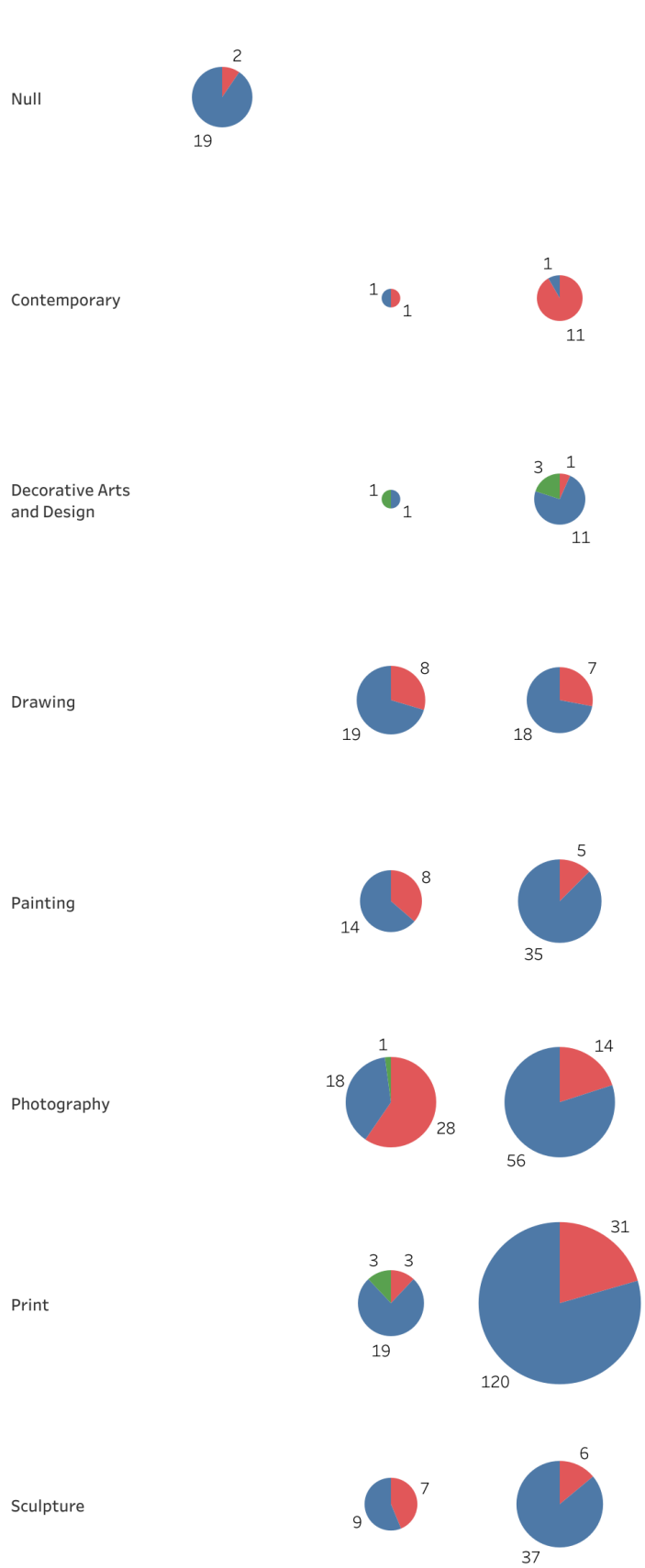
National Gallery of Australia (NGA) Exhibited Artists 2018 Exhibition Title

Artworks exhibited NGA 2018 - Exhibition title / gender of artist



NGA Exhibited Artists 2018 Collection Area / Category

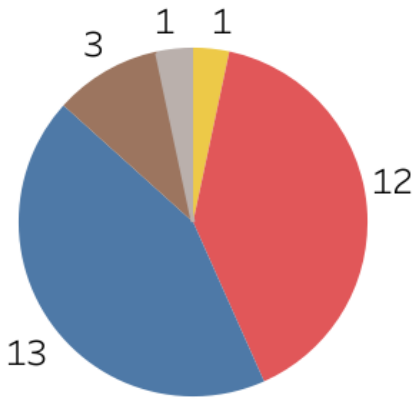
collection category Aboriginal & Torres Strait Islander Art Australian Art International Art



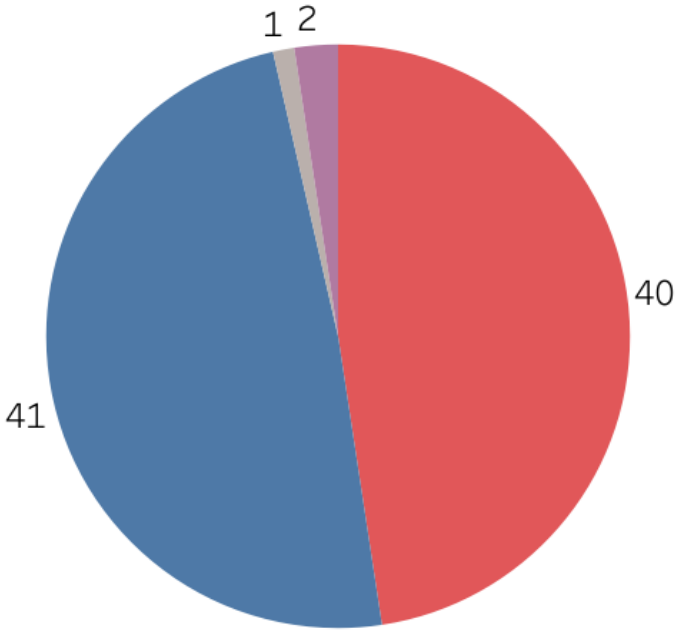
Biennales Exhibited Artists 2018

All artists

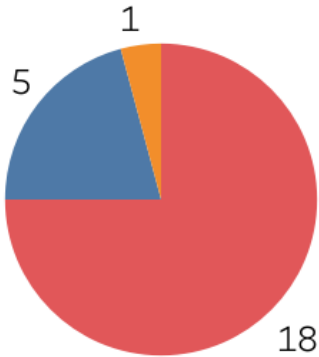
Adelaide Biennial: Divided Worlds



BoS21



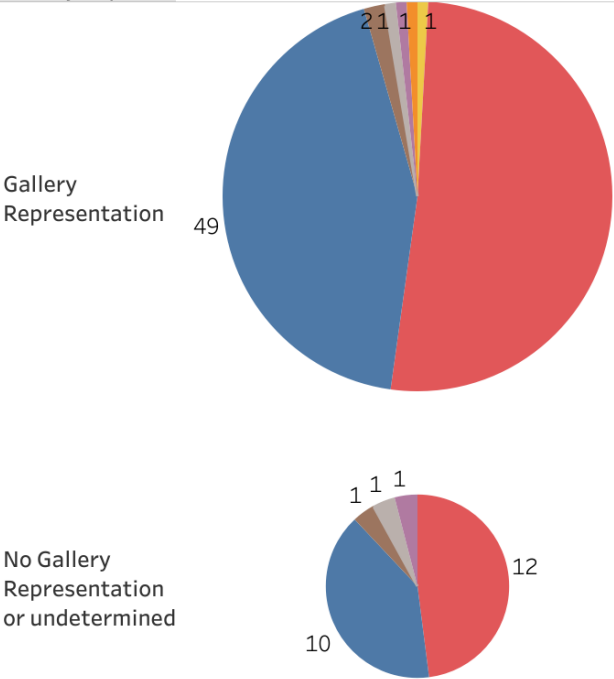
Tarrawarra Biennale: Will to Form



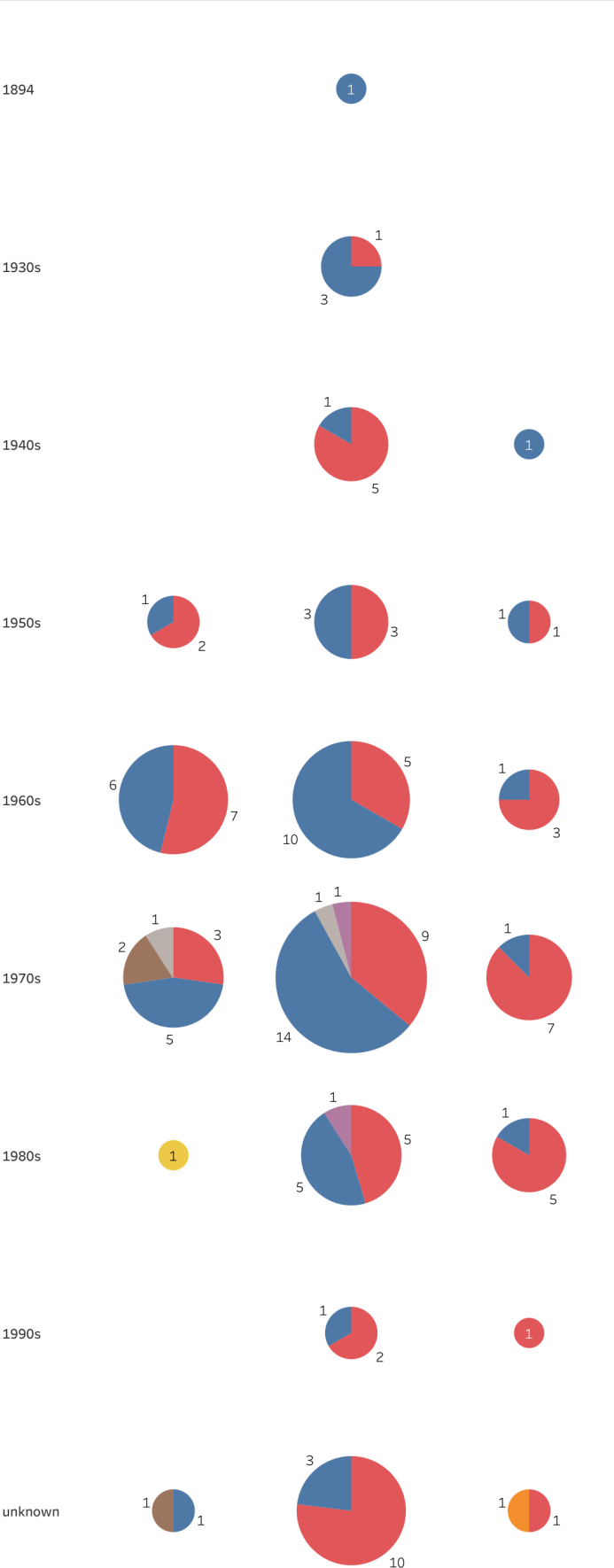
Biennales Exhibited Artists 2018

DOB & Gallery Representation

Gallery Repres..

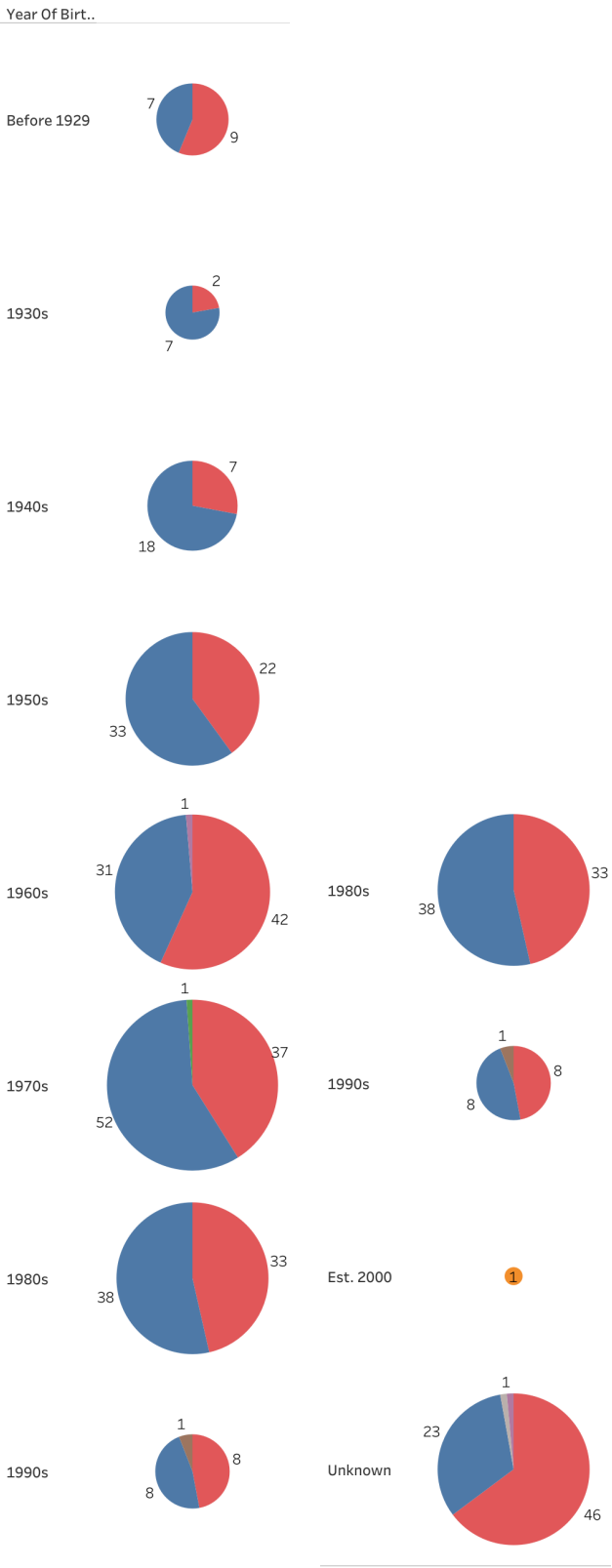
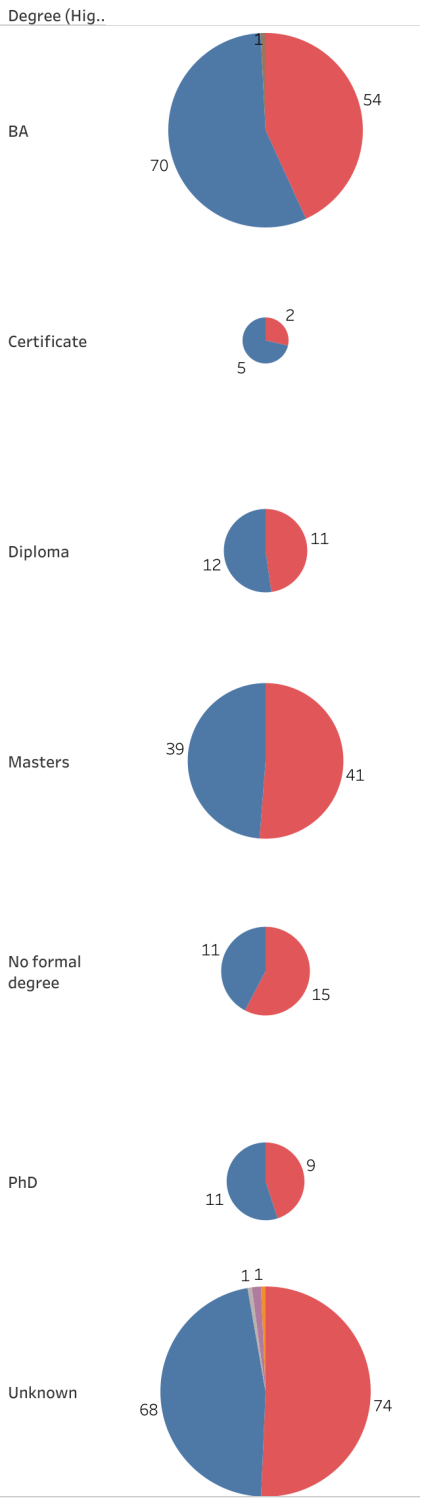


Year Of Birt.. Adelaide Biennial: Divided .. BoS21 Tarrawarra Biennale: Will ..



Art Fairs Exhibited Artists 2018

Highest Degree / Date of Birth



Art Fairs Exhibited Artists 2018

Gallery Location / Art Fair



Art Fairs Exhibited Artists 2018

Gallery / Art Fair



Art Fairs Exhibited Artists 2018

Gallery / Art Fair



Art Fairs Exhibited Artists 2018

Gallery / Art Fair



Art Fairs Exhibited Artists 2018

Gallery / Art Fair



National Art Prizes Winning Artists

2018



Australia Council Funded Artists

2018 Artboards / Grant Category

Grant Name

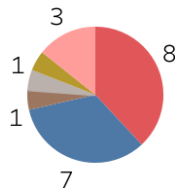
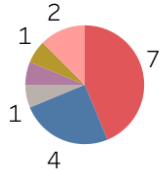
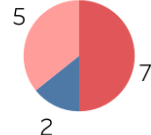
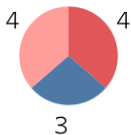
Aboriginal and Torres Strait Islander Arts

Community Arts and Cultural Development

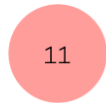
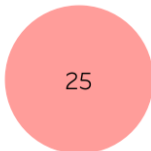
Dance

Emerging and Experimental Arts

Arts Projects For Individuals and Groups



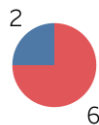
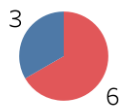
Arts Projects Organisations



Australia Council Fellowships



Development Grants Individuals and Groups



Australia Council Funded Artists

2018 Artboards / Grant Category

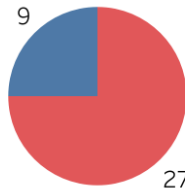
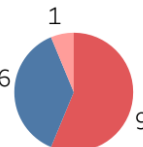
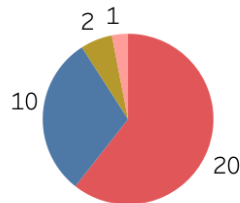
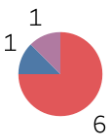
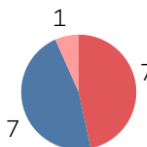
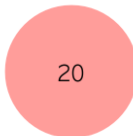
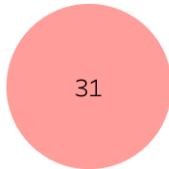
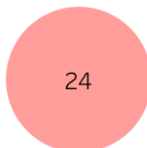
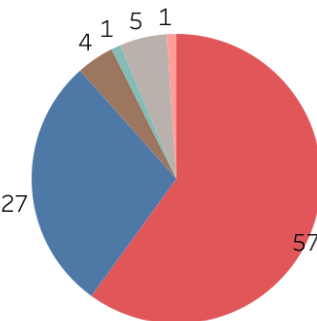
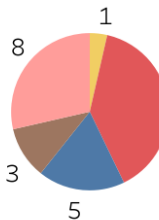
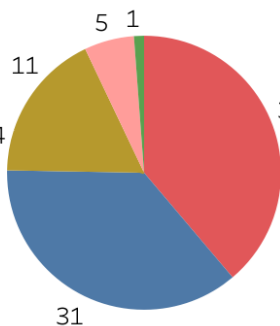
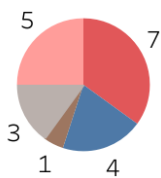
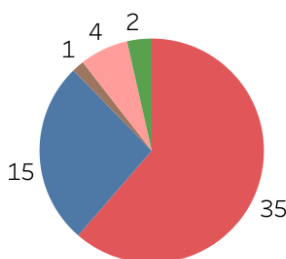
Literature

Multi-Artform

Music

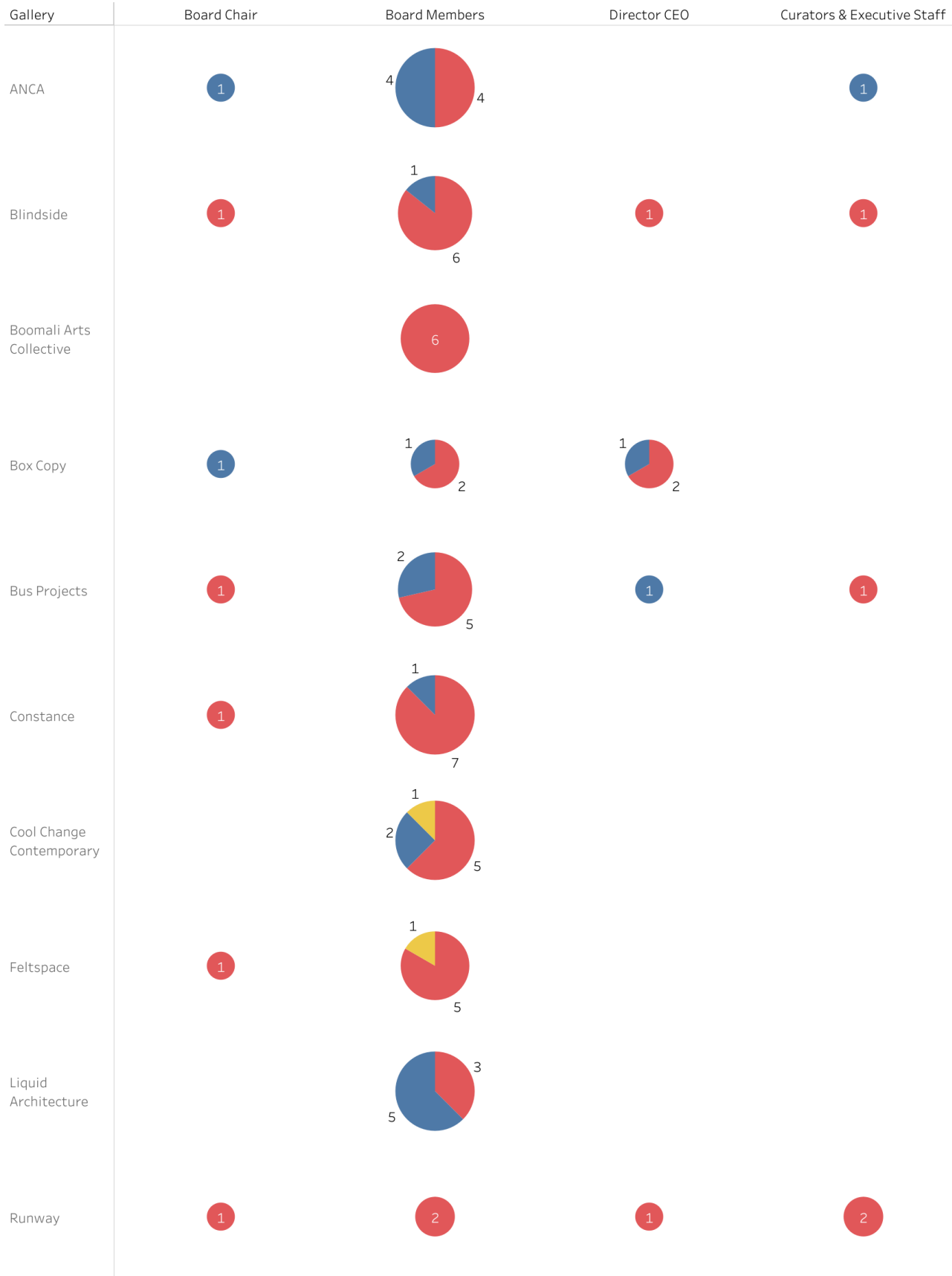
Theatre

Visual Arts



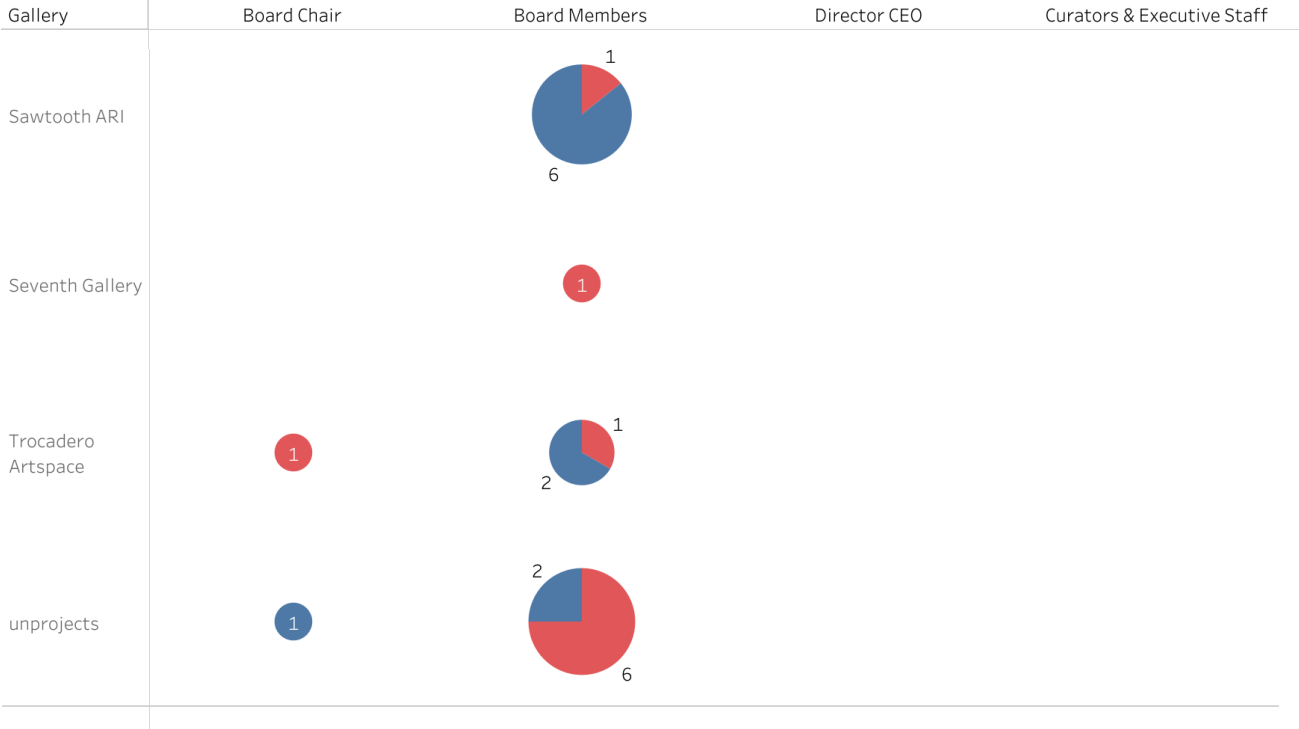
Board and Staff 2018

Artist Run Initiative



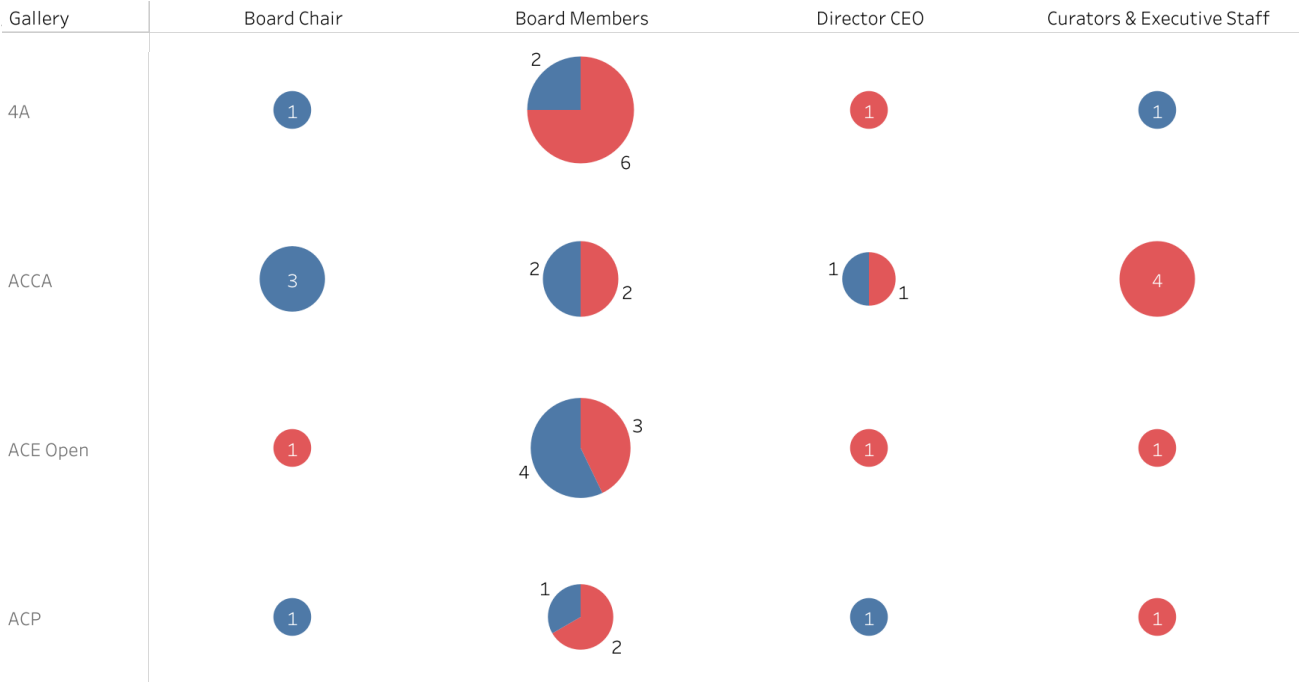
Board and Staff 2018

Artist Run Initiative



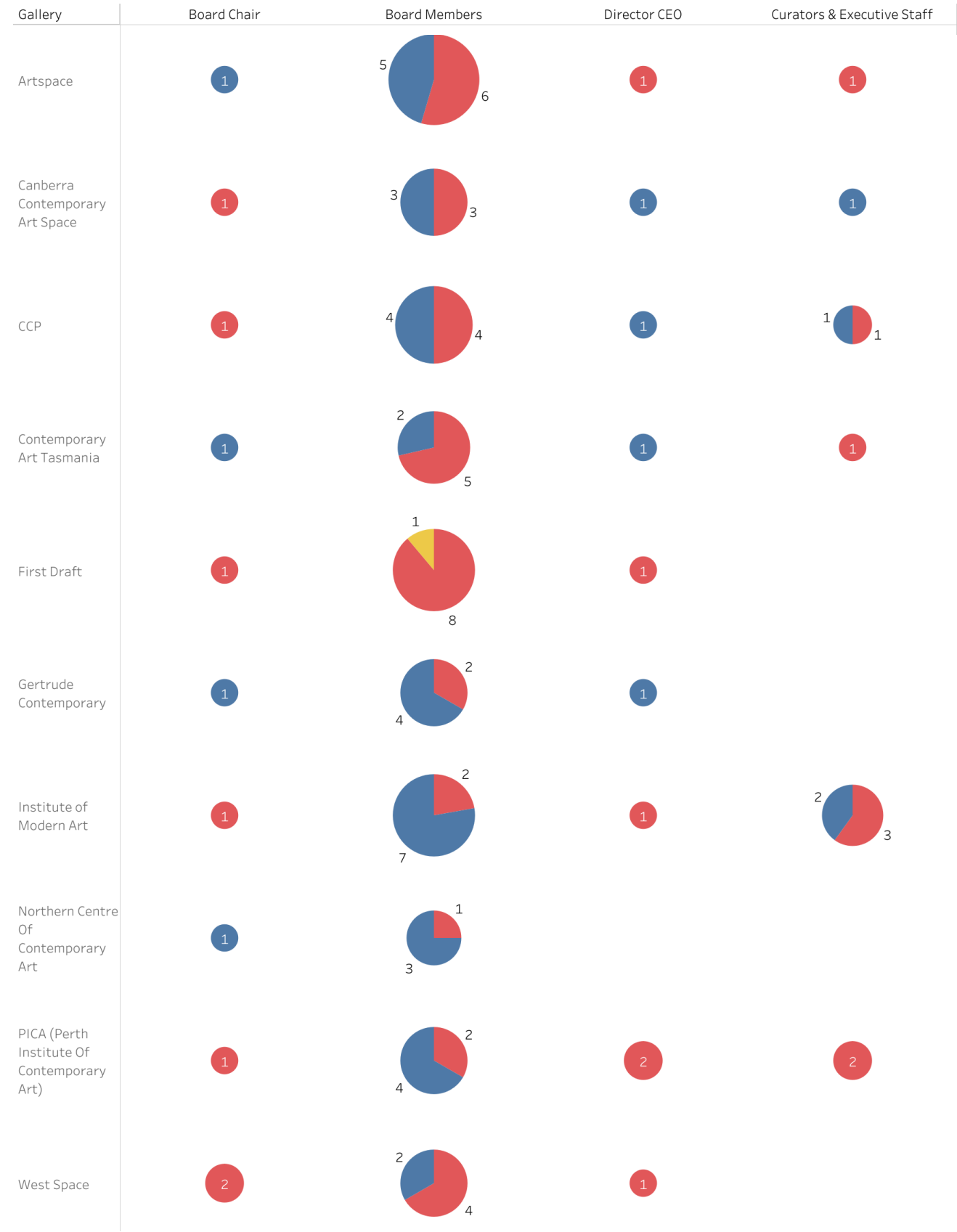
Board and Staff 2018

Contemporary Art Organisations



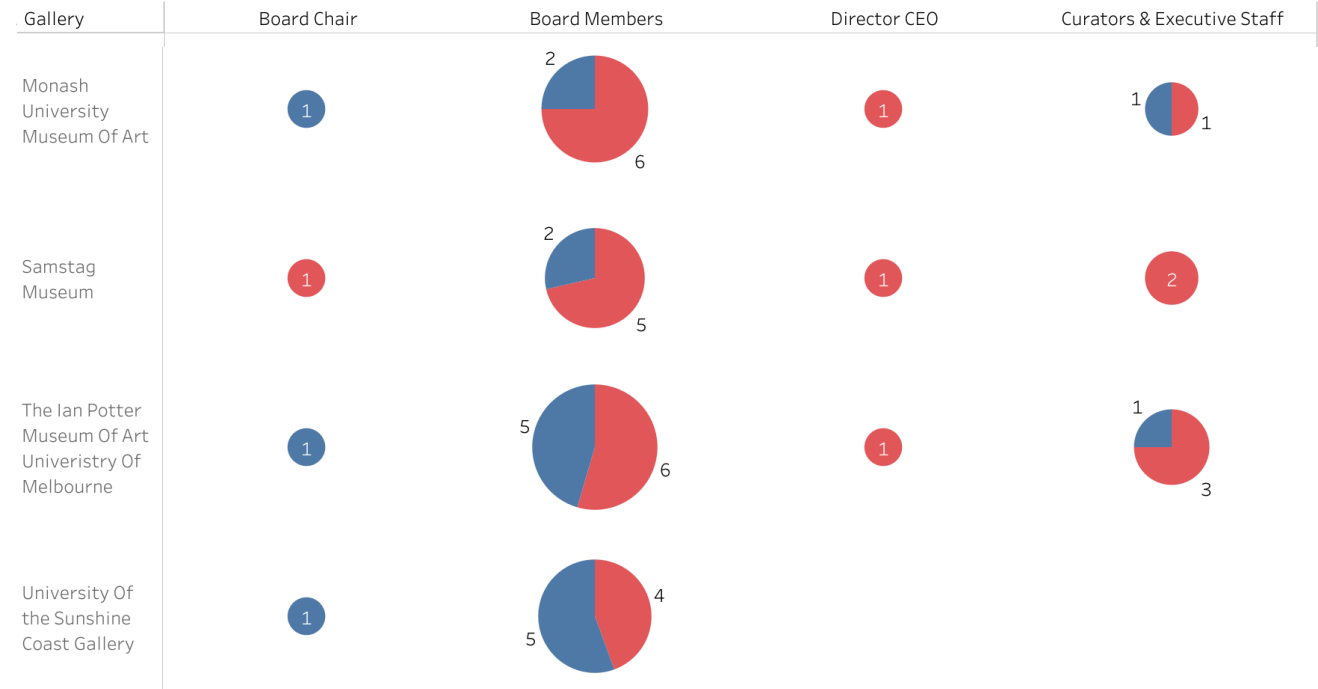
Board and Staff 2018

Contemporary Art Organisations



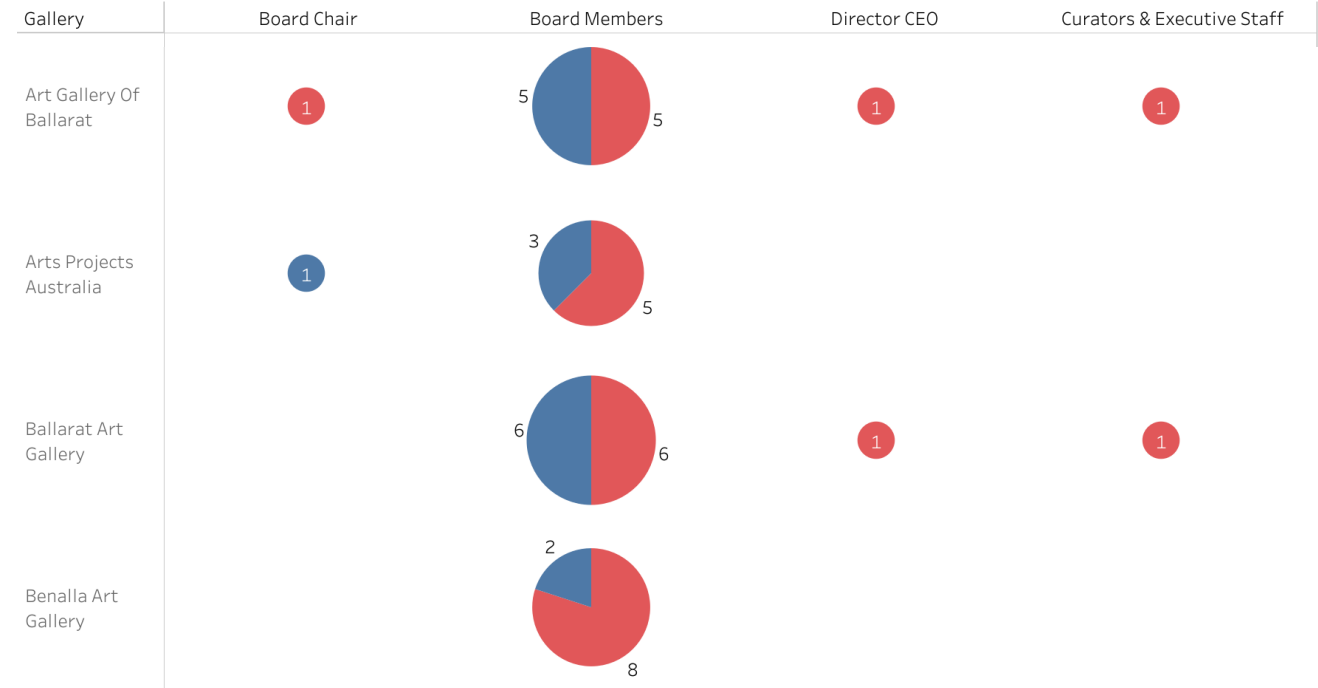
Board and Staff 2018

University Museum and Gallery



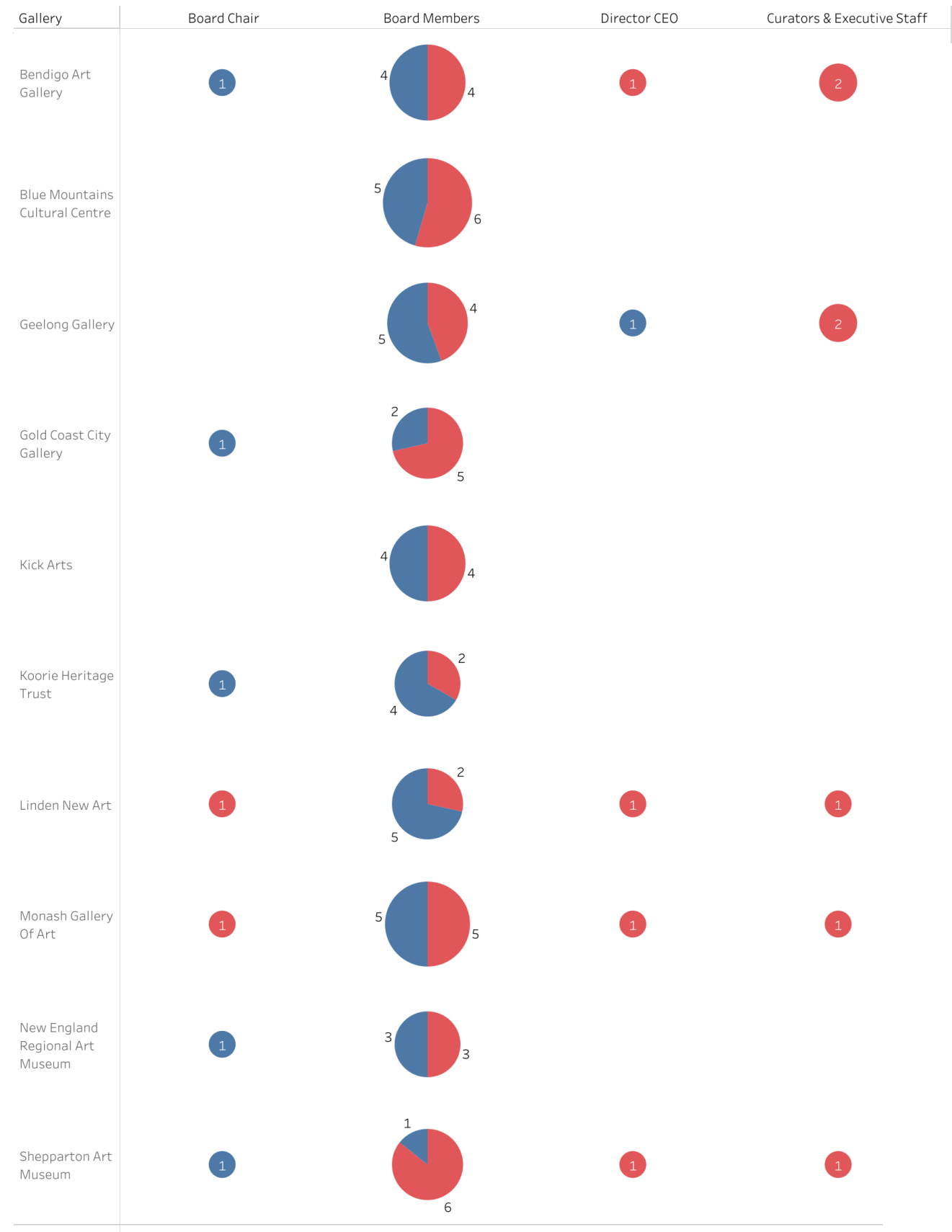
Board and Staff 2018

Public Museum and Gallery



Board and Staff 2018

Public Museum and Gallery



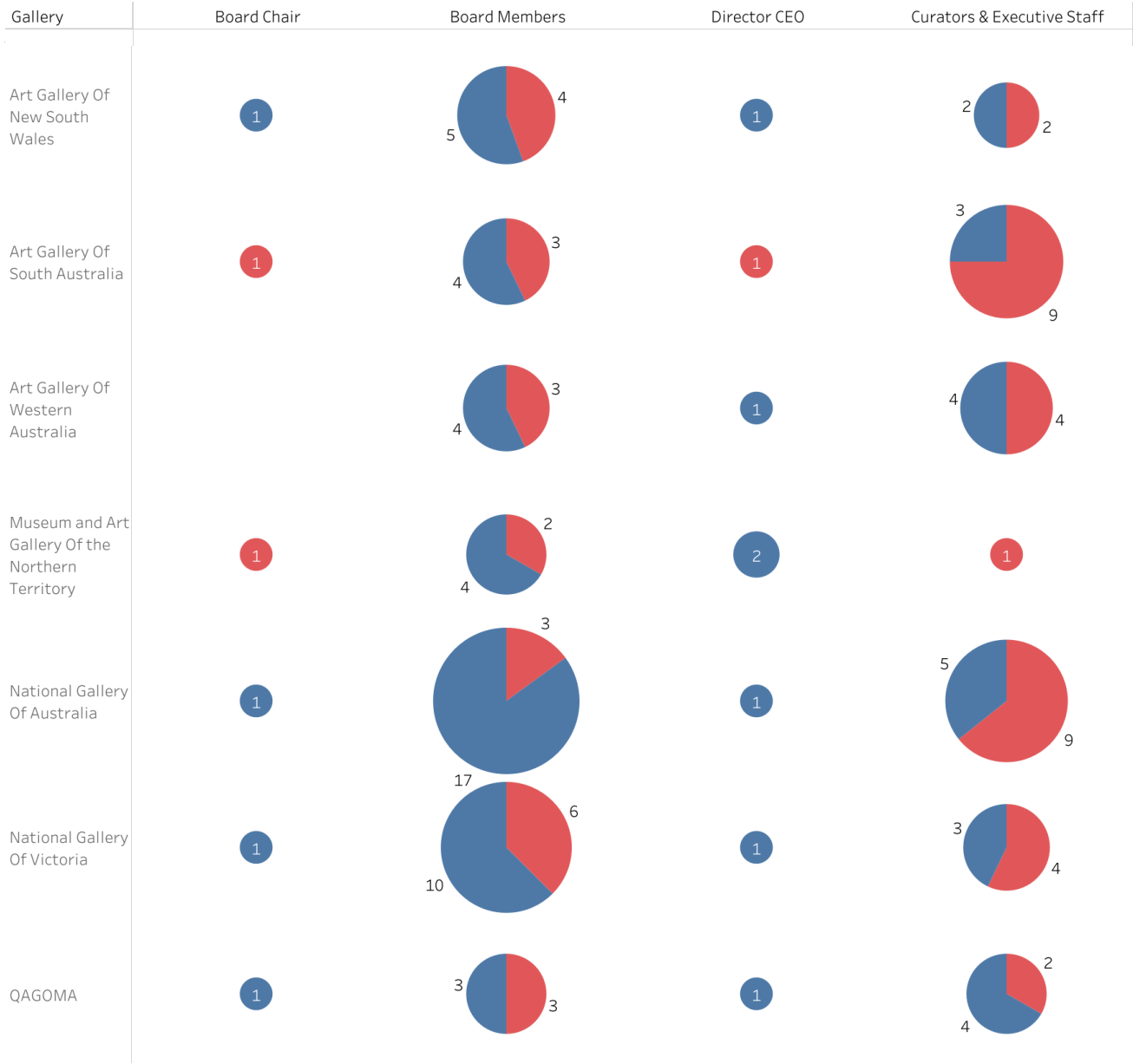
Board and Staff 2018

Major Museum / Gallery



Board and Staff 2018

State and National Museum and Gal-



30 October 2019

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