

Countess Report 2022

Co-edited by

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Samuels**

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First Nations



Non First Nations



Women



Men



Non-Binary



Other



Collaborators /
Collectives



Unknown



All Women
Collaboration



All Men
Collaboration



All Non-Binary
Collaboration



Women/Men
Collaboration



Women/
Men/NB



Women/NB
Men/Unknown

The Countess Report acknowledges the traditional owners of the Gadigal, Wurundjeri Woi Wurrung, Tongva, Bidjigal, and Lenapehoking lands upon which this report was written. We pay our respects to Elders past, present and emerging. Always will be, Aboriginal land. Sovereignty was never ceded.

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For the purposes of this Report we use the terms First Nations and Aboriginal and Torres Strait Islander to respectfully refer to all of Australia’s Indigenous people, Aboriginal and Torres Strait Islander peoples, First Peoples, and/or First Australians.

INTRODUCTION

The 2022 Countess Report is here, our third sector-wide report on gender and first ever national count of First Nations representation in the Australian art sector. Co-edited by Miranda Samuels and Shevaun Wright, the 2022 Report continues Countess’s long-standing inquiry into the structures and frameworks that govern artistic production and legitimisation. We analysed exhibition records as well as data on art prizes, government funding, organisational governance, acquisitions, university graduates and commercial gallery representation for the calendar year of 2022. Data on over 21,000 artists and decision makers across more than 450 galleries and arts institutions was manually counted and verified, while data on acquisitions and exhibitions was provided directly by state and territory galleries.

Findings from our previous two reports, which analysed data from 2014 and 2018 respectively, offer points of comparison and the ability to track trends. We note that our prior research has been widely cited and circulated, and while we welcome the broad use of our research, we also understand that findings in the form of aggregated data run the risk of oversimplifying complex dynamics affecting artists today. A focus only on representation can also conceal issues of exploitation, gaps in earnings, and tokenism. We have designed this report with these contradictions in mind. Our report considers the quality of representation as well as the quantity. We have honed in on areas indicative of career sustainability and artistic legitimacy, such as the representation of women and First Nations artists in solo versus group shows, as well as artists’ formal representation by commercial galleries, and the acquisition of work by state galleries.

The 2022 Report shows that the work of women and First Nations artists continues to be undervalued and that the arts sector is no exception to the biases observed in society at large. We have woven findings from a range of relevant existing research projects into our analysis, as well as expanded our methodology to include interviews with artists. Our analysis, and indeed our adoption of the corporate and bureaucratic language of a museum annual report, seeks to interfere with mainstream cultural narratives informed by capitalist and colonial ideas of artistic value, and our use of quantitative data is similarly strategic. We are responding to a cultural landscape that is notoriously underregulated and driven by market imperatives.

Started in 2008 by Elvis Richardson as an anonymous blog, Countess continues today as an artist-run collective and the go-to resource both domestically and abroad for independent data on the Australian arts sector, which we publish in quadrennial reports.

Our previous report, which showed significant gains for representation of women artists, was published shortly before the onset of the global pandemic. The financial precarity and job insecurity for many artists was brought into focus during this time, as was the fragility of long term organisational funding. The impacts on First Nations artists of what has been described as a “cultural recession” cannot be overstated. Prior to COVID, we observed an increasing number of museums implementing gender equity related policies and programs. This makes it important that arts institutions are held accountable to their public claims and diversity strategies by independent sources, that a higher quality of representation continues to be advocated for, and that gains in representation are reflected in improved material realities for artists.

Miranda Samuels and Shevaun Wright.



AT A GLANCE

Across the sector, gender representation has plateaued or experienced a backward slide since the 2018 Report which was published in 2019. The 2018 Report showed significant gains for women artists and reflected gender parity in many sectors, compared with the 2014 Report which was published in 2016.

Representation of women artists in exhibition programs ranged from 31% in major museums to 75% in Aboriginal-owned art centres.

Women continue to comprise the majority of graduates from Australian art schools: 63%. We also counted more non-binary graduates than in the previous report: 4%.

We found that representation of Aboriginal and Torres Strait Islander artists in exhibition programs varied significantly across the sector, from 6% in artist-run initiatives and 7% in major museums, to 26% in university art museums and state galleries.

Looking more closely at the data, we found that women and First Nations artists received less recognition than non-First Nations men in areas that are key indicators of career success and legitimation. On average they received less solo shows, less acquisitions by state galleries, and less commercial representation.

Privately founded major museums had the lowest representation of women, and among the lowest count of First Nations artists. By comparison, publicly funded state galleries that have implemented gender equity programs showed better results.

Women artists were underrepresented in state galleries' exhibitions and acquisitions, however they were more likely to have their work purchased than gifted when it was acquired.

Although there have been moves toward First Nations consultation through formation of advisory groups, First Nations persons are seldom represented on gallery boards or in directorates across the sector.

SUMMARY OF KEY FINDINGS

1. At 63%, women continue to comprise the majority of graduates from Australian art schools while men account for only 21%. We also counted more non-binary graduates from 1.69% in 2018 to 4% in 2022. 11% were unknown

2. State galleries continue to significantly under-represent women artists in their exhibition programs, with no increase from the 34% recorded in 2018.

> Women accounted for 39% of solo shows at state galleries and 34% of group exhibitions.

3. State galleries acquired 1,963 works in 2022; 33% by women and 55% men. When it comes to acquisitions of First Nations artists where 55% of the First Nation acquisitions were work by First Nations women artists.

> Acquisitions were split evenly between purchases and gifts.

/Women artists were significantly more likely to have their work purchased than gifted, while men were more likely to have their work gifted, especially via the Cultural Gift Program. The stark differences were seen among First Nations artists and non-First Nations artists.

4. The NGA showed a very high proportion of female artists: 84% (up from 25% in 2018). Women were best represented in group exhibitions, 86%, but still accounted for 50% of solo shows.



5. Representation of Aboriginal and Torres Strait Islander artists in exhibition programs ranged from approximately 6% to 26% across the sector.

- >Artist run initiatives showed the least amount of Aboriginal and Torres Strait Islander artists, at 6%, followed by major museums at 7%, while state galleries showed 23% and university art museums showed 26%. The other gallery categories fell in between.
- >Contemporary art organisations, commercial galleries, and public galleries showed approximately 15%.
- >University art museums and state galleries showed 26%.

6. Representation of women artists in exhibition programs ranged from 31% in major museums to 75% in Aboriginal-owned art centres.

- >Major museums showed 31% women, the lowest of any gallery type (down from 37% in 2016)
 - /The Museum of Contemporary Art was an exception, showing just under 50% women. White Rabbit gallery and Museum of Old and New Art showed the least.
- >State galleries showed 34% women (same as 34% in 2019; 37% in 2016)
- >Commercial galleries showed 48% women (down from 53% in 2019; 31% in 2016)
- >University art museums showed 50% women (down from 52% in 2019)
- >Contemporary art organisations showed 50% women (down from 58% in 2019; 48% in 2016)
- >Public galleries showed 53% women (up from 51% in 2019; 45% in 2016)
- >Artist run initiatives showed 54% women (down from 61% in 2019, 49% in 2016)
- >Aboriginal-owned art centres showed 75% women artists.

7. Women Aboriginal and Torres Strait Islander identifying artists generally obtained parity with their male counterparts in exhibition programs. In state galleries, commercial galleries, university art museums, and Aboriginal-owned art centres, women's representation was higher than mens.

8. Women and men approached parity in terms of key positions including board representation and directorships however First Nations persons are significantly underrepresented in these positions.

9. Representation of non-binary artists increased across most categories since the last report.

- >Contemporary art organisations exhibited the highest number of non-binary artists: 7% (up from 3% in 2019), followed by university art museums at 4% (up from 1% in 2019).

10. Counters noted the difficulty in identifying information on gender and birth date for many artists, suggesting that artists are increasingly refraining from publicly identifying themselves in these ways.

11. Women artists are outnumbered by men in commercial gallery representation: % to 51%). Among First Nations artists only, women outnumber men: 61% to 36%.

- >Represented women artists are 7 years younger than men on average. This is the case for First Nations artists and non-First Nations artists.
- >First Nations artists account for 18% of represented artists.
- >Representation and exhibition of collectives/collaborations is lower in the commercial sector than it is in other gallery types.
- >The average birth year of represented artists is 1960.

12. Women artists received 53% of art prizes and won 4 out of the 6 richest prizes, however men received a higher amount of prize money on average: \$44,947 versus \$51,818

- >Two of the six richest prizes were won by artists affiliated with Aboriginal-owned art centres.
- >Women recipients were on average 5 years younger than men.



METHODOLOGY

Gallery Categories Counted

We counted artists who exhibited in galleries of all sizes and budgets over the calendar year of 2022, including: artist run initiatives, contemporary art spaces, commercial galleries, public galleries, Aboriginal-owned art centres, university art museums, major museums, and state galleries. We endeavoured to review all galleries that were a part of each category but this was not always possible due to varying degrees of information available online. In the case of Aboriginal-owned art centres and universities, we selected a sample of galleries and institutions from around the country.

We relied on the information listed on gallery websites, catalogues, and at times social media listings to determine the exhibition programs of galleries. We collected staff and board information in the same way. At times, organisations were contacted to provide clarification about online data, but typically information was from publicly available sources.

Manually Collected Data

We recruited a team of ‘counters,’ and provided an information session as well as instructional sheet on the process of collecting data for the report. Counters were tasked with conducting a count of all artists exhibited, as well as key personnel for a particular gallery type. Microsoft Excel was used for this, and the completed sheets were stored by the report co-editors in password protected Dropbox folders. Once sheets for all gallery categories had been returned, the co-editors cleaned the sheets for consistency, verified “unknowns,” and remedied any errors. Data was analysed and visualised using Tableau Public. The co-editors both undertook an intensive course in data analytics using Tableau in 2023 through General Assembly.

Supplied Data

We asked state and territory galleries to provide data on exhibitions and acquisitions from 2022 to us directly. While this information is publicly accessible on gallery websites and annual reports, we approached registrars and data collections staff directly for greater reliability and time efficiency. We ran into numerous roadblocks in retrieving this information, however, and found that the quality and form of supplied information from galleries varied significantly; more often than not, the data provided to us was incomplete. For these reasons, this method of data collection turned out to be as time consuming as manually collecting the data. Sheets returned by state galleries were stored by the report co-editors in a password protected Dropbox folder.

Data on Gender

Information about gender was first and foremost recorded to reflect how individuals self-identified, oftentimes through observation of the pronouns used in artists’ statements. This meant we relied on primary sources such as artist websites first, and as a second strategy we would refer to gallery websites and Instagram. A general web-search was the last port of call.

A thorough review of our gender categories aided by project advisors Spence Messih and Archie Barry resulted in the creation of two new designations under the category of gender. In addition to the categories of “men,” “women,” and “non-binary,” we added “other” for gender non-conforming or gender fluid artists who identify in ways other than non-binary, as well as “unknown,” for artists who may be deliberately avoiding categorisation on the basis of gender or for whom no information on gender was able to be discerned. We have defined women to include cisgender and transgender women, likewise the category man includes men both cisgender and transgender.



Data on First Nations artists

This report is the first Countess Report that has analysed data on representation of Aboriginal and Torres Strait Islander artists across the sector. In previous years we had noted in our counting when an artist identified as First Nations but the reports had never been designed to ask specific questions regarding the representation of First Nations artists. As is our approach with all data collected on artists, we rely on information published by the artist or where it is reasonable to believe the artist would have approved the publication of a specific text. Where an artist, curator, board member or chair, or director identified themselves as Aboriginal and/or Torres Strait Islander, Indigenous Australian, or First Nations (from Australia), we recorded them as such.

We deemed it important to include analysis of data on Aboriginal and Torres Strait Islander participation in the Australia contemporary art world for a number of reasons. First, such a study has not been undertaken before and hence there is limited information on the scope of participation in exhibition programs around Australia. While this means that our data is not able to be directly compared with anything at present, we are publishing this information in the hope that it will be useful for future research, and to aid stakeholders in the sector to advocate for artists. Secondly, existing research on First Nations representation has not focussed on sector-wide participation and has tended to look at participation in ‘remote’ or ‘very remote’ contexts. As scholars have pointed out, such as Tess Allas, Vivien Johnson, and Laura Fisher’s Storylines report (2010), the persistence of this divide between ‘remote’ and ‘urban’ artists is rooted in colonial assumptions around ethnicity and cultural authenticity. Furthermore, Australia’s first federal cultural policy, Revive, was published in 2023, with the pillar “First Nations First” listed as its leading principle. We were interested to see whether data on exhibiting artists and collection acquisitions reflected this ethos.

We conducted several interviews with First Nations artists to get a better picture of the limitations of data as a representation of real-world discrimination and hurdles First Nations artists face as practising artists and participants within the Australian art world. Due to time and financial constraints, we were unable to conduct a broader consultation with First Nations artists and stakeholders regarding report methodology and qualitative experiences in the art world in accordance with best practice as demonstrated by Terri Janke & Company’s First Peoples and Australian Museums and Galleries Report on the Engagement of Indigenous Australians in the Museums and Galleries Sector, 2018 (AMaGA Report). We welcome feedback on this report and any growth that can be undertaken in this area. Released just after First Nations’ artist Archie Moore’s ground-breaking win at the Venice Biennale, as the first ever Australian artist to receive the Golden Lion, we believe that this report forms part of a growing bank of important research pioneered by scholars such as Tess, Vivien and Laura in their Storylines Report and Dr Terri Janke’s AMaGA Report. It is the beginning of a vital conversation that we must have on First Nations representation in the arts as a source of exceptional cultural and economic opportunities for Australia’s art community.

Solo and Group Exhibitions

This is the first time the Countess Report has broken down data on group and solo exhibitions. The reason for doing so is manifold. Not only are solo exhibitions the highest indication of an institution’s trust in an artist’s work and ideas, they are also the programs around which galleries focus their marketing and hence offer a significant opportunity for visibility and exposure. In terms of artistic experimentation and development, solo exhibitions offer artists the most space and resources to develop bodies of work or to reflect on the development of one’s career.



BEYOND THE DATA

We know that when it comes to documenting discrimination in the arts sector, data does not tell the whole story. Numerical analysis only, without qualitative research, risks rewarding tokenism and ignores the human stories behind these statistics. Issues that may be missed include pay disparity, harassment and unequal treatment within curatorial contexts. It may also overlook the significance of organisations such as Aboriginal-owned art centres that are not only centres of artistic activity but support community wellbeing and offer safe spaces for women.

In the most recent comprehensive national survey of professional artists' economic circumstances, the total incomes of women artists were 25 percent less on average than for men, and women earned 30 percent less from their creative work (Throsby, Petetskaya, Shin, 2020). Women consistently sell for less in the secondary auction market too; per a sample of 1.9 million auction transactions in 49 countries, paintings by female artists were found to sell for an unconditional discount of 42.1% (Adams et al., 2021). 59% of female Australian artists who have a partner regard the partner's income as an important or essential source of support for their practice, compared to 39% for men (Throsby & Petetskaya, 2017). It has also been reported that Indigenous Australians who earned their living in the visual arts and craft earn far less than their non-Indigenous counterparts (Australian Bureau of Statistics, 2006; Throsby and Petetskaya, 2016), a notable result given the prominence of Aboriginal and Torres Strait Islander visual arts both domestically and abroad, and the significant economic value of markets for Aboriginal and Torres Strait Islander visual art to the Australian economy, reported at \$250 million (Productivity Commission, 2022).

In an effort to address the limits of quantitative data on representation, we conducted several interviews with First Nations artists to get a clearer picture of intersectional experiences working within the contemporary Australian art world.

First Nations artists interviewed shared insights into their experiences navigating the complexities of gender and cultural representation within the art world. Some artists, though they were of similar ages, trained together and shared similar career trajectories, highlighted distinct challenges. One artist, a First Nations woman, discussed the financial

precarity of her practice. Despite commercial and critical success, there could be periods of up to six months without income.

Observations were made regarding the different curatorial opportunities for women artists, being left off email correspondence and receiving less recognition during discussion and decision-making processes than collaborators who were men. Some artists estimated that men received 70% more opportunities, and that women curators appeared to perceive men as more trustworthy. Artists, both women and men, spoke of women collaborators being labelled as 'difficult' when making reasonable inquiries. They also noted there is an expectation that women collaborators will perform additional labour on projects. The critical and public reception of artwork produced by men and women artists was also reflected upon, with artists noting broader societal and cultural biases that permeate the art sector.

We obtained permission to publish extracts from our interviews with proud Cross Cultural Wiradjuri Artist Karla Dickens and proud Pitjantjatjara woman Sally Scales, from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote South Australia. Karla and Sally are both practising artists and activists. Sally holds a number of leadership positions in the arts, including as Chair of the First Nations Advisory Group and Chairperson of the APY Executive Board Council.

Karla discussed her personal and professional journey with us, highlighting the challenges faced by First Nations women artists. She recounted the additional cultural pressures on First Nations artists that sit on top of the difficulties all artists experience in creating work. "I have been included in exhibitions where you have the responsibility and justified expectations of being an artist, creating good work - along with the very real unspoken responsibility of being a First Nations person - and the added expectation of the cultural workload. Often you're working on country that is not yours - where deep and difficult conflicts exist - you're not only being there as an artist your also responsible for navigating the cultural workload... these experiences can be a very public learning of culture and politics, set up for personal attacks, that the gallery/institution have taken no responsibility for before bringing you on board."



She also noted that the reduced opportunities for First Nations artists means that this limited pool exacerbates cultural sensitivities and creates additional difficulties that First Nations artists must navigate. “For all artists, there’s only so many opportunities, but as an artist of a minority the art world and opportunities within that minority can be intense, it’s just a constant minefield of what opportunities to take, what not to take, culturally and politically”

Karla noted the lack of proper compensation for her art and the necessity of turning down opportunities despite wanting to participate. “...It comes back to how much people in the art world want of you for such little money. A great opportunity may come your way that you are creatively itching to be involved with, but the reality of the financial exchange just does not let you be engaged. All artists have or do take these opportunities, sadly more and more I just don’t take those gigs on. It’s demoralizing working for a pittance.”

Sally highlighted the critical role Aboriginal-Owned Art Centres play in the APY lands; as places of safety, income, confidence-building and community for women primarily created by women. They are not only economic centres for the artists but lead to food on the table for the broader community. Ernabella was the oldest art centre - at first as an arts and crafts space. Sally’s mother described how the women were not allowed wool so would collect the hair caught on fence lines and make them into crocheted bags and rugs with natural dyes. “Art centres are a space of safety for women. Art center as an economic driver, but also safety. It’s a place where cultural maintenance happens to the best ways...they get to relax into that space where they can sit back and have a cup of tea.”

Sally focused on the underappreciated role of Aboriginal women in the arts both in terms of recognition and compensation within the art world, where Aboriginal men are more celebrated despite women’s critical contributions. Using one example of women working for many more years to establish a career than a younger male artists, she asked: “How is it this woman who has been painting for decades and decades [and] have gotten her successes and all that sort of stuff [sic] then a young man can just swoop in like, okay, yeah, I’m on high with you. And that happens all the time.”

She also discussed the exploitation of Aboriginal artists by some dealers, stressing the need for greater protection and support for Indigenous female artists. She noted many extremely concerning incidences of ‘carpet-baggers’ known to commercial galleries that exploited issues of domestic violence and

family members’ addiction to create situations of indentured servitude with First Nations women artists.

All interviewees complicated the issue of representation as just the beginning in relation to achieving equality and sustainable practices for First Nations women artists and within the broader system of gender and racial biases within the Australian art world.

SOME FINAL THOUGHTS

As editors of the 2022 Report, we are in agreement that representational politics are insufficient to meaningfully, i.e. structurally, deal with matters of gender bias, whether that’s in the arts or in society more broadly. At the same time, we acknowledge that we are living in reactionary times where the tendency within political and cultural discourse is to overcorrect what may be construed as analysis focusing on the exploitation or discrimination of one particular identity group.

Whether or not you understand pure aesthetic judgment to be possible within the contemporary art context, the constructed nature of value in the arts, from Duchamp’s Fountain onwards, seems irrefutable. Conversations in institutional critique have clearly established the pivotal role of institutions, critical engagement, funding, and collectors in the creation of an artwork’s ‘aura’: its critical, economic and aesthetic value. This report continues Countess’s long standing inquiry into the structures that legitimate art and support the development of artistic practices in Australia today. Monitoring the representation of artists exhibiting across the sector, especially in areas like state gallery acquisitions, solo shows, and commercial gallery representation, which are key indicators of career sustainability, can help to understand this picture. On the relationship between structures—political, economic, and institutional—and the realm of aesthetics and artistic experimentation we find John Dewey’s metaphor in Art is Experience to be instructive:

“It is quite possible to enjoy flowers in their colored form and delicate fragrance without knowing anything about plants theoretically. But if one sets out to understand the flowering of plants, [s]he is committed to finding out something about the interactions of soil, air, water and sunlight that condition the growth of plants.”

ACKNOWLEDGEMENTS

The 2022 Report has drawn on the expertise of numerous advisors, consultants, and interviewees from across the sector. A team of project advisors helped steer the direction of the Report and offered crucial insight at critical junctures into matters of methodology, fields of analysis, pertinent research questions, and issues not captured in our data. Our advisors included: Archie Barry, artist; Karla Dickens, Cross Cultural Wiradjuri Artist; Carmen Glynn-Braun, Southern Arrernte, Kaytetye and Anmatyerre transdisciplinary artist; Dennis Golding, Kamilaroi/Gamilaraay artist; Spence Messih, artist; and Sally Scales, Pitjantjatjara artist and activist from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Each advisor offered advice and guidance to the Report’s development.

The project benefited enormously by conversations with a range of other artists, writers, and researchers. We thank Tess Allas, Wiradjuri curator and writer; Daniel Browning, Bundjalung and Kullilli journalist and broadcaster; Georgia Mokak, Djugun arts professional; Katya Petetskaya, artist and cultural economist at Macquarie University; and David Throsby, cultural economist at Macquarie University; for their time and contributions.

Data was manually collected by a team of counters, including Sophia Berman, artist; Georgia Black, artist; Nikita Holcombe, writer and curator; as well as members of the Countess team: Amy Prcevich, Elvis Richardson, Miranda Samuels, and Shevaun Wright.

Elvis Richardson and Amy Prcevich, members of the broader Countess.Report team and editors, respectively, of the previous two Countess Reports were crucial to the development and guidance of the project.

We thank Nikita Jong Nguyen and Shanae Santos, who worked closely with Elvis Richardson on the design and layout of the report.

The Report has been financially supported by the Sheila Foundation, and the Copyright Agency, and supported in-kind by the National Association for the Visual Arts.

The 2022 Countess Report project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



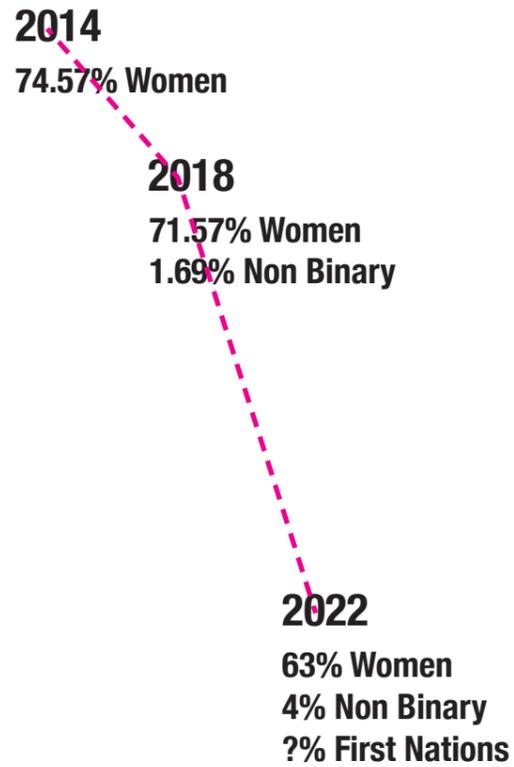
Visual Art Degree Graduates 2022

A review of graduates from tertiary educational institutions is important as this population determines the majority of the pool of contemporary artists. As in previous years, the 2022 Report has shown that the majority of graduates from art schools are women, but the majority of exhibited and acquired artists in most top tier institutions are men.

We collected data from graduation shows rather than soliciting it directly from institutions, so as to best represent artists on their own terms at the point of graduation rather than based on university records. Our data showed that there were more non-binary graduates than in previous years.

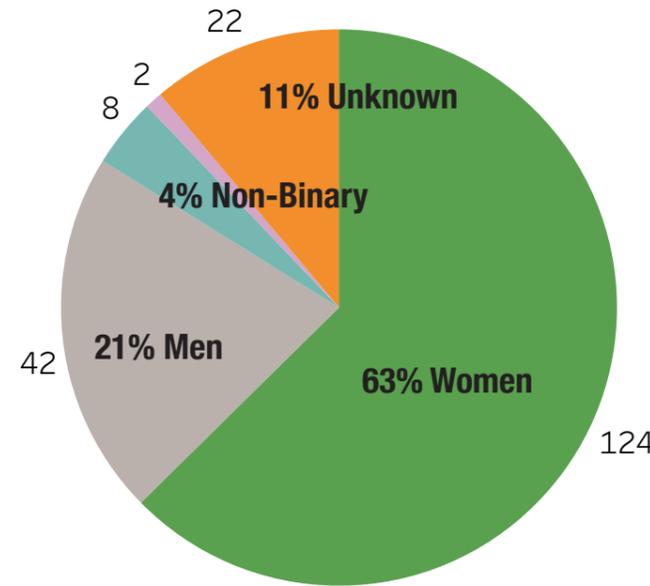
The proportion of women graduates would appear to have decreased since our last report, however we note that data on graduates is difficult to verify as there is a lack of public information on early career artists, and hence we ended up with a greater number of unknowns.

We also observed a tendency for younger artists not to include their birth year and pronouns in their artists statements, which also contributed to the higher designation of unknowns.

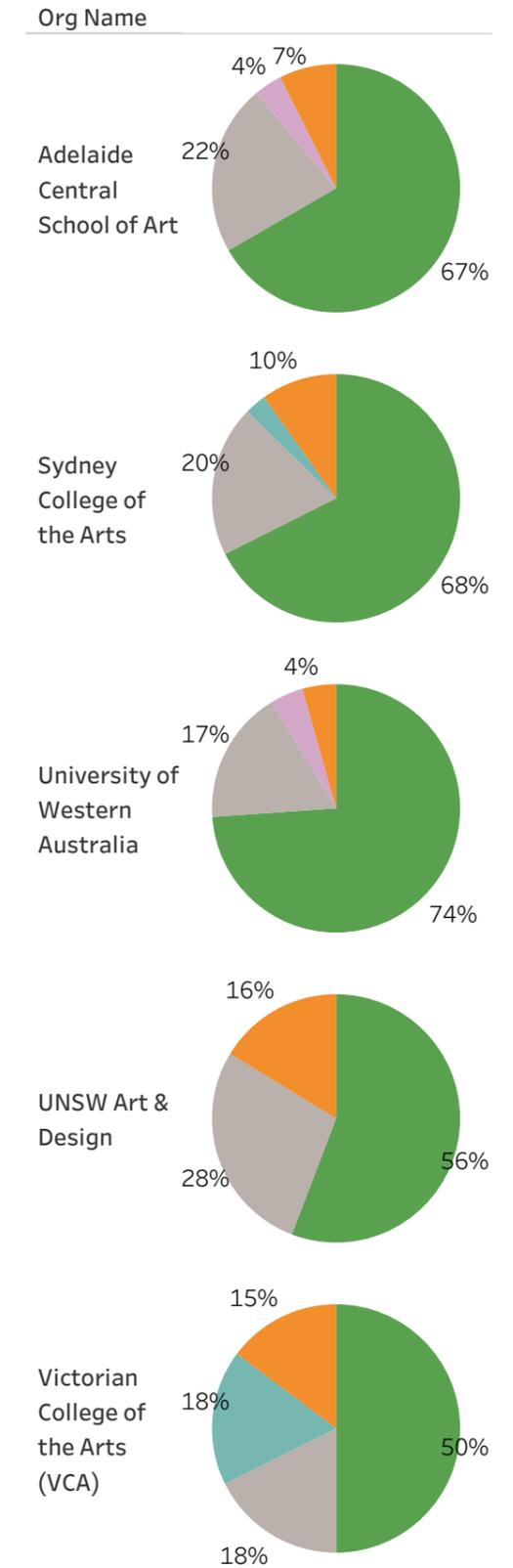


Visual Art Degree Graduates 2022

Graduates by Gender



Graduates by School & Gender



Artist Run Initiatives 2022

Artist Run Initiatives 2022

Artist Run Initiatives (ARIs) are independent galleries or art spaces programmed, managed, and organised by artists. They foster artistic experimentation and offer professional experience for emerging visual artists and arts workers. ARIs tend to be governed by artist-led boards and staffed by volunteers and/or a limited number of paid staff positions. They also tend to accept proposals for exhibitions rather than work by invitation only, making them generally more immediately responsive to artists' ideas.

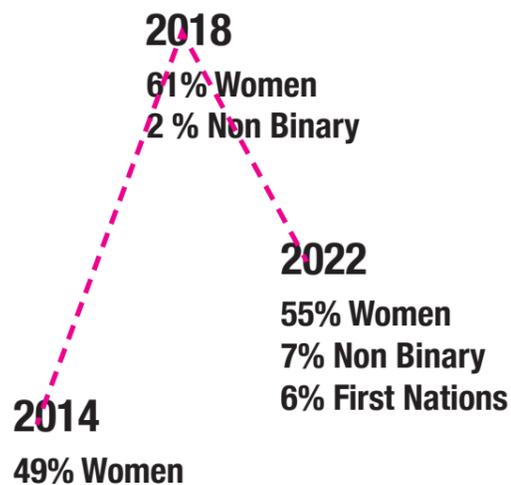
We found that artists showing at ARIs tend to be younger than many others across the sector, with the largest group of artists exhibited in ARIs being born in the 1990s, followed closely by the 1980s. Our data also found that the great majority of artist-run spaces are located in metropolitan centers, with few in regional areas.

In the 2022 Report we looked at 44 artist-run spaces across Australia, and analyzed data on the 2791 artists who exhibited in a total of 1135 exhibitions. We found that ARIs showed 54% women artists, which is a decrease from 61% in 2019. As with many gallery categories in the 2019 report, the representation of women in ARIs increased significantly between the 2016 (49%) and 2019 reports. Non-Binary artists increased from 2% to 7% in this category.

We found that Artist Run Initiatives showed the least amount of Aboriginal and Torres Strait Islander artists out of any gallery type,

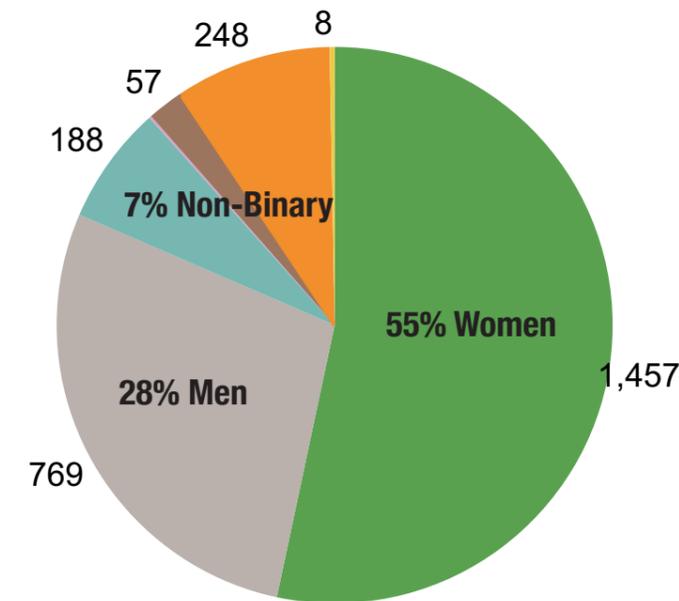
at 6%.. The representation of these artists varied between galleries, with many ARIs not exhibiting any Aboriginal and Torres Strait Islander artists. Boomalli Aboriginal Artists Co-operative in Sydney exhibited the highest proportion (100%), followed by Cross Arts Space in Sydney (82%), and Watch This Space in Alice Springs (48%).

These observations underscore the ongoing importance of spaces like Boomalli, founded in 1987 in response to the exclusionary local art scene: "These ten artists were striving for recognition from the mainstream art society and their diversity was unparalleled. They challenged preconceptions around urban-based Aboriginal artists and created a unique space for themselves within the art world" – Boomalli website, accessed 2024

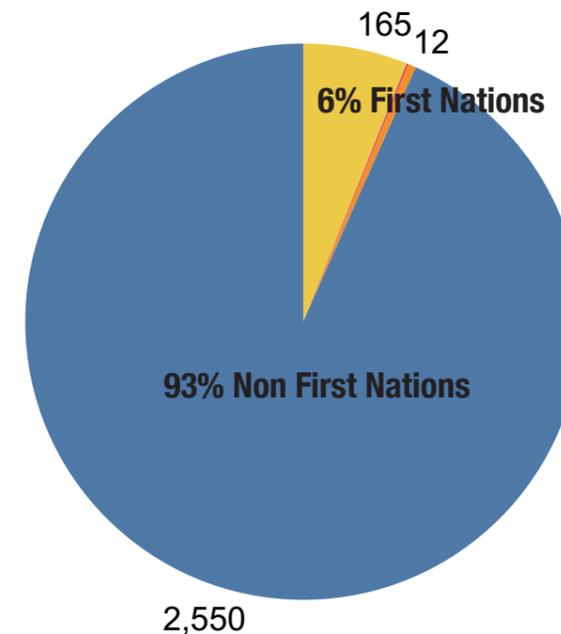


Artist Run Initiatives 2022

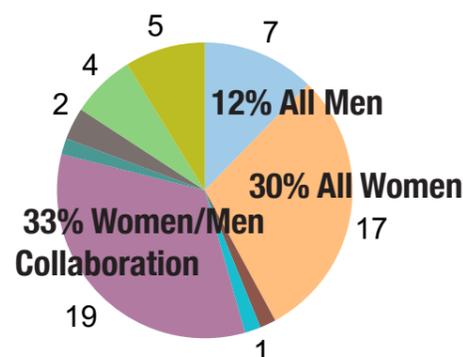
ARI Exhibited Artists by Gender



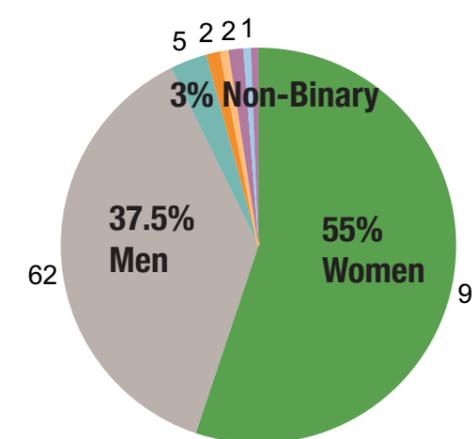
ARI Exhibited Artists by First Nations



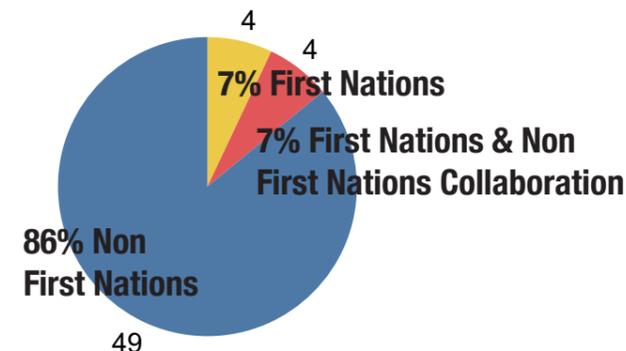
ARI Collectives by Gender



ARI Gender of Exhibited by First Nations Artists

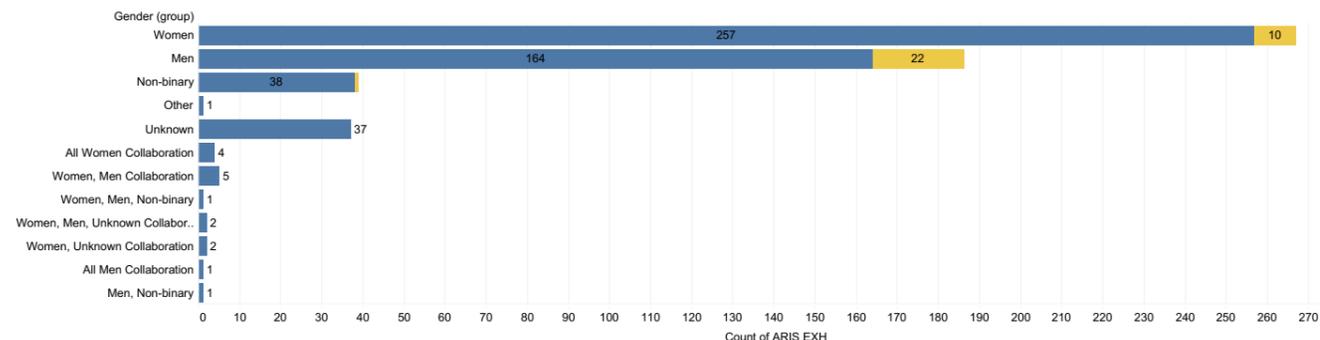


ARI Exhibited Collectives by First Nations Artists

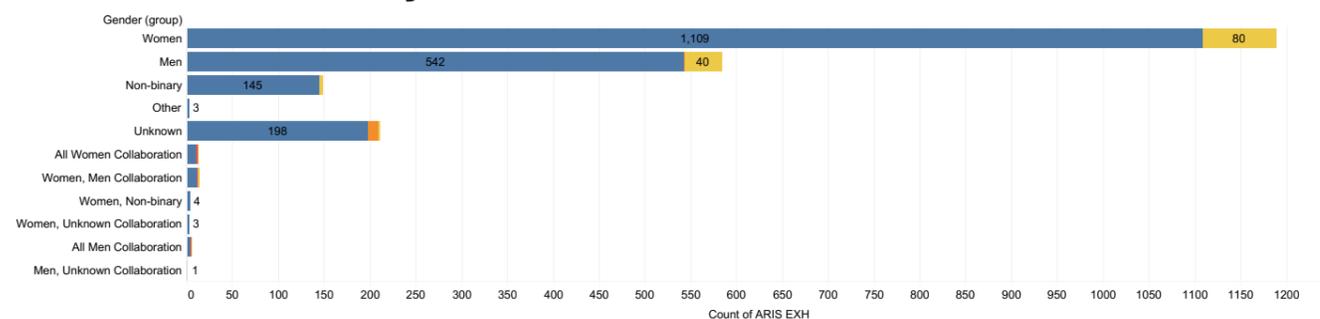


Artist Run Initiatives 2022

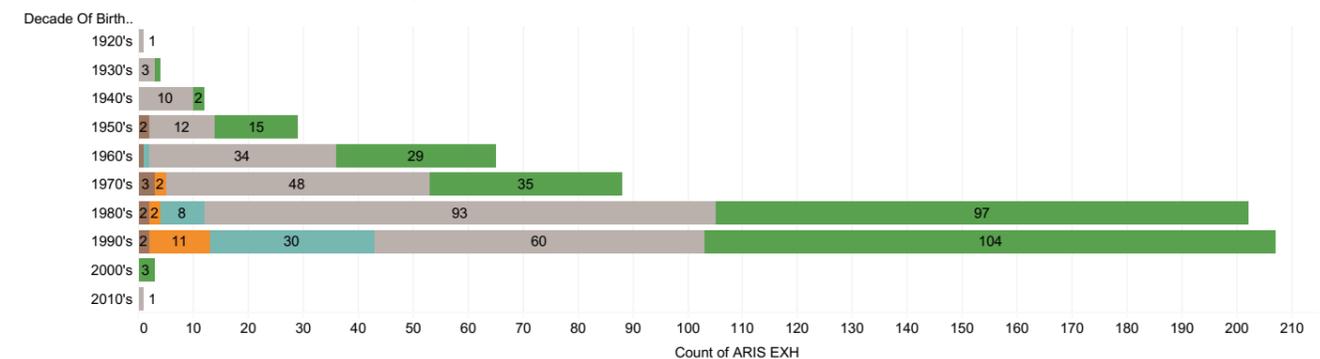
ARI Solo Exhibitions by First Nations / Gender



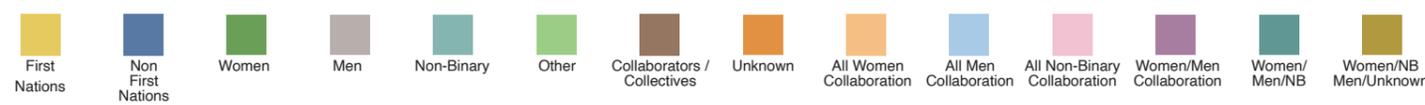
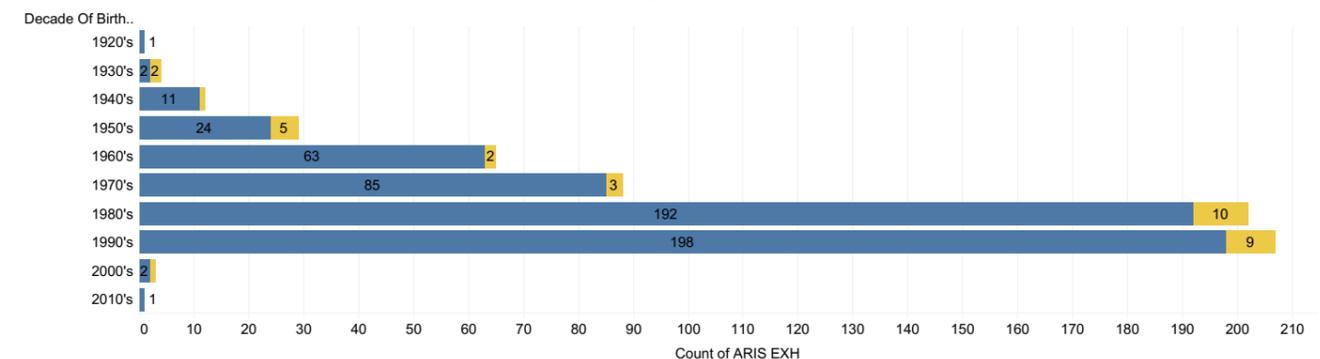
ARI Solo Exhibitions by First Nations / Gender



ARI Exhibited Artists by Decade of Birth / Gender

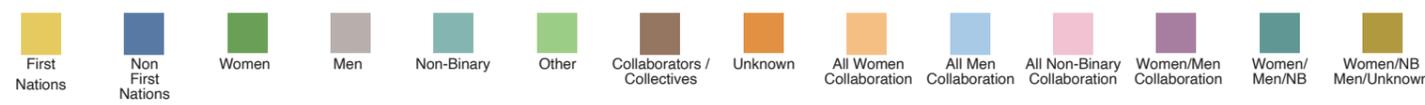
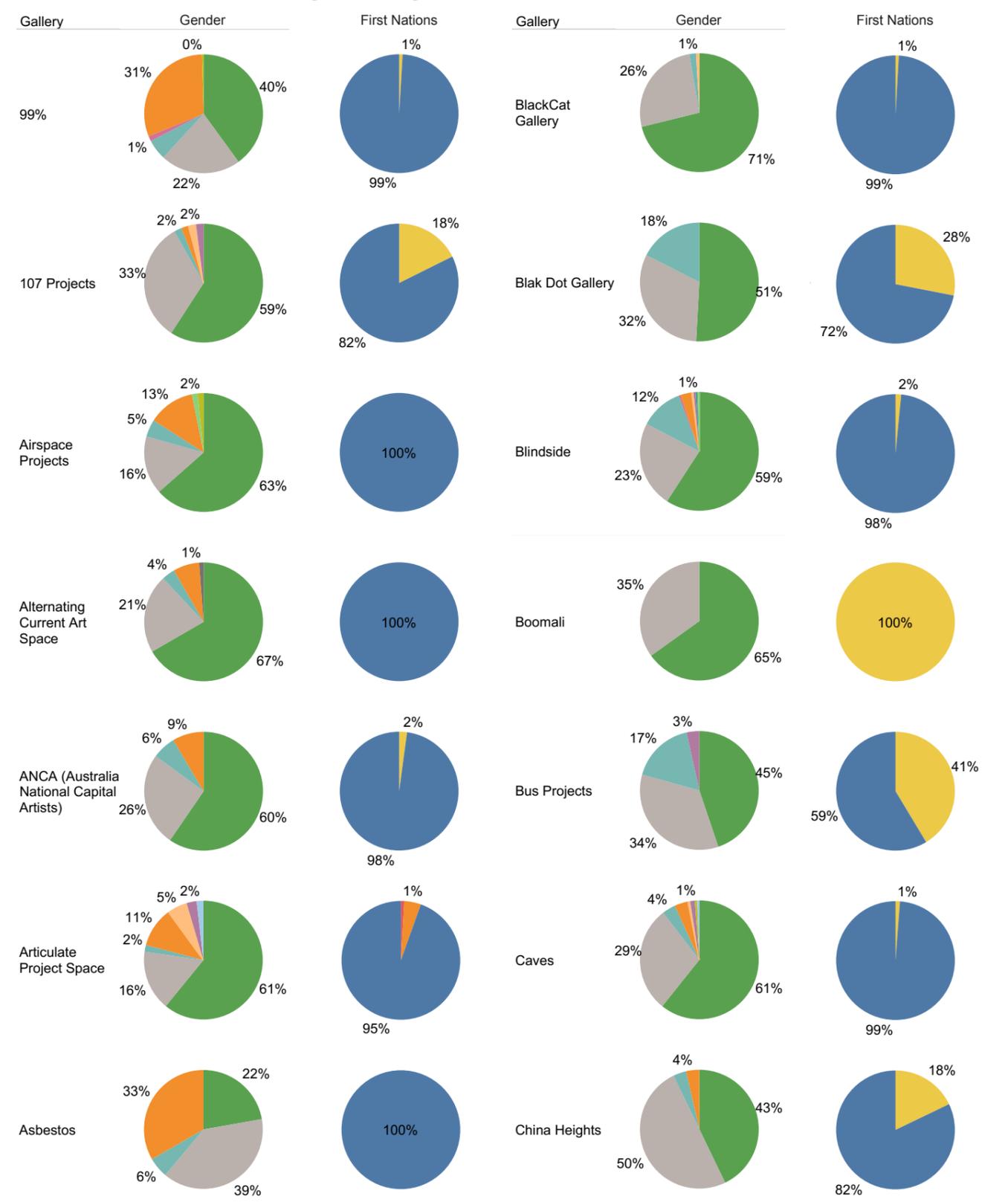


ARI Exhibited First Nations Artists by Gender



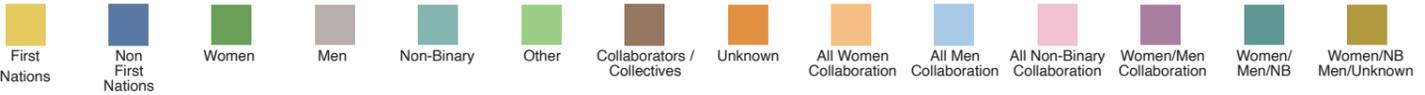
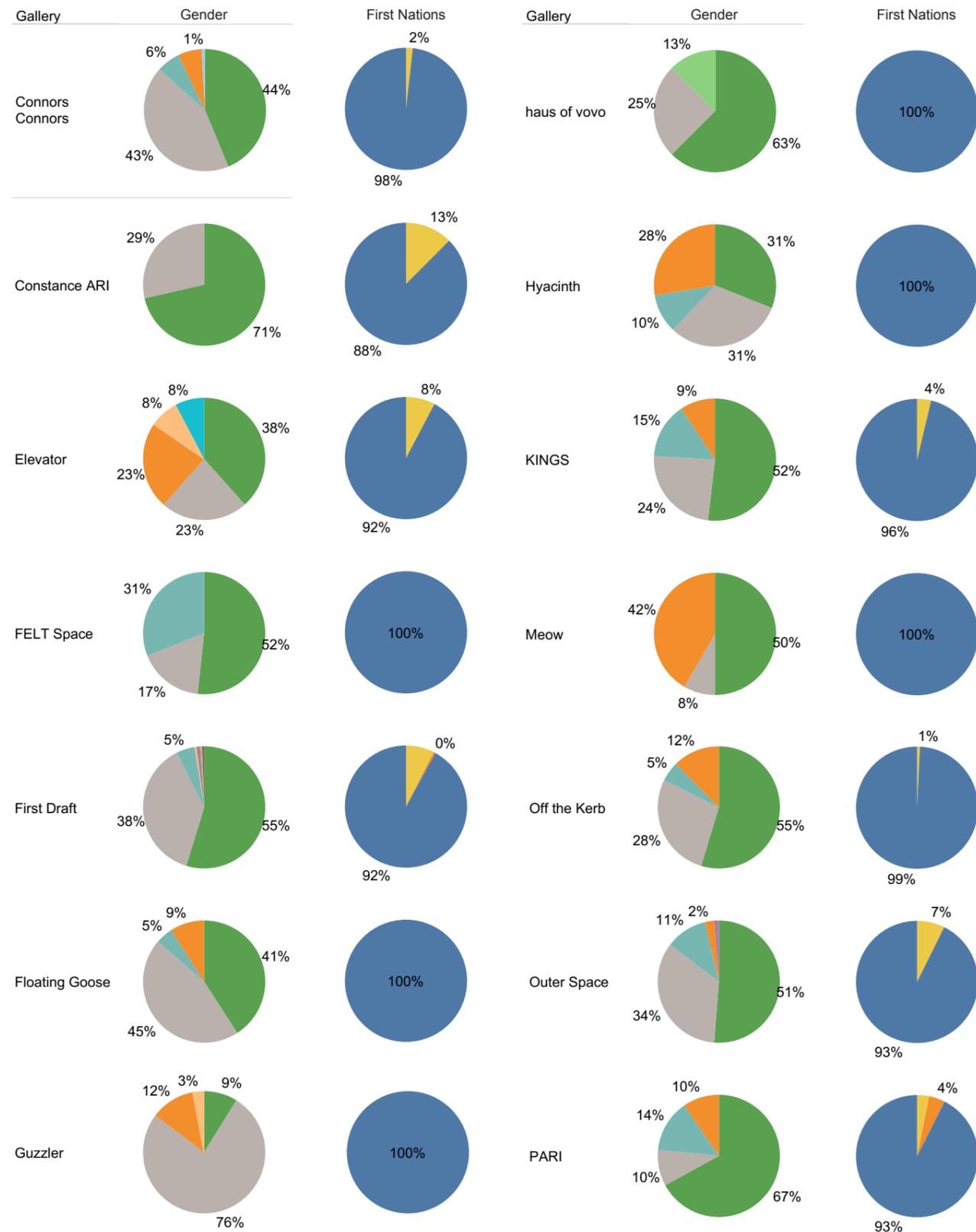
Artist Run Initiatives 2022

ARI Exhibited Artists by Gallery / Gender / First Nations



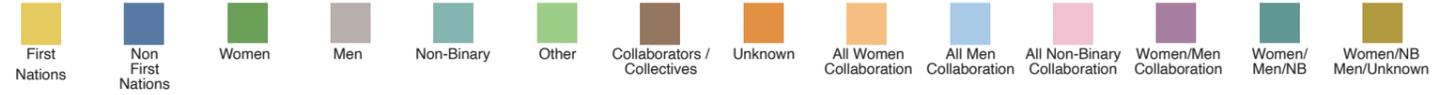
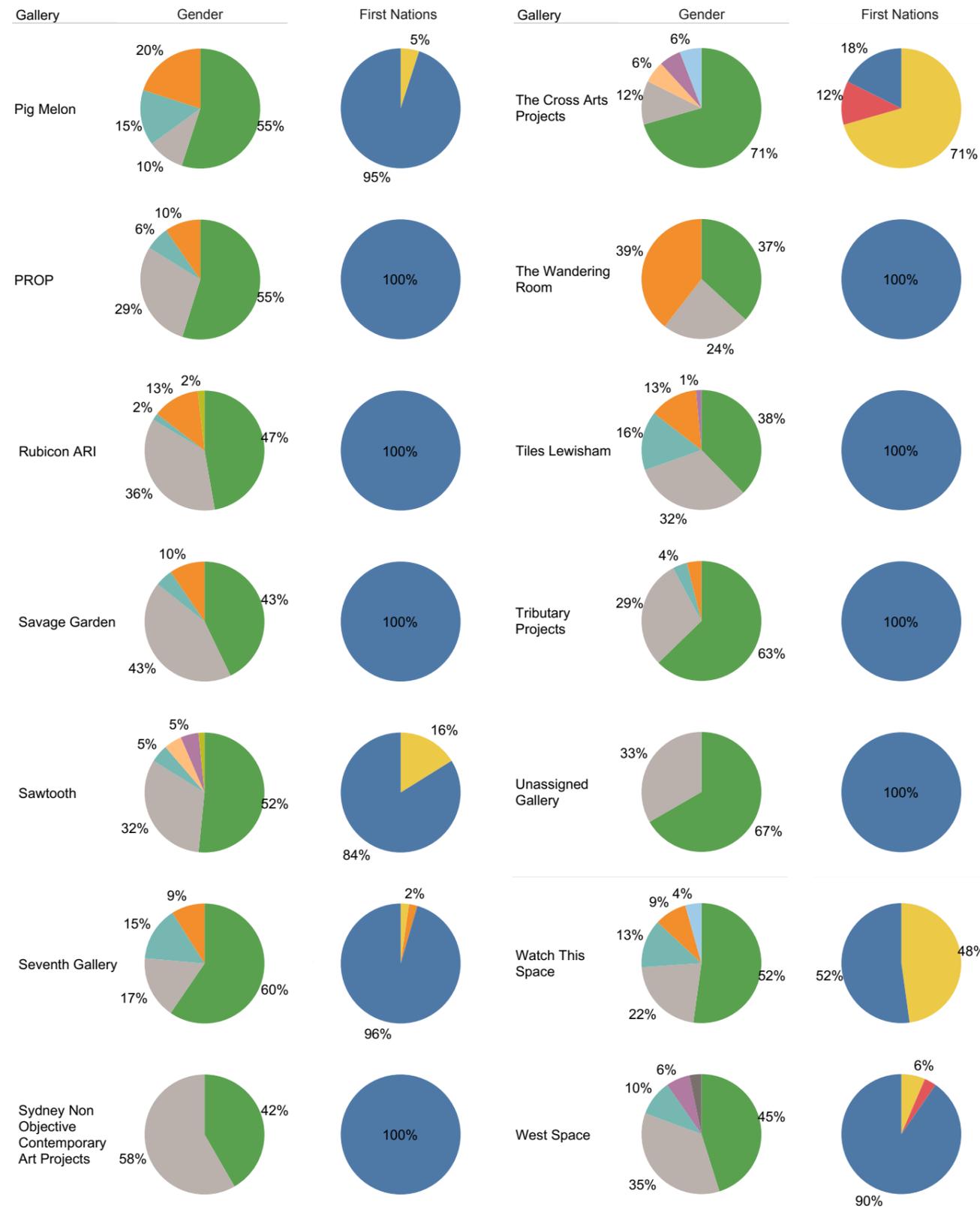
Artist Run Initiatives 2022

ARI Exhibited Artists by Gallery / Gender / First Nations



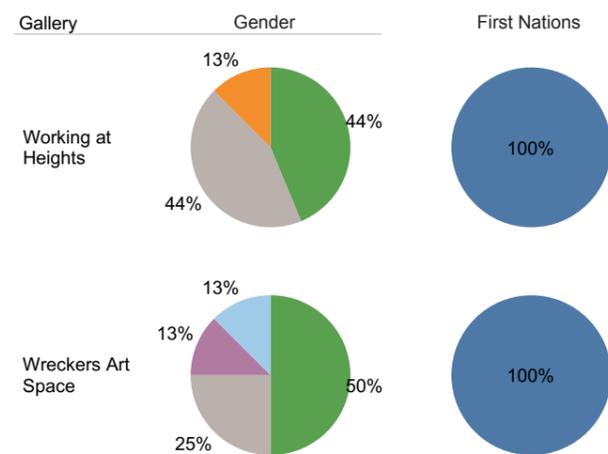
Artist Run Initiatives 2022

ARI Exhibited Artists by Gallery / Gender / First Nations

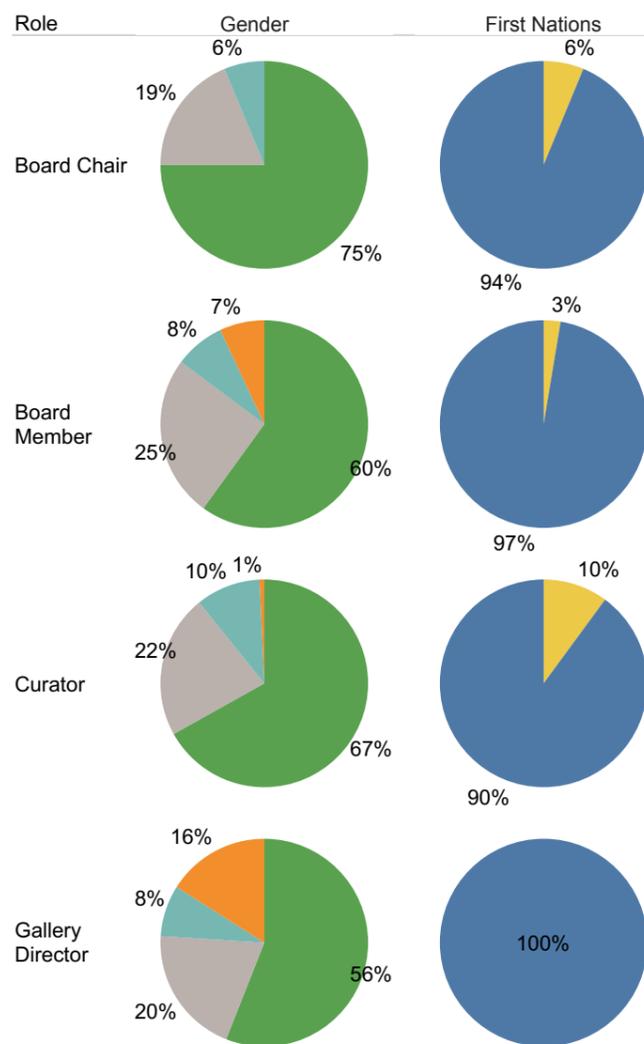


Artist Run Initiatives 2022

ARI Exhibited Artists by Gallery / Gender / First Nations



ARI Gallery Roles (All Galleries) by Gender / First Nations



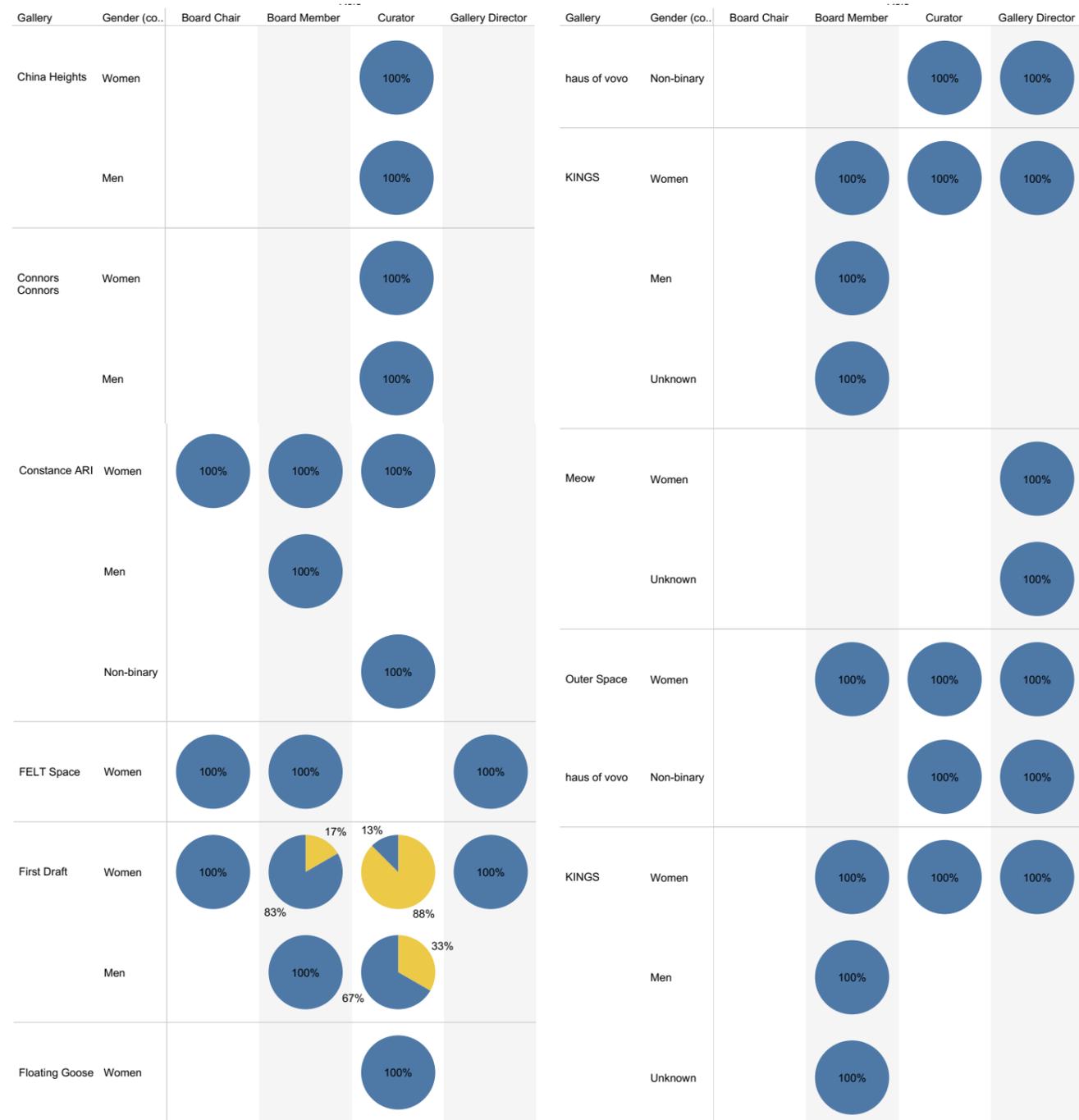
Artist Run Initiatives 2022

ARI Gallery Roles by Individual Gallery / Gender / First Nations

Gallery	Gender (co..)	Board Chair	Board Member	Curator	Gallery Director
Blak Dot Gallery	Women				100%
	Men				100%
107 Projects	Women	100%	100%		100%
	Men		100%	100%	
Airspace Projects	Women			100%	
	Men			100%	
Alternating Current Art Space	Women			100%	100%
	Men			100%	100%
ANCA (Australia National Capital Artists)	Women	100%	100%	100%	
	Non-binary		100%		
ANCA (Australia National Capital Artists)	Unknown		100%		100%
	Men				100%
Articulate Project Space	Women			100%	
	Men			100%	
BlackCat Gallery	Women			100%	
	Men				100%

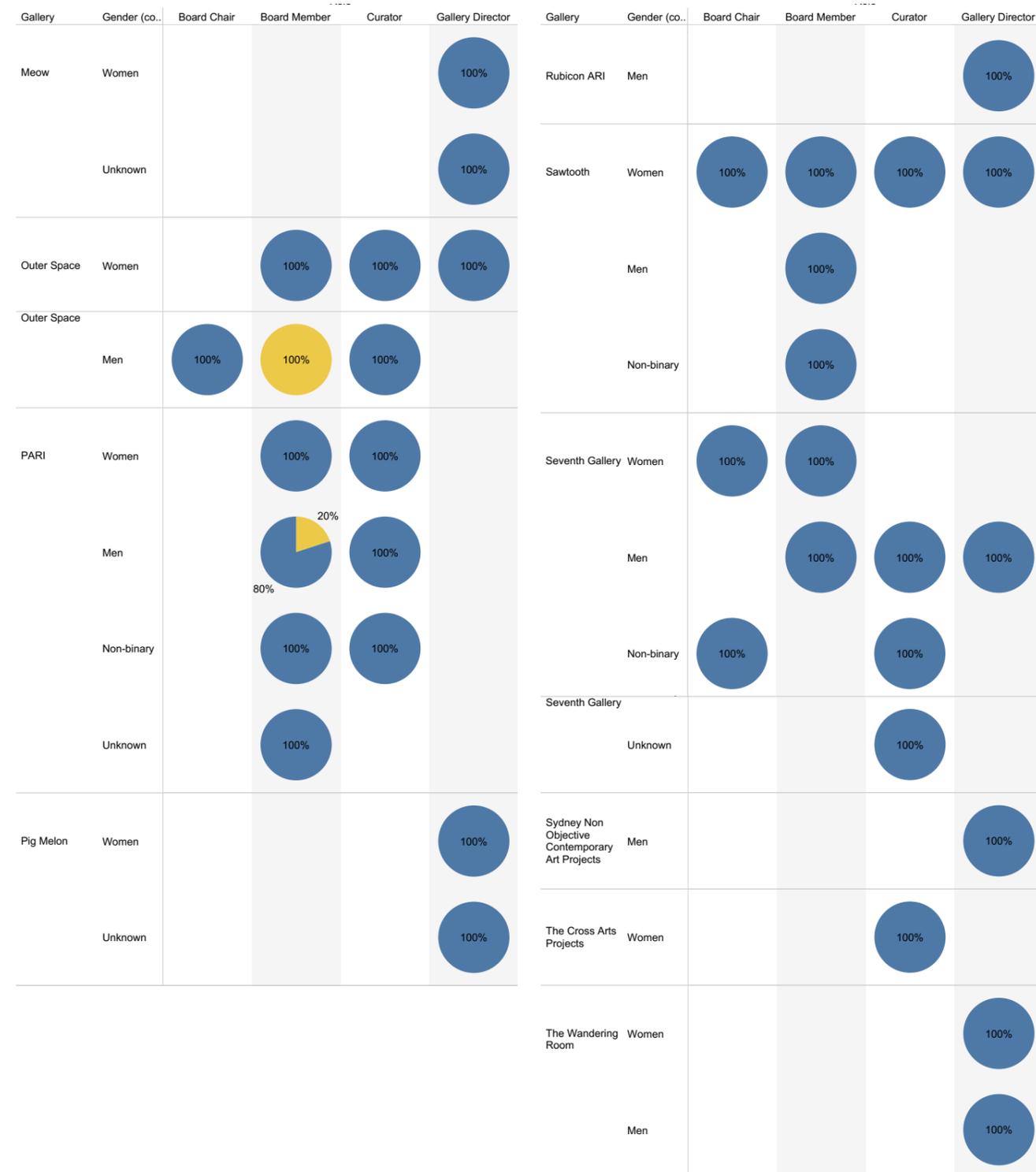
Artist Run Initiatives 2022

ARI Gallery Roles by Individual Gallery / Gender / First Nation



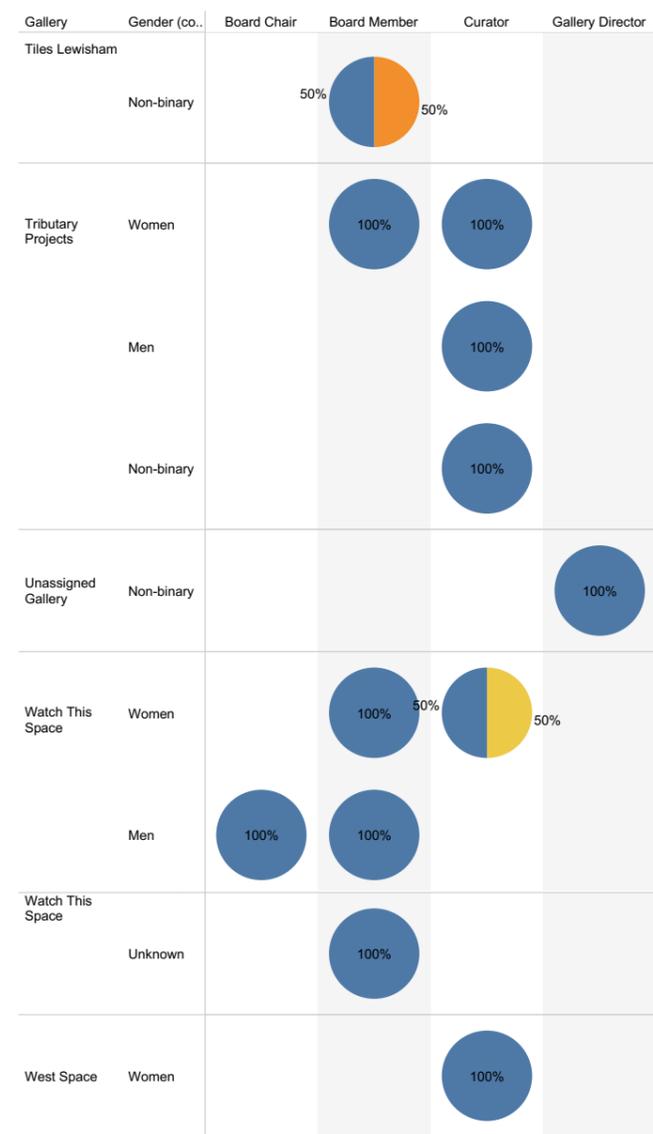
Artist Run Initiatives 2022

ARI Gallery Roles by Individual Gallery / Gender / First Nations



Artist Run Initiatives 2022

ARI Gallery Roles by Individual Gallery / Gender / First Nations



Aboriginal Owned Art Centres 2022

Aboriginal Owned Art Organisations 2022

Aboriginal-owned art centres are an important institution in the contemporary Australian art world and facilitate the arts careers of thousands of Aboriginal and Torres Strait Islander artists working across the country. Often run as co-operatives, they are commonly the first point in the distribution chain of art and interface directly with collectors, dealers, and curators. They facilitate the production of new work by supplying space and materials for members of the community, and are responsible for processing, storing, and negotiating the sale of work.

As was made clear in our interview with project advisor Sally Scales, which is summarised in the 'Beyond the Data' section of our report, the role of Aboriginal-owned art centres goes beyond the support of artmaking and offers significant community support in other areas, including provision of a safe space for women. For further information please see the aforementioned section.

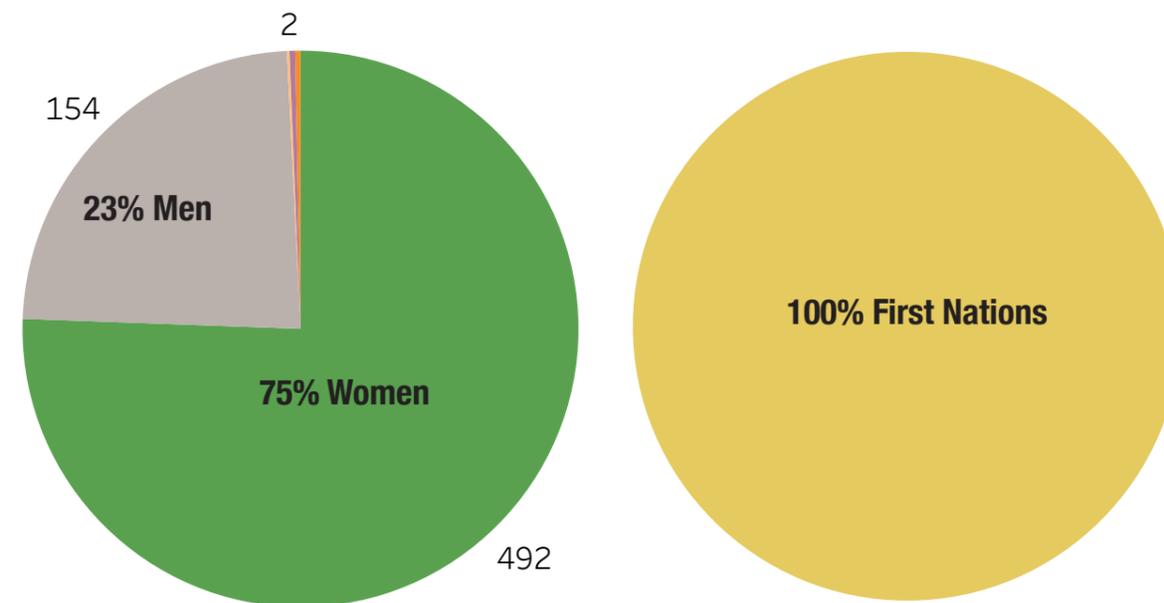
This Report is the first time we have counted Aboriginal-owned art centres as a distinct gallery category. We looked at a sample of 382 artists from 15 art centres from South Australia, the Northern Territory, Western Australia, and Queensland, relying on the organisations' website listings of affiliated artists. There are limitations in our survey, given that art centres often have more affiliated artists than the number listed on their website.

Our review found Aboriginal-owned Art Centres to have the highest proportion of women artists affiliated out of any gallery category: 75%. We also found that the average age of affiliated or represented artists was 1965. Our counters observed that TAFE and family/community mentorship were the main sources of education cited on artists biographies. Of the 6 richest art prizes across the country, 2 were won by artists affiliated with Aboriginal-owned Art Centres.

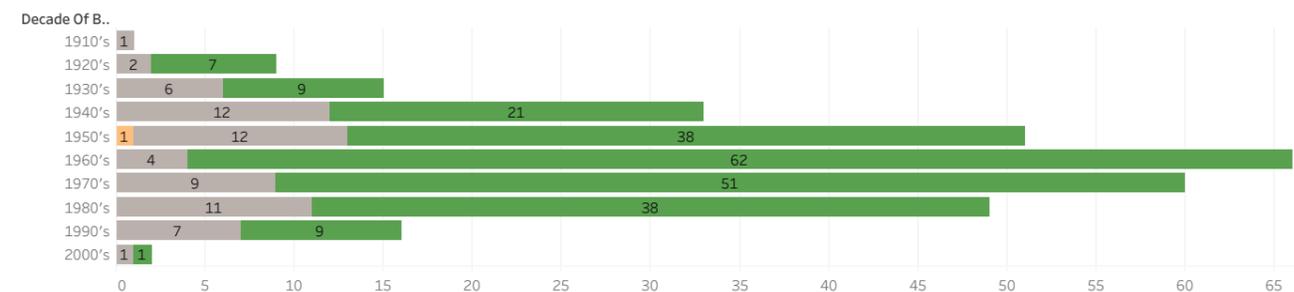
2014 **2018** **2022**
49.82% Women
0% Non Binary
100% First Nations

Aboriginal Owned Art Centres 2022

Aboriginal Owned Art Centres Member Artists by Gender



Aboriginal Owned Art Centres Member Artists by Gender and Decade of Birth



Contemporary Art Organisations 2022

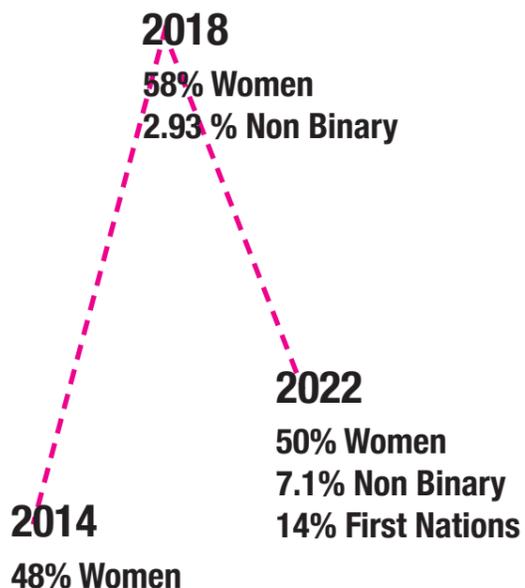
Contemporary Art Organisations 2022

Contemporary arts organisations are small-to-medium sized non-collecting institutions dedicated to producing, presenting and interpreting artwork by living artists. Our list of galleries was drawn from the Contemporary Arts Organisations Australia (CAOA) national network of public, independent, non-collecting contemporary art organisations from all Australian states and territories.

Contemporary arts organisations tend to focus exclusively on supporting contemporary visual art and artists at all career levels. They originally operated around a proposal based model but most have now adopted a museum style invitation only model.

In the 2022 Report we counted 835 artists who exhibited across 14 contemporary art organisations in 252 individual exhibitions. Our data revealed that women were represented at 50% across the exhibition program. This is a decrease from 58% in 2019, which itself was an increase from 48% in 2016. Contemporary art organisations also exhibited the highest number of non-binary identified artists: 7%, an increase from 3% in 2019.

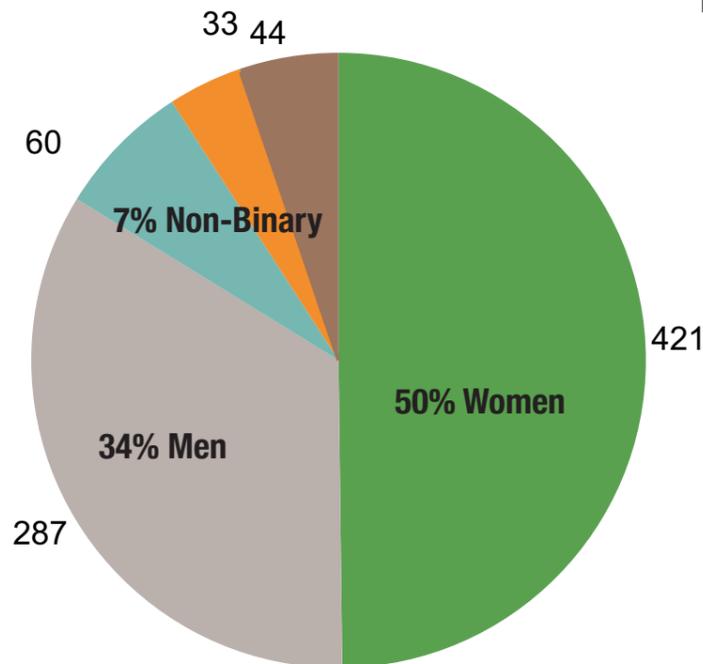
Women were more likely to be shown in group exhibitions than solo shows. The reverse was true for non-binary artists.



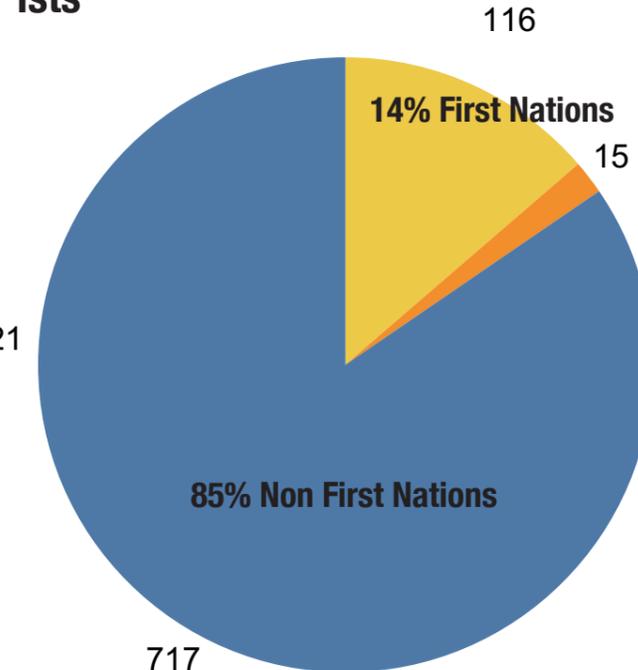
In terms of Aboriginal and Torres Strait Islander representation, this gallery type showed approximately 15% across the sector, however these artists were more likely to be shown in group exhibitions than solo shows. Unlike in many other gallery categories, Aboriginal and Torres Strait Islander men outnumbered women in exhibition programs.

Contemporary Art Organisations 2022

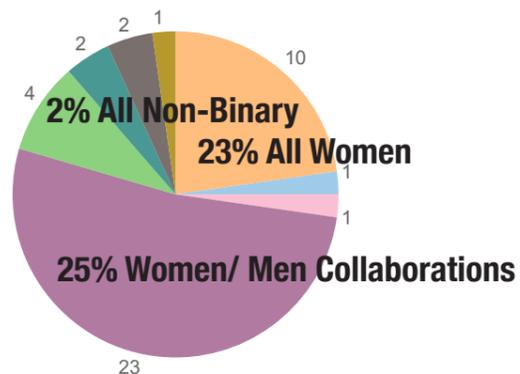
CAOA Exhibited Artists / Gender



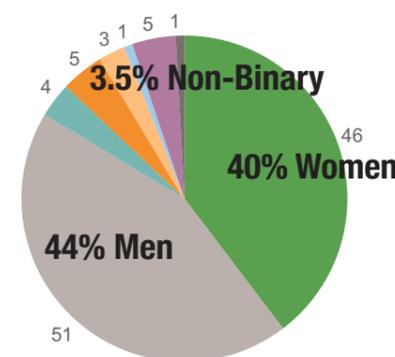
CAOA Exhibited First Nations Artists



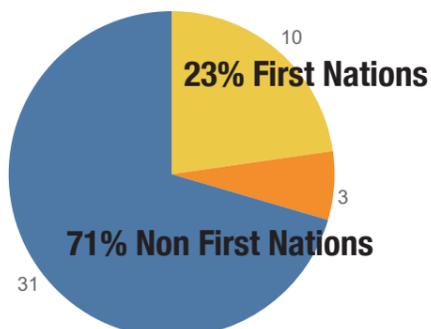
CAOA Exhibited Collaborations



CAOA Exhibited First Nations Artists by Gender

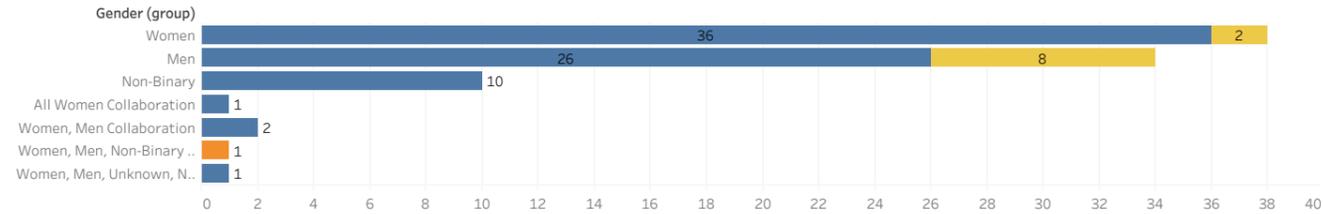


CAOA Exhibited First Nations Collaborations

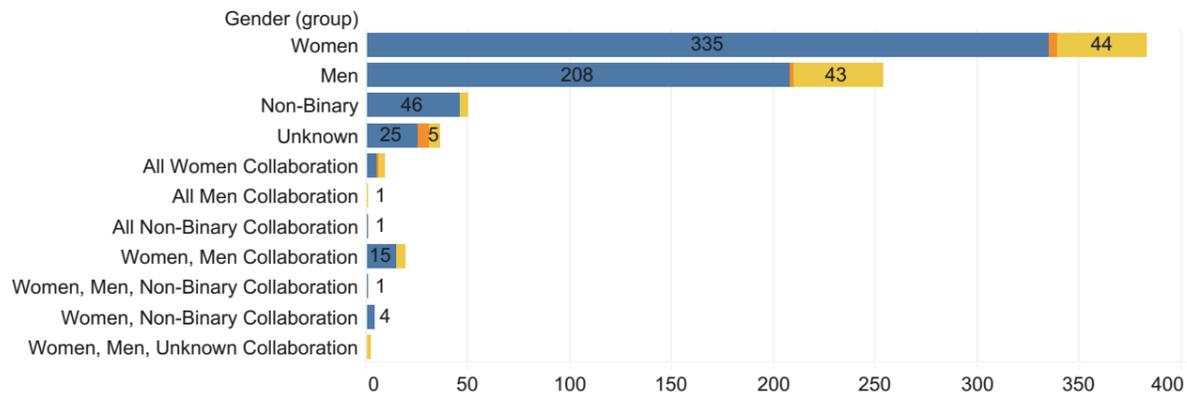


Contemporary Art Organisations 2022

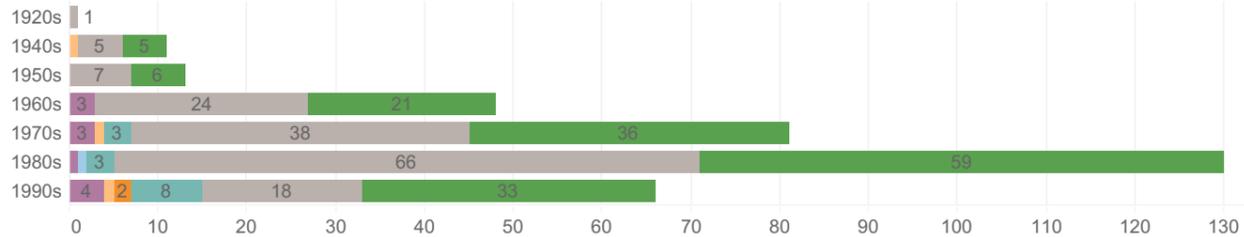
CAOA Solo Shows / Gender / First Nations



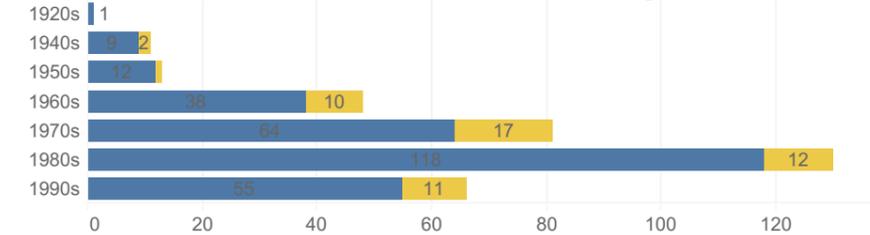
CAOA Group Shows / Gender / First Nations



CAOA Exhibited Artists by Decade of Birth / Gender

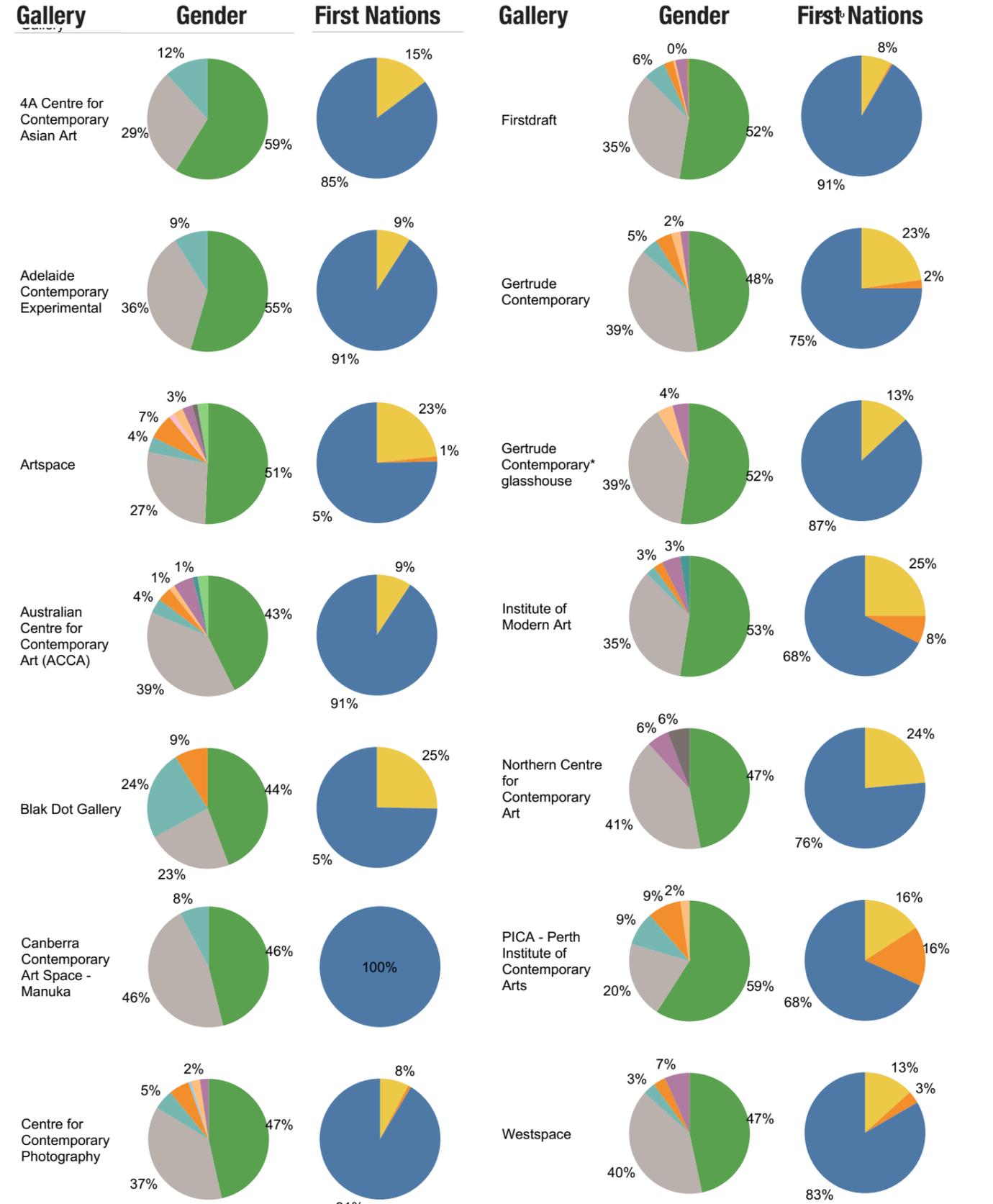


CAOA Exhibited First Nations Artists by Decade of Birth



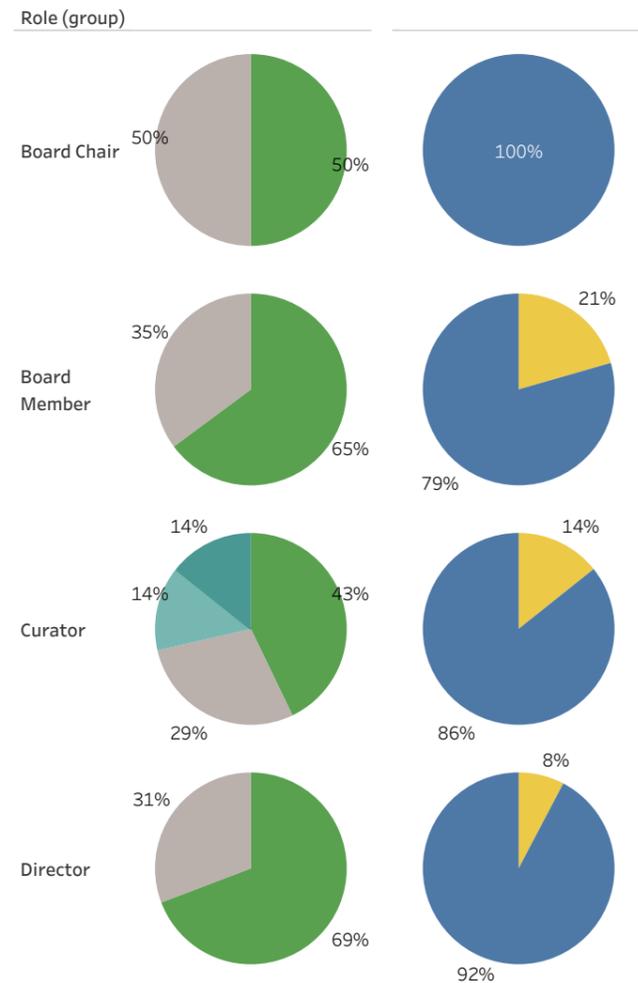
Contemporary Art Organisations 2022

CAOA Exhibited Artists by Gallery / Gender / First Nations

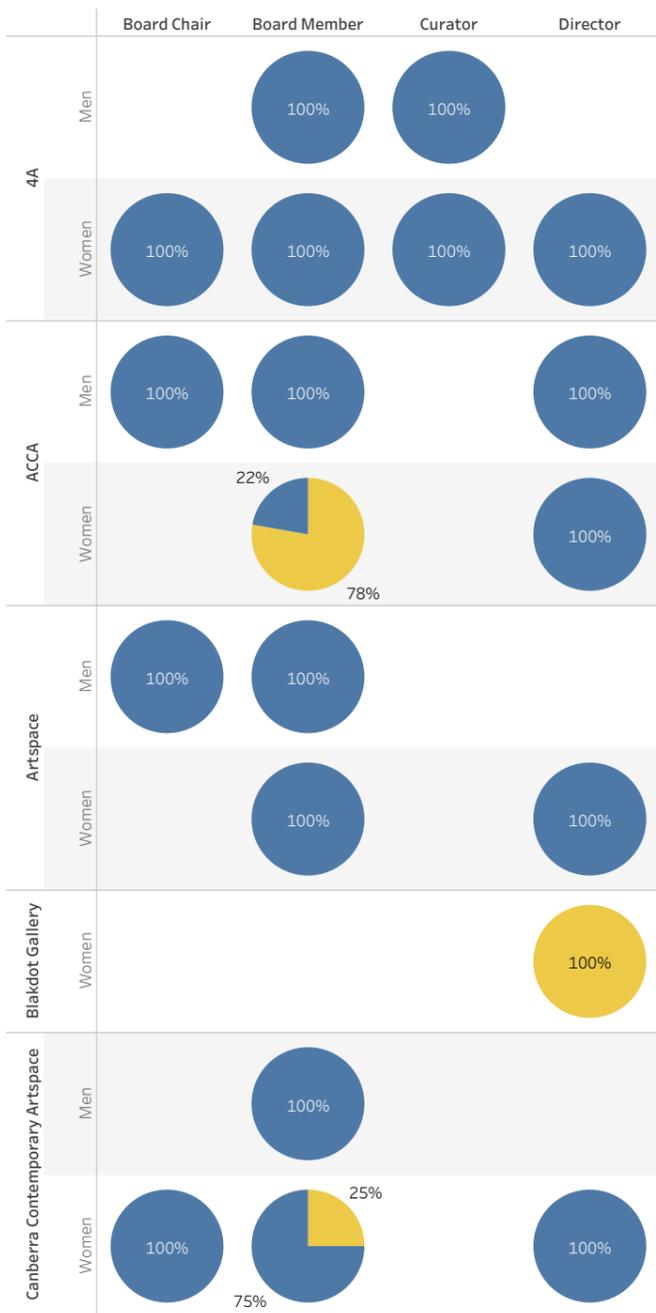


Contemporary Art Organisations 2022

CAOA Roles All Galleries by Gender / First Nations

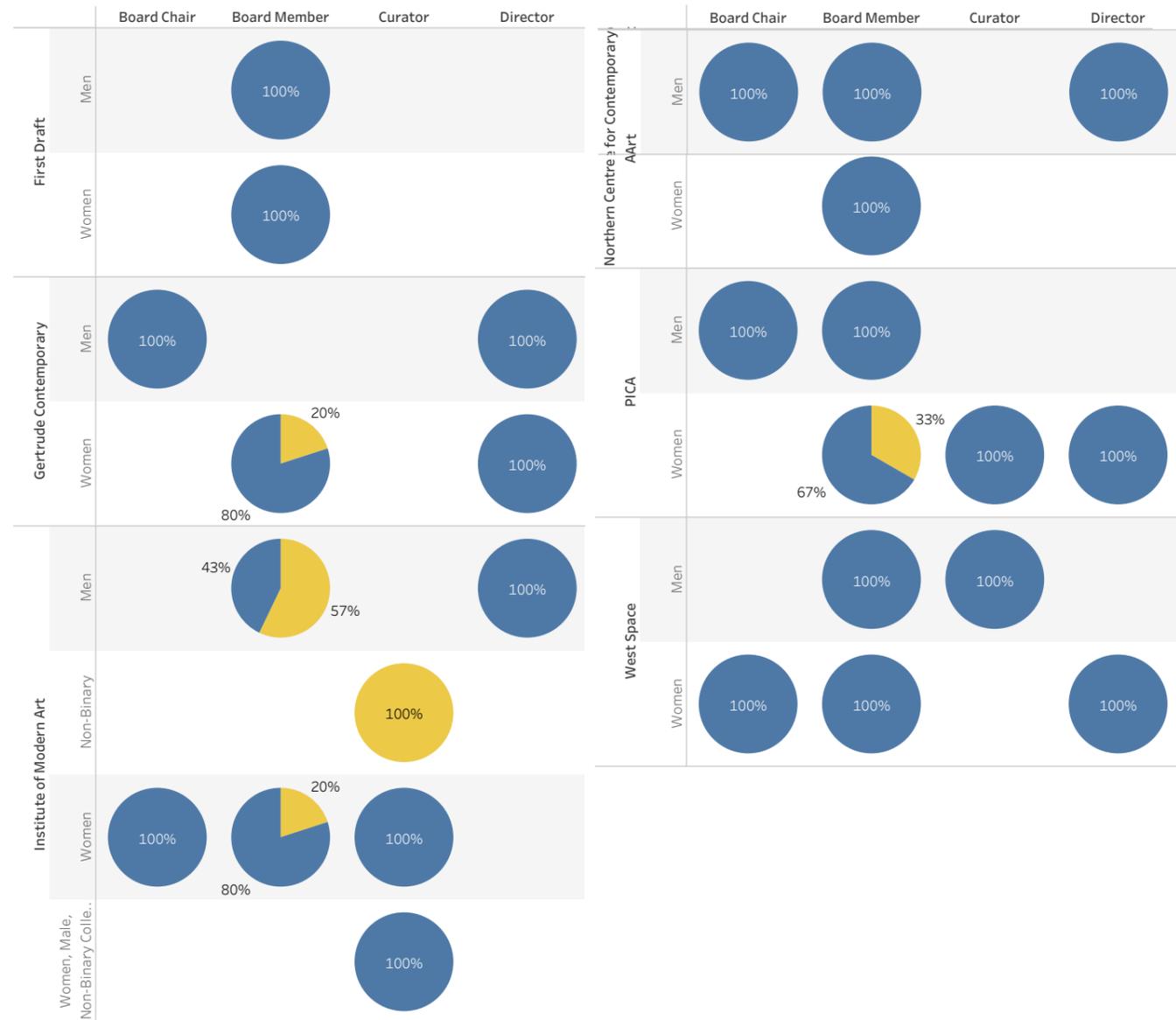


CAOA Roles by Gallery / Gender / First Nations



Contemporary Art Organisations 2022

CAOA Roles by Gallery / Gender / First Nations



Public Art Galleries 2022

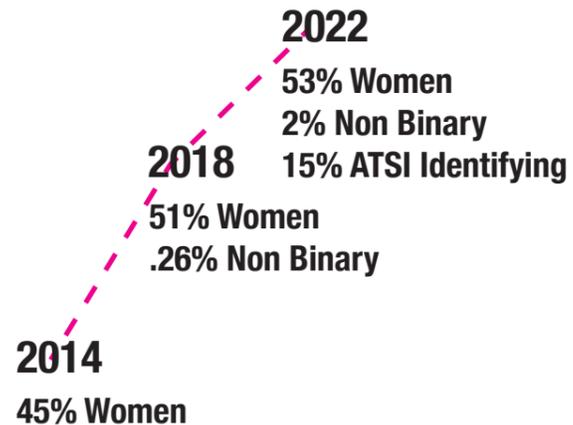
Public Art Galleries 2022

This category includes regional galleries i.e. galleries located in regional centres or the suburbs of capital cities, and council funded galleries from around the country. Their exhibition programs, which often reflect or relate to specific local communities, span solo and group shows as well as touring exhibitions, art prizes and collection displays.

Public galleries play a crucial role in collecting, preserving and presenting cultural heritage, and often support a range of programs for local community engagement.

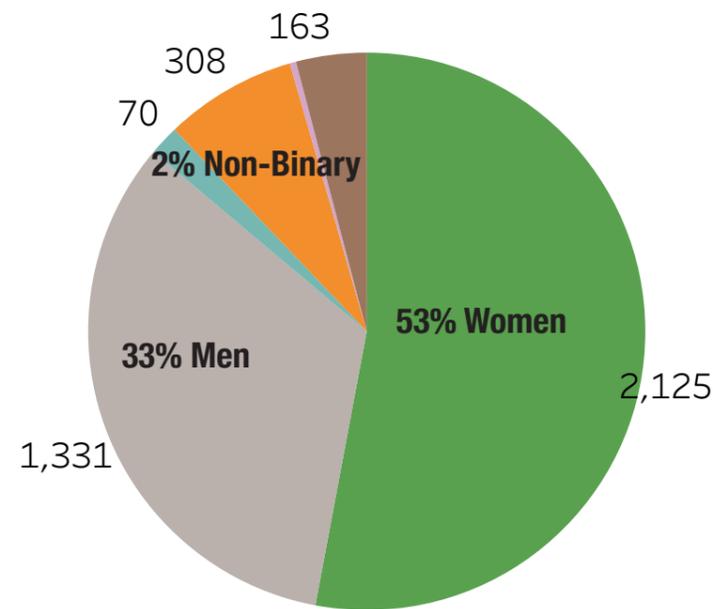
Our largest gallery category, we counted 7472 artists and personnel across 797 exhibitions in 232 galleries. We found public galleries showed 53% women artists, an increase from 51% in 2019 and 45% in 2016. Women were also better represented in solo exhibitions than group exhibitions, at 57% versus 37%.

First Nations artists accounted for 15% of all exhibited artists, but when we looked only at solo exhibitions we found that they accounted for 9% compared with 16% of group shows. We designated a relatively large number of artists as “unknown” as we were unable to find public information on more artists than in other categories.

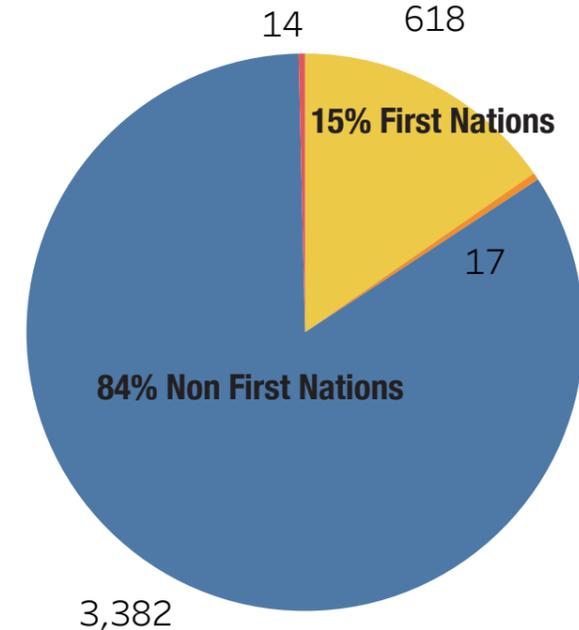


Public Galleries 2022

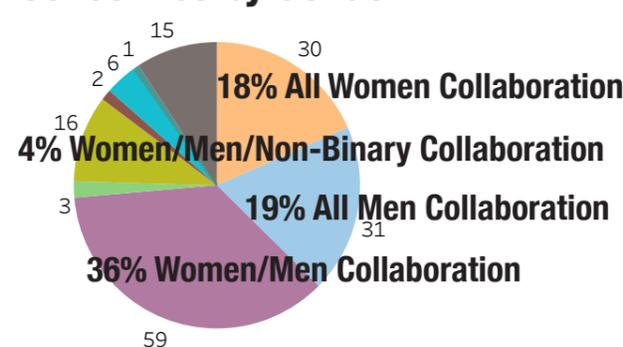
Public Galleries Exhibited Artists by Gender



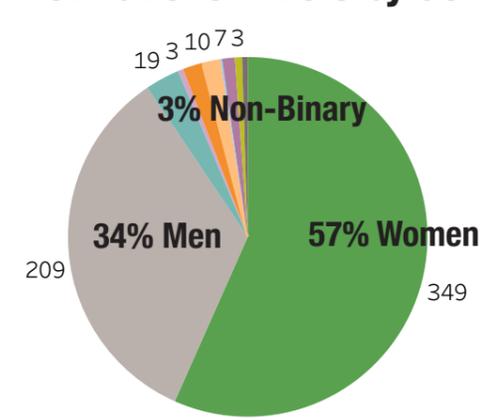
Public Galleries Exhibited First Nation Artists



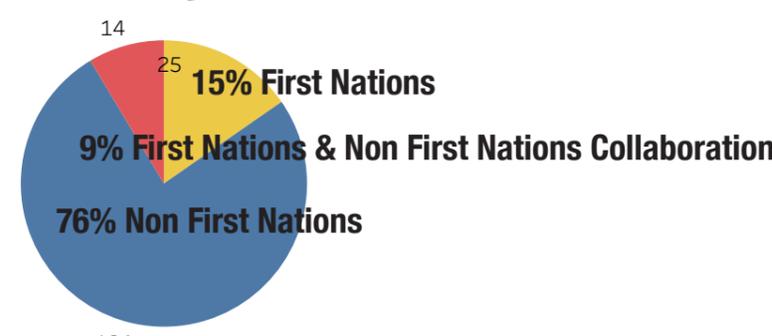
Public Galleries Exhibited Collectives by Gender



Public Galleries Exhibited First Nations Artists by Gender

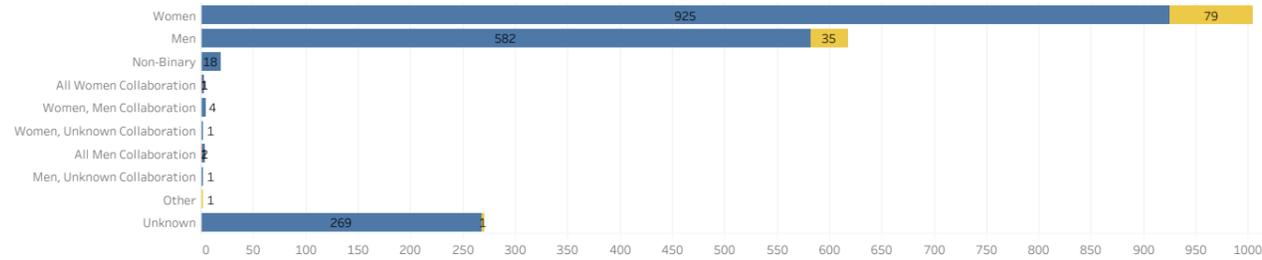


Public Galleries Exhibited Collectives by First Nations Artists

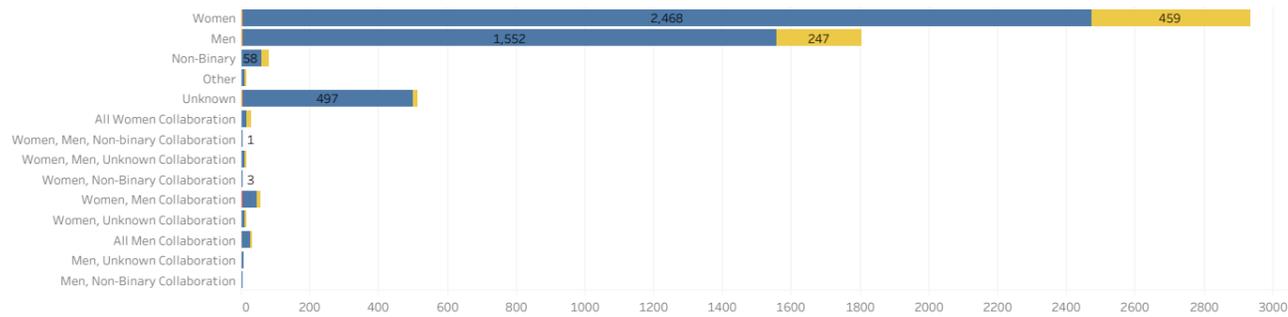


Public Galleries 2022

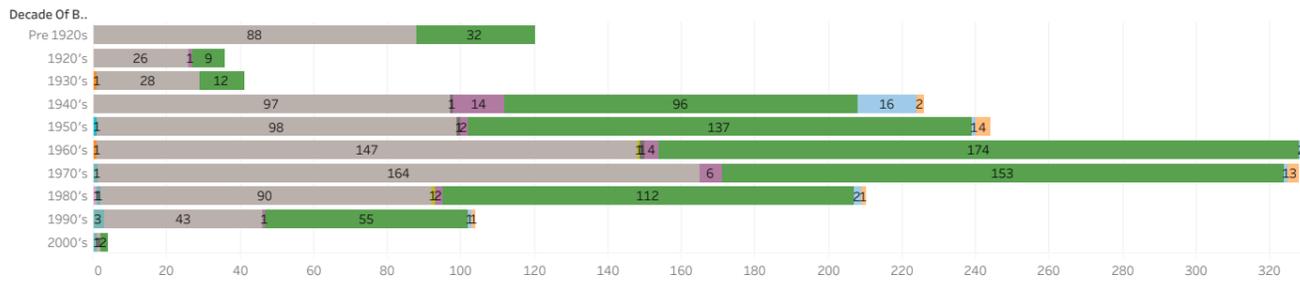
Public Galleries Solo Exhibitions by First Nation Artists / Gender



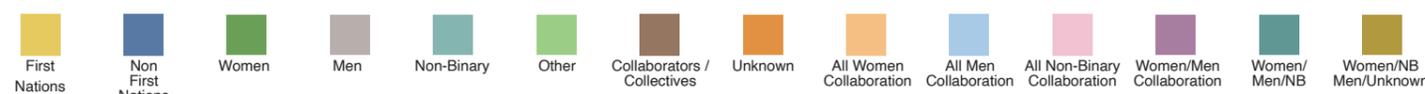
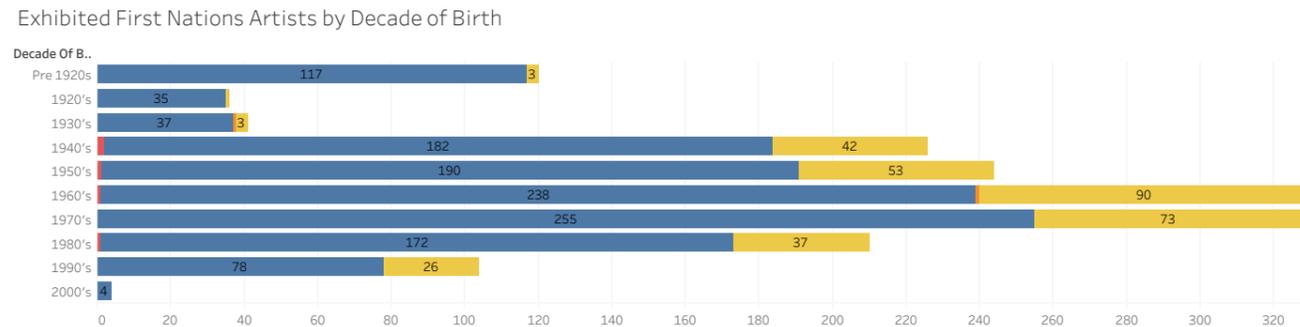
Public Galleries Group Exhibitions by First Nation Artists / Gender



Public Galleries Exhibited Artists by Decade of Birth / Gender

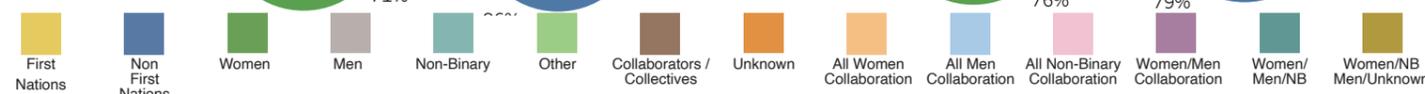
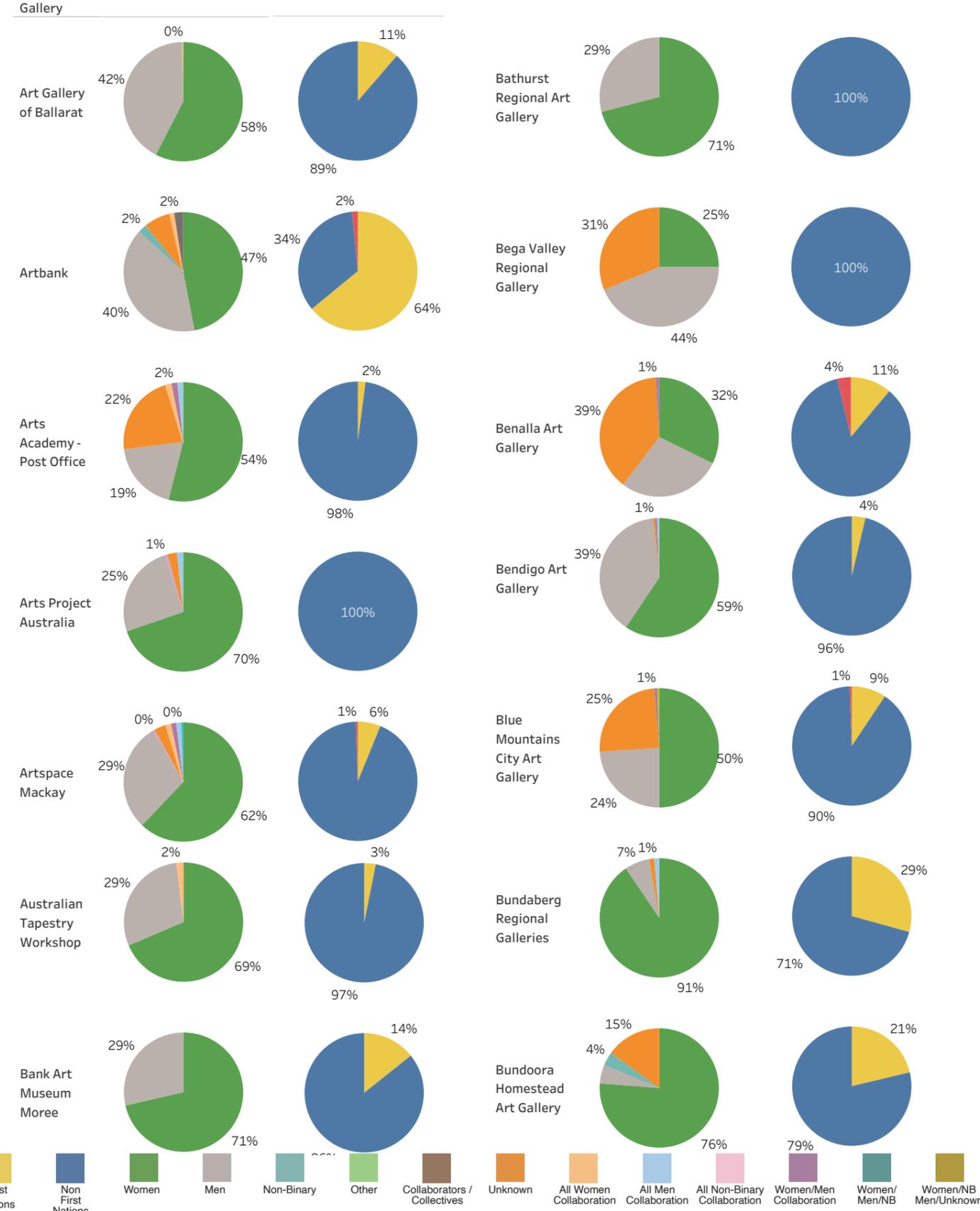


Public Galleries Exhibited First Nations Artists by Decade of Birth



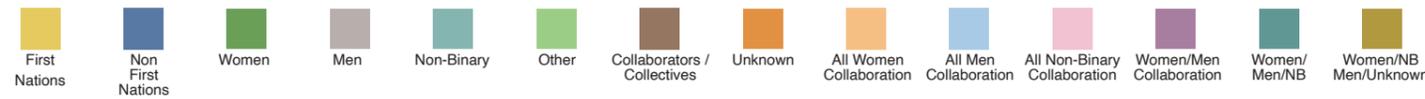
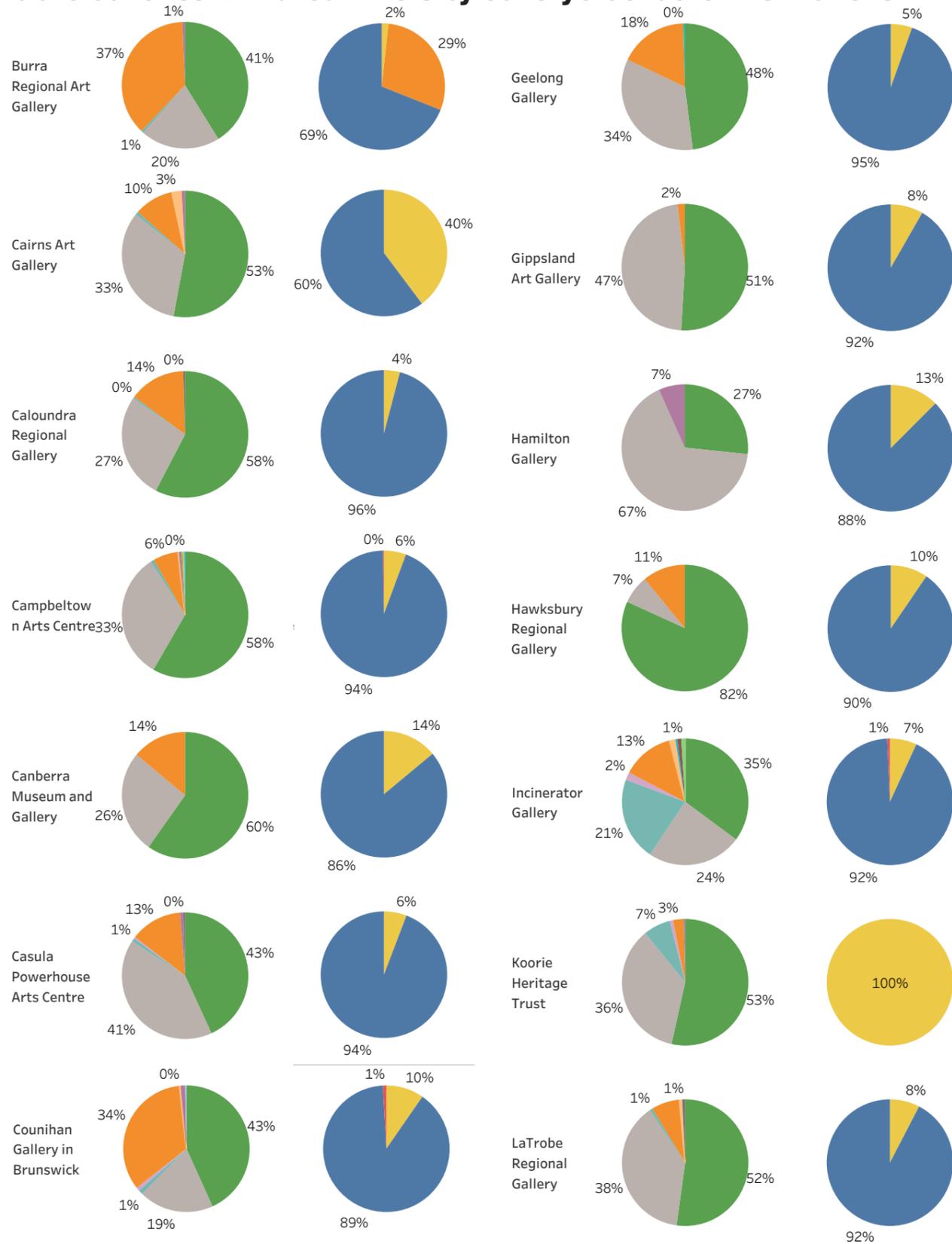
Public Galleries 2022

Public Galleries Exhibited Artists by Gallery / Gender / First Nations



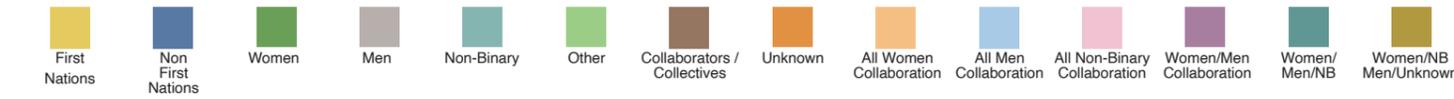
Public Galleries 2022

Public Galleries Exhibited Artists by Gallery / Gender / First Nations



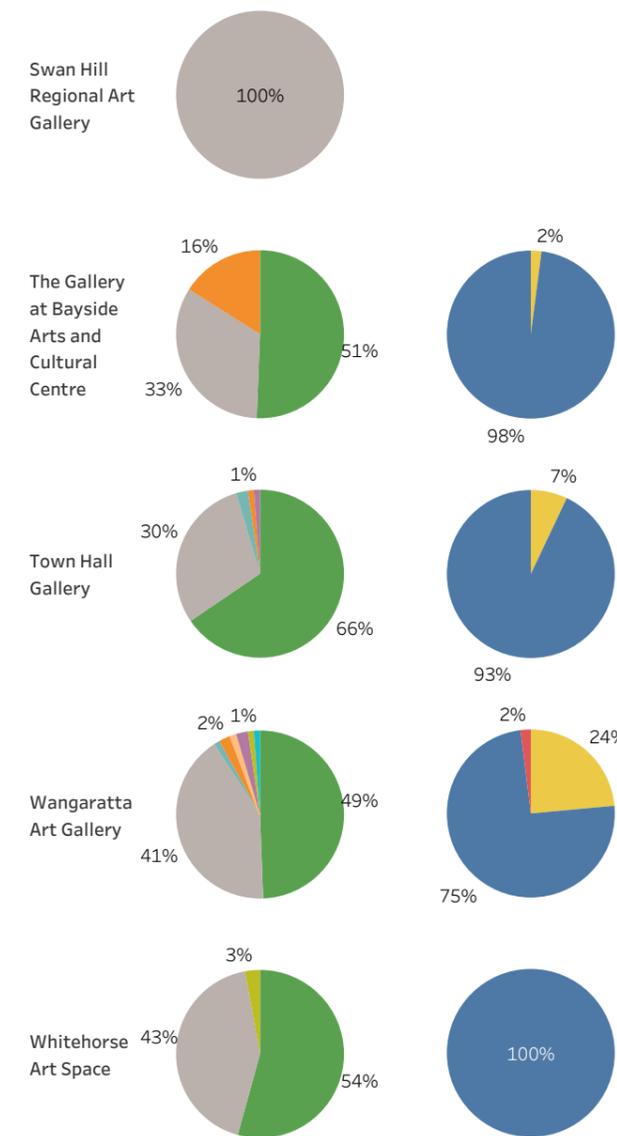
Public Galleries 2022

Public Galleries Exhibited Artists by Gallery / Gender / First Nations

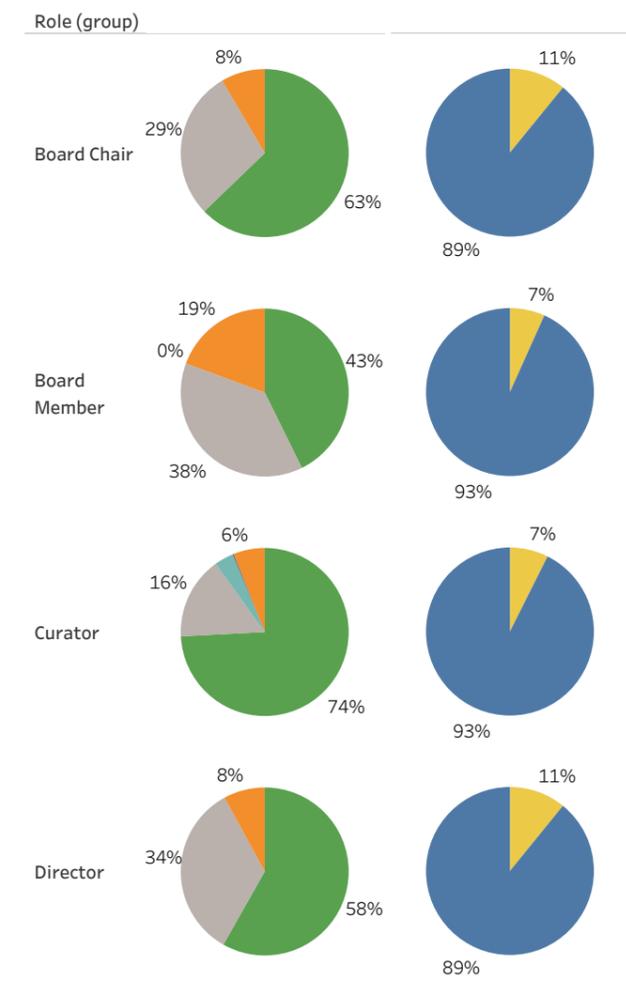


Public Galleries 2022

Public Galleries Exhibited Artists by Gallery / Gender / First Nations

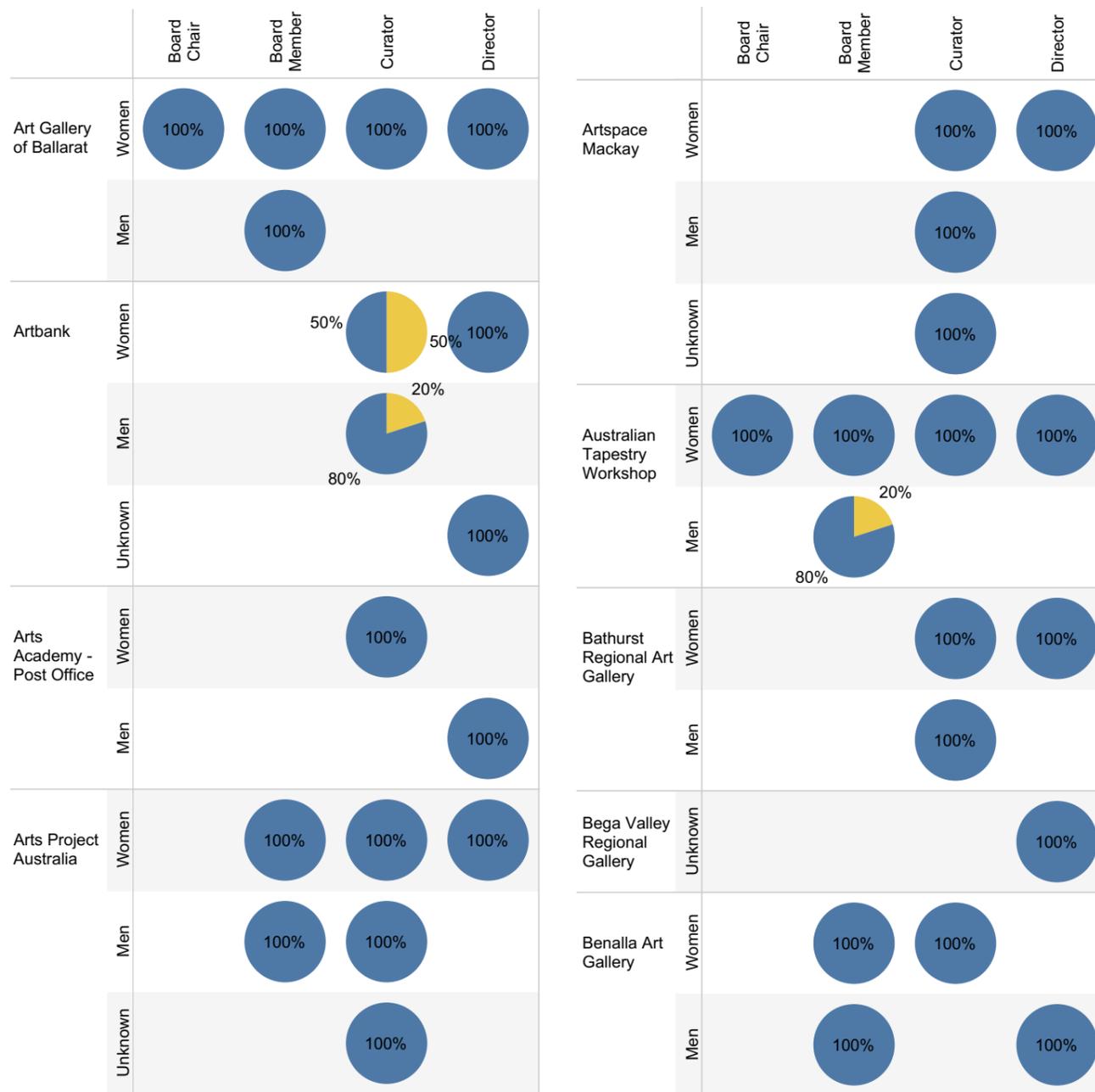


Public Gallery Roles (All Galleries) by Gender / First Nations



Public Galleries 2022

Public Gallery Roles 2022 by Gallery / Gender / First Nations



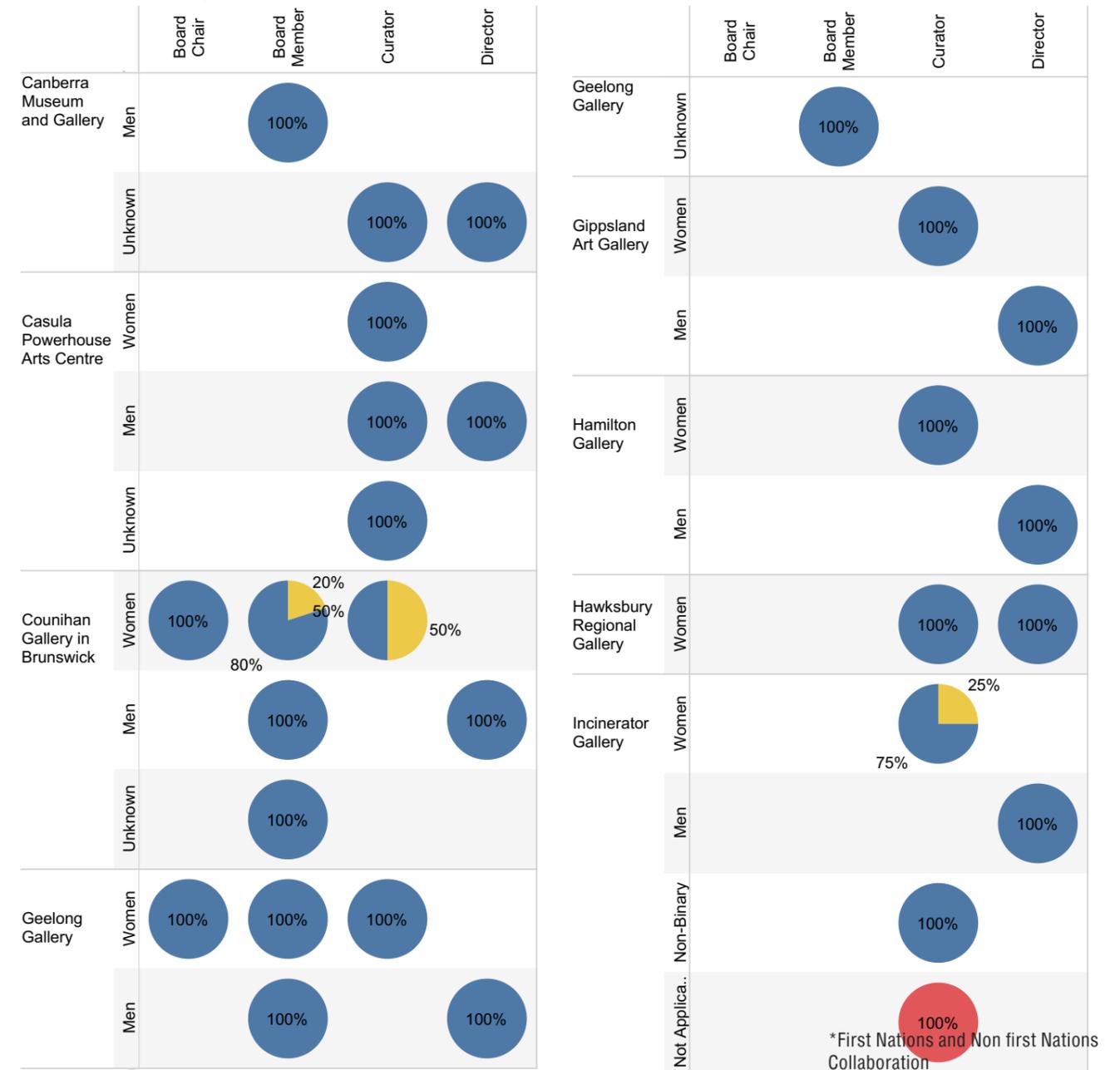
Public Galleries 2022

Public Gallery Roles 2022 - Gallery / Gender / First Nations



Public Galleries 2022

Public Gallery Roles 2022 - Gallery / Gender / First Nations



Public Galleries 2022

Public Gallery Roles 2022 - Gallery / Gender / First Nations



Public Galleries 2022

Public Gallery Roles 2022 by Gallery / Gender / First Nations



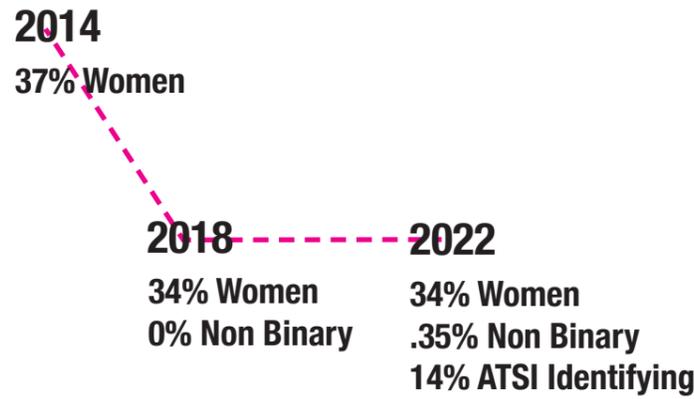
State Galleries 2022

State galleries represent the state sanctioned height of artistic merit and as such the data reveals how tradition and discrimination hide within the notion of artistic excellence and merit. Most artists who are selected for museum exhibitions are typically drawn from the commercial gallery sector. Exhibitions in museums are not open call and generally cannot be applied for, but are by invitation only and as a result show why the economy of exposure and reputation hold so strongly. Museums do pay nominal artists fees to exhibit existing works and commission new work in the context of curated shows and solo exhibitions.

One observation that has been crucial to the Countess argument since it began was that the majority of artists graduating from art school are women, but the majority of artists represented in state galleries programs are men. In this report we looked at both exhibitions and acquisitions of work in all state and territory galleries, from the calendar year 2022, and found that this continues to be true today.

Exhibitions

In 2022, state galleries exhibited 34% women. This was the same at 34% in 2019, which was then a decrease from 37% in 2016. Representation of non-binary artists was 0.35%, an increase from 2019 where no non-binary artists were exhibited. Collectives accounted for 5% of total represented artists, and we found that collectives comprising all

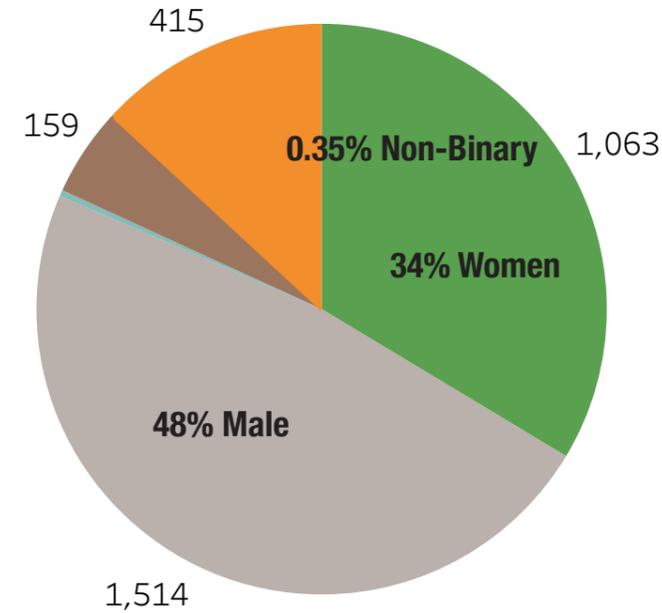


men were more than twice as likely as those comprising all women to be exhibited.

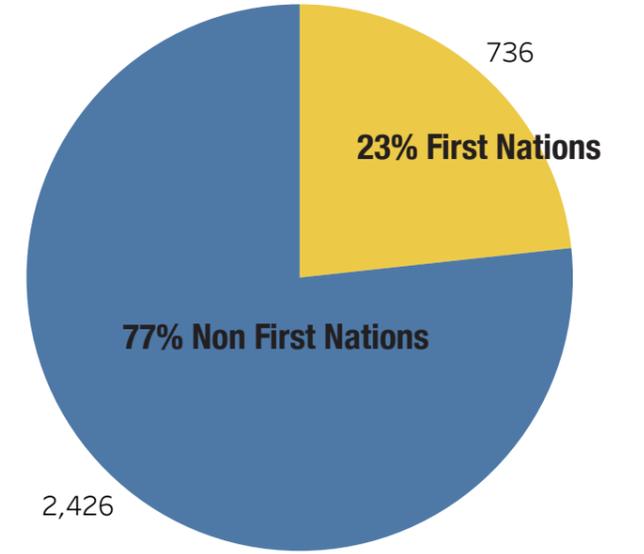
Overall, state galleries' exhibition programs comprised 23% Aboriginal and Torres Strait Islander artists, and among this group of artists, women made up 48% and men 44%.

Women were represented in group exhibitions and solo exhibitions less than men at just under 33% and 35% respectively, with more solo shows (just under 45%) going to men. Similarly, Aboriginal and Torres Strait Islander artists were more less likely to be represented than their non-Indigenous counterparts in group shows (just under 24%), than solo (just under 21%).

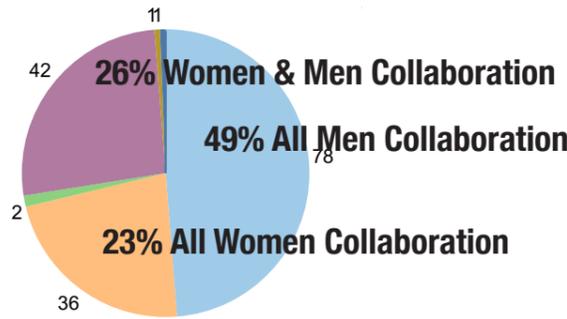
SG Exhibited Artists by Gender



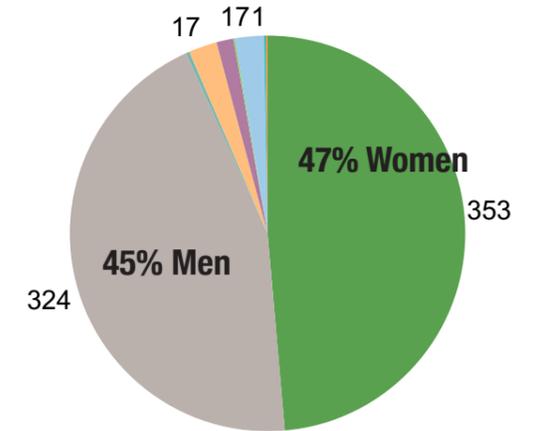
SG Exhibited First Nations



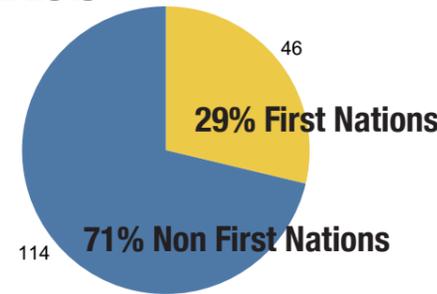
SG Collectives by Gender



SG Gender of First Nations Artists Exhibited

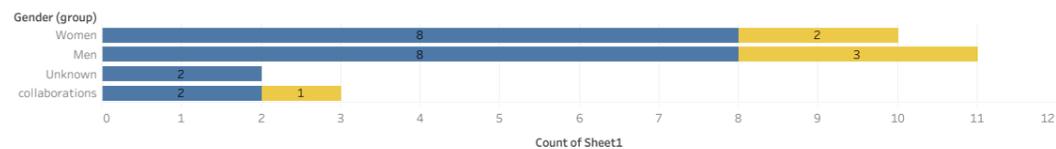


SG Collectives by First Nations Artists

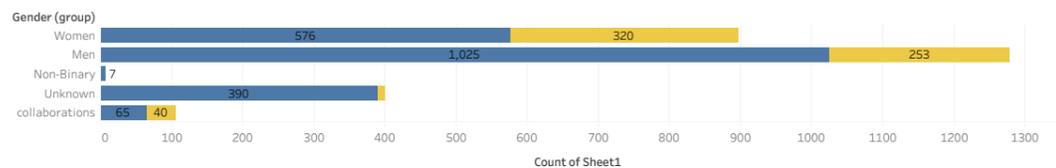


State Galleries 2024

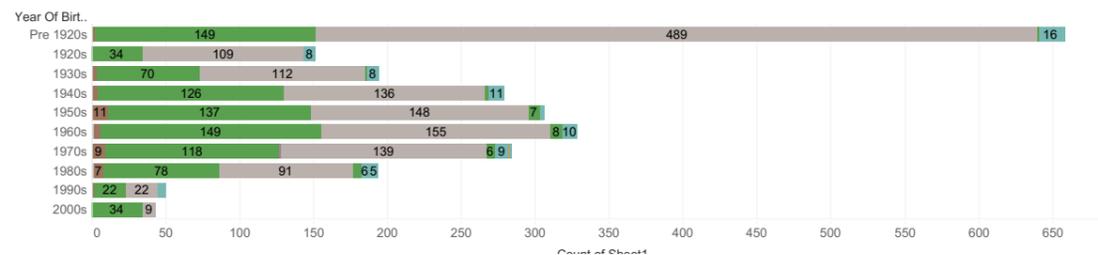
SG Solo Exhibitions by First Nations Artists / Gender



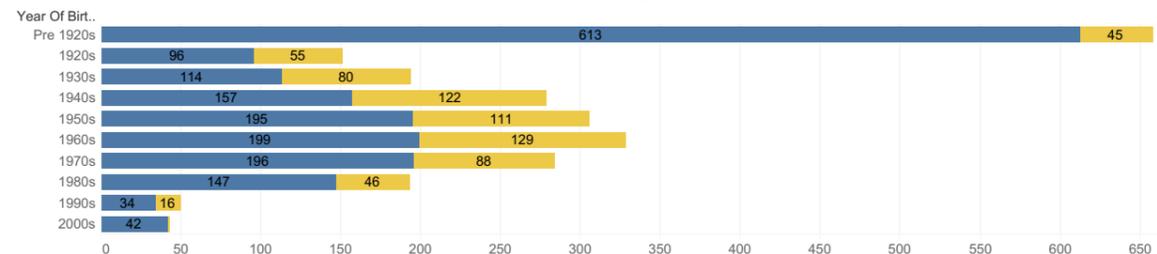
SG Group Exhibitions by First Nations Artists / Gender



SG Exhibited Artists by Decade of Birth by Gender

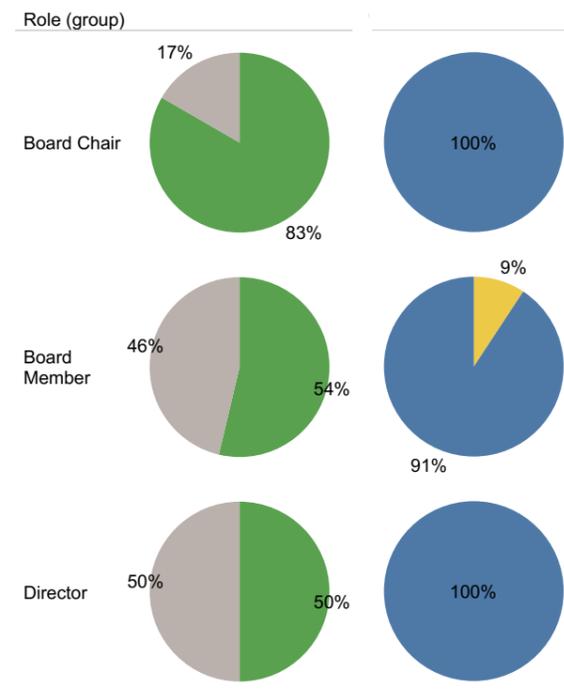


SG Exhibited First Nations Artists by Decade of Birth



State Galleries 2024

SG Gallery Roles (All Galleries) by Gender / First Nations

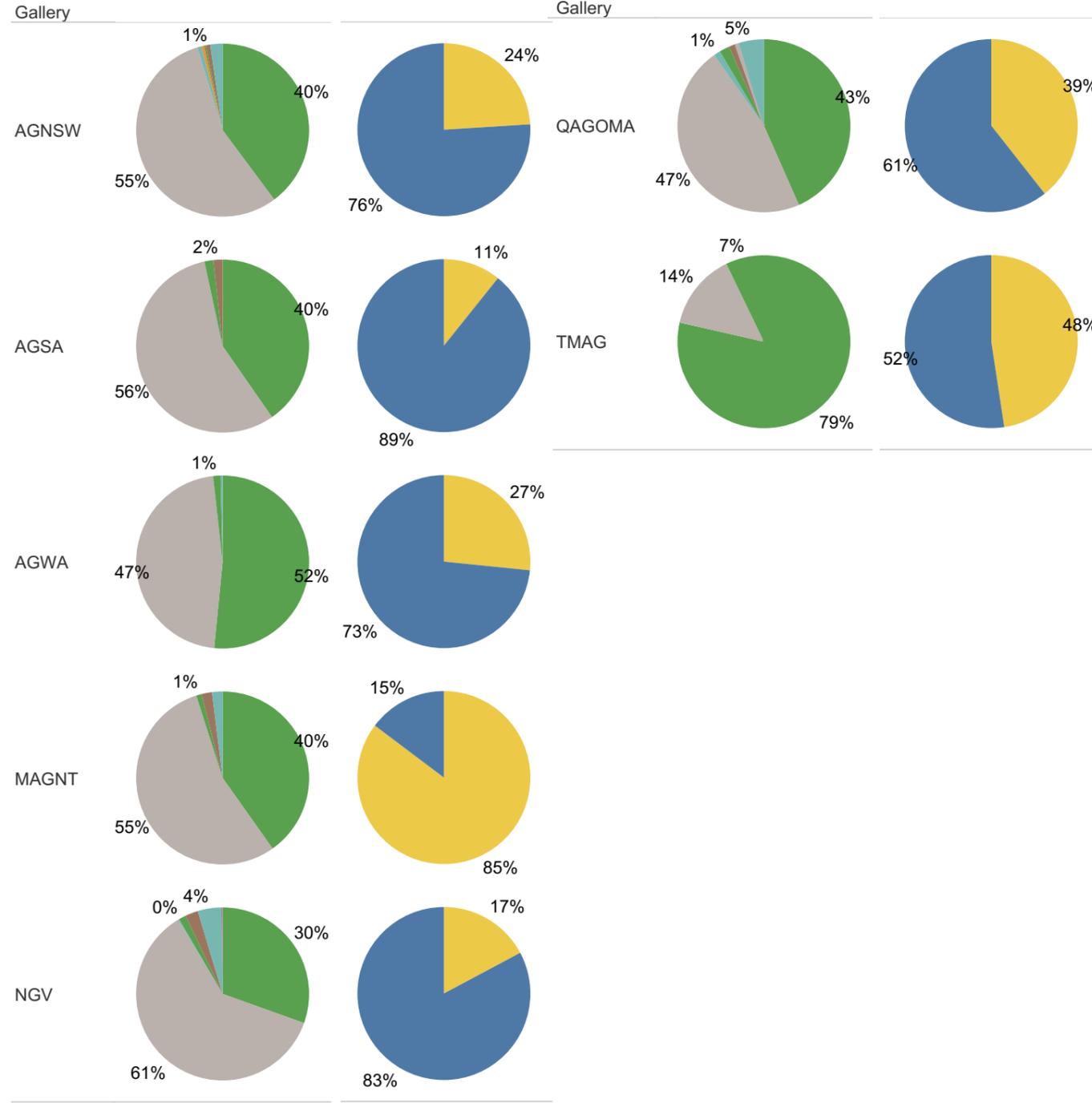


SG Gallery Roles by Gallery / First Nations / Gender

Gallery	Gender	Board Chair	Board Member	Director
AGNSW	Women	100%	60%	50%
	Men	100%	30%	50%
AGSA	Women	100%	29%	100%
	Men	100%	57%	100%
AGWA	Women	100%	71%	100%
	Men	100%	29%	100%
MAGNT	Women	100%	22%	50%
	Men	100%	67%	50%
NGV	Women	100%	75%	100%
	Men	100%	25%	100%
QAGOMA	Women	100%	43%	100%
	Men	100%	29%	100%
TMAG	Women	100%	33%	100%
	Men	100%	67%	100%

State Galleries 2024

SG Exhibited Artists by Gallery / Gender / First Nations



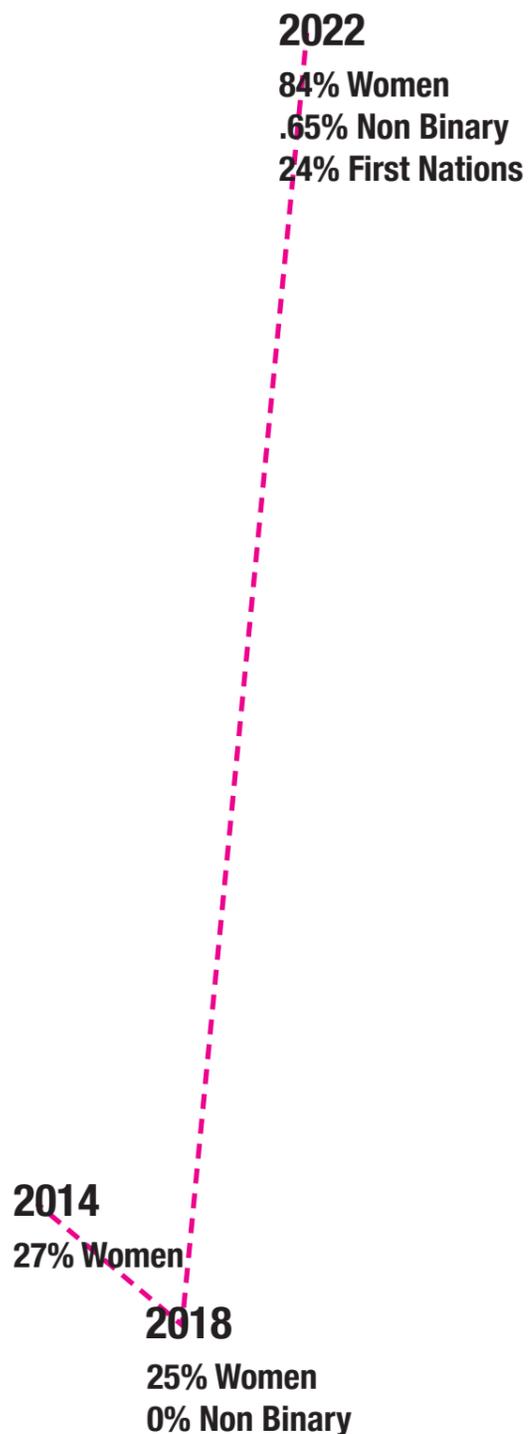
National Gallery of Australia 2022

National Gallery of Australia 2022

The National Gallery of Australia is the federally funded national art museum of Australia. Since our last report was published in 2019, the NGA has released their Gender Equity Action Plan and hosted the Know My Name initiative, “a national program of exhibitions, commissions, education programs, partnerships and creative collaborations that celebrates the diversity and creativity of Australian women artists throughout history and to the present day” (NGA website, 2024).

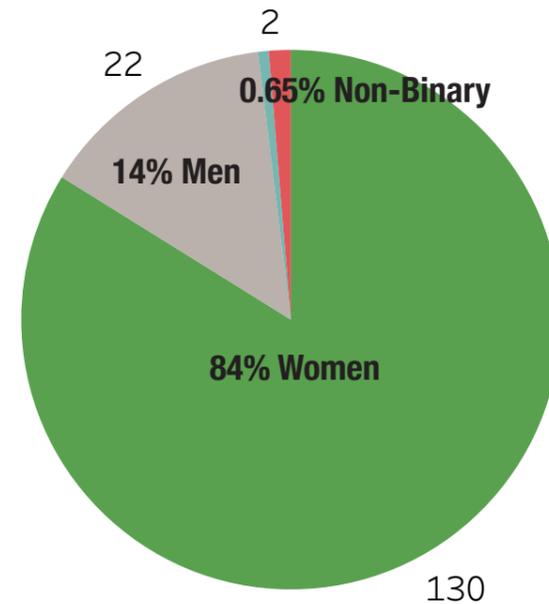
In 2022, the NGA exhibited an exceptionally high proportion of female artists, 84%. Looking more closely at the quality of representation, however, we found that representation of women artists was largely in group exhibitions (89%) however women did account for 50% of solo shows. We found that Aboriginal and Torres Strait Islander artists were represented at 24%, with 65% of these being women artists. All of Aboriginal and Torres Strait Islander artists were in group exhibitions.

(First draft release of TCR2022 incorrectly reported the proportion of solo shows held by women at NGA)

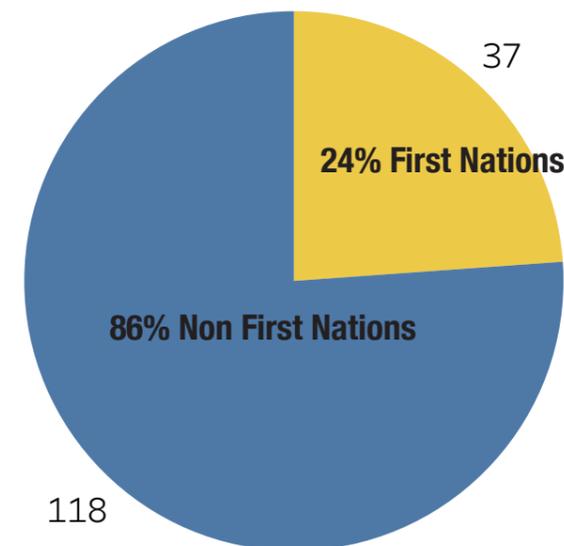


National Gallery of Australia 2022

NGA Exhibited Artists by Gender



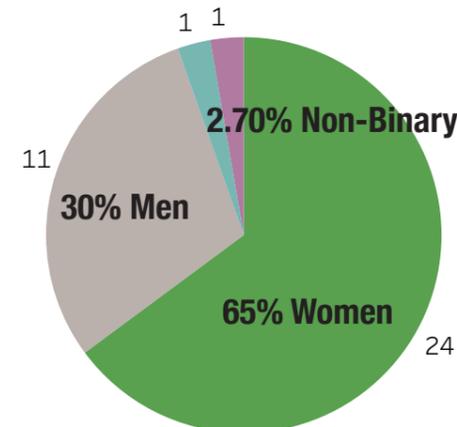
NGA Exhibited First Nations Artists



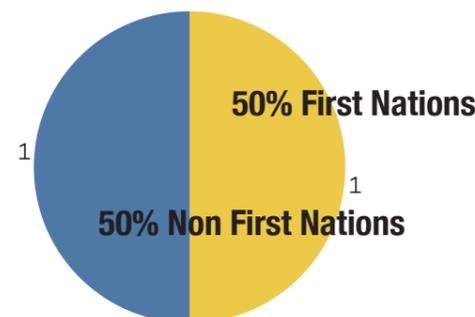
NGA Collectives by Gender



NGA Exhibited First Nation Artists by Gender

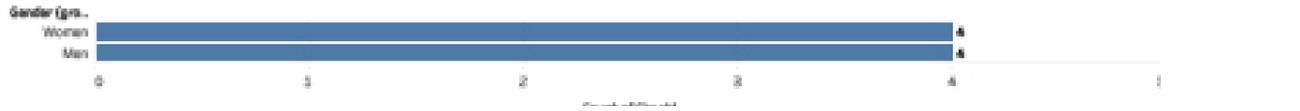


NGA Collectives by First Nations

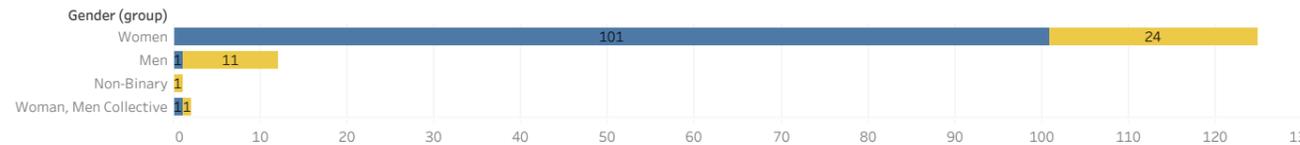


National Gallery of Australia 2022

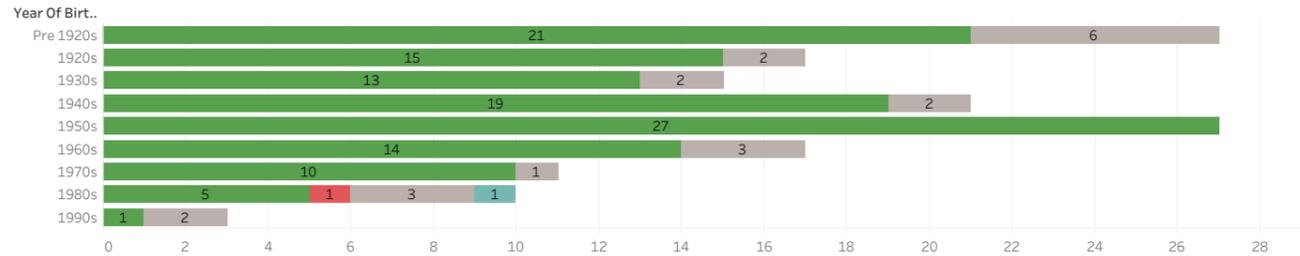
NGA Solo Exhibitions by First Nations / Gender



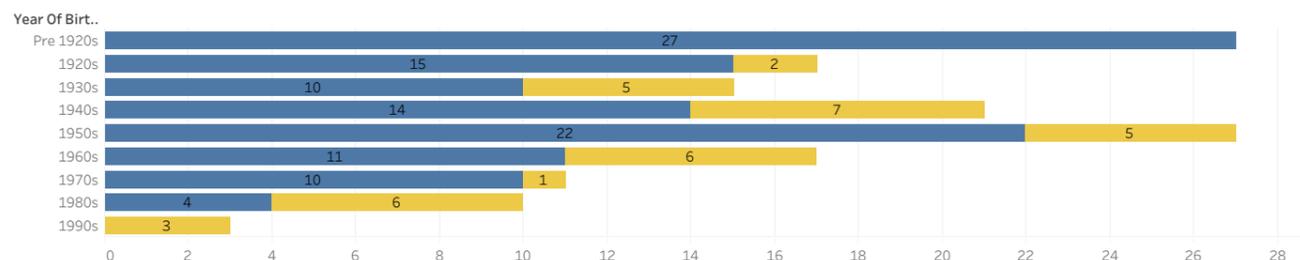
NGA Group Exhibition by First Nations / Gender



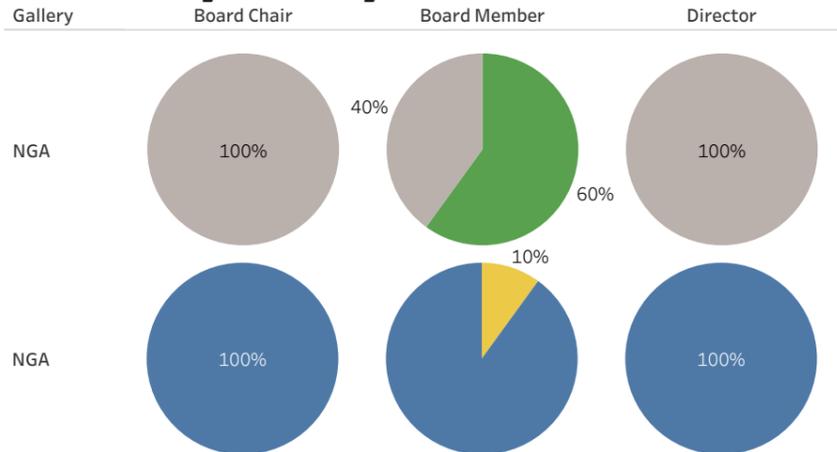
NGA Exhibited Artists by Decade of Birth / Gender



NGA Exhibited First Nations Artists by Decade of Birth



NGA Gallery Roles by Gender / First Nations



National Gallery of Australia 2022

NGA Exhibited First Nations Artists by Exhibition Title



NGA & State Musuems Acquisitions 2022

State Museum and Galleries Acquisitions 2022

We looked at the records of 1,963 works acquired by state galleries in 2022. Work by men accounted for 53% and women 32%. The remaining works were accounted for by "unknowns" and collectives. When looking at individual galleries, we found AGNSW, AGWA, and the NGA to be exceptions, as they all acquired more works by women artists. AGNSW performed especially well.

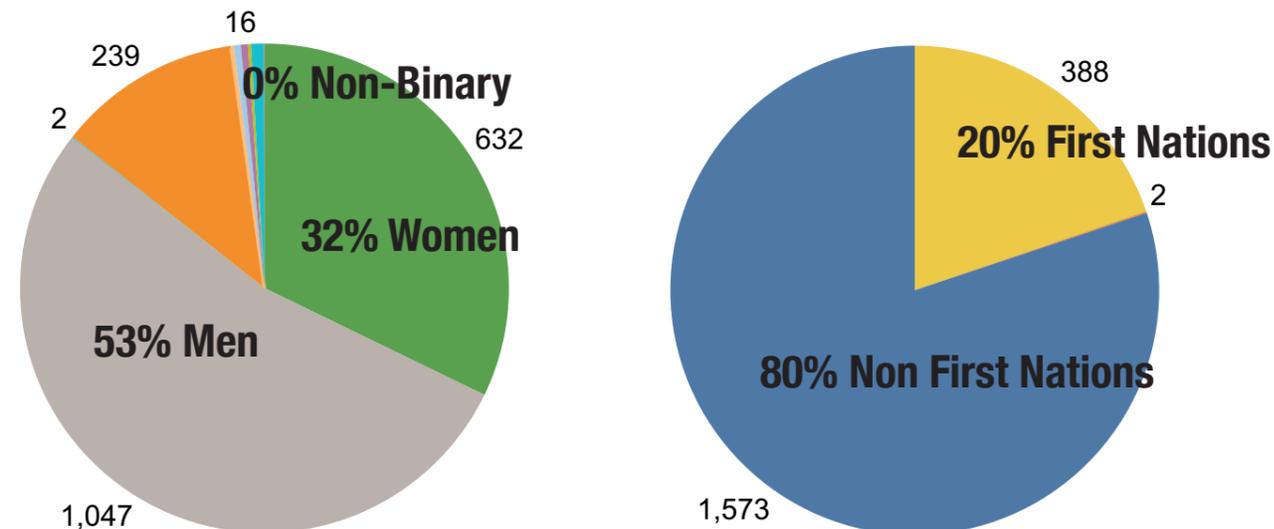
While First Nations women artists are more likely to be exhibited than men, this is not the case when it comes to acquisitions. First Nations artists accounted for 20% of acquisitions; with the majority by men. From the data we received from state galleries, only one non-binary artist was collected in 2022.

In terms of acquisition method, just under half of all acquisitions were purchases and just over half were gifts. Women artists were significantly more likely to have their work purchased than gifted and men dominated the Cultural Gift Program.

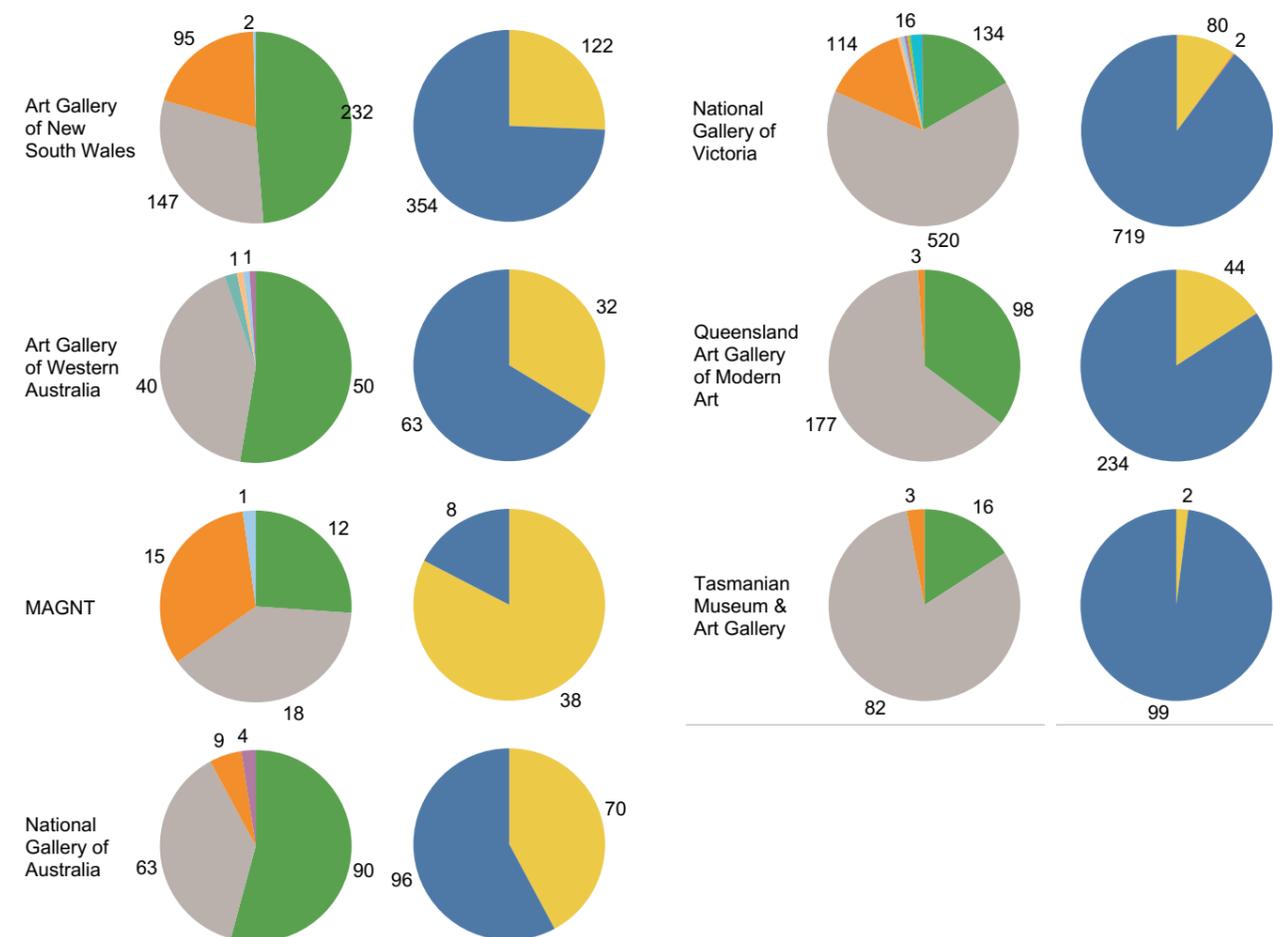
2014 **2018** **2022**
32% Female
0% Non Binary
20% First Nations

NGA & State Musuems Acquisitions 2022

NGA & State Museum Total Acquisitions by Gender / First Nations



NGA & State Museum Total Acquisitions by Gender / First Nations



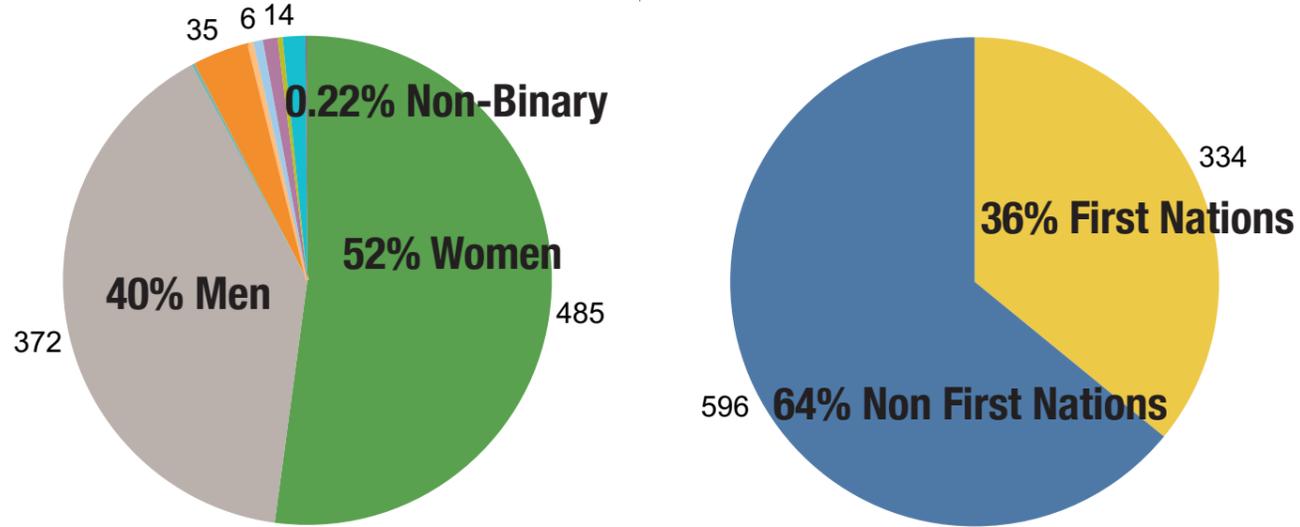
* % of Female Artists recorded by this and previous Countess Reports

Legend for acquisition methods and gender categories:

- First Nations (Yellow)
- Non First Nations (Blue)
- Women (Green)
- Men (Grey)
- Non-Binary (Light Blue)
- Other (Light Green)
- Collaborators / Collectives (Brown)
- Unknown (Orange)
- All Women Collaboration (Light Orange)
- All Men Collaboration (Light Blue)
- All Non-Binary Collaboration (Pink)
- Women/Men Collaboration (Purple)
- Women/Men/NB (Teal)
- Women/NB Men/Unknown (Olive)

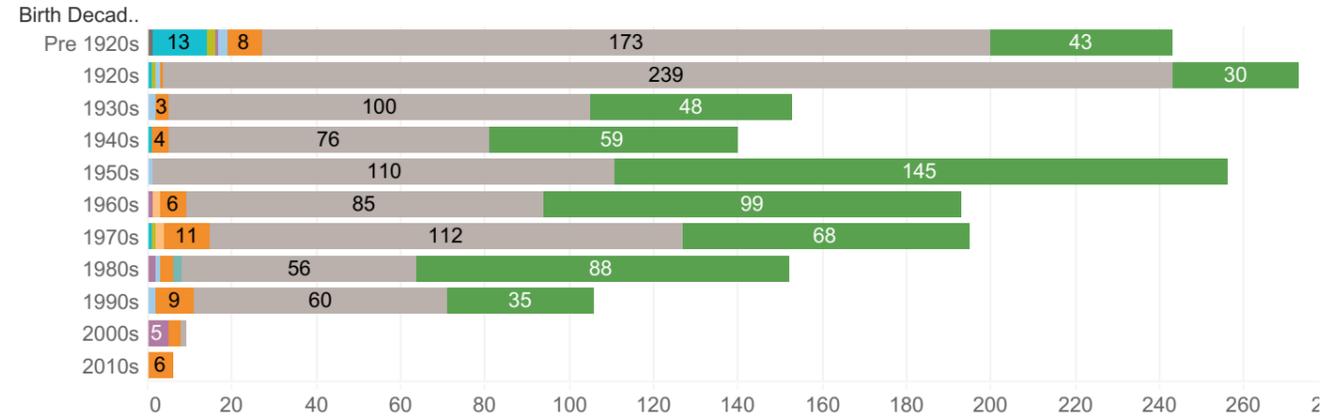
NGA & State Galleries Acquisitions 2022

NGA & State Galleries Purchased Acquisitions by Gender / First Nations

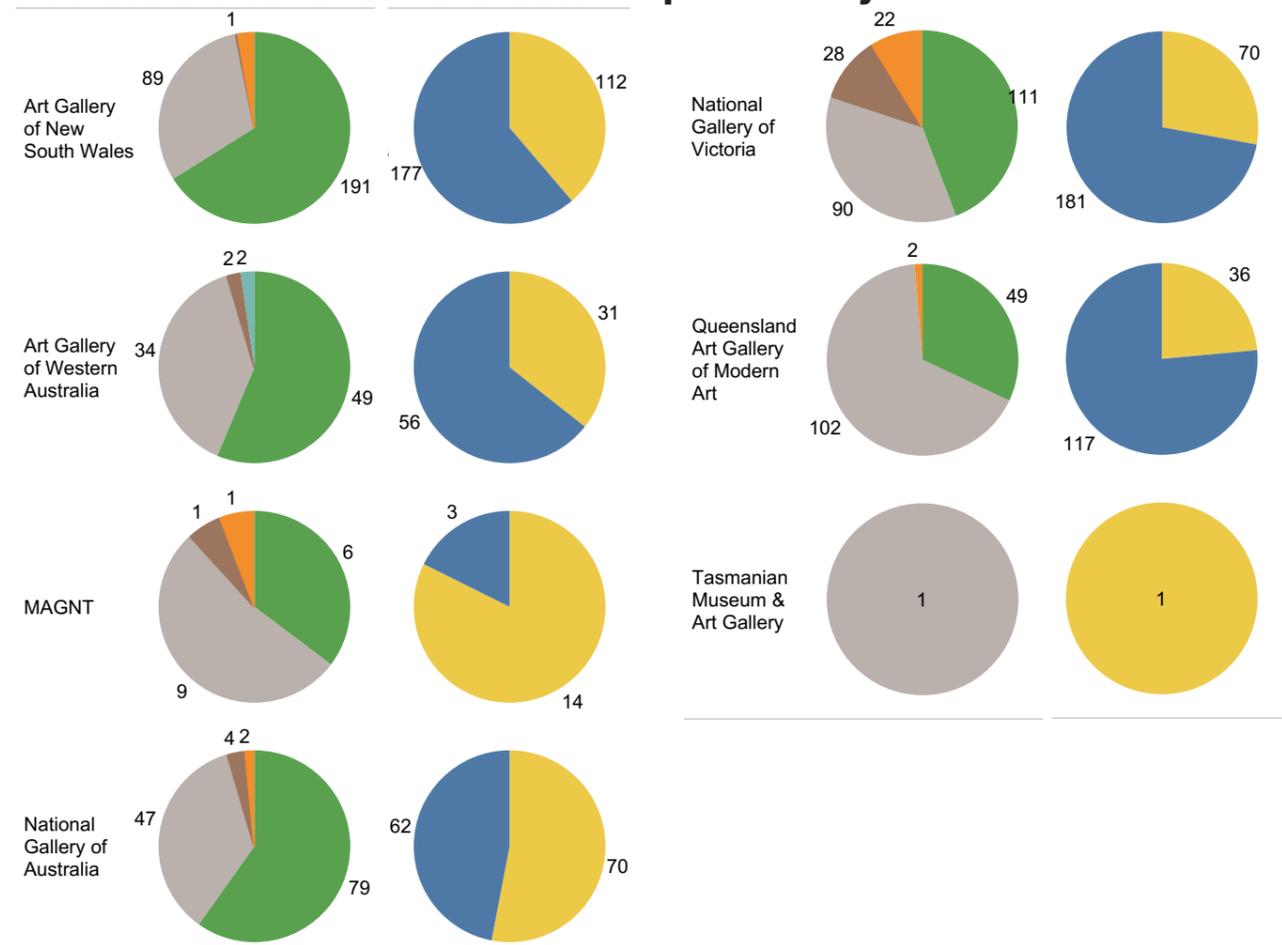


NGA & State Galleries Acquisitions 2022

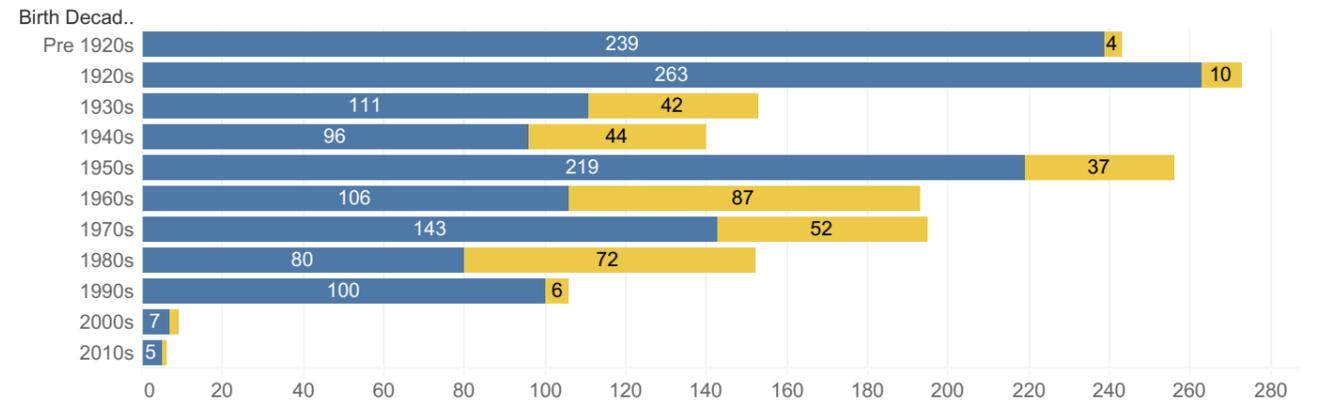
NGA & State Galleries Acquisitions by Decade of Birth



NGA & State Galleries Purchased Acquisitions by Gender / First Nations

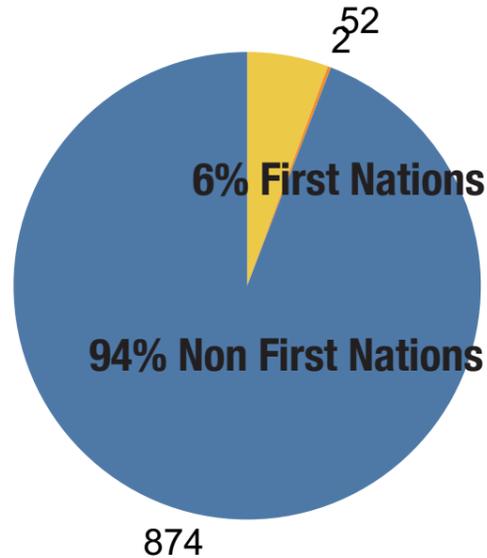
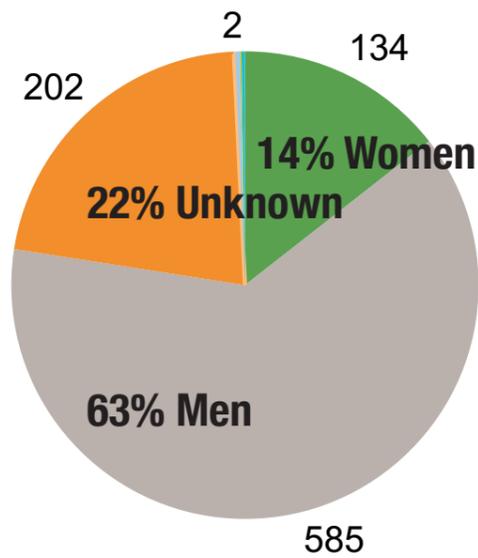


NGA & State Galleries Acquisitions by Decade of Birth & First Nations Artists



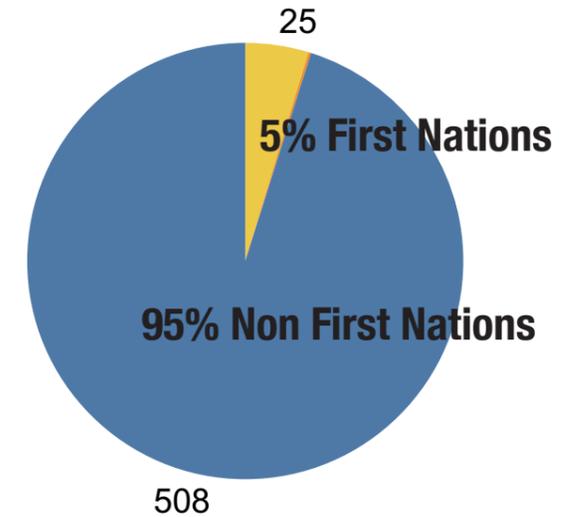
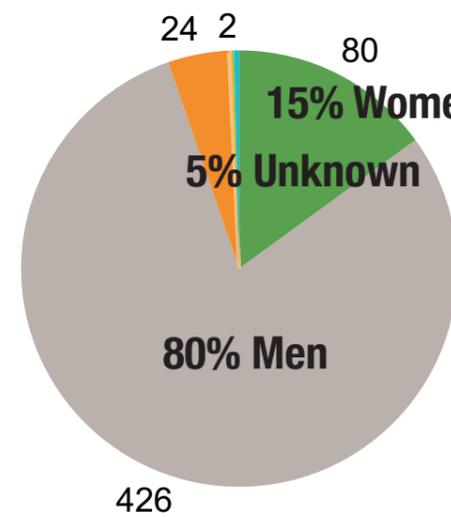
NGA & State Galleries Acquisitions 2022

NGA & State Galleries Gifted Acquisitions by Gender / First Nations

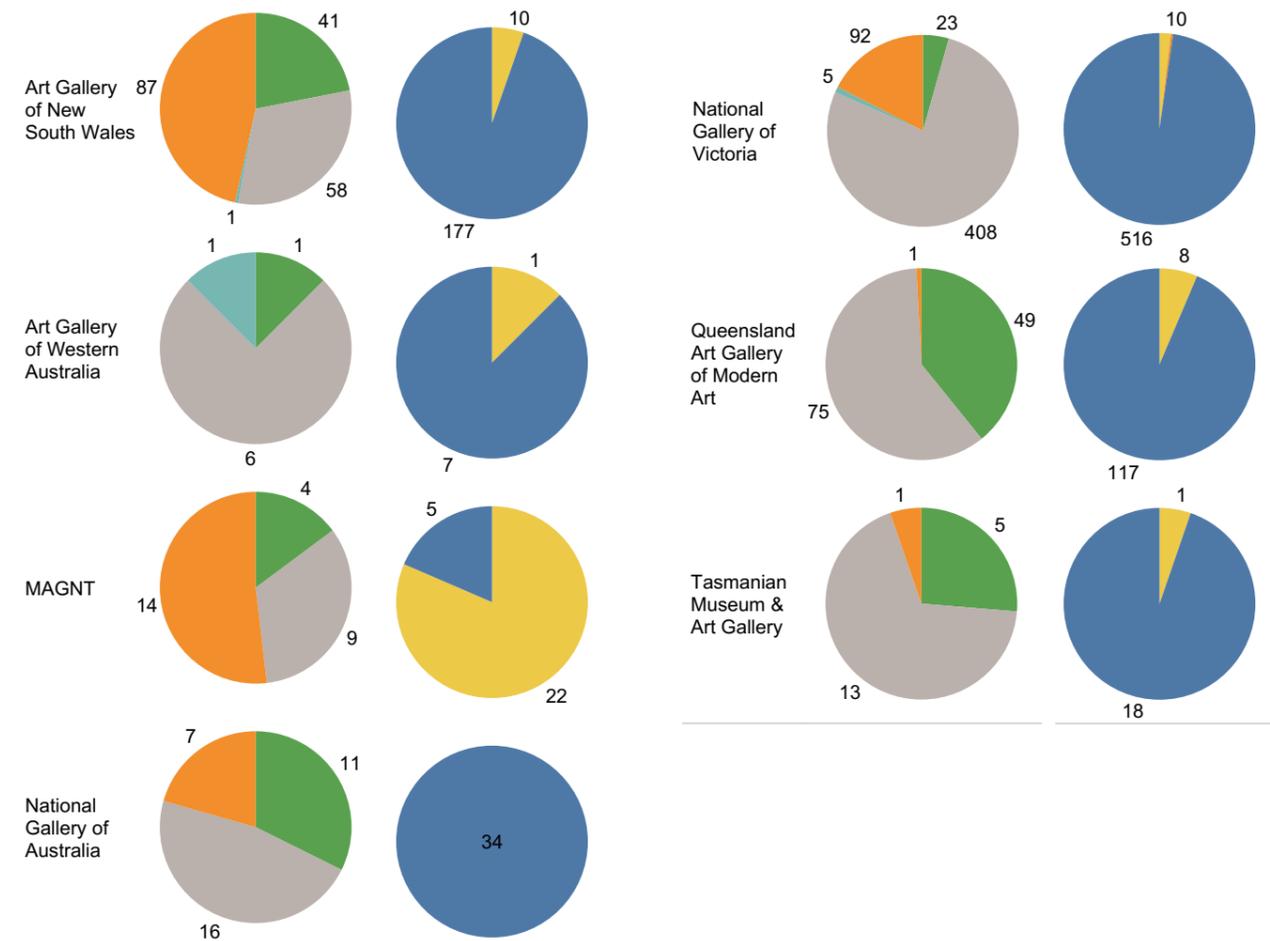


NGA & State Galleries Acquisitions 2022

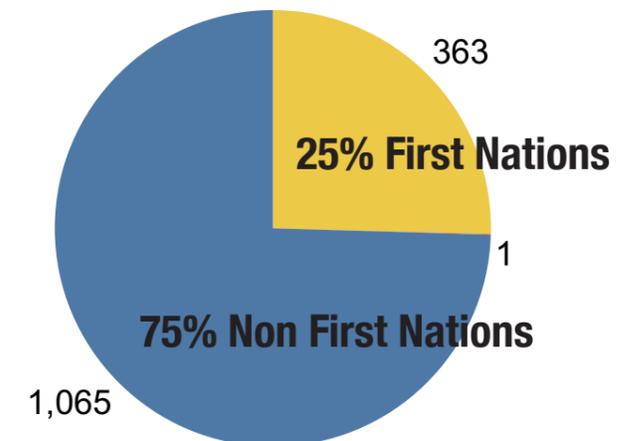
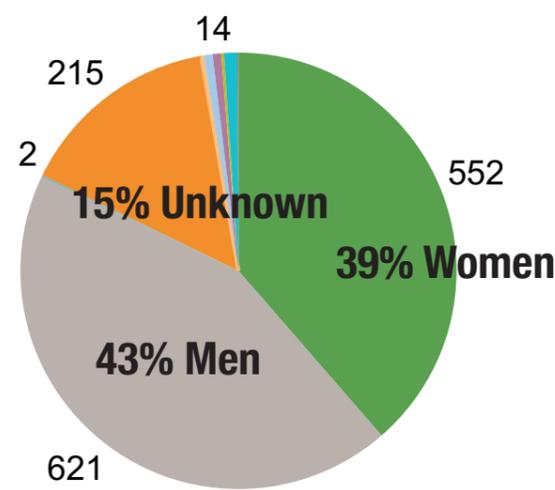
NGA & State Galleries Gifted Acquisitions through the Cultural Gift Program by Gender / First Nations



NGA & State Galleries Gifted Acquisitions by Gallery, Gender / First Nations

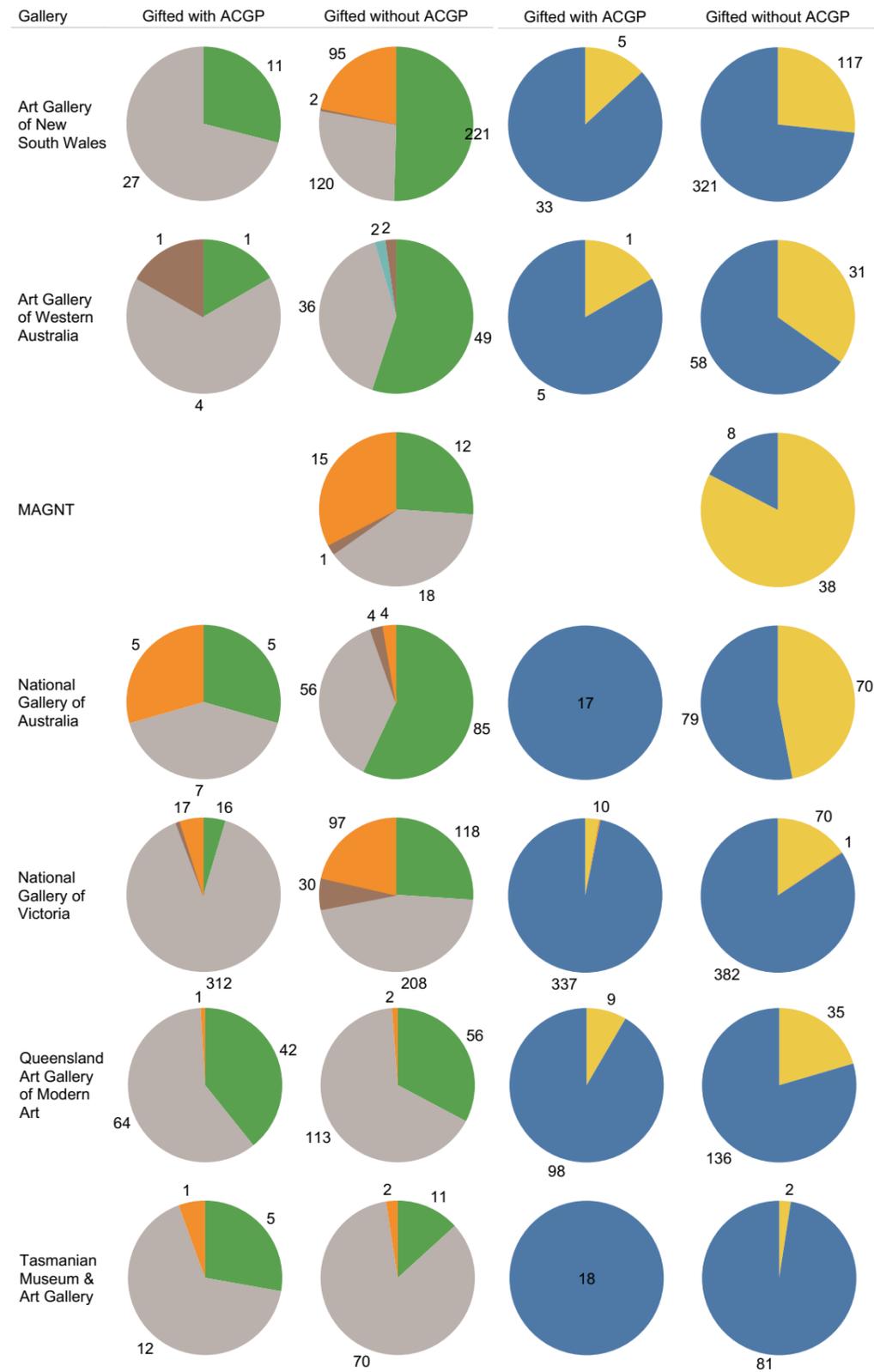


NGA & State Galleries Gifted Acquisitions with NO CGP by Gender / First Nations



NGA & State Galleries Acquisitions 2022

NGA & State Galleries Acquired Gifts through the Cultural Gift Program by Gallery / Gender / First Nations



Biennales and Triennials 2022

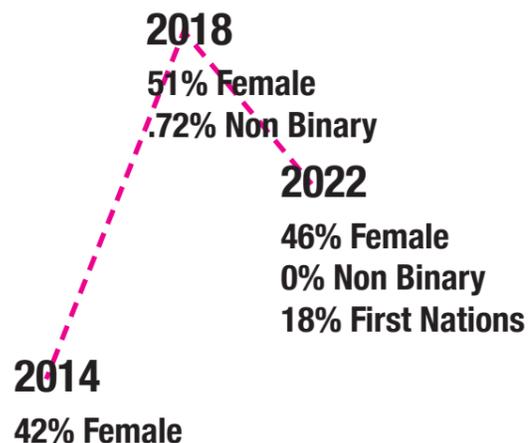
Biennales and Triennials 2022

We collected data on the participants of three major biennale and triennial survey exhibitions held during 2022: the 10th Asia Pacific Triennial of Contemporary Art (APT10), the 22nd Biennale of Sydney, and the 14th Adelaide Biennial of Australian Art. Biennales are often held across multiple locations, in public museums, galleries, and other arts precincts.

Often curated by guest curators or teams of curators, these exhibitions select and organise artists from national or international locations under a curatorial theme. To be curated into a biennale is often a career highlight, and an opportunity for artists to have their work presented in dialogue with a broad range of artists' practices with whom they may have not exhibited before.

Typically, artists receive unequally distributed funding which may not cover the cost of making the new work exhibited. It is at this intersection that relationships between museums, commercial galleries and collectors can provide the extra benefit of support for the represented artist, both financially and in kind.

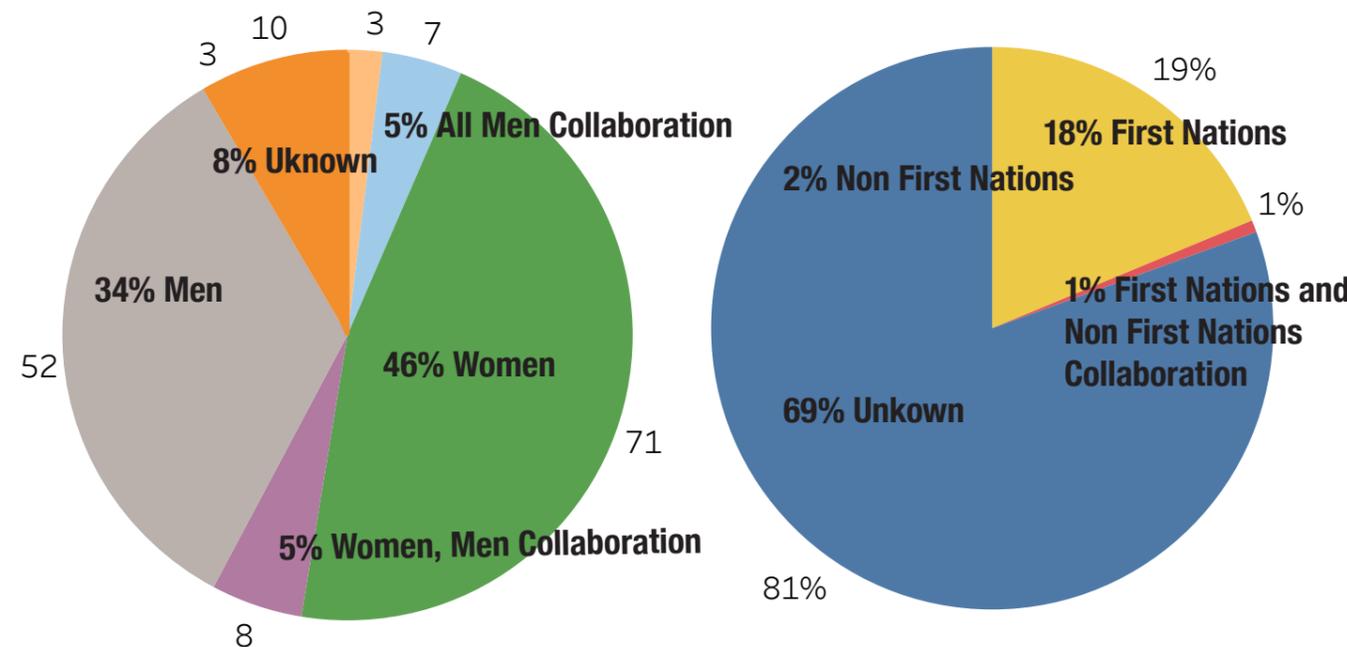
The requirement in biennales for "museum quality work" excludes artists without these resources and disguises this exclusion as artistic merit.



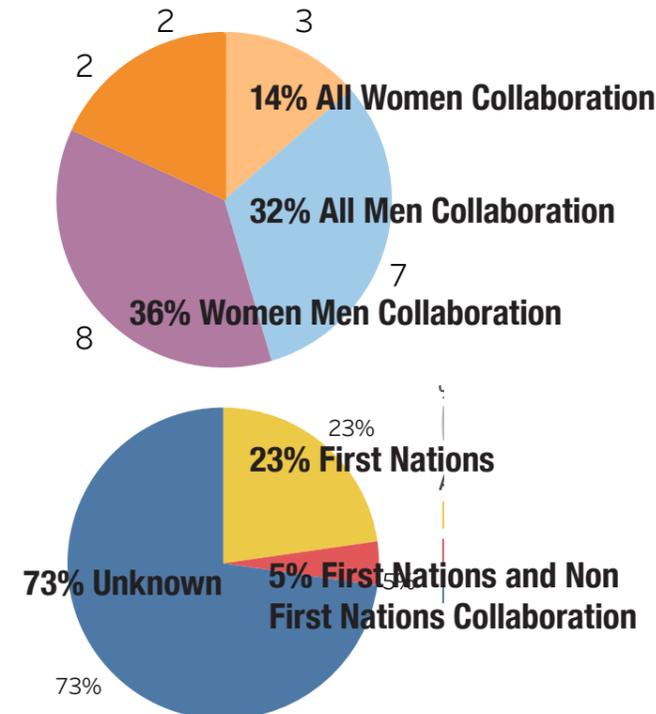
Of the three exhibitions we counted, we found that women represented 46% of artists shown, and men 34%. First Nations artists accounted for 19% of exhibited artists. We observed that the artistic director, guest curator, and curatorial manager for all three exhibitions were men.

Biennales and Triennials 2022

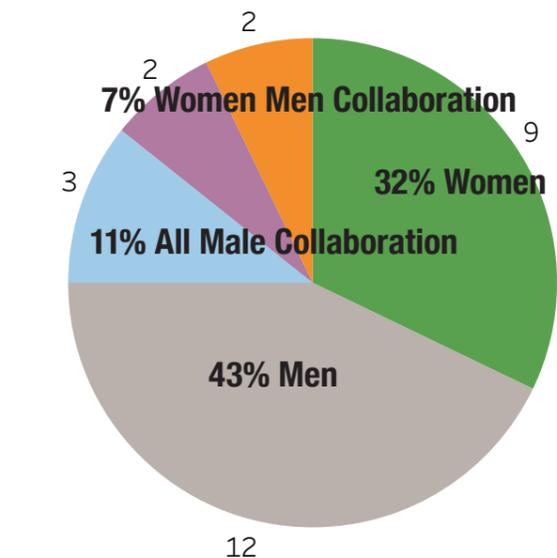
Biennales and Triennials Exhibited Artists by Gender / First Nations



Biennales and Triennials Exhibited Collaboration Artists by Gender / First Nations

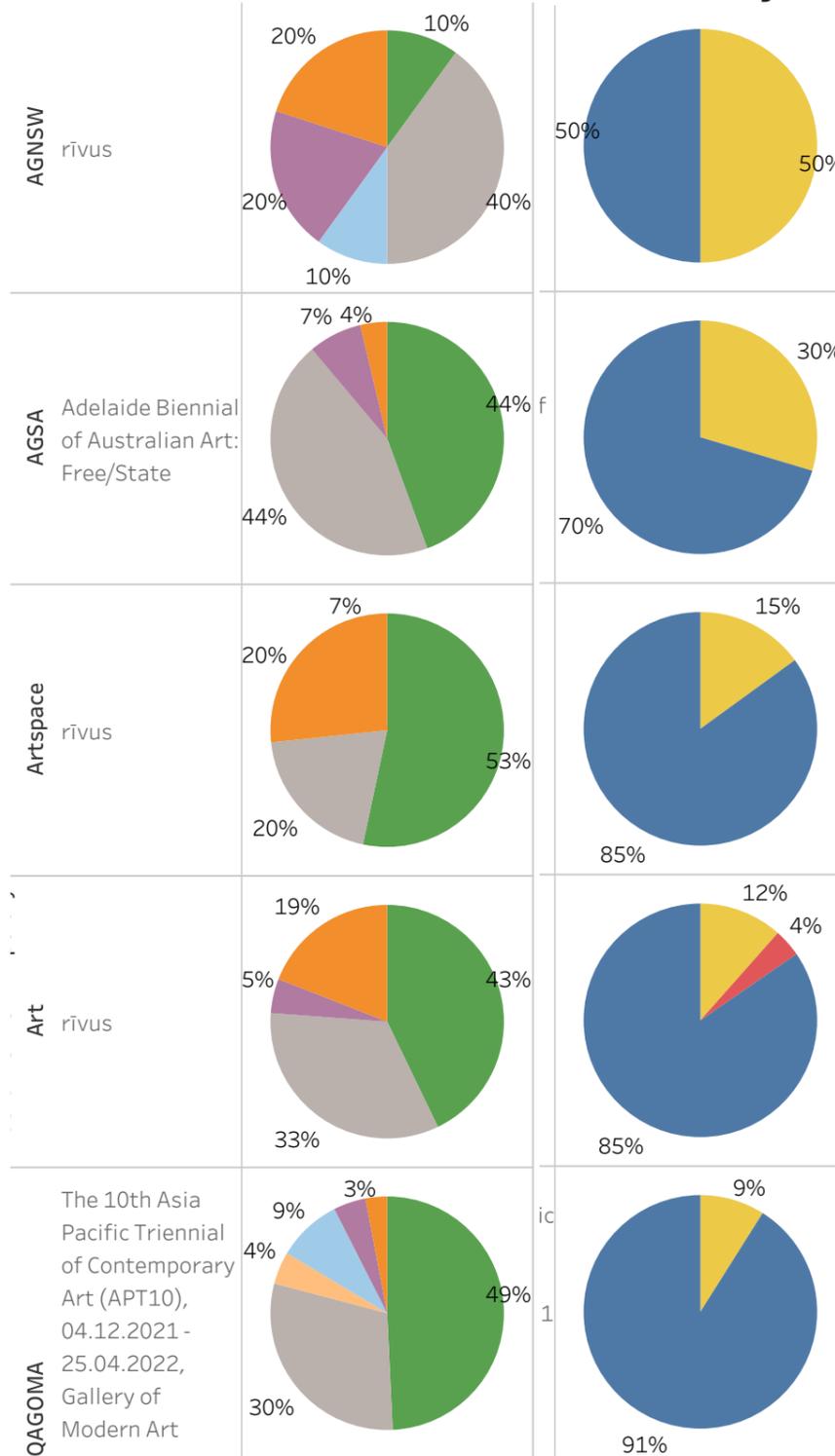


Biennales and Triennials Exhibited First Nations Artists by Gender



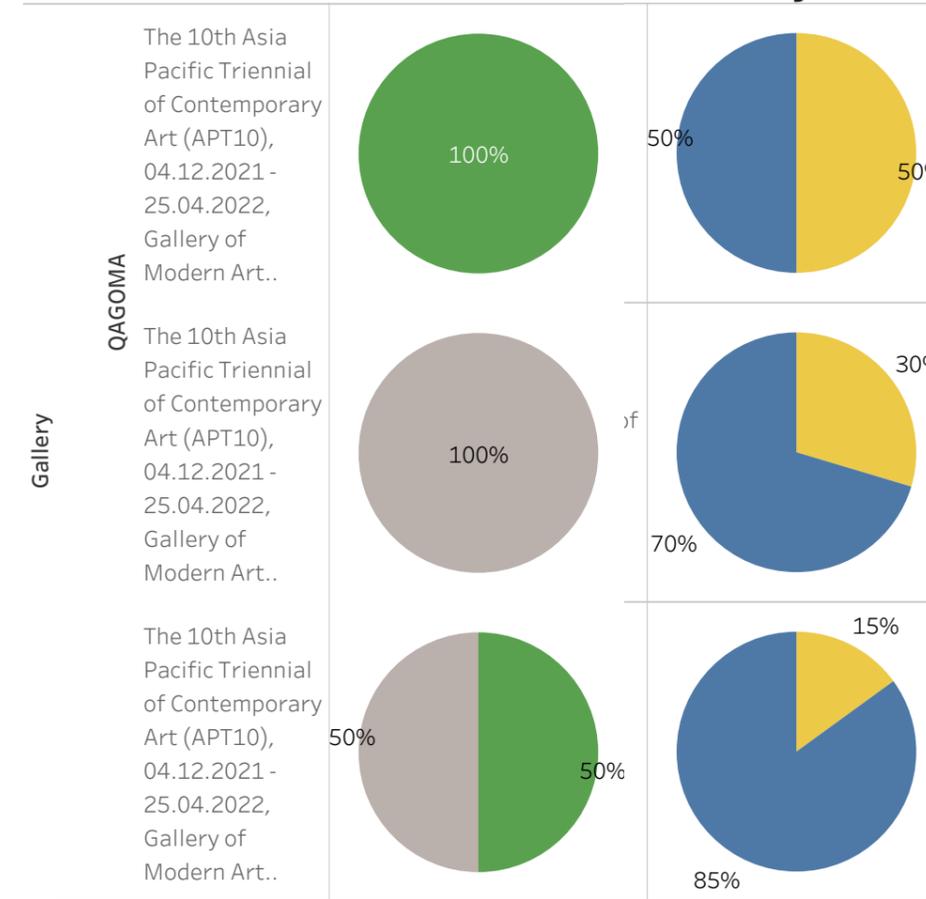
Biennales and Triennials 2022

Biennales and Triennials Exhibited Artists by Gender / First Nations

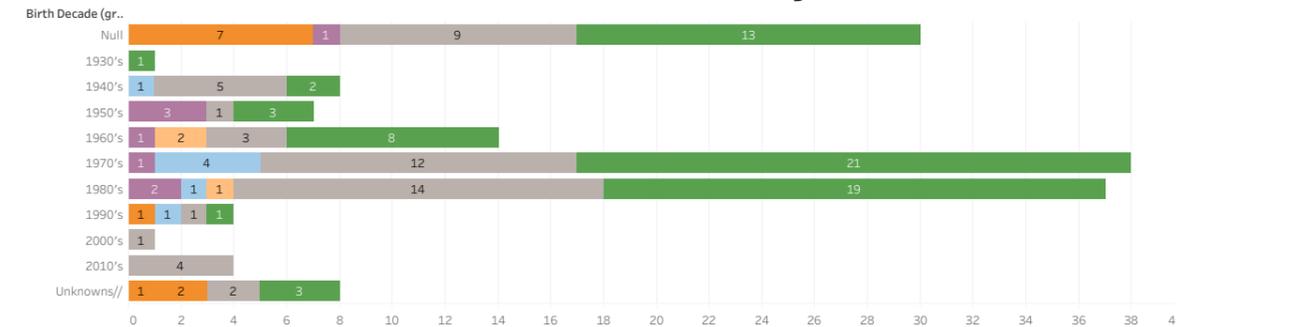


Biennales and Triennials 2022

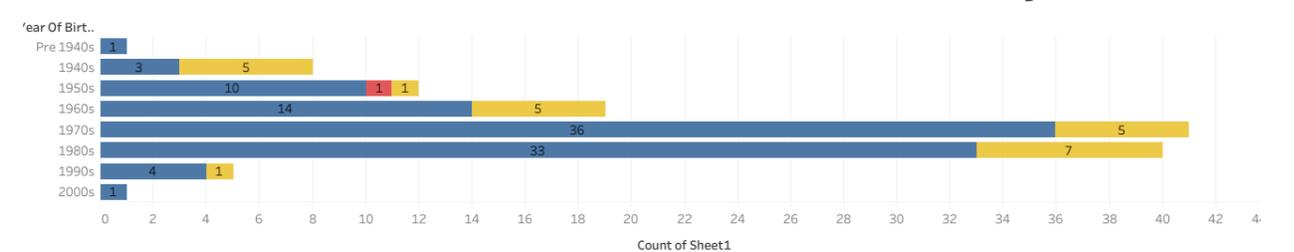
Biennales and Triennials Exhibited Artists by Gender / First Nations



Biennales and Triennials Exhibited Artists by Decade of Birth / Gender



Biennales and Triennials Exhibited First Nations Artists by Decade of Birth



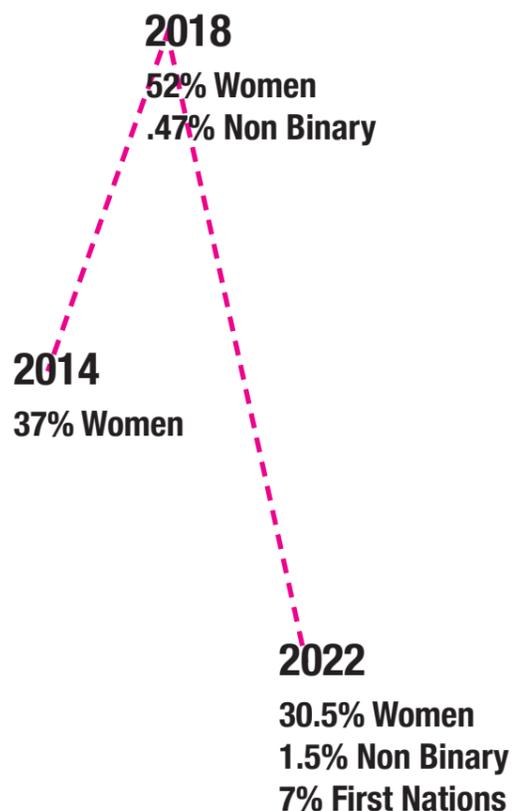
Major Musuems 2022

Major Museums 2022

These are a selection of major museums and galleries grouped as a category due to their national and international exhibitions programs that largely present contemporary art. This includes privately funded museums as well as museums that rely on a mix of government grants, philanthropic and commercial activities.

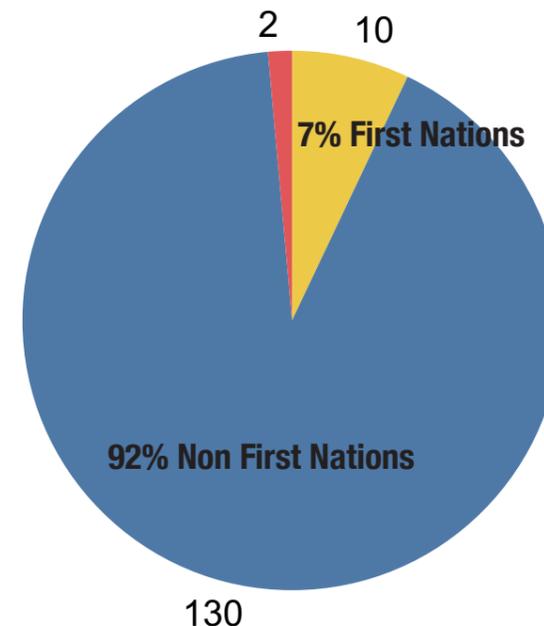
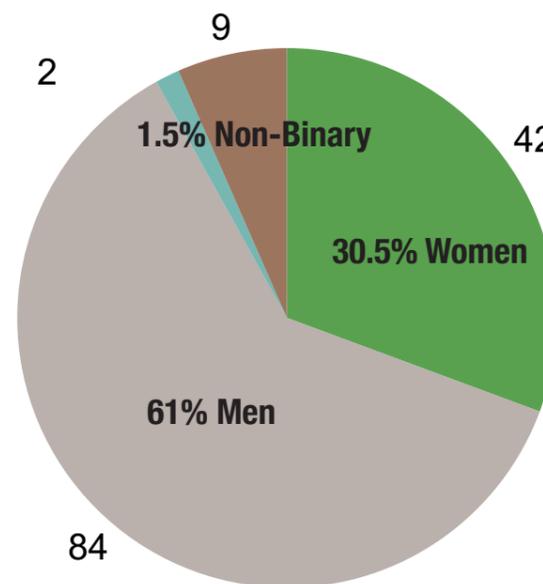
We counted 5 major museums and reviewed records on a total of 128 artists. We found major museums to show the lowest proportion of women artists, 30.5%, while men accounted for 61%. With the exception of the Museum of Contemporary Art, Sydney, all major museums counted showed less than 50% women, with the Museum of Old and New Art, Tasmania, and White Rabbit Gallery, Sydney showing the least, at 17% and 15% respectively. There were more women board members and curators than men across the category, but less board chairs.

Aboriginal and Torres Strait Islander artists were represented poorly in this gallery category, at 8%. We note that we did not count the collection displays at galleries including the MCA which may have limited the accuracy here.

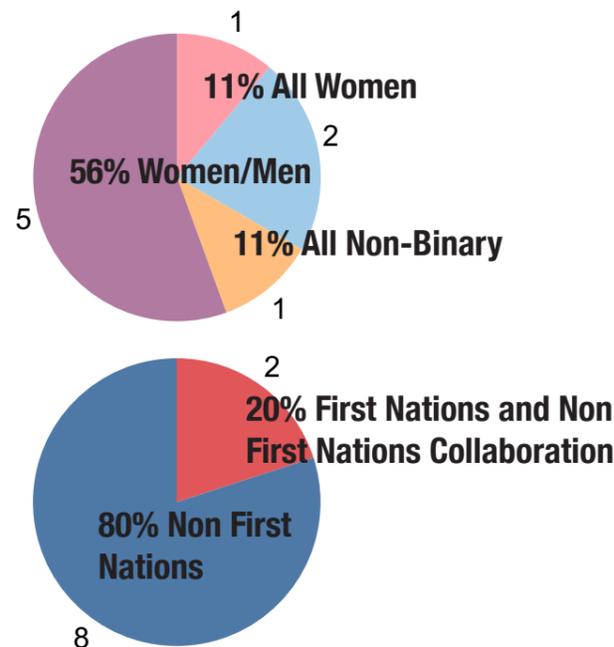


Major Musuems 2022

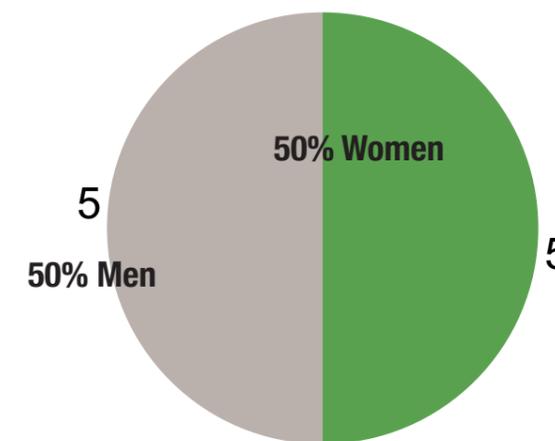
Major Musuems Exhibited Artists by Gender / First Nations



Major Musuems Exhibited Collaborations by Gender / First Nations

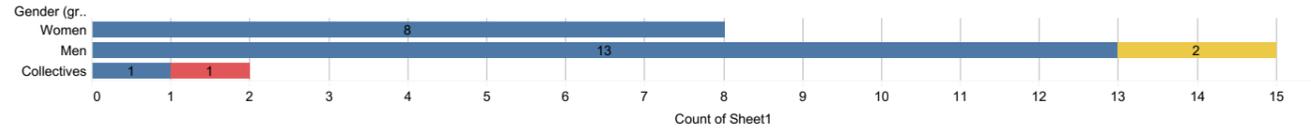


Major Musuems Exhibited First Nations Artists by Gender

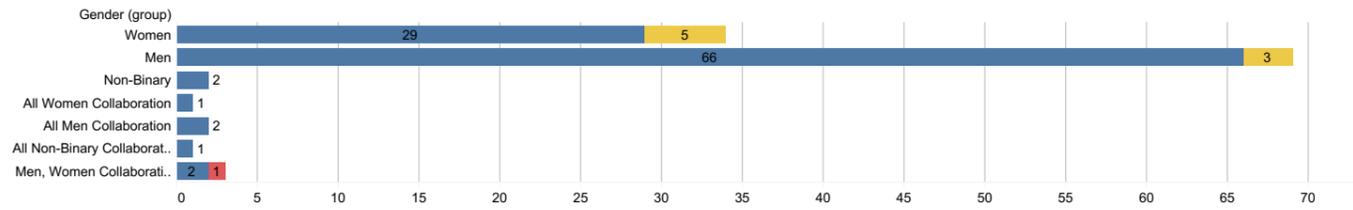


Major Musuems 2022

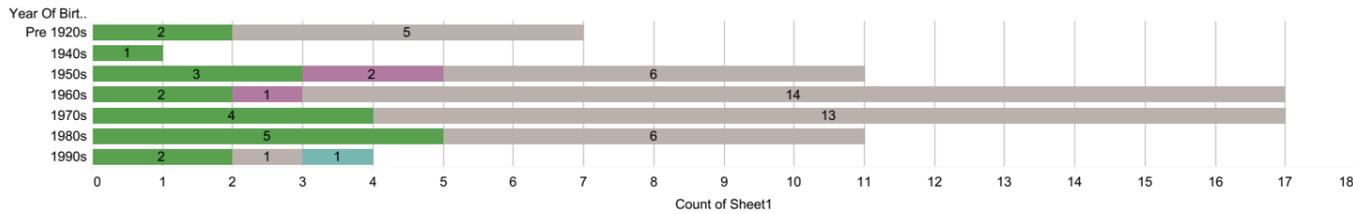
Major Musuems Solo Exhibitions



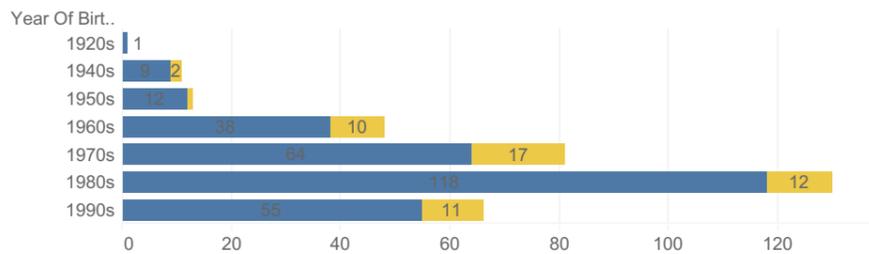
Major Musuems Group Shows



Major Musuems Exhibited Artists by Decade of Birth and Gender

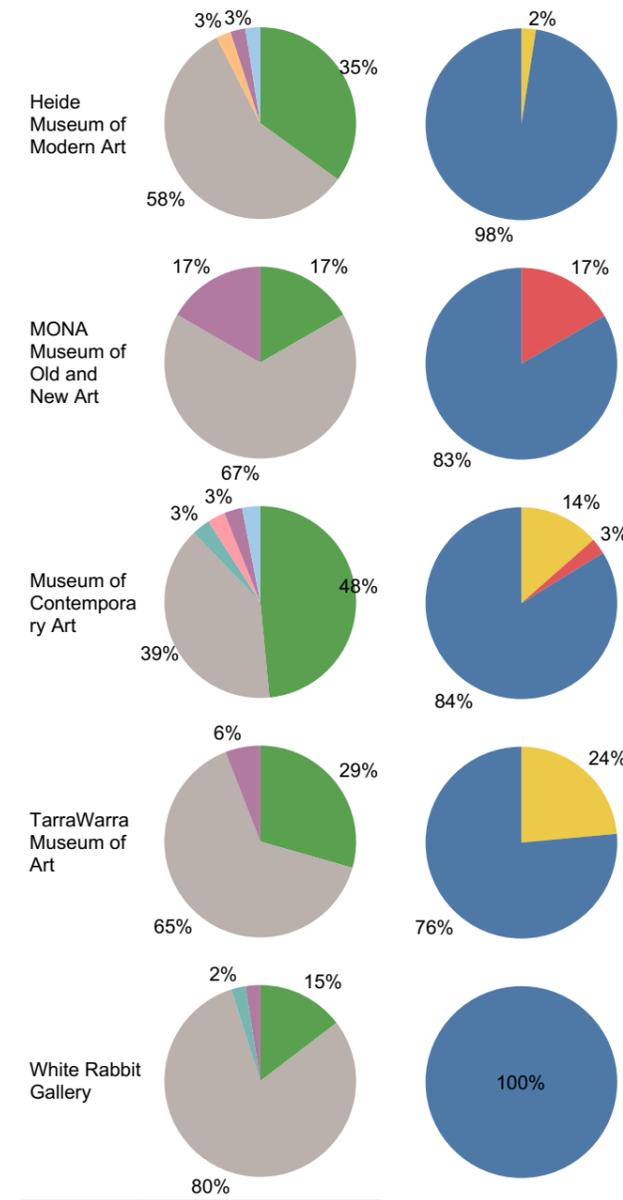


Major Museums Exhibited First Nations Artists Year of Birth



Major Musuems 2022

Major Musuems Exhibited Artists by Gallery / Gender / First Nations



Major Musuems Exhibited Artists by Gallery / Gender / First Nations

	Women	Men	Non-Binary	Collectives
Albert Tucker: The Modern Metaphysical	0	1	0	0
Barbara Hepworth: In Equilibrium	1	0	0	0
Birdbrush and other essentials	1	0	0	0
Bruce Munro: From Sunrise Road	0	1	0	0
Double Moon	0	1	0	0
House of Ideas: Cynthia Reed's Studio	3	5	0	0
Love Poem to Life	1	1	0	0
Modern in Motion	1	0	0	0
Relatively Useful	7	11	0	3
Search for paradise	0	1	0	0
Sometimes I miss the applause	0	1	0	0
Under Lamplight	0	1	0	0
FIONA HALL AND AJ KING - EXODUST—CRYING COUNTRY	1	1	0	1

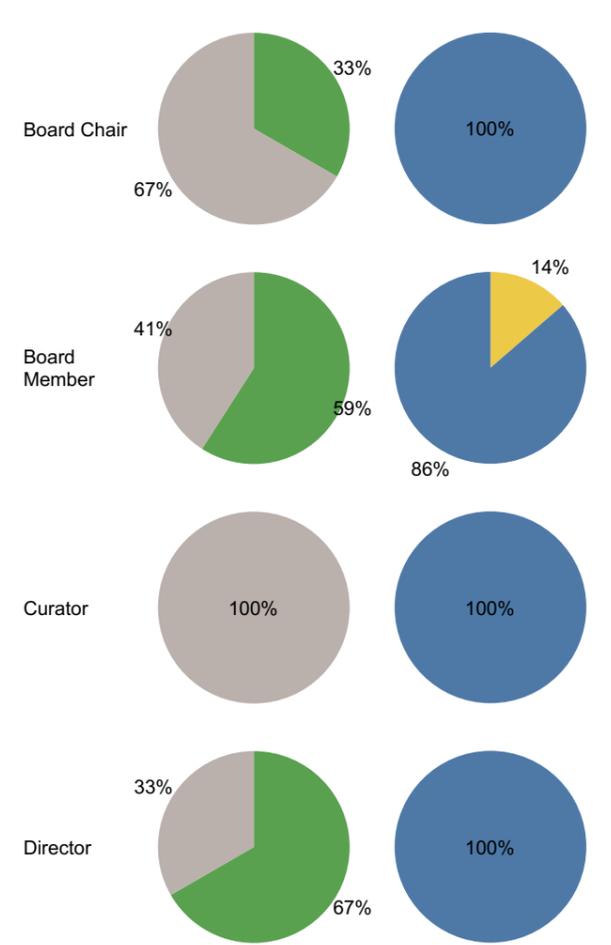
Major Musuems 2022

Major Musuems Exhibited Artists by Gallery / Gender / First Nations

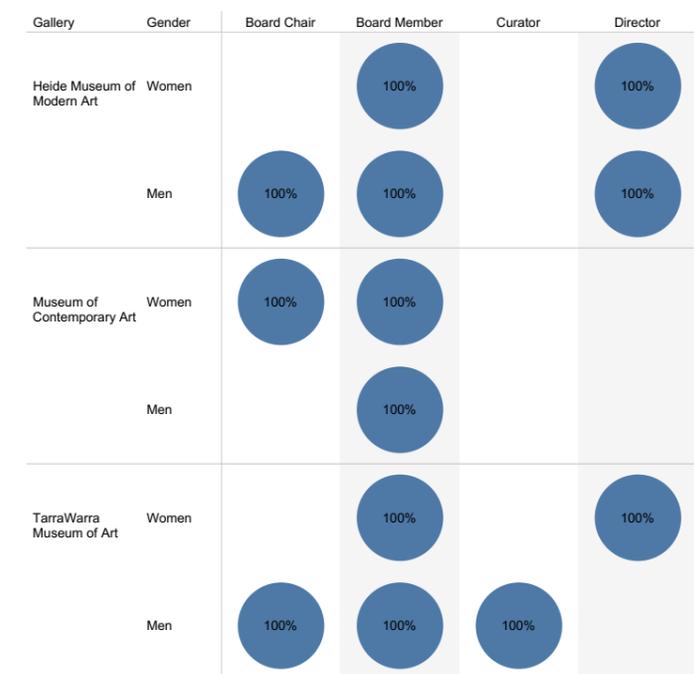


Major Musuems 2022

Major Musuems Roles (All Galleries) by Gender / First Nations



Major Musuems Roles by Gallery / Gender / First Nations



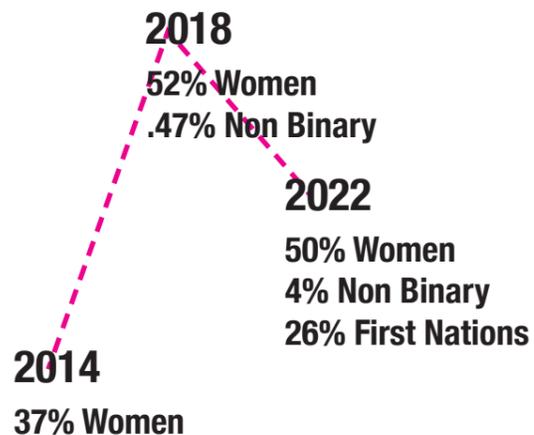
University Art Museums 2022

University Art Museums 2022

University museums and galleries are located in educational environments with proximity to art students. They are led by a director, a team of staff often spanning curatorial, registration, and public programming. They stage in-house and guest curated and survey shows of Australian and International artists, and sometimes host graduation shows. For universities that offer curatorial, fine arts, or arts administration degrees, the university gallery is often an important educational or pedagogical medium for students and teachers

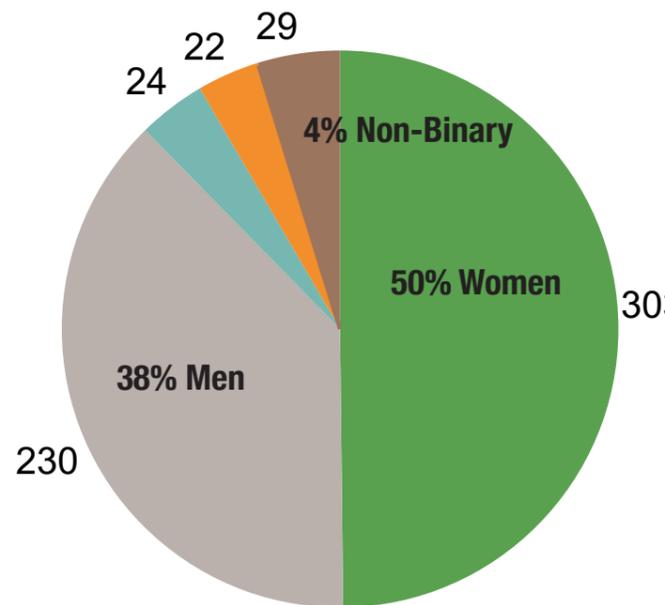
University art museums fared well in this year's report. Women artists were well represented in exhibitions, accounting for 50% (a slight decrease from 52.19% in 2019). Women artists also had a relatively high proportion of the solo exhibitions, at 52%, while collectives accounted for 8% of solo shows. Non-binary representation increased to 4%.

First Nations artists accounted for 26% of total exhibited artists, among the highest of any gallery group. Among First Nations artists, women accounted for 63% of represented artists.

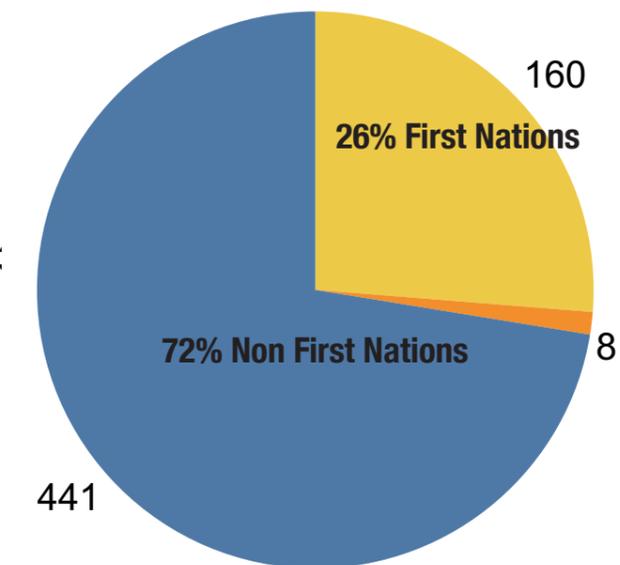


University Art Museums 2022

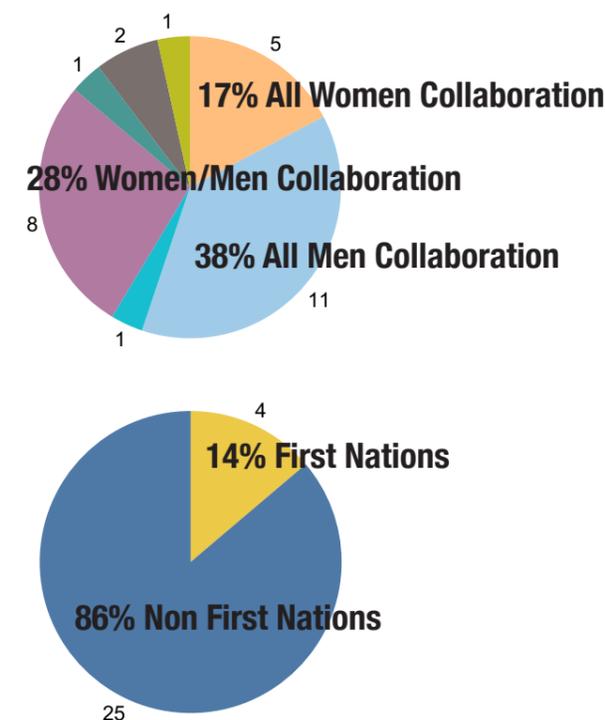
UAMA Exhibited Artists by Gender



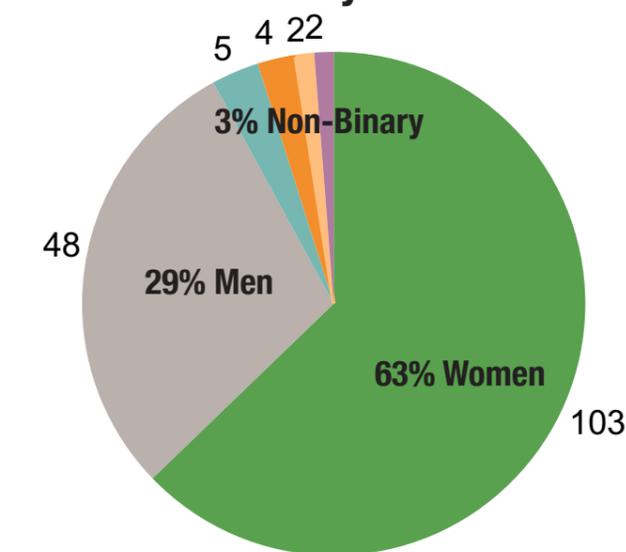
UAMA Exhibited First Nation Artists



UAMA Collectives by Gender / First Nations



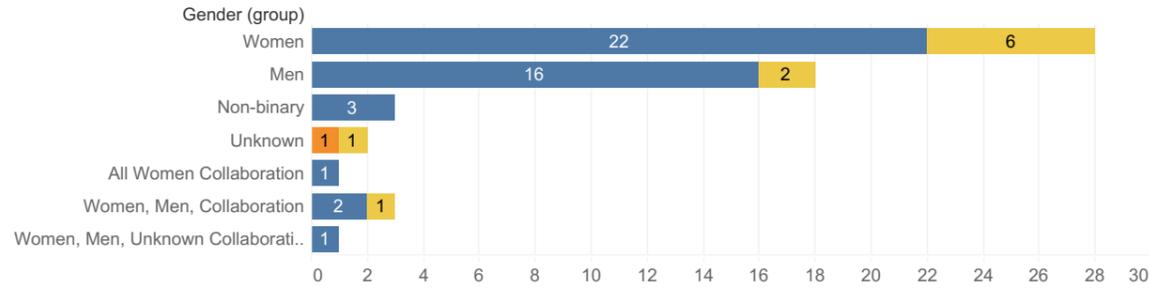
UAMA Gender of First Nations Artists Exhibited by Gender



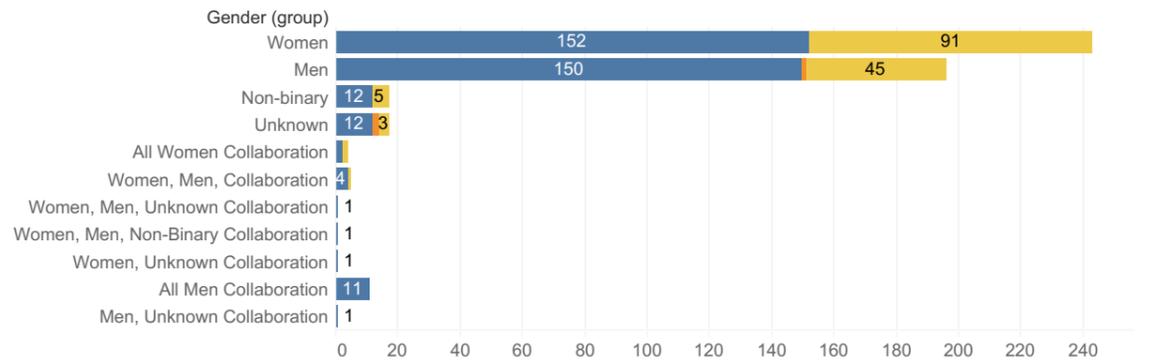
* % of Female Artists recorded by this and previous Countess Reports

University Art Museums 2022

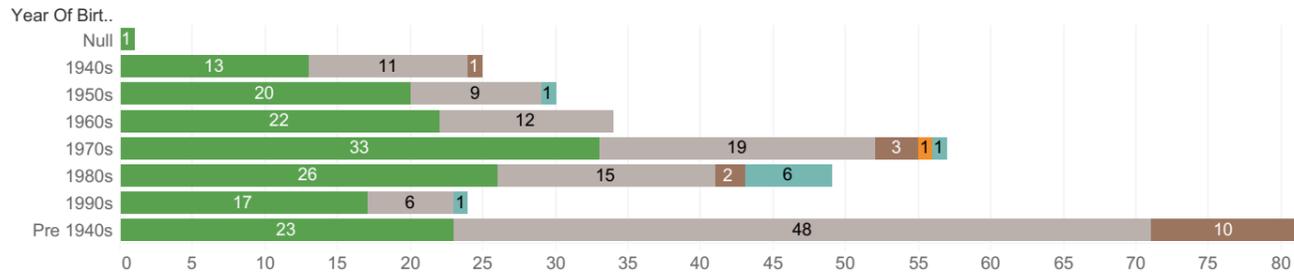
UAMA Solo Exhibitions by First Nation Artists & Gender



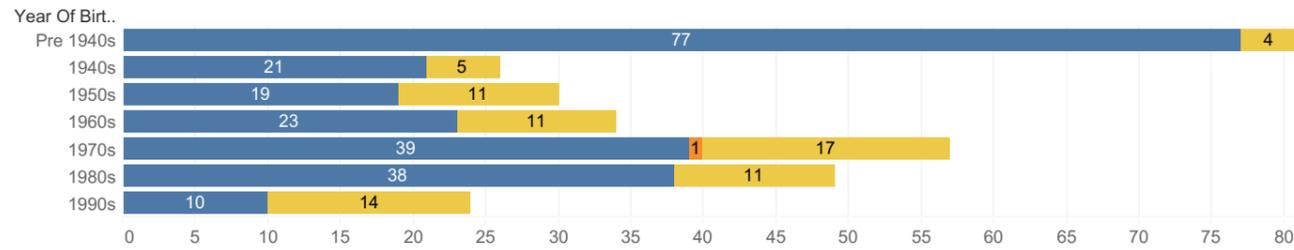
UAMA Group Exhibitions by First Nation Artists & Gender



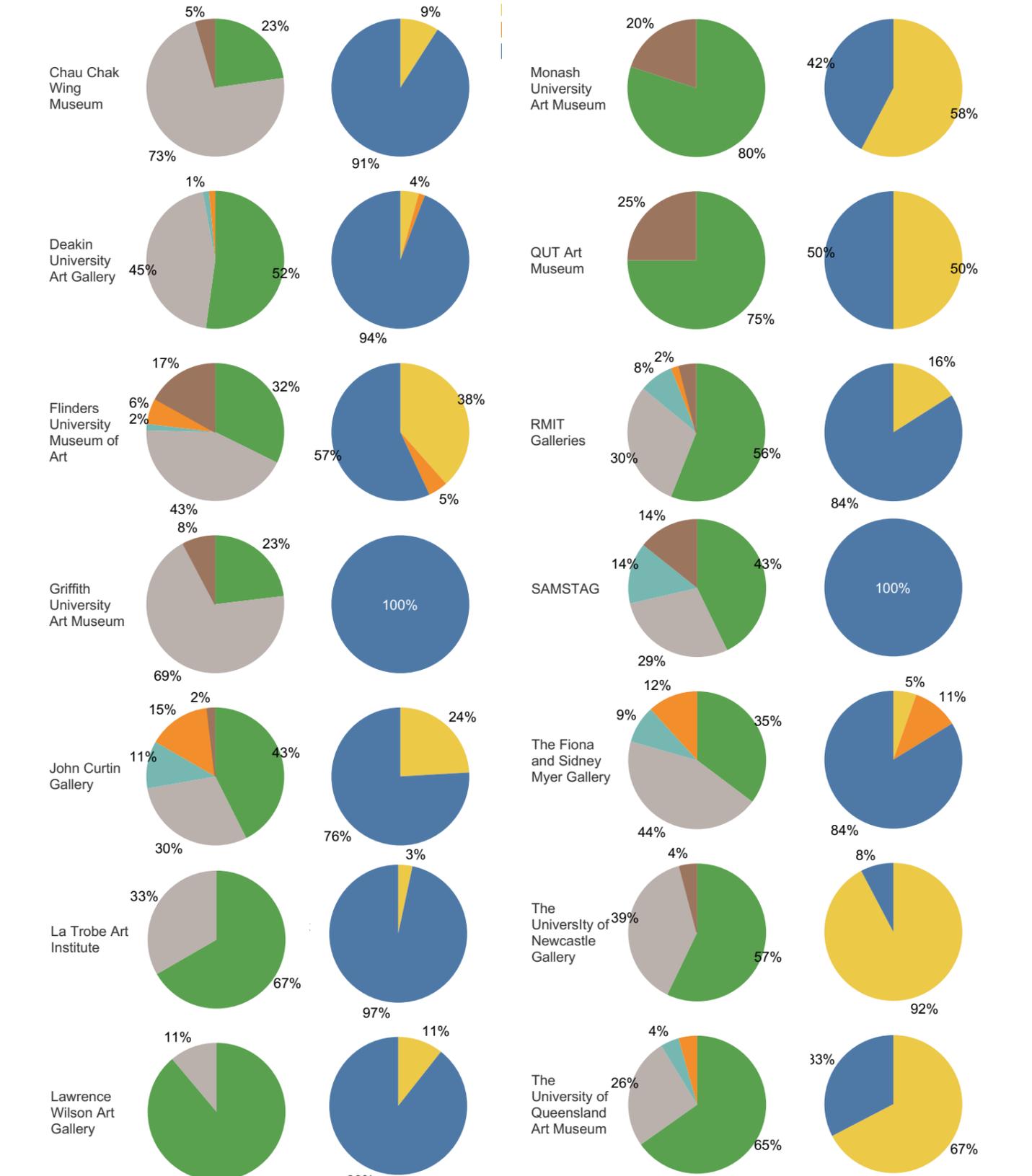
UAMA Exhibited Artists by Decade of Birth & Gender



UAMA Exhibited First Nations Artists by Decade of Birth



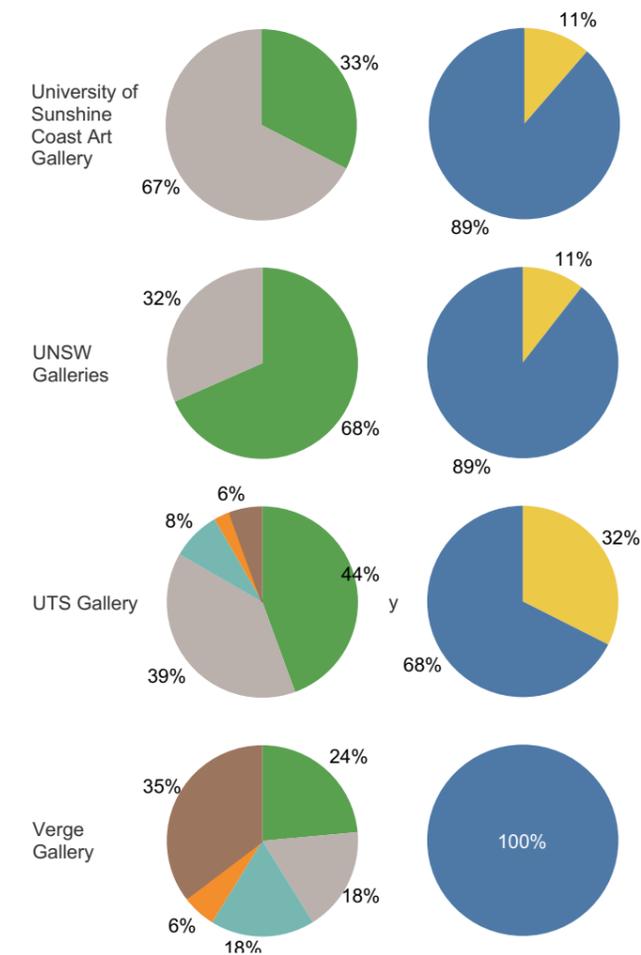
UAMA Exhibited Artists by Gallery / Gender / First Nations



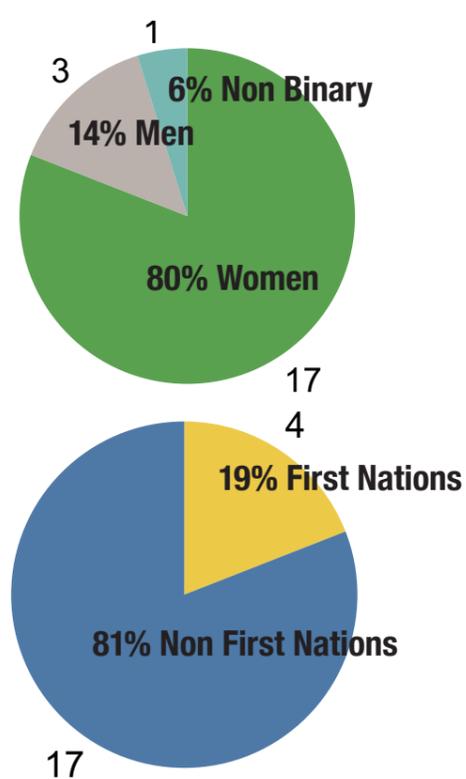
University Art Museums 2022

University Art Museums 2022

UAMA Exhibited Artists by Gallery / Gender / First Nations

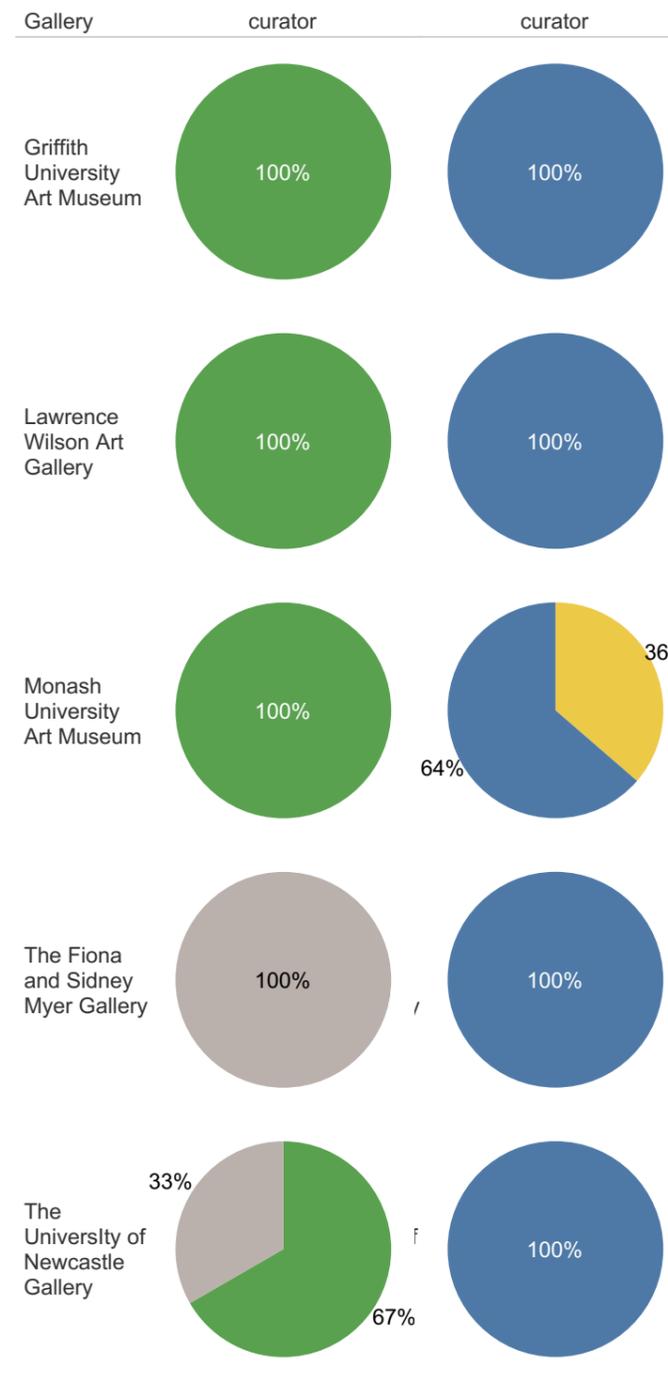


UAMA Gallery Roles (All Galleries) by Gender / First Nations

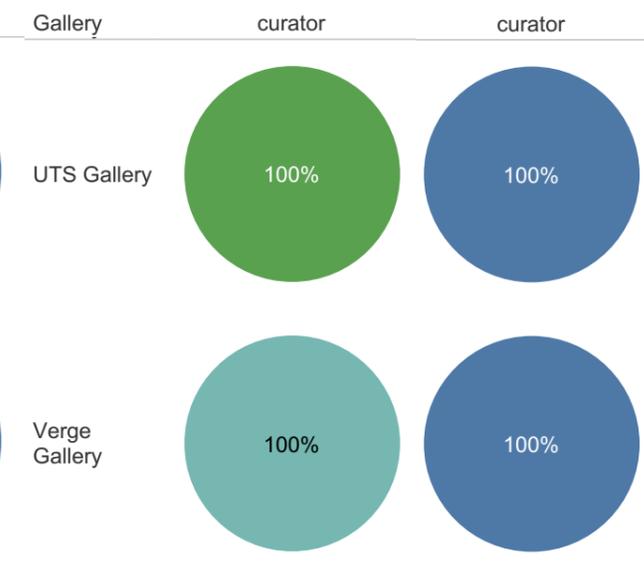


University Art Museums 2022

UAMA Gallery Roles by Gallery / Gender / First Nations



UAMA Gallery Roles by Gallery / Gender / First Nations



Commercial Galleries 2022

Commercial Galleries 2022

Commercial galleries are a significant factor in the financial sustainability and visibility of artists' practices. They act as the formal intermediary between the artist and the market, and operate on a for-profit model by receiving commission from the sale of art to private collectors and collecting institutions. They offer financial and exposure opportunities to artists whose work they expect to be able to sell and whose future development is anticipated. Artists represented by commercial galleries' make up the majority of artists exhibited and acquired by state galleries.

The 2022 Report looked at exhibited artists as well as represented artists. Often, galleries will exhibit artists before deciding to formally represent them. Having a solo exhibition in a commercial gallery is a most sought after opportunity as it offers collectors and curators the chance to engage with a new body of work often before it is viewed elsewhere. As such, we broke the data down by group and solo exhibitions.

Represented Artists

Our data supports the idea that artists represented by commercial galleries tend to be on the more established side of their practices; we found the average age of represented artists to be 1960. Women artists represented are on average 7 years younger than men, which may suggest a trend toward adding younger women artists to their roster. This is true among the Aboriginal and Torres Strait Islander and the general population of artists.

We also found that representation and exhibition of collectives/collaborations is lower in the commercial sector than it is in other gallery types, which is in keeping with the idea that individual authorship is most attractive in the art market.

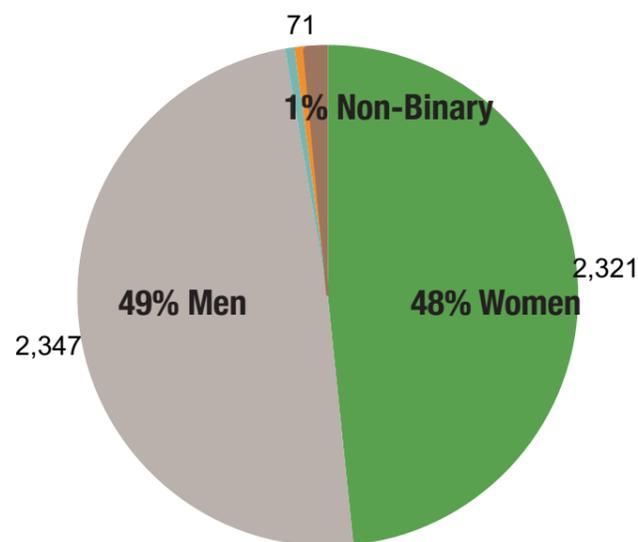
In terms of commercially represented artists, men outnumbered women artists, 51% to 46%. We found more women gallery directors and curators. Among First Nations artists only, the reverse was true, and First Nations women artists were dominant at 61%, versus 36% men. First Nations artists accounted for 18% of represented artists overall, and we did not find that there were any First Nations directors of commercial galleries.

Exhibited Artists

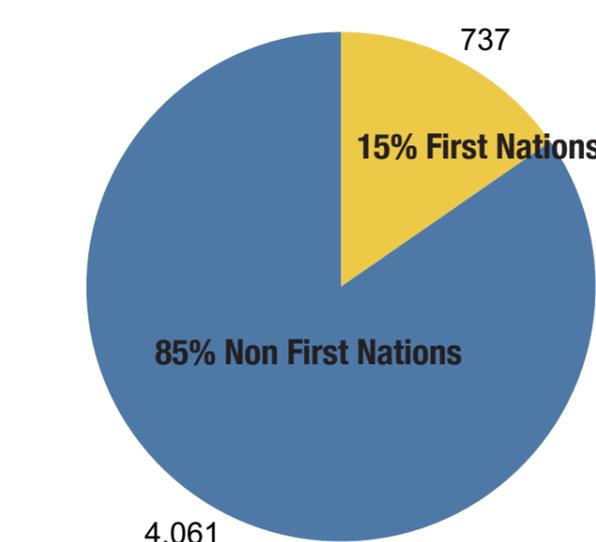
Commercial galleries exhibited 48% women and 49% men. Exhibition of women decreased from 52% in 2019 (itself an increase from 31% in 2016), while representation of men increased from 47% (itself a decrease from 55% in 2016). We also found that women accounted for 46% solo shows and men 51%, whereas in group shows women made up 52% and men 45%. Similarly, while First Nations artists accounted for 15% of exhibited artists, when we looked only at solo exhibition we found that they accounted for 9% meaning they were being shown mainly in group exhibitions.

Commercial Galleries 2024

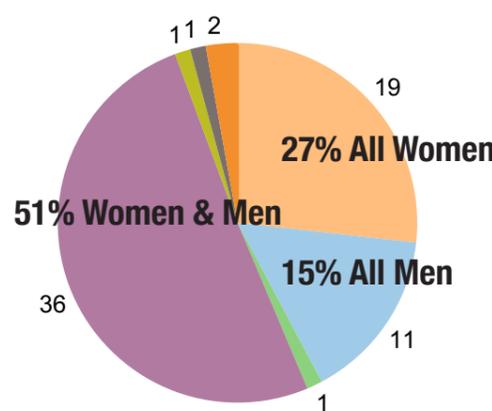
Commercial Galleries Exhibited Artists by Gender



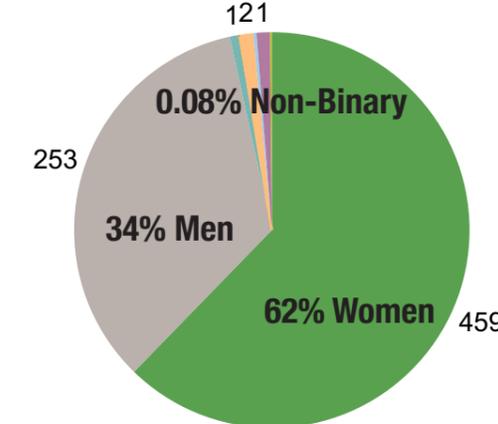
Commercial Galleries Exhibited Artists First Nations



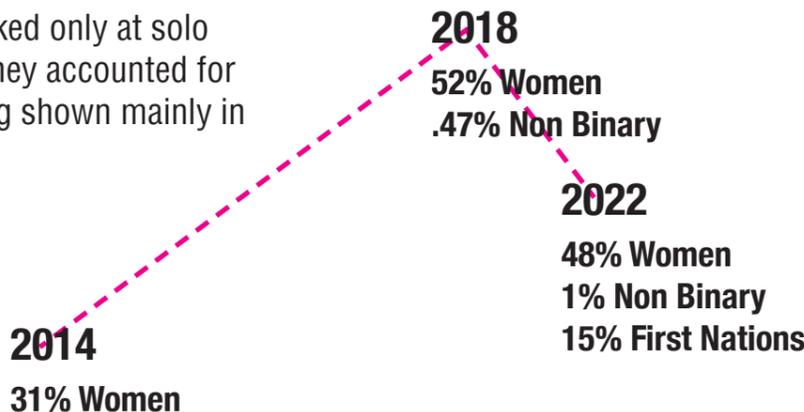
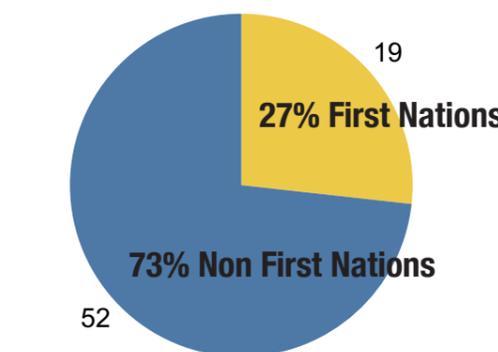
Commercial Galleries Collectives by Gender



Commercial Galleries Exhibited First Nations by Gender

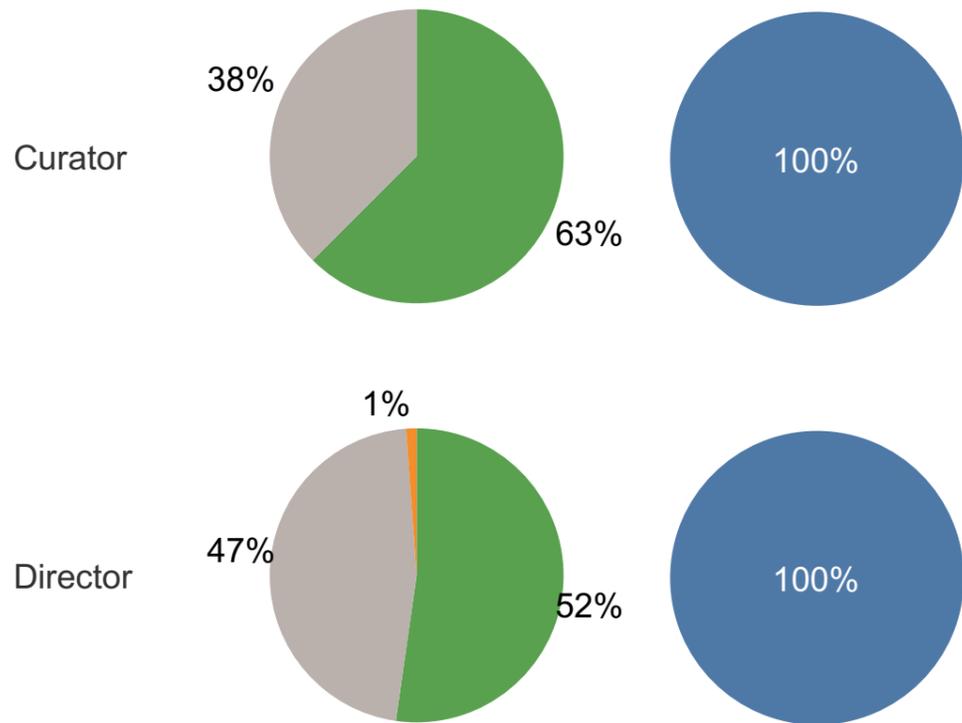


Commercial Galleries Collectives by First Nations Artists

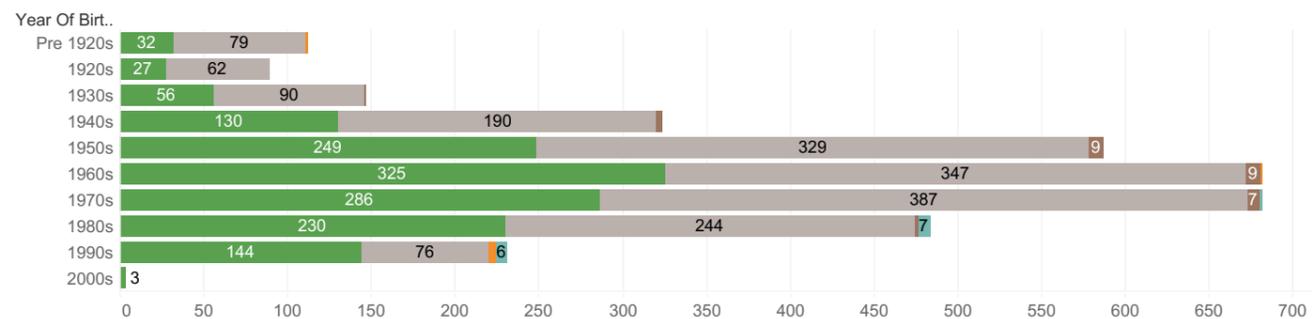


Commercial Galleries 2024

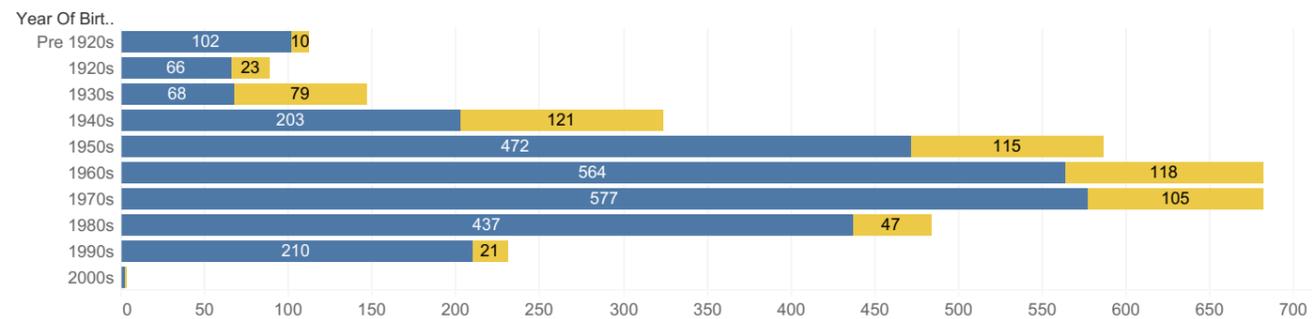
Commercial Gallery Roles by Gender / First Nations



Commercial Galleries Exhibited Artists by Decade of Birth / Gender

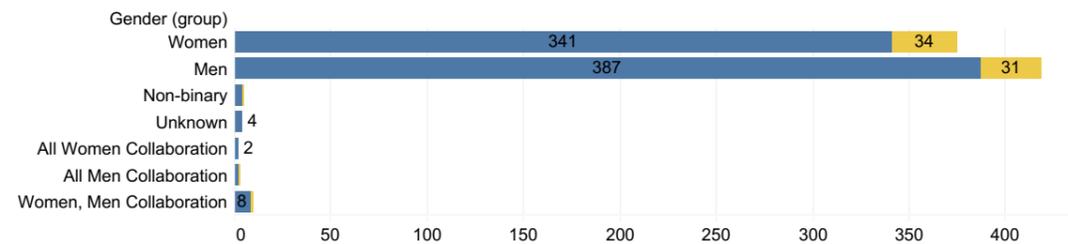


Commercial Galleries Exhibited First Nations Artists by Decade of Birth

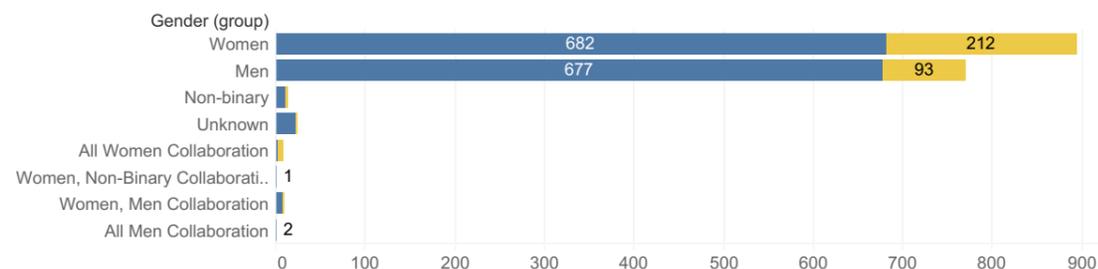


Commercial Galleries 2024

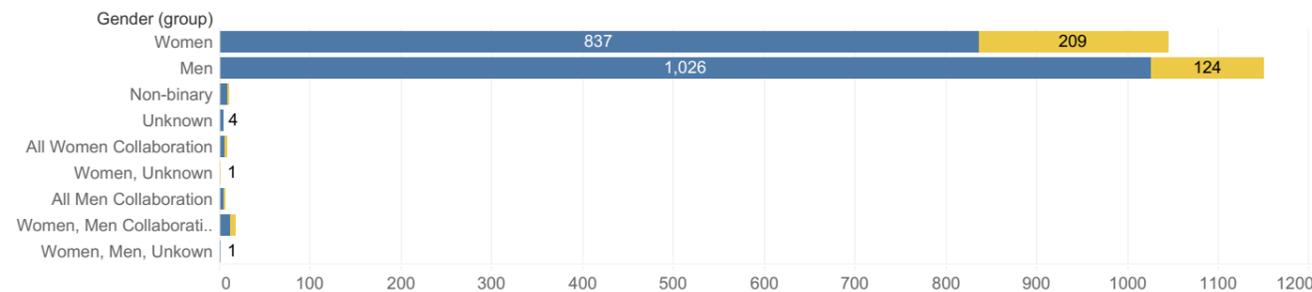
Commercial Galleries Solo Exhibitions by Gender / First Nations



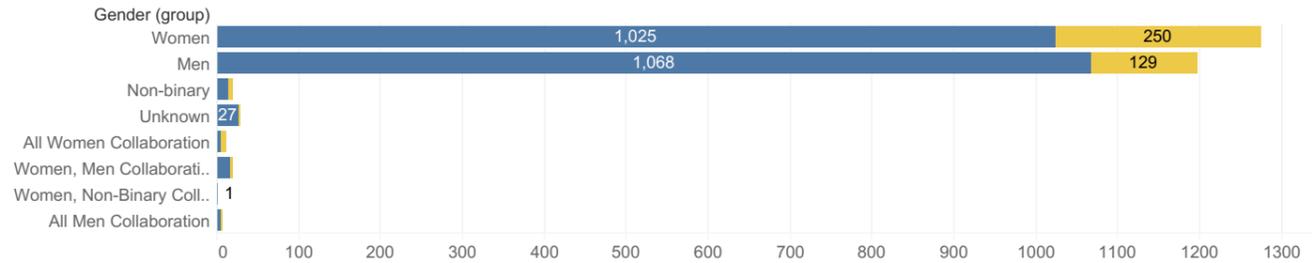
Commercial Galleries Group Exhibitions by Gender / First Nations



Commercial Galleries Represented Artists by Gender / First Nations

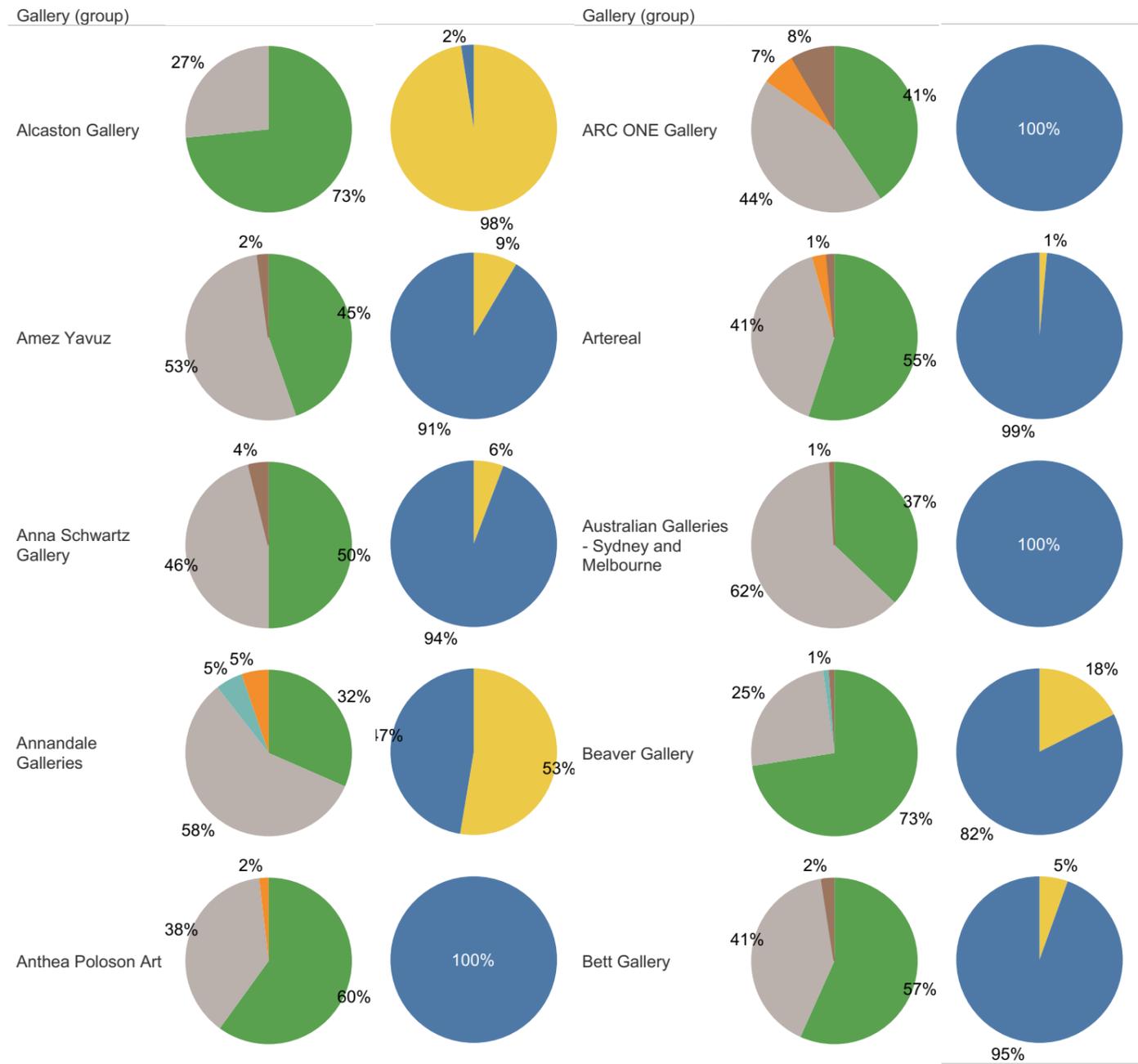


Commercial Galleries Exhibited Non Represented Artists by Gender / First Nations



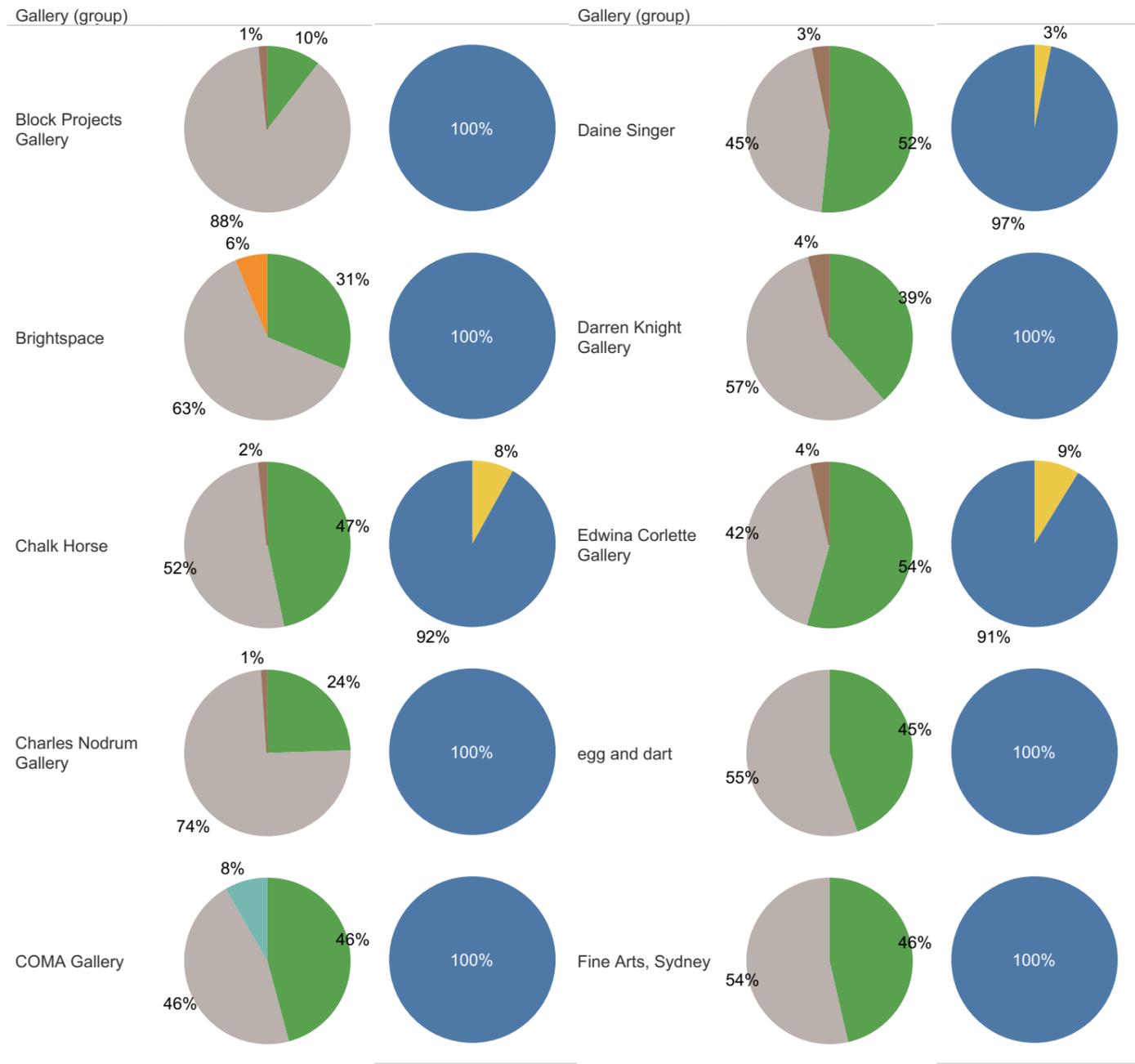
Commercial Galleries 2024

Commercial Galleries Exhibited Artists by Gallery & Gender



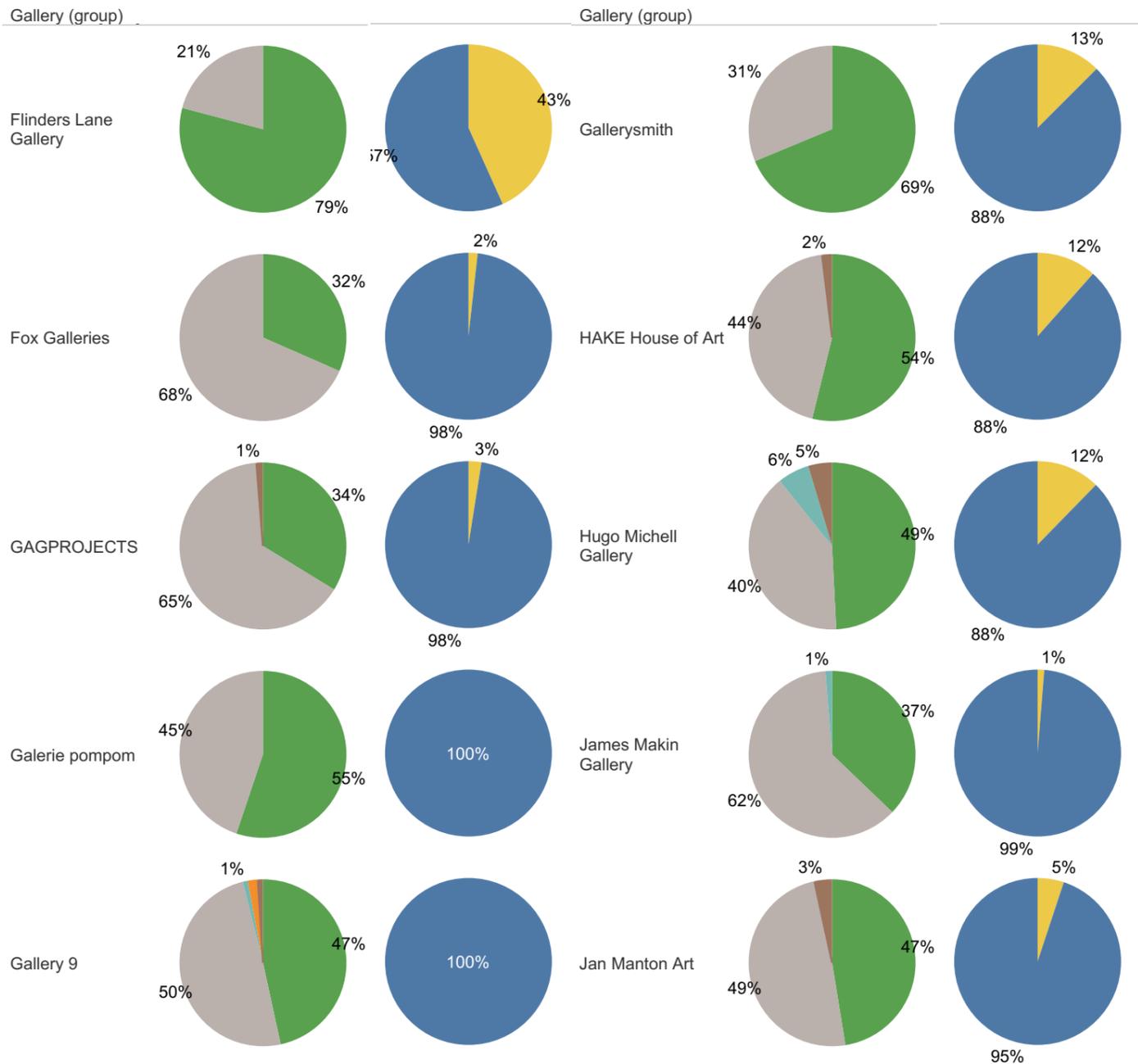
Commercial Galleries 2024

Commercial Galleries Exhibited Artists by Gallery & Gender



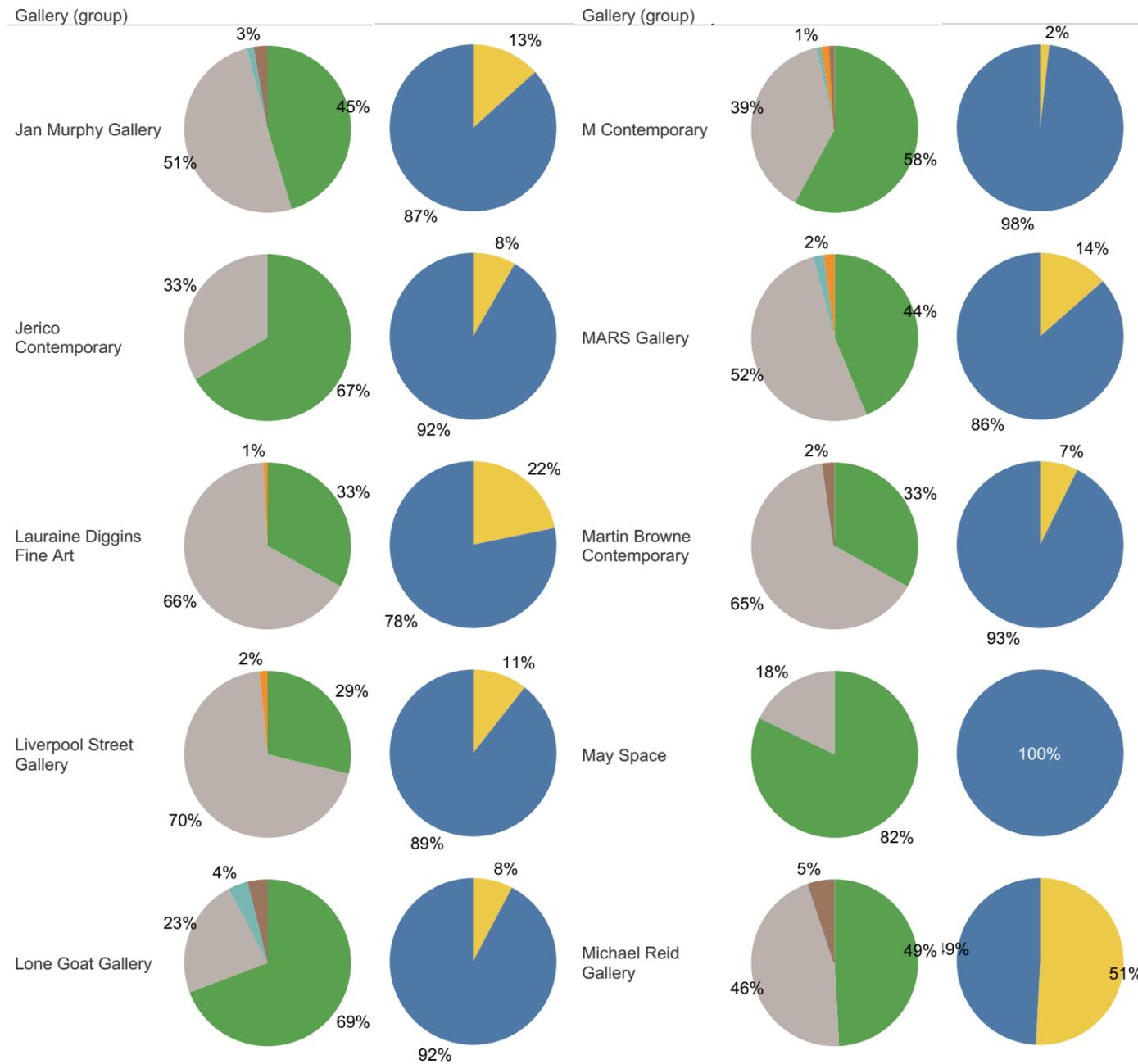
Commercial Galleries 2024

Commercial Galleries Exhibited Artists by Gallery & Gender



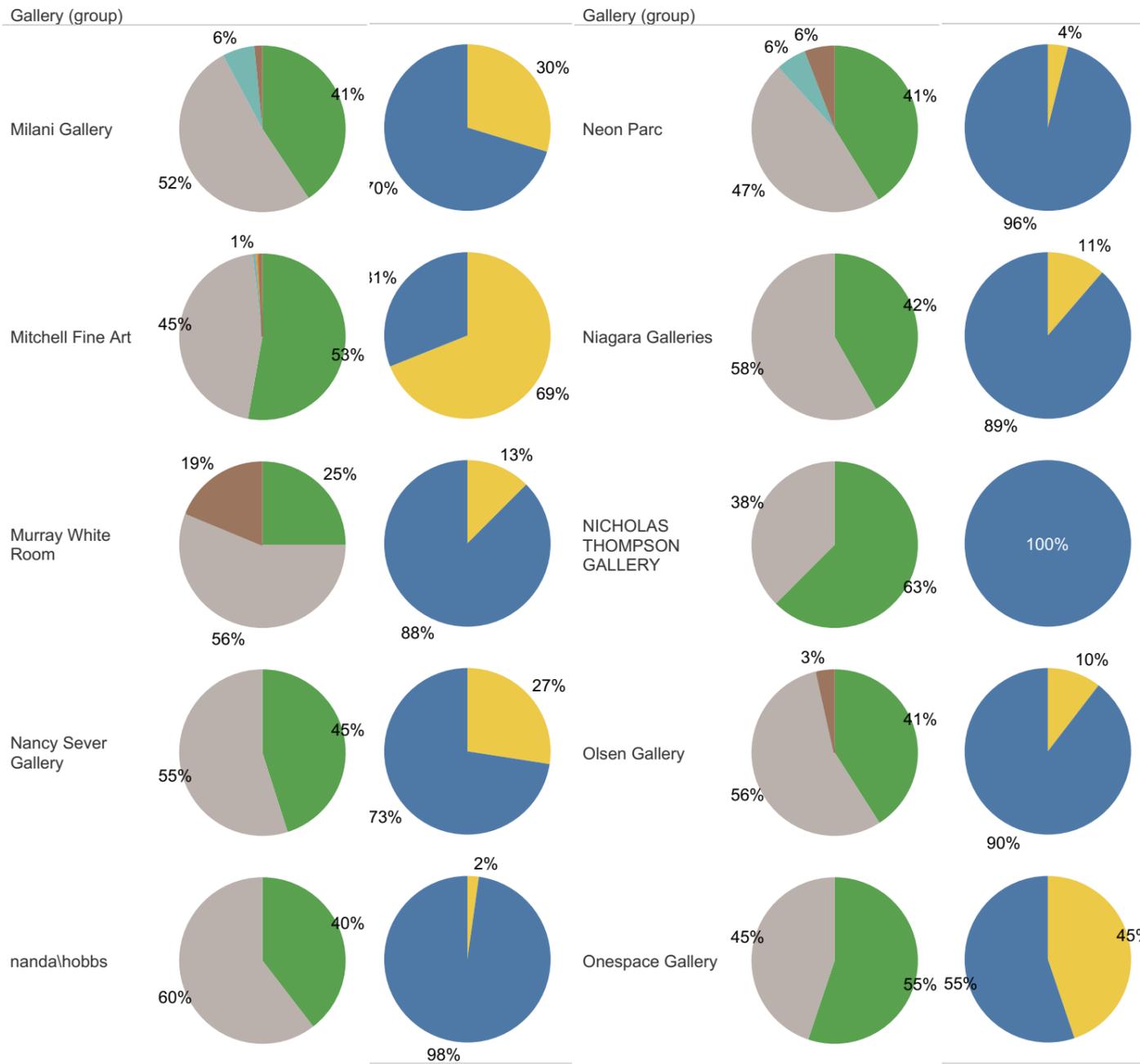
Commercial Galleries 2024

Commercial Galleries Exhibited Artists by Gallery & Gender



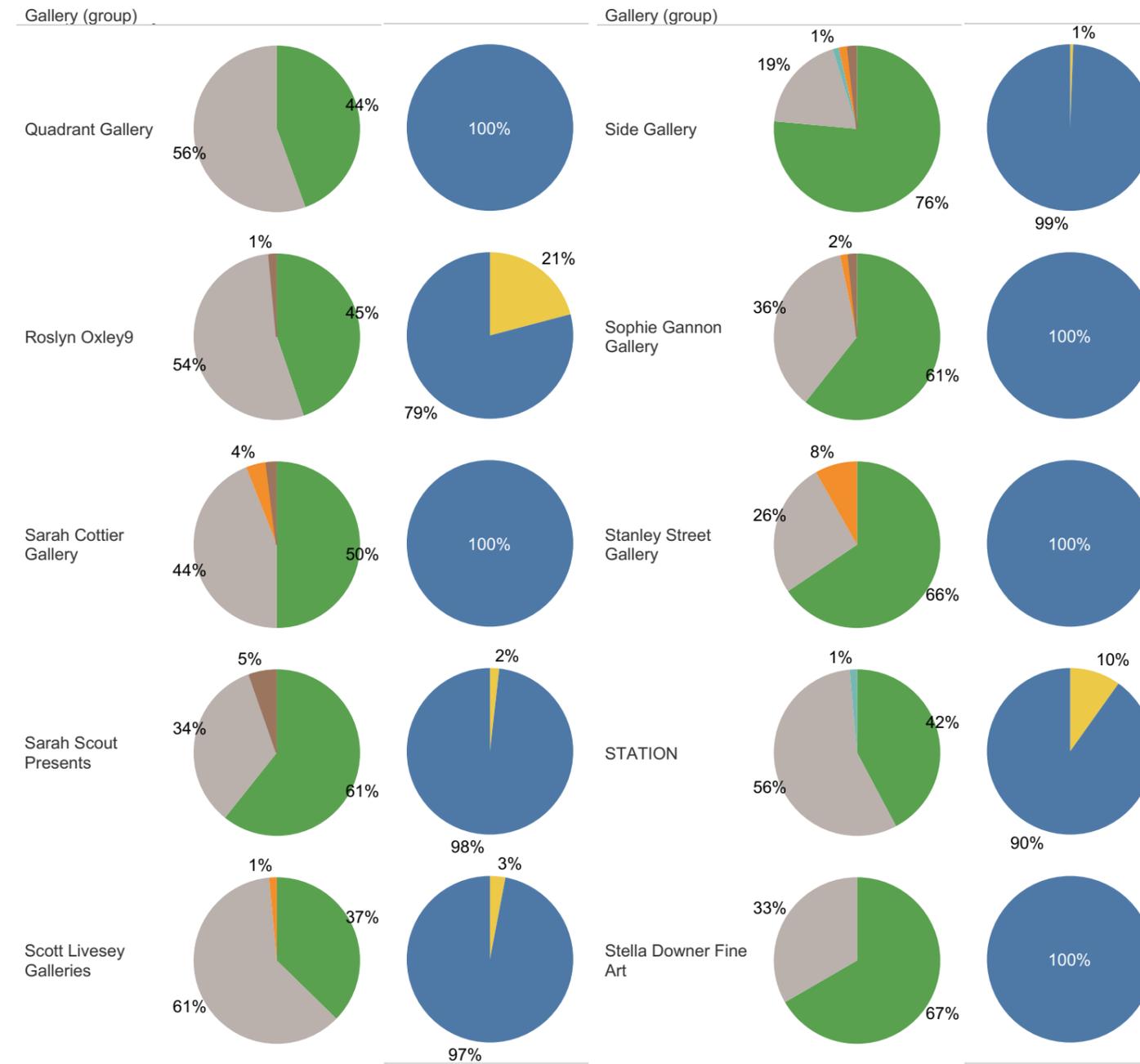
Commercial Galleries 2022

Commercial Galleries Exhibited Artists by Gallery / Gender / First Nations



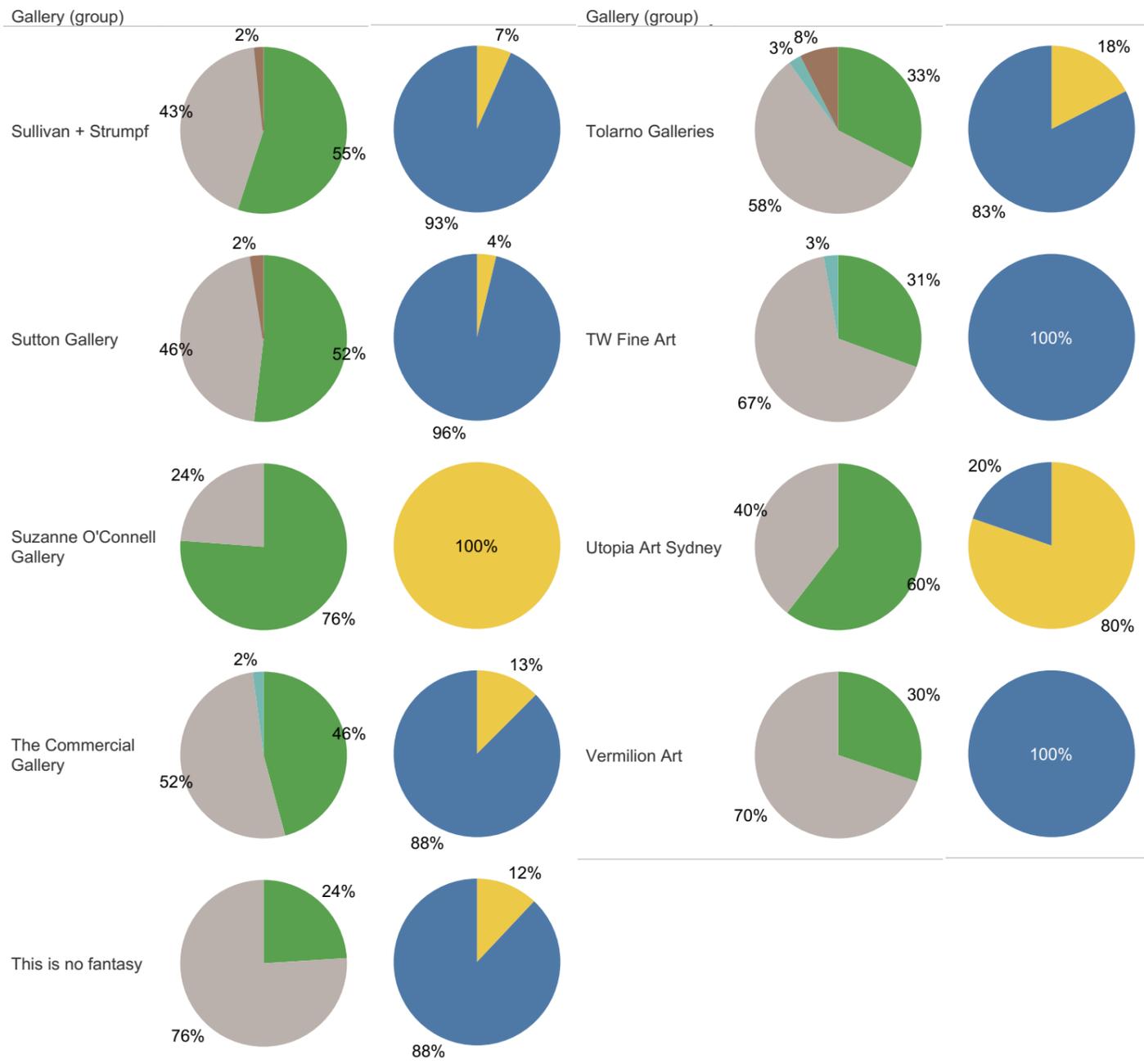
Commercial Galleries 2022

Commercial Galleries Exhibited Artists by Gallery / Gender / First Nations



Commercial Galleries 2022

Commercial Galleries Exhibited Artists by Gallery / Gender / First Nations



Commercial Galleries 2022

Commercial Galleries Roles by Gallery / Gender / First Nations

Gallery (group)	Role (group)	Women	Men	Unknown	Gallery (group)	Role (group)	Women	Men	Unknown
Alcaston Gallery	Director	1	0	0	Block Projects Gallery	Director	2	2	0
Amez Yavuz	Director	0	2	0	Brightspace	Director	0	1	0
Anna Schwartz Gallery	Director	1	0	0	Chalk Horse	Director	0	1	0
Annandale Galleries	Curator	0	1	0	Charles Nodrum Gallery	Director	0	1	0
	Director	1	1	0	COMA Gallery	Director	0	1	0
Anthea Poloson Art	Director	1	0	0	Daine Singer	Director	1	0	0
ARC ONE Gallery	Director	1	0	0	Darren Knight Gallery	Curator	1	0	0
Arterreal	Director	1	0	0		Director	0	1	0
Australian Galleries - Sydney and Melbourne	Director	0	1	0	Edwina Corlette Gallery	Director	1	0	0
Beaver Gallery	Director	1	0	0	egg and dart	Director	0	1	0
Bett Gallery	Director	1	0	0	Fine Arts, Sydney	Director	0	1	0

Commercial Galleries 2022

Commercial Galleries Roles by Gallery / Gender / First Nations

Gallery (group)	Role (group)	Women	Men	Unknown	Gallery (group)	Role (group)	Women	Men	Unknown
Flinders Lane Gallery	Director	1			Jan Murphy Gallery	Director	1		
Fox Galleries	Director		1		Jerico Contemporary	Director	1		
GAGPROJECTS	Director		1		Lauraine Diggins Fine Art	Director	1	1	
Galerie pompom	Curator		1		Liverpool Street Gallery	Director	1	1	
	Director	1	1		Lone Goat Gallery	Director	1		
Gallery 9	Director		1		M Contemporary	Director	1		
Galleriesmith	Director	1			Martin Browne Contemporary	Director		1	
HAKE House of Art	Director	1	2		May Space	Director	1		
Hugo Michell Gallery	Director		1		Michael Reid Gallery	Director		5	
James Makin Gallery	Director	1			Milani Gallery	Director		1	
Jan Manton Art	Director	1			Mitchell Fine Art	Director		1	

Commercial Galleries 2022

Commercial Galleries Roles by Gallery / Gender / First Nations

Gallery (group)	Role (group)	Women	Men	Unknown	Gallery (group)	Role (group)	Women	Men	Unknown
Nancy Sever Gallery	Director	1			Scott Livesey Galleries	Director		1	
nanda\hobbs	Director		2		Side Gallery	Curator	1		
Neon Parc	Director		1			Director	1		
Niagara Galleries	Director	1	1		Sophie Gannon Gallery	Director	1		
NICHOLAS THOMPSON GALLERY	Director		1		Stanley Street Gallery	Director	2		
Olsen Gallery	Director		1		STATION	Curator	1		
Onespace Gallery	Director	1	1			Director	1		
Quadrant Gallery	Director		1		Stella Downer Fine Art	Director	1		
Roslyn Oxley9	Director	1			Sullivan + Strumpf	Director	2		
Sarah Cottier Gallery	Director	1		1	Sutton Gallery	Director	1		
Sarah Scout Presents	Director	2			Suzanne O'Connell Gallery	Director	1		

Commercial Galleries 2022

Commercial Galleries Roles by Gallery / Gender / First Nations

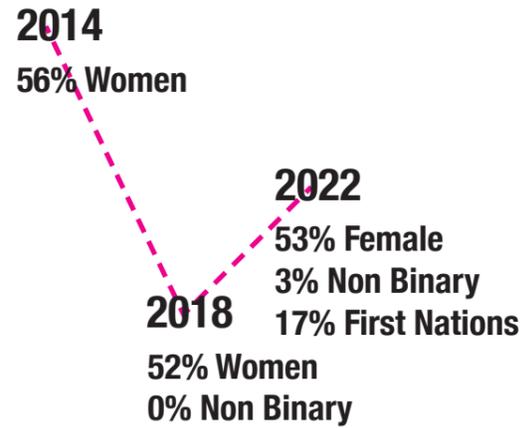
Gallery (group)	Role (group)	Women	Men	Unknown
The Commercial Gallery	Director	1		
This is no fantasy	Director	2		
Tolarno Galleries	Director	1		
TW Fine Art	Director		1	
Utopia Art Sydney	Director		1	
Vermilion Art	Curator	2	1	



Prizes 2022

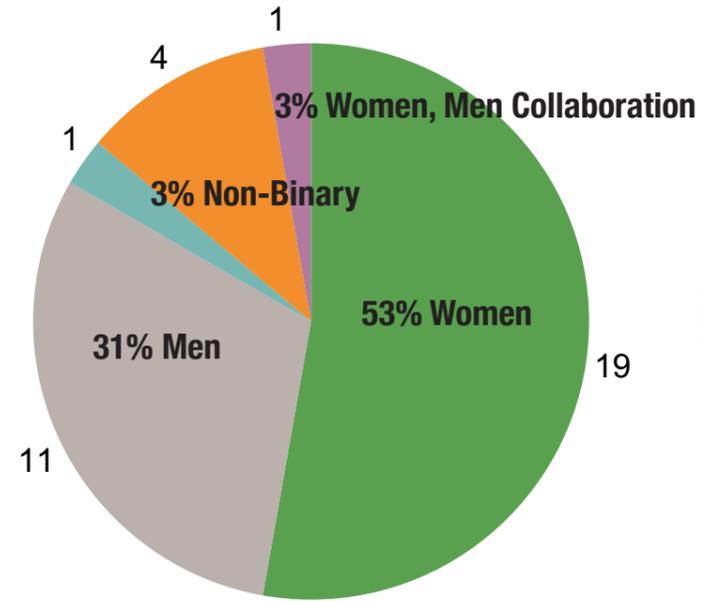
Art prizes offer a chance at the jackpot in the exposure economy of contemporary art. The 2022 Report looked at the winners of 33 prizes and found that women artists received 53% of art prizes, which was a 1% increase from the 2018 Report, itself a decrease from the 2014 Report (55.84%).

In 2022, men received a higher amount of prize money on average (\$44,947 versus \$51,818). Looking more closely at the data, women artists won 4 out of the 6 richest prizes but men received more of the second richest prizes which increased the average amount of money received. We also observed that women recipients were on average 5 years younger than men.

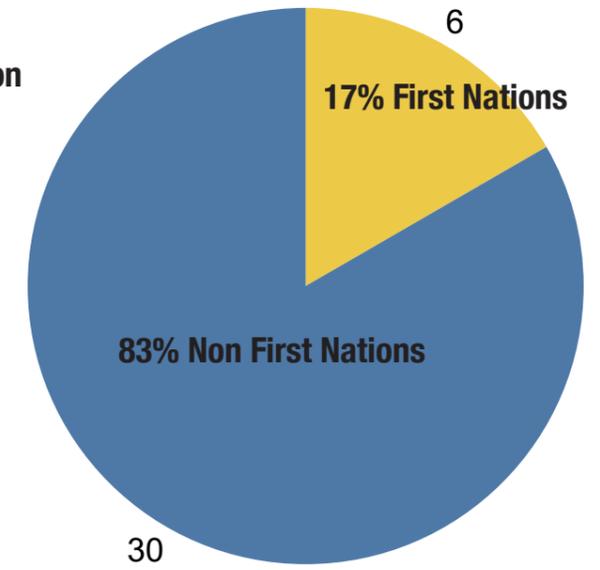


Prizes 2022

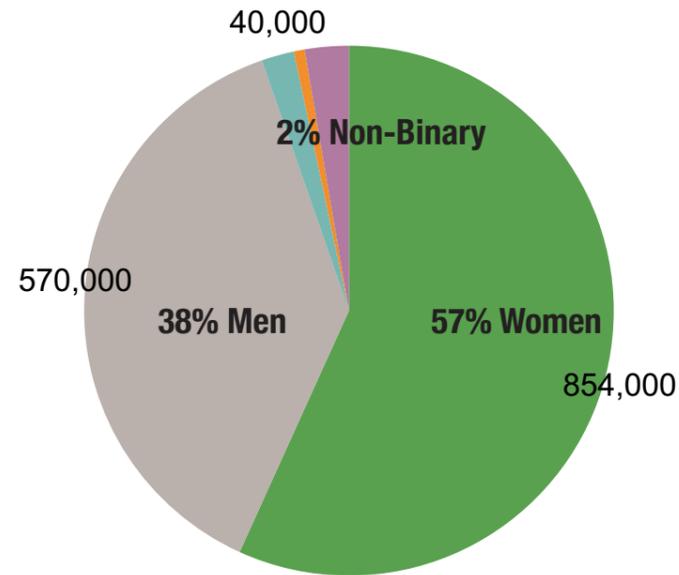
Prize Winners by Gender



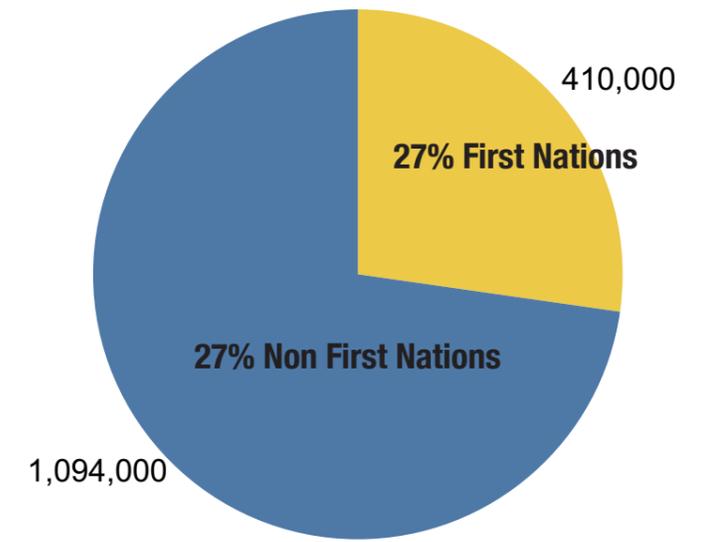
Prize Winners by First Nations



Prize Money by Gender

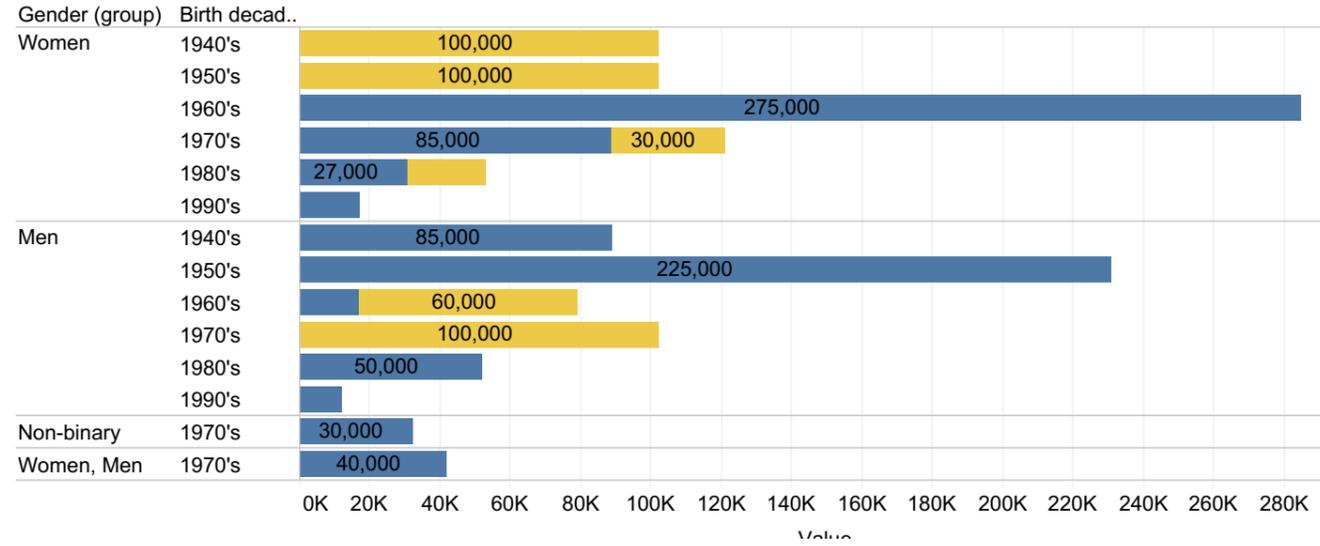


Prize Money by First Nations Artists

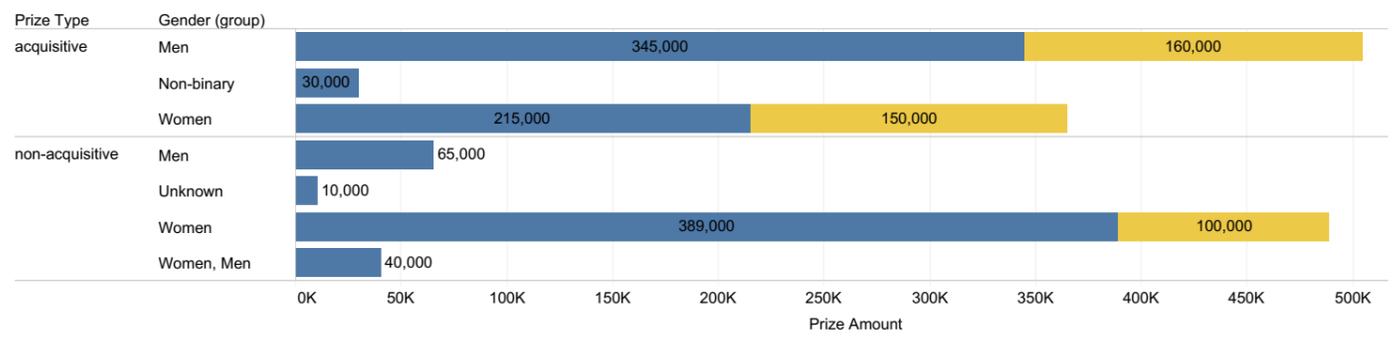


* % of Female Artists recorded by this and previous Countess Reports

Prize Money by Gender / First Nations / Decade of Birth



Prize Type (Acquisitive / Non Acquisitive) by Gender / First Nations

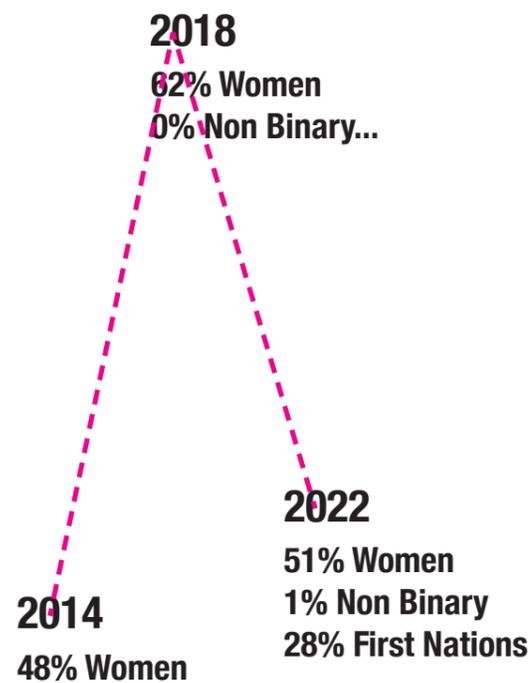


Creative Australia Funding 2022

Creative Australia Funding 2022

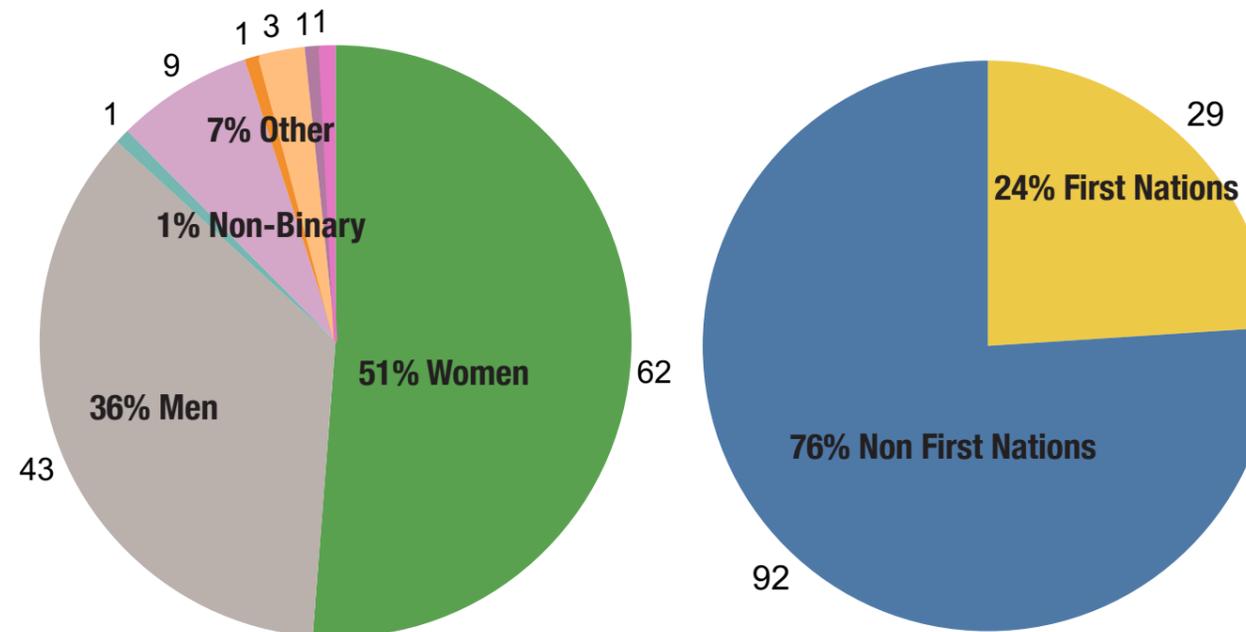
State and federal government funding in Australia assists contemporary artists to pursue their artistic activities. It provides funding as well as support, mentorship, and prestige. Government funding affects the type of art seen and the artists who continue to practice. We focussed on Creative Australia funding and analysed data on the recipients of “Arts Projects for Individuals and Groups” – both in the First Nations and Visual Arts streams, as well as funding under the “Biennale Arte – Venice” category which supported professional development associated with Australia’s representation at the Venice Biennale, mainly for arts workers.

Overall, women received 51% of the funding from these three grant pools, while men received 36%. The remainder were collaborations, other, and non-binary artists. We found that for Arts Projects fundings across both the First Nations and Visual Arts streams, women received the greatest share of funding, 53% and 50% respectively. By comparison, men received 37% and 35%. Women also received more funding under the Biennale Arte category, 54% versus 38% for men.

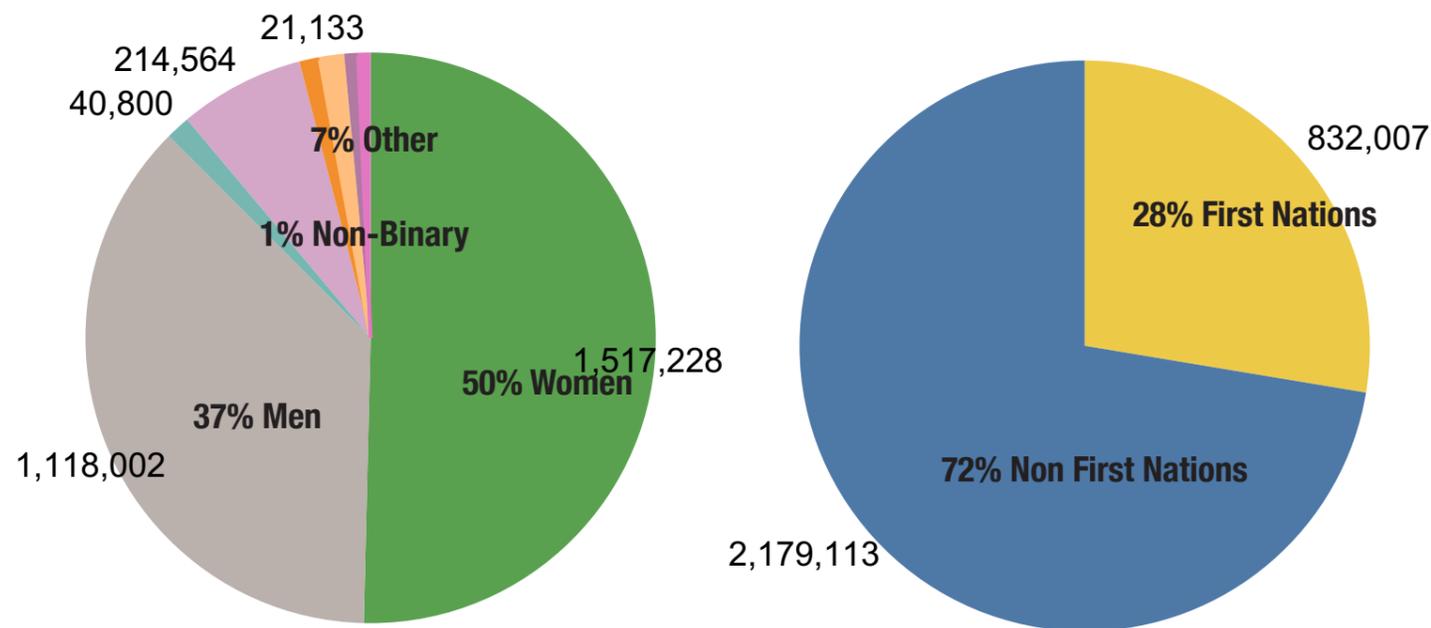


Creative Australia Funding 2022

Creative Australia Total Funding by Number of Artists / Gender / First Nations

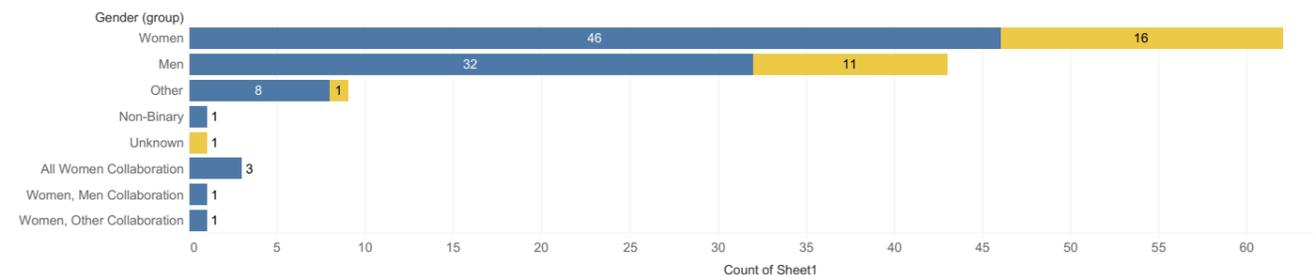


Creative Australia Total Funding Amount by Amount Funded / Gender / First Nations

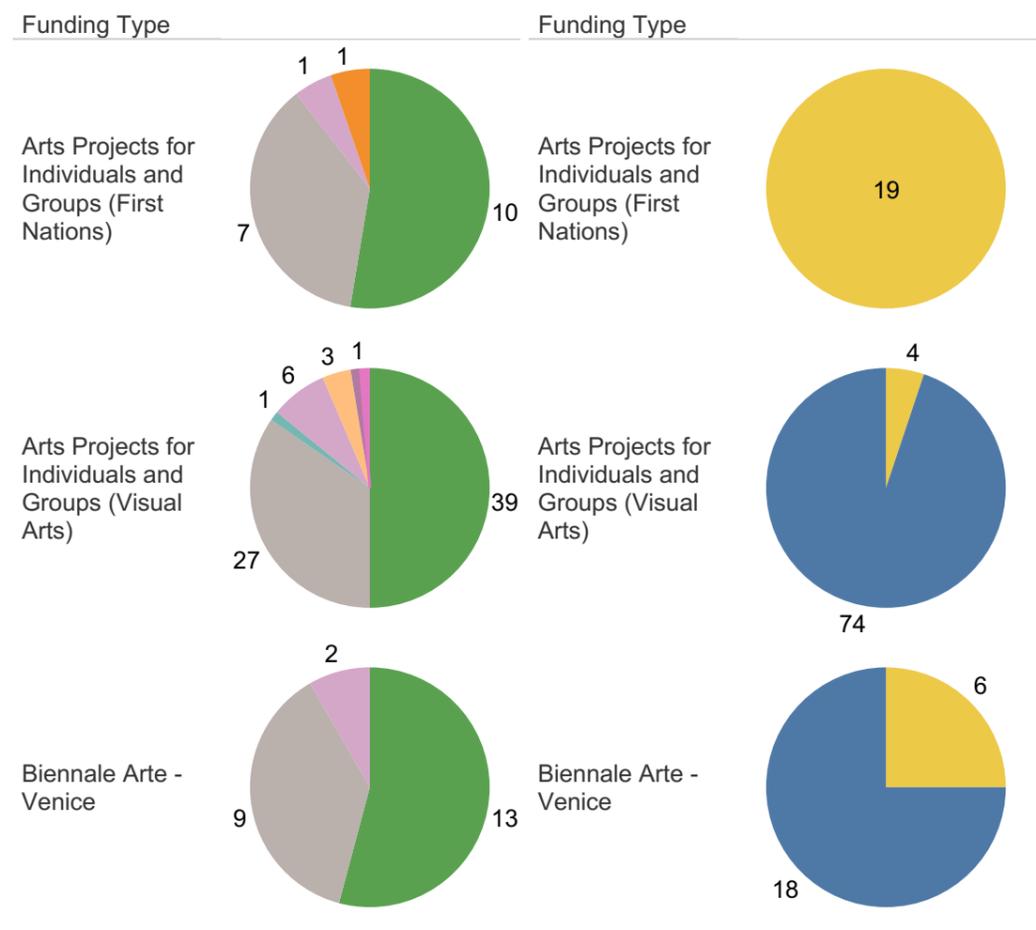


Creative Australia Funding 2022

Creative Australia Total Funding by Gender / First Nations

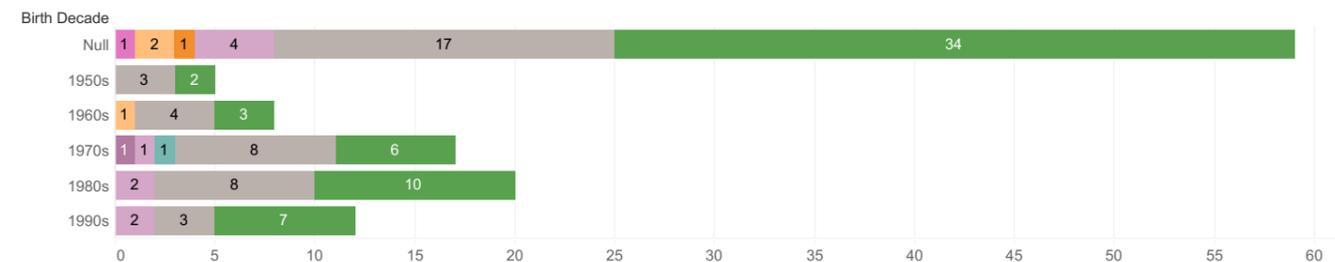


Creative Australia Funding Type by Gender / First Nations



Creative Australia Funding 2022

Creative Australia Total Funding by Gender / Decade of Birth



Creative Australia Total Funding by Gender / Decade of Birth

