THE INTRODUCTION

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

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

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

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

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

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

The Countess Report acknowledges the traditional owners of the lands on which this report was written.
THE WHO
The Countess Report is Amy Pucevich, Elvis Richardson and Miranda Samuels.

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

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

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

The work of Countess is both art and advocacy.

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

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

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

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

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

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

The categories of male, female, non-binary were informed by the Clear Expectations resource, commissioned by The Countess Report, supported by National Assosiation for the Visual Arts (NAVA) and compiled by Archie Barry and Spence Messih.
THE RESULTS
In a sentence: the representation of women has significantly improved.

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

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

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

THE BREAKDOWN
At a snapshot* we can reveal that:

Art School Graduates - 591 artists, 4 institutions counted
71.57% women (down from 74.34%)
25.55% men (same as last time)
1.69% non-binary

ARIs - 1748 artists, 30 galleries counted
61.38% women (up from 49.37%)
34.78% men (down from 39.12%)
2% non-binary

Contemporary Art Organisations - 649 artists, 13 galleries counted
57.94% women (up from 47.52%)
34.05% men (down from 45.95%)
2.93% non-binary

Public Galleries - 2697 artists, 48 galleries counted
51.09% women (up from 45.12%)
47.42% men (down from 49.27%)
0.26% non-binary

Commercial Galleries - 3838 artists, 52 galleries counted
52.66% women (up from 30.86%)
46.77% men (down from 54.90%)
0.12% non-binary

Major Museums and University Galleries - 1483 artists, 24 galleries counted
52.19% women (up from 36.90%)
44.17% men (down from 56.80%)
0.47% non-binary

State Galleries and Museums - 1651 artists counted, 6 institutions
33.98% women (down from 36.9%)
66.02% men (up from 56.80%)
No data on non-binary artists recorded

National Gallery of Australia
25.48% women (down from 27.12%)
72.97% men (up from 65.88%)
No data on non-binary artists recorded

Biennales - 138 artists, 3 biennales counted
50.72% women (up from 42.11%)
42.75% men (up from 40.94%)
0.72% non-binary
Art Fairs - 427 artists, 3 fairs counted  (not counted last time)
48% women 50% men

Art Prizes - 42 counted
52% of prize winners are women artists (down from 55.84%)
Woman artist won 59.5% of the total prize pool (up from 45.05)
Of the top 10 prize amounts 50% of winners were women, 50% were men

Board members
53% women, 46.24% men, 0.70% non-binary across the sector as a whole
BUT 66.20% men, 33.80% women across state galleries

Director CEO
61.36% women, 38.63% men across the sector as a whole
BUT 87.5% men and 12.5% women across state galleries

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

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

Australia Council Funded Artists - individuals
60% women (up from 52%)
28.42% men (down from 44%)

Australia Council Funded Artists - amount
62.01% women (up from 48.31%)
31.85% men (down from 44.85%)

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

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

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

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

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

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

The Countess Report remains cautious that the 2019 results are not merely a spike. We don’t think data collection is obsolete. As such we will continue to track statistics in coming years to watch for evidence of dwindling representation.
THE LIMITATIONS
Many galleries, especially public galleries, did not have full lists of exhibitions and exhibiting artists from 2018 available on their websites. Our resources and time frame did not allow us to contact all galleries directly, and some that we did contact were unable to provide information. Also, we had to draw the line somewhere.

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

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

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

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

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

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

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

THE GRAPHS
The graphs were generated by Elvis Richardson using Tableau Public

THE 2019 COUNTESS REPORT
The Countess Report, 2019 was compiled and edited by Amy Prcevich.

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

We thank the National Association for the Visual Arts (NAVA) for their in-kind media support and ongoing advocacy for The Countess Report, 2016 and 2019.
1. Graduates
Visual Art
Degrees
2018

ARI
Exhibited
Artists
2018

CAOs
Exhibited
Artists
2018

Public
Galleries
Exhibited
Artists

71.57% women (down from 74.34%)

25.55% men (same)

34.78% men (down from 39.12%)

57.94% women (up from 47.52%)

61.38% women (up from 49.37%)

47.42% men (down from 49.27%)

51.09% women (up from 45.12%)

71.57% women (down from 74.34%)

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71.57% women (down from 74.34%)

25.55% men (same)

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57.94% women (up from 47.52%)

61.38% women (up from 49.37%)

47.42% men (down from 49.27%)

51.09% women (up from 45.12%)
Major Museums & University Galleries Exhibited Artists 2018

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

Commercial Gallery Represented Artists 2018

Artists
- 42.14% women (up from 39.60%)
- 57.08% men (up from 56.27%)
- 0.12% non-binary

Commercial Gallery Exhibited Artists 2018

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

State Gallery Exhibited Artists 2018

Artists
- 66.02% women (up from 56.80%)
- 33.98% men (down from 36.9%)
- 0.12% non-binary
National Gallery of Australia Exhibited Artists 2018

- 25.48% women (down from 27.12%)
- 72.97% men (up from 68.68%)

Art Fairs Exhibited Artists 2018*

- 48% women
- 50% men

*not counted previously

Biennales Exhibited Artists 2018

- 42.75% men (up from 40.94%)
- 50.72% women (up from 42.11%)
- 0.72% non-binary
National Art Prizes Winning Artists & Total Prize $ 2018

52.17% women (down from 56%)
45.65% men (up from 44%)
59.48% women (up from 47%)
39.37% men (down from 52%)

Year of birth (group)

High School
Diploma, Certificate
Bachelor of Arts
Postgraduate Diploma
MA & MFA
PhD
Unknown
No Education recorded

Decade Born & Highest Education

Individual Non-binary
Individual Female
Individual Male
Collab f+f
Collab f+m
Collab m-m
Collab n-b + f
Collab n-b + m
Collab n-b + n-b
Lightening
Collective
Design company
No artists listed
Undetermined
Australia Council Funded Artists 2018

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

Australia Council funded Visual Art Grants 2018 Gender

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

Public Gallery Boards and Staff 2018

<table>
<thead>
<tr>
<th>Gallery Type</th>
<th>Board Chair</th>
<th>Board Members</th>
<th>Director CEO</th>
<th>Executive Staff</th>
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<tbody>
<tr>
<td>Artist Run Initiatives</td>
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<td>Contemporary Art Organisation</td>
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<td>University Gallery</td>
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<td>Public Galleries</td>
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<td>State Gallery and Museum</td>
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<td>24</td>
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</tr>
</tbody>
</table>
The Appendix

Graduates Visual Art Degree 2018 University

- Adelaide Central School of Art
  - Individual: 10
  - Collaborative: 20

- Sydney College of the Arts
  - Individual: 42
  - Collaborative: 98

- RMIT
  - Individual: 52
  - Collaborative: 7

- UNSW Art & Design
  - Individual: 139
  - Collaborative: 47

Legend:
- Individual Non-binary
- Individual Female
- Individual Male
- Collab M-F
- Collab F-M
- Collab M-M
- Collab N-B + F
- Collab N-B + M
- Collab N-B + M
- Collective
- Design company
- No artists listed
- Undetermined
ARI Exhibited Artists 2018

Total Solo / Group

Group exhibition

Solo exhibition
CAOs Exhibited Artists 2018
Gallery / All Exhibitions

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- 4A Centre for Contemporary Asian Art
  - Individual: 15
  - Non-Binary: 10
- Australian Centre for Photography
  - Individual: 18
  - Non-Binary: 11
- ACCA
  - Individual: 81
  - Non-Binary: 17
- ACE Open
  - Individual: 14
  - Non-Binary: 7
- Artspace
  - Individual: 24
  - Non-Binary: 6
- Canberra Contemporary Art Space - Manuka
  - Individual: 10
  - Non-Binary: 26
- Centre for Contemporary Photography
  - Individual: 52
  - Non-Binary: 13
- Contemporary Art Tasmania
  - Individual: 16
  - Non-Binary: 15
- Firstdraft
  - Individual: 42
  - Non-Binary: 1
- Gertrude Contemporary
  - Individual: 23
  - Non-Binary: 2
- Institute of Modern Art
  - Individual: 11
  - Non-Binary: 1
- Perth Institute of Contemporary Arts (PiCA)
  - Individual: 33
  - Non-Binary: 2
- Westspace
  - Individual: 28
  - Non-Binary: 11
Commercial Gallery Exhibited Artists
2018 Solo / Group / Representation
National Gallery of Australia (NGA) Exhibited Artists 2018

Artworks exhibited NGA 2018 - Exhibition title / gender of artist

Collection Area / Category

www.countess.report

NGA Exhibited Artists 2018

Aboriginal & Torres Strait Islander Art

Australian Art

International Art

Null

Contemporary

Decorative Arts and Design

Drawing

Painting

Photography

Print

Sculpture

www.countess.report

No artists listed

Undetermined

Individual Non-binary

Individual Female

Individual Male

Collab f+f

Collab f+m

Collab m+m

Collab n-b+f

Collab n-b+m

Collab n-b+n-b

Lightening

Collective

Design company
# National Art Prizes Winning Artists 2018

<table>
<thead>
<tr>
<th>Award Name</th>
<th>Prize Amount</th>
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<tbody>
<tr>
<td>Archibald Prize</td>
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<td>Doug Moran National Portrait Prize</td>
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<td>Incinerator Art Award</td>
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<tr>
<td>Bayside Acquisitive Art Prize</td>
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<tr>
<td>Fisher's Ghost Art Award</td>
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<tr>
<td>Indigenous Ceramic Art Award</td>
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<tr>
<td>Bowness Photography Prize</td>
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<tr>
<td>Fremantle Arts Centre Print Award</td>
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<tr>
<td>Josephine Ulrick and Schubert Photograph Prize</td>
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<tr>
<td>Bowness Sculpture Prize 2019</td>
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<tr>
<td>Geelong Contemporary Art Prize</td>
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<tr>
<td>Kilgour Prize</td>
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<td>Colleen Art Award 2019</td>
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<td>Gouldburn Art Award</td>
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<td>King &amp; Wood Mallesons Award Contemporary AFTSI Art Prize</td>
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<td>City of Rockingham Art Awards</td>
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<td>Hadley’s Art Prize</td>
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<td>Linden Postcard Prize 2018-19</td>
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<td>Deakin University Contemporary Small Sculpture Award</td>
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<td>Hatched PICA</td>
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<td>Liverpool Art Society Exhibition</td>
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<td>Marie Ellis OAM Prize for Drawing 2019</td>
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<td>Redland Konica Miniarts Art Prize</td>
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<td>The Churchie National Emerging Art Prize</td>
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<td>Mornington Peninsula Wows on Paper Prize</td>
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<td>Sculpture by the Sea</td>
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<td>The Jaccaranda Acquisitive Drawing Award</td>
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<td>Wynne Prize</td>
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Australia Council Funded Artists 2018 Artboards / Grant Category

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<th>Community Arts and Cultural Development</th>
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<th>Emerging and Experimental Arts</th>
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<td>Development Grants Individuals and Groups</td>
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Legend:
- Individual Non-binary
- Individual Female
- Individual Male
- Collab F+F
- Collab F+M
- Collab M+M
- Collab n-b + F
- Collab n-b + M
- Collab n-b + n-b
- Collective
- Design company
- No artists listed
- Undetermined

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### Board and Staff 2018
#### Contemporary Art Organisations

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<thead>
<tr>
<th>Gallery</th>
<th>Board Chair</th>
<th>Board Members</th>
<th>Director CEO</th>
<th>Curators &amp; Executive Staff</th>
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<tr>
<td>Artspace</td>
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<td>CCP</td>
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<td>Contemporary Art Tasmania</td>
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<tr>
<td>First Draft</td>
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<td>Gertrude Contemporary</td>
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<tr>
<td>Institute of Modern Art</td>
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<td>Northern Centre of Contemporary Art</td>
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<td>PICA (Perth Institute of Contemporary Art)</td>
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<td>West Space</td>
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</table>

### Board and Staff 2018
#### University Museum and Gallery

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<thead>
<tr>
<th>Gallery</th>
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<th>Board Members</th>
<th>Director CEO</th>
<th>Curators &amp; Executive Staff</th>
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<td>Monash University Museum Of Art</td>
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<tr>
<td>Samstag Museum</td>
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<tr>
<td>The Ian Potter Museum Of Art University Of Melbourne</td>
<td></td>
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### Board and Staff 2018
#### Public Museum and Gallery

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<th>Gallery</th>
<th>Board Chair</th>
<th>Board Members</th>
<th>Director CEO</th>
<th>Curators &amp; Executive Staff</th>
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# Board and Staff 2018

## State and National Museum and Gal-

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<th>Curators &amp; Executive Staff</th>
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30 October 2019