**STAFFING ROLES IN GALLERIES**

**Curator**

* Manage the gallery’s permanent collection
* Responsible for planning, coordinating and researching current and future exhibitions
* May be required to give lectures and assist with education programs
* Responsible for cataloguing works of art and researching artists and artworks that the gallery is planning to acquire/exhibit
* Maintain/catalogue detailed records of the gallery’s permanent collection and artworks on loan
* Liaise with artists when working on exhibitions and have an awareness of conservation and preservation factors in the gallery environment
* Contribute to the writing of catalogues or other print material relating to the exhibition/collection

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| Public | Commercial | Alternative |
| Large galleries (eg NGV) would have curators dedicated to particular art movements and/or artforms  Regional (smaller) galleries may only have one due to budget | The owner will generally take on the curatorial role.  Commercial galleries are mostly owned and run by one or two people | May not be necessarily involved.  If required, a freelance curator may be employed to discuss points of relevance.  In some cases, it will be entirely left to the artist |

**Exhibition Designer**

* Responsible for the organisation of the gallery space and layout of the artworks in exhibitions
* Put together layouts and floor plans, which sometimes require 3D scaled models or mock-ups. Models may include details such as movable wall placement, plinth and projector sites, seating, placement of artworks etc.
* Will take care of selecting colours to paint walls and printing wall text (didactic panels)
* Offer advice on framing, mounting and general presentation of artworks
* Will liaise with curators to determine artwork placement
* Make decisions about height of hanging artworks, distance between artworks and the flow and aesthetic of the exhibition

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| Public | Commercial | Alternative |
| Large galleries will have a team of designers who work on a number of different exhibitions simultaneously  Smaller galleries, the curator will also act as an exhibition designer | Director and/or gallery manager will collaborate with the exhibiting artist/s about the design and presentation of the space.  May employ casual staff to hang/install artworks | May use a freelance designer, eg for an online exhibition  Most cases, the artist and business owner/manager will make the decisions regarding the presentation of the artwork/s |

**Director**

* Responsible for the financial decisions
* Acquisition of artworks
* Development of marketing strategies
* Allocation of gallery staffing roles and resources
* Must create a long-term vision for the ongoing development of a gallery’s collection
* Work collaboratively with all gallery staff, especially curators

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| Public | Commercial | Alternative |
| Director with work with senior gallery staff and a specialised, nominated board. Larger galleries may have an artistic director and an administrative director who both facilitate final decisions | Owners will generally take on directorial roles | The role may be undertaken by the owner or a nominated staff member (esp in a café). Person will not necessarily be an official director, but more a liaison between the artist and the space |

**Sponsor**

* Donate money and services to help with the costs
* Government, corporate, philanthropic and support sponsors

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| Public | Commercial | Alternative |
| Rely heavily on sponsors | May have sponsors for certain exhibitions | May receive local government support (grants of money). Local business may choose to sponsor small local shows etc |

**Marketing/Publicity**

* Promote an gallery, exhibition, programs
* Advertise in print media (eg newspapers, art journals, magazines)
* Take care of mailing lists
* Publish newsletters
* Organise invitations for opening nights
* Arrange press releases
* For larger ‘block-buster’ exhibitions they may do larger advertising campaigns including signs and posters placed in high-profile contexts (eg trams, television etc) and may also work with other organisations to promote exhibitions
* After the exhibition preview (or opening night) critics and art journalists will usually write reviews that feature in magazines and newspapers

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| Public | Commercial | Alternative |
| Often have a larger budget, especially to promote ‘blockbuster’ international exhibitions which are likely to attract interstate/overseas audiences | Owner or director/manager generally acts as publicity officer. Need a lot of publicity to increase attendance to stimulate sale of artworks. Generally build a client database who receive regular updates, invitations and promotional materials | Artist will usually take on the role |

**Education Officer**

* Expand public’s understanding and appreciation of art
* Develop programs about current exhibitions and the gallery’s permanent collection
* Do a lot of work with students from primary, secondary and tertiary sectors
* Can run programs for teachers
* Also do programs for members and general public

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| Public | Commercial | Alternative |
| Programs for students and wider public | Generally not employed, however, may run tours with prior arrangement  May do artist’s talks for the general public to raise profile and interest | No generally involved, however, exceptions may exist |

**Review Questions**  
  
What is the role of a **curator** in a public, commercial and alternative art space?  
  
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List two things an **exhibition designer** might do in a public, commercial and alternative art space?  
  
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What is the **Director’s** main role?  
  
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How does **marketing** & **publicity** differ between art spaces?  
5 line answer…   
(give at least 3 examples of marketing and publicity)  
  
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How does **sponsorship** differ between art spaces? What is the overall impact of this?  
  
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The role of an **education officer** is not suited to commercial and alternative art spaces. Why?  
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