

Pictures



Since 1901 | Commission – Donation – Purchase – Auction



1.2M+ photographs | 20,000+ digital photographs |
860+ oil paintings | 23,000+ drawings | 16,000+ prints |
8,200+ watercolours | 1000+ objects



HOW WELL ARE WE DOING?

We are changing our collecting to better meet the strategic priorities for pictures in the future

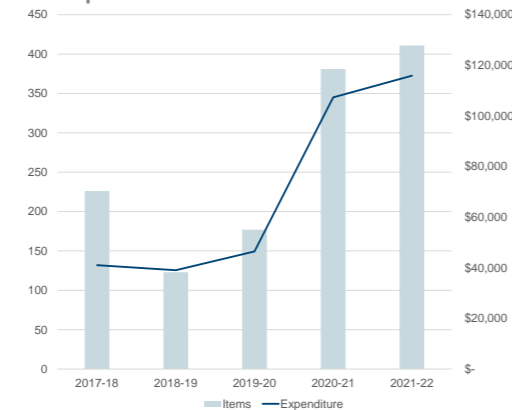


DIGITAL PICTURES

Overview, 2017 – 2022

- Predominantly proactive collecting.
- 1318 files collected.
- \$349,850 from the acquisitions budget.
- 280% increase since 2017.
- 29% increase in proactive commissioning.
- Increase in female creators to 26.8%.

Digital pictures collected by financial year, and expenditure

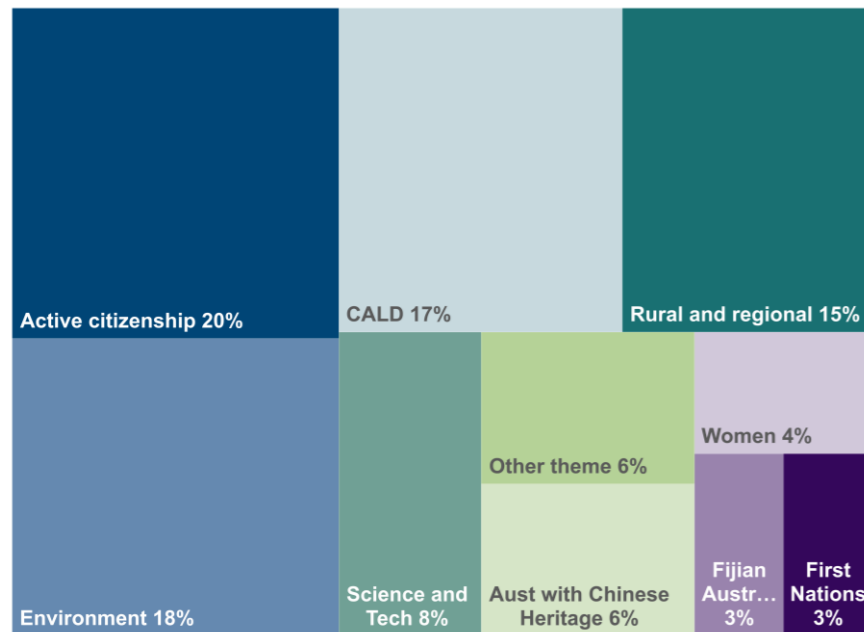


Collecting Priorities

94% of acquisitions address current collecting priorities including:

- CALD 26%
- Environment 18%
- Active citizenship 20%
- Rural & Regional 15%

Digital pictures acquisitions by collecting strategy theme



Strengths

20% CALD creators

PHYSICAL PICTURES

Overview, 2017 – 2022

- Predominantly reactive collecting.
- 118,309 items collected.
- \$1,916,907 from the acquisitions budget.
- 70% decrease from 2017.

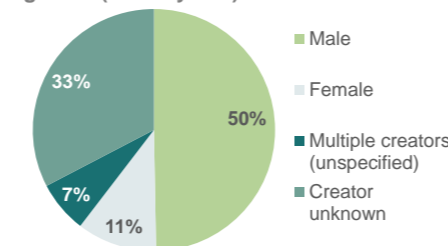


Donations and cultural gifts decrease as there is an increase in digital preferred proactive collecting.



Photographic prints continue to dominate.

Non-digital pictorial collecting by gender (over 5 years)



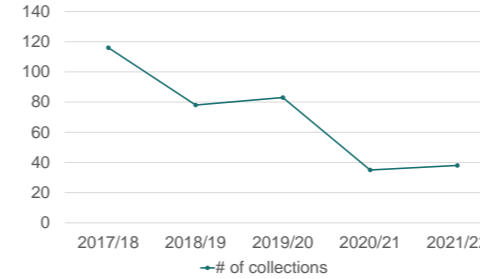
66% of our collecting has been of 20th century pictorial material.

Strengths

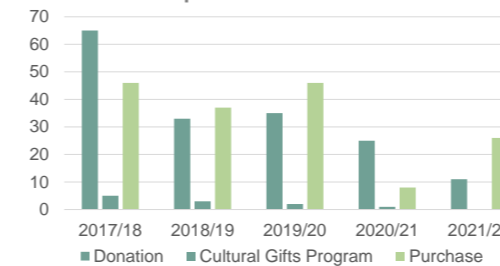


Subject selections relate to collecting priorities, focusing on the **exceptional and rare** and **enhancing other collections**, particularly Manuscripts and Oral History collections.

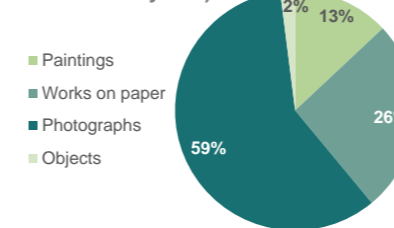
Non-digital pictorial collecting by year (# collections donated and purchased)



Non-digital pictorial collections – methods of acquisition



Non-digital collecting by format (# of collections over 5 years)



Creators overwhelmingly male (or unknown): 83%

LARGE PICTURES COLLECTIONS

Overview, 2017 – 2022

- Proactive collecting - highly selective.
- 5 large collections in 5 years.
- Collection size range 4,000 to 190,000+ items.
- Complex appraisal, negotiation and collection management impact.
- Digital and non digital formats, related lifetime papers and correspondence.

Large significant pictures collection include:

William Edwin Pidgeon (1909 – 1981) archive: This large archive, acquired in 2017, is a near complete record of artist and social commentator W.E. Pidgeon who excelled as a portraitist, cartoonist and illustrator. It includes 3,500 photographs, 2000 preliminary drawings and over 44,000 digitised items.

Robert McFarlane photographic archive: Over 50 years as a documentary photographer, writer and critic, McFarlane has created a rich pictorial record of Australian life and culture. Subjects include social issues, street scenes from everyday life, and portraits of significant Australians — with a particular focus on actors, writers and politicians. It includes 190,000 negatives/slides and transparencies.

William (Bill) Passmore archive: Bill Passmore is one of Australia's most prolific theatre and entertainment designers. He has produced set designs for film, television and the stage. He has also worked extensively in the field of exhibition design. The archive includes contains around 1500 drawings of plans, boxes of photographs, working folders of artworks and storyboards for productions.

Joyce Evans (1929 – 2019) photographic archive: Joyce Evans was an Australian photographer, lecturer and gallery owner. In 1976 Evans opened the Church Street Photographic Centre, Australia's first commercial gallery for photography. The collection includes business notes, teaching materials, correspondence, exhibition ephemera and planning notes, valuations, oral histories, journals, financial records, and photographic material of over 3700 photographs and 65,000 negatives.

Strengths



subjects relate to current collecting priorities, with a focus on **CALD, active citizenship, environment, rural and regional**

FUTURE OPPORTUNITIES

How to:



Increase the representation of First Nations photographers in our digital collecting



Proactively seek large collections from CALD and First Nations creators



Improve gender parity and cultural diversity in our reactive collecting of physical pictures



NATIONAL LIBRARY OF AUSTRALIA