

# NGV MAGAZINE

MEDIA KIT 2018

NG

V



18 x 24

8 x 10



Art. Ideas. Design. Creativity. With new writing, interviews, photography and exclusive features, *NGV Magazine* is about the people and stories behind great art and design.

*NGV Magazine* is the magazine of the National Gallery of Victoria. Australia's most visited public art gallery, the NGV was founded in 1861 and continues to capture the imagination of 2.4 million visitors each year.

*NGV Magazine* embodies this personality with dynamic, modern design, editorial commissioned from around the world, and a focus on content that is unique, engaging, and celebrates creativity of all kinds.

*NGV Magazine* is published bi-monthly.

(cover)  
NGV Festival of Photography 2017; David Rosetzky, Patrick Pound, Bill Henson, Brook Andrew, Ross Coulter and Zoë Croggon. Photo by James Geer

NGV Magazine Jan/Feb 2018  
NGV Magazine Mar/Apr 2018  
NGV Magazine May/June 2018

Zanele Muholi feature in NGV Magazine Jan/Feb 2018  
Rirkrit Tiravanija feature in NGV Magazine May/June 2018



# AUDIENCE OVERVIEW

## OUR AUDIENCE

- Executives, business leaders
- Artists, architects, designers, creatives
- Collectors, patrons, supporters
- Academics, researchers
- Audiences visiting NGV exhibitions or the Collection of art and design

## OUR VOICE

- Confident
- Contemporary
- Creative
- Curious
- Exploratory

## OVERVIEW

NGV Magazine is published bi-monthly by the National Gallery of Victoria and distributed to a broad readership of around 33,000 readers per issue, including 30,000+\* NGV Members, Foundation members, corporate partners, supporters, patrons and visiting audiences shopping at NGV design store.

The magazine believes in intelligent, interesting, insightful writing that is engaging, accessible, tells a good story and is informed by compelling ideas and a distinct voice. NGV Magazine readers are very engaged with the NGV and art/design, and knowledgeable about the arts at varying levels, from practising artists and readers with specialist knowledge to general audiences. *NGV Magazine* is stocked at the NGV design stores at NGV Australia, Federation Square and NGV International. *NGV Magazine* is also available at NGV design store online for single issue purchase or an annual subscription.

## THE DESIGN

*NGV Magazine* features a layout on a selection of coated and un-coated paper stocks.



## DEMOGRAPHICS

### AGE

**20–75**

### GENDER

**70%**

Female

**25%**

Male

### GEOGRAPHY

**15%**

Non-metro and other states

**30%**

Outer Melbourne  
(more than 8kms)

**55%**

Inner Melbourne  
(within 8kms)

### OCCUPATION

**6%**

Home duties

**4%**

Student

**25%**

Retired/Pensioner

**65%**

Work full or part time

**Robert Andrew**  
Yawuru born 1965  
*Moving out of muteness* 2013 (installation view)  
Purchased, Victorian Foundation for Living Australian Artists, 2015  
© Robert Andrew

# CONTENT OVERVIEW

## CONTRIBUTOR PROFILE

NGV Magazine commissions leading writers and photographers from around the world to produce new content especially for the publication. Our writers include journalists, novelists, poets, editors, researchers, curators and artists. Recent contributors have been commissioned from Paris, Dubai, Melbourne, Sydney, Tokyo, LA, Perth, regional Australia, Washington DC and Berlin.

## EDITORIAL PROFILE

Regular sections:

**Making News:** A round-up of NGV announcements, events and milestones.

**Feature:** Essay and photo feature offers detailed coverage of major artists, exhibitions and events at NGV with exploratory writing, expert insights and unique perspectives.

**Studio:** Insider access to the neighborhood, life and creative spaces of diverse artistic minds around the world, by writers and photographers local to their city.

**Interview:** In-depth Q&A with artists, influencers, creative leaders and cultural innovators.

**Creative Sparks:** First person accounts of the professional journeys and lightbulb moments for people working in the creative industries, from costume and floral design to visual artists, makers and artistic directors.

**Women in Design (occasional feature):** From Dubai to Milan, Melbourne and beyond, a series on the women behind creative and cutting-edge design and enterprise.

**Collection:** Every picture tells a story: Fresh perspectives on the people, stories and provocations behind artworks in the NGV Collection.

**People:** Key moments and people at NGV.

**My NGV:** Personalities from culture and media speak about their life and work, and choose a work in the NGV Collection with special significance

**Books:** interviews, edited extracts and hot-off-the-press access to publications at NGV

**Museum Life:** Behind-the-scenes insight into museum life via interviews with people working in diverse roles at NGV

**Last Word:** Life, love and culture in this short Q&A with a range of personalities



## LEARNING FROM PRACTICE AND PRACTISING LEARNING

NGV Magazine presents this edited extract published in the NGV Triennial 2017 Publication, and written by curators **Simon Maddison** and **Ewan McEon**. The Triennial 2017 Publication presents a global snapshot of contemporary art and design, and gives voice to some of the pressing issues of our time. This ambitious project aims to create an immersive, inspirational and challenging exhibition of works across broad disciplines, from painting, sculpture, prints and drawings, photography, furniture and product design to games design, architecture, fashion, textiles and participatory art. Engaging these different contemporary practices creates a complex picture of the world.

By engaging regional and international Triennial agencies to reflect Melbourne's unique position as a global city, there is an ongoing vision, in one case or another presented. The project's ambition is to engage international artists and curators, and to create a platform for dialogue and collaboration and debate, on issues of the large scale practice, exhibition and ways to generate innovation that embrace digital and networked practices. The NGV Triennial 2017 is the first Triennial to be held in a city that has not been the host of a Triennial before. It is a unique opportunity to engage a global audience and to create a platform for dialogue and collaboration and debate, on issues of the large scale practice, exhibition and ways to generate innovation that embrace digital and networked practices. The NGV Triennial 2017 is the first Triennial to be held in a city that has not been the host of a Triennial before. It is a unique opportunity to engage a global audience and to create a platform for dialogue and collaboration and debate, on issues of the large scale practice, exhibition and ways to generate innovation that embrace digital and networked practices.

## EXHIBITION





## A MODERN LIFE

With the Victorian era came an age of industrialism and propriety. The Edwardian era was one of elegance, yet firmly embedded in rigorously upheld moral standards. Then came two World Wars, which brought the carefully maintained social constructs and the age of innocence – or otherwise – of previous generations crashing down. NGV Senior Curator of International Decorative Arts and Antiques **Amanda Danerme** writes about the social changes that followed the Second World War and the dramatic impact it had on the way people lived their everyday, domestic lives. Through this exhibition of tableware from the 1930s to the 1960s, Danerme examines not only a world in flux, but the enduring changes that resulted from it – made manifest in a revolution in the design and role of household objects.

## EXHIBITION

# ROBERT HUNTER

### PROCESS AND PAINTING IN THE AFTERMATH OF THE FIELD

He was barely out of his teens, and virtually unknown, but in 1933 Robert Hunter's work opened the new building of one of Australia's most prestigious institutions. It sat alongside art by a group of emerging artists who would later come to define modern Australian art. **Angela Gossard**, Director of Gallery 1 at Sydney Art Museum, chronicles the journey of an artist known for his close-toed, minimalist style, developed via a geometric lexicon and everyday household materials.

His work was not only a reflection of the times, but a reflection of the artist's own journey. Hunter's work was not only a reflection of the times, but a reflection of the artist's own journey. Hunter's work was not only a reflection of the times, but a reflection of the artist's own journey.

Melbourne Symphony Orchestra

## BERNSTEIN CELEBRATION

Unfold the musical legacy of legendary American composer and conductor, Leonard Bernstein.

<p><b>WEST SIDE STORY</b> PERFORMED LIVE TO FILM</p> <p>27 JULY   7:30pm <b>SOLD OUT</b> 28 JULY   1pm <b>SELLING FAST</b> Arts Centre Melbourne, Hamer Hall Benjamin Northey conductor</p> <p>Experience Bernstein's electrifying score live, while the film is shown in glorious high definition on the big screen.</p>	<p><b>BERNSTEIN CLASSICS</b></p> <p>15 AUGUST   7:30pm Arts Centre Melbourne, Hamer Hall Bramwell Tovey conductor</p> <p>Explore Bernstein's musical roots through his mentor Aaron Copland, the music of Gustav Mahler with whom he identified, and the Jewish faith.</p>	<p><b>BERNSTEIN ON BROADWAY</b></p> <p>18 AUGUST   7:30pm Arts Centre Melbourne, Hamer Hall Bramwell Tovey conductor</p> <p>Enjoy songs and instrumental excerpts from favourite Bernstein works: <i>Wonderful Town</i>, <i>On the Town</i>, <i>Candide</i>, <i>Fiddler On the Roof</i> and <i>Porgy and Bess</i>.</p>
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Talks, films, concerts and more. All ages.

[mso.com.au/bernstein](http://mso.com.au/bernstein)

**ROLEX**

THE DAY-DATE 40

The international symbol of performance and success, reinterpreted with a modernised design and a new-generation mechanical movement. It doesn't just tell time. It tells history.

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WATCHPHIL.COM

OYSTER PERPETUAL DAY-DATE 40  
IN 18 CT WHITE GOLD

## Eugene von Guérard

### ARTIST-TRAVELLER

24 March to 27 May 2018

[artgalleryofballarat.com.au](http://artgalleryofballarat.com.au)

An exhibition revealing the artist's work process, from sketches made in the field to magnificent oil paintings. Curated by Dr Ruth Pullin

Agnes von Guérard  
1863-1942  
Painting  
Oil on Canvas  
1912

CREATIVE TOTAL

ART GALLERY OF BALLARAT

Our advertisers reflect our readers: they're creative, contemporary and confident. They include an eclectic mix of high-end retail brands, bespoke property companies and a diverse range of galleries both state and country-wide. Our advertisers ensure that the NGV audience's tastes and needs are continually catered for.

**BVLGARI**  
*Celebrating 125 years*

Melbourne  
Symphony  
Orchestra

**MTC** MELBOURNE  
THEATRE  
COMPANY

**NATIONAL GALLERY OF AUSTRALIA**  
CANBERRA



PENTHOUSE COLLECTION

**GEORGE + POWLETT**

EAST MELBOURNE

SARAH CASE 0439 431 020  
[GEORGEANDPOWLETT.COM.AU](http://GEORGEANDPOWLETT.COM.AU)

THE MASTERPIECE REVEALED

This home of timeless elegance can be yours in April 2019. Designed by distinguished luxury residential architects Powell & Glenn, no detail has been compromised.

The entire Penthouse floor of over 400sqm is elevated with soaring 3m high ceilings, 360 degree views and 6-car spaces. Expansive living and entertaining spaces open out to 334sqm of rooftop deck, spanning out over the clove by Fitzroy & Treasury Gardens, MCG and CBD. The opportunity also exists to customise the floorplan through a private consultation with Powell & Glenn, and make it your own.

PENTHOUSE \$11.2M RESIDENCE 8 \$5.95M

Melbourne | Sotheby's | DEVELOPED BY ICON



Installation view of Alexandra Kehayoglou's  
*Santa Cruz River 2016-17*  
 © Alexandra Kehayoglou

## ADVERTISING RATES

FULL PAGE (EX GST)	
Casual	\$2,990
3x	\$2,720
6x	\$2,332

DOUBLE PAGE SPREAD (EX GST)	
Casual	\$4,800
3x	\$4,368
6x	\$3,745

HALF PAGE (EX GST)	
Casual	\$1,695
3x	\$1,440
6x	\$1,322

## CIRCULATION

29,744 Publisher's statement  
 – Circulation Audit Bureau  
 March 2016  
 6 issues per year

## LOADINGS

Specified positions – 10%

## DEADLINES

ISSUE	BOOKING DEADLINE	MATERIAL DEADLINE	ON SALE
NOV/DEC 2018	31 August 2018	7 September 2018	23 October 2018
JAN/FEB 2019	26 October 2018	2 November 2018	27 December 2018
MAR/APR 2019	4 January 2019	11 January 2019	19 February 2019
MAY/JUN 2019	1 March 2019	8 March 2019	23 April 2019
JUL/AUG 2019	10 May 2019	17 May 2019	25 June 2019
SEP/OCT 2019	5 July 2019	12 July 2019	27 August 2019
NOV/DEC 2019	6 September 2019	13 September 2019	29 October 2019

NOTE: Advertising deadlines are subject to change.

NOTE: No cancellations accepted after booking deadline.

NOTE: 'On sale' means on sale in NGV Design Store and mailed by Australia Post.

Outside Back Cover – 20%

## AGENCY COMMISSION

10% agency commission

## INSERTS

Price on application  
 (space/weight dependent)

## ADVERTISING CONTACTS

BOOKINGS  
 Hardie Grant Media

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NGV Magazine is published by  
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 ngv.melbourne

# MATERIAL REQUIREMENTS

## ARTWORK

PDF files to be created to the ISO 12647-2 standard.

Please use ISOcoated\_v2\_eci.icc profile for coated stock, and ISUncoated.icc profile for uncoated stock.

A high quality, ISO 12647-2 compliant digital colour proof is required for all files submitted. If you choose not to supply a digital proof, National Gallery of Victoria will not be held responsible for variations between supplied files and the final printed ad.

National Gallery of Victoria only accepts digital material. PDFs preferred. (Note: We do not accept Word, Publisher or Powerpoint files.)

Please ensure that registration and trim marks do not appear on artwork. For full page and double page spreads bleed should be set to 5mm outside the trim area. Please take care to set this in the 'Marks and Bleed' area of your software program.

Ads can be submitted as press ready PDF files emailed to – hannahlouey@hardiegrant.com or sent on a disk. If sending material by disk, the disk must be accompanied by a colour printed proof.

Double page spreads are to be supplied as separate single page files with 5mm bleed all around. Any critical information across the spine area should be double imaged across the gutter. Double image allowance is 3mm each side of the gutter inclusive of the trim size. Spacing of type across the centre should clear the spine by a minimum of 6mm on each side.

## WE ASK THAT:

All font information embedded. True Type fonts are not to be used. All scans to be at 300dpi minimum and scaled to no more than 100% of their size in the layout. Minimum type size recommended is 10pt. Type reversed out of a four colour image or background should be no smaller than 12pt. Consideration should be made when using coloured type that total density do not exceed ink limits. Also take care when using a light coloured tint where type detail might be lost.

Correct Grey balance calibration to be set for scans. Ensure colours in your document are CMYK. RGB or other colour formats will be rejected. Spot colours will not be accepted. If you are using PMS colours, these must be broken down into CMYK process colours on the original file.

Solid Black panels or large areas of background should carry at least 2 colours to reinforce the black print. We recommend at least 20% cyan or magenta. Total ink density should be between 280-310% with a black limit of 90% and allow for 15-20% dot gain. UCR, with a total ink density of 230% with 90% black, will be applied to four colour black images.

Recommended minimum line weight is 1pt with a maximum of 2 colours overprinting.

## MATERIAL

Email: hannahlouey@hardiegrant.com

## TERMS AND CONDITIONS

### GENERAL CONDITIONS

No cancellations of space can be accepted after the published booking deadline. If copy is not received by deadline date, the Publisher reserves the right to insert copy previously published. The positioning or placing of an advertisement is at the Publisher's discretion, except where specifically agreed to by the Publisher and a loading is paid by the client. Space cancelled within a contract period, thereby affecting a discounted rate, will result in the advertising under that contract reverting to the appropriate rate for the number of insertions. The advertiser cannot make alterations to dates marked on the booking form unless authorised by the Advertising Bookings contacts. The client warrants that the advertisements to be placed pursuant to this order will: Contain no defamatory, obscene or otherwise unlawful matter; Not infringe any rights, including copyright, or any third parties; Comply with the Standards of The Media Council of Australia, The Advertising Standards Council, all other relevant regulatory bodies and; Not in any way be false, misleading or deceptive or otherwise breach any provision of the Trade Practices Act. The Publisher reserves the right to reject any advertisement considered to be unsuitable for publication.

### Julie Dowling

Badimaya born 1969

*Federation series: 1901–2001* 2001

*Melbin 1901–1910*

*Uncle Sam 1910–1920*

*Auntie Dot 1920–1930*

*Ruby 1930–1940*

*Mollie 1940–1950*

*George 1950–1960*

*Nan 1960–1970*

*Ronnie 1970–1980*

*Carol 1980–1990*

*Julie 1990–2001*

Purchased through the NGV Foundation with the

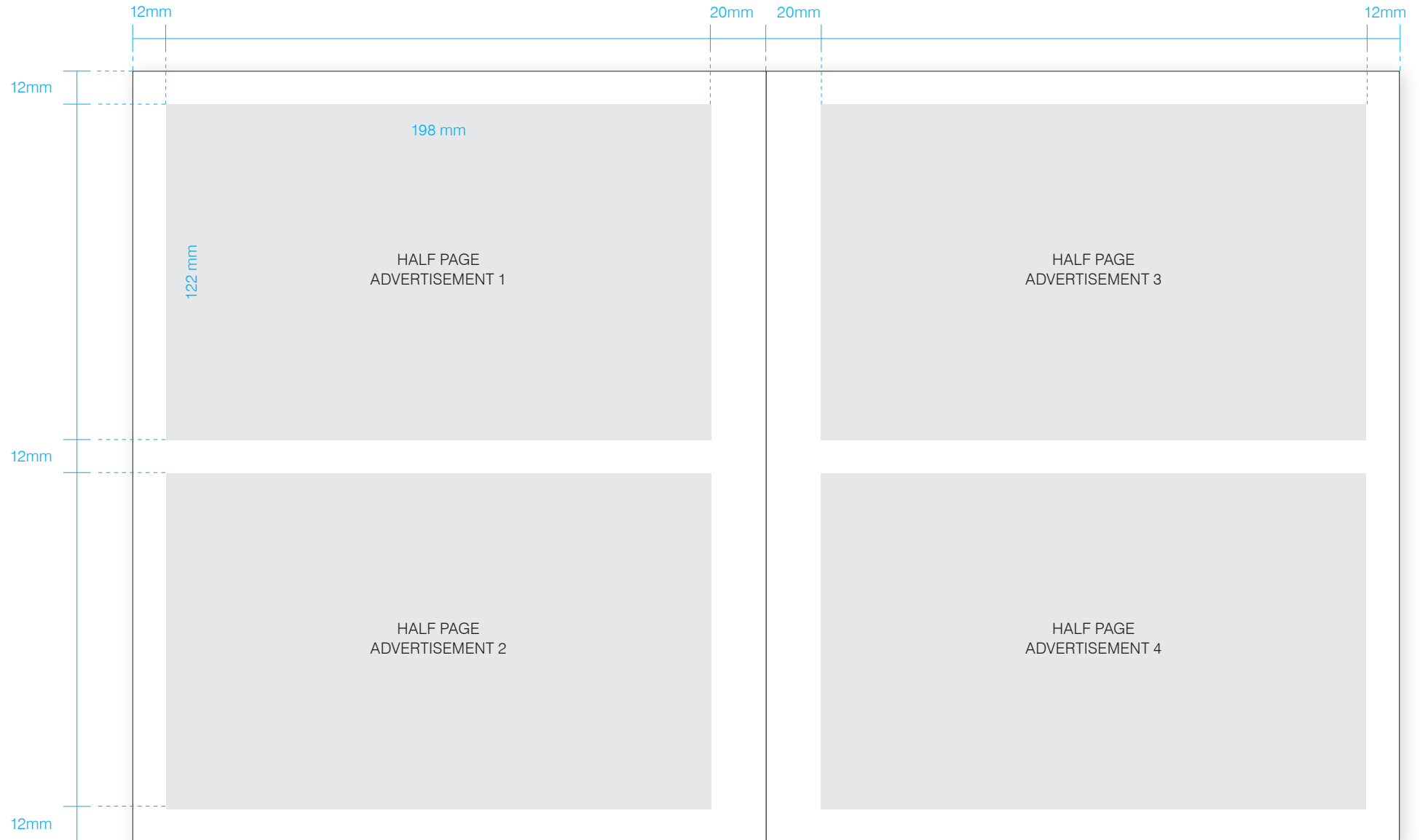
assistance of Rupert Myer, Governor, 2001

© Julie Dowling/Licensed by Copyright Agency, 2018



## HALF PAGE ADVERTISEMENT SPECIFICATIONS

There are FOUR half page advertisements per double page spread in the magazine.



NOTES: Page size (print area) for EACH advertisement is: 198 mm wide x 122 mm high.  
Your image can run to the edge of the print area, but please DON'T add bleed. No trim marks are needed.



PRINT AREA

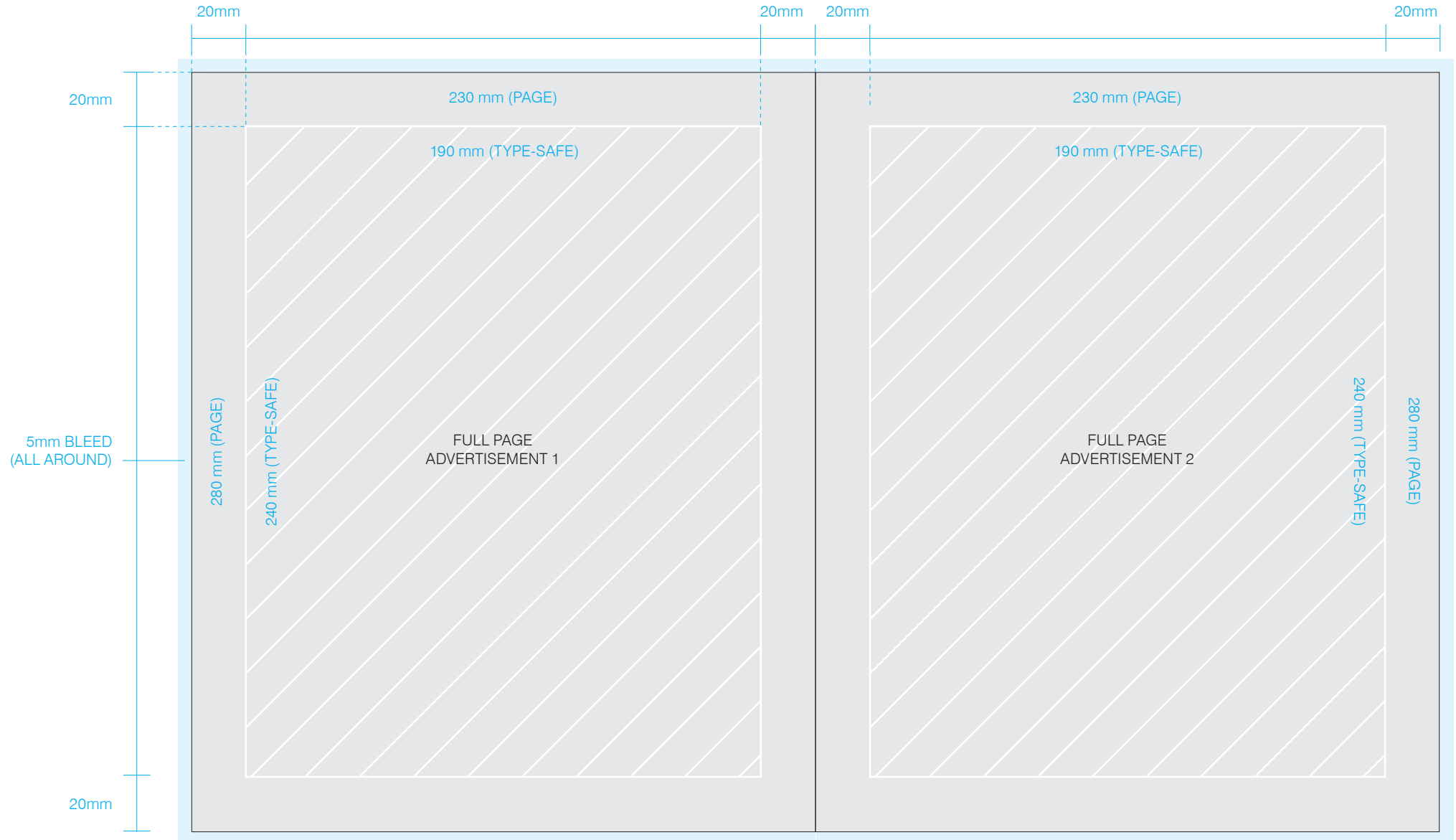


NON-PRINT AREA



## FULL PAGE ADVERTISEMENT SPECIFICATIONS

There are TWO full page advertisements per double page spread in the magazine.



NOTES: Page size for each advertisement is: 230 mm wide x 280 mm high.

Type-safe area is: 190 mm wide x 240 mm high – this is to ensure that your content reproduces clear of margins and the binding area of the magazine. Images can run full bleed. Your supplied artwork should include 5mm bleed all around and show trim marks outside of the bleed area.

Please supply artwork for both uncoated and coated stock as there is no guarantee on one or the other when placing the ads.