

photo

# An— 20 nual Re— 16 port

access

# 2016 Snapshot

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**559**

**Members**

**112**

**Exhibitors**

**11000**

**Visitors**

**24**

**Exhibitions**

**338**

**Education Program  
Participants**

**658**

**Volunteer Hours**

**51**

**Courses &  
Workshops**

**16**

**Programs With  
Other Arts &  
Community  
Groups**

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# Chair's Report

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2016 was the first year of action in line with our 2016-2020 Business Plan, which requires us to increase our contribution to the community through five strategic goals: Cultivate excellence in the photo-based arts and support great arts practice; Increase online access and participation; Improve the facilities and physical resources available to photo-based artists; Develop strategic partnerships that engage the community; and Increase private-sector support.

I have chosen a few examples, among many, to show what we have done during 2016 to further those strategic goals.

***There was a significant (63%) increase in the number of exhibition proposals we received in 2016 in response to our 2017 Huw Davies Gallery program call out..***

1. Cultivate excellence in the photo-based arts, and support great arts practice

The PhotoAccess Huw Davies Gallery program included 24 exhibitions of photo-based art by emerging, mid-career and established practitioners. This included two members' exhibitions: *In Sequence* which creatively addressed the notion of sequence and narrative in photography, and *BULB: photographs of movement* which explored movement in pictures, movement in life.

There was a significant (63%) increase in the number of exhibition proposals we received in 2016 in response to our 2017 Huw Davies Gallery program call out, far exceeding the 5% KPI target suggested in our Business Plan. One of the strategies to achieving our strategic



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Laura Hindmarsh,  
*Finding Focus*  
(detail), 2016,  
film still, black and  
white 16 mm film.  
Laura was our 2016  
*Double Exposure*  
artist-in-residence

goals is, from 2017, moving our program from a “hire-by-the-artist” model to one in which gallery venue hire fees are waived and a stipend is provided to assist with the costs associated with mounting an exhibition. This critical shift supports artists financially, and is expanding our programming options and audiences.

## 2. Increase online access and participation

We commenced a redesign of our website (first stage) to enable online access to the public and our members (to be launched by mid-2017). We were also successful, at the end of 2016, in securing support from Creative Partnerships Australia (CPA) through their Plus1 initiative for our 2017 Digital Revolution fundraising appeal. What this means is, if we meet our target of raising \$6,500 in donations by May 2017, CPA will match the funds. At the time of writing, (mid-April 2017), we have exceeded our target. This enables us to build a second stage of our website, to support our education program and those who undertake it.

## 3. Improve the facilities and physical resources available to photo-based artists

We worked closely with artsACT regarding the proposed Kingston Arts Precinct, and developed a detailed Functional Brief for the Request for Tender stage outlining PhotoAccess’ requirements.

#### 4. Develop strategic partnerships that engage the community

We helped establish the Kingston Arts Precinct (KAP) Group, which comprises the eight arts organisations proposed to be residents of the KAP: Artsound FM; Canberra Contemporary Art Space; Canberra Glassworks; Canberra Potters Society; Craft ACT: Craft + Design Centre; M16 Artspace; Megalo Print Studio + Gallery; and PhotoAccess. The Group held regular meetings during 2016.

We were successful in securing the following grants: \$3,346 from an ACT Government 2015-16 Participation (Digital Communities) Grant to purchase new camera equipment for our education program, specifically community outreach; and \$5,472 from a 2016 Australian Government Stronger Communities Programme Grant (through Gai Brodtmann MP, Member for Canberra), which enabled us to purchase five laptops for our mobile Digital Literacy and Storytelling Lab that we use specifically for community outreach inside our education program.

#### 5. Increase private-sector support

We created a Fundraising Committee and drafted a Development Plan (fundraising and partnerships strategy) outlining ways to increase private-sector support for the photo-based arts, actioning one of the key strategies of our new Business Plan. To enable successful implementation, we increased the Director's hours to full-time from mid-year, with a focus on fundraising activities.

As you have seen, I can safely report that we made good progress towards our strategic goals during 2016. This was made possible by a wise and skilful Board of Directors and a clever, energetic and committed staff, led by our Director, Janice Falsone.

A surplus of \$23,494 by the end of 2016, compared with a budgeted figure of \$9,245. Money isn't everything, but it is better for our books of account to be in black and white.

**Mark Blumer**

Chair

# Financial Performance Summary

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|                                    | 2016      | % of total income | 2015      | % of total income | % difference in total income |
|------------------------------------|-----------|-------------------|-----------|-------------------|------------------------------|
| Total expenditure                  | \$369,247 |                   | \$332,455 |                   |                              |
| Income from all sources            | \$392,741 |                   | \$356,873 |                   |                              |
| Year outcome                       | \$23,494  |                   | \$24,418  |                   |                              |
| ACT Arts Funding (operating grant) | \$190,878 | 49                | \$159,307 | 45                | 4                            |
| Other ACT Government grants        | \$25,465  | 6                 | \$42,984  | 12                | -6                           |
| Australian Government grant        | \$5,472   | <1                | \$0       | 0                 | 1                            |
| Program income                     | \$137,354 | 35                | \$115,639 | 32                | 3                            |
| Donations                          | \$1,552   | <1                | \$4,310   | 1                 | 0                            |
| Other income                       | \$32,020  | 8                 | \$34,633  | 10                | -2                           |

Table: Trend of financial sustainability using artsACT funding guidelines

|                        | artsACT benchmark | December 2014 | December 2015 | December 2016 |
|------------------------|-------------------|---------------|---------------|---------------|
| Cash reserve benchmark | 10%               | 57%           | 31%           | 33%           |
| Current ratio          | 2:1               | 1.34:1        | 2.28:1        | 2.69:1        |

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# Treasurer's Report

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The financial results for the year ending 31 December 2016 show effective management of resources as PhotoAccess wears its new digital face. The Committee thanks every member for the contribution of their funds this year, and artsACT for its support of the ongoing artistic program.

The surplus of \$23,494 (2015 \$24,418) has been achieved through the success of photo education courses and efficient use of grants for the delivery of artistic programs in the community. Staff and project costs are well managed and use contemporary assets in their daily operations. The focus will be on fundraising next year in line with the Business Plan. The Board continues to work with the Director to strengthen the achievements of PhotoAccess through fiscal accountability.

The annual audit found the accounting work had been conducted in a timely, organised manner and internal controls were sufficient to account correctly for all transactions. The auditor commended the Director and Administrator for the 'clean set of books'. Financial reporting occurs monthly with a comparison of financial performance to budget. There have been no instances of fraud. In 2016, no bad debts have been recorded. All compliance obligations are satisfied on time, and all employee entitlements are provided for according to legislation and supported by cash reserves.

The association's financial indicators are monitored both for compliance with artsACT benchmarks for cash reserves and current ratio, and financial sustainability. The table page 7 records the trend for PhotoAccess against artsACT funding guidelines.

The Committee accepts its responsibility for the strategic positioning of PhotoAccess in the coming years through financial sustainability. In the year in review, the new website, online learning opportunities and the digitisation of the PhotoAccess collection demonstrate the dedication of resources to a contemporary and unique artspace. The financial future of PhotoAccess will be shaped as much by our ability to engage Canberra and the ACT through sponsorship, philanthropy and membership as the development of the Kingston Arts Precinct.

**Margaret O'Shea**  
Treasurer

# Director's Report

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At the opening of  
Casey Crockford's  
*Collective Rhythm*  
exhibition,  
December 2016



***It is an absolute pleasure and privilege working with the PhotoAccess community.***

In 2016 PhotoAccess embarked on the first year of its new Business Plan – building on core activities and strengths and ensuring that our offerings were considered and sustainable.

Our artistic program was diverse and well received, attracting significant interest from artists, audiences and media. The Huw Davies Gallery program delivered exhibitions of national standing while maintaining our support of and commitment to the ACT community. We continued to make the most of low-cost public programming opportunities associated with exhibitions, offering new experiences for our audiences and a chance for artists to communicate directly with the public.

From May we started commissioning writers to provide informative exhibition catalogue essays for our gallery program. This is one of the key activities outlined in our Business Plan: *to create an insightful and accessible context for great work by commissioning writers to interpret exhibitions in succinct catalogue essays.*

2016 was a big year for community outreach. We more than doubled the number of programs that we provided in partnership with other arts and community groups compared to 2015, delivering on one of our key goals of developing strategic partnerships that increase engagement with the photo-based arts. We also developed two private sector partnerships, with local digital agency ED. and Canberra region winery Lerida Estate.

Participation in our education program was once again very strong. In response to our feedback survey, students' reason for selecting PhotoAccess because of our reputation rose from 21% in 2015 to 32% in 2016. Returning course participants also increased from 4% in 2015 to 20% in 2016. We were delighted to welcome so many familiar faces back to PhotoAccess.

One of the many highlights of our artistic program was the inaugural *Double Exposure* artist residency that supported interstate mid-career artist Laura Hindmarsh to create and exhibit experimental photo-based work in 2016. This project was delivered in partnership with Ainslie and Gorman Arts Centres and made possible thanks to the support of the ACT Government's 2016 Arts Residencies ACT Program. This project exceeded expectations and supported the creation of innovative photo-based work, while invigorating community understanding of photography in a national and expanded contemporary art context.

We are grateful to the ACT Government for ongoing Key Arts Organisation support through the ACT Arts Fund, helping us achieve a sustainable program of activities that contribute to positive cultural, social and economic outcomes for the ACT community.

It is an absolute pleasure and privilege working with the PhotoAccess community. I would like to extend a big thank you to the dedicated PhotoAccess Board for their leadership, enthusiasm and progressive approach. Thank you to our 18 talented education program tutors, our valuable volunteers (there were 59 of you in 2016!), and our dedicated, capable and inspiring staff team – PhotoAccess could not have achieved what it has without you. In early 2016 we said farewell to our Program Manager Claire Capel-Stanley and welcomed Thea McGrath into the role. I thank Claire, Thea, Kate Luke (Administrator) and Robert Agostino (Education Officer) for their valued contribution to PhotoAccess this year. Thank you also to our members, patrons, exhibitors, students, partners and audience for your support of and involvement with PhotoAccess in 2016. I look forward to working with the Board, members and staff to realise the exciting goals and projects outlined for 2017 and beyond.

**Janice Falsone**  
Director



PAGE 11  
Peter Ranyard, *River  
and Hills, Poronui,  
New Zealand*  
(detail), 2016, inkjet  
print on archival  
cotton rag

***We work with the community to increase  
appreciation and understanding of the power  
and potential of the photo-based image.***

# Governance Report

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PhotoAccess  
Director Janice  
Falsone and Chair  
Mark Blumer with  
Minister for Small  
Business and the  
Arts Dr Chris Bourke  
MLA, previewing  
Kate Disher-Quill's  
*Right Hear, Right  
Now* exhibition,  
April 2016



***In 2016 the Board established two new Committees – a Finance Committee and a Fundraising Committee – and changed the name of the Synergy (New Ideas) Committee to Members Engagement Committee.***

An experienced Board governs PhotoAccess, providing oversight and strategic direction to the organisation in the context of the Business Plan. The Board is comprised of people with a mix of business and professional skills including financial, legal, strategic, governance, artistic and administrative. PhotoAccess requires that office bearers remain independent of business, management and artistic relationships with the organisation. The PhotoAccess Code of Conduct requires Board members to work for the good of PhotoAccess and actively support and promote its objectives; to provide leadership, act honestly and with integrity, and encourage high ethical and governance standards; to participate openly and transparently in decision making; to respect fellow Board members, PhotoAccess members and staff and their rights and points of

view; and to respect decisions taken by the Board, and maintain confidentiality in relation to Board business where appropriate and reasonable.

PhotoAccess limits, to the maximum extent possible, actual or perceived conflicts of interests for Board and staff members and their immediate families, particularly regarding any governance or programming conflicts.

The Board met eight times during the year and held the 2016 AGM on 21 April. At the AGM members passed special resolutions to amend clauses 15.1 and 39 of the constitution, introducing an extra step in the board nomination procedure (strengthening board processes and enabling a more strategic recruitment), and making it easier to serve notice.

Board member terms end at each AGM and Board members are eligible for re-election. Two new members joined the board in 2016, bringing artistic, industry, legal and governance expertise, as well as fresh perspectives to the organisation.

In 2016 the Board established two new Committees – a Finance Committee and a Fundraising Committee – and changed the name of the Synergy (New Ideas) Committee to Members Engagement Committee.

Board members (as at 31 Dec 2016) were as follows:

#### MARK BLUMER

Chair – Mark Blumer is a director at Blumers Personal Injury Lawyers, specialising in compensation law. Mark was recruited to the PhotoAccess Board in September 2014, and has extensive legal and small business management expertise, as well as an interest in photography. Mark is also a member of the PhotoAccess Fundraising Committee.

#### BRIAN ROPE, OAM

Deputy Chair – Brian Rope joined the PhotoAccess Board in 2013. He is an experienced board member and former senior public servant, with extensive administration, government processes and relations, HR and fundraising expertise. Brian's voluntary committee experience in the community sector has been recognised by the award of an OAM. As a photographer he has been involved with the photographic community at local, national and international levels for nearly 30 years. Brian is also a member of the PhotoAccess Gallery Committee.

#### MARGARET O'SHEA

Treasurer – Margaret O'Shea is an experienced Treasurer, and has completed the Company Director's Course at the Australian Institute of Company Directors. Margaret is a certified practicing accountant, who also happens to have a strong interest in cinema and writing. Margaret joined the PhotoAccess Board, as Treasurer, at the 2015 AGM, and brings strong commercial skills and accounting knowledge to the position. Margaret is Chair of the PhotoAccess Finance Committee.

#### GLENN PURE

Secretary – Glenn Pure retired in 2013 from a management career in government spanning policy, IT and public finance. He holds a PhD in Biochemistry and Molecular Biology from the University of Queensland, and has been Interested in photography since childhood, establishing his first darkroom as a teenager. Glenn was a PhotoAccess adviser in 2014 and joined the Board at the 2015 AGM. Glenn is also Coordinator of the PhotoAccess Members Engagement Committee.

## DON MCLEOD

Don McLeod is an experienced board and committee member, both in Australia and overseas, with extensive business, financial, accounting, management and government relations expertise. Don is a chartered accountant and Fellow of Certified Practising Accountants Australia, and retired as Managing Director of a group of mining companies in Tanzania in 2013. Don holds a Bachelor of Commerce, a MBA in marketing and a postgraduate certificate in commercial law. Don also has an interest in photography and joined the PhotoAccess Board at the 2015 AGM. Don is Chair of the PhotoAccess Fundraising Committee and member of the Finance and Gallery Committees.

## KATE MURPHY

Kate Murphy is an artist working across installation, performance, photography and video, exhibiting under the name of Ellis Hutch. Kate is currently a PhD candidate in Photography and Media Arts at the Australian National University (ANU) School of Art. Since 2004 she has worked as a sessional lecturer at the ANU School of Art. Kate also has extensive experience working for organisations such as the National Gallery of Australia, Craft ACT: Craft + Design Centre, Art Monthly Australia and the Canberra Institute of Technology. Kate is an experienced committee member and joined the PhotoAccess Board at the 2015 AGM. Kate is Chair of PhotoAccess' Gallery Committee and member of the Fundraising Committee.

## ANNE O'HEHIR

Anne O'Hehir is Curator of Photography at the National Gallery of Australia (NGA). Anne studied art history specialising in 12th century Italian architecture, and has had her own photographs included in a number of exhibitions. Anne writes on photography and has curated exhibitions for the NGA, including *Light moves: contemporary Australian video art* (curator, 2016 touring exhibition) and *Diane Arbus: American Portraits* (curator, 2016 NGA), *Carol Jerrems: photographic artist* (co-curator, 2012 NGA) and *Colour my world: handcoloured Australian photography* (co-curator, 2015 NGA). Anne has a long association with PhotoAccess and joined the Board in March 2016. Anne is also a member of PhotoAccess' Gallery Committee.

## RUSSELL WILSON

Russell Wilson joined the PhotoAccess Board in July 2016. Russell has an interest in photography and has been a practising solicitor in Canberra since the late 1980s, both in private practice and government service. Russell completed the Company Director's Course at the Australian Institute of Company Directors in 2016 and has a strong interest in governance. Russell is also a member of the PhotoAccess Fundraising Committee.

PUBLIC OFFICER: Janice Falsone, Director PhotoAccess.

## ADVISERS

In addition to Board members, PhotoAccess received advice and support from advisers, who regularly attended Board meetings and contributed their skills and expertise to our work. Advisers are appointed by the Board to advise the Board of matters relating to members concerns and matters relating to the operation of PhotoAccess from the perspective of the photographic artists of the association. Advisers attend Board meetings, at the invitation of the Board, and may enter into discussion, and must abide by the confidentiality of matters discussed at Board meetings. Additionally, under the approval of the Board, may engage in other activities, including appointment to committees. The Board advisers, as at 31 December 2016, were Gilbert Herrada and Paul Livingston.

## THANK YOU!

PhotoAccess would also like to acknowledge the contribution of committee member Adam Luckhurst, who stepped down from the Board at the AGM. Thanks also to Honor Luckhurst who stepped down as adviser at the AGM, and Helen McFadden who became an adviser at the AGM and stepped down in August.

We would also like to acknowledge and thank those who generously donated to PhotoAccess in 2016: Lyndal Curtis, Bill Lucas, Don McLeod, Glenn Pure and Geraldine Triffitt, plus those who wanted to remain anonymous.

Thank you also to Graphic Designer James Bourbon for volunteering your time and skills to develop this annual report template for PhotoAccess.

PAGE 15  
At the opening of  
Kate Disher-Quill's  
*Right Hear, Right  
Now* exhibition,  
April 2016



# Operational Report

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PAGE 16  
Program Manager  
Thea McGrath  
putting the finishing  
touches on the  
*A Closer Look*  
exhibition, July 2016

## FUNDING

2016 was the first year of our five-year Key Arts Organisation funding agreement with the ACT Government, administered by artsACT through the ACT Arts Fund. This vital support enables PhotoAccess to make a significant contribution to achieving the outcomes set out in the ACT Arts Policy Framework. Our work to promote PhotoAccess and its programs– as well as the delivery of our exhibition program and our Indigenous Photomedia Artists Program– also relies on continuing support through the Australian Government's Visual Arts and Craft Strategy (VACS) administered by artsACT, which we were fortunate to receive again in 2016.

We were also successful in securing the following additional one-off grants:

- \$3,346 from an ACT Government 2015-16 Participation (Digital Communities) Grant, which allowed us to purchase new camera equipment for our education program, specifically community outreach.
- In 2015-16 we received a total of \$10,000 from an ACT Government Arts Residencies ACT Grant to fund *Double Exposure*, a unique residency opportunity for one mid-career photo-based artist from outside the Canberra region to make, exhibit and present new work at

PhotoAccess in 2016. This project was delivered in partnership with Ainslie and Gorman Arts Centres.

- \$5,472 from a 2016 Australian Government Stronger Communities Programme Grant (through Gai Brodtmann MP, Member for Canberra), which enabled us to purchase five laptops for our mobile Digital Literacy and Storytelling Lab that we use for our education program, specifically community outreach.
- We were also successful in securing support from Creative Partnerships Australia (CPA), through their Plus1 initiative, for our 2017 Digital Revolution fundraising appeal. What this means is, if we meet our target of raising \$6,500 in donations by May 2017, CPA will match the funds by July.

## STAFFING

In mid-2016 we increased the Director's hours from 35 to full-time (38 hours per week), to allow a greater focus on fundraising activities. We also moved our extended access day from Thursdays to Fridays (closing at 7pm on that day), resulting in an increase in darkroom access on Friday evenings.

PhotoAccess employs staff with complementary responsibilities. We also contracted a Bookkeeper on a quarterly basis. Exhibitors and volunteers generously committed their time to ensure PhotoAccess was open to the public on Sundays. Staff roles (as at 31 December 2016) were as follows:

### DIRECTOR | 38 HPW (TUE-FRI)

The Director is responsible for the development and implementation of Business Plans, strategies and artistic programming, management of human and financial resources, governance and Board support, compliance with reporting and legal obligations, representing PhotoAccess to funding bodies, other partners and the media. The Director manages the staff team at PhotoAccess and reports to the Board.

### ADMINISTRATOR | 24 HPW (TUE-FRI)

The Administrator manages all aspects of the finances, administration, memberships, course and workshop enrolments and front-of-house. The Administrator works with all members of PhotoAccess' staff team, and reports to the Director.

### PROGRAM MANAGER | 26 HPW (TUE-FRI)

The Program Manager manages the delivery of PhotoAccess' programs and marketing — including courses, exhibitions, artist residencies, and community projects. The Program Manager works with all members of the PhotoAccess staff team, and reports to the Director.

### EDUCATION OFFICER | 15 HPW (TUE, FRI, SAT)

The Education Officer (position is provided as a traineeship through ArtsReady) assists with the development and delivery of PhotoAccess' education program, as well as maintain facilities (including the darkroom) and provides administrative support to other staff and creative and technical support to members. The Education Officer works with all members of the staff team, and reports to the Director.

### CONTRACT BOOKKEEPER

The Bookkeeper works with PhotoAccess on a contract basis, assisting the Administrator in preparing and lodging our quarterly BAS, and providing specialised bookkeeping advice and assistance as required. The Bookkeeper works with the Administrator and reports to the Director.

## STAFF

Director | 35 HPW until June, 38 HPW from July  
Janice Falsone

Administrator | 24 HPW  
Kate Luke

Program Manager | 26 HPW  
Claire Capel-Stanley (until February) and Thea McGrath (from March)

Education Officer | 15 HPW  
Robert Agostino

Bookkeeper | Contracted on a quarterly basis  
Phillip Van Zomeren - Ginger Books Bookkeeping Solutions

## INTERNS AND WORK EXPERIENCE

Emily Ianno, a recent high school graduate with an interest in photography, undertook a five-month (one-day per week) internship with PhotoAccess in 2016, focusing on collection management (specifically cataloguing the Huw Davies collection). We also accommodated a one-week work experience placement through The Canberra College for student Isabella Doszpot.

## TUTORS

Eighteen photographers worked with PhotoAccess on a contract or casual basis in 2016 as tutors in our education program: Robert Agostino, Andrew Burke, Joe Cali, Stephen Corey, Louise Curham, Sean Davey, Jane Duong, Miguel Gallagher, Thea McGrath, Andrew Morgan, Bill Moseley, Belinda Pratten, Jenni Savigny (Gen S Stories), James Shapowloff, Lynn Smith, Greg Stoodley, Ellie Windred and Dr Les Walkling. We thank them for sharing their expertise with our members.

## MANUKA ARTS CENTRE

We successfully negotiated a new Head License with the ACT Government (2016-2020), and continued to manage the Manuka Arts Centre in 2016. Working closely with artsACT we achieved timely and responsible maintenance and upkeep of the Manuka Arts Centre, an ACT Government arts facility, ensuring a good working environment for both PhotoAccess and ArtSound FM. In 2016 artsACT provided a revised Strategic Asset Management Plan (SAMP) audit of the Manuka Arts Centre. We are grateful to artsACT, and to the ACT Government generally, for ongoing grants and other support to assist with our operations, including the management of the Manuka Arts Centre and grounds.

In early 2016 we undertook minor upgrades and improvements to our Teaching Room, including a recoat of paint, carpet cleaning, installing a lectern and ceiling mounting a high definition colour calibrated projector and pull-down screen. We also improved the reliability of wifi internet access. These amendments have greatly enhanced the appearance and usability of the Teaching Room, and resulted in a higher overall facilities rating in our 2016 education program evaluation summary.

In 2016 we continued to make the PhotoAccess Teaching Room available to ArtSound FM for Board and other meetings, and for fundraising activities. We provided an estimated \$1,510 of in-kind venue hire support to ArtSound FM in 2016 through our Teaching Room.

The potential future development of Manuka Oval means that the Manuka Arts Centre may not be home for PhotoAccess and ArtSound FM in the medium to long term. With this in mind, over the past few years PhotoAccess has made representations to the ACT Government about relocating to a purpose-built facility, ideally co-located with other visual arts organisations. We continue to work to achieve this outcome, and in 2016 continued to liaise with artsACT about the proposed Kingston Arts Precinct.



PAGE 19  
Bill Moseley  
tutoring the *Tintype  
Photography  
with Wet-plate  
Collodion* weekend  
workshop, October  
2016

# Artistic Report

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PhotoAccess' 2016 artistic program was consistent with our 2016-2060 Business Plan, and included four main areas: Exhibition, Education, Conversation and Creation.

## EXHIBITION AND CONVERSATION

In 2016 we cultivated excellence in our exhibition program by supporting great art and arts practice. We showed the very best work by local and visiting photo-based artists, demonstrating both technical and artistic excellence. We invited artists at all stages of their careers to showcase contemporary photo-based art in a supportive and stimulating artistic environment. Our exhibition space, the Huw Davies Gallery, presented excellent, high-quality work, with a focus on artistic innovation and experimentation. Our exhibitions and public programs aimed to encourage and extend critical debate about contemporary photo-based arts practice.

In 2016 the Huw Davies Gallery program included 24 exhibitions of photo-based art by emerging, mid-career and established practitioners. A full overview of the program is provided at the end of this report (page 31).

Exhibitors were present in the gallery and available to talk to visitors on at least one Sunday during their exhibition, and formal public program events were also run. The public programs were well attended and included three free artist talks, seven free in conversation events, one workshop (*Street Noir* intermediate night photography workshop with Lynn Smith), a free interactive

***Our exhibition space, the Huw Davies Gallery, presented excellent, high-quality work, with a focus on artistic innovation and experimentation.***



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At the opening of  
Mikhaila Jurkiewicz's  
*Serotonin Sydrome*  
exhibition,  
December 2016

workshop to create a giant cyanotype and a free darkroom access day (in association with *The Bends* exhibition), and a free presentation by Melbourne-based Deaf photographer Ashton Jean-Pierre (with an Auslan interpreter) in association with Kate Disher-Quill's *Right Hear, Right Now* exhibition.

Our members had the opportunity to present work in two group shows: *In Sequence* which creatively addressed the notion of sequence and narrative in photography, and *BULB: photographs of movement* which explored movement in pictures, movement in life. PhotoAccess members' shows provide accessible and challenging exhibition opportunities for photographers and photo-based artists working at various stages in their careers.

A 2016 gallery program highlight was the *The Bends* exhibition (23 June to 17 July 2016) which explored alternative photographic processes through the work of six artists: Robert Agostino, Claire Capel-Stanley, Huw Davies (1954-1994), Nicci Haynes, Matt Higgins and Ben Lichtenstein. Instead of a flight from progress and digital technology, this exhibition explored the 'alternative' more broadly as a legitimate and powerful facet of the contemporary. This was a PhotoAccess initiated exhibition, curated by Claire Capel-Stanley with Lucy Caldwell. We ran three public programs in association with this exhibition: A curators in conversation event followed by a free interactive workshop with Robert Agostino to create a giant cyanotype on 25 June, and on 5 July we scheduled a free darkroom access day to commemorate the anniversary of Huw Davies' birth.



PAGE 22  
Hilary Wardhaugh,  
Professor Helen  
Ennis and Dean  
Cross at the  
opening of *The ONE  
Project* curated by  
Hilary and *FRINGE  
DWELLINGS* by  
Dean, February 2016

Another highlight was the *Right Hear, Right Now* (1-24 April) exhibition by award-winning Sydney-based photographer Kate Disher-Quill. The exhibition was a sensory experience providing an insight into what it is like to live with hearing loss, breaking down taboos, and exploring deafness and hearing loss through photography, multimedia and installation. *Right Hear, Right Now* was opened by Drisana Levitzke-Gray, Deaf advocate and 2015 Young Australian of the Year, and featured live captioning and an Auslan interpreter. The exhibition received significant local media coverage and was praised by Nicole Lawder MLA in her Legislative Assembly Adjournment Speech on 3 May. The public program was well received – Kate brought Melbourne-based Deaf photographer Ashton Jean-Pierre to PhotoAccess to do a presentation and a couples photo shoot demonstration. Kate then engaged with the audience through an artist talk and Q&A session in the gallery. An Auslan interpreter was present, and over 50 people attend the event with the majority of the audience being from the local Deaf community.

The opening of *Cihuateotl's Myth* (26 May - 19 June 2016) by Canberra-based Mexican born emerging artist Octavio Garcia Alvarado was supported by the Mexican Embassy in Australia. In his exhibition Octavio used the Chemigram, an alternative darkroom etching technique, to re-imagine ancient images of Mesoamerican culture.

PhotoAccess' Indigenous Photomedia Artists Program supports one or more Aboriginal artists each year to exhibit work in the Huw Davies Gallery, with the exhibition coinciding with NAIDOC week. In 2016 we presented QWE3NZ

(23 June – 17 July), a solo exhibition by Anaiwan and Gumbangier woman and Melbourne-based emerging artist Gabi Briggs. In the exhibition Gabi created a counter-fiction to colonialism by using her body and video projection to author her own narrative as an Indigenous woman. She challenged the male colonial gaze to regain autonomy in the context of the national imaginary produced by archival images. To accompany the exhibition we commissioned a catalogue essay by Georgia Mokak, a Canberra-based Djugun woman and emerging arts writer.

From May we started commissioning writers to provide considered and informative exhibition catalogue essays for our gallery program. We commissioned fifteen essays in 2016, engaging the following writers: Grace Blakeley-Carroll, Claire Capel-Stanley, Lucy Caldwell, Dr Michelle Catanzaro, Miranda Johnson, Dr Martyn Jolly, Renée Joyce, Hardy Lohse, Georgia Mokak, Genevieve Swifte, Jessica Oliver and Ellen Wignell. We thank them for their contributions.

## CREATION

In 2016 PhotoAccess supported the development of new photo-based arts practice through our artists-in-residence program, providing technical and creative support, as well as exhibition opportunities, to five artists. Throughout the residencies, the artists engaged with our education program and facilities.

We supported two graduates from the Australian National University School of Art through the Emerging Artists Support Scheme (EASS) PhotoAccess residency and exhibition program (Casey Crockford and Mikhaila Jurkiewicz). These artists participated in year-long residencies at PhotoAccess. Mikhaila's resulting exhibition, *Serotonin Syndrome* (1-11 December) showcased a collection of black and white domestic portraits shot on film using a large format camera featuring Sydney artists and musicians. This striking exhibition sold out. Casey produced a social documentary project exploring Canberra's swing dance community, and arranged for members of this community to perform at the opening of her exhibition *Collective Rhythm* (1-11 December).

We introduced *In Focus*, an eight-month long residency, in 2016, providing an emerging artist from the ACT or region the opportunity to develop a new body of work for exhibition in a supportive and stimulating artistic environment. Andy Mullens was our inaugural *In Focus* resident, and her exhibition *Mother Tongue* (1-11 December) featured an installation exploring her Vietnamese heritage through video performance and language.

In response to the success of our inaugural *Dark Matter* six-month residency in 2015, we ran this residency again in 2016 over an eight-month period, providing one emerging, mid-career or established artist the opportunity to create a new body of work using the PhotoAccess darkroom. Mid-career NSW-based photographer Enrico Scotece was our 2016 *Dark Matter* resident. Enrico's exhibition *Temporality* (11-27 November) showcased experimental landscape photographic works, some of which were created using hand-made pinhole cameras and long exposures, printed in the PhotoAccess darkroom.

We also supported one interstate mid-career artist to create and exhibit experimental photo-based work in 2016 through our inaugural *Double Exposure* residency, which was delivered in partnership with Ainslie and Gorman Arts Centres (AGAC) and made possible thanks to the support of the ACT Government's 2016 Arts Residencies ACT Program. Laura Hindmarsh, who lives and works between London and Tasmania, was recipient of the *Double Exposure* residency. Laura works across the disciplines of drawing, photography, video, performance and 16mm film. *Double Exposure* aimed to support the creation of innovative photo-based work, to raise the profile of PhotoAccess and the ACT as sought-after destinations for artists, and

to invigorate community understanding of photography in a national and expanded contemporary art context. The residency achieved these goals and exceeded expectations.

*"The support and promotion I received through PhotoAccess has strengthened my works visibility in a national art context. Having previously undertaken a number of residencies both nationally and internationally I can say the support I received from PhotoAccess has been unequalled. As well as being a forward thinking organisation promoting audience engagement with contemporary arts practice they also provide education and darkroom access, which is increasingly difficult to find. The Double Exposure residency provides a rare opportunity for mid-career artists to produce and present new work."*

Laura Hindmarsh

Laura spent five weeks in Canberra in March/April and two weeks in November 2016, working at PhotoAccess and staying at The Loft at Gorman Arts Centre. During the residency Laura was introduced to, and engaged with, a broad range of artists, organisations, institutions and arts professionals. She was provided with the time, space, expertise and facilities to produce and exhibit new work, presenting public outcomes across three venues (AGAC, PhotoAccess and University of Canberra), plus networking and professional development opportunities while in Canberra. At PhotoAccess Laura learnt new photographic skills including studio and available lighting, and analogue photography techniques involving traditional silver gelatin printing, salt printing, cyanotypes, cine-film reversal, and how to use a medium format camera. Laura's exhibition at PhotoAccess, *Finding Focus* (11-27 November), presented a new body of work that reflected on visibility and representation through alternative photographic techniques. Inspired by Lake George, the exhibition comprised salt prints, cyanotypes, risograph artist books and a 16mm hand processed film. Coinciding with the exhibition was a public program at Gorman Arts Centre's Ralph Wilson Theatre. The program was curated by Laura and titled *Entering the Work*. It featured film and video works by Australian and international artists exploring locality and self representation, showcasing 16mm, super8, digital video and expanded cinema performance by Jenny Baines (UK), Selena de Carvalho (AU), Louise Curham (AU, Canberra), Bea Haut (UK), Laura Hindmarsh (AU/UK) and Gabriella Hirst (AU).

Our artists-in-residence received feedback from industry professionals in our group "crit" sessions. Thank you to our guest critics: David Broker, Director Canberra Contemporary Art Space; Penny Grist, Assistant Curator National Portrait Gallery and Chair of the Megalo Print Studio + Gallery Board; and Kate Murphy (aka Ellis Hutch), mid-career artist and PhD candidate in Photography and Media Arts at the Australian National University and PhotoAccess Board member.

## EDUCATION

Photography is everywhere; informed understanding of it is not. Our education programs make the familiar new and the new familiar, providing the inspiration and means for people to create their own cultural statements through the photo-based arts. In 2016 our courses and workshops were structured to meet a wide range of needs and experience levels, while our outreach and community engagement programs allowed people to participate in the arts who might otherwise not have had the opportunity. This included working with schools and community groups, who increasingly lack access to analogue cameras and darkroom facilities. We also delivered digital storytelling workshops in collaboration with community organisations, providing

opportunities for groups and individuals whose access was limited by gender, geography, income, disability or other reasons to have their voices and stories heard.

We presented a diverse education program in 2016, ranging from beginner and introductory level courses and workshops to advanced skills development workshops. Our education program formed a fundamental part of the work we did with the Canberra community and provided the largest share of the earned income, allowing us to operate at a sustainable level.

A full overview of our 2016 education program is provided at the end of this report (pages 32 - 35). Alongside the skills development opportunities available in our core education program in 2016 we ran four new specialist workshops (*Intentional Malfunction: DIY approach to super 8 film* weekend workshop, *Negative Thinking: Shooting black-and-white film for beginners* one-day workshop and *Street Noir: Intermediate night photography* workshop and *Professional Digital Workflow* two-day intermediate workshop). *Professional Digital Workflow* was run by one of Australia's leading photographers and most prominent photographic educators, Melbourne-based Dr Les Walkling. This two-day specialist workshop received wonderful feedback from participants:

*"Holy heck, Les knows so much! What a great experience to learn from such a well informed, well-travelled teacher. He really tailored the course to individuals in the class and was so happy to answer questions thoroughly. Fantastic experience, live demonstrations and really broke things down. Thanks Les!"*

*"Excellent course. Les is a fantastic teacher. Nice to have an industry leader in Canberra"*

PhotoAccess partnered with Floriade this year on a *Night and Day: Street Photography* weekend workshop. Unfortunately the workshop needed to be cancelled due to low enrolments and bad weather (very cold and wet – Floriade was closed for two days due to wet weather immediately prior to when the workshop was scheduled).

We introduced a "Sign-up with a friend and save \$10 each" deal with the launch of our Spring 2016 program, and it has proved popular.

At the end of each of our courses and workshops, students are asked to complete an evaluation form. Key findings from the 2016 evaluation summary include: Word of mouth has overtaken online media as the main marketing channel; Course availability remains the leading reason for choosing PhotoAccess. Participants selecting PhotoAccess' reputation rose from 21% in 2015 to 32% in 2016. Returning course participants also rose from 4% in 2015 to 20% in 2016; There was an increase in middling age groups compared to 2015, but the overall trend remains that our workshops and courses are largely weighted to the >30 age groups; The vast majority of PhotoAccess' course participants identified as 'Amateurs' with 68% identifying as such. This was followed by participants identifying as 'Artists' (19%). 'Semi-Professional' and 'Professional' photographers came after with 9% and 4% of responses respectively. This is consistent with 2015 results and with our intended target.

## COMMUNITY & ARTS PARTNERSHIPS

Throughout 2016 we partnered strategically with local arts and community organisations on specific programs and events. We worked with Woden Community Service and Gen S Stories on a digital storytelling project titled *Stories from the Street*. This project developed the artistic skills of The Big Issue vendors, profiling the stories of four courageous Canberrans who have experienced homelessness, marginalisation or disadvantage.



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PhotoAccess,  
Gen S Stories and  
Domestic Violence  
Crisis Service ACT  
representatives  
with Yvette Berry  
MLA (second from  
left) at the launch of  
*Picture This: women  
re-creating their  
lives after domestic  
and family violence*,  
Gorman Arts Centre,  
November 2016.

The *Stories from the Street* collection of digital stories was launched at a public event at the Tuggeranong Arts Centre theatre in September.

We also worked with Domestic Violence Crisis Service ACT (DVCS) and Gen S Stories on a digital storytelling project titled *Picture This: women re-creating their lives after domestic violence*. Six brave Canberra women shared their experiences of domestic and family violence and their road to recovery through this digital storytelling project. The *Picture This* collection of digital stories was launched by Yvette Berry MLA (ACT Minister for the Prevention of Domestic and Family Violence and Deputy Chief Minister) at an invite only event at the Ralph Wilson Theatre Gorman Arts Centre in November. This project received wonderful feedback from participants:

*"I learned about myself and photography... This has been a fantastic experience. I enjoyed sharing my story and also hearing the stories of others. Fantastic support and great staff. Thank you."*

The National Archives of Australia (NAA) hosted a screening event of our *Walk in my Shoes: Stories by Muslim Women in Canberra* (2015) digital storytelling collection in June to coincide with the Powerhouse Museum's travelling exhibition *Faith Fashion Fusion* that was on display at the NAA. These remarkable and personal digital stories provide an insight into what it is like to be a Muslim woman in Canberra at this time in Australian history. The screening was followed by an in conversation event with *Walk in my Shoes* Artistic Director Jenni Savigny (from Gen S Stories) and Sarwat Maqbool (one

of the digital storytellers). As well as the screening event, the NAA invited us to facilitate a one-day workshop for up to 10 senior school students of Muslim faith to produce 'Sartorial Stories' for the *Faith Fashion Fusion* exhibition website. Unfortunately due to low enrolments the workshop was cancelled.

The *Walk in my Shoes* collection of digital stories was also screened at the 2016 Community Diversity Festival in August. The screening was followed by an in conversation event with Sarwat Maqbool.

In partnership with the Belconnen Arts Centre IGNITE program, we delivered a *Point Shoot and Self Publish* six-week course for people with mixed ability (high functioning). Using point and shoot cameras, and Blurb bookmaking software, the participants were guided through a personal photography project and created their own photobooks.

We delivered programs in partnership with three schools in 2016. In the first half of the year we ran a *Point Shoot and Self Publish* seven-week course for Blue Gum School students. In August we ran a two-hour tintype workshop for Narrabundah College students at PhotoAccess and a two-hour studio lighting demonstration at Marist College Canberra.

We delivered a five-week beginners camera skills course, titled *Capturing the Bush Capital*, in partnership with Canberra Museum and Gallery (CMAG). This course was programmed to coincide with CMAG's *Bush Capital: the natural history of the ACT* exhibition.

On the 5 May we hosted a free one-hour event for Uruguayan photographer Roberto Fernández-Ibáñez in our teaching room. Roberto gave a presentation about his career and darkroom-based practice. This was a rare opportunity for our community to hear from an international artist working with cameraless experimental photography, and to see some of his works. Roberto was visiting Australia for his exhibition *Mountains of Uncertainty*, which was on in Sydney as part of the Head On Photo Festival. The presentation event at PhotoAccess booked out within hours of promoting it, so we ended up running it twice. The event was initiated and supported by the Embassy of Uruguay, and the Uruguayan Ambassador attended both events.

In October PhotoAccess members attended a free and exclusive tour of the *Diane Arbus: American Portraits* exhibition at the National Gallery of Australia. Guided by National Gallery of Australia Curator of Photography and PhotoAccess Board member Anne O'Hehir, the event was an opportunity for our members to learn more about Arbus and her distinct hand-printed photographs.

***“I learned about myself and photography... This has been a fantastic experience. I enjoyed sharing my story and also hearing the stories of others. Fantastic support and great staff. Thank you.”***

We partnered with the Canberra Photographic Society in October on a free *Photo Challenge* event for members, which was held at the National Gallery of Australia and Sculpture Garden. The event provided a supportive and fun environment for members of each organisation to come together, test their camera skills and meet fellow photographers.

In 2016 we were again actively involved in the Inner South Arts collective—partnering with ArtSound FM, Bilk Gallery, Canberra Glassworks, Canberra Contemporary Art Space (Manuka Gallery), M16 Artspace and Megalo Print Studio + Gallery on an *Art After Dark* event in November (which doubled as the opening of our *Double Exposure* and *Dark Matter* residents' exhibitions) and included *Art & Ride*.

The Inner South Arts collective also introduced SHOWDOWN in the final quarter of 2016, a new (free) quarterly poster and go-to-guide of galleries and exhibitions in Canberra. Designed by Megalo Print Studio + Gallery.

We partnered with The Arts Law Centre of Australia on two free workshops at PhotoAccess in November and December 2016. The workshops aimed to take the confusion out of the many legal issues around creating, licensing, exhibiting and selling photography and photo-based art. Both sessions were booked out.

We assisted other arts and community organisations with prizes (comprising free or reduced price courses, workshops and memberships, and/or copies of the *100 Views of Canberra* publication), including the Tuggeranong Arts Centre Rotary Youth Arts Award, ArtSound FM's annual Radiothon and the Capital Arts Patrons' Organisation.

#### BUSINESS PARTNERSHIPS

180 Degrees Consulting worked with us over a period of six-months in 2016 (pro bono), helping us identify our target markets for our core education program – so that we can better channel our advertising resources and meet our education program revenue target.

In October 2016 we successfully negotiated a partnership with ED. digital agency. They are providing partial in-kind support for our current rebranding and website redevelopment project.

In November Lerida Estate came on board to support our 2016 Residents Season (five exhibitions and associated public programs), generously providing over \$3,500 worth of quality Canberra-region wine.

#### COLLECTION

Huw Davies (1954-1994) was one of the founders of PhotoAccess. Our gallery is named after him. In June 2016 Huw's sisters, Branwen and Jocelyn, donated over 300 items to the PhotoAccess collection, comprising some of Huw's completed works, test prints and negatives. It is a very generous donation, and one that PhotoAccess will cherish. Our mid-year exhibition, *The Bends*, showcased four of Huw's works from this collection.

In addition to the Huw Davies archive donation, in 2016 we also accepted the following into the PhotoAccess collection: Unions ACT donated seven large photographic panels, that were produced in the PhotoAccess darkroom by Annie Jacobs and Huw Davies, from the *My Body My Labour* (1987/88) series. *My Body My Labour* came out of a major three year project facilitated by photographers and PhotoAccess founders Annie Jacobs and Huw Davies and was supported by the ACT Trades and Labour Council (now Unions ACT); Enrico Scotece, our 2016 *Dark Matter* resident, donated a framed silver gelatin fibre base photograph produced in the PhotoAccess darkroom, *#1584 (PhotoAccess, Manuka, Canberra)* (2016), that was exhibited in his *Temporality* (11-27 November) exhibition at PhotoAccess; Annie Jacobs donated two

large silver gelatin prints that were produced in the PhotoAccess darkroom, *Transgressions 1 and 2* (1987). Two works from our 2015 *PhotoACTIVISM* members' exhibition were also donated to PhotoAccess in early 2016: Suzie Edwards' *Suplicants* (2015) and Grace Costa's *San Fermin, Pamplona* (2015).

#### 100 VIEWS OF CANBERRA

In 2016 artsACT purchased eight framed works from the *100 Views of Canberra* (2013) collection. These works are currently on display in the ACT Chief Minister's office.

Our *100 Views of Canberra* book was stocked in numerous venues around Canberra, including PhotoAccess, the Canberra Visitors Centre, National Library Bookshop, The Botanical Bookshop at the Australian National Botanic Gardens, the Portrait Gallery Store (The Curatoreum) and Paperchain Bookstore. At Floriade this year, Craft ACT: Craft + Design Centre ran a stall at the Maker's Marquee, and kindly included our *100 Views of Canberra* publication in their suite of products for sale there.

#### AUDIENCE DEVELOPMENT AND MEMBERSHIP

We were popular in 2016: A total of 559 people were members of PhotoAccess.

## ***“I’ve known and loved (PhotoAccess) for years”***

Darkroom use continued to increase because of the darkroom subscription packages introduced in mid 2014, increase access hours on Fridays, monthly fee access days, course and workshop involvement, improved promotion and the presence of the *Dark Matter* artist-in-residence and other users in and around the darkroom. There was a 65% increase in revenue received from darkroom access fees (with no price increase) in 2016 compared to 2015. The PhotoAccess darkroom is the only publicly accessible photographic darkroom in the ACT region. Our darkroom is a platform for people to create and learn through traditional photographic processes. It is a place for film photographers to professionally produce prints, meet fellow photographers and share ideas, inspiration and techniques.

Relationships with media continued to be strengthened throughout 2016, and we received extensive media coverage. We were fortunate to receive eight critical reviews, covering 12 of our 24 exhibitions. All eight of the reviews were published in the print version of The Canberra Times as well as duplicated online. Five of the eight reviews were also published on the Sydney Morning Herald and The Age's websites. We also secured feature articles in The Canberra Weekly and BMA Magazine, and radio interviews with ArtSound FM and 2XX FM, coverage in Art Guide Australia, Panorama, CityNews, Canberra Weekly, Her Canberra Magazine (online and print) and the Floriade guidebook. We advertised in Canberra Holiday Programs (online), The Canberra Times (Panorama), Holiday Happenings, CityNews, Canberra Weekly and Facebook (online). This increase in visibility, on a local, regional and national level, builds our influence and reach while strengthening brand recognition.

In a piece for The Canberra Times outlining his top five favourite Canberra art exhibitions for 2016, critic Peter Haynes remarked: *...It has been my experience over a number of years that PhotoAccess presents a balanced and stimulating series of exhibitions. With the exception of a couple of clangers this did not change in 2016. I would like to include the entire program as one of my top choices and not single out one of the many excellent exhibitions it included...*<sup>1</sup>

<sup>1</sup> Haynes, P 2016, 'Peter Haynes' top 5 art picks of 2016', The Canberra Times, 28 December 2016.

In 2016 we continued to expand our digital outreach and raise the public profile of PhotoAccess, with subscribers to our e-newsletter, Instagram and Facebook page increasing (by 17%, 156% and 25% respectively). We used Facebook to help promote PhotoAccess events and as a discussion platform on issues relevant to photographers – including providing links to articles and local and national exhibitions and activities of interest. Our website continued to play a pivotal role in communication with our audience – providing comprehensive information on all of our products and services. We continued to use our Vimeo and Soundcloud channels as platforms to share video and audio documentation of our public program events, and our Instagram (photoaccess\_inc) and Twitter (@photoaccess\_inc) accounts to provide audiences with real-time digital engagement with PhotoAccess events and activities.

We continued to use and develop our blog *Focus*, exploring current ideas in photography and photo-based art practice for artists and audiences throughout Canberra and the world. We published new writing on contemporary photography, as well as interviews, opening speeches and other content, giving a deeper insight into exhibitions and education at PhotoAccess and beyond.

On our membership application form we asked people why they chose PhotoAccess. Here are some of the responses in 2016:

*"A friend said the courses and instructors were excellent"*

*"Community of fellow photographers and darkroom access"*

*"Because I love photography and have enjoyed the community aspects when I have previously been involved"*

*"Membership, great facilities, expert tutors, friendly atmosphere"*

*"I've known and loved it for years"*

*"Only community darkroom in Canberra! (Plus it's staffed by pretty amazing people too!)"*

*"Strong support given to local photographers"*

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Education Officer  
Robert Agostino  
holding one of  
his photobooks.  
Promotional image  
used for our *Point,  
Shoot & Self Publish*  
course



# Exhibition Program

| Huw Davies Gallery   |   |  |  |
|--|---|--|--|
| 2016   | Tall space  | Long space   | Multimedia space   |
| 28 January - 21 February. Opening speaker Claire Capel-Stanley, PhotoAccess Program Manager.   | <i>In Sequence</i> presented the work of 35 PhotoAccess members, creatively addressing the notion of sequence and narrative in photography. For many artists, photography is not only about single images, but relationships between multiple images. A sequence of images can tell a particular story or narrative, create a sense of visual poetry, or suggest movement and time passing.   |  | <i>Taken Spaces</i> , a collaborative exhibition using video and photography to investigate the idea of inhabitation by emerging artists Madeline Bishop (ACT/VIC) and Leela Schauble (VIC).   |
| 25 February - 20 March. Opening speaker Professor Helen Ennis, Sir William Dobell Chair of Art History and Art Theory, Australian National University School of Art. Public programs: Sunday 6 March <i>The ONE Project</i> artists in conversation; Sunday 20 March Dean Cross artist talk.   | <i>The One Project</i> showcased 28 photographic portraits by 28 photographers, curated by award-winning photographer Hilary Wardaugh (ACT). The images were made using one camera and one roll of film, passed between each photographer over the period of six months.  |  | <i>FRINGE DWELLINGS</i> by emerging Indigenous photographer Dean Cross (ACT), considered the aesthetics of progress, and the ongoing dispossession of Indigenous Australia.  |
| 1-24 April. Opened by Drisana Levitzke-Gray, Deaf advocate and 2015 Young Australian of the Year. Public program: Sunday 24 April presentation by Melbourne-based Deaf photographer Ashton Jean-Pierre, followed by an artist talk by Kate Disher-Quill.   | <i>Right Hear, Right Now</i> , by award winning Sydney-based emerging photographer and artist Kate Disher-Quill (NSW). Using elements of photography, multimedia and installation, the exhibition provided an understanding of what it is like to live with a hearing loss. As Kate explains, the exhibition 'is about empowering people to accept and embrace their differences, to raise awareness and to ultimately transform negative perspectives into ones of inspiration and understanding'.   |  |  |
| 28 April - 22 May. <i>Indecisive Moments</i> was opened by Shane Strange, Creative Writing Lecturer, University of Canberra. <i>COLOUR/BLIND</i> was opened with an introduction by Sinan Revell. Public Program: Sunday 22 May artists in conversation, with Katie Hayne and Sinan Revell, facilitated by local artist and PhotoAccess Board member Kate Murphy (Ellis Hutch).                      | <i>Indecisive Moments</i> by emerging photo-based artists Ursula K Frederick (ACT) and Katie Hayne (ACT), addressing 'the glitch' in our visual culture. As a transient fault, unexpected interruption or slippage in the flow of information, the glitch is a reminder of the indecisive moments that haphazardly shape our perception and experience of the world.  |  | <i>COLOUR/BLIND</i> by mid-career artist Sinan Revell (NSW/LA) exploring self-portraiture and the disenfranchised, using elements of the dot matrix used to test colour vision.  |
| 26 May - 19 June. Opening speaker Cathy Laudenbach, photographic artist. Public program: Sunday 19 June artists in conversation.   | <i>Chuateotl's Myth</i> , by emerging artist Octavio Garcia Alvarado (ACT), exploring Mexican cultural identity and spiritual beliefs through an experimental photographic technique, the Chimigram.  | <i>An Endless Horizon</i> , by Sydney-based emerging photographer Matthew James (NSW). Using a self-developed photographic process, James captured images of the ocean, covering whole rolls of 120 photographic slide film. Exploring a traditional photographic image making process and its ability to recreate the peripheral experience of panoramic ocean views. |  |
| 23 June - 17 July. Opening speaker Anne O'Hehir, Curator of Photography National Gallery of Australia and PhotoAccess Board member. Public programs: Saturday 25 June <i>The Bends</i> curators in conversation followed by an interactive workshop to create a giant cyanotype; Tuesday 5 July free darkroom access day to commemorate the anniversary of Huw Davies' birth.                        | <i>The Bends</i> explored alternative photographic processes through the work of six artists: Robert Agostino (ACT), Claire Capel-Stanley (ACT/VIC), Huw Davies (1954-1994, one of the founders of PhotoAccess), Nicci Haynes (ACT), Matt Higgins (ACT) and Ben Lichtenstein (VIC). Instead of a flight from progress and digital technology, this exhibition explored the 'alternative' more broadly as a legitimate and powerful facet of the contemporary. PhotoAccess initiated exhibition, curated by Claire Capel-Stanley with Lucy Caldwell (ACT). |  | <i>QWE3NZ</i> by Gabi Briggs, an Anaiwan and Gumbangier woman. Creating a counter-fiction to colonialism, Gabi used her body and video projection to author her own narrative as an Indigenous woman. Presented through the PhotoAccess Indigenous Photomedia Artists Program. |
| 21 July - 7 August. Opening speaker Sean Davey, Director of The Photography Room, photographer and PhotoAccess Tutor.  | <i>BULB: photographs of movement</i> , explored movement: movement in pictures, movement in life. Showcasing work by 30 PhotoAccess members.  | <i>A Closer Look</i> by PhotoAccess' 2015/16 Personal Photography Project participants Fiona Bowring-Greer, Susan Clarke, Karen Coombes, Lyndal Curtis, Zeldia Green, Rob Lee, Bronwyn McNally, Kleber Osorio, Ian Skinner, Gordon Taylor and Michael Ye (ACT).  |  |
| 12 August - 4 September. Opening speaker Magda Keaney, Senior Curator of Photography, Australian War Memorial. Public program: 31 August - 2 September <i>Street Noir</i> intermediate night photography workshop with Lynn Smith.   | <i>Street Noir</i> , by mid-career photographer Lynn Smith (NSW), showcasing large unframed C type prints shot on medium format film of cities after dark. Created using long exposures at night, without people, on the streets of Sydney, Melbourne, Canberra, London and Berlin.   |  |  |
| 8 September - 2 October. Opening speaker Penelope Grist, Assistant Curator National Portrait Gallery, Chair Megalo Print Studio + Gallery. Public program: Sunday 2 October artists in conversation with Peter Ranyard and Oscar Capezio.  | <i>In the Landscape</i> . Emerging artists Amy Dunn (NSW) and Annika Harding (ACT) used the photograph as a starting point and added paint to explore the relationship between the artist or figure and the landscape.  | <i>River</i> , by mid-career photographer Peter Ranyard (ACT), showcased an intimate series of black and white photographs of remote New Zealand.  | <i>NEW PAINTINGS</i> by emerging artist and curator Oscar Capezio. An installation of found and fabricated objects, documented actions and staged images, to play out processes of making and encountering art.  |
| 6 October - 6 November. Opening speaker local artist and PhotoAccess Board member Kate Murphy (Ellis Hutch). Public program: Sunday 6 November artists in conversation.  | <i>Grounded</i> , an exhibition by emerging artist Georgia Black (ACT) embracing the relationship between photography and printmaking, exploring transience and impermanence.   | <i>Surfacing</i> by mid-career artist Caroline Huf (ACT) showcased a series of still and moving image works exploring ideas of surface, substance and duration.  |  |
| 11-27 November. Opening speaker Associate Professor Denise Ferris, Head of School of Art, Australian National University. Public programs: Tuesday 15 November <i>Entering the Work</i> , an artist film and video screening of 16mm, super8, digital video and an expanded cinema performance featuring local, interstate and international artists. Sunday 27 November Enrico Scotece artist talk. | <i>Finding Focus</i> , an exhibition by London-based mid-career Australian artist Laura Hindmarsh (TAS) incorporating film, performance and experimental photographic techniques. Presented through the PhotoAccess and Ainslie and Gorman Arts Centres <i>Double Exposure</i> residency program, funded by the ACT Government's 2016 Arts Residencies ACT Program.   |  | <i>Temporality</i> . Experimental landscape photographic works printed in the PhotoAccess darkroom by mid-career photographer Enrico Scotece (NSW). Presented through the PhotoAccess <i>Dark Matter</i> residency program.  |
| 1-18 December. Opening speaker Dr Martyn Jolly, Head of Photography and Media Arts, Australian National University School of Art. Public program: Thursday 1 December artists in conversation.   | <i>Serotonin Syndrome</i> . A collection of black and white domestic portraits featuring Sydney artists and musicians by emerging artist Mikhaila Jurkiewicz (ACT/NSW). Presented through the Australian National University School of Art Emerging Artist Support Scheme PhotoAccess residency program.  | <i>Collective Rhythm</i> . A social documentary project exploring Canberra's swing dance community by emerging artist Casey Crockford (ACT). Presented through the Australian National University School of Art Emerging Artist Support Scheme PhotoAccess residency program.  | <i>Mother Tongue</i> . An installation by emerging artist Andy Mullens (ACT) exploring her Vietnamese heritage through video performance and language. Presented through the PhotoAccess <i>In Focus</i> emerging artist residency program.                                    |

# Education Program

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## FOR KIDS

### KIDS DIGITAL PHOTOGRAPHY SCHOOL THREE-DAY COURSE TERMS 1, 2, 3 & 4 (x2 each term)

This course included a short field trip to capture images, and computer based workshops to learn Adobe® digital manipulation software fundamentals and develop images. Each student took home two large format prints. Offered during school holidays, this course was suitable for 10 to 16 year olds.

## FOR ADULTS | ANALOGUE PHOTOGRAPHY

### DARK ARTS: BEGINNERS BLACK & WHITE FILM & DARKROOM SIX-WEEK COURSE | TERMS 1 & 3

Participants were invited to turn off their computers and discover the wonders of film photography in the PhotoAccess darkroom. This course taught participants how to correctly develop film, make proof sheets and print images with creative freedom.

### DARKROOM ESSENTIALS BEGINNERS BLACK & WHITE FILM & DARKROOM WEEKEND WORKSHOP | TERMS 1, 2, 3 & 4

This workshop taught participants the basics of how to correctly develop film, make proof sheets and print images in the PhotoAccess darkroom.

### INTENTIONAL MALFUNCTION: DIY APPROACH TO SUPER 8 FILM WITH LOUISE CURHAM WEEKEND WORKSHOP | TERM 2

Participants learnt to shoot, process, treat and show black-and-white super 8 film, creating unique and experimental hand-processed film strips.

### NEGATIVE THINKING: SHOOTING BLACK & WHITE FILM ONE-DAY INTERMEDIATE WORKSHOP | TERM 1

In this workshop, students experimented with different films and developing methods, shooting and developing two sets of negatives: one high-speed high-contrast high-grain set created using stand-development; and one low-speed full-tone high resolution set of negatives.

### TINTYPE PHOTOGRAPHY WITH WET-PLATE COLLODION WEEKEND WORKSHOP | TERM 4

In this one and a half day workshop students learnt to make tintypes, a 19th Century technique. Using the wet plate collodion process, participants learnt how to prepare thin sheets of metal for exposure to make unique tintype images.

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Artist-in-residence  
Casey Crockford  
learning how to  
make tintypes  
in our *Tintype  
Photography  
with Wet-plate  
Collodion* weekend  
workshop, October  
2016

## FOR ADULTS | DIGITAL PHOTOGRAPHY

### CAMERA SKILLS FIVE-WEEK COURSE | TERMS 1 (x2), 2, 3 & 4

This course invited participants to take their cameras off auto and learn how to get the best results from their photography. Providing an understanding of the principles of photography and the outcomes possible using different camera settings.

### CAMERA SKILLS INTERMEDIATE FIVE-WEEK COURSE | TERM 2

This course followed on from *Camera Skills* and was designed for people who had a good understanding of their camera and basic principles of photography and were looking to expand their skills.

### CAMERA BASICS ONE-DAY WORKSHOP | TERMS 1 & 2

This one-day workshop was aimed at beginners with digital single-lens reflex (DSLR) or interchangeable lens mirrorless cameras wishing to gain a basic understanding of the principles of photography and the outcomes possible using different camera settings.

### CAPTURING THE BUSH CAPITAL

#### FIVE-WEEK CAMERA SKILLS COURSE FOR BEGINNERS | TERM 2

A five-week course for beginners wanting to gain an understanding of the principles of digital photography, and the skills to get the most out of their own DSLR or interchangeable lens mirrorless cameras. The course was delivered

in partnership with Canberra Museum and Gallery (CMAG) and included two practical field trips to photograph parts of the bush capital. Following the course, a selection of images were presented on the screen in the CMAG foyer. This course was programmed to coincide with CMAG's *Bush Capital: the natural history of the ACT* exhibition.

#### DIGITAL TOOLBOX: PHOTOSHOP & LIGHTROOM FOR BEGINNERS SEVEN-WEEK COURSE | TERMS 1, 2, 3 & 4

This course introduced students to the professionals' choice of image editing software, allowing them to take control of their photographs and produce images that stand out from the crowd.

#### EXTENDED MOMENTS: CINEMATOGRAPHY BASICS FOR YOUR DSLR WITH MIGUEL GALLAGHER WEEKEND WORKSHOP | TERMS 1 & 3

Photography is all about single moments. Cinematography is all about extended moments. This workshop was designed for people who wanted to get more out of their video enabled cameras, and provided an introduction to the basics of cinematography and camera operation.

#### INTRODUCTION TO STUDIO LIGHTING ONE-DAY WORKSHOP | TERMS 1 & 2

This workshop demonstrated how to set up and position PhotoAccess' Bowens studio lighting kit for portrait and still life photography. Students were also taught how to use a light metre to determine the settings for the lights and their cameras.

#### INTRODUCTION TO STUDIO LIGHTING FOR ART DOCUMENTATION ONE-DAY WORKSHOP | TERM 3

Good lighting is critical to documenting artwork. This workshop provided a basic introduction to photographing works of art using the PhotoAccess Bowens studio lighting kit. The workshop also covered basic camera controls, colour management and other tips and tricks to help participants photograph artwork.

#### ONE-ON-ONE 'PHOTO COACHING'

PhotoAccess also offered photography enthusiasts tailored one-on-one tutoring in digital and film photography (beginner, intermediate or advanced). Run on demand, with a max of two people per session.

#### PERSONAL PHOTOGRAPHY PROJECT ELEVEN-MONTH WORKSHOP COMMENCED IN TERM 4

The fourth annual *Personal Photography Project* commenced in term 4 and continues into 2017, culminating in a group exhibition at the PhotoAccess Huw Davies Gallery in September 2017. This workshop provides a supportive and structured environment for photographers wanting to sink their teeth into a personal project of their own choice.

#### PROFESSIONAL DIGITAL WORKFLOW WITH DR LES WALKLING INTERMEDIATE TWO-DAY WORKSHOP | TERM 2

A rare opportunity to receive specialist instruction from one of Australia's leading photographers and most prominent photographic educators. This intermediate studio workshop presented a logical and comprehensive approach to accurately controlling colour throughout workflows and across creative practice.

#### STREET NOIR: NIGHT PHOTOGRAPHY WITH LYNN SMITH THREE-SESSION INTERMEDIATE WORKSHOP | TERM 3

Over three nights participants learnt how to capture the atmosphere, movement and enigmatic qualities of Canberra at night, as well as learning the art of light painting. Participants also took part in group and online feedback sessions.

WINTER AVAILABLE LIGHT WEEKEND WORKSHOP | TERM 3

Photography becomes much more engaging when photographers are able to 'see' the light and use their cameras to achieve the results they are after. This workshop gave participants the skills to make emotive and personal photographs in different lighting conditions, without resorting to flash.



PAGE 35  
Zelda Green,  
*Ade (detail)*, 2015,  
inkjet print. Zelda  
participated in  
the *Personal  
Photography  
Project*



PAGE 36  
Mikhaila Jurkiewicz,  
*Macaulary Skulkin  
Pirates* (detail), 2016  
PhotoAccess artist-  
in-residence

# photo access

PhotoAccess Incorporated  
ABN 94 996 241 172  
Manuka Arts Centre  
Cnr Manuka Cir and NSW Cres Griffith  
PO Box 4059 Manuka ACT 2603  
[www.photoaccess.org.au](http://www.photoaccess.org.au)

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