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access

2017 Snapshot

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297
Members

93
Exhibitors

11200
Visitors

27
Exhibitions

311
Education Program
Participants

442
Volunteer Hours

60
Courses &
Workshops

10
Programs With
Other Arts &
Community
Groups

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Education Program (Summary)

Chair's Report

2017 was another successful year for PhotoAccess.

Huw Davies Gallery

49 applications were received in 2017 for our 2018 Huw Davies Gallery program call out, slightly fewer than the previous year, but many more than we received for the 2016 program. In my view, this reflects the ongoing effect of our change in gallery policy from 2017 to provide more financial support for exhibiting artists. Our 2017 financial results suggest that the new policy is sustainable within our budget.

In 2017, we ran the Digital Revolution Campaign through Creative Partnerships Australia Plus One funding, which enabled us to develop a new website, membership database platform and new look branding..

Website

In 2017, we ran the Digital Revolution Campaign through Creative Partnerships Australia Plus One funding, which enabled us to develop a new website, membership database platform and new look branding. Stage one of our new website was completed in 2017 and stage two will be completed in May 2018.

Kingston Arts Precinct

Our last Kingston Arts Precinct Group meeting was in June 2017, with no progress to report to date. The future is uncertain.

In November 2017, a complaint was made about PhotoAccess to the Human Rights Commission on the grounds of racial discrimination. Despite our best efforts, the complaint was unable to be resolved by mediation. PhotoAccess has a continuing commitment to non-discriminatory behaviour.

And now...

Our Fundraising Auction 'Heroes' held in March 2018 (alongside the campaign Dollars' for Double Exposure) saw us raise \$8660. At the time of writing, we have achieved our \$10,000 target, enabling us to fully fund the Double Exposure Artist Residency 2019. This residency is a supported six-week opportunity



Brian Rope, Deputy Chair, Minister Gordon Ramsay, Jan Flasone, Director and Mark Blumer, Chair in front of David Flanagan's exhibition Move Up to the Views

open to Australian and international photo-based artists at all stages of their careers. The successful artist will receive a stipend, materials, a contribution towards travel expenses, accommodation at EAST Hotel, and extended access to PhotoAccess' specialised darkroom, film developing & digital facilities. The residency includes a solo exhibition in PhotoAccess Huw Davies Gallery in November 2019.

Thanks, on behalf of members, for the hard work and wisdom of the Board, Jan Falsone (Director, January to June), Megan Hinton (Acting Director, July to December). Thanks particularly to 'the Crew', Thea McGrath, Program Manager (January-May), Andy Mullens, Acting Program Manager (July-December), Robert Agostino, Education Officer, Kristy Morell (Finance & Administration Officer), who kept the PhotoAccess ship on a calm and purposeful course through sometimes turbulent seas!

Mark Blumer
Chair

Financial Performance Summary

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	2017	% of total income	2016	% of total income	% difference in total income
Total expenditure	\$369,247		\$369,247		
Income from all sources	\$401,134		\$392,741		
Year outcome	\$17,795		\$23,494		
ACT Arts Funding (operating grant)	\$217,056	49	\$190,878	49	5
Other ACT Government grants	\$18,712	6	\$25,465	6	-1
Australian Government grant	\$6,500	>1	\$5,472	>1	3
Program income	\$122,413	35	\$137,354	35	-4
Donations	\$9,763	<1	\$1,552	<1	3
Other income	\$26,690	8	\$32,020	8	-1

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Treasurer's Report

The financial result for 2017 was a Surplus of \$17,795 (2016 \$23,494).

At 3.25:1 our ratio of current assets to current liabilities is well in excess of the Arts ACT Funding Guidelines target ratio of 2:1, even after including "Grants Received in Advance" totaling \$20,188 in our current liabilities.

The pleasing financial result is due to good financial management and prudent use of resources whilst continuing to improve PhotoAccess' high quality exhibition and education delivery. During 2017 there were some significant changes in personnel which were well managed to keep our program delivery running smoothly and to minimize any adverse financial impacts.

Financial procedures operated smoothly and without incident throughout the year. Internal financial reports are prepared monthly and presented for the Board's consideration along with a report from me.

The auditor was very pleased with the quantity and quality of the financial schedules made available to assist him in issuing a clean audit report.

Overall, our financial position remains healthy, with \$113,437 of reserves, and we have budgeted to achieve a surplus in 2018.

Don McLeod CA
Treasurer

Director's Report

At the opening of
Andrew Tenison's
Let Me Imagine You
exhibition, July 2017



Thank you to our wonderful and talented tutors, volunteers, members, supporters, exhibitors, residents, partners and our dedicated and inspiring staff – you are all what makes PhotoAccess the fabulous organisation that it is.

2017 was a busy year of growth, change and exciting developments as we entered the second year of our Business Plan.

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 and international 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.

In 2017 we transitioned from a hire-by-the-artist model to one in which artists are paid a stipend to exhibit with us. This is one of the key strategies outlined in our Business Plan: to present an exhibition program of national-standing, providing remuneration to exhibiting artists from 2017. The program saw us exhibit the work of 13 ACT based artists, seven nationally based artists and one international artist.

2017 saw our community outreach programs continue as we partnered with schools and community groups to deliver our key goals of developing strategic partnerships that increase engagement with the photo-based arts. We ran successful Black & White Darkroom Printing Workshops with the Bungee Youth Program (Belconnen Community Service) as well as a workshop with the IGNITE Program facilitated through Belconnen Arts Centre.

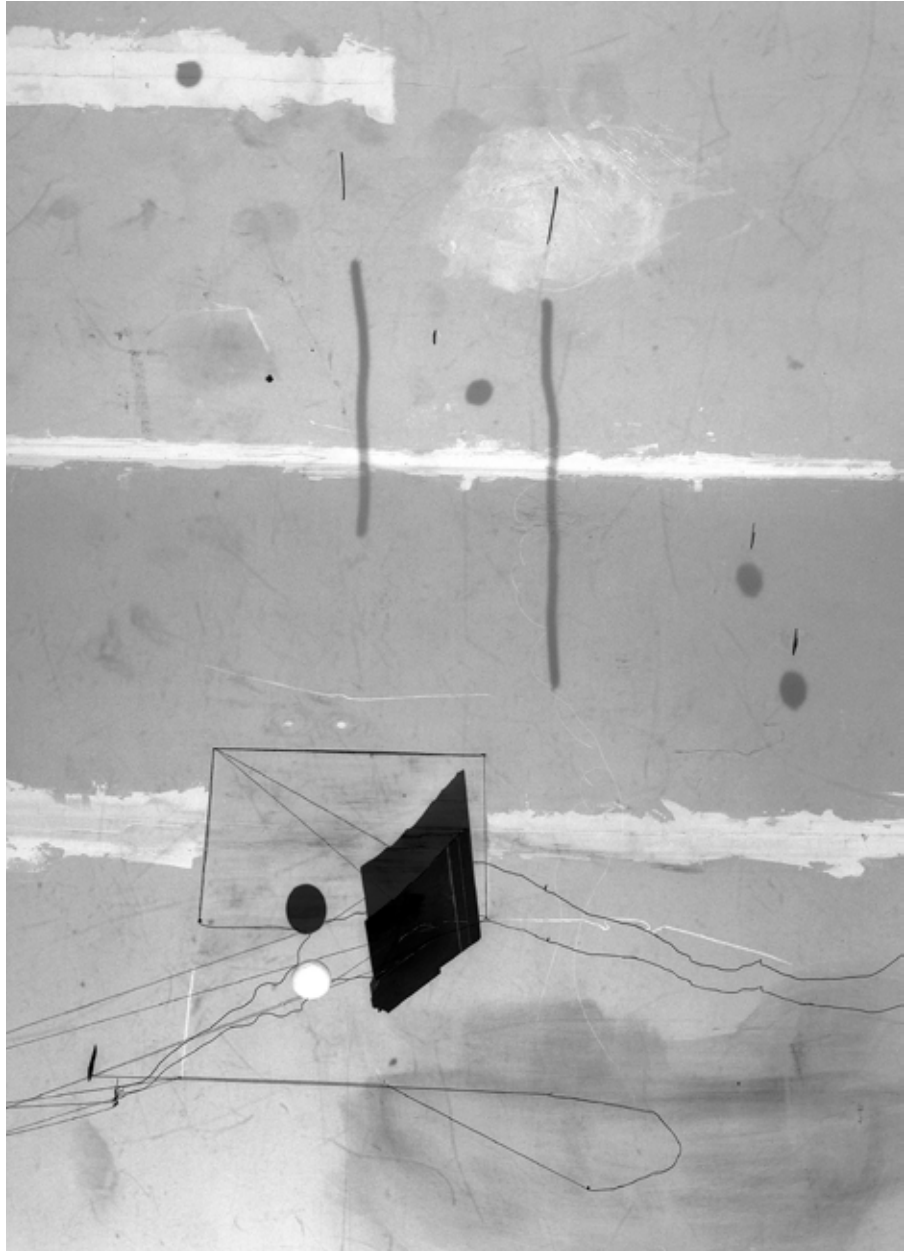
One of the biggest projects of the year was our rebrand and development of our new website. In late 2016 we were successful in Creative Partnerships Plus1 matched funding. We successfully ran our digital revolution campaign in the first half of 2017, exceeding our \$6500 target and allowing us to embark on a new website and online learning platform designed by ED Digital. I would like to sincerely thank our supporters, donors, members, board and staff who made this possible.

2017 brought about some staff changes, we said farewell to Kate Luke early in the year and welcomed Kristy Morell into the Finance and Administration Officer role. We had a few special additions to the PhotoAccess family, Thea McGrath, Programs Manager took maternity leave in May and welcomed baby Daisy soon after. A huge thanks to Andy Mullens for joining the team over this period and for her valued contributions. Jan Falsone, Director took maternity leave in July and welcomed beautiful Gabriel. It has been an absolute pleasure for me to step into the Director role and work with the PhotoAccess team over this time. A special thanks to Jan for her amazing work in making it such a smooth transition into my role.

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 wonderful and talented tutors, volunteers, members, supporters, exhibitors, residents and partners and our dedicated and inspiring staff – you are all what makes PhotoAccess the fabulous organisation that it is.

Megan Hinton
Director (acting)

Ioulia Terizis,
Slivers and Shard,
2017, silver gelatin
photograph, 118 x
83cm



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

Governance Report

Ryan Johnston,
Head of Art at the
Australian War
Memorial speaking
at the opening of
David Flanagan's
exhibition *Move Up
to the Views* and
Anja Loughhead's
Finlandia Hymn



In 2017 the Board continued two committees – a Fundraising Committee and Gallery Committee, both of which were valuable and constructive.

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 seven times during the year and held the 2017 AGM on 20 April. At the AGM members passed special resolutions to amend clauses 3.5 and 40.1 of the constitution, allowing the organisation to simplify the administration of donations while ensuring that PhotoAccess' status as a Deductible Gift Recipient is maintained and appropriate use and reporting of donations continues.

Board member terms end at each AGM and Board members are eligible for re-election. One new member joined the board in 2017, bringing artistic, industry, legal and governance expertise, as well as fresh perspectives to the organisation.

In 2017 the Board continued two committees – a Fundraising Committee and Gallery Committee, both of which were valuable and constructive. We decided to restructure our Members Engagement Committee into a PhotoAccess volunteer program. Board members (as at 31 Dec 2017) were as follows:

MARK BLUMER

Chair – Mark Blumer is retired 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.

RUSSELL WILSON

Secretary – Russell Wilson joined the PhotoAccess Board in July 2016. Russell has an interest in photography and has been a practicing 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 Chair of the PhotoAccess Fundraising Committee.

DON MCLEOD

Treasurer – 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 Practicing 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 a member of the PhotoAccess Fundraising and Gallery Committees.

GLENN PURE

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.

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.

DR ROWAN CONROY

Rowan Conroy is lecturer in Photography & Media Arts at the ANU school of Art & Design. He holds a PhD and first class Honours from Sydney College of the Arts, University of Sydney. Rowan's PhD was awarded in 2012 for his thesis and major exhibition Archeologies of the Present: Rephotographing the William John Woodhouse Photographic Archive. This research was the subject of a major exhibition in August-November 2013, at the Australian Centre for Photography. He joined the PhotoAccess Board at the 2017 AGM.

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. PhotoAccess is currently seeking board advisors to appoint to our gallery and fundraising committees.

PhotoAccess would like to thank Paul Livingston who stepped down in August as Board Advisor.

THANK YOU!

PhotoAccess would also like to acknowledge the contribution of committee member Margaret O'Shea, who stepped down from the Board and her position as treasurer at the AGM.

We would also like to acknowledge and thank those who generously donated to PhotoAccess in 2017: Margaret O'Shea, Glenn Pure, Paul Livingston, Rowan Conroy, Don McLeod, Kate Murphy, Brian Rope, Russell Wilson, Joseph Falsone, Mark Blumer, Ginette Snow, Antoinette Clements, Christopher Costas, Sara Edson, Douglas Lawrie, Jane Duong, Tim Brook, Lorna Sim, James Rosewell, David Flanagan, Annette Lock, John Davies, Gilbert Herrada, Julia Mulligan, Andrea Pitsilos, Jennifer Minns, Vanessa Kuczkowski, Ian Skinner, Meredith Hinchliffe, Gai Brodtmann MP, Harriet Elvin, Stephen McMillan, Dereck Rookens-Smith, Bill Lucas, Annie Jacobs, Barak Zelig, John Studholme, Andy Mullens, Kevin Landale, Julia Boyd, Brooke Thomas, Gordon Ramsay, Christopher Lorrimer, Lori Cicchini, Charlotte Galloway, Susan Henderson, Ben Hinton, Denise Rawling, Enrico Scotece, Mike Masters, Kristy Morell, Ulli Brunnschweiler, Casey Crockford, Martyn Jolly, Adam Luckhurst, Tony Stewart, Penny Grist, Karen Moore, Hans Reppin, Joseph Cali, Ellen Hewitt, Amanda Biggs, Tony Fleming, John Davies, Helene Walshe plus those who wanted to remain anonymous.

At the opening of
Sean O'Connell's
Suburban Spirits
exhibition, May 2017



Operational Report



Geoffrey Dunn
installing his
exhibition
Provenance, August
2017

FUNDING

2017 was the second 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 2017.

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

- \$18,712 from ACT Government Adult Continuing Education (ACE) Grant, which allowed us to embark on a valuable community outreach project – a digital storytelling project, *My Story, My Voice* in collaboration with Canberra Institute of Technology's Yurauna Centre and their indigenous students.

- We were also successful in securing support from Creative Partnerships Australia, through their Plus1 initiative, for our 2017 Digital Revolution fundraising appeal. We exceeded our target of raising \$6,500 in donations, which was then matched by Creative Partnerships Australia in July 2017. This funding enabled us to undertake a much needed website and membership database upgrade.

STAFFING

2017 saw a few staff changes. We said farewell to Kate Luke and welcomed Kristy Morell as Finance and Administration Officer. Our Programs Manager, Thea McGrath and Director, Janice Falsone took maternity leave in mid 2017 and we welcomed Andy Mullens as acting Programs Manager and Megan Hinton as acting Director over this time.

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 2017) were as follows:

DIRECTOR | 38 HPW (TUE-FRI)

Janice Falsone (until June), Megan Hinton (from July)

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.

FINANCE AND ADMINISTRATION OFFICER | 24 HPW (TUE-FRI)

Kate Luke (until February), Kristy Morell (from March)

The Administrator manages all aspects of the finances, administration, memberships, course and workshop enrollments 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)

Thea McGrath

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 | 20 HPW (TUE, FRI, SAT)

Robert Agostino

The Education Officer (position was provided as a traineeship through

ArtsReady until June 2017) 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

Phillip Van Zomeren - Ginger Books Bookkeeping Solutions

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.

INTERNS AND WORK EXPERIENCE

Angus McGrath, an Art History & Curatorship Honours student at ANU undertook a seven-month (one-day per week) internship with PhotoAccess in 2017, focusing on collection management and gallery administration.

We also accommodated a one-week work experience placement through The Canberra College for student Casey Myers.

TUTORS

Fifteen photographers worked with PhotoAccess on a contract or casual basis in 2017 as tutors in our education program:

Robert Agostino, Andrew Burke, Stephen Corey, Sean Davey, Jane Duong, Miguel Gallagher, Thea McGrath, Andrew Morgan, Bill Moseley, Jenni Savigny (Gen S Stories), Lori Cicchini, Greg Stoodley, Enrico Scotece, Ellie Windred and Dr Les Walkling.

We thank them for sharing their knowledge and expertise with our members.

MANUKA ARTS CENTRE

We continued to manage the Manuka Arts Centre in 2017. 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. 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 2017 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 \$1,880 of in-kind venue hire support to ArtSound FM in 2017 through our Teaching Room.



Andy Mullens, acting Programs Manager and Robert Agostino, Education Officer preparing tintypes in the PhotoAccess Darkroom

Artistic Report

PhotoAccess' 2017 artistic program was consistent with our 2016-2060 Business Plan, and included four main areas: Exhibition, Education, Conversation and Creation.

EXHIBITION AND CONVERSATION

In 2017 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 2017 the Huw Davies Gallery program included 27 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 two free artist talks, eight free in conversation events.

Our members had the opportunity to present work in two group shows: Common Ground which creatively addressed the physical and social dynamics of public space and how they play a central role in the formation of community and culture, and Muse which invited our members to reflect on the people in their lives who have been an inspiration to them in some way. PhotoAccess members' shows provide accessible and challenging exhibition opportunities for photographers and photo-based artists working at various stages in their careers.

We showed the very best work by local and visiting photo-based artists, demonstrating both technical and artistic excellence.



Exhibiting artists
Andrew Tenison and
Fiona Amundsman
in front of Andrew's
work in the Huw
Davies Gallery.

A 2017 gallery program highlight was *Chinese Whispers and Other Stories* bringing together four emerging female artists of Chinese descent, this exhibition seeks to reveal the complex and shifting nature of cultural difference, identity and migrant stories in 'multicultural' Australia. Featuring interstate photo-based artists Pia Johnson, Tammy Law, Janelle Low and Siying Zhou. The photographic media works in this exhibition negotiate notions of identity, racial discrimination and stereotyping, as well as re-imagine the spaces we live in, what makes cultural differences and how it contributes to the narrative of a wider Australian identity. *Chinese Whispers and Other Stories* received a highly regarded critical review by Peter Haynes in the *Canberra Times* as well as a feature article in *Frankie Magazine* online. We hosted a free public program event with the artists in conversation with Mikala Tai, Director of 4A Centre of Contemporary Asian Art.

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 *They Blew Up the Hospital I was Born In*, a solo exhibition by Dean Cross. IN the exhibition Dean explores collective memory, remembrance and the trauma of watching ones birthplace be destroyed, this exhibition has been programmed to coincide with the 20th anniversary of the Royal Canberra Hospital implosion. To accompany the exhibition we commissioned a catalogue essay by Hannah Presley, an indigenous curator based in Melbourne.

Exhibiting artists
Kris Kerehona,
Bob McKendry,
Lynn Corbett,
Tracy Hebden.
Libb Ferreira,
Rosina Wainwright,
Nathalie Hicks
who participated
in our Personal
Photography Project



We presented *Mill Binna* by Brisbane based photo based artist Leah King-Smith and sound artist Duncan King-Smith. The artists used the gallery space as an experimental playground to create spatial and temporal associations with still and moving images, sounds, objects and light. To accompany the exhibition we commissioned a catalogue essay by Sharon Jewell, an artist writer and lecturer in visual art at Queensland University of Technology.

In 2017 we continued to commission writers to provide considered and informative exhibition catalogue essays for our gallery program. We commissioned essays in 2017, engaging the following writers: Grace Blakeley-Carroll, Claire Capel-Stanley, Dr Sharon Jewell, Angus McGrath, Renée Joyce, Hannah Presley, Jessica Oliver and Ellen Wignell. We thank them for their contributions.

CREATION

In 2017 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 (Ricky Lloyd and Claire Williams). These artists participated in year-long residencies at PhotoAccess. Ricky's resulting exhibition, *In Pursuit of Magic* showcased a collection of moments captured while travelling through California, Nevada, Arizona and Utah in the winter of 2017.

Claire produced a series of black and white portrait photographs that are the intersection of surrealism and realism in her exhibition, *Dedications*. Claire continued her investigations into one of the earliest photographic effects, the Sabatier or solarisation effect. Whilst solarisation is most often created at the moment of initial exposure, or through a second exposure at the development stage, Williams' has developed her own process that develops a negative slowly over a period of 24 hours. By stretching out the development time, the artist achieves a chemical fogging effect that causes the tones in the photographs to invert. Claire photographs people close to her, not to reveal a truth about them, but to describe a feeling of recollection and nostalgia.

Jennifer Minns was our graduate resident from CIT, documenting the Indigenous Marathon Project over 6 months as they prepared for the New York Marathon. Her exhibition, *Footprints* documented the journey of these indigenous athletes pushing their physical and mental boundaries to the limit to achieve a sense of purpose and pride, and enabling them to lead, inspire and encourage change within indigenous communities.

Our eight-month long residencies, *In Focus* and *Dark Matter*, once again provided opportunities for both an emerging artist and a mid career artist to develop a new body of work for exhibition in a supportive and stimulating artistic environment. Alex Hobba was our *In Focus* resident, and her exhibition *Cloakroom: Institutional* marks a place suspended between the intensely personal and the public; an intersection where the private takes on a sense of the collective.

Our *Dark Matter* resident was Jane Duong and her exhibition *Red Brick Road* was an exploration of the Brickworks architecture, landscape and objects and the use of photography to trigger, layer and construct memory. Jane was interested in capturing historical sites and reconnecting it to the present

Artist in residents at one of the 'crit' sessions. L-R Penny Grist, Assistant Curator at the National Portrait Gallery, Jane Duong, Dark Matter Resident, Jennifer Minns, CIT graduate resident, Andy Mullens, acting Programs Manager



community with memories, social history and stories. Her work explored the Van Dyke Brown printing process on both paper and fabric, experimenting and producing her work in the PhotoAccess darkroom.

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.

Our Dark Matter resident was Jane Duong and her exhibition Red Brick Road was an exploration of the Brickworks architecture, landscape and objects and the use of photography to trigger, layer and construct memory.

EDUCATION

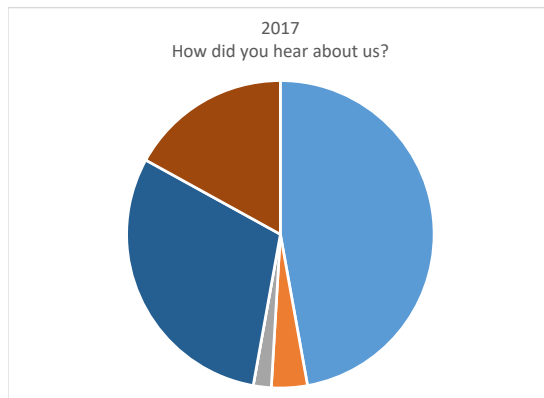
Photography is everywhere; informed understanding of it is not. Our education programs make the familiar new and the new familiar, providing the inspiration and means for people to create their own cultural statements through the photo-based arts. In 2017 our courses and workshops were structured to 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 2017, 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.

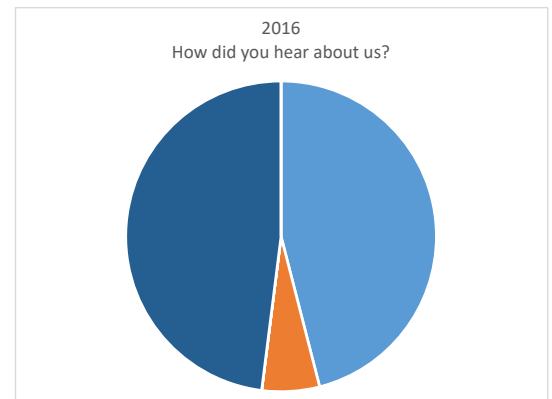
A full overview of our 2017 education program is provided at the end of this report (pages 32 – 35). Alongside the skills development opportunities available in our core education program in 2017 we ran three new specialist workshops (In Vogue with award winning photographer Lori Cicchini, Shades of Light : Black

and White Printing with NSW based Enrico Scotece and On Landscape with Melbourne-based Dr Les Walking.

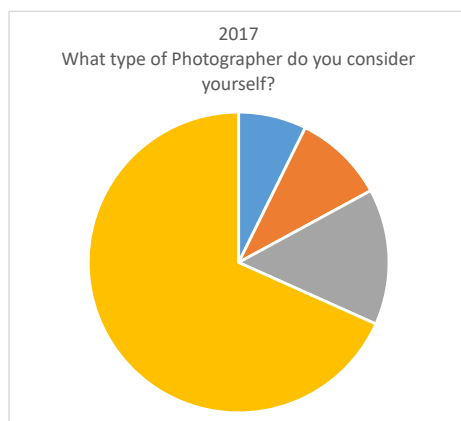
At the end of each of our courses and workshops, students are asked to complete an evaluation form. Key findings from the 2017 evaluation summary include:



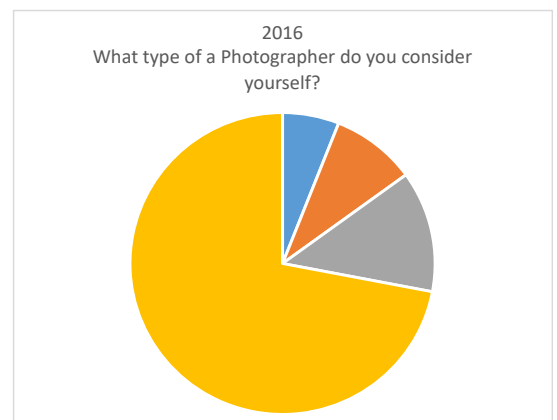
- Website 51%
- Social Media 4%
- Flyers 2%
- Word of mouth 33%
- Other 18%



- Website 46%
- Social Media 6%
- Flyers 0%
- Word of mouth 48%
- Other 0%



- Amateur 68%
- Artist 15%
- Semi-Pro 10%
- Pro 7%



- Amateur 72%
- Artist 13%
- Semi-Pro 9%
- Pro 6%



PhotoAccess, Gen S Stories and Deafness Resource Centre representatives before embarking on the *Sounds of Silence* project.

COMMUNITY & ARTS PARTNERSHIPS

Throughout 2017 we partnered strategically with local arts and community organisations on specific programs and events. We worked with Deafness Resource Centre and Gen S Stories on a digital storytelling project titled *Sounds of Silence*. This project developed the artistic skills of those living with hearing loss, both young and old. The *Sounds of Silence* collection of digital stories was launched at a public event at the Woden Hellenic Club.

We also worked with Canberra Institute of Technology (CIT) Yuruana Centre and Gen S Stories on a digital storytelling project titled *My Story, My Voice*. Seven indigenous students shared their personal stories. Each student created their own digital storytelling film, learning new skills in photography, working with audio, film editing software, computer skills and working as part of a team. The participants found the process of having the opportunities to tell their stories in a supportive and nurturing environment an extremely positive experience. Two participants created portfolio based stories which they will use to promote their arts practice to seek employment in the arts sector. One participant has already secured full time employment and another has enrolled into further studies at CIT.

The *My Story, My Voice* collection of digital stories was launched at an invite only event at the CIT Theatre and played at the CIT graduation event in November. This project received wonderful feedback from participants:

“I’ve gained knowledge about digital media, knowledge from others’ stories and new friends”.

“It gave me the change to put all my work together over 40 years and to leave something that my five children will have with them in the future”.

In partnership with the Belconnen Arts Centre IGNITE program, we delivered Connect Photography Workshop, a six-week course for people with mixed ability (high functioning). Using point and shoot cameras, and editing software, the participants were guided through a personal photography project and created their own prints.

We delivered programs in partnership with several schools in 2017. We ran two eight week black and white darkroom printing workshops through the Bungee Youth Resilience Program. Bungee is an inclusive resilience building program that promotes emotional wellbeing through the arts. The program supports young people to participate in activities designed to build resilience, enhance well-being and social and emotional health.

In August we ran a two-hour studio lighting demonstration at Marist College Canberra.

In 2017 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. We offered ten dollar tintypes for the public to sit for their portrait and take home their own tintype. This proved extremely popular with huge demand and great results.

We partnered with The Arts Law Centre of Australia on two free workshops at PhotoAccess in November 2017. 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 organisation’s with prizes (comprising free or reduced price courses, workshops and memberships, and/or copies of the 100 Views of Canberra publication), including DESIGN Canberra and Capital Arts Patrons’ Organisation.

“I’ve gained knowledge about digital media, knowledge from others’ stories and new friends”

BUSINESS PARTNERSHIPS

2017 we worked closely with ED. digital agency as they are provided partial in-kind support for our rebranding and website redevelopment project.

In July Lerida Estate came on board to support our 2017 Indigenous Photomedia program (and associated public programs), generously providing over \$2,000 worth of quality Canberra-region wine.

In November Bentspoke Brewery Co. supported our Art After Dark and Art & Ride event (including the opening of our Double Exposure and Dark Matter residents' exhibitions) providing over \$400 worth of quality, locally brewed Canberra beer and ginger beer. We are excited to announce Bentspoke Brewery Co. will continue their support of our gallery program throughout 2018.

100 VIEWS OF CANBERRA

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.

AUDIENCE DEVELOPMENT AND MEMBERSHIP

We were popular in 2017: A total of 297 active members of PhotoAccess (active members at 31 December 2017).

Darkroom use continued to increase with longer Saturday opening hours introduced mid 2017, monthly fee access days continued, course and workshop involvement, improved promotion and the presence of the Dark Matter artist-in-residence and other users in and around the darkroom. 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.

Jane Duong, Dark Matter resident's Van Dyke prints in the PhotoAccess Darkroom.



Relationships with media continued to be strengthened throughout 2017, and we received extensive media coverage. We were fortunate to receive ten critical reviews. These reviews were published in the print version of The Canberra Times as well as duplicated online. We also secured feature articles in Frankie Magazine, F Stop Magazine and Art Almanac.

"PhotoAccess continues to offer a stimulating program that questions the photographic medium in all its manifestations in ways that I find stimulating and provocative.."

We advertised in Holiday Happenings 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 2017, critic Peter Haynes remarked:

"PhotoAccess continues to offer a stimulating program that questions the photographic medium in all its manifestations in ways that I find stimulating and provocative.. But my "favourites" at PhotoAccess were Chinese Whispers and Other Stories curated by Pia Johnson, and Dylan Smith's A Construct."

In 2017 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, most notable our instagram followers increased by 227%. 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 Soundcloud channel as a platform to share audio documentation of our public program events, and our Instagram account to provide audiences with real-time digital engagement with PhotoAccess events and happenings.

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.



Shaune Lakin,
Senior Curator
of Photography,
National Gallery of
Australia speaking
at the opening of
*Next Generation:
Solomon Islands
after RAMSI* by
Sean Davey and
Proverance by
Geoffery Dunn



David Broker,
Director
Contemporary
Artspace; Jess Taylor,
exhibiting artist;
Shags; Alexander
Boynes, Gallery
Manager Canberra
Contemporary
Artspace at the
opening of Jess'
exhibition *All Killer*.

Exhibition Program

Huw Davies Gallery			
2017 (Thursday-Sunday)	Tall gallery	Long gallery	Multimedia gallery
2-26 February	<i>Move up to the views</i> , an exhibition of large scale photos by ACT-based mid-career artist David Flanagan. Inspired by the <i>New Topographics</i> , <i>Photographs of a Man Altered Landscape</i> movement from the 1970's, Flanagan's images explore the outer areas of Northern Canberra that are destined to become new suburbs.		<i>White Paper</i> , an experimental photo-based art installation by ACT-based emerging artist Anja Loughhead, that seeks to undermine the authority of the Australian 'White Paper' Military Defence Policy.
1-26 March	<i>Planetary Gardening</i> , a group exhibition by mid-career and established interstate artists featuring work by Renata Buziak, Janet Laurence, Marilyn Fairskye, Dornith Doherty, Robyn Stacey, Joe Hamilton, Melanie Bonajo, Suzanne Trieste and Anaïs Tondeur. Through varied applications of photographic processes, <i>Planetary Gardening</i> explores the symbiotic relationships between the cultural and the chemical, the organic and the technological, and the agency of human and non-human actors. Curated by Ashley Lumb and Laura McLean.		
30 March - 23 April	Members' exhibition, theme TBA		<i>Discarded Faces</i> , an exhibition by Sydney-based emerging artist Emilio Cresciani includes x-ray style portraits of people and their rubbish, commenting on our consumer lifestyle.
27 April - 21 May	<i>Chinese Whispers and Other Stories</i> , a group exhibition by emerging interstate photo-based artists Pia Johnson, Tammy Law, Janelle Low and Siying Zhou. Bringing together four young female artists of Chinese descent, this exhibition seek to reveal the complex and shifting nature of cultural difference, identity and migrant stories in 'multicultural' Australia.		
25 May - 18 June	<i>Quanta</i> , an exhibition of light drawings by Sydney-based emerging artist Ioulia Terizis, exploring the relationship between drawing and photography.	<i>Forms of Energy</i> , an exhibition by Sydney regional mid-career artist Sean O'Connell. In this exhibition the ability of photography to present multiple perspectives is championed and extended, across a broad range of alternate and original processes.	<i>Failing to communicate</i> , an installation by Canberra-based emerging artist Sabrina Baker exploring communication and visual language. Using maritime signal flags, sculpture, performance and video to comment on the transient nature of Canberra's population.
22 June - 16 July (includes NAIDOC Week)	PhotoAccess Indigenous Photomedia Artists Program exhibition: <i>They Blew Up the Hospital I was Born In (The Hospital I was Born in Exploded)</i> , an exhibition by Canberra-born, Sydney-based emerging Indigenous artist Dean Cross exploring collective memory. Programmed to coincide with the 20th anniversary of the Royal Canberra Hospital implosion (which happened on 13 July 1997).	PhotoAccess Indigenous Photomedia Artists Program exhibition: <i>Song</i> , a collaborative exhibition by Indigenous established photomedia artist Leah King Smith and emerging sound artist Duncan King Smith, both Brisbane-based. Exploring cultural difference, this exhibition generates discourse around Indigenous and non-Indigenous contexts where imaging is the vehicle, and the coordinated interplay between images - still, moving and sound - creates innovative ideas about temporality. Through the use of still and moving images with sound, the installation design addresses a multiplicity of temporal flows that are brought simultaneously to the installation space to create an engagement that challenges established values of temporality associated with the 'stillness' and historical context of the photographic image.	
20 July - 13 August	<i>The Story of Private Otto Hoffmann</i> , an exhibition by Canberra-based emerging photographer Andrew Tenison. Tenison repurposes a found photographic negative and uses it as a springboard to create a new series of photographs, set against the backdrop of World War II in Germany.	<i>Like a Body Without Skin</i> , an exhibition by Auckland-based mid-career artist Fiona Amundsan featuring archival footage with present-day imagery of Carrie Furnace, a former blast furnace in Pittsburgh. Outlining the complexity of historical experiences as they're translated across time, culture, and language into image.	<i>All Killer</i> , an exhibition by Adelaide-based emerging photo-based artist Jess Taylor, exploring the notion that, whatever their impact, images of violence do not work alone, and that it is the viewer and the subjectivities the each bring to images of violence that allow them to, and ultimately impact how, they bleed into reality.
17 August - 10 September	<i>An Unconscious Space</i> , an exhibition by Canberra-based mid-career photographer Sean Davey confronting his mother's challenge to resume everyday life after a serious accident in 2011. This exhibition explores themes of grief, love and time, through intimate and observational photography.		<i>Provenance</i> , an exhibition by Canberra-based mid-career photographer Geoffrey Dunn showcasing black and white portraits of Canberra photographers and artists.
14-24 September	Personal Photography Project exhibition. In 2016/17 PhotoAccess is running a yearlong workshop (culminating in a group exhibition) which provides a supportive environment for Canberra-based emerging photographers to develop a project of their choice.		
28 September - 8 October	Members' exhibition, theme TBA		
12 October - 5 November	<i>Remade</i> , an exhibition by Newcastle-based emerging artist Dylan Smyth, questioning the photo as a truth and the construction, editing and perspective evident in any photographic image taken.	<i>Other People's Lives</i> , an exhibition by Canberra-based emerging artist Hardy Lohse. Using a documentary photography approach, Lohse examines the lives of people living in small towns in decline in Australia.	
9-26 November	Dark Matter exhibition through the PhotoAccess darkroom and residency program (recipient TBA)		In Focus Emerging residency exhibition (recipient TBA)
1-11 December	PhotoAccess ANU School of Art EASS Residency and Exhibition Award recipient exhibition (recipient TBA)	PhotoAccess ANU School of Art EASS Residency and Exhibition Award recipient exhibition (recipient TBA)	CIT Graduate Residency and Exhibition Award recipient exhibition (recipient TBA)

Education Program

In 2017 we delivered a comprehensive range of photography courses and workshops each term including three masterclasses.

KIDS DIGITAL PHOTOGRAPHY SCHOOL THREE-DAY COURSE

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.

DARKROOM CLASSES | ADULTS

DARKROOM ESSENTIALS - BEGINNERS BLACK & WHITE FILM & DARKROOM

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

TINTYPE PHOTOGRAPHY WITH WET-PLATE COLLODION WEEKEND WORKSHOP

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.

DIGITAL CLASSES | ADULTS

CAMERA SKILLS BASICS

This course invited participants to take their digital 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

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.

DIGITAL TOOLBOX: PHOTOSHOP & LIGHTROOM FOR BEGINNERS

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.

Camera Skills class,
practicing the skills
they have learnt.



EXTENDED MOMENTS: CINEMATOGRAPHY BASICS FOR YOUR DSLR WITH MIGUEL GALLAGHER

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

This workshop demonstrated how to set up and position PhotoAccess' Bowen's 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.

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

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.

LIGHTNING SPEED: SPORTS PHOTOGRAPHY

This one day workshop offered participants a theory and practical component. They spent the first half of the workshop familiarizing themselves with the camera and its functions, before attending a rugby game at Griffith Oval where they tested and practiced their knowledge.

URBAN WONDERLAND: WINTER AVAILABLE LIGHT

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.

MASTERCLASSES | ADULTS

ON LANDSCAPE MASTERCLASS WITH DR LES WALKLING

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.

IN VOGUE MASTER CLASS WITH LORI CICCHINI

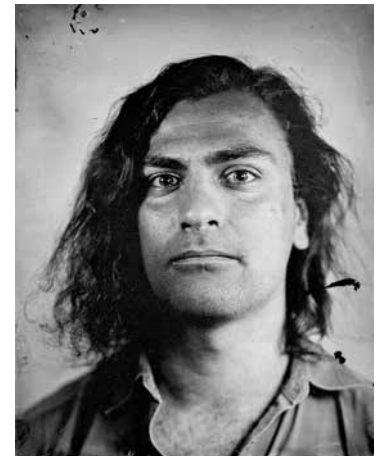
A great opportunity to receive specialist instruction from one of Canberra's top photographers, Lori Cicchini. Participants were stepped through how Cicchini produces her remarkable illustrative portraits; from idea and concept development through to styling and set design, lighting and working with a model, and concluding with a full day of advanced post-production techniques, including image compositing and skin retouching.

SHADES OF LIGHT MASTER CLASS WITH ENRICO SCOTECE

A rare opportunity to receive professional instruction from one of Australia's specialist darkroom practitioners and experienced tutors. This hands-on workshop gave participants an in-depth understanding of fibre-based paper and fine printing techniques and the knowledge to produce exhibition quality prints rich in tone, contract and detail.



Tintypes in the
PhotoAccess
Darkroom



The PhotoAccess
Team; Jan Falsone,
Thea McGrath, Andy
Mullens, Robert
Agostino, Angus
McGrath, Megan
Hinton and Kristy
Morell



photo access

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