



photoaccess

at the Manuka Arts Centre
2015 ANNUAL REPORT

PhotoAccess Incorporated
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 Cnr Manuka Circle and NSW Cres Griffith
 PO Box 4059 Manuka ACT 2603
www.photoaccess.org.au

Supported by



Manuka Arts Centre is an ACT Government arts facility

2015 SNAPSHOT

571 members

4800 visitors

411 education program participants

47 courses and workshops

86 exhibitors

26 exhibitions

761 volunteer hours

6 programs with other arts/community groups



Image: *Art + Ride* participants at the PhotoAccess end-of-year party, as part of the Inner South Arts Hub *Art After Dark* program. Dec 2015. Photo by Robert Agostino



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CHAIR'S REPORT

2015 was a year for consolidating recent changes and planning new ones.

BOARD: An audit of board members' skills and experience led us to recruit two new members with financial expertise - Don McLeod and Margaret O'Shea. Margaret is now serving as Treasurer and her report forms part of the Annual report. We also recruited photo-based artist Kate Murphy to the board.

The board held a strategic planning day in May, which produced our 2016-2020 Business Plan, a copy of the executive summary of which is attached to this report. The board also took part in a fundraising workshop in June. Arising out of this, a fundraising committee was formed in early 2016 to work with the Director to achieve our fundraising goals.

I thank Denise Ferris, who retired after thirteen years of service on the board, ultimately as Chair. I also acknowledge and thank Anthony Wyatt, who was appointed Chair at the 2015 AGM and resigned in mid-December, for his service on the board since 2009.

FUNDING AND FINANCE: We successfully applied for a renewal of our ACT Government Key Arts Organisation and Visual Arts and Craft Strategy funding to implement our new business plan. That is a great outcome, as we can now firm up our plans to implement an increasingly innovative program for the ACT community and the wider world.

Fortuitously, PhotoAccess' vision is strongly aligned with the ACT Arts Policy, launched in 2015, and supports all four principles: Participation in and access to the arts; Great art and great artists; Vitality of the Canberra Region arts ecology; Engage with Aboriginal and Torres Strait Islander arts and cultures.

We also received grants: \$5,000 from a Participation Digital Communities Grant, which allowed us to upgrade part of our mobile computer lab; \$10,000 from an Arts Residencies ACT Grant to fund *Double Exposure*, an opportunity for one mid-career photo-based artist from outside the Canberra region to make, exhibit and present new work at PhotoAccess in 2016,

(in partnership with Ainslie and Gorman Arts Centres); \$19,000 from a Participation (Women's) Grant, which provided eight Muslim women living in Canberra the opportunity to make digital stories with PhotoAccess and Gen S Stories. See program section of this report for more detail.

As a result of funding and our activities, we achieved a surplus of \$24,418 for the year, allowing us to continue with confidence and stability.

STAFF: We are currently blessed (and were, throughout 2015) with a great team, ably led by Director Janice Falsone. They have guided and prodded our organisation to ever greater heights and, I trust, will continue to do so over the next few years.

Mark Blumer
Chair

FINANCIAL PERFORMANCE SUMMARY

	2015	% of total income	2014	% of total income	% difference in total income
Total expenditure	\$332,455		\$305,801		
Income from all sources	\$356,873		\$305,711		
Year outcome	\$24,418		(\$90)		
ACT Arts Funding (operating grant)	\$159,307	45	\$156,170	51	-6
Other ACT Government grants	\$42,984	12	\$24,016	8	4
Program income	\$115,639	32	\$89,779	29	3
Donations	\$4,310	1	\$3,160	1	0
Other income	\$34,633	10	\$32,586	11	-1

TREASURER'S REPORT

The financial results for the year ending 31st December 2015 show effective management of resources through a year of operational consolidation. 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 \$24,418 (2014 (\$90)) has been achieved through the success of our education program and the responsible management of staff and project costs. The financial result exceeded the budgeted surplus by about \$2,000. The Committee 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. No significant variances have occurred from budget or from cashflow forecasts. There have been no instances of fraud.

In 2015, no bad debts have been recorded (2014 \$1,221).

The association's financial indicators are monitored both for compliance with artsACT benchmarks for cash reserves and current ratio, and financial sustainability. The table below records the trend for PhotoAccess against artsACT funding guidelines. The prudent financial strategy ensures employee provisions are held in cash, that all creditors can be paid when they fall due and an operating surplus is budgeted for and achieved.

The Committee accepts its responsibility for the strategic positioning of PhotoAccess in the coming years. 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. The financial sustainability of PhotoAccess supports the strength of our reach into the community.

Margaret O'Shea
Treasurer

Table: Trend of Financial sustainability using artsACT Funding Guidelines

	artsACT benchmark	December 2014	June 2015	September 2015	December 2015
Cash reserve benchmark	10%	57%	51%	62%	31%
Current ratio	2 : 1	1.34 : 1	1.29 : 1	1.89 : 1	2.28 : 1

DIRECTOR'S REPORT



2015 was a crucial year of consolidation, reflection and planning for PhotoAccess. We continued to build on our core activities and strengths, ensuring that our offerings were considered and supported by sustainable resources. This approach helped to maximise the success of each project and provide engaging and rewarding experiences for our members and audiences.

A primary focus during the year was the drafting of our 2016-2020 Business Plan. PhotoAccess has contributed to the arts and community life of Canberra for over 30 years, and the vision and artistic program planned for the next five is truly inspiring and testament to the maturity of the organisation. I would like to thank the Board for their leadership, particularly in regard to strategic planning for the future of the organisation, and for their vision and optimism. We are grateful to the ACT Government for supporting us throughout 2015, and for endorsing our plans for the future. With ongoing Key Arts Organisation support through the ACT Arts Fund we will continue to achieve a sustainable program of activities that contribute to positive cultural, social and economic outcomes for the ACT.

Our 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. These public programs were well attended and included 16 artist talks, four in-conversation events, a story-share event in collaboration with a local publisher and an improvised jazz performance with Super 8 film projections. Our exhibitions and public programs, as well as our community projects, received extensive media coverage, including regular critical reviews, which helped raise the public profile of PhotoAccess. We had a significant increase in education program enrolments and membership applications in 2015 (by 48% and 25% respectively), and complimented our core offerings with specialist darkroom workshops and a masterclass. We also increased the support provided to our artists-in-residence, encouraging

a deeper engagement with PhotoAccess and a more rewarding experience for the residents.

I would like to extend a big thank you to our talented education program tutors, our dedicated, capable and inspiring staff team, and our cherished volunteers – PhotoAccess could not have achieved what it has without you. Thank you also to our members, patrons, exhibitors, students, funding partners and audience for your support and contribution to PhotoAccess in 2015. It is an absolute privilege working with the PhotoAccess community to increase appreciation and understanding of the power and potential of the photo-based image.

I look forward to working with the Board, advisers, members and staff to realise the exciting goals and projects outlined for 2016 and beyond.

Janice Falsone
Director

GOVERNANCE REPORT



An experienced board governs PhotoAccess, providing oversight and strategic direction to the organisation in the context of the Business Plan. The board comprises 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.

The board met five times during the year and held the 2015 AGM on 14th May. The board also held a strategic planning day in May and attended a fundraising workshop in June with Creative Partnerships Australia.

Board member terms end at each AGM and board members are eligible for re-election. A number of new members joined the board in 2015, bringing financial and industry specific expertise, as well as fresh perspectives to the organisation. In addition to the board members, PhotoAccess receives advice and support from board advisers, who attend meetings and contribute their skills and expertise to our work. The board advisers in 2015 were Gilbert Herrada, Paul Livingston, Honor Luckhurst and Helen McFadden.

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.

Board members (as at 31st December 2015) 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 Governance 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 also a member of the PhotoAccess Governance 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

GOVERNANCE REPORT (cont.)

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 a member of the Synergy (New Ideas) Committee.

ADAM LUCKHURST

Adam Luckhurst has extensive experience as a senior executive in a variety of government agencies working across program management and policy development areas. Adam also has a strong interest in photography, and was appointed to the PhotoAccess board at the 2014 AGM. Luckhurst is also a member of the PhotoAccess Synergy (New Ideas) 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.

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 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 also a member of the PhotoAccess Gallery Committee.

PUBLIC OFFICER: Janice Falsone, Director PhotoAccess.

THANK YOU!

PhotoAccess would also like to acknowledge the contribution of committee members who stepped down from the board in 2015: Sharon Casey, Dr Denise Ferris (who served as Chair to the AGM), Tabitha Mann, Jennie Seppings and Anthony Wyatt (who served as Chair from the AGM to mid Dec 2015). Thanks also to Ian Copland and Andrée Lawrey who stepped down as advisers at the AGM.

We would also like to acknowledge and thank those who generously donated to PhotoAccess in 2015: Mark Blumer, Janine Collins, Julie Ermert, Bill Lucas, Don McLeod, Kate Murphy, Andrea Pitsilos, Glenn Pure, Dereck Rooker-Smith and Brian Rope.



OPERATIONAL REPORT

FUNDING

2015 was the fifth 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 residency program for emerging artists and our Indigenous Photomedia Artist 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 2015.

In 2015 we submitted an application requesting another five-years of Key Arts Organisation and VACS funding for 2016-2020, and were successful in our request. The PhotoAccess 2016-2020 Business Plan Purpose and Executive Summary are provided at the end of this report.

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

- ✓ \$5,000 from a Participation Digital Communities Grant, which allowed us to upgrade part of our mobile computer lab that we use for our education program, specifically community outreach.
- ✓ \$10,000 from an 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 is being delivered in partnership with Ainslie and Gorman Arts Centres.
- ✓ \$19,000 from a Participation (Women’s) Grant, which provided eight Muslim women living in Canberra the opportunity to make digital stories with PhotoAccess and Gen S Stories.

STAFFING

In 2015 we increased our Program Manager’s hours from 24 to 26 per week, and from mid-2015 converted the Darkroom/Saturday Supervisor 5 hour per week role into a 15 hour per week Education Officer role (made possible through the ArtsReady Business Administration traineeship program). This increase in staffing hours allowed us to extend our opening hours until 7pm on Thursdays. Exhibitors and volunteers generously committed their time to ensure PhotoAccess was also open to the public on Sundays.

PhotoAccess employs part-time staff with complementary responsibilities. We also contracted a bookkeeper on a quarterly basis. Staff roles (as at 31st December 2015) were as follows:

DIRECTOR | 35 HPW (TUES-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 (TUES-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 (TUES-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 (THURS-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.

OPERATIONAL REPORT (cont.)

STAFF

Director | 35 HPW
Janice Falsone

Administrator | 24 HPW
Kate Luke

Program Manager | 26 HPW
Claire Capel-Stanley

Darkroom/Saturday Supervisor | 5 HPW
Robert Agostino (until June 2015)

Education Officer | 15 HPW
Robert Agostino (from July 2015)

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

INTERNS AND WORK EXPERIENCE

Aidan Cocking undertook a six-month (one day per week) internship at PhotoAccess in 2015 focusing on collection management (specifically cataloguing the Huw Davies collection), as part of the Big Picture Community Research Internship program through Blue Gum Community School. We also hosted two one-week work experience placements: Reuben Parkes (through the Canberra High School) and Ashane Subaweerage (through Lake Tuggeranong College).

TUTORS

Fifteen photographers worked with PhotoAccess on a contract basis in 2015 as tutors in our education program: Robert Agostino, Tim Anger, Andrew Burke, Joe Cali, Stephen Corey, Sean Davey, Jane Duong, Laila Kazak, Andrew Morgan, Bill Moseley, Belinda Pratten, Jenni Savigny (Gen S Stories), James Shapowloff, Det Voges and Dr Les Walkling. We thank them for sharing their expertise with our members.

MANUKA ARTS CENTRE

We continued to manage the Manuka Arts Centre in 2015, working closely with artsACT to achieve timely and responsible maintenance and upkeep of this ACT

Government arts facility, and 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 early 2015 artsACT assisted PhotoAccess with minor upgrades to our Teaching Room, installing custom fit block-out blinds. These blinds, along with the fresh coat of paint and new tables and chairs that PhotoAccess invested in, have greatly enhanced the appearance and usability of the Teaching Room.

In 2015 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 \$2,770 of in-kind venue hire support to ArtSound FM in 2015 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 2015 continued to liaise with artsACT about the proposed Kingston Arts Precinct.

ARTISTIC REPORT



Image: *Antarctica* and *PhotoACTIVISM* exhibitions opening event, PhotoAccess Huw Davies Gallery, Sep 2015. Photo courtesy Doug Spowart

PhotoAccess' 2015 artistic program was consistent with our 2011-2015 Business Plan, and included two main areas: the Huw Davies Gallery program and our education program.

EXHIBITIONS AND RELATED PROGRAMS

In 2015 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, is the only not-for-profit gallery in the ACT exclusively dedicated to contemporary photo-based art - 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 2015 the Huw Davies Gallery program included 26 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. 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 16 artist talks, four in conversation events, a story share event in collaboration with RIP Publishing and an improvised jazz performance with super 8 film projections. This last public program, *Performance for wind instruments and super 8 film*, was a closing event Louise Curham's exhibition *A Film of One's Own [Archive Fever]*, and featured projections by Louise and music by Canberra trio Psithurism, comprising Rhys Butler, Richard Johnson and John Porter.

Our members had the opportunity to present work in two group shows: *ON FILM* featured the work of 40 members and creatively addressed the role of film, and *PhotoACTIVISM* featured the work of 31 members and showcased photography as a persuasive and passionate medium. PhotoAccess members' shows provide accessible and challenging exhibition opportunities for photographers and photo-based artists working at various stages in their careers.



ARTISTIC REPORT (cont.)

A 2015 gallery program highlight was the *Light Years* exhibition. Curated in-house by Program Manager Claire Capel-Stanley, *Light Years* presented works drawn from the archive of the late Arthur (Lin) Richardson, a new acquisition to the PhotoAccess collection. Lin's silver gelatin prints capture fragments of Canberra during the early 1970s, documenting festivals, protests, as well as aspects the photographer's own personal life. Reflecting on the slippery truth and intimacy of the photographic image, six contemporary artists (Madeline Bishop, Rowan Conroy, Hayley King, Mark Mohell, Scot Newman and Genevieve Swifte) were invited to present new work in response to the archive. We ran two public program events in association with this exhibition; an in conversation event where Genevieve, Madeline and Mark discussed their works and the exhibition with Claire. The second event was a story share, for which we partnered with RIP Publishing (a Canberra-based independent publisher producing participatory and collaborative content) on a project that invited eight local writers and poets (CJ Bowerbird, Duncan Felton, Eleanor Malbon, Clare McHugh, Yolande Norris, Ashley Thomson, Samuel Townsend and Sophie Verass) to create and share stories inspired by images from the Lin Richardson archive.

PhotoAccess' Indigenous Photomedia Artist 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 2015 we presented a solo exhibition by Adelaide-based artist James Tylor, titled *Un-resettling*. *Un-resettling* probed the paradox of practicing traditional Indigenous culture in National parks, conservation parks and recreational bushland, where such action is often illegal. Depicting dwellings and interventions into the landscape through delicately hand-coloured photographs, *Un-resettling* poetically reintroduced the human presence into an Australian landscape which is tightly controlled and bureaucratically managed. James' exhibition was well received and attracted the attention of curators from National Cultural Institutions. James presented an artist talk during the show, and generously donated two of his prints and a hand carved woomera and spear to our collection.

ARTIST RESIDENCIES

In 2015, PhotoAccess supported the development of new photo-based arts practice through our artist-in-residence program, providing technical and creative support, as well as exhibition opportunities, to six local artists. We supported four emerging artists- two graduates from the Canberra Institute of Technology (CIT) Photography degree (Hayle Boyle and Thea McGrath), and two Australian National University School of Art graduates through the Emerging Artists Support Scheme (EASS) (Ellen Hewitt and Rebecca Worth). We introduced the *Dark Matter* residency in 2015 to provide one emerging, mid-career or established artist the opportunity to create a new body of work using the PhotoAccess darkroom. Mid-career photographer David Flanagan was our inaugural *Dark Matter* resident. We also supported Canberra-based writer and researcher, Mary Hutchison, to create a photo-based art exhibition titled *A portrait of my father as a young man* which was exhibited at PhotoAccess in May. Throughout the residencies, the artists engaged with our education program and facilities.

Our emerging artists-in-residence also received feedback from industry professionals in our group "crit" sessions. Thank you to our guest critics: Dr Chris Bennie, mid-career artist and lecturer at the Griffith University Queensland College of Art; Kate Murphy aka Ellis Hutch, mid-career artist and PhD candidate in Photography and Media Arts at the Australian National University; and Dr Martyn Jolly, Head of Photography and Media Arts at the Australian National University School of Art.

Our EASS, CIT and *Dark Matter* residents held solo exhibitions in November and December. David Flanagan's exhibition *Silver and Gold* presented hand-printed abstract aerial photographs of Australia's rich and evolving landscapes. The title of David's exhibition referred to the techniques that he explored during his residency- using silver gelatin paper and gold and selenium toning. Thea's exhibition *A Place Within* featured a distilled series of subtle and quietly confident



ARTISTIC REPORT (cont.)

self-portrait works, whereas Hayley's *Akin to Lust* exhibition showcased a series of glittering photographic collages exploring concepts of behaviour, identity and image consumption. Rebecca Worth's exhibition *Remnant* presented an immersive installation of photographic prints on fabric. Throughout her residency at PhotoAccess, Rebecca experimented with large prints on fabric, and alternative processing such as cyanotypes using the PhotoAccess darkroom. Ellen Hewitt's exhibition *The Death's Maiden* presented layered prints on lightboxes, exploring the ways in which death has been understood across Western culture. In addition to her body of work for *The Death's Maiden*, Ellen used her residency to develop new work in the PhotoAccess darkroom.

Alongside our emerging artists-in-residence exhibitions, we also supported an exhibition by Kon Kudo, presented through a PhotoAccess EASS Exhibition Award. Kon's installation *Pop* featured a meticulously hand-wrought flipbook, returning a sense of tangibility to the photographic image.

100 VIEWS OF CANBERRA

Produced and published in 2013 by PhotoAccess, the *100 Views of Canberra* project exists in two formats: as a book and as a collection of exhibition quality prints, showcasing the work of over 100 photographers. At the end of 2014 we curated one offsite exhibition, titled *Capital Lens*, which was a selection of nine works from the *100 Views of Canberra* collection, for exhibition at the Promenade Cafe at the Hyatt Hotel Canberra for eight-months from November. In 2015, at the conclusion of the exhibition period, the Hyatt purchased all nine of the works. Also in 2015, the Canberra Hospital Foundation acquired five prints from the *100 Views of Canberra* collection for display in the Centenary Hospital for Women and Children.

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.

EDUCATION

Our education programs provided the inspiration and means for people to create their own cultural statements through the photo-based arts. 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 2015, ranging from beginner and introductory level courses and workshops to advanced skills development workshops and masterclasses. 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. Our education program was very popular in 2015. There was a 48% increase in the number of people who participated in our education program in 2015 compared with 2014, which resulted in a 37.5% increase in education program revenue.

A full overview of our 2015 education program is provided at the end of this report. Alongside the skills development opportunities available in our core education program in 2015 we introduced two new specialist darkroom workshops and a masterclass. The masterclass, titled *On Landscape Photography*, was run by one of Australia's leading photographers and most prominent photographic educators- Dr Les Walkling. This two-day masterclass was so popular that we ran it at capacity twice. The two new specialist workshops, *No Shades of Grey: Lith printing for beginners* and *Tintype Photography with Wet-plate Collodion* -

ARTISTIC REPORT (cont.)



also ran at capacity. These new additions to our education program proved popular in 2015, and we will be delivering similar specialist workshops in 2016.

COMMUNITY & ARTS PARTNERSHIPS

Throughout 2015 we partnered strategically with local arts and community organisations on specific programs and events.

Thanks to a Participation (Women's) Grant, PhotoAccess, in partnership with Gen S Stories, provided eight Muslim women living in Canberra the opportunity to make digital stories – allowing these women to tell their own stories in their own voice. The collection of personal stories produced during the project provide a unique and moving insight into the lives and experiences of a group of Muslim women in Canberra, at this moment in Australian history. The collection, titled *Walk in My Shoes: Stories by Muslim women in Canberra*, was launched at the Ralph Wilson Theatre, Gorman Arts Centre, in December, by Yvette Berry MLA (Minister for Women). Diana Abdel-Rahman (Chair Canberra Multicultural Community Forum and President of Australian Muslim Voice) also spoke at the event. The launch was supported by Ainslie and Gorman Arts Centres and Canberra Multicultural Community Forum, and was booked out weeks in advance. The feedback from the storytellers, and the public in general, was overwhelmingly positive – with one of the storytellers noting on the evaluation form: *Participating in the project has helped me regain my confidence and restored my faith in humanity.*

We worked with Woden Community Service and Gen S Stories on a digital storytelling project titled *Surrender: homes loved and lost to loose-fill asbestos*. The project provided training and creative support to nine Canberrans who lost their homes to Mr Fluffy loose-fill asbestos. The resulting collection of digital stories covered loss, grief, resilience, healing and closure. The *Surrender* collection of digital stories was launched at a public event at the Southern Cross Club Woden in September.

In 2015 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 December (which doubled as our end-of-year party) and included *Art & Ride*.

In partnership with YWCA Canberra and Lake Tuggeranong College PhotoAccess delivered an eight-week *Black-and-White Film and Darkroom* photography courses for young people. The works produced during this course were showcased in an exhibition titled *Light and Grain* at the Tuggeranong Arts Centre in November.

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 trivia night and annual Radiothon and the Capital Arts Patrons' Organisation.

AUDIENCE DEVELOPMENT AND MEMBERSHIP

We were popular in 2015. A total of 571 people were members of PhotoAccess, a 25% increase on the previous year.

Darkroom use continued to increase because of the darkroom subscription packages introduced in mid 2014, 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 now the only publicly accessible photographic black-and-white darkroom in the ACT region, and is integral to our mission. 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.

ARTISTIC REPORT (cont.)



Relationships with media continued to be strengthened throughout 2015, and we received extensive media coverage. We were fortunate to receive 10 critical reviews, covering 19 of our 26 exhibitions. Eight of the 10 reviews were published in The Canberra Times. We also secured feature articles in The Canberra Times, radio interviews with ABC 666, ArtSound FM and 2XX FM, coverage in Artlink Magazine, Panorama, CityNews, Canberra Weekly, BMA and Her Canberra Magazines (online and print). We advertised in Artlink magazine (online), Art Monthly Australia, ArtsHub (online), Canberra Holiday Programs (online), The Canberra Times (Panorama), The Chronicle, 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 2015, critic Peter Haynes remarked: *PhotoAccess has provided a number of well-conceived and resolved exhibitions. As exhibitions here include more than one artist I am taking the liberty of counting the concurrently displayed exhibitions as a single exhibition*¹. He then goes on to highlight five of our exhibitions (three in detail: James Tylor's *Un-resettling*; Chris Bennie's *The Control Rooms* and *The Waves*; and *proximate*, a group exhibition curated by The Photography Room).

In 2015 we continued to expand our digital outreach and raise the public profile of PhotoAccess, with subscribers to our e-newsletter and Facebook page increasing significantly (by 20% and 47% 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

channel as a platform to share video documentation of our public program events, and our Instagram (photoaccess_inc) and Twitter (@photoaccess_inc) accounts to provided audiences with real-time digital engagement with PhotoAccess events and activities. In 2015 we started a Soundcloud channel to compliment our Vimeo channel, sharing audio documentation of our public programs.

In August we launched an official PhotoAccess blog, titled *Focus*. *Focus* explores current ideas in photography and photo-based art practice for artists and audiences throughout Canberra and the world. We publish new writing on contemporary photography, as well as interviews, reviews and other content, giving a deeper insight into exhibitions and education at PhotoAccess and beyond.

In mid-2015 we introduced a question on our membership application form, asking people why they chose PhotoAccess. Here are some of the responses:

"The best place in Canberra for photo-based art"

"Film community and resources"

"Course matched my interests, and a family member described PhotoAccess as having extremely good reputation"

"Great courses and access to traditional darkroom"

"I have been a member in the past and am keen to continue to be involved in the organisation"

"PhotoAccess has the only darkroom in Canberra that the public can use without being enrolled in a UNI course"

"Aware of facility, regular visitor to exhibitions"

"To be part of the best photo community in Canberra!"

¹ Haynes, P 2015, 'Canberra art scene shows energy, range', *The Canberra Times*, 26 December, p. 10

EXHIBITION PROGRAM | 2015



2015	Huw Davies Gallery		
	Tall gallery	Long gallery	Multimedia gallery
29 January - 22 February. Opening speaker Claire Capel-Stanley, Program Manager PhotoAccess. Public programs: <i>Light Years</i> artists in conversation event, 8 February. <i>Light Years</i> story share event, delivered in partnership with RIP Publishing, 22 February.	<i>ON FILM</i> , a PhotoAccess members' exhibition creatively addressing the role of film. The 40 artists in <i>ON FILM</i> engaged with film in various ways. Some rescued and printed old negatives, giving them renewed life, while others creatively addressed the theme using digital photography. The exhibition not only looked to the literal use of film photography, but also its relevance in the digital era.		<i>Light Years</i> . Photographs from the PhotoAccess Lin Richardson collection alongside new works by contemporary artists: Madeline Bishop, Rowan Conroy, Hayley King, Mark Mohell, Scot Newman and Genevieve Swifte. Curated by Claire Capel-Stanley.
26 February - 22 March. Opening speakers Gordon Undy, photographer and co-founder of Point Light Gallery, and Martyn Jolly, Head of Photography and Media Arts, Australian National University School of Art (ANU SOA). Public programs: In conversation event with Kai Wasikowski and Claire Capel-Stanley, 1 March. Bill Lucas artist talk, 22 March.	<i>China - Eighteen Days 1978</i> by Canberra-based mid-career photographer Bill Lucas. Featuring black-and-white photographs of China taken in 1978.	<i>Out West</i> featured monochromatic panoramic pinhole photography, depicting landscapes in Western New South Wales, by established ACT-region photographer Stephen Best.	<i>Taking Liberties</i> , combined two bodies of work: <i>Spent Pleasures</i> and <i>Landscapes</i> by Sydney-based emerging artist Kai Wasikowski.
26 March - 26 April. Opening speaker Professor Helen Ennis, Sir William Dobell Chair of Art History and Art Theory, ANU SOA. Public programs: Floor talks and drinks with the artists, 28 March.	<i>Framed</i> by Sydney-based emerging artist Laura Moore, featured a series of life-sized prints, in which subjects appear posed within the confines of the photographic frame.	<i>Love Shack</i> by Sydney-based emerging artist Yiorgo Yiannopoulos explored the balance between the public and private self, focusing on men's public toilets as places of mundane necessity, and homosexual activity.	<i>That Jumping Guy</i> by Sydney-based emerging artist Louise Baker commented on the tradition of photographic portraiture in light of modern technology, and patterns of consumption.
30 April - 24 May. Opening speaker Glenn Keys, Co-Founder Aspen Medical and 2015 ACT Australian of the Year. Public program: Artist talk, 24 May.	<i>Port Moresby / Second Contact</i> by Canberra-based photographer Sean Davey showcased images of Port Moresby made over a ten year period. Part documentary record, and part photographer's diary, Davey's images showcased Port Moresby through a personal lens. Coinciding with Papua New Guinea's 40th year of independence, this exhibition moved away from the sensationalised imagery of PNG common in mainstream Australian media.		
28 May - 28 June. Opening speaker Sean Davey, photographer and PhotoAccess tutor. Public program: Artist talks, 28 June.	<i>A Time and Place</i> group exhibition by Phil Carter, Lori Cicchini, Julie Garran, Susan Henderson, Andrée Lawrey, Annette Lock, Kim Psaila, Thomas Varendorff and Pavel Vrzala. In 2014/15 PhotoAccess ran a 10-month long Personal Photography Project workshop (culminating in this group exhibition) which provided a supportive environment for Canberra-based emerging photographers to develop a project of their choice.		<i>A portrait of my father as a young man</i> by Canberra-based writer, researcher and PhotoAccess artist-in-residence Mary Hutchison, exploring the multi-faceted nature of identity through the family photo album.
2 - 26 July. Opening speaker David Broker, Director Canberra Contemporary Art Space. Public program: Artist talks, 4 July.	Presented through the PhotoAccess Indigenous Photomedia Artists Program, Adelaide-based artist James Tylor brought <i>Un-resettling</i> to PhotoAccess following a recent showing at the Northern Centre for Contemporary Art in Darwin. <i>Un-resettling</i> probed the paradox of practicing traditional Indigenous culture in National parks, conservation parks and recreational bushland, where such action is often illegal. Depicting dwellings and interventions into the landscape through delicately hand-coloured photographs, <i>Un-resettling</i> poetically reintroduced the human presence into an Australian landscape which is tightly controlled and bureaucratically managed.		<i>The Waves + Control Rooms</i> by Gold Coast-based mid-career artist Chris Bennie explored the tragic aftermath of major disasters. Coincided with the Canberra Contemporary Art Space (CCAS) exhibition <i>Innerspace</i> , which also showed Bennie's work. Bennie's visit to Canberra was supported by CCAS and Ainslie and Gorman Arts Centres.
30 July - 23 August. Opening speaker Penelope Grist, Assistant Curator, National Portrait Gallery, Canberra, and Chair of the Megalo Print studio + Gallery Board. Public program: Artist talks with Jo Law and Redmond Bridgeman, 23 August.	<i>proximate</i> , curated by The Photography Room, a Canberra-based gallery representing Australian and international photographers, with an emphasis on personal documentary practice. Comprising three substantial bodies of work by Robert Agostino (Canberra), Thomas Boivin (Paris, France) and Spiro Miralis (Sydney), <i>proximate</i> explored the emotive potential of the documentary mode.		<i>A World of Things</i> , an installation by Jo Law and Redmond Redmond, two Wollongong-based artists. Featuring cyanotypes, silver gelatin prints, digital prints, and miniature dioramas.
27 August - 20 September. Opening speaker Dr Martyn Jolly, Head of Photography and Media Arts, ANU SOA. Public program: Exhibition talk with Dean Butters, 29 August.	<i>At A Loss</i> , group exhibition exploring the relationship between identity and the spaces we use to define that identity. <i>At A Loss</i> showcased works by Evan Baden (USA), Aimee Fitzgerald (Sydney), Dean Butters (Melbourne), Elly Freer (Melbourne) and Emily Jactett (Melbourne). Through the prism of accelerating technologies, and changing worldviews, the artists explored gender, geography, culture, memory, relationships and the self. Curated by Dean Butters.		
24 September - 18 October. Opening speaker Julia Mulligan, Chair Belconnen Arts Centre Board and PhotoAccess Life Member.	<i>PhotoACTIVISM</i> PhotoAccess members' exhibition. <i>PhotoACTIVISM</i> showcased photography as a persuasive and passionate medium. In this exhibition, 31 PhotoAccess members creatively addressed this theme through photography and photo-based art.		<i>Antarctica</i> , by Canberra-based emerging photographer Anthony Fleming. Former Director of the Australian Government's Antarctic Division.
22 October - 15 November. Opened with introductions by the artists. Public Programs: <i>Interchange</i> screening and conversation event at Gorman Arts Centre featuring Koivumäki and ACT-based artists Ellis Hutch and Caroline Huf, 5 November. Curham with Canberra trio Psithurism (Rhys Butler, Richard Johnson and John Porter) presented <i>Performance for wind instruments and super 8 film</i> at PhotoAccess, 15 November.	<i>A Film of One's Own [Archive Fever]</i> , by Canberra-based established multi-media artist Louise Curham. Featuring a video installation and digital prints constructed from super 8 film literally stuck inside a larger 16mm film. Physically cutting, manipulating and treating film, Curham addressed the shifting nature of technology, and the sense of subjectivity and malleability that is now invested in the film-based image - a medium once thought to be stable and infinitely repeatable. The exhibition coincided with Global Super 8 Day, celebrating 50 years of super 8 film.		<i>The Apostle</i> , video artwork by Helsinki-based mid-career artist Juhani Koivumäki. Koivumäki's visit to Australia was supported by the Arts Promotion Centre Finland, the Promotion Centre for Audiovisual Culture, and the Finnish Film Foundation. His stay in Canberra was supported by Ainslie and Gorman Arts Centres' Visiting Artists Program.
19 November - 29 November. Opening speaker Dr Martyn Jolly, Head of Photography and Media Arts ANU SOA. Public program: In Conversation event with the artists, 19 November.	<i>Remnant</i> by Rebecca Worth, installation of photographic prints on fabric. PhotoAccess ANU SOA EASS Residency and Exhibition Award recipient exhibition.	<i>Pop</i> by Kon Kudo. Motorised flipbook installation, returning a sense of tangibility to the photographic image. PhotoAccess EASS Award exhibition.	<i>The Death's Maiden</i> by Ellen Hewitt, layered prints on lightboxes exploring death in Western culture. PhotoAccess ANU SOA EASS Residency and Exhibition Award recipient exhibition.
3-13 December. Opening speaker Anne O'Hehir, Curator of Photography National Gallery of Australia. Public program: Artists in conversation and closing drinks.	<i>Akin to Lust</i> by Hayley Boyle, glittering photographic collages exploring image consumption. PhotoAccess CIT Residency and Exhibition Award recipient exhibition.	<i>A Place Within</i> by Thea McGrath, large self-portrait works reflecting on emotional states. PhotoAccess CIT Residency and Exhibition Award recipient exhibition.	<i>Silver and Gold</i> by David Flanagan, aerial photography. Traditional fibre-printing techniques and selenium and gold toning. PhotoAccess <i>Dark Matter</i> Residency and Exhibition recipient exhibition.

EDUCATION PROGRAM | 2015



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 Photoshop 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 | FILM PHOTOGRAPHY

**BEGINNERS BLACK-AND-WHITE 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.

**INTRODUCTION TO BLACK-AND-WHITE FILM AND
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.

**FIBRE-BASED BLACK-AND-WHITE DARKROOM
WEEKEND WORKSHOP | TERM 2**
This workshop built on basic darkroom knowledge taught in the beginners black-and-white darkroom course and workshop, and introduced participants to advanced printing techniques and fibre-based paper.

NO SHADES OF GREY: LITH PRINTING FOR BEGINNERS WEEKEND WORKSHOP | TERM 3

This workshop introduced participants to shooting and processing works for lith printing. Using specialised materials and lithographic chemistry to create high contrast images with deep blacks and bright, soft whites, achieving varied and expressive results.

TINTYPE PHOTOGRAPHY WITH WET-PLATE COLLODION WEEKEND WORKSHOP | TERM 3

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

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 ADVANCED

FIVE-WEEK COURSE | TERMS 2 & 4
This course followed on from *Camera Skills* and was designed for people who had a good understanding of the camera and basic principles of photography and were looking to expand their skills.

EDUCATION PROGRAM | 2015 (cont.)

ONE-DAY INTRODUCTION TO DSLR PHOTOGRAPHY WORKSHOP | TERMS 1, 2 & 3

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

INTRODUCTION TO STUDIO LIGHTING

THREE-HOUR WORKSHOP | TERMS 1, 2, 3 & 4

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.

INTRO TO STUDIO LIGHTING FOR ART DOCUMENTATION

THREE-HOUR WORKSHOP | TERMS 2 & 4

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.

PERSONAL PHOTOGRAPHY PROJECT

ELEVEN-MONTH WORKSHOP | COMMENCED IN TERM 3

The third annual *Personal Photography Project* commenced in term 3 and continues into mid 2016, culminating in a month-long group exhibition at the PhotoAccess Huw Davies Gallery in mid 2016. This workshop provides a supportive and structured environment for photographers wanting to sink their teeth into a personal project of their own choice.

PHOTOSHOP & LIGHTROOM FOR BEGINNERS

SIX-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.

STREET PHOTOGRAPHY WEEKEND WORKSHOP @ CBR MULTICULTURAL FESTIVAL | TERM 1

In this popular weekend workshop, renowned documentary photographer Belinda Pratten taught the skills necessary to make successful images on the street. Participants learnt to photograph atmosphere, movement and character amid the buzz of the National Multicultural Festival, Canberra's largest street festival.

WINTER AVAILABLE LIGHT WEEKEND WORKSHOP | TERM 2

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.

PORTRAITURE IN CONTEXT

WEEKEND WORKSHOP | TERM 4

Students were taught the art of making their subjects feel comfortable in front of the camera while maintaining creative control of the portrait session.

ON LANDSCAPE PHOTOGRAPHY MASTERCLASS WITH LES WALKLING | TERM 2 (X2)

This new two-day masterclass was a rare opportunity to receive specialist instruction from one of Australia's leading landscape photographers and most prominent photographic educators. Exploring contemporary landscape photographic practice from three perspectives: Pre and post capture equipment and technique; Field work, workflow and style; History, critique and review.

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.

COMMUNITY ENGAGEMENT

BEGINNERS BLACK-AND-WHITE DARKROOM

EIGHT-WEEK YOUTH PROGRAM | TERM 3

This program taught teenagers the enjoyable and rewarding process of black-and-white film photography and darkroom printing. In 2015 we delivered this course in partnership with YWCA Canberra and Lake Tuggeranong College (which culminated in an exhibition titled *Light and Grain* at Tuggeranong Arts Centre in November).

DIGITAL STORYTELLING WORKSHOP | TERMS 2 & 3

Digital storytelling allows people to tell their own stories in their own voice. Workshops ran over a total of 26 hours and provided professional support for the making of a short film of three to five minutes per participant. Working with Creative Director Jenni Savigny from Gen S Stories, a photographer and a filmmaker, participants wrote their own film script, recorded their own voice-over and created their own images. The workshops were fun, safe and highly creative. In 2015 PhotoAccess delivered two workshops, one in partnership with Woden Community Service titled *Surrender: homes loved and lost to loose-fill asbestos* and the other supported by a Participation (Women's) Grant titled *Walk in my Shoes: Stories by Muslim Women in Canberra*.

IMAGE CREDITS

Page 1: Thomas Boivin, *Portrait d'une jeune femme* (detail) 2012. Exhibited at PhotoAccess Aug 2015 in the *proximate* exhibition. Image courtesy the artist and The Photography Room

Page 4: Mark Blumer, *Chair* PhotoAccess, and PhotoAccess member Scot at the opening of *proximate* exhibition, Jul 2015

Page 6: Janice Falsone welcoming crowd at Sean Davey's artist talk, *Port. Moresby* / *Second Contact* exhibition, PhotoAccess Huw Davies Gallery, May 2015

Page 8: PhotoAccess member Annika showing off work created in the *Introduction to Black-and-White Film and Darkroom* weekend workshop, Jul 2015. Photo by Robert Agostino

Page 12: Rebecca Worth and Ellen Hewitt, 2015 PhotoAccess Emerging Artist Support Scheme artists-in-residence, discussing their work in progress at PhotoAccess, Apr 2015

Page 13: PhotoAccess member Honor showing off work created in the *No Shades Of Grey: Lith Printing For Beginners* workshop, Jul 2015

Page 14: *Walk in my shoes* digital storytelling project launch screening at Gorman Arts Centre, back row Steven Corey PhotoAccess tutor, Jenni Savigny Gen S Stories and Janice Falsone Director PhotoAccess, front row storytellers Sarwat, Muataza, Dina and Myra, Dec 2015. Photo by Robert Agostino

Page 15: PhotoAccess member Greg showing off work created in the *Introduction to Black-and-White Film and Darkroom* weekend workshop, Jul 2015. Photo by Robert Agostino

Page 16: At the opening of *ON FILM* and *Light Years*, Jan 2015. Photo by Gilbert Herrada

Page 17: Students preparing the *Light and Grain* exhibition at Tuggeranong Arts Centre. Exhibiting works created in the PhotoAccess *Beginners Black-And-White Darkroom Eight-Week Youth Program*. Photo by Robert Agostino

Page 19: *80 Denier* in conversation event with Madeline Bishop and Claire Capel-Stanley, PhotoAccess Huw Davies Gallery, Dec 2014



PURPOSE

PURPOSE

PhotoAccess is the pre-eminent photo-based arts organisation in the ACT region. We work with the community to increase appreciation and understanding of the power and potential of the photo-based image.

Our values: innovation and creativity, accessibility, a sense of community, independence, excellence and integrity.

WHAT WE DO

PhotoAccess is the foremost destination in the ACT for local, interstate and international visitors to see, appreciate, learn about, make and show contemporary photo-based art. We are a member-based visual arts organisation presenting an ongoing program of exhibitions, courses, talks, publications and special projects including artist residencies and community digital-storytelling workshops.

PhotoAccess is governed by an experienced board, comprising business, arts and administrative skills, and currently employs four part-time professional staff as well as qualified tutors to deliver our education program. We manage the Manuka Arts Centre in Canberra's Inner South with three intimate galleries, a co-working darkroom, a shared working space, teaching room and a resource library.

These facilities support exhibition and education programs, community outreach, equipment hire and year-round arts programs. The PhotoAccess darkroom is now the only publicly accessible photographic black-and-white darkroom in the ACT region and is integral to our mission. 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.

Our openings are packed, courses are full, and we are brimming over current capacity.

PhotoAccess invites 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, is the only gallery in the ACT exclusively dedicated to contemporary photo-based art. We are committed to presenting excellent, high-quality work with a focus on artistic experimentation and innovation. Our exhibitions and public programs encourage and extend the critical debate about contemporary photo-based art practice.

Our education programs provide the inspiration and means for people to create their own cultural statements through the photo-based arts. Our courses are structured to meet a wide range of needs and experience levels, while our outreach and community engagement programs allow people to participate in the arts who might otherwise not have the opportunity. This includes schools and community groups who increasingly lack access to analogue cameras and darkroom facilities. We also deliver digital storytelling workshops in collaboration with community organisations, providing opportunities for groups and individuals whose access is limited by gender, geography, income or disability to have their voices and stories heard.

EXECUTIVE SUMMARY

GOALS, STRATEGIES AND KPIS

In 2016-2020 PhotoAccess will build meaningfully on our contribution to the community through five strategic goals. We will 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. These goals are supported by achievable and measurable strategies and key performance indicators.

CONTEXT

PhotoAccess is part of the critical infrastructure of the arts in Canberra. We present an ongoing program of photography-related exhibitions, courses, artist residencies and events, and remain the principal destination in the ACT for contemporary photo-based art. We also run Canberra's only public access darkroom and have a significant interest in community programs ('access' is very important to our ethos), which we run in partnership with many local groups, schools and organisations throughout the year. We have a solid record of achievement and are well positioned to build on our current markets and services.

ARTISTIC PROGRAM

Over the next five years we will lead our community towards an awareness of how and why the photo-based arts matter, and to an informed grasp of the power and potential of the photo-based image. We will achieve this through four main pillars of activity - Exhibition, Education, Conversation and Creation.

FINANCIAL PLAN

Over the next five-years we aim to grow our market and financial base by pursuing appropriate revenue-earning opportunities, sponsorship, donations and grants support. We are grateful to artsACT and the ACT Government for ongoing grants and other support to assist with our operations, and are requesting a modest increase in recurrent funding from the ACT Arts Fund. This will enable us to build on our strengths and maintain competitiveness, diversifying our digital offerings for the benefit of the Canberra community.

MANAGEMENT

PhotoAccess is a vibrant, flexible organisation driven by sound and stable governance and management. We have appropriate succession planning and risk management strategies in place.

MARKETING PLAN

Our strategic marketing goals fit directly with the overarching goals of the Business Plan. We aim to build awareness of our exhibition program; increase participation in our education program; increase awareness of our facilities as spaces for members and residents to create work; and to build awareness of PhotoAccess as a trusted source for quality information about photo-based art.