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access

# 2018 Snapshot

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**234**

**Members**

**112**

**Exhibitors**

**11,023**

**Visitors**

**30**

**Exhibitions**

**250**

**Education Program  
Participants**

**430**

**Volunteer Hours**

**28**

**Courses &  
Workshops**

**7**

**Programs With  
Other Arts &  
Community  
Groups**

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# Chair's Report

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During 2018, the winds of change blew strongly about PhotoAccess and manifested themselves in two main ways.

First, the Kingston Arts Precinct started smouldering furiously after years of no apparent activity and now is about to burst into flames.

Second, two well-loved and respected Directors, Janice Falsone and Megan Hinton, were blown away from us, leaving the Board and other staff wondering, "Is it something we said?"

I am proud of the way the staff and Board responded to both of these challenges. We engaged with the other organisations who are the proposed [forgotten word] of the Kingston Arts Precinct and with artsACT, which resulted in an initial agreement between the parties that seems satisfactory. We look forward to the detailed design process that is to follow.

We advertised the Director's position and received some very good applications, including a most outstanding one from Dr Kirsten Wehner, who we appointed. Kirsten has poured her energy into the role, with substantial early signs of success.

During these windy times, the staff managed to keep our programs running and displayed flexibility and durability, enabling us to achieve many things, (as recorded elsewhere in this report), including a small financial surplus. The support and work of board members is also greatly appreciated, as we farewell Glenn Pure, Russell Wilson and Rowan Conroy, and thank them for their contribution.

We would like to hear more from our members.

We anticipate the future of PhotoAccess with curiosity, excitement and the sense that we can accomplish great things.

Mark Blumer  
Chair





Members and friends gather to celebrate the opening of Jason Wing's exhibitions, *Brute Force*, *Merge Sort* and *Ask Us What We Want*, 2018.

# Financial Performance Summary

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	2018	% of total income	2017	% of total income	% difference in total income
Total expenditure	\$357,334		\$383,339		
Income from all sources	\$373,705		\$401,134		
Year outcome	\$16,371		\$17,795		
ACT Arts Funding (operating grant)	\$227,103	61	\$217,056	54	5
Other ACT Government grants	\$24,517	7	\$18,712	5	-1
Australian Government grant	NIL	0	\$6,500	2	3
Program income	\$87,013	23	\$122,413	31	-4
Donations	\$12,480	3	\$9,763	2	3
Other income	\$22,593	6	\$26,690	7	-1

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# Treasurer's Report

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The financial result for 2018 was a Surplus of \$10,877 (2017 \$17,795).

At 3.18:1 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 \$22,684 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 2018 there were some further 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 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 \$124,314 of reserves, and we have budgeted for a basically break-even position in 2019. However we will be investing in developing further income streams which may take time to mature.

Don McLeod CA  
Treasurer

# Director's Report

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Opening of *The View From Here*, a PhotoAccess Members show, 2018.



***Thank you to our wonderful and talented tutors, volunteers, members, supporters, exhibitors, residents, partners and our dedicated and inspiring staff. You make PhotoAccess a fabulous organisation.***

PhotoAccess enjoyed another successful year in 2018, delivering an engaging and lively program of exhibitions, events and workshops and developing a renewed commitment to remaining relevant and welcoming to new generations of image-makers.

In July, at the conclusion of her maternity leave, Jan Falsone stepped down from the Director's role. Megan Hinton, who had acted in the position from June 2017, resigned in September and I was honoured to be appointed to the Director's role in mid-November.

During this period of significant change, the PhotoAccess staff expertly delivered the organisation's busy schedule of projects. My sincere congratulations to them. It's been an absolute pleasure for me to join the PhotoAccess team, and my thanks to Program Manager Thea McGrath (who returned from maternity leave during the year), Education Officer Robert Agostino and Finance and Administration Officer Kristy Morell for making me so welcome.

Throughout 2018, the Huw Davies Gallery program delivered a dynamic series of exhibitions, attracting significant interest from artists, audiences and the media. In total, thirty exhibitions were presented, including nine local and ten interstate emerging and established artists, as well as two Members' exhibitions and shows arising through our residency programs. Reflecting our commitment to enabling artists to participate professionally in national and international cultures of image-making, we continued to pay exhibiting artists a modest stipend.

PhotoAccess continued its successful education program this year, offering a variety of well-attended public workshops and a number of transformative community outreach programs. Highlights included a successful Black & White Darkroom course run in conjunction with the Belconnen Community Services Bungee program and Presenting Elders, a digital storytelling workshop for Aboriginal and Torres Strait Islander Elders presented in collaboration with CIT Yuruana Centre and Gen S Stories.

We were also delighted during the year to secure an ACT Government Digital Communities (Participation) grant to upgrade our Members' digital scanning facilities. Together with our continued effort to improve our website's interest and functionality, I feel that PhotoAccess is doing well in moving into the digital environment.

Former Director Megan Hinton, the PhotoAccess team and all our supporters also deserve special congratulations for their successful Dollars for Double Exposure campaign. Generous donors gave \$9,965 which will enable PhotoAccess to offer a funded creative residency to a significant artist for five weeks during mid-2019.

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 it is.

Kirsten Wehner  
Director



*Roland, Mark Mohell,  
2018, UV printed  
glass, timber light  
box, 20 x 20 cm*



***We work with the community to nurture the  
image-maker in everyone.***

# Governance Report

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(l to r) Director Megan Hinton and Board members Anne O'Hehir, Glenn Pure and Don McLeod at the opening of Samuel Townsend's exhibition, *American Daydream*, 2018.



***In 2018 the Board continued two valuable and constructive committees – a Fundraising Committee and a Gallery and Programs Committee.***

PhotoAccess is governed by an experienced board that provides strategic direction, oversight and support to the organisation within the context of the Business Plan. Board members bring to the organisation a range of personal and professional skills, with their backgrounds encompassing the law, finance, administration, business strategy and management, education, curatorship and art practice. Members share a passion for photography and a commitment to developing the ACT's arts ecology for the benefit of the wider community.

The PhotoAccess Code of Conduct requires board members to work for the good of PhotoAccess and to actively support and promote its objectives. They are asked to provide leadership, act honestly and with integrity and encourage high ethical and governance standards. They are required to participate openly and transparently in decision making, respect fellow board members, PhotoAccess members and staff and their rights and points of view, accept decisions taken by the board and maintain confidentiality in relation to Board business where appropriate and reasonable.

Board office bearers must remain independent of business, management and artistic relationships with the organisation. And PhotoAccess limits, to the maximum extent possible, actual or perceived conflicts of interests for Board and staff members and their immediate families, particularly in regard to governance or programming conflicts.

The Board met seven times during 2018 and held the AGM on 2 May. It also continued two committees this year, with the Fundraising Committee meeting three times and the Gallery Committee once.

Board member terms end at each AGM and members are eligible for re-election. In 2018, Ms Kate Murphy resigned with sincere thanks from PhotoAccess for her three-year contribution as a board member. Two new board members were recruited, bringing extensive experience in curation, audience engagement and cultural sector leadership and management.

Board members (as at 31 Dec 2018) were:

MARK BLUMER

Chair - Mark Blumer has recently retired from his position as 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 a member of the PhotoAccess Finance Committee and the 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 and Programs 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 Practising Accountants Australia and retired as Managing Director of a group of mining companies in Tanzania in 2013. Don holds a Bachelor of Commerce, an 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 also a member of the PhotoAccess Finance, Gallery and Programs and Fundraising Committees.



## RUSSELL WILSON

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

## 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.

## 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 exhibited her own photographs. 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 early 2016. Anne is also a member of the PhotoAccess Gallery and Programs Committee.

## ROWAN CONROY

Rowan Conroy is senior lecturer in Photography and Media Arts at the Australian National University School of Art & Design. Rowan is a visual artist with particular interest in lens-based practices. Over the past decade, he has focused on picturing place and history through the photographic tradition of landscape and the digital print. In 2017 he was awarded the Create NSW Regional Artist Fellowship for professional development and to undertake a two-year artistic residency on archaeological excavations at the Paphos Theatre Project, Cyprus. Rowan has served on a range of internal committees and working parties within the Australian National University, including the School of Art and Design Education Committee which recently received the Vice Chancellor's award for innovation and excellence. Rowan joined the PhotoAccess board in February 2017 and is a member of the Gallery and Programs Committee.

## NAT WILLIAMS

Nat Williams is Treasures Curator at the National Library of Australia. He holds a BA in Fine Art & History from the Australian National University. Nat has curated numerous exhibitions and displays, including photography projects featuring Jon Rhodes, Stephen Dupont and Richard Green, and has written and lectured widely on Australian visual culture. He is currently researching a biography of collector Sir Rex Nan Kivell. Nat was previously a board member for the Contemporary Art Centre of South Australia, Art for Public Spaces, Adelaide, the Adelaide Convention and Tourism Authority and VIVID-National Photography Festival. He joined the PhotoAccess board in April 2018 and is a member of the Gallery and Programs Committee.

## VIRGINIA RIGNEY

Virginia Rigney is Senior Curator, Visual Arts, at the Canberra Museum and Gallery. Born and educated in Canberra, Virginia holds a BA from the Australian National University and completed postgraduate training in Museum Studies at the University of Sydney. She has worked in curatorial roles at the Powerhouse Museum, Art Gallery of NSW, Victoria and Albert Museum London, Scottish Museums and Glasgow Museums. Before joining CMAG, she was a senior curator at the Gold Coast City Gallery, where she produced a number of photography exhibitions and managed the Josephine Ulrick and Win Schubert Photography Award. With experience on the Regional Art Development Fund Panel (Queensland) and as Chair of the curatorial panel for art+place (a Queensland \$14m fund for public art), she joined the PhotoAccess board in November 2018.

PUBLIC OFFICER: Mark Blumer, Chair, PhotoAccess.

## ADVISORS

The PhotoAccess Board regularly invites advisors to contribute their expertise to board discussions, particularly in relation to members' concerns, the needs and interests of photographic artists and operational aspects such as fund-raising. At the invitation of the Board, advisers may attend board meetings and must abide by the confidentiality of matters discussed at Board meetings.

Additionally, the Board may appoint advisers to committees. In 2018, the Board appointed Shari Blumer to the Fundraising Committee.

At the opening  
of Josephine  
Cosgrove's  
exhibition, *Cultured*,  
2018.



# Operational Report

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*Tutu*, Kim Sinclair,  
2018, gum over  
cyanotype, 10.5 x  
12.5 cm

## GRANTS AND SPONSORSHIP

PhotoAccess is one of the ACT's Key Arts Organisations and in 2018 we entered the third year of our five-year funding agreement with the ACT Government. Administered by Arts ACT through the ACT Arts Fund, this significant grant recognises PhotoAccess' and the ACT Government's shared interest in progressing the ACT Arts Policy Framework strategic priorities.

PhotoAccess also received funding from the Australian Government through the Visual Arts and Crafts Strategy (VACS), administered by ArtsACT. This support enabled us to continue an exhibition program of national standing, including providing stipends to exhibiting artists.

In 2018, PhotoAccess secured a number of one-off ACT Government grants tied to specific projects, including:

- An ACT Government Adult Continuing Education (ACE) grant of \$19,813 to support Presenting Elders, a digital storytelling program for ten Aboriginal and Torres Strait Islander Elders delivered in partnership with Gen S Stories and CIT Yuruana, and,

- An ACT Participation (Digital Communities) grant of \$4,704 to support the upgrade of our digital suite through the purchase of two Mac computers, an Epson V800 scanner, scanning equipment and an Adobe Lightroom subscription, and the upgrade of our office facilities through the purchase of a new printer.

PhotoAccess ran a very successful Be a Hero – Dollars for Double Exposure campaign in 2018, raising \$9,965 through an evening auction event. This funding will support our 2019 Double Exposure program, in which an open call will identify an artist-in residence to spend 5 weeks at PhotoAccess producing new work for exhibition in late 2019. East Hotel generously added further support in the form of free accommodation for the artist-in-residence during their time in Canberra.

In 2018, Bentspoke Brewing, a local Canberra brewery, became a PhotoAccess sponsorship partner, providing product to the value of approximately \$4,000 to be enjoyed at our exhibition openings.

## STAFFING

PhotoAccess relies on a talented and dedicated staff who each bring distinctive expertise to the organisation. We also benefit enormously from volunteers and interns who generously give their time.

Staff roles (as at 31 December 2018) were as follows:

DIRECTOR | 38 HPW (MON-FRI)

Megan Hinton (Acting) (until September), Kirsten Wehner (from November)

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)

Kristy Morell

The Finance and Administration Officer manages all aspects of the finances, administration, memberships, course and workshop enrolments and front-of-house. The Administrator works with all members of the 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 assists with the development and delivery of PhotoAccess' education program, as well as maintaining facilities (including the darkroom) and providing 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

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

Marcus Boyd, studying a Bachelor of Design in Photography at the University of Technology Sydney completed a one-week internship at PhotoAccess in 2018, and we also hosted a work experience students: Lauren Darcy from Melrose High (two weeks).

## TUTORS

Eighteen photographers worked with PhotoAccess on a contract or casual basis in 2018 as tutors in our education program.

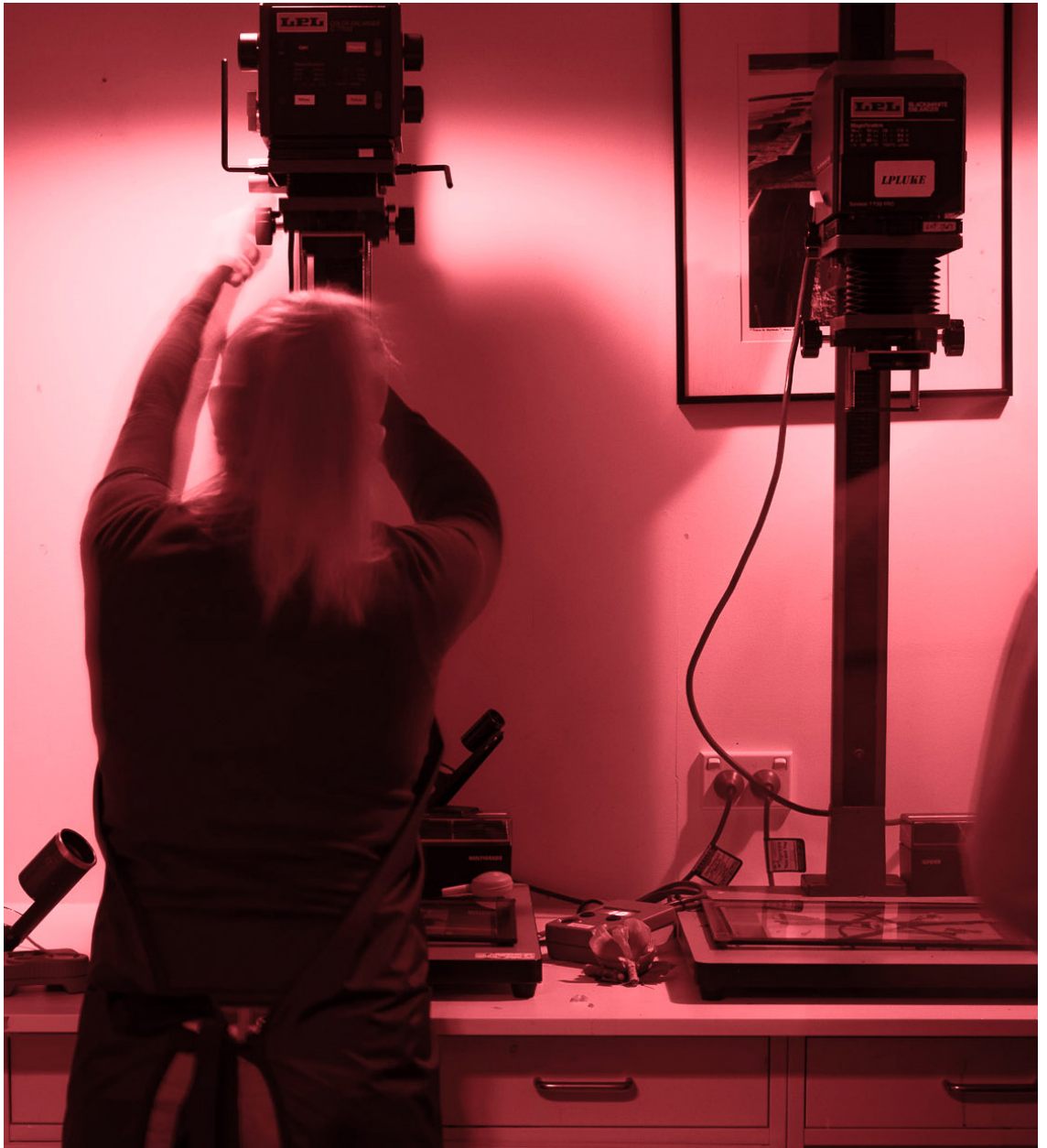
Thank you to the following for sharing their knowledge and expertise with our members:

Robert Agostino, Andrew Bourke, Andrew Morgan, Bill Moseley, Casey Crockford, Dave Flanagan, Emily Blenkin, Enrico Scotece, Greg Stoodley, Hilary Wardhaugh, Jane Duong, Kim Sinclair, Lori Cicchini, Melissa Howe, Stephen Corey, Tayla Blewitt-Gray and Wouter Van de Voorde.

## MANUKA ARTS CENTRE

We continued to manage the Manuka Arts Centre in 2018. 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 2018 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 \$1,200 of in-kind venue hire support to ArtSound FM in 2018 through our Teaching Room.



Kirsty Morell,  
PhotoAccess  
Finance and  
Admin Officer in  
the PhotoAccess  
Darkroom

# Artistic Report

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PhotoAccess' 2018 artistic program was consistent with our 2016-2060 Business Plan. It included four main areas of activity: Exhibition, Education, Conversation and Creation.

## EXHIBITION AND CONVERSATION

In 2018 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 2018 the Huw Davies Gallery program presented 30 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 during the opening events launching their exhibitions. Formal public programs were also offered in association with exhibitions.

Our members had the opportunity to present work in two group shows: The View From Here which creatively explored perspectives on places and spaces, and Take Shape which invited our members to reflect on how geometric and organic forms influence the world around them. 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.***



Visitors at the opening of Veritas Editions' *The Spirit Within Australia: The Land and The People*

Reflecting PhotoAccess' interest in alternative processes, a 2018 gallery program highlight was *The Spirit Within Australia: The Land and The People*, a portfolio exhibition curated by Veritas Editions and featuring the work of 16 emerging and established Australian photographic artists. The exhibition celebrated historic hand-crafted processes, with works encompassing Van Dyke, silver gelatin, platinum/palladium, cyanotype, photogravure, chrysotype, casein and salt prints. During the same period, we were delighted to present Kim Sinclair's solo exhibition, *Artefact*, comprised of large format images contact printed using 19th century techniques that aimed to critique the digital culture movement and celebrate 'slow photography'.

PhotoAccess' Indigenous Photomedia Artists Program supports one or more Aboriginal and Torres Strait Islander artists each year to exhibit work in the Huw Davies Gallery, with the exhibition coinciding with NAIDOC week. In 2018 we presented two separate bodies of work by Sydney-based artist Jason Wing. In *Brute Force » Merge Sort*, Wing reflected on his experience of police surveillance during the 2017 Invasion Day protest, while *In Ask Us What We Want*, Wing explored how social media can bypass mainstream media whilst mobilising and empowering Aboriginal people. Wing's exhibitions were opened by Tina Baum, Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia.

In 2018 we continued to commission writers to provide considered exhibition catalogue essays for our gallery program. We commissioned 19 writers in 2018: Belinda Pratton, Claire Capel-Stanley, David Broker, David Chalker, David Cubby, David Greenhalgh, Dr Charlotte Craw, Ellen Wignall, Erica Seccombe, Grace Blakely Carroll, Grace Costa, Gus McGrath, James Rhodes, Jess Oliver, Merryn Lloyd, Penny Grist, Renee Joyce, Sarinah Masukor and Yolande Norris. We thank them for their contributions.





Exhibiting artist Marie Lund at the opening of her exhibition in the Huw Davies Gallery.

## CREATION

In 2018 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.

PhotoAccess participated again this year in the Australian National University School of Art and Design's Emerging Artists Support Scheme, supporting two graduates, Claire Warren and Prue Hazelgrove, to undertake year long residencies. Our Canberra Institute of Technology Photography graduate residency was awarded this year to Anita Anriken. Each artist's residency culminated in a PhotoAccess exhibition in November, with these successful shows accompanied by an artists-in-conversation event.

During her residency period, Claire produced *Clementine* a series of digital images exploring and critiquing the experiences and social interactions of women raised in the digital age. Referencing the early '00s films with which Claire grew up, her images were a nostalgic snapshot of girlhood, adolescence and youth culture. Reflecting her interest in alternative processes, Prue Hazelgrove developed *Fragile*, a series of collodion ambrotype portraits, or glass photographs, exploring the transient nature of life and materiality. Ann Anriken created *In Conversation*, a black and white portrait and audio series commenting on society's attitudes towards older generations.

Following their residencies, both Claire and Prue enjoyed a range of new profile development activities. Claire was featured in the national circulation Frankie magazine, and Prue was awarded a solo exhibition at Canberra Museum and Gallery.

Our eight-month long residencies, *In Focus* and *Dark Matter*, once again provided one emerging and one mid-career artist with a supporting and stimulating artistic environment in which to produce new work, and the opportunity to present a solo exhibition.. Our *In Focus* resident was Anja Loughhead, who developed *An Internet Explorer*. Drawing on the relationship between exploration and 19th century anthropological photography, Anja positioned herself in the role of 'intrepid' explorer through a series of performative acts. Anja's final exhibition used digital prints, video works and curated objects to explore questions of self-portraiture and cultural representation in relation to Finnish and Suomi identity.

Canberra-based artist Rory King was awarded our *Dark Matter* residency for 2018. Rory developed *Burnt Fingers, Broken Nose*, a personal introspection into illness and recovery documented through a sequence of ambiguous black and white images located at the threshold between representation and abstraction.

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.

Opening of Prue Hazelgrove's residency exhibition, *Fragile*, 2018.



**Canberra-based artist Rory King was awarded our Dark Matter residency for 2018. Rory developed *Burnt Fingers, Broken Nose*, a personal introspection into illness and recovery documented through a sequence of ambiguous black and white images located at the threshold between representation and abstraction.**

## 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 2018 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 2018, 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.

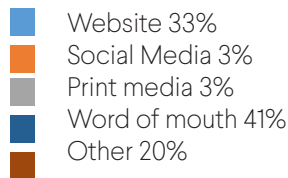
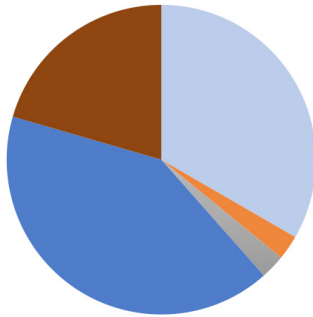
A full overview of our 2018 education program is provided at the end of this report (pages 32 – 35).

At the end of each of our courses and workshops, students are asked to complete an evaluation form. In 2018, analysis of 58 submitted forms indicated that although participants continued to rate PhotoAccess' facilities and tutors 'good', our rating scores dropped slightly. Participants continued to be very likely to recommend PhotoAccess to a friend.

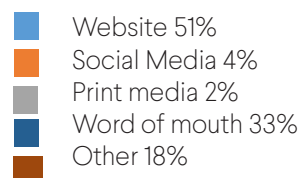
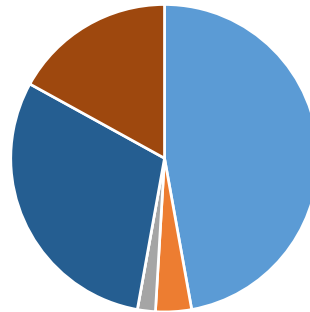
For the first time, PhotoAccess increased the number of participants in the 31-40 year age bracket, probably reflecting delivery of courses with Teds Photographics.

Other findings from the 2018 evaluation summary include:

**How did you hear about us? (2018)**



**2017**  
**How did you hear about us?**



## COMMUNITY & ARTS PARTNERSHIPS

Throughout 2018 we partnered strategically with local arts and community organisations on specific programs and events. An ACT Government Adult and Community Education grant enabled us to develop, in partnership with Canberra Institute of Technology (CIT) Yuruana Centre and Gen S Stories, *Presenting Elders*, a ten-week digital storytelling program for Aboriginal and Torres Strait Islander people. The project developed the capacity of eight Aboriginal Elders to tell their personal stories through images and words. The resulting short films will be launched at the National Museum of Australia in May 2019.

In collaboration with Woden Community Services and Gen S Stories and supported by Snowy Hydro Limited, we also developed a second digital storytelling workshop for members of the WCS Snowy Hydro Group. Seven people who worked on the Snowy Hydroelectric Scheme, two lifelong employees and one child of a Snowy worker produced short films exploring the engineering and construction challenges offered by the Snowy scheme and also the joys and challenges of life on the scheme and with Snowy Hydro. The completed films were launched on 7 June at Palace Electric Cinema.

We also delivered programs in partnership with several schools in 2018. We ran two black and white darkroom programs for students at Blue Gum Community School and in August delivered a two-hour studio lighting demonstration at Marist College Canberra.





(left to right)  
Jenny Savigny  
of Gen S Stories,  
PhotoAccess'  
Education Officer  
Robert Agostino  
and Director Megan  
Hinton at the public  
launch of the Snowy  
stories outcomes.

In partnership with Belconnen Community Services Bungee Youth Resilience Program and the YWCA, PhotoAccess delivered an eight week black and white darkroom printing workshop. Bungee is an inclusive program that supports youth-at-risk to develop resilience, enhanced well-being and social and emotional health. The program concluded with a successful private exhibition of participants' works in early December at PhotoAccess.

In 2018 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 area arts trail.

We also partnered with Design Canberra on three projects. We commissioned and presented Mark Mohell's *Taglietti People*, an exhibition at East Hotel featuring Mark's portraits of the owners and residents of Canberra houses designed by iconic local architect Enrico Taglietti. We also supported Design Canberra's photography competition, with Program Manager Thea McGrath acting as judge and presenting the winner with a PhotoAccess gift voucher and copy of *100 Views of Canberra*, and partnered with New Acton's Nishi Gallery to present a sold-out photo-walk led by Melbourne studio Unit of Measure.

## BUSINESS PARTNERSHIPS

In 2018, we continued to work with ED. digital agency on the development of our website and membership database. ED. provided partial in-kind support for our website hosting, brand development and website improvement.

Bentspoke Brewery Co. signed on in 2018 as PhotoAccess' exhibition program partner, supplying locally brewed beer and ginger beer to the value of approximately \$4,000 for our openings.

We also ran a series of successful workshops focusing on introductory digital photography in conjunction with Ted's Photographics.

## 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 remained popular in 2018: A total of 297 active members of PhotoAccess (active members at 31 December 2018).

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.

Relationships with media continued to be strengthened throughout 2018, and we received extensive media coverage. We were fortunate to receive six critical reviews. These reviews were published in the print version of The Canberra Times as well as duplicated online.

We advertised in Holiday Happenings and Facebook (online). This increase in

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

*2018 digital storytelling workshop participant*





*California Gurls,*  
Samuel Townsend,  
2018, inkjet print, 61 x  
86 ccm

# Exhibition Program

Huw Davies Gallery			
2018 (Thursday-Sunday)	Tall gallery	Long gallery	Multimedia gallery
1-25 February	<i>The In Between</i> by Melbourne-based emerging artist Madeline Bishop featuring a body of work about women living together in shared housing.		An exhibition by Canberra-based mid-career painter Karena Keys exploring reality and illusion through video installation.
1-25 March	Members' exhibition, theme TBA		An exhibition of sunprints and colour inkjet prints exploring water and land by established NSW-based artist Marie Lund
One-week break for Easter	Easter & exhibition changeover week (or opportunity to have a fundraising/auction exhibition)		
5-29 April	<i>We Were Here</i> , an exhibition of analogue photography exploring Australian small towns by emerging NSW-regional photographer Michaela Gamble	<i>The Spirit Within Australia: The Land and The People</i> , works from the fine press book (of the same name) featuring original photographic-based art produced using historic hand-crafted processes from both well-known and emerging Australian photographic artists: Daniel Bornstein, Gary Chapman and Jan Naismith, Wendy Currie, Kristin Diemer, Joyce Evans, Silvi Glattauer, Liam Lynch, Julian Pearce, David Roberts, Maxine Salvatore, Kim Sinclair, Steve Tester, Craig Tuffin, Gordon Undy, Ellie Young	<i>Artefact</i> is an exhibition celebrating slow photography and the handmade processes of Vandyke and toned cyanotype, focusing on still life imagery, by mid-career ACT-region photographer Kim Sinclair
3-27 May	<i>Synergies</i> by Adelaide-based mid-career and established photomedia artists Beverley Southcott, Will Nolan and Jenn Brazier, exploring themes of personal narratives, public and private spaces and an allegorical 'sense of space'		<i>Always Container, Sometimes Contained</i> is an ostensibly modest autopsy of the domestic space, its interior places and its outdoor context by emerging NSW-regional artist Liz McCrystal
31 May - 24 June	<i>American Daydream</i> by mid-career Canberra-based photographer Samuel Townsend is a suite of images that aim to illustrate an ambiguous narrative that blurs the line between documentation and construction	<i>Cultured</i> , a microscopic photography series by emerging Canberra-based artist Joesphine Cosgrove	<i>Beyond Bestimmung</i> by NSW-based emerging artist Ellen Dahl uses photography to explore the environment as a complex site of political and cultural identification, while also existing as a site of reverie and inspiration
28 June - 22 July (includes NAIDOC Week)	Indigenous Photomedia Artists program (artist/s TBC, perhaps Katie West or Hannah Bronte)		<i>A long distance relationship (One to three)</i> , video artworks exploring the human condition by Sydney-based emerging artist Tahlia Smith
26 July - 19 August	<i>Journey Reluctantly Taken</i> by mid-career Canberra-based photographer Marzena Wasikowska, considering human induced climate change	<i>#welcomenotwelcome</i> , an exhibition by mid-career Canberra-region photographer Hilary Wardhaug, documenting irony and human contradiction as expressed in urban scenes	An exhibition by Canberra-based emerging artist Grace Blake discussing our increasingly fraught relationship with photography in the period of late capitalism and mass surveillance
23 August - 16 September	In <i>Complex Compromise</i> , Canberra-based emerging artist Chloe Gray uses portraiture and multiple exposure on film to navigate the layers of individuality, partnership and compromise in contemporary relationships		<i>Postcard eXotica</i> by Melbourne-based emerging artist Diego Ramirez showcases a 30min cinematic re-enactment in HD Video of a collection of found photographs (vintage American postcards produced circa 1900-1930s that depict Mexican stereotypes)
20-30 September	Personal Photography Project exhibition. In 2017/18 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.		
4 - 14 October	Members' exhibition, theme TBA		
18 October - 11 November	<i>Moment</i> by mid-career Canberra-based photographer Mark Mohell showcasing people at the moment they are freed from the weight of thought or obligation	<i>The Fall</i> by Melbourne-based mid-career artist David Rosendale celebrates nature and landscape	<i>Points Of Contact</i> by emerging NSW regional photographer Joshua Thomas exploring the complex relationship between father and son
15-25 November	Dark Matter (or In Focus) exhibition, presented through the PhotoAccess darkroom and residency program (recipient TBA)		In Focus (or Dark Matter)   Emerging residency exhibition (recipient TBA)
29 November - 9 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

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In 2018 we delivered a comprehensive range of photography courses and workshops each term.

## *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.



#### *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.

#### *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.

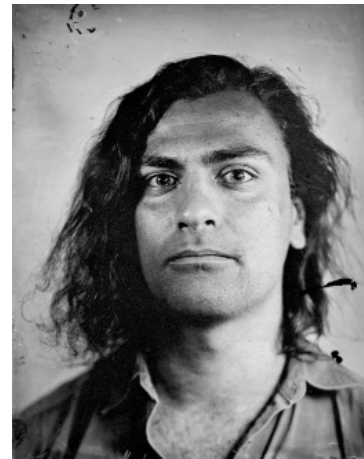
## MASTERCLASSES | ADULTS

### *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.



Tintypes in the  
PhotoAccess  
Darkroom



The PhotoAccess Team; Kirsten Wehner, Thea McGrath, Kristy Morell, Robert Agostino and Megan Hinton.





# photo access

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