

# ANNUAL REPORT 2019



## 2019 ROUND-UP

by PCA President, Akky van Ogtrop

The year began with a fresh new look for the PCA logo and website. We hope that you have found its new features, such as improved access to the *Imprint* blog and an online system for membership renewal, both engaging and accessible. In conjunction with our social media presence on Facebook and Instagram, and our regular monthly e-news, we are now more than ever in a position to support, promote and connect with our fantastic print community throughout Australia and overseas.

In March, the PCA had the honour of being the subject of a special exhibition for Parliament House in Canberra.

*Imprint: Survey of the Print Council of Australia* (4 March - 12 May) featured 58 works drawn from the PCA Print Archive collection, including rare and early impressions by artists such as John Brack, Barbara Hanrahan, Fred Williams and Hertha Kluge-Pott, along with many early and recent treasures from the archive.

Thanks go to Justine van Mourik, Director, Art Collection & Exhibitions, Parliament House, and exhibition curators Rebecca Richards and Aine Buckley from Parliament House, who visited Melbourne to select this magnificent exhibition from the

### A Moment of Pause

In what now seems an eternity, our world has changed in just a few months, starting at the end of 2019 with devastating Australian bushfires, followed with the coronavirus pandemic reaching our shores in March 2020.

While the pandemic continues to wreak havoc in the arts sector and throughout the global community, let's take a moment to reflect what has been achieved in managing the many sudden changes. The PCA is proud to continue to survive through these challenges encountered in this, the organisation's 54th year. We continued to serve our membership with our longstanding PCA programs such as the Print Commission, publishing *Imprint* magazine, and our more recent and very popular members' Print Exchange, which is open to all

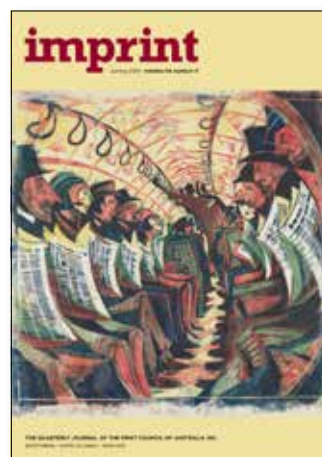
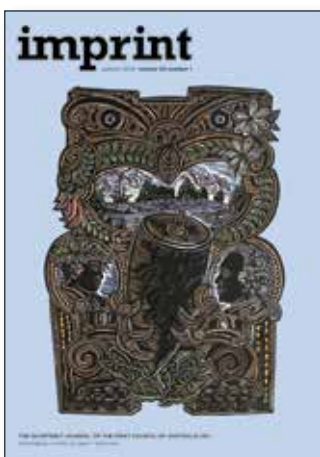
of our wonderful members. As we work on new ways to reach our PCA audience through the digital realm, now more than ever, it is vital to remain connected with one another. It is heartening to see so many artists embrace new digital ways to exhibit, and hopefully also use this forced downtime to create new work. Reacting to the unexpected changes, the PCA has strengthened its offerings through increased online presence during this 'moment of pause'. We look forward to bringing you our first virtual AGM on 29 August 2020 where members from around Australia and the world can register to attend. What we have witnessed and participated in over the past six months demonstrates that the arts is an innovative and adaptable industry, and one we are proud to be part of.

PCA Print Archive. To coincide with the exhibition, on Saturday April 13 Parliament House hosted a Mini Print and Zine Fair featuring prints from past PCA Commissions as well as by local artists from Canberra's Megalo Print Studio, and the Zine Vending Machine by Canberra Zine Emporium. A fun event, thanks to all who attended and PCA Committee member for ACT Millan Pintos-Lopez for managing the PCA stand.

In May our General Manager, Marguerite Brown, left us to go on maternity leave, and we were very lucky to have Stephen Payne, former Director of Wagga Wagga Art Gallery, step into Marguerite's shoes to take on the role of Acting General Manager for the remainder of 2019. We would like to thank him for his excellent work while at the helm. This included sending out and collating the results for the 2019 Membership survey. He also led two

strategic planning meetings that, along with the survey results, will help to create a future path for the PCA guided by the needs of our members.

The Membership Survey was sent out in July, and we were very pleased to receive responses from around 20% of our membership. Many thanks for your thoughtful and passionate feedback! It will form the foundation of more work and engagement with you all, as we seek to strengthen the services that the PCA provides to the visual arts and printmaking communities. For those of you who enjoy statistics, the geographic spread of responses mirrored the current spread of members; 90% of you identify as artists, 30% as educators; your responses indicated a very high level of satisfaction overall with the PCA, and high levels of satisfaction with most activities (thank you!!);





Installation view of *Imprint: Survey of the Print Council of Australia* (4 March - 12 May) at Parliament House, Canberra.

*Imprint* magazine recorded the highest levels of awareness and satisfaction, followed by the e-newsletters and social media platforms. Many of you also chose to answer the open response comments, and the high level of detail and consideration shown in your answers provided much thought-provoking material to discuss at the subsequent strategic planning workshops.

September was a very busy and exciting month for the PCA. The PCA took part in the fourth edition of PAPER Contemporary, the works on paper forum of the Sydney Contemporary Art Fair (12-15 September). Alongside displays of national and international artists and galleries specialising in works on paper across all disciplines, PAPER Contemporary, included a diverse schedule of public and industry engagement programs, with artist talks, panel discussions and demonstrations. We thank Andrew Totman and his TAFE NSW students for putting the PAPER Contemporary Pop - up Print Workshop demonstrations program together. This is such a wonderful opportunity for the print community to come together, and in 2019 we were very lucky to be joined by representatives from overseas workshops including the Auckland Print Studio and Hong Kong Open Print Studio.

Sydney Contemporary was immediately followed by the Kyoto Hanga International Print Exhibition,

which opened at Caloundra Regional Gallery on Friday 20 September. This expansive exhibition included works by 47 Japanese and 25 Australian artists which I co-curated with Hamish Sawyer, Curator of the Caloundra Regional Gallery. This diverse and truly international exhibition was on display until 10 November, with ongoing demonstrations and workshops throughout.

The extensive accompanying program included a real highlight of the PCA year, a two-day symposium at the University of the Sunshine Coast - A Meeting of Cultures: Japan and Australia Print Symposium 2019. This provided another great opportunity for the print community to come together to meet, make connections and enjoy stimulating talks and panel discussions. Particular highlights were the presentations by keynote speakers Professor Atsuhiko Musashi from Kyoto Seika University and Dr Jan Hogan from the University of Tasmania, and a demonstration of water-based woodcut printing by Miyuki Kondo.

Along with the PCA, the Kyoto Hanga International Print Exhibition was proudly presented by Kyoto Hanga, Caloundra Regional Gallery and the University of the Sunshine Coast. We are most grateful to Professor Musashi and to artist Miyuki Kondo for travelling from Japan to be part of the Symposium, and to Mr Kazunari Tanaka,

Consul General of Japan, Brisbane, for opening the Symposium. I'd also like to note special thanks to PCA Treasurer and Queensland Committee Member Tory Richards, for her exceptional dedication and accomplishment on this project; as well as to the staff of Caloundra Regional Gallery and the University of the Sunshine Coast for their part in these wonderful events.

The Summer issue of *Imprint* (Vol. 54:4) published the third Ursula Hoff Essay. The extended research essay, which can be about any topic regarding Australian printmaking over the last 50 years or so, is published thanks to the support of the Ursula Hoff Institute. We are so grateful for the Institute's support which has given us the opportunity to encourage and nurture scholarly writing on the subject of Australian Printmaking. Congratulations for 2019 went to Marla Guppy with her article *Suburban Life in Print*.

## PCA PEOPLE

I was honoured to be re-elected for another year as President. As always there were some changes to the PCA committee at the 2019 AGM, with new committee members joining the team and others standing down. This year we were sad to see long-standing committee members Marian Crawford (VIC) and Carolyn McKenzie Craig (NSW) retire. I'd like to give special thanks to these long-serving committee members for their hard work, commitment and dedication to



**Below left:** From left Ms Miyuki Kondo, Tory Richards, Akky van Ogtrop, Kyoko Imazu, Prof. Atsuhiko Musashi, Ms Kay Watanabe at Caloundra Regional Gallery **Below right:** Ms Miyuki Kondo demonstrating woodblock printmaking at Caloundra Regional Gallery. **Above right:** From left Belinda Simonsen, Dian Darmansjah, and Kyoko Imazu at Caloundra Regional Gallery.



the organisation for many years. We are always sad to lose committee members. I thank them all for their hard work and commitment over the past years and hope they continue to be involved with the PCA.

### Current committee and PCA

Financial members voted in new PCA Committee Members: Thomas Middlemost (NSW), Chips Mackinoly (NT) and Georgia Steele (Vic.).

Re-nominated to serve another term on the Committee were, in NSW, Andrew Totman and Dr Therese Kenyon and, in Victoria, Kate Gorringer-Smith. Kate Gorringer-Smith was also re-elected as Vice-President, Dr Richard Harding was re-elected as Secretary and Tory Richards was re-elected as Treasurer.

Members continuing their terms in 2019 were Caren Florence and Millan Pintos-Lopez (ACT); Akky van Ogtrop and Susan Baran (NSW); Tory Richards, Sandi Hook and Dr Jill O'Sullivan (QLD); Dr Richard Harding, Andrew Gunnell and James Pasakos (VIC); Melissa Smith and Dr Jan Hogan (TAS); Simone Tippet and Sonya Hender (SA); Monika Lukowska and Sarah Robinson (WA).

### Staff

2019 was another busy year for the Print Council of Australia. For a small not-for-profit organisation we can be proud about the many achievements

and the important role played by the hard working PCA staff.

**Marguerite Brown** continued in the role as General Manager, until May, when she left to go on maternity leave. **Stephen Payne**, past Director of Wagga Wagga Art Gallery, stepped into Marguerite's shoes to take on the role of Acting General Manager.

**Andrew Stephens** continues to produce our flagship publication *Imprint* with vision and integrity, lending his creative direction to this long-running publication, which holds a unique and historical position in the Australasian publishing world. **Sharron Okines** continues as Advertising & Membership Manager, attentively looking after our members' needs and our network of advertisers in *Imprint*. Accounts Manager **Julian Twigg** lent his financial expertise to the organisation and helped us streamline new efficiencies.

### Interns

This year saw print specialist Charlotte Lepetoukha continue her dedicated work on the PCA Print Archive Collection, updating the print records in the database and organising this cultural treasure.

Swinburne third-year journalism student James Noonan assisted with *Imprint* magazine throughout 2019. We thank Charlotte and James for their valuable contribution to the PCA.

## PCA Print Commission

Each year since 1967 the Print Council of Australia has commissioned a set of prints as part of its annual Print Commission program. For 2019, another fascinating set of prints was produced, with independent judges Maria Zagala, Associate Curator of Prints, Drawings and Photographs, and Alice Clanachan, Assistant Curator of Prints, from the Art Gallery of South Australia selecting seven works for the commission from more than 100 applications. In 2019 the Print Commission was sponsored for the first time by Arthouse Direct and Magnani 1404. We acknowledge with appreciation and gratitude their generosity in supplying the quality paper used to produce the works. Commissioned artists received paper for their editions from these sponsors, payment from the PCA, and promotion of their work through national exhibitions and *Imprint* magazine. We congratulate the 2019 commissioned artists Danielle Creenaune, Chris De Rosa, Jim Pavlidis, Jonas Ropponen, John Ryrie, Susan Wald and Kate Zizys. The 2019 Print Commission was launched at PAPER Contemporary, the works on paper forum of the Sydney Contemporary Art Fair, as well as various other locations around Australia - thanks to all participating venue galleries..

## PCA PRINT COMMISSION 2019



**Danielle Creenaune**  
*Canto*



**Chris De Rosa**  
*Gigartina tetra spongia*



**John Ryrie**  
*Untitled*



**Jonas Ropponen**  
*Full, Empty*



**Susan Wald**  
*Lake Mungo, Red Top*



**Jim Pavlidis**  
*The Lady with the Dog*



**Kate Zizys**  
*Panspermia Revolution*

## Imprint

As the PCA's flagship publication, *Imprint* continued to build on its well-earned reputation as Australia's only quality journal devoted to print-related media. Covering all forms of print-media and book arts, there was also special attention paid to experimental print-media, emerging artists and coverage of regional Australia. All these elements were identified in the survey of members to be areas of particular interest.

The magazine also published the annual Ursula Hoff Essay Prize, in its third year, with an essay from Marla Guppy about Garage Graphix, which operated in suburban Sydney in the 1980s and focussed on community engagement through printmaking.

With high-quality imagery of art works being considered central to the magazine, continued attention was also devoted to making sure there is a wide range of subject matter, writing styles and featured artists throughout the pages. Alongside these efforts, the blog on the re-designed PCA website has featured weekly or fortnightly posts covering current exhibitions, supported by social media posts. This is a primary tool for engaging members and encouraging new membership.

The biggest project in 2019 for *Imprint* was expenditure of considerable time devising, preparing and researching a grant application submitted to Creative Victoria. The proposed 'Superpowers' project, teaming four print-media artists with four writers, was aimed at exploring forms of energy in the context of the climate emergency, simultaneously emphasising Indigenous knowledge and heritage (the four writers and some of the artists have First Nations heritage). The application was successful, bringing in \$21,000 to fund the artists and writers, and to support the publication of the work.

Other projects to enhance the magazine have included applying to present at the 2020 Impact conference in Hong Kong and continuing the editorial internship program initiated at the beginning of 2017. In 2019 Swinburne journalism student James Noonan joined the team, writing for the blog and the magazine, finishing up at the end of the year.



From left PCA staff Sharron Okines and Andrew Stephens with committee member Georgia Steele, PAPER Contemporary, 2019.

## PCA FINANCES

### Advertising revenue

Advertising sales for 2019 totalled \$48,995 which is another excellent increase from \$46,903 in 2018. Our social media presence has grown immensely and we now include complimentary additional advertising through these channels for our *Imprint* advertisers giving even more value for their advertising dollars.

In a concerted effort to remain accessible to our members, the PCA has not increased advertising rates since 2015. The PCA thanks its loyal regular advertisers whose ongoing support helps to produce *Imprint*.

### Membership

2019 saw a slight drop in membership. We understand this to be in direct relationship to our current economic situation, as the majority of our members identify as artists.

We work hard on increasing benefits and experiences for our members, which along with our strong digital presence, offers even more ways to connect and stay in touch.

We thank our very wonderful continuing membership who are the backbone of the PCA. We received a very generous \$1,776 in donations. The PCA is funded largely through its membership base with no continual external grant funding. Every resource available is focused on delivering and improving our programs.

### Finances

The PCA reports its financial on a calendar year. The organisation functions independently of non-project-based Government grants and has completed another successful year of valuable, self-sufficient service and advocacy to the Australian printmaking community.

Independent auditor, Michael Jensen & Associates has concluded that the financial report presents a true and fair view of the financial position of the PCA as at 31st December 2019 and that there are reasonable grounds to believe that the PCA will be able to pay its debts as and when they become due. At year end, gross income had fallen slightly from the previous year by \$4,991. Expenses also fell from the previous year by \$4,381, however overall expenses exceeded income in 2019 and we finished the year with a loss of \$16,059.

Advertising revenue was increased from the prior year. Congratulations to our hardworking staff for this result. We also received significant project funding for the highly successful collaborative exhibition and symposium with the Kyoto Hanga printmaking organisation from Japan.

The largest drop in revenue occurred in our Print Subscriptions which was down by \$5,799 from 2018, and Print

Sales from our collection which were down by \$6,359 from 2018. Our staff are renewing their efforts to promote our fabulous collection for sale which is now available to peruse via our online Print Shop, and our Print Subscription program which provides a fantastic opportunity to purchase outstanding prints at accessible prices.

Printing and distribution costs for *Imprint* were up slightly from the previous year, while membership figures were down by \$2,408. Net Assets at the end of the Financial Year were \$94,722, down by approximately 14% from \$111,153, reflecting the 31 December 2019 audited figures.

As always, we thank the City of Yarra for their support in providing the PCA subsidised rental tenancy in the Fitzroy Town Hall via the Room to Create program.

### Major revenue sources were

	2019	2018
Membership	\$74,582	\$76,990
Print Commission	\$21,266	\$27,065
Subscriptions		
Grants Received	\$27,318	\$1,000
<i>Imprint</i> Advertising	\$48,995	\$46,903
Donations	\$1,776	\$898
Print Sales	\$985	\$7,344

### 2019 Budget Actuals were

	2019	2018
Income	\$186,289	\$191,280
Expenses	\$202,348	\$206,729
Operating Profit/Loss	-\$16,059	-\$15,449

### Significant costs for 2019

	2019	2018
<i>Imprint</i> contributor fees, design, print, distribution	\$48,768	\$47,393
Wages*	\$112,911	\$114,274
Print Commission	\$5,512	\$6,584
General operations, rent, phone, internet, electricity, web, software subscriptions	\$13,624	\$12,138
Postage	\$1,255	\$1,801

\* includes superannuation

### Membership per state and international

	2019	2018		2019	2018
ACT	39	45	TAS	46	51
NSW	310	308	VIC	342	355
NT	13	12	WA	64	60
QLD	139	138	Intern	45	44
SA	52	60	Total	1,050	1,073

As at 31 December 2019, 2018 respectively