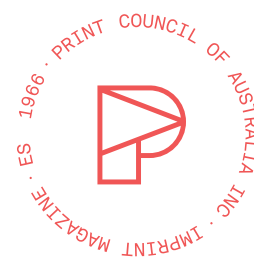


Annual Report 2020



2020 Round-Up

by PCA President, Akky van Ogtrop

Despite the challenges we all faced in 2020, the PCA was proud to continue its support of the printmaking community throughout the year. Through programs such as the Print Commission, the Biennial PCA Members Print Exchange, the production of *IMPRINT* and the *IMPRINT* blog we hope that we provided some connection, support and inspiration for our members through one of the darkest and most challenging years most of us have ever experienced. Conversely we would also like to thank you, our members, for continuing to support us – by entering our programs and continuing your memberships!

As for all of the art community, the pandemic had a great effect on the PCA's plans for the year. *Impact 11* was postponed, the Ursula Hoff Essay for *IMPRINT* was postponed (indefinitely

perhaps), and Sydney Contemporary – and subsequently Paper Contemporary, that great networking hub for our print community – went online. The PCA office became a virtual space as staff worked from home, and all committee meetings were held on Zoom. This actually led to a higher attendance from committee members (not surprisingly, as attendance for interstate meetings can be expensive!) and may well set a positive precedent for future meetings!

As we reassessed the year and how best to serve our membership, *IMPRINT* Editor Andrew Stephens initiated a new series for the *IMPRINT* blog entitled *My Space*. This profiled PCA member artists, allowing us a glimpse into the hallowed inner sanctum of the studio.

While hopefully keeping your minds engaged, we also aimed to support artists' practices by launching the third Biennial PCA Members Print Exchange. The Exchange culminated in an online Facebook auction over the weekend of November 13-15. Over one hundred PCA members participated in the project, each contributing an edition of 12 prints for exchange, with one retained for the PCA Print Archive, another auctioned as a fundraiser and the remaining 10 swapped at random. We hope that receiving that wonderful envelope of precious prints was a highlight of the year for exchange participants! Thanks to all who took part, and special thanks to PCA Membership Manager Sharron Okines, who did a fabulous job co-ordinating this project. We loved seeing

the work of our members and look forward to creating more opportunities for inclusion and celebration of our members' creative practice in the future.

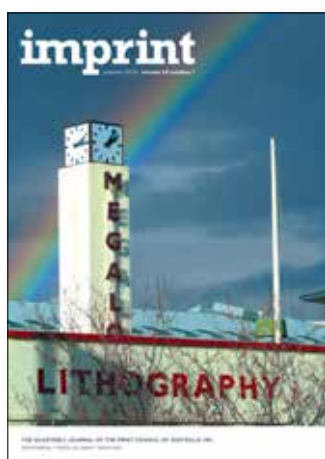
PCA People

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 Andrew Gunnell (VIC) and Simone Tippett and Sonya Hender (SA) retire. I'd like to give special thanks to these long-serving committee members for their hard work, commitment and dedication to 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 employees

We welcome to the PCA Committee Mei Sheong Wong (SA) who was voted in by financial members at the 2020 AGM.

Re-nominated to serve another term on the Committee were, in NSW, Susan Baran and Akky van Ogtrop, in Queensland, Tory Richards, and in Tasmania, Jan Hogan and Melissa 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 2020 were Caren Florance and Millan Pintos-Lopez (ACT); Dr Therese Kenyon, Dr Thomas Middlemost and Andrew Totman (NSW); Sandi Hook and Dr Jill O'Sullivan (QLD); Dr Richard Harding, James Pasakos, Dr Bridget Hillebrand, Georgia Steele and Kate Gorringer-Smith (VIC); Dr Monika Lukowska and Dr Sarah Robinson (WA); Chips Mackinolty (NT).

Staff

As for most of us, 2020 was an extraordinary year for the Print Council of Australia, and we were extremely lucky that our small but dedicated team of staff members were able to ride out the Covid wave from home.

We were thrilled to welcome Marguerite Brown back from parental leave in early February, who led the team through a challenging pandemic year as we pivoted towards new work models to continue to deliver our longstanding programs. We would like to thank Stephen Payne our Acting General Manager, for the wonderful contribution to the PCA and for ably steering the ship while Marguerite was on leave.

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 continued to lend his financial expertise to the organisation.

Volunteers & Interns

Thanks to Cecilia Jacobsen and Georgia Steele for contributing their time collating and packing the Biennial PCA Member Print Exchange, in December 2020. With over one hundred envelopes of prints going out to participants, this was no small feat!

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, and despite the challenges of year one of a global pandemic, we were proud to launch the Print Commission 2020 in September.

Congratulations to the commissioned artists Silvi Glattauer, Rhi Johnson, Joanna Kambourian, AHC McDonald, Daniel O'Shane, and Sheyne Tuffery. We would also like to thank our independent judges, Jazmina Cininas, Artist and Lecturer in Printmaking and Book Arts at RMIT, and Rona Green, Artist, who had the difficult task of selecting the winning entries from an initial field of close to 100 entries.

Of course our thanks also goes to program sponsors Arthouse Direct and Magnani 1404 for their generosity in supplying the quality paper used to produce the works for last year's commissioned prints. 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.

As Paper Contemporary, the works on paper forum of the Sydney Contemporary Art Fair, was cancelled along with so many other exhibitions, we were thrilled that Umbrella Studio Contemporary Arts, in Townsville QLD could launch this wonderful selection of prints 'in the flesh' while we focused on sharing them through our digital channels.



Joanna Kambourian
The Rug Merchants' Daughters

Daniel O'Shane
Mar Narek
(Magical Transformation)



A.H.C. McDonald
Singing Magpie, Swooping Season

2020 Projects

Two significant projects were launched in 2020 as *IMPRINT* continued strongly as the PCA's flagship publication. The magazine built on its well-earned reputation as Australia's only quality journal devoted to print-related media, and weathered very well the strictures of the COVID-19 pandemic, which seriously affected advertising.



Writer and Curator Eugenia Flynn. Featured in *Superpowers #2, Three hundred and sixty-five days under the sun, IMPRINT Vol 55 No. 2 (Winter 2020)*. Photo: Leah Jing



Artist Yasbelle Kerkow at work. Featured in *Superpowers #2, IMPRINT Vol 55 No. 2 (Winter 2020)*. Photo: Steve Marshall

The first big task of the year was putting into action the \$21,000 grant from Creative Victoria for the 'Superpowers' project, which teamed four print-media artists with four writers. It 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). Across four issues of *IMPRINT* (Winter 2020, Spring 2020, Summer 2020 and Autumn 2021) the essays and artwork were published, taking in Kyoko Imazu and Tyson Yunkaporta; Eugenia Flynn and Yasbelle Kerkow; Belinda Briggs and Kasia Fabijańska; and Lisa Waup and Hannah Presley.

The second big project was the initiation of a re-design of *IMPRINT* to give it a more contemporary design and image, with special attention devoted to its front cover. Work began in March 2020, finishing at the end of the year with a launch for the first issue of 2021. Design agency 3 Sided Square was engaged to do the design work and several drafts were produced for the editor and General Manager to consider. Apart from altering the design and introducing a much



stronger emphasis on imagery, new columns were introduced – World of Print, cataloguing a range of international news, and From the Archive, with a short essay devoted to a work from the PCA's extensive archives.

In other work during 2020, the *IMPRINT* blog on the PCA website took advantage of various pandemic lockdowns and the dearth of exhibitions to introduce a series of articles focussed on PCA members' studios and working areas at their homes. This was an excellent opportunity to give artists a way of sharing their home-based conditions and creative work with the broader membership and other readers.



Silvi Glattauer
Renegotiating Campo Piedra Pomez



Rhi Johnson
The Second Window



Sheyne Tuffery
The Pattern Inside

PCA Finances

Advertising revenue

Advertising sales for 2020 totalled \$38,207, and was as expected significantly down from 2019. This was due to the pandemic and lockdowns throughout Australia, especially Victoria, which led to multiple exhibition cancellations and the loss of their associated advertising spend.

Our social media presence continues to grow and we include complimentary additional advertising through these channels for our *IMPRINT* advertisers, giving even more value for their advertising dollar. In a concerted effort to remain accessible to our members, particularly through these uncertain times, the PCA has not increased advertising rates since 2015. The PCA thanks its loyal regular advertisers whose ongoing support plays an important part enabling us to produce *IMPRINT* magazine

Membership

2020 saw a slight drop in membership. Again, we attribute this to the financial strain created by the pandemic affected our membership, 90% of who identify as artists.

We continue to work hard on increasing benefits and experiences for our members, which along with our strong digital presence, offers many options to connect and stay in touch. We would like to thank our loyal members who are the backbone of the PCA.

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 and benefits to members.

Finances

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

Independent auditors, 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 2020 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 was up from the previous year significantly due to the Australian Government Covid-19 initiatives to support business and organisations through the first year of the pandemic. Due to the significant drop in two of our main revenue streams; Advertising and Print Subscriptions as a direct result of the pandemic, the organisation was eligible to receive Jobkeeper wage subsidy support, ATO cash boost incentive, and a grant from the Business Support Fund provided by the Victorian Government. This totalled \$93,900 which was gratefully received by the PCA.

The City of Yarra waived the PCA's rent for 6 months as part of their Covid-19 initiatives to support creative organisations who are part of the Room to Create tenancy program. Thanks to Yarra for their ongoing support through this program, and their generous response to the particular challenges the arts faced during 2020.

There was an overall increase in expenses partly due to increased wages paid by the Jobkeeper subsidy in the initial phase of this program. There have been no ongoing adjustments in staff hours or wages outside of that program. Increase in *IMPRINT* costs include an additional \$6,480 investment in a redesign project, to update the design of our flagship publication.

The PCA also received \$21,000 from Creative Victoria to fund the Superpowers project, which enabled the PCA to commission new artwork and writing over four issues of *IMPRINT*.

The increase in print sales revenue was largely due to the successful Facebook auction of the Biennial PCA Print Exchange project, which raised a total of \$5,277. The overall print sales figure also reflects increased sales from the PCA's online Print Shop where prints from our collection for sale can be made available for purchase via the website.

Major revenue sources were

	2020	2019
Membership	\$80,944	\$74,582
Print Commission	\$17,266	\$21,266
Subscriptions		
Grants Received	\$21,000	\$27,318
<i>Imprint</i> Advertising	\$38,207	\$48,995
Donations	\$7,261	\$1,776
Print Sales	\$8,577	\$985
Covid-19 Government Support	\$93,900	

2020 Budget Actuals were

	2020	2019
Income	\$270,009	\$186,289
Expenses	\$237,736	\$202,348
Operating Profit/Loss	\$37,531	-\$16,059

Significant costs for 2020

	2020	2019
<i>Imprint</i> contributor fees, design, print, distribution	\$52,069	\$48,768
Wages*	\$130,322	\$112,911
Print Commission	\$3,793	\$5,512
General operations, rent, phone, internet, electricity, web, software subscriptions	\$8,174	\$13,624
Postage	\$2,520	\$1,255

*includes superannuation and bookkeeping

Membership per state and international

	2020	2019	2020	2019	
ACT	37	39	TAS	45	46
NSW	301	310	VIC	331	342
NT	10	13	WA	67	64
QLD	131	139	Intern	32	45
SA	47	52	Total	1,001	1,050

As at 31 December 2020, 2019 respectively