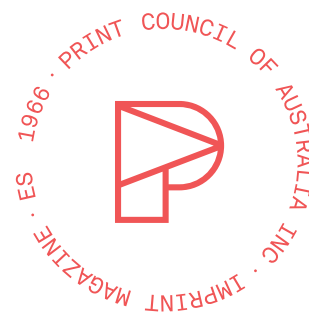


# Annual Report 2023



## 2023 Round-Up

by PCA President  
Akky van Ogtrop

This year began with the very exciting launch of the Print Council of Australia Gallery, with an exhibition of selected archived PCA prints. *From the Archives 1967-2022: Prints from the PCA Collection* (17 March–April). The subsequent program was selected from EOI applications in April from artists all over Australia.

The selection process was ably undertaken by Marguerite Brown and Dr Thomas Middlemost. And so, the newest and most public version of the PCA has now been established.

## Fundraising

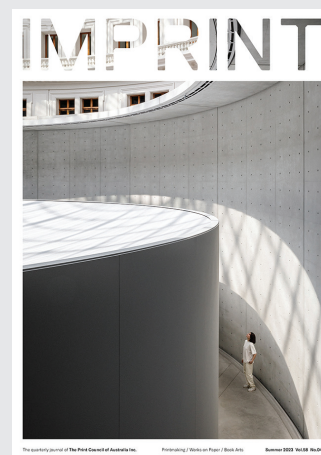
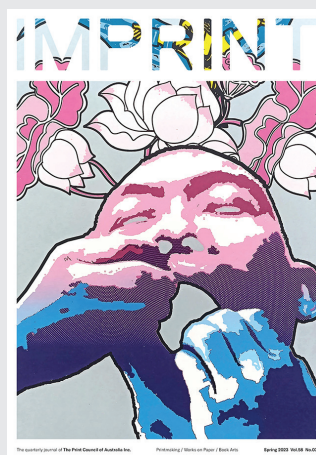
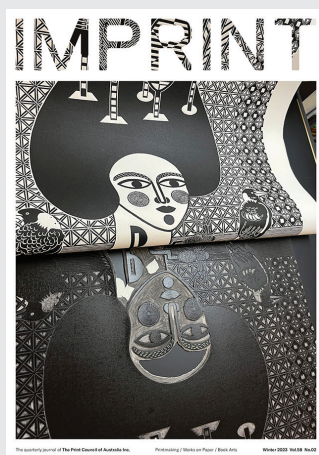
Akky van Ogtrop and Therese Kenyon pursued sponsorships by meeting with Derivan Art Suppliers in Rhodes, NSW. Subsequently, funding was pledged from Derivan Art Suppliers to support the successful Print Commission artists with artists' fees. Derivan confirmed its sponsorship commitment of \$5,000 per year for three years. We are excited to be working with the Derivan brand. It will be a great collaboration!

The Colin Holden Fund was also set up by Marguerite to assist with the PCA Gallery fit-out and the introduction of Colin Holden Print Commission for tertiary students.

Melbourne Etching Supplies also came on board with a three-year commitment as PCA's new exhibiting partner to support the PCA Gallery.

Canson Australia is interested in sponsoring the PCA and agreed to provide paper and materials for the Colin Holden Print Commission, along with regular full-page advertisements in *IMPRINT*.

Sincere thanks also to the many PCA members who donated funds by purchasing advertisements, prints and our graphic design service for *IMPRINT* magazine.



## Print Commission 2023

Now in its 56th year, around 90 artists applied, and five artists were shortlisted: James Ferrar, Robert Mihajlovski, Lana De Jager, Abbi Gilbert and Alatheia Richter.

A heartfelt thank you to the artists for creating the wonderful works. We thank the judges Adrian Kellett, founder/printer of Sunshine Editions, and artist Jim Pavlidis.

Thanks also go to the generous sponsors Art House Direct, Clairfontaine and Derivan Art Suppliers.

The prints were again launched and displayed at Sydney Contemporary/PAPER 2023 in September and the PCA Gallery, Melbourne. Thanks also go to the Megalo Print Studio, Canberra, and Umbrella Studio Contemporary Arts, Townsville, for showing the prints

## Projects

- We developed our funding proposal to support some capital improvements to the gallery and a new print commission for tertiary students. The Colin Holden Print Commission was established to encourage emerging artists engaged in tertiary study to create new work in print media. This opportunity has been initiated and generously supported by the Colin Holden Charitable Trust and sponsored by Canson Australia.

Thanks to our independent judges, Shane Carmody, Trustee of the Colin Holden Charitable Trust, and Soula and Theo Mantalvanos, directors of the Queenscliff Gallery, for selecting works and introducing the Colin Holden Print Commission 2023. It was launched with three new works by emerging artists in December 2023, as the first iteration of a three-year funding commitment.

- The curator of the Blue Mountains Print Prize requested a judge for the prize in July 2023 and a one-year PCA membership for the winner. Therese Kenyon judged the prize at the Blue Mountains Creative Arts Centre.
- As part of the Talk Contemporary Program, the forum of curated talks, Akky organised a special PCA presentation titled *The Enduring Power of Prints*. David Greenhalgh, National Gallery of Australia curator, spoke on the Kenneth E. Tyler Collection; Cathy Leahy, National Gallery of Victoria senior curator, talked about Rembrandt prints; and Anne Ryan, Art Gallery of New South Wales senior curator, moderated the presentation.

**James Ferrar**  
*The Echoes of Duplicity*



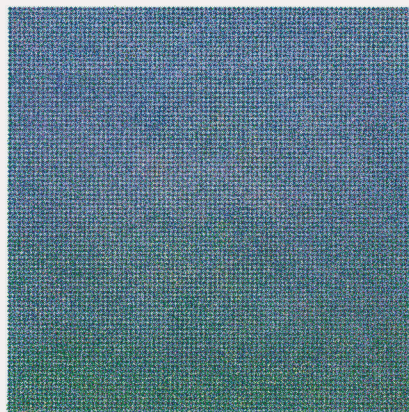
**Robert Mihajlovski**  
*Deep Rock*



**Lana De Jager**  
*"... and just like that, they had escaped the Patriarchy"*



**Alethea Richter**  
*Diffusion (State 1)*



**Abbi Gilbert**  
*The Milk Bar*



- A full program of exhibitions at the PCA Gallery started in January. This has continued with great enthusiasm from print-based artists across Australia.
  - The successful return of Sydney Contemporary and its ever-popular PAPER section presented for the 9th time in association with the PCA. Curated again by Akky van Ogtrop, the dedicated PAPER section showed the best of national and international contemporary works on paper, such as Krack Studio travelling from Yogyakarta, Indonesia, showing prints and artist's books the PAPER exhibitors showing the best of watercolours, drawings, artist books, prints and editions. The Print Council with its own stand, turned out to be a good space to sell prints, recruit members and promote and sell *IMPRINT* magazine.
- Sydney based PCA members assisted as volunteers. Thanks go to Stirling Kain, Priscilla Ambrosini, Patricia Agus, Andrew Stephens and Therese Kenyon. Andrew Totman conducted the workshops ably assisted by Eliza McInnes from Derivan Art Suppliers.
- An artist's talk by multi-skilled artist Brian Robinson was very well received.

## PCA People

I was honoured to be elected again as President of the PCA at the AGM held on Saturday 27 May 2023 and look forward to working with the PCA Committee and staff on the future of the PCA and new programs and exhibitions.

The Committee election occurred with new members joining the team and some changes. Late nominations were received from Dr Jan Hogan (TAS), Jacqueline Gribbin (NT) and Lauren Jaye Carter (QLD).

Retiring from the 2023 Committee were Chips Mackinolty (NT), Dr Sandi Hook (QLD), Mei Sheong Wong (SA) and Lyn Nixon (WA).

I send my heartfelt thanks to these committee members for the time, commitment and dedication to the organisation. I do hope they continue to be part of the PCA.

Nominated and re-nominated to serve another term on the committee were:

Susan Baran (NSW), Akky van Ogtrop (NSW), Dr Jan Hogan (TAS), Jacqueline Gribbin (NT), Lauren Jaye Carter (OLD), Nic Brown (SA), Lorelei Medcalf (SA) Dr Mark Dustin (VIC), Sally Foster (ACT).



## Members continuing their terms in 2023

Thanks go to the Committee members generously giving their time to support the PCA:

Dr Thomas Middlemost (NSW), Dr Therese Kenyon (NSW), Andrew Totman (NSW), Dian Darmansjah (QLD), Dr. Jill O'Sullivan (QLD), August Carpentar (VIC), Jimmy Pasakos (VIC), Julia Reed (VIC), Bronwyn Rees (VIC), Olivia Moroney (TAS), Monika Lukowska and Dr Sarah Robinson (joint position WA).

## Volunteers and Interns

We thank our volunteers, interns and casual staff for giving so generously of their time in 2023, especially Pricilla Ambrosini and Patricia Agus and visiting intern from WA, Stirling Kain.

## Staff

In September the Committee received news that after seven years in the Director/General Manager role, Marguerite Brown was stepping down to become curator at Whitehorse Artspace, Whitehorse City Council, a full-time position.

Marguerite had done a marvellous job pursuing funding, setting up the gallery and liaising with sponsors and advertisers. We thank her for the wonderful seven years she worked with us at the PCA. It has been such an exciting period, to work with her as General Manager for five years and Director for the past two. She will, I am sure, continue to be a part of the PCA.

We immediately began the recruitment process, to find a new Director. After interviewing a number of candidates we officially appointed Jade Kellett on Thursday 14 September. Jade is

an experienced arts professional with a history of successful business management in the museum and gallery sector. She is skilled in retail management, product development, financial management, record management, team training and marketing support. She has stepped into the role very well qualified with extensive arts experience with a Bachelor of Fine Arts (Honours) focused in Printmaking and Art History from Monash University and Post Graduate Diploma in Arts Management from University of Melbourne.

On 20 October 2023, Jade started her Directorship and took over the reins of the PCA with a short overlap with Marguerite to pass on the baton. Jade appreciated the help from staff and volunteers and with their assistance and the PCA Executive Committee started her role as PCA Director with confidence.

Andrew Stephens continues his role as the Editor of our flagship publication *IMPRINT* with his creative skill, vision and enthusiasm.

Priscilla Ambrosini stepped down from her Administration Assistant role to start her study in education. She was an invaluable member of the PCA team, working tirelessly on various projects. We thank her for her enthusiasm in caring for the PCA members and advertising. It was a great pleasure to work with Priscilla.

Patricia Agus came on board as a University of Melbourne internship and has been very proactive and enthusiastic in the PCA gallery management and Sydney Contemporary (PAPER) in 2023.

With his financial expertise, Accounts Manager Julian Twigg continues to keep us informed about the financials of the organisation.

## Summary

We began the year with a fully programmed gallery space. The new premises in Southbank, though more expensive, has the potential to generate new audiences, and exhibitions that fund themselves. An increase in services to members through the blog and newsletter, advertising current exhibitions of members, has proved very popular and effective.

We increased the sales at Sydney Contemporary (PAPER) with an increased interest in prints and new membership.

We were successful in securing sponsorship funding through materials and specialist sponsors such as Derivan, Melbourne Etching Supplies and Canson.

We have generated new revenue streams and *IMPRINT* is the only print-media specific journal in Australia.

I'd like to thank all those members who continued to follow the PCA and show their appreciation and commitment in the important role the PCA has played for nearly 60 years and will continue to do so. We appreciate your interest and participation in the PCA programs, such as the exhibitions in the PCA Gallery, the Print Commission, and the support of *IMPRINT* magazine, the blog and newsletters.

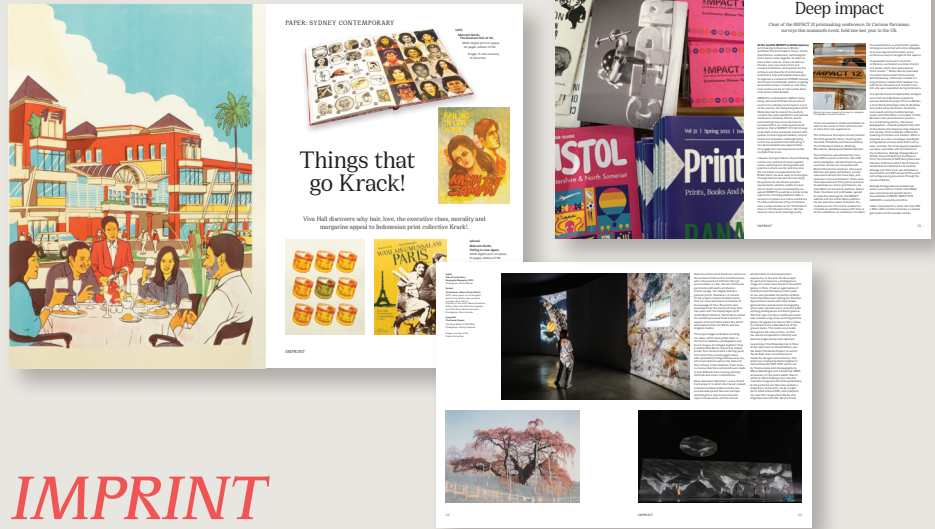
A very special thanks go to all those who sent their tax-free donations, so very important for us to be able to continue managing our special programs.

We are looking forward to continue in 2024 to extend its presence to a wider audience, increase membership and sustain that which we have already created.

## In conclusion,

I'd like to especially thank the PCA Committee and the staff for their support and hard work towards the development and successful continuation of the Print Council of Australia. It is greatly appreciated.

**Akky van Ogtrop**  
President



# IMPRINT

Building on its well-earned reputation as Australia's only journal devoted to print-related media, *IMPRINT* continued in 2023 as the PCA's flagship publication despite an increasingly tough financial outlook, with advertising and subscriber challenges set against a backdrop of rising costs and PCA funding stresses.

Amid this, *IMPRINT* continues to pursue its focus on the PCA membership, reflecting the broad interests of artists and curators involved with print media, and connecting this with wider developments in contemporary art. *IMPRINT* content keeps a focus on the breadth of experience among the membership. Regular columns appeal to different sectors: the Student and Emerging Artist columns have a focus on those embarking on an interest in print; Tech Talk and Studio deal with artists' working methods and practice; Experimental explores different ways in which approaches to print-media inhabit an expanded field; Zines and Book Arts look at various manifestations of both of those artforms; and columns such as Profile, Histories, First Peoples and Legacy deal with the history of print media in Australia in various ways.

The magazine benefits enormously from the many writers and artists who contribute their work for publication. But, behind the scenes, there are some key people who make it all possible, notably our talented and incredibly efficient designer Kerry Aker of Desktop Skills, the printing team at Kosdown led by David Downie and Jude Wendt, and our volunteer proofreaders Julia Reed and Kate Gorringer-Smith.

*IMPRINT* is augmented by the PCA blog, where current exhibitions are written about and promoted via social media. Being a quarterly with long lead-times, the magazine cannot be this responsive or timely, and thus maintains a focus

on wider issues and themes. The blog, by contrast, is highly responsive to current exhibitions and is an excellent opportunity to give artists a way of sharing their work easily at the most crucial time – just before a show opens and during its exhibiting period. This connects directly with the 'Australia in Print' listings section of the magazine, emphasising a key benefit for PCA members: a free listing in the magazine for their exhibitions, followed by an in-depth and easily shareable online article about their show.

It is hoped that extra funding and support will be accessed for *IMPRINT* magazine in order to maintain the quality, size and quarterly publishing schedule for this important and historic publication. *IMPRINT* is the key deliverable to members in exchange for their annual subscription so, in order to maintain print production, investigations continued during 2023 to access external funding. Various grants were explored, however none were identified that supported ongoing publishing or editorial costs (project-specific grants pay for themselves as 'extra' activities, but not for the ongoing regular costs of the magazine).

Beyond my editorial duties, I initiated a philanthropy project in which I conducted research to identify potential sources of donations or partnerships to support *IMPRINT*. About thirty trusts and other bodies were listed for more detailed investigation in the hope of developing a strong relationship. As a first step, PCA Committee members in all states/territories were asked to contact two or three organisations each and investigate the best contact person, the possibilities for funding, and how to make a formal application or initiate a conversation.

**Andrew Stephens**  
Editor

## PCA Finances

The PCA reports its financials on a calendar year. The organisation functions independently of non-project-based Government grants and has completed another 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 2023 and that there are reasonable grounds to believe that the PCA will be able to pay its debts as and when they become due.

The PCA made a loss in 2023 due to increased expenses across the board, with the largest increase seen from the move to the new premises and increased rental costs. Continuing to print and distribute our flagship journal *IMPRINT* remains one of our largest expenses.

While 2023 was an expensive year our new premises in Southbank creates potential to generate new revenue streams and bolster our existing programs through the PCA Gallery, and the new audiences that it attracts. We have made a modest increase to membership fees to support the financial viability of the organisation, while an increased focus on fundraising by Committee and staff is of key importance moving forward.

### Advertising/Membership

Advertising sales for 2023 totalled \$41,804 (ex GST), a slight improvement from 2022 as artists and galleries resume their exhibition programs with gusto. We are thrilled to continue providing this advertising platform for those working in the visual arts and printmaking arenas to share their creative works, artmaking supplies and opportunities on the pages of *IMPRINT*.

Our E-Newsletter list of printmakers and enthusiasts continues to grow, as does our social media presence. 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

Our 2023 membership numbers are starting to climb back to pre-covid numbers, with a slight drop in some states and territories, and increases in others. We continue to work hard on increasing benefits (especially with free promotion opportunities), discounts 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. We received a very generous \$20,462 in tax deductible 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 and benefits to members.

### 2022 Budget Actuals

	2023	2022
Income	\$210,849	\$173,267
Expenses	\$243,456	\$255,067
Operating Profit/Loss	-\$29,518	-\$81,800

### Major revenue sources

	2023	2022
Membership	\$86,785	\$80,464
Print Commission Subscriptions	\$17,961	\$15,865
Grants Received		\$8,409
<i>IMPRINT</i> Advertising	\$41,804	\$41,495
Donations	\$20,464	\$6,563
Print Sales	\$16,415	\$5,806

### Significant costs for 2023

	2023	2022
<i>IMPRINT</i> – contributor fees, design, print, distribution	\$51,149	\$53,596
Staff*	\$132,743	\$142,214
Print Commission	\$7,659	\$5,672
General operations, rent, phone, internet, stationary, web, software subscriptions	\$30,312	\$26,878
Postage		\$2,589
PCA office move	-	\$2,533

\*includes superannuation, contract staff and bookkeeping

Membership per state and int'l	2023	2022
ACT	24	31
NSW	245	319
NT	7	9
QLD	111	146
SA	42	55
TAS	49	51
VIC	309	344
WA	49	39
INTERNATIONAL	24	42

As at 31 December 2023, 2022w respectively