

EQUALITY,  
DIVERSITY  
AND INCLUSION

WOMEN IN  
PHOTOGRAPHY



Changes  
In Policy  
and Practice

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Autograph, Arts Council Collection, AWARE (Archives of Women Artists),  
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Fotogallery, Freelands Foundation, Hundred Heroines, Impressions Gallery,  
National Galleries of Scotland, National Portrait Gallery, Open Eye Gallery,  
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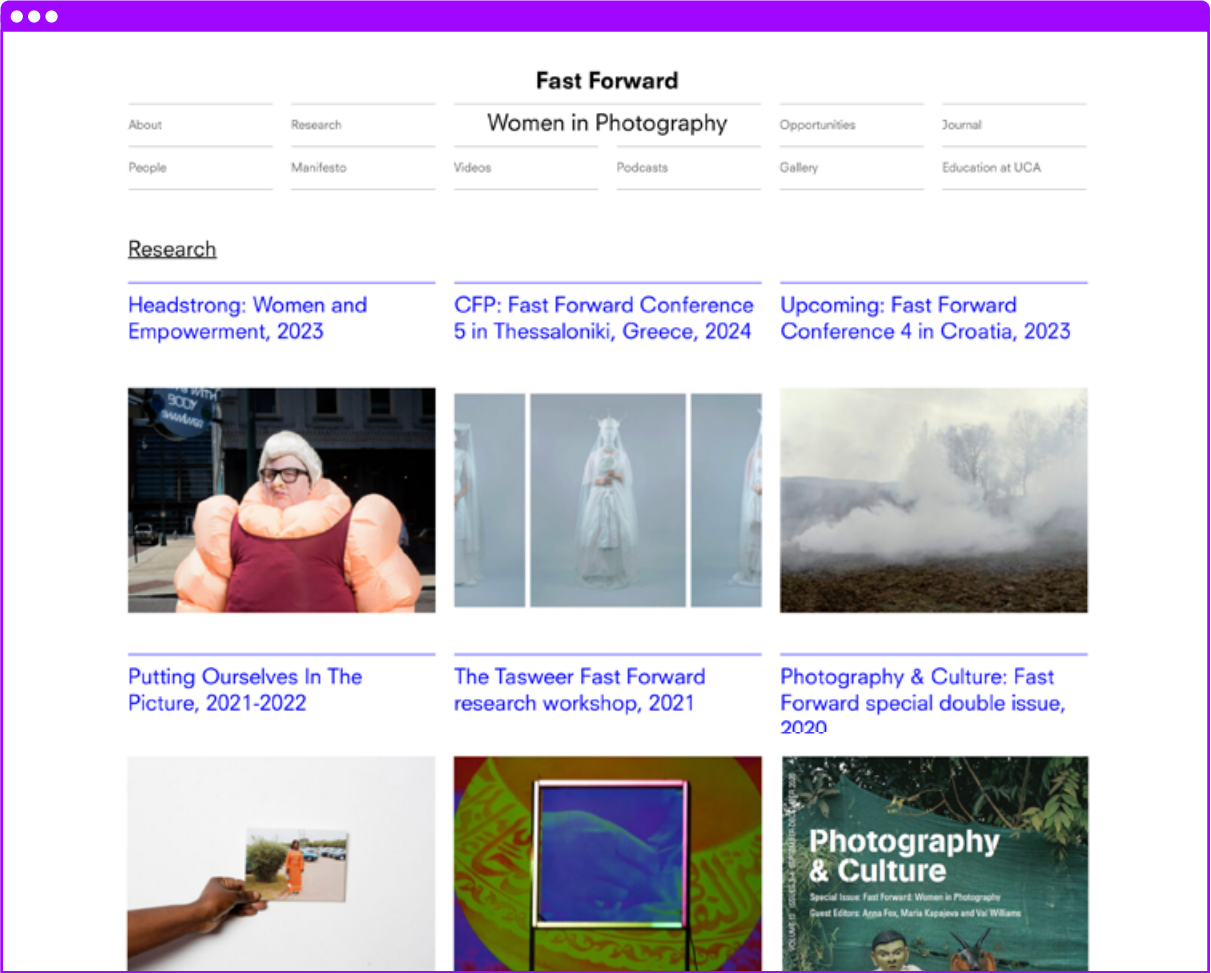
## **THANK YOU ALSO TO:**

Studio Mothership for their design and contribution to the *Fast Forward Manifesto for Increased Involvement*.

## **Fast Forward: Women in Photography**

<sup>1</sup>The Fast Forward: Women in Photography team uses the term women to include the wide-ranging understanding of gender identity and sexuality in contemporary society including those who identify as part of the LGBTQIA+ community, non binary, and gender-diverse people. In addition to acknowledging the impact race, class, migration status, disability, and neurodiversity have on the lived experience of women photographers.

Fast Forward is a research project concerned with women in photography based at University for the Creative Arts. Started in 2014 with a panel discussion at Tate Modern, the project has established a significance within the world of photography for championing the work of women photographers and for questioning the way that the established canons have been formed. Fast Forward is designed to promote and engage with women in photography across the globe and showcases the best of emerging and established photography by women and is the foundation for an emerging international network.



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# Foreword

With the recent popularity and mainstream media attention of feminist movements such as #MeToo and Times Up an urgent need for a re-assessment of gender equality within photography and creative industries is necessary in order to promote change. Current research has shown that there is a need for intersectionality within the sector. Fast Forward: Women in Photography is working to enact innovative and robust approaches to combat the lack of representation of women photographers and to affect change through collaboration, research, networking, and mentorship.

In April of 2020 Fast Forward: Women in Photography launched the *Fast Forward Manifesto for Increased Involvement of Women in Photography* to demand change, recognition, and equality in the creative arts sector. The manifesto has collected 1051 signatures to date from people and organisations around the world including institutions such as the PHMuseum, Photoworks, and the Royal Photographic Society. This manifesto laid the groundwork for future developments and research to progress equality for women photographers. Since the manifesto was first launched conversations about gender equality have developed and a clear need for further investigations was identified.

As a result, in Spring 2022, Fast Forward: Women in Photography held a research workshop hosted by The Hyman Foundation to bring together experts, industry professionals, and representatives from global institutions to establish the key issues today for women in photography and identify what needs to change. This report provides evidence of the feedback and knowledge that was gathered during this workshop. It evaluates data collected in 2020 by Fast Forward: Women in Photography on the representation of women photographers in exhibitions, collections, publications, and education and establishes a framework for how to move forward and progress gender equality.



Fast Forward research workshop  
at the Hyman Foundation London  
© James Hyman



# 1.0 Findings and Recommendations

Based on the feedback gathered during the *Fast Forward Research Workshop* held on 24 March 2022 in London and data collected by the Fast Forward: Women in Photography team in 2020 we now have a greater understanding of the representation of women photographers and the current issues that they face. Drawing from the findings it is possible to make a number of recommendations for museums, galleries, collections, photobook publishers, funders, higher education, and the government. The key findings and recommendations from the study are summarised in the following pages.

## 1.1 Findings

- 1 It is essential that an intersectional approach is taken when researching the representation of women photographers and that race, class structures, and migration are put at the forefront of investigations. We must acknowledge the intersecting inequalities for marginalised and underrepresented photographers.
- 2 The definition of women must be expanded to include the wide-ranging understanding of gender identity and sexuality in contemporary society to include those who identify as part of the LGBTQIA+ community, non binary, and gender-diverse people.
- 3 It is imperative that we consider the barriers neurodiverse, disabled, and women photographers from low socioeconomic brackets face within the arts and cultural sectors.
- 4 Photography by women artists continues to have unequal representation within both solo and group exhibitions, photobook publications, and collections than their male counterparts.
- 5 Educational programmes outside of colleges and universities that expand knowledge on women photographers and invite the participation of women photographers from diverse backgrounds are crucial for providing space for learning for those who may not be able to afford higher education or for those who choose to take alternative routes into photography.
- 6 Collaboration, in which significant consideration to time and administrative assistance is provided, is key to supporting women photographers within the arts and culture sectors.
- 7 Women photographers continue to be at risk when working in public spaces from gender and race-based violence, abuse, and rape.
- 8 The lack of access to funding has been detrimental to the careers of marginalised groups within photography, to understanding the inequalities women face, and to creating meaningful progress in the representation of women photographers.

## 1.2 Recommendations

### For museums, galleries, and photobook publishers

- 1 Appreciate that the category of women is intersected by other significant categories such as race, sexuality, class, and neurodiversity and that all women photographers should be exhibited and promoted.
- 2 When exhibiting both group and solo shows include photographic works by women from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGBTQIA+ community, non binary, and gender-diverse photographers to enable an intersectional approach and provide an opportunity for often overlooked works to be exhibited.
- 3 Exhibit works of art that deal with themes of the everyday life of women to destigmatise women's lived experiences.
- 4 Organise public events and educational workshops that give visibility and encourage voices of women, nonbinary, gender diverse, and those from marginalized communities to expand knowledge and give space for underrepresented communities.
- 5 Publish a greater percentage of photobooks by women photographers from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGBTQIA+ community, non binary, and gender-diverse photographers that realistically reflect the diverse makeup of society.
- 6 Include essential childcare provisions as part of all public programming and residency programmes to allow caregivers necessary support and access to vital resources that may not be available to them otherwise.
- 7 Ensure that these spaces are inclusive for all visitors with particular attention to those who are disabled or neurodiverse.

### For major public collections

- 1 Collect data on the representation of non binary and gender-diverse photographers within your collections so as not to infer gender.
- 2 Cataloguing and digitisation of public collections must incorporate principles of inclusion to showcase the intersectional diversity of the collection. The entirety of collections must be accessible to the public and easily searched using key terms and indicators to make data collection more viable.
- 3 Collect a greater percentage of work by women photographers from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGBTQIA+ community, non binary, and gender-diverse photographers.
- 4 Organise public events and educational workshops that involve exploring and interacting with collections that give visibility and

encourage voices of women, nonbinary, gender diverse, and those from marginalized communities to expand knowledge and give space for underrepresented communities.

## For funders

- 1 To provide funding for preparation and consultation for projects in order to ensure full representation of views from all communities involved.
- 2 Provide funding for researchers to gather more robust data on the representation of women to enable an evidence-driven approach to impact change for women.
- 3 Provide more funding specifically for researchers, photographers, and artists from marginalised and underrepresented groups on themes that they deem important to engage with.
- 4 Provide funding for mentorship programmes for women photographers in the early stages of their careers to gain valuable experience and knowledge.
- 5 Support grants that are investigating the ways that women photographers work and research that examines the impact of parenthood and caring responsibilities on photographers' careers.
- 6 Create guidelines of care from funders for applicants that are working with vulnerable people and groups from diverse backgrounds in particular when dealing with gender or race-based violence, bullying, harassment, or mental health crisis. Clearly articulate what these protocols of care are upfront. This could include access to counseling, mental health resources, support networks etc.
- 7 Provide appropriate time that may extend beyond the typical schedule of grants for administrative tasks. Ensure that extra time is allowed with reference to all aspects of inclusivity and diversity in relation to administration of projects.
- 8 Provide genuine administrative support for grants that use collaboration as a methodology.
- 9 Fund planning time within projects especially those that involve collaborative approaches as those working with vulnerable groups require more time and care to establish an appropriate framework for working.

- 10 Allocate funding for duties of care of vulnerable groups.
- 11 Consider creating funds targeted specifically at planning time to help complex ideas working with diverse and vulnerable groups come to fruition.
- 12 Ensure that funding is allocated to a diverse range of applicants.
- 13 Allow for allocation of awards for caring duties of all kinds.

## For higher education

- 1 Work with academics and researchers to understand what happens to women students from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGBTQIA+ community, non binary, and gender-diverse photographers after graduation.
- 2 Educate and provide easily accessible resources for students from diverse backgrounds on important professional practice skills that will help them begin a career in photography that is not traditionally covered in the standard curriculum such as:
  - how to market themselves using current marketing techniques
  - business skills including money management, taxes, self-employment, etc.
  - how to gain confidence in themselves as artists and professionals
  - how to network
- 3 Demonstrate that there is no single pathway to having a career in photography and show examples of various career trajectories students could take.
- 4 Normalise an inclusive representation of women photographers, theorists, writers, and academics from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGBTQIA+ community, non binary, and gender-diverse photographers in the curriculum, reading lists and all learning materials.
- 5 Regularly show examples of how women photographers work in photographic industries to demonstrate the unique and varying paths to a career in photography.



- 6 Encourage collaborative practice of collective making to learn, celebrate and support art practices of inclusion and partnership.
- 7 Be clear on the caring initiatives that higher education is willing to provide to their students in cases of abuse, rape, gender, and race-based violence.
- 8 Support women with caring duties.

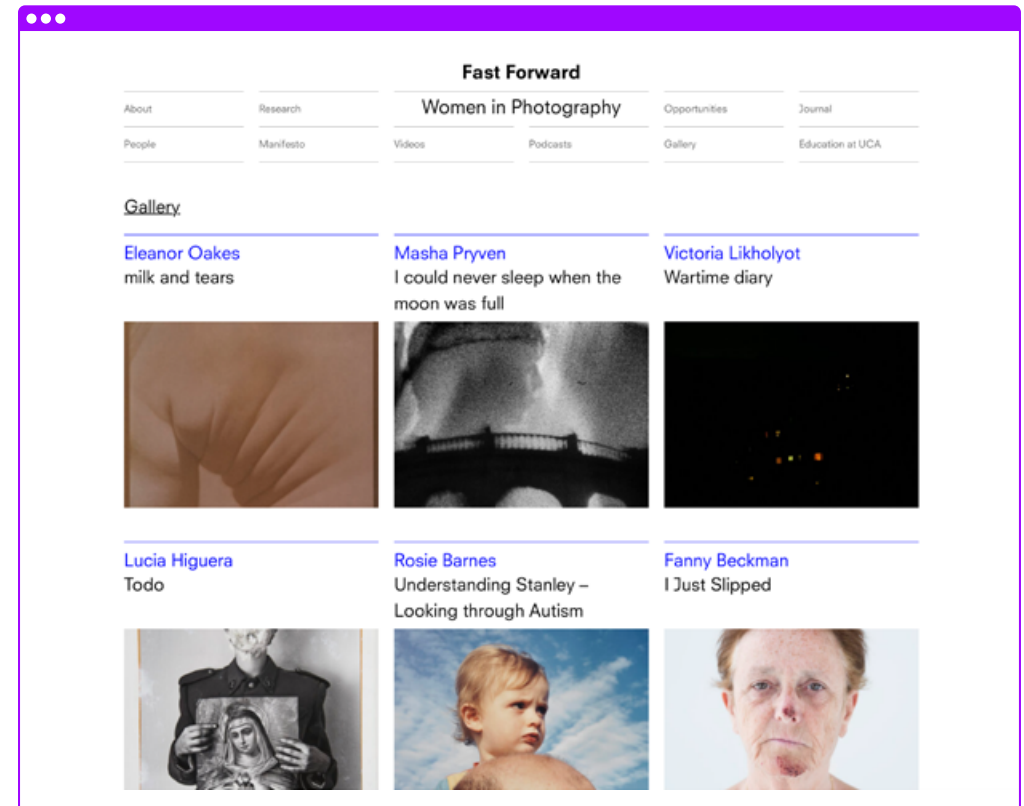
## For government

- 1 Provide government grants to museums, galleries, and collections specifically to financially support these institutions in staging work by women photographers from marginalised and underrepresented groups including those from less privileged socio-economic backgrounds, the LGTBQIA+ community, non binary, and gender-diverse photographers.
- 2 Provide appropriate caregiving and childcare initiatives to enable women photographers with caring responsibilities to return to work if they choose to do so.
- 3 Provide support for photographers, artists, and researchers from less privileged socio-economic backgrounds.
- 4 Create laws that allow women, non binary and gender diverse people to safely work in public spaces without fear of gender or race-based violence and abuse.
- 5 Provide government funding for public collections to ensure that their collections properly record the diversity of the photography community and ensure that their collections provide a positive legacy for women in photography.
- 6 Support educational initiatives that promote and include diverse communities in higher education, but also on a more local scale including:
  - Community centres
  - Local arts projects
  - Education programmes

# 2.0 Women in Photography

## 2.1 Fast Forward: Women in Photography

In 2014, Fast Forward: Women in Photography was established as a research and knowledge exchange project after Professor Anna Fox and Professor Karen Knorr both noticed a gap in awareness of the lives, careers, and experiences of women photographers and their contributions to photographic histories. Increasingly Fast Forward: Women in Photography has developed unique research strategies that allow a collaborative approach to working with global organisations, artists, and industry professionals to champion the work of women photographers all over the world. Fast Forward: Women in Photography coordinates mentorships, workshops, conferences, and publications that allow space to question established canons, promote underrepresented communities, and engage in research that expands the narratives of women photographers and further exposes their work. The following pages provide a contextual background of the vital and substantial research already conducted by the Fast Forward: Women in Photography team.



## Conferences

After an initial panel discussion at Tate Modern in 2014 which established the fundamental concerns that women in photography face today Fast Forward: Women in Photography returned to collaborate with Tate Modern in November 2015 for a conference working together with Professor Val Williams (UAL) with the support of the University for the Creative Arts, and Photography and the Archive Research Centre (PARC) at University for the Arts, London (UAL). This two-day conference brought together academics, artists, and those working in the art sector to explore the complex and dynamic evolution of the history of women in photography. Research papers covered themes ranging from early commercial practices to reframing the role of the archive and included world-renowned speakers such as archivist and researcher Charlene Heath, art historian and curator Christine Eyene, and writer and author Qiana Mestrich. This event included an international perspective on the latest research and debates in this field.

From the success of the 2015 conference at Tate Modern, Fast Forward: Women in Photography held a second edition at the National Gallery of Arts in Vilnius in November of 2017. This conference was a collaboration with Professor Val Williams at PARC (UAL), Lithuanian Photographers Association and Vitas Luckus Photography Centre and was supported by the University for the Creative Arts, Photography and the Photography Archive Research Centre (UAL), National Gallery of Arts, Lithuania, the Ministry of Culture of the Republic of Lithuania, and Lithuanian Council for Culture. The focus of this conference was to explore the cultural, social, and political lives of the Baltic States and former Eastern Bloc countries while also discussing work by women photographers from other parts of the world such as India, Myanmar and Norway where the histories of women's work had often not gained international recognition.

In 2019 Fast Forward: Women in Photography held its third and most recent conference How do Women Work? again in collaboration with Tate Modern and Professor Val Williams (UAL). The third edition was supported by the



Fast Forward conference at Tate Modern 2019 © Georgia Duddell

University for the Creative Arts, London College of Communication (UAL), and The Leverhulme Trust International Network Grant. The conference represented the culmination of the Leverhulme funded networking project that had started in 2017. This conference identified critical issues surrounding how women have worked within the photography and art sectors in both a historical and contemporary context. Artists such as Yang Wan Preston, Rosy Martin, and Lebohang Kganye revealed strategies for working with photography while Zoraida Lopez-Diago and Lesly Deschler Canossi from Women Picturing Revolution exposed the role of community and their efforts to rewrite visual representations of black motherhood. The impact of the work done during the networking period, when the Fast Forward team held research workshops in collaboration with partners from Nigeria, Brazil, the US, India and Finland, was clear: the abstracts received for this third conference came from a much wider international context.

This conference series has been imperative in establishing new knowledge and understanding of the current debates relating to feminism and photography. Fast Forward: Women in Photography aims to continue providing space for academics and artists to share their research and discuss the issues women, nonbinary, and gender-diverse photographers face in the photographic industries.



Fast Forward conference at  
National Gallery of Art, Lithuania  
© Fast Forward



## Mentorship

In 2018 Fast Forward: Women in Photography established two mentorship programmes in China and West Africa. The first was held in China where Professor Anna Fox and Professor Karen Knorr collaborated with the Shanghai Center of Photography (SCoP) and the British Council to organise a mentorship initiative for 10 emerging women photographers. The mentorship included portfolio reviews, networking, and discussion with Karen Knorr, Anna Fox, Karen Smith from SCoP, Nataline Colonnello from Three Shadows (Beijing), Shenqilan an independent art historian and Zhang Fan from Jiaotang University. This mentorship culminated in an exhibition at Open Eye Gallery in Liverpool as part of the LOOK Photography Festival.

Later that year Fast Forward: Women in Photography hosted their second mentorship programme in West Africa which focused on emerging women photographers from Nigeria, Ghana, Cameroon, Senegal, Sierre Leone and the UK. These artists were mentored by Emma Lewis (Tate Modern); Alicia Knock (Centre Pompidou); Anna Fox and Karen Knorr (University for the Creative Arts); Susan Collins (SLADE School of Fine Art) and Patricia Azevedo (Festival Internacional de Fotografia de Belo Horizonte and Universidade Federal de Minas Gerais). The participants were invited to present their work at a research workshop, participate in portfolio reviews at LagosPhoto, and continue an ongoing twelve-month-long mentorship which concluded in a final public presentation of the mentees' work at LagosPhoto 2019. This mentorship was supported by funding from the British Council in West Africa.



Mentee project with Lagos Photography Festival funded by the British Council © Olayinka Babalola

Ethical and inclusive mentorship approaches are a key concern for Fast Forward: Women in Photography. Allowing space for dynamic learning, development, and partnership within these programmes is essential. Discussion concerning what mentorship involves, and how to challenge antiquated mentorship methods have been a popular topic throughout many of the Fast Forward: Women in Photography events. Further investigations into how to approach mentorships and provide tools and resources within mentorship structures are ongoing and Fast Forward: Women in Photography strives to disseminate knowledge and opportunities to emerging photographers in future projects.



Mentee project with Lagos  
Photography Festival funded by the  
British Council © Olayinka Babalola



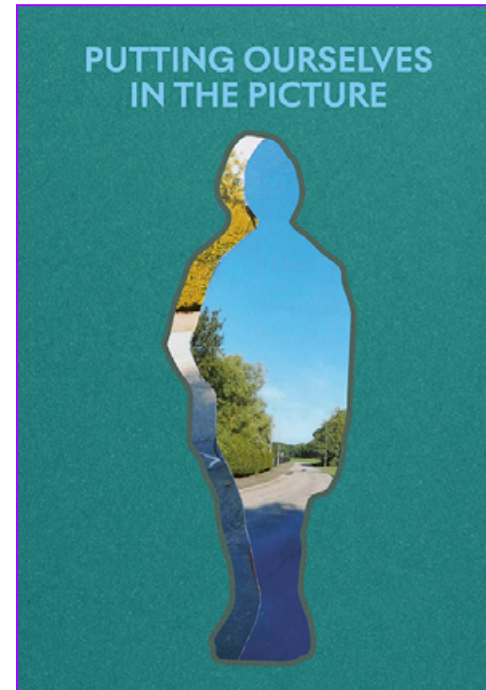
## Publications

Fast Forward: Women in Photography have been featured in a number of global and distinguished publications and have also contributed to two special issues of academic journals including the 2019 special issue of KATALOG and the 2020 special issue of Photography and Culture.

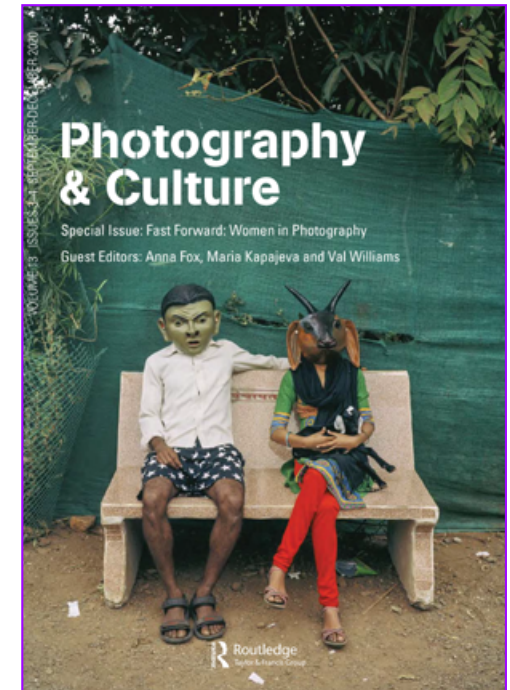
The special issue of KATALOG celebrated the networks that were created during the time that Fast Forward: Women in Photography was awarded The Leverhulme Trust International Network Grant. This publication included 18 portfolios of international women photographers and six conversations between participants from partner organisations in Brazil, the USA, India, Finland, Nigeria, and the UK.

The special issue of Photography and Culture brought together papers that were originally presented at the three Fast Forward: Women in Photography conferences to explore and reflect on contemporary research surrounding women in photography.

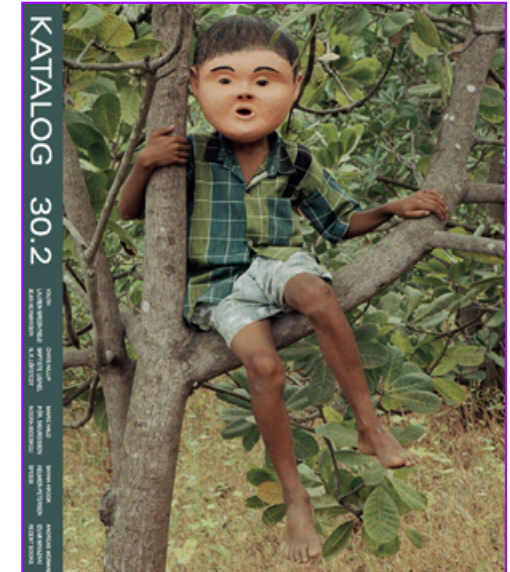
These publications are used primarily as a tool to disseminate cutting-edge research by academics investigating photography and feminism, showcase the work of emerging and contemporary women photographers from around the world, share the robust investigations of the Fast Forward: Women in Photography team, and contribute to public discussions on these important topics.



Top Left - Putting Ourselves in the Picture © Trolley Books / Fast Forward:/ Hannah / National Galleries of Scotland



Top Right - Photography & Culture Volume 13 Issues 3-4 Image by Gauri Gill



Right - Katalog 30.2 Image by Gauri Gill

## Workshops

In 2017 Professor Anna Fox was awarded the International Network Grant from the Leverhulme Trust. The grant funded the Fast Forward 2: an *International Network for Women in Photography* project which involved seven partners in six different parts of the globe including Dillon + Lee Gallery in New York, Universidade Federal de Minas Gerais in Belo Horizonte, Lagos International Photography Festival in Lagos, AKJ Mass Communications Research at Jamia Millia Islamia University in New Delhi, Slade School of Fine Art in London, and The Finnish Museum of Photography in Helsinki. One of the largest projects to date, Fast Forward: Women in Photography investigated the significance of missing and untold histories of women photographers across the globe through a series of research workshops. These workshops brought together practitioners, scholars and thinkers to explore issues faced by women working in photography worldwide, established an international network and discovered new ways of supporting women in photography globally.

In addition, the Tasweer *Fast Forward Research Workshop* in May 2021 marked the beginning of Fast Forward: Women in Photography's partnership with the Tasweer Photography Festival with support from Qatar Museums, Daam (Social + Sport Contribution Fund, Qatar), and Saud bin Mohammed Al Thani Foundation. This research workshop invited participants from Tasweer's network and Fast Forward partners to consider what it is to be a woman working in photography, particularly within the West Asian and North African regions.

Most recently Fast Forward: Women in Photography, with funding from the Arts and Humanities Research Council, has been working on a series of innovative workshops and mentorship taking place across the UK and online as part of *Putting Ourselves in the Picture* scheduled for completion in September 2022. Professor Anna Fox was awarded the ED&I Engagement Fellowship which helped support five partner organisations including Autograph, Impression Gallery, National Galleries of Scotland, Women for Refugee Women, and Work Show Grow to collaborate together to support



Leverhulme Trust funded research workshop at Dillon Gallery, New York, USA © Karen Knorr



a community of marginalized women. Each organisation was responsible for providing skills and knowledge in photography to refugee and migrant women, through a series of workshops and mentorship activities, to increase awareness of women's unheard life stories using storytelling practices. The project will culminate in a photobook published by Trolley Books, a series of podcasts produced by Social Broadcasts, and a series of short films created by Laura Sims, Sarah Jeans, Anne Parisio, and Christine Lloyd-Fitt. Workshops such as these allow Fast Forward: Women in Photography to gain a global perspective on the key issues for women working in this sector. In addition, by bringing together leading practitioners, artists, and academics they can begin to establish awareness of the inequalities faced in the photographic industry and provide opportunities for women photographers from all backgrounds and walks of life.



Leverhulme Trust funded research workshop at Universidade Federal de Minas Gerais, Belo Horizonte, Brazil © Randolpho Lamonier



Leverhulme Trust funded research workshop at AJK Mass Media research Centre (Jamia Millia Islamia), New Delhi, India © Ghaziuddin and Sohail Akbar

## 2.2 Examples of good practice from partner organisations

### Project: AUTOGRAPH COLLECTION

**Organisation:**  
Autograph

#### Overview:

Since its founding in 1988 Autograph has collected photographic material which reflects their mission: to use photography to explore questions of cultural identity, race, representation, human rights and social justice.

#### Main Findings:

→ Autograph actively uses its collection for outreach programs, community projects, and educational activities. This provides access to valuable resources and education for communities that may not otherwise be able to interact with photographic archives and collections.

→ The collection is unique – it has been developed through artist commissions, donations and strategic acquisitions acquiring the often, overlooked work produced in the 20th century to extend visual narratives of black presences. The collection features key images by a diverse constituency of artists from different cultural backgrounds.

→ The collection covers key periods in the formation of culturally diverse communities in Britain, including the post-war Windrush generation and Victorian era.



Workshop at Autograph ABP for the project Putting Ourselves in the Picture © Autograph

<sup>2</sup><https://autograph.org.uk/archive-research/about>

**Project:**  
**BECOMING SISTERS;**  
**WOMEN PHOTOGRAPHY COLLECTIVES & ORGANIZATIONS**

**Organisation:**  
Women Photographers International Archive (WOPHA)

**Overview:**  
This photobook by WOPHA founder and director Aldeide Delgado and editor Ana Clara Silva centres around collaborative practices in photography from a feminist perspective. This publication works as a registry and collective manifesto of 40 international women and non binary collectives and like-minded organizations and 98 women-identified and non binary photographers reframing the dominant narratives of photography history.

**Main Findings:**  
→ There are a limited number of publications that demonstrate the important role women have played in the development of photography and even fewer that analyse the collaborative practices of women in photography.

→ This publication is instrumental to learning about the role women's collaboration has played in photographic history as well as collating significant women's collectives into one publication which can be used as an indispensable resource for further research.

→ By celebrating collaborative practices this publication challenges the outdated misogynist tropes that pit women against each other and honours narratives of women supporting and raising each other up.



WOPHA Congress catalogue 2021  
© WOPHA



## Project: FESTIVAL IN A BOX

**Organisation:**  
Photoworks

### **Overview:**

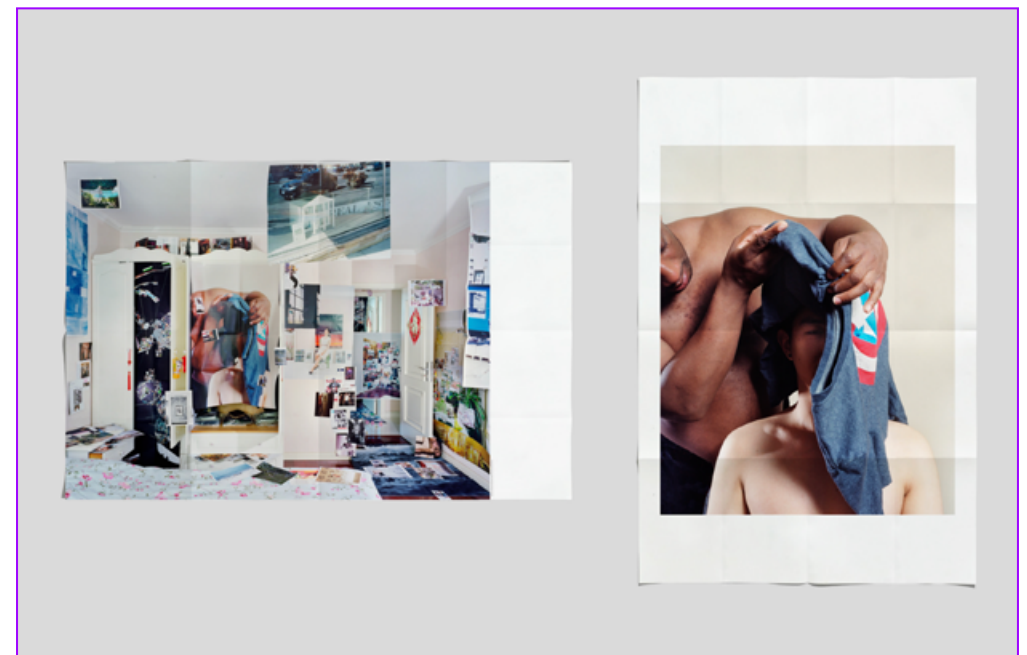
Photoworks Festival 2020 – Propositions for Alternative Narratives – was created as a new, more inclusive approach to photography festivals. The festival in a box is a portable festival where you become the curator and decide where and how to install it. Each box includes artworks from a wide range of international artists, labels, and texts written by Simon Baker, Julia Bunnemann, Pamela Gupta, Shoair Mavlian, Lucy Soutter and Raquel Villar-Pérez. Exhibiting artists included: Farah Al Qasimi, Lotte Andersen, Poulomi Basu, Roger Eberhard, Ivars Gravlejs, Pixy Liao, Alix Marie, Ronan McKenzie, Sethembile Msezane, Alberta Whittle and Guanyu Xu, and a manifesto by the group Queer History Now.

### **Main Findings:**

→ Traditional photography festivals are located in spaces that require the ability to travel long distances to attend. This requires guests to not only be able to afford often costly travel expenses, but also does not consider visitors who may not be able to travel due to mobility issues, caring responsibilities, economic barriers or barriers around freedom of movement. The Festival in a box attempts to overcome this disadvantage by posting the festival directly to the guest.

→ The festival in a box was also accompanied by a series of learning resources covering topics from “Reimagining Landscapes” to “History and Activism”. These resources are available for free online allowing access to valuable education for all communities. This is particularly valuable for those who cannot afford expensive tuition fees or workshop and event costs.

Propositions for Alternative Narratives.  
Festival in a Box, Brighton Photo Biennale  
catalogue 2020 © Photoworks





**Project:**  
**REPRESENTATION OF FEMALE ARTISTS IN BRITAIN REPORT**

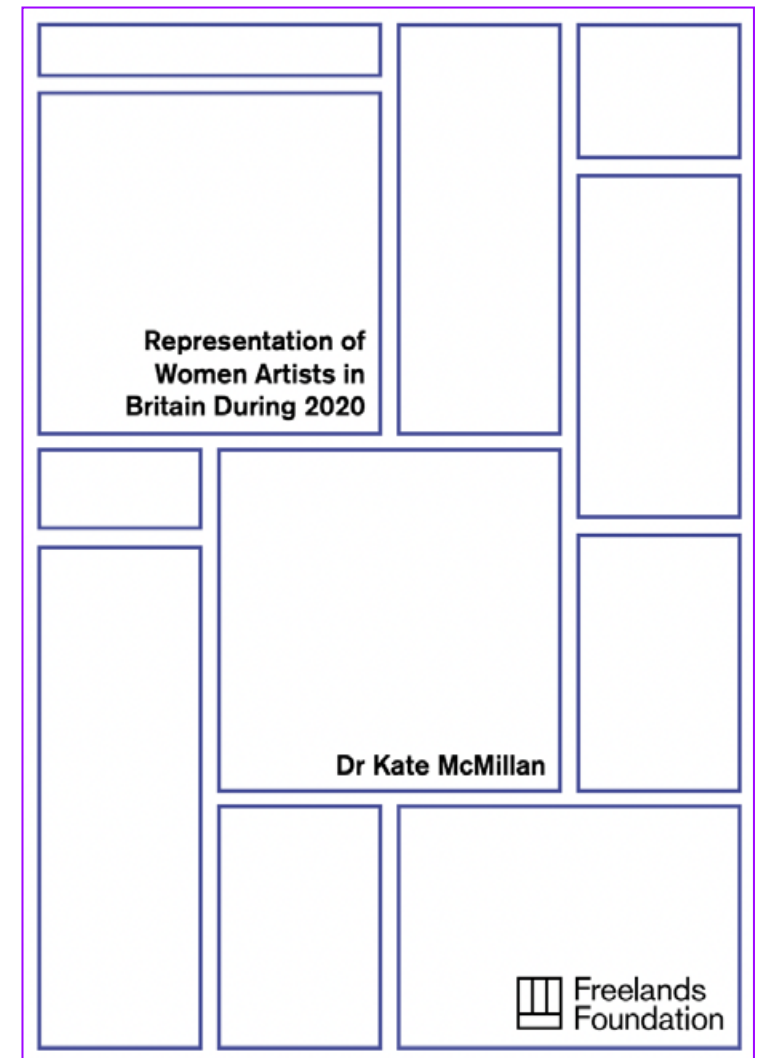
**Organisation:**  
Freelands Foundation

**Overview:**  
Each year the *Representation of Female Artists in Britain Report* is commissioned by Freelands Foundation. This crucial report shows evidence of data on the representation of women artists in Britain. Author Dr. Kate McMillan includes current data and commissions essays on the gender breakdown within arts and design subjects in GCSE, A level, undergraduate and postgraduate courses in Britain. It shines a light on the lack of solo exhibitions in commercial and non-commercial gallery spaces of women artists inside and outside of London. It also demonstrates the disparity in acquisitions of artworks by women artists in major British collections such as the Tate Collection and the Government Art Collection. This significant report documents annually the difficulties women face within the arts sector.

**Main Findings:**

→ By collecting data annually, the Freelands Foundation can create a more dynamic picture of the current situation for women artists.  
Robust data collection such as this allows for an evidence-driven approach to enacting change.

→ There is a need for further and more rigorous data collection, specifically relating to the lives and experiences of women photographers as a long-term data collection project on the representation of women photographers in the UK has not yet been researched.



Cover Freelands Report  
Representation of Female Artists in  
Britain 2019 © Freelands Foundation

# 3.0 Enabling Change

## 3.1 Introduction

The following brings together key evidence and findings from research gathered by Fast Forward: Women in Photography. This study was conducted in response to feedback received regarding version one of the *Fast Forward Manifesto for Increased Involvement* and a desire to develop the document further. You can read the manifesto in Appendix 1. The study used a mixed methodological approach to investigate the representation of Women Photographers and the challenges they face working within the arts and culture sector. The methodology is described in detail in section 3.2. The results will be presented in two categories: enabling change and evidence from practice. Enabling change will showcase the three key findings from the *Fast Forward Research Workshop*: diversity and inclusivity, looking beyond the gender binary, and collaboration and collective working. Evidence from practice analyses data collected on the representation of women in photography in five major categories: museums, galleries, public collections, photo books, and higher education.

## 3.2 Methodology

This report is based on a mixed methodology, combining two key strategies. First of which involved qualitative research collected from industry professionals, photographers, researchers, academics, and professionals within the arts and culture sectors who participated in the *Fast Forward Research Workshop* on the experience of women photographers in the arts and culture sectors. The second methodology involved critical analysis of data collected from the UK's art galleries, museums, collections, photobook publishers, and higher education on the representation of women in photography. Due to limitations of the data collected and unlabeled data the gender inference method was used. The researcher acknowledges that this method has limitations and excludes identities that sit outside of the binary gender system. This report goes into detail on why this method should no longer be used and recommends that more inclusive approaches be taken forward in future research.

### 3.3 A multidimensional approach

Activist and Professor Angela Davis famously wrote “Feminism involves so much more than gender equality. And it involves so much more than gender” (Davis, 2016: 137). The lived experience of women does not just stop at identifying as a woman, it is intersected by race, sexuality, class, disability, and neurodiversity. As well issues such as migration, geography, wealth, and poverty have a major impact on women’s lives. A multidimensional and intersectional approach to investigating the representation of women photographers must be employed so as not to exclude the experiences that shape women’s lives. Future developments of the Fast Forward manifesto and research endeavours will actively consider oppressions faced by marginalised and underrepresented communities. As Professor Françoise Vergès wrote in her book *A Decolonial Feminism* “a feminism that fights only for gender equality and refuses to see how integration leaves racialized women at the mercy of brutality, violence, rape, and murder is ultimately complicit in it” (Vergès, 2021: 12).

During the *Fast Forward Research Workshop* Dr. Kate McMillan, author of the *Representation of Women Artists in Britain During 2020* report, shared her research that established in 2020 in the United Kingdom “only 8% of Professors [were] Black and Brown” (McMillan, 2021:71). It is not just in higher education that marginalised communities are underrepresented, only 25% of grants awarded to artists by the Arts Council in 2020 went to Black and Brown artists (McMillan, 2021: 35), only three black and brown women mounted solo exhibitions by London’s major commercial galleries during Frieze in 2020 (McMillan, 2021: 49), no Black or Brown women have represented Britain in the Venice Biennale between 1997 and 2020<sup>3</sup> (McMillan, 2021: 55) and in 2020 there were no black or brown commercial gallery directors in London (McMillan, 2021: 73). This data clearly indicates how race impacts the oppression of women artists. Further investigations specifically looking at the representation of marginalised women photographers within the arts and culture sector are urgently needed.

<sup>3</sup>In 2021 Sonia Boyce was the first black woman to host a solo show in the British Pavilion at the 2021 Venice Biennale. (Bakare, L and Needman, A, 2020)



Fast Forward research workshop at the Hyman Foundation London  
© Maria Kapajeva



Discussions during the *Fast Forward Research Workshop* also revealed the challenges marginalised women face when confronted with what types of work collectors and museums deem as collectible. Founder and director of Women Photographers International Archive (WOPHA) Aldeide Delgado explained that women whose creative practice involves bringing to the surface and investigating the lived experience of black and brown women, work that explores existing in a lower socio-economic bracket, and photography that showcases disability or neurodiversity are seen as political. Often this genre of work is less likely to be exhibited or collected as it is not seen as an asset (Delgado, 2022). Museums and galleries are then presenting a narrative of women's life that excludes difficult stories with massive gaps and limited viewpoints. Many of the issues being investigated in this work include the everyday life of women. Institutions must evaluate why it is that women's lived experience is considered political and why it appears that they are unwilling to support work made about women's lives.

In addition to difficulties exhibiting work by marginalised communities, there are often blockades to photographic and feminist education that prevent black and brown women, those from less privileged socio-economic backgrounds, and those who are neurodiverse or have a disability from accessing valuable skills and knowledge to help pursue a career in photography. The financial undertaking of higher education can be incredibly restrictive. Therefore, there needs to be greater support for alternative routes into photography that don't come with the high price tag. Even those that do have access to higher education are still not gaining the necessary professional practice skills as often higher education courses do not address the different ways in which women pursue careers in photography. *Fast Forward Research Workshop* participant and founder of Work Show Grow, Natasha Caruana, explains how "in higher education, you are not taught the practical side and they do not show women how to get out there in the industry" (Caruana, 2022). Necessary skills such as "persistence, confidence, and how to actually make connections" are not included in the curriculum (Caruana, 2022). In addition, Anne McNeill, director of Impressions Gallery, also drew attention to the lack of women included on reading lists within academia. "It should be at least 50/50" (McNeill, 2022) however, this is



Putting Ourselves in the Picture group workshop at Autograph  
© Autograph/WomenforRefugeeWomen

often not the case. Reading lists, artist references in lectures, and artists who are taught within mainstream higher education are too often dominated by white, heteronormative, able-bodied men. *Fast Forward Research Workshop* participant Renée Mussai, senior curator at Autograph points out that even when we do see 50/50 gender parity “we need to break that down even further. How many [of them] are women from different cultural backgrounds? How many of them are black women? How many are nonbinary or queer? How many come from the global south?” (Mussai, 2022). Delgado also acknowledged that during portfolio reviews she has found that there is a “lack of reference of women artists [...] they find themselves in an empty space in which they do not know how to address their practice [...] more information on the history of women in photography and not only from a Eurocentric perspective but also on what is happening around the world is very constructive and can support their approach to their work” (Delgado, 2022).

Fast Forward: Women in Photography will continue to support women photographers from all backgrounds globally and challenge institutions to make space for the wide array of women’s narratives that exist. Going forward Fast Forward will make sure to specifically identify the underrepresentation of marginalised groups and draw attention to the oppression they face within the arts and culture sector.



### 3.4 Looking beyond the gender binary

Conversations on gender identity have shifted since the *Fast Forward Manifesto for Increased Involvement* was first introduced. As a result, the Fast Forward team are now making clear how broadly they define women in the manifesto and within all areas of their research. Using the binary men vs. women categories of gender that have historically dominated relations of power is recognised among many contemporary gender identity theorists and more commonly within society as limited and problematic. It is time we move past the hierarchical and oppressive gender formations and develop a more expansive and multidimensional approach. As *Fast Forward Research Workshop* participant and director of Photoworks Shoair Mavlian suggests it's not about "keeping anyone out, it's about championing and promoting" those from underrepresented communities. (Mavlian, 2022).

Within the traditional binary understanding, "gender and sex are collapsed and reduced to a question of reproductive biology; that biology is always figured in binary terms; one side of that binary (male) is superior to the other (female) side; sexuality is acceptable only between one member of each side of that binary" (Bohrer, 2021: xii). This understanding of gender identity does not acknowledge the fluidity of gender and often leads to the erasure of LGBTQIA+, non binary, and gender-diverse identities. So then how do we describe this within one category? The multiplicity of experiences of women is forever growing and changing and yet the relations of power continue to lean in favour of heteronormative, middle to upper-class, white men. Mussai suggests that "you start from a space of unknown representation, and [only] then can we give space and talk about advocating and championing women within photography. We expand that notion of women in photography [...] to queer, non binary women that are part of the constituency of artists whose voices [continue to be underrepresented]" (Mussai, 2022). By opening the conversation, you allow for people to self-identify making the category as expansive as possible so that institutions and organisations are not responsible for coming up with the categories. This approach gives individuals agency over their gender identity rather than imposing strict boundaries that confine them. In addition, this allows space for identities

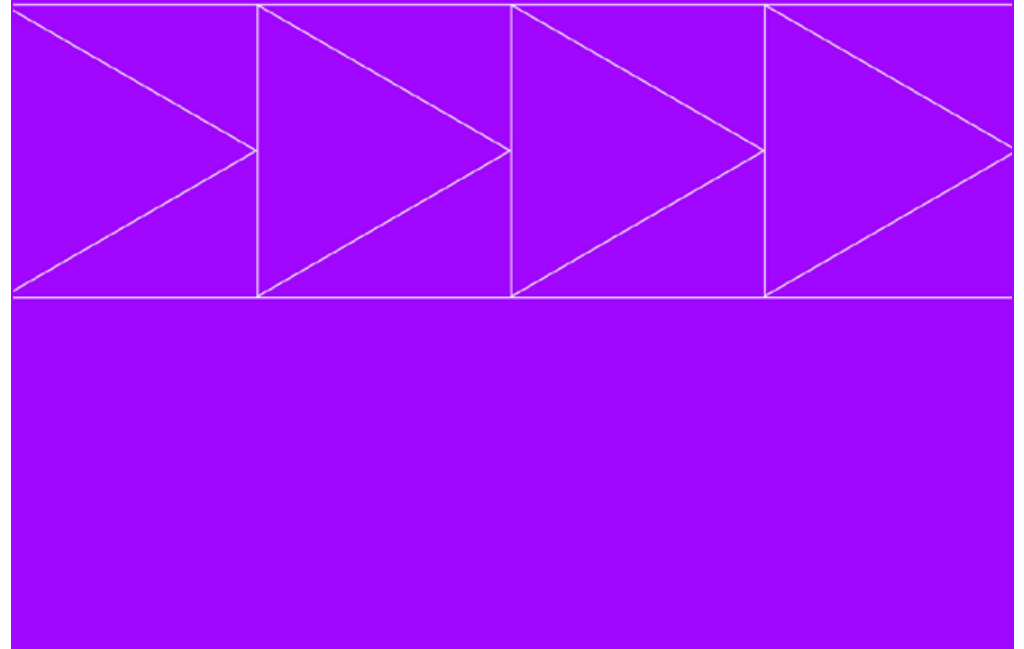


that we may not know about yet or have not yet entered the mainstream contemporary lexicon.

With this in mind, future developments of the manifesto and further research will make it clear that Fast Forward: Women in Photography advocates for an expansive understanding of women that goes beyond the gender binary. This clarity will enable Fast Forward to champion marginalised communities within photography, will provoke new debate, and engage in meaningful change for women photographers from around the world.

# FASTFORWARD

## A MANIFESTO FOR INCREASED INVOLVEMENT OF WOMEN IN PHOTOGRAPHY



### 3.5 Collaboration

Many of Fast Forward: Women in Photography's workshops have involved collaboration from working with refugees and immigrants from the *Putting Ourselves in the Picture* project funded by the AHRC/UKRI Fellowship to learning from contemporary photographers and academics from Nigeria, Finland, New Delhi, Brazil, The United States, and The United Kingdom in the research workshops funded by the Leverhulme Trust. Collaboration is a fundamental tool for gaining an wide-ranging understanding of the hidden histories of women in photography, how women work within the field of photography globally, and supporting women photographers from diverse and marginalised communities. However, through taking part in collaborative projects and from feedback gathered during the *Fast Forward Research Workshop* it has been made clear that there are three key challenges researchers face when working on collaborative projects.

The first obstacle that was found was a lack of time, particularly when working with vulnerable groups. Professor Anna Fox founder of Fast Forward: Women in Photography explained: "that when you're doing a genuine, authentic collaboration it takes three times longer than you originally expected" (Fox, 2022). Extra time needs to be taken into consideration when working with people that require a different level of care and compassion. Often grants do not allow for the unplanned time that may be needed in situations where further communication, support, or mentorship may be required. In addition, more funding for planning collaborative projects is needed. *Fast Forward Research Workshop* participant Bindi Vora curator at Autograph shared that from her experience of working on collaborative projects "you have to take the same amount of resource for planning, but currently the funding that is available doesn't actually allow you the planning time, particularly as funders are looking for outputs" (Vora, 2022). Through the process of working with individuals, new considerations and obstacles occur that require a level of extra planning that had not been included in the original funding application. Often the planning takes place during the collaboration and in conjunction with partners. More care for the collaborative process must be considered rather than a focus on research outputs.



Workshop at National Galleries of Scotland for the project *Putting Ourselves in the Picture*  
© National Galleries of Scotland

And lastly, a clear understanding of the funder's responsibilities to the duties of care of collaborative partners and vulnerable constituents is imperative. Ethical criteria are often mentioned in grant documents however, there is an assumption that the host institution is responsible for any duties of care that may occur during the process of the collaboration. This results in invisible work, often happening behind the scenes, that has not been accounted for in the grant application and by funding providers. Clarity on what care will be provided, and by who, is essential in working with vulnerable groups during a collaborative research project.

### **3.6 What is next? Moving the manifesto forward**

In response to the outcomes of this report Fast Forward: Women in Photography will continue to foster equality for women in photography with intersectionality in mind, develop further global networks and partnerships, and pioneer women, nonbinary, and gender-diverse photographers from marginalised communities. This will be done through formulating actions that will strengthen and develop the Fast Forward Manifesto to reflect the findings from previous research. Investigate what the UK government and governments abroad can do to affect change for women in the arts. Conduct further research into the art marketplace and investigate what needs to be done to ensure inclusivity and diversity. Collect data annually on the representation of women, nonbinary, and gender-diverse photographers to establish an evidence-driven approach to establishing an understanding of equality within the photography and arts sector. In addition, enable change by looking beyond the gender binary, researching the potential and significance of collaboration, and recognising that the category of women is intersected by other significant categories such as race, sexuality, class, and neurodiversity.



# 4.0 Evidence from Practice

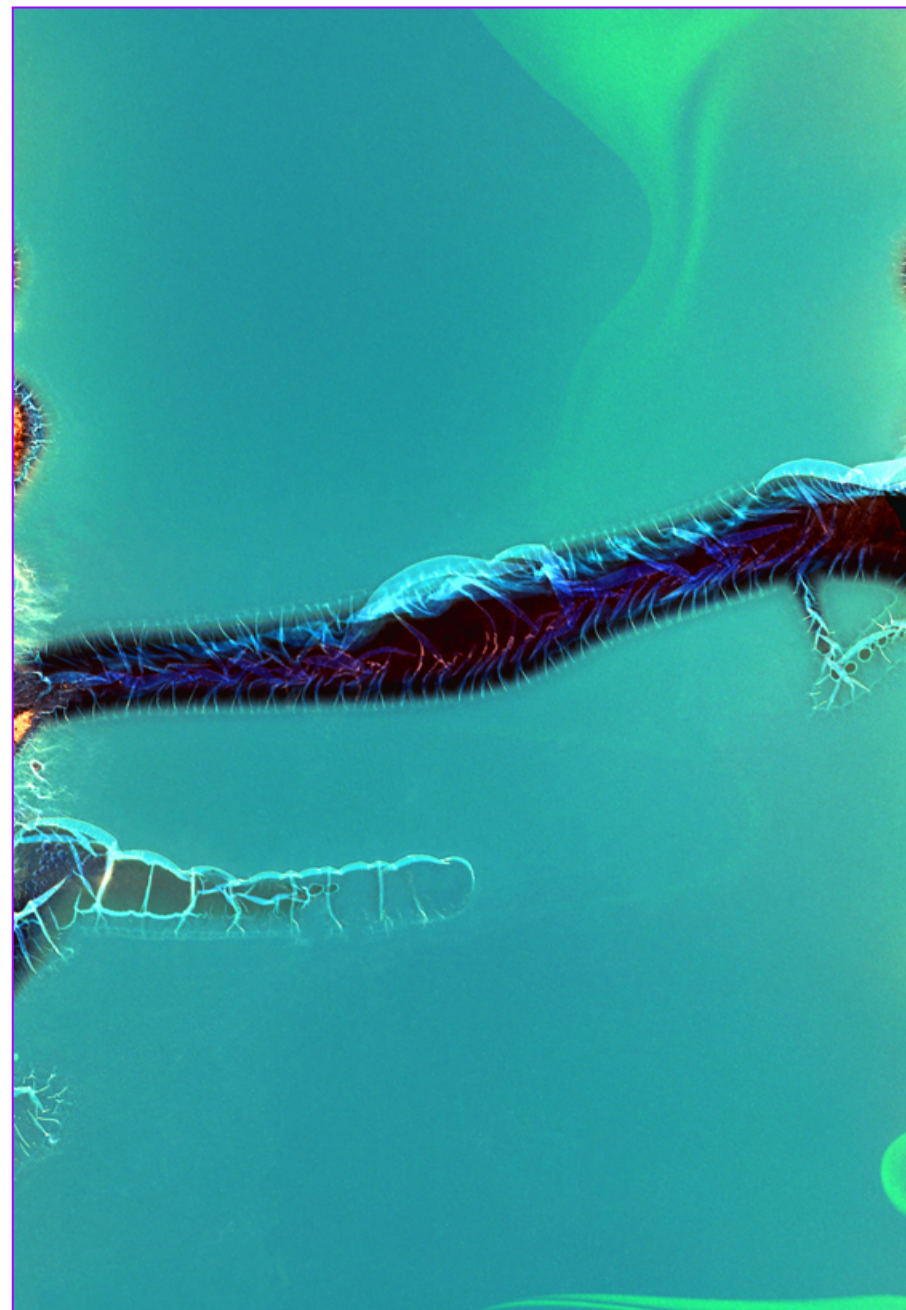
## 4.1 Introduction

This study comprised a quantitative methodological approach to investigate the representation of women photographers in the United Kingdom including England, Scotland, Wales and Northern Ireland. This study analysed data on the number of women represented in four critical areas: solo and group exhibitions, public collections, publications of photobooks, and creative arts education in 2019. The institutions and organisations included in this study were selected based on their history and reputation in working with photography within the United Kingdom. The exhibitions included in this data set were public exhibitions not for the sale of works. The data set includes exhibitions, publications, student numbers, and collections data from 1 January 2019 – 31 December 2019. Due to the global COVID-19 pandemic data collection was put on hold, however Fast Forward: Women in Photography intends to continue analysing data on the representation of women photographers annually to increase awareness and gain new knowledge on the continued underrepresentation of women within photography.

It is important to note that while gathering this research it was necessary for the researcher to infer some of the artist's gender based on name unless otherwise stated. The inference method only detects men and women, excluding and possibly misclassifying anyone who identifies as non binary or gender diverse. As mentioned earlier in this report this method was used due to the limitations of data available. The recommendation for museums, galleries, photobook publishers, and public collections is to appreciate that

the category of women is intersected by other significant categories such as race, sexuality, class, and neurodiversity and to collect data on non binary and gender-diverse photographers so as not to infer gender. With improved digitization and fully catalogued collections research will be able to portray a more accurate and expansive understanding of the representation of women photographers in the arts and culture sector.

*Frankfurt, Moscow, Champex, Trains, Apfelsaft Schorle*  
- 57 days Study from the series *Homesick*, 2022 ©  
Elizabeth Ransom



## 4.2 Representation of Women Photographers in Solo Exhibitions

Data was collected from the following UK based institutions: Tate Britain, Tate Modern, Hayward Gallery, Victoria and Albert Museum, National Portrait Gallery, The Photographers' Gallery, Impressions Gallery, Street Level Photoworks, Stills – Centre for Photography, Belfast Exposed, National Museum Cardiff, Ffotogallery and Oriel Colwyn.

Figure 1 shows that of the total 49 solo exhibitions mounted at these 13 institutions in 2019 only 19 (38.7%) were solo exhibitions by women photographers. Solo exhibitions can have a substantial impact on a photographer's career. "Solo exhibitions at reputable galleries are uninitiated artists' first major opportunities to put their marks on the art world map" (Wohl, 2021: 134). In addition, Solo exhibitions are seen as "more prestigious and provide more visibility than group exhibitions" (Wohl, 2021: 182). From this evidence we can see that prestigious opportunities to share work in a solo show, to large audiences, at significant arts institutions, are going to men more often than to women. In addition, there are some institutions who in 2019 only exhibited solo exhibitions by men. For example, The Photographers' Gallery and National Museum Cardiff mounted zero solo exhibitions by women photographers. Tate Britain, Tate Modern, and Belfast Exposed had twice as many solo exhibitions by men as they did women photographers. However, this study does indicate that some institutions are working towards gender parity. Five galleries in 2019 exhibited an equal number of solo shows by men and women photographers. In addition, we do see a small number of institutions working hard to provide space for women's work to be shown. Impressions Gallery for example mounted three exhibitions by women photographers and only one exhibition by a man in 2019.



Poulomi Basu: Fireflies. Exhibition at Autograph curated by Bindi Vora 2022 © Zöe Maxwell

Figure 1  
Solo exhibitions by women vs men  
photographers at major museums and  
galleries in the UK by institution





### 4.3 Representation of Women Photographers in Group Exhibitions

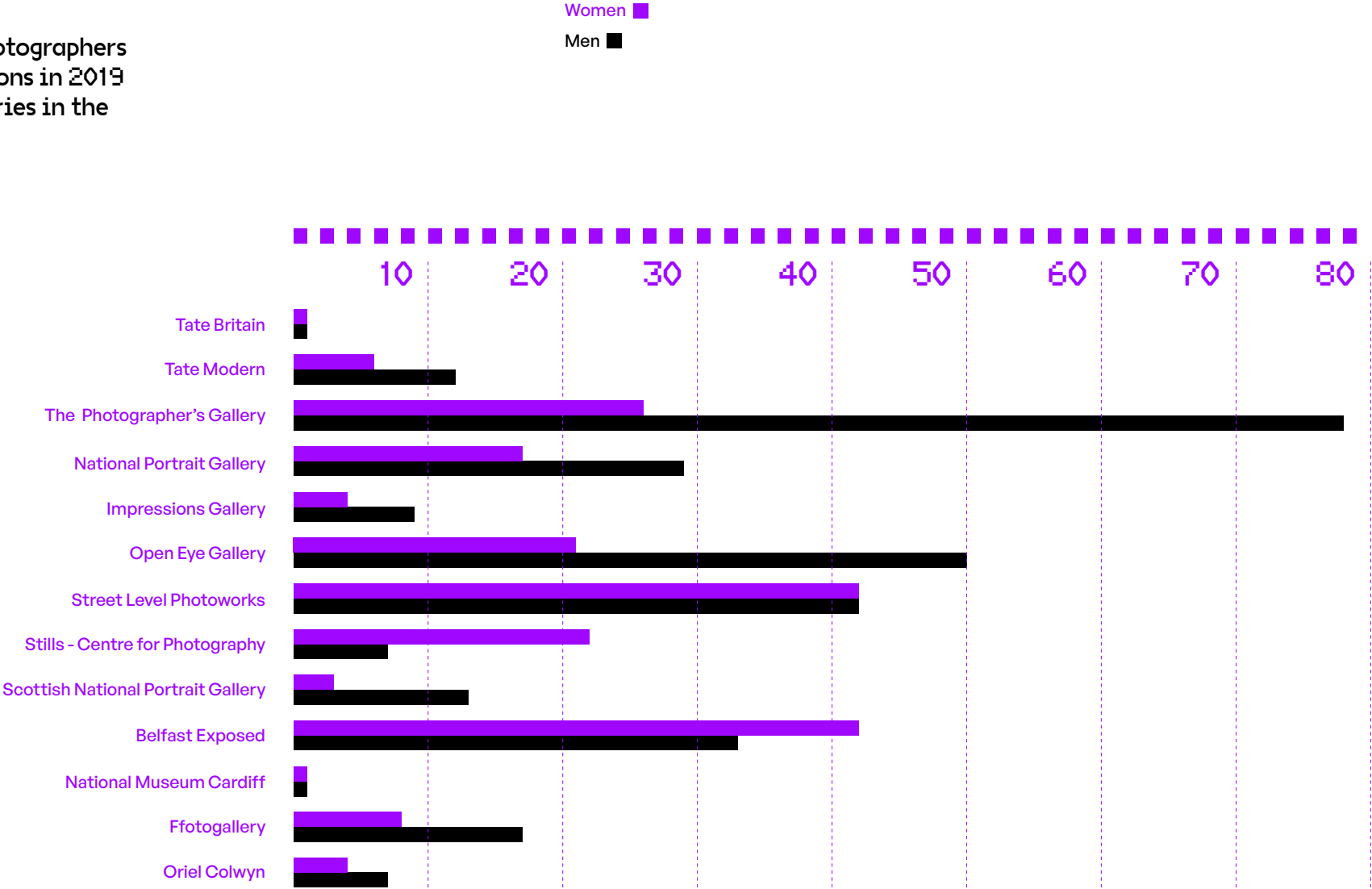
When investigating the gender parity within group exhibitions data was collected from the following UK based institutions: Tate Britain, Tate Modern, Victoria and Albert Museum, National Portrait Gallery, The Photographers' Gallery, Impressions Gallery, Open Eye Gallery, Street Level Photoworks, Stills – Centre for Photography, Scottish National Portrait Gallery, Belfast Exposed, National Museum Cardiff, Ffotogallery and Oriel Colwyn.

Figure 2 shows that in total these institutions mounted 45 group photographic exhibitions. Out of the 44 exhibitions included in the data set 218 women were shown in group photography exhibitions and 312 men were shown in group exhibitions in the UK in 2019. While 41% representation is an improvement from what we have seen in other areas of this study it does not yet meet the suggested 50/50 representation for gender parity. In addition, for some of the group exhibitions mounted in 2019 the representation of women was shockingly low. In the exhibition *Urban Impulses: Latin American Photography From 1959 to 2016* mounted at The Photographers' Gallery 74 photographers were exhibited, only 13 of them were women. Furthermore, only four of the 44 exhibitions included in this study met gender parity exhibiting an equal number of men and women photographers.

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<sup>4</sup>The group exhibition at the newly opened Photography Centre at Victoria and Albert Museum, *From Daguerreotype to Digital*, is a rotating exhibition with new material being added throughout the year. At the time that the data was collected the display included 27 women photographers. As this exhibition is continually changing it has not been included in the data set.

**Figure 2**  
 Number of women vs men photographers  
 showcased in group exhibitions in 2019  
 at major museums and galleries in the  
 UK by institution



#### 4.4 Representation of Women in Three Major Public UK Collections

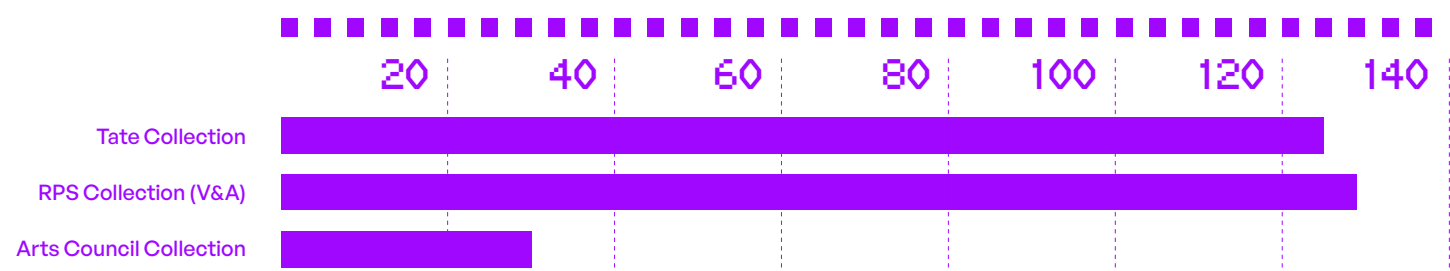
Data was collected from the following three major public UK based photography collections Tate Collection, Victoria and Albert Museum Collection, and the Arts Council Collection.

When gathering data for UK based public photography collections it is important to recognize that many collections have not yet been catalogued or digitised, some collections have not made their catalogue publicly available, and some database systems are not able to be searched by gender.

For example, when this research was conducted It was not possible to search the Victoria and Albert Museum's entire collection of 800,000 photographs by gender and many of the new works acquired from the Bradford Media Museum have not yet been catalogued. However, the Victoria and Albert Museum was able to provide a list of women photographers who are included in the Royal Photographic Society (RPS) photography collection which have been included in this study. This study found that there were 2044 photographic works in the Arts Council Collection at the time this research was conducted, and those works were created by 63 men and 32 women. Showing that men are more likely to be collected by major public collections almost twice as often as women are. Emma Lewis, Assistant Curator from the Tate Modern identified that "between 2014 and 2019, 40 women-identifying photographers entered Tate's collection via gift or purchase, of whom 11 were born before 1940, 22 were born between 1940 and 1969, and 7 were born after 1970 and 1979" (2020). This brings attention to two important questions that will need further investigation. Firstly, how are women likely to enter a major public collection? Is it through acquisitions, donations, or alternative routes? Is this similar or does this differ from how men are likely to join major public collections. Furthermore, at what age or stage in their careers are women likely to join a public collection? This study did not research how many works within these three collections were by women photographers, but rather focused on the number of women represented within the collection. It would be interesting for further research to be done in this area. In addition, it is

also important to investigate how many of these works remain in storage and which works are likely to go on exhibition within the UK or to travelling exhibitions around the world.

Number of women photographers in major public UK collections





## 4.5 Representation of women in the publishing of photobooks

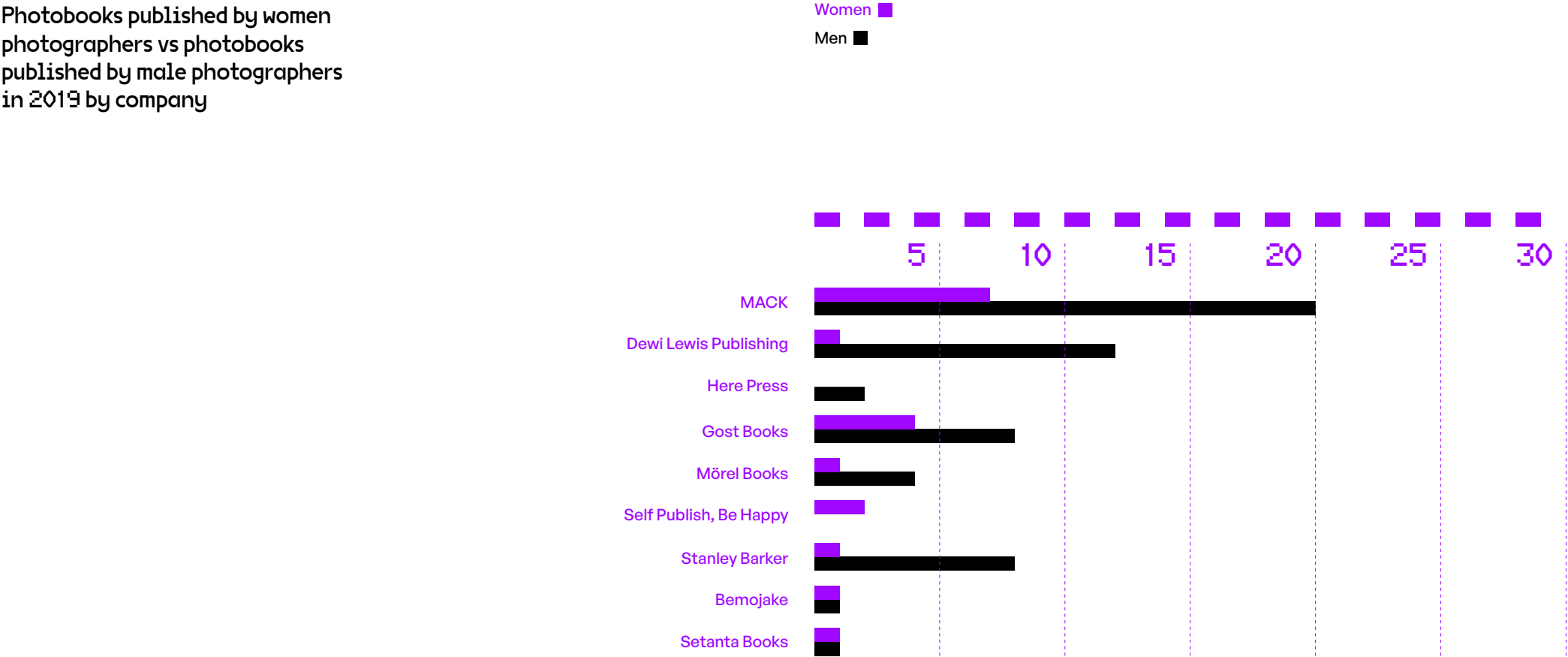
Data was collected from the following UK based publishers: MACK, Dewi Lewis Publishing, Here Press, Gost Books, Mörel Books, Self-Publish Be Happy, Stanley Barker, Bemojake, and Setanta Books.

Of the 74 photobooks published in 2019 by the above-mentioned UK based publishers only 18 of them were by women photographers. That's less than a quarter of the photobooks published in 2019. If we look more closely at individual publishers, Dewi Lewis Publishing for example published only one book by a women photographer, *Centralia* by Poulomi Basu, while in the same year they published 12 photobooks by men. Stanley Barker also only published one photobook by a women photographer, *Animals* by Sage Sohler, and seven photobooks by men. This vast disparity in the number of photobooks being published by women highlights the boys club mentality that is still present within the photography and publishing world. Out of the nine publishers included in this study, only two published an equal number of books by women and men: Bemojake and Setanta Books. Furthermore, Self-Publish Be Happy was the only organisation to publish more photobooks by women than men.



© Maria Kapajeva,  
Dream Is Wonderful, yet Unclear,  
Milda Books 2020

Photobooks published by women  
photographers vs photobooks  
published by male photographers  
in 2019 by company



## 4.6 Representation of Women in Creative Arts Higher Education

One of the observations that triggered this research and led to the creation of Fast Forward: Women in Photography was the number of women students within the Creative Arts in Higher Education. Professor Anna Fox and Professor Karen Knorr, founders of Fast Forward: Women in Photography, noticed that each year they were teaching more women than men in their classes and yet this was not reflected within the industry. One of the key questions Fast Forward: Women in Photography is interested in is what happens between graduation and entering the photography and arts sectors that allows men to flourish and women to disappear? Each year the Higher Education Statistics Agency (HESA) gathers data on higher education in the UK including data on the number of men, women, and non binary people participating in higher education by subject area. The data collected from HESA does not specifically look at photography courses, but rather creative arts and design courses as a whole. The HESA data states that of the total 192,840 higher education students enrolled in creative arts and design courses in 2018/2019 122,615 identify as female 69,745 identify as male and 485 identify as other. This data indicates that only 36 % of higher education students studying the creative arts and design are men and yet they still outnumber women who have careers in the creative arts. Further investigation into how careers are built and developed in the photography and arts sector may lead to a greater understanding of where these women educated in the creative arts end up.

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<sup>5</sup>The photobook April Dawn Alison published by MACK books shows the work of Alan Shafe as his female persona, April Dawn Alison, however he lived as a man therefore he was recorded in the data set as a man.

HE student enrolments (including on AP designated courses) by sex in the creative arts and design 2018/2019





# Appendix 1

## Manifesto Version 1

### FAST FORWARD

We are inspired by women in photography, and we are passionate about asserting their place in our art history narratives.

We define photography as any creative cultural activity that takes place both inside and outside of established arts organisations and institutions – that might include photography, moving image, performance, installation, curation and writing with the widest possible public participation on both a local and national level.

We define women by any person of any race, creed or colour identifying as female.

### WE BELIEVE:

Women photographers play a vital role in our community and yet their stories are frequently hidden, lost or dismissed.

Photography is known as a democratic medium and involvement with and enjoyment from the photographic arts is a fundamental human right. Lives are enriched by experiences in photography bringing democracy and equality to society when everyone has a right to take part.

That women artists and photographers contribute to the emancipation of all members of the diverse community despite their gender or sexuality and to striving for equality in a democratic society.



## WE ARE CALLING FOR:

1. A step change for all arts organisations and institutions to commit to exhibiting, commissioning, publishing and collecting at least 50% women's work.
2. Inclusivity leading to all arts events and activities to address a minimum of 50% of women's interests and stories.
3. The education system to recognise and value women artists and photographers, and the role they play in society, in their curricula at every level of the system and to provide equal opportunities for female artists and photographers to take part and enrich their curricula.
4. A more significant encouragement for women to be involved in photography as practitioners, as participants and as audiences as part of government policy.
5. The introduction of an arts and cultural strategy for women in all local and national planning that includes an emphasis on the value of photography.
6. An innovative and robust approach to financing with key government organisations such as the Arts Council as well as local arts councils being involved in the planning of events and activities that deliberately include women artists and photographers and female audiences.
7. For governments, local and national, to play an active enabling role in both pushing forward innovative ideas and finding ways to fund projects that involve and include women as photographers, artists, writers, curators and audiences.
8. A group of sector leaders including the Fast Forward research group to work together to affect change for women photographers and audiences in all aspects of our society.

# Appendix 2

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# Appendix 3

## Bios

A FAST FORWARD RESEARCH WORKSHOP  
at The Hyman Foundation  
24 March 2022



Fast Forward research workshop at the Hyman Foundation London  
© Maria Kapajeva

### PARTICIPANTS' BIOS

**Dr Del Barrett** is the chair and founder of Hundred Heroines, the only UK charity dedicated to promoting women in photography. Her background is in higher education where her research interests concentrated on critical linguistics – particularly language and power. After retiring from teaching, Del focused her energies on promoting women in photography, originally via a campaign to highlight one hundred inspirational women photographers from around the globe. The initiative gained momentum and reshaped as an organisation in 2019 before achieving charitable status in 2020. Del is an avid photobook collector. Pre-COVID, she enjoyed spending time in Vienna, her spiritual home.  
[hundredheroines.org](http://hundredheroines.org)

**Natasha Caruana** is an award winning and internationally recognised artist and educator. Her practice spans photography, moving image, and installation exploring autobiographically, narratives of love, betrayal and fantasy, underpinned by a performative and playful approach. Her work is created drawing from archives, the Internet and personal accounts. The series Married Man breaks with traditional portrayals of infidelity, whilst later works grapple with the institution of marriage – its promise and defeat. Natasha recently had her first early career survey show A Lover's Discourse at the new Centre de la photographie de Mougins, France. The exhibition brought together fragments across eight series of works from the past 16 years. She has also had solo shows at the International Center of Photography, New



York; Paris Photo; and Rencontres d'Arles, France and has been in group shows at Turner Contemporary, Margate; Institut pour la Photographie, Lille, France; FACT, Liverpool, UK, Nicéphore Niépce Museum, France; Science Gallery, London; and The Australian Centre for Photography, Sydney. Natasha is a passionate educator, and for the past 15 years has taught in universities across the world. She is a Senior Lecturer of Photography and holds a part-time post at University of the Arts London. Natasha has an MA in Photography from the Royal College of Art, London and is a member of the Higher Education Academy. She was the first and only one to go to university in her family and has never forgotten the freedom education has brought to her life. She founded Work Show Grow in 2018 to educate and inspire creatives outside of the traditional educational system. Since 2016 Caruana has run the NC mentorship scheme, an annual mentorship aimed at women under-represented within the arts.

[www.natashacaruana.com](http://www.natashacaruana.com) [www.workshowgrow.com](http://www.workshowgrow.com)

**Aldeide Delgado**, a Cuban-born, Miami-based independent Latinx art historian and curator, is the founder & director of Women Photographers International Archive (WOPHA). Delgado studies, publishes on, and curates from feminist and decolonial perspectives on crucial topics of the history of photography and abstraction within Latin American, Caribbean, and Latinx contexts. Notably, she has lectured on the significance and subversive nature of international women photography collectives and marginalized identities in the arts at the Tate Modern, Pérez Art Museum Miami (PAMM), DePaul Art Museum, King's College London, California Institute of the Arts (CalArts), and The New School. Delgado is a recipient of a 2019 Knight Arts Challenge Award by the John S. and James L. Knight Foundation, the 2018 School of Art Criticism Fellowship by SAPS – La Tallera, and a 2017 Research and Production of Critic Essay Fellowship by TEOR/ética. Prior to founding WOPHA, Delgado created the online feminist archive Catalog of Cuban Women Photographers, the first comprehensive survey of Cuban photography history highlighting women's contributions from the nineteenth century to the present. She is an active member of PAMM's International Women's Committee and PAMM's Latin American and Latinx Art Fund, US Latinx Art Forum, and the steering committee of the Feminist Art Coalition.

[wopha.org](http://wopha.org)

**Christine Eyene** is an art historian, critic and curator. She is a Research Fellow in Contemporary Art at the University of Central Lancashire where she collaborates to Making Histories Visible, an interdisciplinary visual arts project based at UCLan's Centre for Contemporary Art, led by Professor Lubaina Himid. She is a doctoral student at Birkbeck, University of London, with Professor Annie E. Coombes, and is writing a thesis on South African photographer George Hallett. Eyene is the founder of [eye.on.art](http://eye.on.art), a website bringing together her art news, events, research and curatorial projects, as well as news from partner institutions and peers working in the field of contemporary art. She is the founder Yaounde Photo Network, an independent Cameroonian platform dedicated to photography and lens-based arts. She is member of the acquisition committee of Frac, Fonds Régional d'Art Contemporain, Réunion led by Béatrice Binoche. In this role, she is contributing to broaden the Frac's collection with new acquisitions, commissions, and exhibitions involving artists from Reunion Island and the Indian Ocean. Christine Eyene is also Artistic Director of the International Biennial of Casablanca.

**Anna Fox** is a British photographer best known for *Work Stations: Office Life* in London (1988), a study of office culture in Thatcher's Britain and for *Zwarte Piet* (1993–8), a series of portraits taken over a five-year period that explore Dutch black-face' folk traditions associated with Christmas. Fox's solo shows have been seen at Photographer's Gallery, London, Museum of Contemporary Photography, Chicago amongst others and her work has been included in international group shows including *Centre of the Creative Universe: Liverpool* and the *Avant Garde* at Tate Liverpool and *How We Are: Photographing Britain* at Tate Britain. She was shortlisted for the 2010 Deutsche Borse Photography Prize. Fox is Professor of Photography at University for the Creative Arts in Farnham, where she directs the *Fast Forward: Women in Photography* research project for which she has been awarded grants from the Leverhulme Trust, The British Council and the Arts and Humanities Research Council.

[annafox.co.uk](http://annafox.co.uk)

**Dr Sabina Gill** is Curator of Photographs at the National Portrait Gallery, London. Recent exhibitions and displays include Martin Parr (2019), John Stezaker (2019), Rinko Kawauchi (2018), Siân Davey (2017), Thomas Ruff (2017), Akram Zaatari (2017) and the Taylor Wessing Photographic Portrait Prize. Previously, Sabina lectured on the history and theory of photography at Sotheby's Institute of Art and has held positions at Tate, Autograph ABP and the University for the Creative Arts.

**Zoe Harrison** is Head of Production at 1854 Media where she manages 1854 Media / BJP's international photography awards, develops partnerships curates exhibitions and produces shows. Through her work at Studio 1854, she has headed up campaigns with high-profile clients such as Lucasfilm, WaterAid, Leica, and Malala Fund. Prior to her work at 1854 she worked full time as a photographer at the Clerkenwell Brothers branding agency.  
[www.1854.photography](http://www.1854.photography)

**Audrey Hoareau** is director at the CRP/ Center régional de la photographie Hauts-de-France since September 2021. Independent curator, she worked for twelve years on one of the most important photographic collections in Europe, within the Nicéphore Niépce Museum, Chalon-sur-Saône, France. In 2017, she participated in the creation of the first public photography museum in China, Lianzhou Museum of Photography. Artistic director of the Circulation(s) festival at Centquatre Paris for two editions, she also held this position at the Photo Basel fair from 2019 to 2021.  
[www.crp.photo/en](http://www.crp.photo/en)

**Claire Hyman** is an Oral Surgeon, qualifying as a Specialist in 2000. From 2004-2020 Claire worked as an Oral Surgeon for the Royal Free London NHS Foundation Trust. Most recently this included redeployment to ITU to help care for patients with Covid-19. Since 2021 she has combined working as a Specialist Oral Surgeon for Whittington Health NHS Trust with teaching. At Peninsula University she is Module Lead for MSc students in Oral Surgery and Undergraduate Clinical Supervisor, and at King's College London she is Clinical Lecturer in Oral Surgery. She is a Trustee of The Hyman Foundation.  
[britishphotography.org/the-hyman-foundation](http://britishphotography.org/the-hyman-foundation)

**James Hyman** is an art historian and art dealer. James received his PhD from the Courtauld Institute (University of London) and is a leading authority on twentieth century British art, especially the painters of the "School of London". His doctorate was published as *The Battle for Realism. Figurative Art in Britain during the Cold War* (Yale University Press, 2001). He is a writer, lecturer and curator and the Director of James Hyman Gallery. He is a trustee of the Robin and Inge Hyman Charitable Trust, The Hyman Foundation and the Kraszna-Krausz Foundation.  
[britishphotography.org/the-hyman-foundation](http://britishphotography.org/the-hyman-foundation)

**Professor Sarah Jeans**. Formerly Head of School for Film, Media and Performing Arts at the University for the Creative Arts, Sarah has worked for many years with Professor Anna Fox on international collaborations about women and photography this has now developed into *Fast Forward: Women and Photography*. Before moving into education, Sarah, a graduate of the National Film and Television School, worked for many years professionally producing and directing documentaries for the BBC and CH4, including a series of award-winning documentaries with fellow NFTS graduate Molly Dineen.

**Maria Kapajeva** is an artist who works between the United Kingdom and Estonia. Kapajeva's work often explores a diverse spectrum of cultural identity and gender issues within historical and contemporary contexts. Focusing on women's position in contemporary society, she aims to question how identities are formed via subconscious effects of advertising, moves, and popular media through research-based work. Her artist book *Dream Is Wonderful, Yet Unclear*, published by Milda Books, got Kraszna-Krausz Photo Book Award in 2021. The first book *You can call him another man*, published by Kaunas Photography Gallery, was shortlisted for Aperture Photobook Award 2018. In 2019 she was awarded with A Woman's Work grant with Creative Europe Program, in 2018 she won the Runner-Up Award at FOKUS Video Art Festival (Denmark). In 2016 she got a Gasworks & Triangle Network Fellowship to work in Iran at Kooshk Residency. In 2022 she has got KARA Award to continue her work at the residency in Iran. She exhibits internationally and her works are in the museum collections such as Kiasma Museum of Contemporary Art and Tartu Art Museum. She is a Member

of Estonian Artists' Association. From 2021 Kapajeva has started a practice-based PhD at Estonian Academy of Arts. Together with her practice, Kapajeva works as a Project Manager for a research project 'Fast Forward: Women in Photography.

[www.mariakapajeva.com](http://www.mariakapajeva.com)

**Karen Knorr** (USA/UK) was born in Germany and grew up in San Juan Puerto Rico in the 1960's. She is Professor of Photography at the University for the Creative Arts since 2010. She lives and works in London, U.K since 1976. Karen Knorr won the V International Photography Pilar Citoler Prize in 2011. She has been nominated for the Deutsche Börse in 2011 and 2012 and Prix Pictet in 2012 and 2018. Karen Knorr's work is included in collections worldwide including SFMOMA, Tate Museum and Pompidou Museum. In 2021 Gost published a new book called Questions After Brecht with an interview by David Campany. Since May 2020 Karen Knorr has been supporting charities with her instagram @karenknorr which include Artist Support Pledge, Trussel Trust, Chiswick House, Pitzhangar Manor, Mind, Black Lives Matter, Give India etc.

[karenknorr.com](http://karenknorr.com)

**Emma Lewis** (invited guest who was unable to attend) is a curator specialising in photography. Recent and upcoming projects include the book Photography – A Feminist History (Ilex/Tate 2021) and exhibition Sue Williamson and Lebohang Kganye (The Barnes, 2023). As Assistant Curator, International Art at Tate Modern (2013–ongoing) she has organised or co-organised numerous exhibitions and displays, including Dora Maar (2019), Portraits and Community (2019) and Wolfgang Tillmans (2017) and is responsible for researching photography acquisitions for the permanent collection, with a specialist focus on women's histories and feminist practices.

[www.ilexinstant.com](http://www.ilexinstant.com) [www.tate.org.uk](http://www.tate.org.uk)

**Anne Lyden** is Chief Curator, Photography at the National Galleries of Scotland in Edinburgh where she is responsible for a collection of 55,000 photographs. Prior to joining NGS, Annie was associate curator of photographs at the J. Paul Getty Museum, Los Angeles. She has curated numerous exhibitions, including the work of Hill and Adamson, Paul Strand, and Diane Arbus. She is the author of several books including, Railroad Vision:

Photography, Travel and Perception (2003), The Photographs of Frederick H. Evans (2010), A Royal Passion: Photography and Queen Victoria (2014) and A Perfect Chemistry: The Photographs of Hill & Adamson (2017).

[www.nationalgalleries.org](http://www.nationalgalleries.org)

**Tracy Marshall-Grant** is an Arts Director & Producer specializing in the production of photography exhibitions, festivals, education, and archive projects. She is currently Director of Development for the Royal Photographic Society and previously directed Bristol Photo Festival and LOOK Photo Biennial in Liverpool. Tracy has also been Director of Development at Open Eye Gallery Liverpool and Executive Director at Belfast Exposed Gallery. Tracy is also cofounder and Director of Northern Narratives, the non-venue-based photography production company specializing in archive exhibitions and long-term archive development projects. Amongst the productions within this she has developed a large international tour and publication of Martin Parr's Irish work- currently touring Ireland and America until 2023. She has worked with Marketa Luskacova, Jem Southam, Café Royal Books and RRB Publications on a number of archive books and exhibition productions and is currently developing the Chris Killip retrospective with key photography publishers and galleries. She is also Director of Liverpool Photographer Ken Grant's Archive. Tracy was also the project manager behind the 2021 Holocaust portrait exhibition with the Imperial War Museum, Royal Photographic Society, the Holocaust Memorial Trust, and the offices of the Duchess of Cambridge.

[rps.org](http://rps.org)

**Shoair Mavlian** is Director of Photoworks and was named Apollo Magazine's 40 under 40 Europe – Thinkers (2018). As Director of Photoworks she leads the strategic vision and artistic direction of the organisation including exhibitions, learning & engagement, publishing and digital content. From 2011-2018 she was Assistant Curator, Photography and International Art at Tate Modern, London. She is Armenian, raised in Australia and has been based in London since 2006.

[photoworks.org.uk](http://photoworks.org.uk)

**Dr Kate McMillan** is an artist and Senior Lecturer in Creative Practice at King's College, London. Her research engages with histories connected to colonial violence and women's knowledges. She is the annual author of 'Representation of Female Artists in Britain' commissioned by the Freelands Foundation, as well as various other academic publications that consider gender inequality in the visual arts. In 2019 Palgrave Macmillan published her monograph called 'Contemporary Art & Unforgetting in Colonial Landscapes: Islands of Empire' which investigates female artists in the global south and the ways their practices defy colonial amnesia. Her own creative practice incorporates sound, film, textiles, photography, and sculpture to create immersive environments which aim to engender empathic responses to difficult histories.

[www.katemcmillan.net](http://www.katemcmillan.net) [www.palgrave.com/gp/book/9783030172893](http://www.palgrave.com/gp/book/9783030172893)  
[freelandsfoundation.co.uk/research-and-publications/women-artists-report](http://freelandsfoundation.co.uk/research-and-publications/women-artists-report)

**Anne McNeill**. In a career spanning nearly four decades Anne McNeill has played a role in promoting the work of women photographers, through her work as curator, editor, and writer. She began her career in the darkrooms at Camerawork 1984, founding director of Photoworks 1995, and Artistic Director Photo 98, the UK Year of Photography. Since 2000 McNeill is the Director of Impressions Gallery, a charity that helps people understand the world through photography and acts as an agent for change. Curated exhibitions include Trish Morrissey's seminal work *Seven Years* (2004) and major survey shows of work by Anna Fox (2008), and Joy Gregory (2011). In last 10 years, 65% of Impressions exhibitions have shown work by women photographers. Recent writing includes Zanele Muholi (2019) *Granta Art+Photography*, and *Being Inbetween* Bluecoat Press (2020). Her most recent project *In Which Language Do We Dream?* (2021) is a co-authored exhibition that considers the power of authentic representation from the photographic perspective of a Syrian refugee family, and in particular Ruba al-Hindawi, the mother.

[www.impressions-gallery.com](http://www.impressions-gallery.com)

**Christiane Monarchi** is the founding editor of the online photography magazine Photomonitor which has published 1,300+ features since 2011. In 2020 she co-founded Hapax Magazine, a print publication commissioning new photographic ideas, currently working on its second issue. Christiane

is also a freelance curator, lecturer, artist mentor and serves on the steering committee of Fast Forward, Women in Photography, and as a trustee of The Hyman Foundation.

[photomonitor.co.uk](http://photomonitor.co.uk) [www.hapaxmagazine.com](http://www.hapaxmagazine.com)

**Camille Morineau** is the co-founder and director of AWARE (Archives of Women Artists, Research and Exhibitions), a French non-profit organisation dedicated to the creation, indexation and distribution of information on women artists of the 20th century. With degrees from both the École normale supérieure and the Institut national du patrimoine, she has worked for twenty years in public cultural institutions in France, including ten years as curator of the contemporary collections at the musée national d'Art moderne – Centre Georges-Pompidou (Paris). She curated numerous exhibitions there, including Yves Klein (2006), Gerhard Richter (2012), Roy Lichtenstein (2013), and the hanging *elles@centrepompidou* (2009-2011) dedicated solely to female artists from the collections of the musée national d'Art moderne. She has also curated several exhibitions as a freelance curator, including Niki de Saint Phalle at RMN - Grand Palais (Paris, 2014) and Guggenheim Bilbao (2016), *Ceramix*. From Rodin to Schütte, about the use of ceramics by artists of the 20th and 21st century, at Bonnefanten Museum Maastricht (2015) and *La maison rouge*, Fondation Antoine de Galbert, with Manufacture de Sèvres (Paris, 2016). From 2016 to October 2019, she was the director of exhibitions and collections at Monnaie de Paris, where she curated the following exhibitions: *Women House*, also shown at the National Museum of Women in the Arts in Washington (2017-2018), *Floornaments*, an exhibition marking the 40th anniversary of the Centre Pompidou (2017), Subodh Gupta (2018), Thomas Schütte (2019), Kiki Smith (2019-2020). Her latest show *Pionnières* opened at the musée du Luxembourg in Paris on the 2nd of March 2022.

[www.awarewomenartists.com](http://www.awarewomenartists.com)



**Renée Mussai** is a research-led curator, writer and scholar with a special interest in African and diasporic lens-based black feminist visual arts practices. She is Senior Curator and Head of Curatorial & Collection at Autograph – a London-based non-profit charity, with a remit in photography and film addressing cultural identity, race, representation, and human rights – where she has worked for almost two decades, advocating for a diverse constituency of contemporary artists and co commissioning a range of artistic programmes, including the critically acclaimed ‘Black Chronicles’ (2014 – 2018, publication forthcoming), the internationally touring ‘Zanele Muholi: Somnyama Ngonyama—Hail the Dark Lioness’ (2017 – 2021), and Phoebe Boswell’s ‘The Space Between Things’ (2019), amongst many projects. She lectures internationally on photography, visual culture, and curatorial activism and recently edited the award-winning monograph ‘Lina Iris Viktor: Some Are Born to Endless Night—Dark Matter’ (Autograph, 2020), served as guest co-editor for the Critical Arts special volume entitled ‘Ecologies of Care: Speculative Photographies, Curatorial Re-Positionings’ (Taylor & Francis, 2020), and co-edited the anthology ‘Care, Contagion, Community Self & Other’ (Autograph, 2021). Her writing has appeared in numerous artist monographs and publications by Aperture, Tate, Phaidon, and Nka: Journal of Contemporary African Art. Past books include James Barnor: Ever Young (2015) and Glyphs: Acts of Inscription (2014). Mussai is also Research Associate at the Visual Identities in Art and Design Research Centre, University of Johannesburg; Associate Lecturer at University of the Arts London, and regular guest curator and former Fellow at the Hutchins Centre for African & African American Research at Harvard University. She serves on various art juries and advisory committees, including Fast Forward: Women in Photography, and the Royal Photographic Society.  
[autograph.org.uk](http://autograph.org.uk)

**Yasufumi Nakamori** (invited guest who was unable to attend) is Chief Curator of photography at Tate Modern and was previously curator of photography at the Museum of Fine Arts, Houston from 2008 to 2016, creating ground-breaking exhibitions such as Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro (a recipient of the 2011 Alfred H. Barr Jr. Award for Smaller Museums), and For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979. As a

noted scholar of Japanese art and architecture, Nakamori has contributed to numerous exhibition catalogues and has taught graduate seminars at Hunter College and Rice University. He is a 2016 fellow of the Getty Leadership Institute, holds a Juris Doctor from the University of Wisconsin, an MA in Contemporary Art from Hunter College, the City University of New York, and a PhD in the History of Art and Visual Studies from Cornell University.  
[www.tate.org.uk](http://www.tate.org.uk)

**Elizabeth Ransom** is a PhD candidate at the University for the Creative Arts where she is completing a practice-based PhD on the use of alternative photographic processes to visualise the lived experience of transnationality for migrant women. Ransom works on the Fast Forward: Women in Photography research project as assistant researcher and administrator. As well as working at the University for the Creative Arts as a teaching assistant and associate lecturer on the MFA Photography and BA (Hons) Photography courses. As an artist, Ransom takes from her own lived experiences of migration to explore homesickness and transnationality. Ransom’s research builds on theories of migration, place attachment, and declarative episodic memory, particularly from the perspective of the migrant woman. Her work has been exhibited internationally in the UK, India, Mexico, China and the US.  
[www.elizabethransom.com](http://www.elizabethransom.com)

**Fiona Rogers** is the inaugural Parasol Curator of Women in Photography at the V&A. She was previously Director of Photography & Operations for Webber, a photographic agency and gallery with offices in London, New York, and Los Angeles. Prior to Webber she worked for Magnum Photos in a variety of roles, rising to Chief Operations Officer where she was responsible for running the agency and designing and implementing strategies in collaboration with the CEO. In 2011 Fiona created Firecracker, a digital platform and network to champion female photographers. Through monthly online programming and an annual award, the network has grown to around 10,000 followers and subscribers. In 2012 Firecracker launched its inaugural Photographic Grant and has since awarded £20,000 in funding to female artists. In 2017, Fiona published Firecrackers: Female Photographers Now (Thames & Hudson) with coauthor Max Houghton. Fiona has curated exhibitions with a range of artists including Theo Simpson, Marvel Harris and



Zora J Murff, and has contributed written articles for magazines and books including Photoworks and BJP. She is a Trustee of the Martin Parr Foundation and the Peter Marlow Foundation and a keen supporter of emerging talent; participating regularly in international juries and festivals.

[www.vam.ac.uk](http://www.vam.ac.uk) [fire-cracker.org](http://fire-cracker.org)

**Bindi Vora** is British-Indian artist working with expanded photography, visiting lecturer at University of Westminster and Curator at Autograph a London-based non-profit arts charity that explores issues of identity, representation, human rights and social justice through photography.

Since joining Autograph she has curated Poulomi Basu: Fireflies (2022), cocurated Care I Contagion I Community – Self & Other (2022-2022); Lola Flash: [sur]passing and Maxine Walker: Untitled (both 2019) and contributed to a series of in-conversations with multidisciplinary artists include Mónica Alcázar Duarte, Maryam Wahid, Tobi Alexandra Falade, David Uzochukwu amongst others. She has independently curated Poulomi Basu: Centralia for Recontres d'Arles – Louis Roederer Discovery Award (2020); Let's Go Through This Again (Portland Works, Sheffield 2018); her writing has appeared in publications by Maryam Wahid Zaihuinnisa (Midlands Art Centre, 2022); Another Country: British Documentary Photography Since 1945 (Thames & Hudson, 2022); FOAM Magazine (2020), British Journal of Photography (2021) and Loose Associations (2017), participating in public programmes for London Art Fair, GRAIN Photo Hub, The Photographers Gallery amongst others. She currently serves on the Curatorial Advisory Board for Amber-Side Gallery, Newcastle. As an artist her works have been exhibited at The Photographers' Gallery (UK); Yinka Shonibare's Guest Projects (UK); 180 The Strand (UK); Victoria & Albert Museum of Childhood (UK); Phoenix Gallery (UK); Cultural Centre of Belgrade (RS); Benaki Museum (GR); Art Stage, (SG); amongst others. She has been commissioned by Hospital Rooms an arts and mental health charity to create new artworks for NHS Psychiatric Intensive Care Unit, Devon Partnership NHS Foundation Trust (2019) and will undertake a new work for Southwest London and St George's Mental Health NHS Trust at Springfield Hospital, London (2022). Her works are part of collections including the Franklin Furnace Artist Book Collection / MoMA (US), Guy's & St Thomas Foundation (UK), The Hyman Collection (UK); Imperial Health Charity (UK), Self-Publish Be Happy at Maison Européenne de la Photographie (FR),

The Women's Art Library at Goldsmith's University (UK), amongst others.

[www.bindivora.co.uk](http://www.bindivora.co.uk)

**Dr Jean Wainwright** is a Professor of Contemporary Art and Photography at UCA. Her areas of expertise are in contemporary art and photography. As a writer and academic she has published extensively in the contemporary arts field, contributing to numerous catalogues and books as well as appearing on television and radio programmes (including Woman's Hour, Today Programme, Channel Four and the BBC) Her Audio Arts Archive (begun in 1996) is still continuing and to date she has interviewed over a 1,800 international artists, makers, photographers, filmmakers and curators, 177 of her published interviews conducted for Audio Arts went online at the Tate in 2014. Her international exhibitions include My Search for Andy Warhol's Voice 2011 & 2012, Ship to Shore: Art and the Lure of the Sea, 2014, Gestures of Resistance, 2017, Powerful Tides, 400 Years of Chatham and the Sea 2018, Another Spring 2018 and Documents from the Edges of Conflict 2021-2022. In addition, Wainwright has covered all the major art fairs and events in the past 15 years interviewing artists. She has also contributed to a number of corporate projects including Crossrail, The Eden Project, Heathrow Terminal 2 (Slipstream) Grosvenor Waterside (cultural placemaking), Gilt of Cain, Ebbsfleet Valley and BT Connected World for FutureCity and FuturePace.

**Val Williams** (invited guest who was unable to attend) is a writer and curator based in London. She is UAL Professor of the History and Culture of Photography at London College of Communication and Director of the UAL Photography & the Archive Research Centre and of the Moose on the Loose Biennale of Research. She is an Editor of the Journal of Photography & Culture and has curated numerous exhibitions in UK and internationally, at venues including Tate Britain, the V&A, the National Media Museum and for the British Council. She has worked on histories of women photographers since the 1980s and is the author of numerous books on the history of photography and contemporary work.



**FASTFORWARD**  
**A MANIFESTO**  
**FOR INCREASED**  
**INVOLVEMENT**  
**OF**  
**WOMEN IN**  
**PHOTOGRAPHY**

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