TIM HANDFIELD CURRICULUM VITAE 2016

CONTACT DETAILS

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EDUCATION

BSc La Trobe University, majoring in Physics and Mathematics

EMPLOYMENT HISTORY

	Tim Handfield has more than thirty years experience in photographic imaging, management, technology and digital workflow-systems design.
2004 to present	Managing Director Handfield and Bell Pty Ltd - Independent Digitising Consultant specialising in systems design, implementation and project management for digitising projects, digital asset management (DAM) and related workflows within cultural institutions.
2001 to 2006	Founder and director of Oloto Pty Ltd - software developer and consulting firm specialising in Internet based digital asset management solutions.
1992 to 2004	Managing Director of Icorp Consolidated Pty Ltd - a leading technology solutions provider specialising in the design, implementation and support of digital workflow systems for digital photography, scanning, digital video editing, design and publishing.
1990 to 1992	General Manager Gasworks Photographic Studios – an affiliate of the advertising agency Y&R Mattingly, Gasworks Studios was one of Australia's largest commercial photographic studios with around thirty-five staff members, including photographers, stylists, set builders and warehouse staff.
1980 to 1990	Managing Director of Colour Factory – a leading commercial photographic laboratory providing film processing and

photographic printing services to commercial and fine art photography markets.

1973 to 1980   Freelance commercial photographer working on varied advertising assignments.

RELEVANT PROJECTS

The following projects and consultancies were carried out by Tim Handfield or under his direction.

2014 - 2016   In house project to develop Ologeta, a comprehensive digital asset management solution for visual artists and art galleries. Ologeta maintains a real-time catalogue raisonneé for artists and galleries representing groups of artists.

2013   Project manager for Datacom IT for the State Library of New South Wales (SLNSW) pilot project to digitise 1.3 million pages of books from the David Scott Mitchell collection.

2009   Implementation of the Linear Reproduction Workflow (LRW) methodology at the National Museum of Australia (NMA) photography department. Including calibration of camera systems, staff training and support. All photography at the NMA since 2009 has used the LRW methodology to produce quality assured reproduction images of collection objects.

2008   Melbourne University Digitising Project – Digitisation of 3,000 prints from the Baillieu Library Prints collection using the LRW methodology.

2008   Digital workflow review for the National Museum of Australia. Building on the findings of a previous consultancy in 2005, this review investigated all workflows within the museum related to the creation and use of digital assets, resulting in recommended medium to long-term strategies for workflow optimisation and risk minimisation.

2007   Melbourne University review of digitising practices and recommendations for establishment of a centralised digitising department within the university.

2006   In house project to develop Linear Reproduction Workflow (LRW), a systematic methodology for digitising cultural collections that includes embedded standards, quality assurance processes and productivity reporting.

2005   Digital workflow review for the National Museum of Australia. Analysis of current workflow processes and their degree of integration with the EMu collection management system. Reporting on, digitising technology, work practices, identified areas of concern and opportunities for improvement.

2002 to 2003	<u>Australian Centre for the Moving Image (ACMI)</u> at Federation Square – Under Tim Handfield's direction, icorp consolidated was the successful tenderer to provide all of the video production systems for ACMI. The tender involved the supply, installation, training and project management with a total cost of around $2 million. This project included three main elements 1. <u>The Screen Pit</u> – A combined broadcast television studio and performance venue, including all lighting systems, cameras and broadcast switching and control systems. 2. <u>The Digital Classroom</u> – A facility for groups of up to 70 people at a time to experience hands on video production and editing. With an emphasis on using new media to tell stories, the digital classroom provides school students and community groups with access to the latest video technologies to turn their own stories into finished videos and to take video production skills back to their schools and community organisations. 3. <u>The Digital Studio</u> – A high-end video, animation and special effects studio used by ACMI staff and visiting artists to create content for the Screen Gallery, the world's first public art gallery dedicated to screen based arts.
2002	<u>State Library of Victoria (SLV)</u> – Digital workflow consultancy Tim Handfield was commissioned to carry out a consultancy for the SLV to analyse requirements and make recommendations on an appropriate digitising solution for the scanning and digital photography of items from the SLV collection. Previously all photography at SLV had been analogue and the report provided the basis of a business case to make the transition to digital photography. The recommendations of the report were subsequently carried out and formed the foundations of the digitising processes in place at the SLV today.
2001 to 2002	<u>National Gallery of Victoria (NGV) Digitising Project</u> Tim Handfield was engaged as a consultant to develop a technical specification, digitising methodology and staff training program to enable the NGV to implement digital photography within its internal photographic department. The overall aim, linked to funding from Multimedia Victoria was to establish digitising capability to digitally photograph 10,000 works in the gallery's collection over a two-year period. Included in the project responsibilities were the creation of technical specifications and quality standards for scanning and digital photography and the integration of metadata between the Gallery's Vernon Collection Management System and the scanning and photography workflow systems.

The recommendations were accepted, the project was carried out and the technology and workflow practices formed the foundations of the digitising department of the NGV.

| 2001 to 2006 | Various deployments of DAM Solutions and Stock Photo Libraries using the Oloto Digital Media Platform, including: |

antphoto.com.au
An online stock photo library specialising in photographs of Australian nature subjects.

theurbanimage.com.au
An online stock photo library specialising in urban landscape images.

Corporate digital image portals for; Minter Ellison, Fender Katsalidis Architects, Walker Corporation, Bendigo Bank, George Fethers & Co, Mirvac, Stockland and Medialink Productions.

Global Visual Asset Distribution System for Mazda and Blue Fish Productions.

| 1992 to 2000 | The above projects are the most relevant to the area of digitisation and DAM within cultural collections, however during the preceding period Tim Handfield was responsible for numerous consultancies and projects for organisations implementing digital imaging and workflow systems. These projects include: |

• National Australia Bank – Tim Handfield carried out a consultancy to review the business functions, technology and work practices within 'Graphic Services', an in house graphic design department at National Australia Bank. The resulting report provided an analysis of the department's role within the bank, compared its technology and work practices with world's best practice and made recommendations for improvement.

The report was used to build the business case for the transformation of 'Graphic Services' into 'Communication Services', emphasising the role of the department in the creation of the bank's business communication materials including: advertising material, multimedia presentations, ATM screens and corporate videos. The recommendations of the report were implemented and the department was successfully transformed.

• The Age Newspaper – Design, installation, training and ongoing technical support for an in house scanning department.

The Age Newspaper at the time outsourced pre-press scanning services and had identified a need to bring these services in

house to achieve better efficiency and quality control as traditionally black and white newspaper production was being displaced by colour. Tim Handfield's company Icorp was invited to submit a proposal and recommendations for the creation of an in house scanning department.

The proposal was accepted and under Tim Handfield's direction, the new department was established.

• Lonely Planet Publications – Tim Handfield carried out a consultancy to assess the feasibility and technical requirements for establishing an in house stock photo library to provide images for publication in Lonely Planet books.

The consultancy provided the necessary information to build the business case for the creation of Lonely Planet Images. lonelyplanetimages.com

The recommendations were accepted and Tim Handfield's company Icorp provided the necessary technology and project management for the establishment of an in house scanning division at Lonely Planet with an initial target of creating 100,000 high-resolution travel images.

• Spotlight Stores – Design, installation, training and ongoing technical support for in house digital photography studios, video editing systems and page layout systems for the creation of retail advertisements for print and broadcast.

• Docklands Stadium Time-lapse Photography – Design, installation training and technical support for a remote controlled time-lapse camera, installed on the roof of the Rialto building in Melbourne to photograph the construction of the Melbourne Docklands Stadium. The system involved solving some complex integration problems and the development of custom camera control software in order to take photographs of the construction process over a period of two years.

ARTS PRACTICE

In parallel with his professional and business activities, Tim Handfield has maintained his personal arts practice as a fine art photographer since 1977. His recent work addresses the emergence of digital photography and questions its relationship to the photographic tradition. Through the use of the digital medium and its increased control of colour compared to analogue photography, Handfield's recent work explores the ongoing dialogue between painting and colour photography.

Selected Solo Exhibitions

- Deep Skin, Wodonga Arts Space, Wodonga, 2015

- Plenty, La Trobe Visual Arts Centre, Ballarat, 2014

- Plenty, La Trobe University Museum of Art, Bundoora, 2013

- Colour Photographs, Edmund Pearce Gallery, Melbourne 2012

- Fascinated, Horsham Regional Art Gallery, Horsham, 2012

- Deep Skin, Monash Gallery of Art, Wheeler's Hill, 2011

- Plenty, Work in Progress, CF Gallery, Melbourne, 2010

- Ethiopian Time, Forty-Five Downstairs, Melbourne, 2009

- In Camera, Zoo Design & Fine Art, Port Melbourne, 2006

- Tim Handfield, Australian Colour Photographs, Hogarth Galleries, Paddington 1985

- Australian Colour Photographs, The Photographers Gallery, South Yarra 1984

- Tim Handfield, Recent Work, The Photographers Gallery, South Yarra 1979

- Tim Handfield Urban Landscapes, Church Street Photographic Centre, Richmond 1977

Selected Group Exhibitions

- Highlights from the MGA Collection, Monash Gallery of Art, Wheelers Hill, 2015

- The Road, Monash Gallery of Art, Wheelers Hill, 2014

- Southbank, Horsham Regional Art Gallery, Horsham, 2012

- Chromogenic, The Age Media Gallery, Melbourne, 2012

- Contemporary Landscapes, CF Gallery, 2011

- Finalists exhibition, William & Winifred Bowness Prize, Monash Gallery of Art, Wheelers Hill, 2008

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- At Home in Australia, National Gallery of Australia, Canberra 2003

- On the Edge, Australian Photographers of the Seventies, San Diego Museum of Art, San Diego 1995

- Shades of Light, National Gallery of Australia, Canberra 1989

- Colour Photography, The Australian Centre for Photography, Paddington 1986

Publications

- Plenty, Anita La Pietra and Trevor Hogan, La Trobe University Museum of Art, 2013

- In Camera, Tim Handfield, Platypus Press, 2006

- At Home in Australia, Peter Conrad, Thames & Hudson & National Gallery of Australia, 2003

- Shades of Light, Gael Newton, National Gallery of Australia, Canberra, 1989

- Expressing Australia, Art in Parliament House, The Parliament House Construction Authority, Canberra, 1988

- Indigenous Australian Landscapes, Tim Handfield, 1988, a limited edition portfolio of fifteen Cibachrome colour prints

- Australian Photographers, The Philip Morris Collection, Melbourne, 1979

Collections

- National Gallery of Australia, Canberra, ACT

- National Gallery of Victoria, Melbourne, VIC

- Monash Gallery of Art, Wheelers Hill, VIC

- Museum of Photographic Art San Diego, San Diego, CA

- Australian Parliament House Collection, Canberra, ACT

- High Court of Australia, Canberra, ACT

- Art Bank, Melbourne, VIC

- Horsham Regional Art Gallery, Horsham, VIC

PRO BONO WORK

2008 to present	Director of Beyond the Orphanage Foundation, an Australian NGO providing community based care for orphaned Ethiopian children in partnership with local NGO's. www.beyondtheorphanage.org
2007	Prior to becoming a founding director of Beyond the Orphanage, Tim visited Ethiopia and volunteered at the Kidane Mehret Children's home in Addis Abbaba, where he took photographs to document their activities and created a website to inform their supporters and encourage donations. www.fcj-kmch.org This experience had a profound influence and led to him becoming a founding director of Beyond the Orphanage Foundation in 2008.