

2011 Annual Report

Our purpose is to enrich the arts and provide creative opportunities to challenge and inspire the ACT community by continuing to be the principal destination for people to see and appreciate, learn about, make and show contemporary photomedia work.

PhotoAccess 2011 Annual Report

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1. Chair's report: Tony Stewart

2010 was a year of putting building blocks in place: applying for and receiving five-year funding from the ACT Government through artsACT; undertaking significant strategic planning and achieving a clear shared direction for PhotoAccess; engaging in the Loxton Review of the arts in the ACT.

Looked at in this context, 2011 was a period of quiet consolidation and implementing a number of strategies related to our general aim of slow growth and of providing better services to our members.

Two general issues also preoccupied us. These were the induction and incorporation of Kate Luke and Sean Davey into the PhotoAccess team (not minor because it represented a 40 percent changeover of staff) and, importantly for our long term interests, embracing the concept of a visual arts hub in the Kingston Foreshore precinct.

The Kingston visual arts hub initiative involved engagement with the other visual arts organisations with which we will be co-located. We were briefed on the site and upon likely availability of space by Chris Purdon, a planning consultant employed by the ACT Government. One result of this was a realisation that the space available was limited and that the Fitter's Workshop was an essential part of the mix. We also provided artsACT with our best estimate of our space requirements in five years (an interesting process).

The PhotoAccess Board is committed to co-locating and forming a viable visual arts hub at Kingston. But the road to this is not likely to be easy; an example is our support for Megalo and the recent controversy over the Fitters Workshop. We can only continue to pursue the Kingston Foreshore visual arts hub whilst there is adequate space for all the organisations involved. In the interim we are and will remain rather cramped at the Manuka Arts Centre.

Highlights of the year were the ongoing strength and variety of our exhibitions program, 24 exhibitions of wall works by established and emerging artists, five individual exhibitions in the multimedia room and a further two associated with exhibitions in the main gallery.

The PhotoAccess Artist-in-Residence program continued its long success. Our courses program remained solid, with many new and higher level courses and workshops. Our successful visits program continued with a members visit to Queenstown in New Zealand led by Ed Whalan. We farewelled long serving staff member Ed himself in May and recruited to two new positions as mentioned above.

In addition to our two successful members shows *Access all areas* and *Hang it yourself*, Barbie Robinson our gallery coordinator, introduced two new members' shows: *Canberra in a Matchbox* and *Winter holiday snaps* following similar innovations last year. Barbie also coordinated two charity events involving donated photographs by members; *Facing the Black Tide* and *Floodlight* raised funds for the Japanese Tsunami and Queensland floods relief.

Sean Davey beefed up our courses programs and helped to increase darkroom activities with courses and improved promotion. Sean was also responsible for instituting and maintaining a new and active Facebook presence to promote PhotoAccess events and discussion on issues of interest to photographers. This has been very successful. We also improved facilities for scanning and provided a more suitable environment for detailed, concentrated work.

Community access, the keystone and unique feature of PhotoAccess continued strongly with a number of initiatives reaching out to young people, ageing Australians, vulnerable, disadvantaged and Indigenous groups and individuals. In particular we continued our successful NAIDOC week exhibitions, helping emerging Indigenous artists. We worked with organisations—Mental Illness Education ACT (MIEACT) and SCOPE (Lanyon YWCA)—and artists to provide training and creative support for community based projects.

Barbie and David developed a proposal for a major 2013 Centenary of Canberra project, *100 Views of Canberra*, for which we have received support from the Centenary of Canberra Community Initiatives program, Capital Tourism and Canberra Museum and Gallery. This will be one of many activities around the Centenary of Canberra that PhotoAccess will participate in next year.

Finally, the work of my colleagues on the board and our staff needs to be acknowledged. Their hard work helps PhotoAccess to maintain a relevant and sustainable position in the fabric of Canberra and the region's cultural life.

2. Management report: David Chalker

Our goals for the five year period commencing in 2011 are to:

- make the HUW DAVIES GALLERY a priority destination for contemporary photo based arts
- help artists develop skills and show engaging and challenging work
- grow community involvement and promote access
- diversify and strengthen our financial base
- make the Manuka Arts Centre a vital arts resource
- secure accommodation with optimal location and facilities.

In 2011 PhotoAccess continued to present programs based on accessible, contemporary photo based art through exhibitions, artist talks, artists in residence, access to facilities, courses and workshops programs and community based projects.

We remain the only arts organisation in the ACT specifically committed to assisting artists and others in the community to make and show photo based art.

2011 was the first year of a new five year funding agreement with the ACT Government through the ACT Arts Fund; finalisation of the funding agreement led to the offer of a new five year licence for the Manuka Arts Centre.

There were many changes, challenges and successes in 2011.

Ed Whalan's departure in May brought to an end a long standing and very important relationship for the organisation and many of our members. As a member of staff, teacher, mentor and exhibiting artist Ed was an integral and inspiring presence for more than a decade. PhotoAccess and the ACT community owe a large debt to Ed and he is missed.

The consequent changes to our staffing were significant and meant we needed to become accustomed to new ways of working, including coping with increased pressure on our already tight accommodation. We finished the year with good overall results because of the combined efforts of all of the staff, our course tutors and our volunteers, including board members.

Barbie Robinson's work on the exhibitions program and marketing contributed to a very full and successful year in the gallery. All HUW DAVIES GALLERY exhibitions are fully documented and catalogues are posted on the PhotoAccess website.

Barbie Robinson's two fundraising initiatives were interesting and unusual activities for us but well supported and worthwhile: *Floodlight* raised \$6,000 for the Queensland floods appeal and *Facing the Black Tide* raised just under \$2,000 for Japanese tsunami relief. Members donated works and time to these fundraising initiatives assisted by sponsors. Genevieve Jacobs from 666 ABC Canberra was our celebrity auctioneer for *Floodlight*.

Sean Davey was responsible for a resurgence of interest in the darkroom and his courses program for the second half of 2010 was diverse and interesting, attracting good numbers and a new group of members and tutors. Our excellent tutors were fundamental to ensuring the success of the courses program. In 2011 they were Joe Cali, Sean Davey, Jane Duong, Josh Dykgraaf, Lee Grant, David Hempenstall, Kate Luke, Richard Scherer, James Shapowloff, Les Walkling and, in the short time before he left, Ed Whalan. Jonathan McManus worked with Ed on a digital storytelling project for our community partner MIEACT. Ed also led a members' visit to Queenstown, New Zealand in March, and presented workshops on landscape photography, portraiture in the landscape, off camera flash and night time photography.

Sean Davey also developed and maintained a new, more interesting Facebook page with information about our courses, exhibitions, openings and other events, and websites of interest to members and Facebook followers.

PhotoAccess was a founding member of the newly incorporated VIVID: The National Photography Festival and provided support and advice to the organisation through 2010. Unfortunately, late in 2010 it became evident that the involvement needed from Canberra's national cultural institutions, an essential part of the outstanding success of VIVID in 2008, would not be forthcoming and the organisation was voluntarily wound up in March 2011. The high level of investment in incorporating and developing VIVID was encouraged by those institutions so their withdrawal of interest was disappointing for many reasons,

including the potential VIVID had to bring community cultural organisations and the national institutions closer together in a common cause.

Completion of the Manuka Arts Centre landscaping work in late 2010 meant we had our first uninterrupted year in our beautifully landscaped centre in 2011. The project would not have been successful without the support and hard work of Robert Piani and Jacqui Vardos from artsACT and their many contractors.

A number of events during 2011, however, influenced us to take a stronger position on our future accommodation needs, including the consultant's report on the Kingston Arts Precinct launched in July by the Minister for the Arts, Joy Burch, the ACT Government's September 2011 response to the report of the Loxton Review and the ACT Legislative Assembly's Inquiry into the Future Use of the Fitter's Workshop announced in November 2011.

PhotoAccess, its exhibiting artists and members would be significantly disadvantaged by not relocating to Kingston and in August 2011, in line with our business plan goals, we notified our wish to be accommodated in the Kingston Arts Precinct development. A scheme for accommodation of 600 m² was submitted to artsACT. We participated in meetings of ACT visual arts and craft Key Arts Organisations—Canberra Glassworks, Canberra Contemporary Art Space, Megalo Print Studio, Craft ACT: Craft and Design Centre and PhotoAccess—and with those organisations wrote to the Minister supporting the ACT Government's plan to establish a visual arts and creative industries hub at Kingston.

In our submission to the ACT Legislative Assembly's Inquiry into the Future Use of the Fitter's Workshop in December we argued that co-locating major ACT visual arts organisations at Section 49 Kingston will:

- provide a stronger focus for community involvement in the visual arts as practitioners and audience
- assist visual arts organisations by facilitating audience building and creating a critical mass of higher profile gallery and work spaces and facilities for learning
- promote the ACT's standing as a mature community offering rich and varied creative opportunities for its people and visitors
- benefit the ACT economy by providing a new, high profile destination encouraging and assisting visitors to look beyond the national institutions and extend their stay in Canberra.

The relocation to Kingston is likely to be a long term project.

Supporters

Many people and organisations made notable contributions to our work in 2011, including:

- Danny Flynn, who spent many hours painting and refurbishing gallery and other spaces
- other volunteers who gave up their time to allow us to open on Sundays
- Dr Tony Stewart as Chair and the other board members and advisers who voluntarily gave us time, expertise and support
- the ACT Government through artsACT for continuing grants and other support, including completion of the Manuka Arts Centre landscaping, and the ACT Cultural Council
- our sponsors for *Floodlight* —Create + Print, Paperchain bookstore, ArtSound, Blue Illusion, and Stephen Best who donated an image and half the proceeds from printing *Floodlight* images
- Alice Tay of Meyer Vandenberg, our honorary legal adviser
- Swedish Match Australia for supporting the *Canberra in a Matchbox* exhibition
- Stephen Best of Macquarie Editions for his extraordinary printing skills supporting members and the Canberra arts community generally.

Financial management

The financial outcome for 2011 was a small loss of \$1,679 compared to a profit of \$3,360 in 2010, principally because of an increase in the provision for staff entitlements due to untaken annual leave, an increase in the cost of grounds maintenance and a shortfall in budgeted donations income.

Leave can be difficult to arrange satisfactorily in a small organisation like ours with a continuous program of exhibitions and courses; we will be aiming to ensure leave is taken in the year in which it accrues in future years. Concerning grounds maintenance, we commenced discussions with the ACT Government for funding assistance to help us maintain the grounds and gardens at an appropriate level.

We use MYOB and a monthly reporting system against both budget and previous year figures to manage performance. The board receives financial reports at each meeting.

PhotoAccess relies on support from the ACT Government to provide the community with affordable access to the photo based arts. As the financial performance summary below shows, in 2011 the percentage contribution made by the ACT Arts Fund operating grant increased by one per cent over 2010. Earned income made up 45 percent of total income in 2011.

Financial performance summary

	2011 \$	% of total income	Last year \$	% of total income	% change total income
Total expenditure	311 036		287 131		
Income from all sources	309 357		290 491		
Year outcome	(1679)		3360		
ACT Arts Funding Program (operating grant)	146 000	47	133 000	46	1
ACT Arts Funding Program (other grants)	24 483	8	18 737	6	2
Courses	80 374	26	68 404	24	2
Other income	58 500	19	70 350	24	-5

The major share of our non-grants income comes from courses, including workshops and projects. As the following table shows, course income was up from 2010 because of our expanded courses program. This figure exceeds the income target nominated in our 2011–15 Business Plan.

Course income summary

	2003 \$	2004 \$	2005 \$	2006 \$	2007 \$	2008 \$	2009 \$	2010 \$	2011 \$
Course income	65 113	96 553	72 324	73 669	70 020	66 616	75 329	68 404	80 374

Copies of the audited financial statements were provided to members at the 2011 Annual General Meeting on 26 May and are available to members on request.

Manuka Arts Centre

As mentioned above, PhotoAccess was offered a new five year licence agreement for the Manuka Arts Centre in 2011 when our ACT Arts Fund multiyear funding agreement was finalised. At the end of 2011 we had agreement on the terms of the licence with ArtSound FM, who we share the centre with, and were awaiting legal advice before signing.

In 2011 we continued to make our Building A teaching room available to ArtSound for board and other meetings, and activities associated with the November Radiothon and Open Day, ArtSound's major annual fundraising activity.

The newly landscaped grounds have improved the appearance of the centre, opened up possibilities for outdoor activities and created a more conducive working environment. The grounds provided an outstanding setting for an opening event presented by Virginia Haussegger, Sanaz Fotouhi, Palwasha Yusaf, Gary Ramage and PhotoAccess for the *Eye on Afghanistan* exhibition in early February.

Maintaining the grounds and plantings at an appropriate standard is a significant issue for PhotoAccess and ArtSound because of the extra cost involved and we will be seeking support from the ACT Government to continue the work.

In October we were advised that the ACT Heritage Council had provisionally registered parts of the centre in the ACT Heritage Register.

A perennial problem for us and others in the vicinity of the centre is parking for Manuka Oval events, particularly major events. This is an issue we will address further in 2012.

Promotion and audience development

We promoted our services in the following ways in 2011:

- our website www.photoaccess.org.au is the main vehicle for promoting programs; the website provides comprehensive information on programs, including current and past exhibitions (and exhibition catalogues), upcoming courses and events
- we have a subscription list of more than 1000 individuals and organisations who received weekly email updates on events, invitations to exhibition openings and matters of interest, including exhibitions presented by other local visual arts organisations
- our Facebook page lets people know about exhibitions, courses and other happenings
- we mail around 150 invitations to exhibition openings and artists distribute around another 100 invitations themselves
- we advertise in the gallery pages of 'Panorama', a Saturday magazine in *The Canberra Times*, in *Canberra Times* and other media listings, nationally in *Art Guide Australia* and *Trouble* and, for our holiday programs, the *Holiday Happenings* magazine
- we organise interviews by staff and artists on ArtSound FM and, when possible, ABC local radio
- we place course promotional material with camera retailers who regularly recommended new camera buyers to us.

Word of mouth is particularly significant in promoting courses.

While there is a correlation between our local print media advertising and attendances, the audience for contemporary photomedia work remains small. Funding under the ACT component of the Visual Arts and Crafts Strategy (VACS) has been the key to our media promotion for several years. Without additional resources to promote our activities, in particular the HUW DAVIES GALLERY program, it is unlikely significant growth in audience can be achieved, particularly at our present location.

Staff and their work

From the end of May 2011 we had five staff members with the following responsibilities.

Name	Responsibilities	Hours weekly
David Chalker Director	Develop and implement business plans and strategies; manage human and financial resources; governance and board support; compliance with reporting and legal obligations; oversight programs; represent PhotoAccess to funding authorities, other partners and the media; author/edit written material; manage the Manuka Arts Centre	35
Sean Davey Education and Projects Manager	Develop and implement courses and workshop programs and community projects; provide technical and creative support to members, artists in residence and exhibiting artists; manage equipment and facilities, including the darkroom and computer resources; contribute to development and implementation of the exhibitions program	25
Kerry Baylor Administration Officer	Represent PhotoAccess as the first point of contact with visitors, members and people making enquiries about courses, exhibitions and photography generally; courses bookings and payments, liaison with students, tutors and volunteers; manage the 'appearance' of PhotoAccess public areas	20
Kate Luke Administration Manager	Develop and implement administrative systems, including IT systems, and work with other team members to meet management and compliance requirements; manage accounts payable, invoicing, salaries and financial reporting; contribute to the health and safety of staff and visitors; contribute to management of the Manuka Arts Centre	15
Barbie Robinson Exhibitions and Marketing Manager	Manage the exhibitions and marketing programs including openings, scheduling and promotional activities for exhibitions and courses; work with the Gallery Committee to develop the exhibitions program; organise and present gallery related activities including artist talks, lectures; design invitations, ads and other promotional material	12

Other activities involving PhotoAccess staff and board members include opening exhibitions, advising on and being involved in community projects, judging competitions presented by other organisations, and assisting artists—particularly emerging artists—with grant applications and technical and creative advice about their work or planned projects. David Chalker was Secretary of VIVID: The National Photography Festival Incorporated in 2010 and assisted with the association’s constitution and business plan.

Tutors

Our tutors during 2011 were Joe Cali, Sean Davey, Jane Duong, Josh Dykgraaf, Lee Grant, David Hempenstall, Kate Luke, Richard Scherer, James Shapowloff, Les Walkling and Ed Whalan. Their expertise and the number of people who benefited from the sharing of that expertise is immense.

3. Governance

The mix of skills and interests represented on the board has given PhotoAccess continuing strong and progressive governance. A particular strength is the commitment long time members, including artists and educators, bring to our board.

The board met four times during the year and conducted the 2011 AGM on 26 May. Board member’s terms end at each AGM and board members are eligible for re-election.

The board members for 2011–12 are shown in the following table.

Name	Special responsibilities, qualifications and experience	Years on board
Dr Tony Stewart	Chair, expertise in business analysis and marketing, artist	11
Dr Denise Ferris	Deputy Chair, Convenor Gallery Committee, university lecturer and Associate Dean (ANU), artist	10
Lauren Hewitt	Secretary, Curator (Australian War Memorial), artist	3
Jocelyn Rosen	Treasurer, artist, Producer/Client Manager SilverSun Pictures	2
Dr Tim Brook	Lecturer photomedia, Visiting Fellow (ANU), artist	8
Dr Bob Burne	Scientist, Visiting Fellow (ANU), artist	7
Dan O’Day	Artist, photographer	2
Maxeme Tall	Small business owner (Paperchain Bookstore Manuka)	3
Anthony Wyatt	Small business owner (specialising in IT security)	3

In addition to the nine board members, PhotoAccess has the benefit of advice and support from a number of board advisers who attend meetings and contribute their skills and expertise to our work. The board advisers in 2011–12 were Ian Copland, Scott Hannaford, Greg Masakas, Belinda Pratten, Lorna Sim and Sonia Turner.

The PhotoAccess Code of Conduct requires certain things of board members in addition to their undertakings as ordinary PhotoAccess members. They must undertake to work for the good of PhotoAccess and actively support and promote its objectives; provide leadership, act honestly and with integrity and encourage high ethical and governance standards; participate openly and transparently in decision making; respect fellow board members, PhotoAccess members and staff and their rights and points of view; and respect decisions taken by the board and maintain confidentiality in relation to Board business where appropriate and reasonable.

No board members are placed in a conflict of interest situation. Where any threat of real or perceived conflict exists the board member affected withdraws from decision making, including in the business of our Gallery Committee which has responsibility for deciding on proposals for the HUW DAVIES GALLERY exhibitions program. Since a number of board members are practising artists, any proposals they present for exhibitions are adjudicated in their absence. We have had no genuine suggestions concerning conflict of interest to date.

4. Artistic report

Our artistic program was diverse and well supported. In 2011 we continued to serve the ACT community by providing access, development and learning opportunities in the photo based arts. PhotoAccess members and people from the wider community visited us to see and present exhibitions and receive advice, practical help and encouragement through courses and special projects.

Exhibitions

The HUW DAVIES GALLERY continued to build its preeminent place supporting and encouraging the development of photo media artists at all levels—emerging and established professionals and serious amateurs—and generating interest in contemporary photo media practice.

In our 2011–15 Business Plan we proposed to present around 20 exhibitions each year, including solo and group exhibitions by emerging and established artists and to provide opportunities for multimedia artists, including showings by invitation. In 2011 we exceeded the nominated target. The HUW DAVIES GALLERY program included 24 exhibitions of wall works by established and emerging artists, five individual multimedia exhibitions in the Multimedia Room and a further two associated with main gallery exhibitions. All of the individual multimedia exhibitions were shown by invitation.

The 2011 exhibitions summary is at Attachment A.

We continued to support emerging and established artists accepted into the gallery program by providing advice on selection, production and presentation of work, full documentation including a catalogue available in the gallery and on our website, exhibition minding and promotion, and sales. We also assisted with grant applications and provided residencies to artists proposing longer term work and requiring stronger mentoring and assistance.

Participation in member exhibitions—providing a window on the way members value our work and take advantage of the opportunities we offer—was again high in 2011. 29 members donated work for *floodlight*, an exhibition and auction to raise funds for the Queensland Premier's Disaster Relief Appeal; we had 340 works by 46 members in the *Canberra in a Matchbox* exhibition; 108 works by 59 members in *Access all areas 2011: The PhotoAccess Members Show*, 202 images from 51 artists in *HIY (Hang it yourself) 2011*, 320 post card size images from 39 participants in *Winter Holiday Snaps*

The two 2011 NAIDOC Week exhibitions were successful on many levels. Kerstin Styche stepped in very late to fill a gap when our selected Emerging Indigenous Photographer withdrew at short notice. Her exhibition, *Walan Budhang Yinaagirbang* (Strong Black Women), was a beautiful reworking of images shown in her 2010 CIT graduating exhibition at the High Court. Sean Davey and Stephen Best assisted her to produce six outstanding, slightly larger than life size prints for the wall and a limited edition portfolio of smaller prints of all 15 portraits from the series. The portfolio was produced with assistance from the ACT Community Arts Office MICRO GRANTS 2011 program. It was good to see Bronwyn Jewell's *Erub, July 1* in the gallery as well, and a set of Bronwyn's prints on silk were acquired for the Parliament House Collection.

As a public gallery we continued to show exhibitions from the PhotoAccess Collection. In 2011 we presented selected works from Ed Whalan's wonderful *Beyond Border Town* exhibition, originally shown in the HUW DAVIES GALLERY in 2008. The exhibition work was made in the course of a 2007 and 2008 project supported by PhotoAccess and a grant from the ACT Arts Fund. Ed donated the collection to PhotoAccess in 2008. A selection of *Beyond Border Town* images was also shown at X-Gallery, Bungendore later that year and at the Australian Embassy, Berlin in October 2010.

Of the large number of artists represented in the gallery program only 10 (Sanaz Fotouhi and Palwasha Yusaf, *Eye on Afghanistan* with Virginia Haussegger; Nathalie Hartog, *Scanning Memories*; Trevor and Marie Lund, *South*; Wendy Currie, Silvi Glattauer, Karena Goldfinch and Kara Rasmanis, *Re-imaging the Classic Print*; Bronwyn Jewell, *Erub, July 1*) were from outside the ACT. Wendy Currie presented one day workshops in Van Dyke and Cyanotype printing to coincide with the *Re-imaging the Classic Print* exhibition.

An initiative coming out of a strategic planning exercise in 2010 was a new visiting artists program, allowing us to present the work and ideas of outstanding photomedia practitioners through exhibitions, talks, master classes and informal contacts. Our development of this initiative, involving support for the program from the Australia Council for the Arts and sponsors, was delayed due to other pressures and staffing constraints.

Artists in residence

Support for artists in residence included use of facilities and equipment, free enrolment in courses and workshops, help with grants applications, informal mentoring and advice, technical and creative support with projects, and exhibition opportunities.

2011 emerging artists in residence were Katherine Griffiths and Natalie Azzopardi (EASS, ANU School of Art), Kerstin Styche (CIT and 2011 Emerging Indigenous Photographer). Other residencies were awarded to Wendy Fairclough (South Australian glass artist, a short term residency to develop digital images for a glass art commission by the Museum of Australian Democracy in association with the Canberra Glassworks) and Robert Agostino.

HUW DAVIES GALLERY exhibitions by 2011 artists in residence were:

- Kerstin Styche, *Walan Budhang Yinaagirrbang* (Strong Black Women)
- Kerstin Styche, *Identity through our eyes*
- Natalie Azzopardi, *Beyond the Laughing Sky*
- Katherine Griffiths, *Naturally Beautiful*

Community projects

Projects facilitating access to the photo based arts continue to be an important priority for PhotoAccess. In 2011 we:

- provided technical and creative support for a digital storytelling project involving people experiencing mental health problems; Jenni Savigny for Mental Illness ACT (MIEACT), and Sean Davey and Jonathan McManus for PhotoAccess ran the project
- worked with SCOPE (Lanyon YWCA) to present a black and white photography project for young people at risk, culminating in the *Pictures of Life* exhibition shown at The Photography Room gallery in the Artists Shed at Queanbeyan; the project and exhibition received good coverage in *The Canberra Times* and on ABC television
- provided advice and supported grant applications for projects involving community artist Jenny Savigny and two community organisations, Karralika and MIEACT.

Courses

Our courses program helps people to access the photo based arts or to take their skills to higher levels. Entry level courses encouraged people to engage with photography confidently and imaginatively. Our intermediate and advanced courses and workshops allowed people to explore the creative possibilities of photomedia more adventurously, equipped with greater technical skills.

As mentioned earlier, a resurgence of interest in black and white photography began in 2011 with the appointment of Sean Davey as Education and Projects Manager. This and a range of more adventurous short courses helped us to increase enrolment numbers and, consequently, courses income.

Detailed information about courses, including course outlines, is posted on the website and program promotion includes Facebook page articles, members electronic email information and course promotional cards placed with camera sales outlets and tertiary institutions.

The March 2011 visit to Queenstown, New Zealand, led by Ed Whalan followed on the success of visits to Bundanon in 2009 and Thredbo in 2010. Unique learning opportunities, including landscape, portrait, low light and off camera flash photography, and selecting and preparing work for an exhibition are welcomed by participants and are a highlight of the courses program.

During the year we improved technical facilities for scanning and a provided a more suitable environment for detailed, concentrated work.

2011 Huw Davies Gallery program

	Dates	Title	Artist(s)	Notes
1	11–30 Jan	<i>The Shades of November</i>	Chris Whitelaw	2010 EASS artist in residence Project assisted by ACT Arts Fund quick response grant. Images of significant places in the struggle for democracy in Timor-Leste. Opened by the Ambassador for Timor-Leste, HE Abel Guterres
2	3 Feb–13 Mar	<i>Eye on Afghanistan</i>	Virginia Haussegger, Sanaz Fotouhi, Palwasha Yusaf, Gary Ramage	A look at the human face of Afghanistan with images and short documentary films. Opened by HE Dr Amanullah Jayhoon, Ambassador of the Islamic Republic of Afghanistan
3	3–5 Feb	<i>floodlight</i>	Multimedia Room. An exhibition and auction to support the Queensland Premiers Disaster Relief Appeal: works by Lauren Hewitt, Gilbert Herrada, Kerry Baylor, Lyndy Delian, Andrée Lawrey, Tony Stewart, Miguel Gallagher, Jane Duong, Denise Ferris, Suzie Edwards, Kate Luke, Chris Whitelaw, Belinda Pratten, Lorna Sim, Stephen Best, Andrew Mayo, Payal Sehgal Mahajan, Barbie Robinson, David Chalker, Tim Anger, Jocelyn Rosen, Barbara Smith, Marzena Wasikowska, Holly Treadaway, Ed Whalan, Susan Henderson, Bronwyn Jewell, Richard Scherer, Dan O'Day	
4	24 Feb-13 Mar	<i>Canberra in a Matchbox</i>	Members show	340 meticulously crafted works by 46 members reflecting the place where we live; Multimedia Room. Opened by David Whitney, Director, arts ACT
5	17 Mar–3 Apr	<i>Scanning Memories</i>	Nathalie Hartog	Opened by Dr Tony Stewart, Chair PhotoAccess
6		<i>SOUTH</i>	Trevor and Marie Lund	Images from Antarctica in the Multimedia Room. Opened by Dr Tony Stewart, Chair PhotoAccess
7	7 Apr –8 May	<i>Re-imagining the Classic Print</i>	Wendy Currie, Silvi Glattauer, Karena Goldfinch, Kara Rasmanis	An exhibition by four Victorian artists who love the unique qualities of prints made by hand using alternative processes. Opened by Colleen Miller, Director, Church Gallery, Canberra
8		<i>NOISE</i>	Tim Brook and Paul Kirwan	Multimedia work by invited artists in the Multimedia Room
9	12–29 May	<i>Access All Areas 2011: The PhotoAccess Members Show</i>	Members Show	108 works by 59 members. Opened by Ed Whalan, General Manager PhotoAccess
10	2–19 Jun	<i>'Logic will get you from A to B but imagination will take you everywhere'</i>	Evgeniy Bastrakov, Veronica Boero, Karen Costanzo, Jane Greagg, Thea McGrath, Ann Robb, Miguel Gallagher	A group exhibition by participants in the 2010 to 2011 Work to the wall course. Opened by Dr Bob Burne, PhotoAccess board member
11		<i>Seeing Grasslands</i>	David Wong and Chris Holy	Images from a project supported by the ACT Government's 2010 ACT Environment Grants to draw attention to the importance of the grassland environment. Opened by Dr Maxine Cooper, ACT Commissioner for Sustainability
12	23 Jun–10 Jul <i>NAIDOC Week exhibitions</i>	<i>Walan Budhang Yinaagirrbang</i>	Kerstin Styche	Fourth Emerging Indigenous Photographer exhibition supported by the ACT component of the Visual Arts and Craft Strategy. Opened by Sean Davey, Education and Projects Manager, PhotoAccess
13		<i>Erub, July 1</i>	Bronwyn Jewell	Images on silk and ceramic tiles. A personal impression of the 'Coming of the Light' celebration and re-enactment on Erub Island in the Torres Strait on 1 July 2010

14		<i>Please don't stop me</i>	Margaret McHugh	Invited 2010 ANU School of Art graduate. Multimedia Room. Opened by David Chalker, Director, PhotoAccess
15	14–31 Jul	<i>Fyshwick</i>	Barb Smith and Andree Lawrey	A look at the rapidly changing face of Canberra's oldest and most diverse industrial suburb. Opened by Linda Groom, former picture librarian, National Library of Australia and founder of VIVID: The National Photography Festival
16		<i>Keith</i>	Sam Thow	Invited 2010 ANU School of Art graduate. Multimedia Room. Opened by David Chalker, Director, PhotoAccess
17	4–21 Aug	<i>Winter Holiday snaps</i>	Members	An open access postcard show. Opened by Dr Denise Ferris, Deputy Chair PhotoAccess
18			Riley Post	Invited 2010 ANU School of Art graduate. Multimedia Room. Opened by Dr Denise Ferris, Deputy Chair PhotoAccess
19	25 Aug–11 Sept	<i>Night and Day</i>	Jocelyn Rosen	Intimate, candid portraits of people and places important to the artist at a significant time in her life. Opened by David Chalker, Director, PhotoAccess
20		<i>No More Tears</i>	Amy Mills	Invited CIT student exhibition. Self portrait images made over 30 days in the life of a person living with Cystic Fibrosis. Multimedia Room. Opened by David Chalker, Director, PhotoAccess
21	15 Sep–2 Oct	<i>Majestic</i>	Chris Morrison	Grand and transcendent landscape images from the coast of New South Wales and the mountains of Europe and South America, reflecting the awe places can inspire. Opened by Sylvia Velez, Lecturer Centre for Creative Industries, CIT
22	6–23 Oct	<i>HIY 2011</i>	Members	202 images from 51 artists. Opened by Scott Hannaford, Editor, Sunday Canberra Times and Board Adviser, PhotoAccess
23		<i>Aridela</i>	Kiri Northam	Invited 2010 ANU School of Art graduate. Multimedia Room
24	27 Oct–13 Nov	<i>Moral Ambiguities</i>	Tony Stewart	Opened by Clive Hamilton, Professor of Public Ethics at the Centre for Applied Philosophy and Public Ethics
25		<i>Conquering Matildas</i>	Paul Lau	Images representing the emotions and personalities of Australia's national women's soccer team, the Matildas as they battled to earn the 2010 Asian Cup title. Opened by Heather Reid, COE Capital Football and Sally Shipard, team member Matildas and Canberra United
26	17 Nov–4 Dec	<i>Identity through our eyes</i>	Kerstin Styche	CIT artist in residence. Opened by David Chalker, Director PhotoAccess
27		<i>Bordertown</i>	Ed Walan	Selected images from Ed Whalan's Bordertown series from the PhotoAccess Collection. Opened by David Chalker, Director PhotoAccess
28	8 Dec 2011–29 Jan 2012	<i>Naturally Beautiful</i>	Kate Griffiths	EASS artist in residence. Opened by Gordon Bull, Head ANU School of Art
29		<i>Beyond the Laughing Sky</i>	Natalie Azzopardi	EASS artist in residence. Opened by Gordon Bull, Head ANU School of Art