



Prepared by Centre for Contemporary Photography,  
404 George Street, Fitzroy, VIC, 3065  
May 2024

# CCP Annual Report 2023

CENTRE FOR  
CONTEMPORARY  
PHOTOGRAPHY

# Centre for Contemporary Photography

## 2023 Annual Report

### Acknowledgement of Country

CCP acknowledges that we meet and work on what always was and always will be the land of the Wurundjeri people of the Kulin nation. We pay our respects to Elders past and present, as well as to all Aboriginal and Torres Strait Islander people in the wider Melbourne community and beyond. Indigenous sovereignty has never been ceded.

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#### Staff

Daniel Boetker-Smith  
**Director**

Catlin Langford  
**Curator**

Tyler Meredith  
**Gallery Manager**

Loqui Paatsch  
**Assistant Gallery Manager**

#### Board of Management

Patrick Pound  
**Chair**

Michael McCormack  
**Deputy Chair**

Nicole Bradshaw  
**Treasurer**

Hoda Afshar  
Ying Ang  
Lucy Cohen  
Myles Russel Cook  
Isobel Crombie  
Neil Hugh Kenna  
Mark Simpson

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# Purpose



Centre for Contemporary Photography (CCP) is the leading contemporary photo-based arts organisation in Australia, fostering national and international engagement; and connecting communities through the power of photography.

Established in 1986 by Melbourne's photographic community, CCP is a not-for-profit membership based organisation, dedicated to nurturing, supporting and growing the development of lens-based arts and its artists, through exhibitions, commissions and education.

Operating from its long-time home in Fitzroy, CCP is a progressive, dynamic organisation embracing diversity, inclusion, innovation and creativity; engaging in critical ideas; and new ways of communicating and connecting.

Harnessing the ubiquitous potential of photography, CCP nurtures its partnerships and community as it continues to transform itself and ensure it remains in step with the changing social landscape while honouring its extensive legacy.

CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practising photographers can find new audiences; and established artists can experiment with new directions.

Core activities of the Centre for Contemporary Photography include the exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, community engagement, publishing and artwork sales.



# Chairs Introduction

## Patrick Pound

2023 has seen CCP deliver an exhibition programme of the highest order.

This year CCP has delivered as strong a programme as any in our near 40-year history, and we have achieved record visitations, and impact. CCP is a unique organisation of its kind in Australia, being a photography focussed institution, that is curatorially driven. Free of a collecting institution's ties, CCP is a nimble and proactive organisation that is deeply and critically engaged in all things contemporary.

Photography is not only the medium of our age it is also the medium that pays the closest attention to the world. Cities and nations that consider themselves to be supportive of, and meaningfully engaged in the arts, by default need to support Institutions or centres that directly present and unpack the medium. We presently operate without recurrent funding from Creative Victoria, and 2024 will be our last year for some time with the guarantee of recurrent funding from Creative Australia. While CCP has now achieved healthy levels of self-generated income, sponsorships and donations, it is worth stressing that organisations of CCP's standing, footprint, significance, and impact necessarily and rightly rely on a level of funding security to underpin our base operations.

Organisations of the history and ambition, and of the importance of CCP simply cannot rely on intermittent project grants if they are to remain sustainable. I would like to acknowledge and make clear that CCP has long operated on a minimal staffing model. This is unsustainable in the longer term.

Under our new director, Daniel Boetker-Smith, and our curator Catlin Langford, and with the input of a dynamic and high-level programming committee, with experienced State gallery curators and internationally acclaimed artists, and external guests, the programme has clearly increased in quality, significance, and impact. I would like to congratulate Daniel, Catlin, and our gallery manager extraordinaire Tyler Meredith, for their terrific work, which is clear for all to see.

I would also like to thank all the artists and curators, and all our dedicated volunteers, who have helped make CCP a place to see what is happening in photography and lens-based practice.



CCP is the home of the personal and the political. It is the go-to gallery for all things photographic and meaningful. CCP encourages intimate experiences with an ever-closer eye on the world around us. Increasingly, photography is the medium of sharing and connectivity, and CCP strives to foster that through all our programming and numerous and diverse events for all our communities.

I heartily thank our hugely committed Board who are deeply engaged and offer insight and oversight of the highest standards with such warmth and generosity. I would also like to thank The Association Specialists (TAS) for their administrative managerial support, which is both efficient and exacting. I would like to thank all our members who underpin and engage so closely with our organisation.

Finally, I would also like to thank our wonderful sponsors, and donors, who are crucial to all that we do. As the Major Partner of 2023 Hahnemühle Paper, via their Australian distributors Spicers, have simply been key to CCP. Milieu Property, have also been crucial to so much of what we do, from the sponsoring of the Creative Residency program to the production of the Summer Salon Milieu publication. CCP has worked closely with our supporters to foster meaningful and productive relationships. For example, in 2023 Perimeter Books have partnered with us to stock the bookshop with titles in direct conversation with each exhibition, and HCPPro and Spicers have printed large scale and limited-edition posters and printed matter to accompany each exhibition. Thanks also go out to our other partners and supporters; Final Grade Printing, Das T-Shirt Automat, Colour Factory, Fini Framing, Perimeter Books, RMIT, VCA (University of Melbourne), Photography Studies College, Bodriggy Beer & Fin Wines.

Our Circle of Donors are fundamental to CCP and all that we do: Bowness Family Foundation, Catherine Pierce, Christopher McDermott, Isobel Crombie, Judy Williams, Juliet Frizzell, Mark Simpson & Tom Smyth.

These individuals, businesses, and organisations have all offered great support, and we sincerely thank you all.

Thanks to all who care for the CCP, and here's to another great year.





# Director's Report

## Daniel Boetker-Smith

This has been a tumultuous year for CCP full of ups and downs. With State and Federal funding losses at both the start and end of the year, and a number of unsuccessful projects grants, the pressure was on to deliver under difficult circumstances.

I am glad to say, in hindsight, our level of achievement, engagement and the support we received from all other areas of the community during 2023 was of the highest order. It is no understatement to say that CCP exceeded all expectations in 2023, in terms of self-generated funds, impact, quality of programming, engagement, activity and community.



With the appointment of a new Gallery Manager Tyler Meredith at the start of the year, joining our recently appointed Curator Catlin Langford, the new CCP team started the year with a renewed sense of optimism, energy and aspiration.

The quality of our exhibitions this year featuring the best in Australian and international photography, highlighting new and established artists, was excellent and on par with leading photography organisations around the world. We received media and press interest from all parts of globe, and presented a program of events, talks and workshops orbiting around our exhibitions that entertained and informed not only our photography audience, but a broad spectrum of people from all walks of life.

As a result our attendances in 2023 have been the best CCP has ever seen, and with over 50 public events presented and nearly 3000 school and University students through our doors our small team were kept very busy.

For a number of years the quality of our programming, the level of engagement, and the efforts of our staff has not been matched or rewarded by an appropriate level of support of our State and National funding bodies, or from our commercial and philanthropic supporters. This is something we aim to change in 2024.

The importance of photography and the contribution of CCP to Australia's cultural and creative sphere is clear for all to see, and in the coming year we will be working towards a more sustainable and positive future for the organisation.

At the end of 2023 we bid farewell to our long serving Assistant Gallery Manager Loqui Paatsch, and welcomed Sebastian Kainey as her replacement. Loqui was with CCP for three years and has been instrumental in assisting us through some turbulent times. We thank her for her significant contribution.

To finish I must thank our team, our Board and our volunteers whose invaluable and extraordinary contributions in difficult times had resulted in a year that has, in spite of all the challenges, put CCP back on the national and international map of art and photography.





# Statistical Overview

<b>Exhibitions</b>	<b>10</b>	<b>CCP Volunteers &amp; Interns</b>	<b>233</b>
Artists Exhibited	515	Volunteers	231
Artworks Exhibited	922	Interns	2
Commissions	1	Volunteer Hours	1,314
		Intern Hours	48
<b>Events &amp; Tours</b>	<b>43</b>	<b>Social Media</b>	
Artist's Talks	13	Instagram Followers	30,255
Events	27	Instagram Impressions	949,697
Workshops	3	Instagram Accounts Reached	153,792
Performances	1	Facebook Followers	18,806
<b>CCP Members</b>	<b>111</b>	<b>Website</b>	
Full	92	Website Visitors	31,347
Concession	19	Mailing List Subscribers	8,939



# Performance Review



This annual review evidences that 2023 was a hugely successful year in terms of engagement, activity, community building, support for artists, and impact. Record attendances and a significant number of events meant that CCP was buzzing with new ideas and inspirational conversations.

We welcomed 116,487 to our exhibitions and screen window activations, we exhibited over 515 artists, and were able to generate approximately \$103,000 through fundraising activities. We were also able to attract a number of new sponsors, such as Hahnemühle and Spicers to CCP who contributed \$50,000 in support (cash and in-kind), Final Grade who contributed over to \$12,000 in support (cash and in-kind), and HC Pro Printers who supplied all of our posters, postcards, wall-vinyls and signage, who contributed over \$20,000 through in-kind support.

Sadly even with all this good work, community support, and successful partnership-building an organisation of the size of CCP cannot exist without the support of state and federal government agencies. We have outperformed and over-delivered in all metrics, and the impact CCP has had this year both within and beyond the photography community, to schools, Universities, community groups, artists, enthusiasts, amateurs, professionals and experts is significant and long-lasting.

As can be seen from the outcomes over our near 40 years of existence, we are vital cog in the creative ecosystem of Australia, with many of our exhibiting artists showing for the first time, and going on to be represented by leading galleries, and showing in major state galleries in the future.

# Board

## **Patrick Pound**

### **Chair**

Subcommittees: Exhibition Advisory (Chair); Finance

Patrick Pound is a practising artist and an Associate Professor in Art at Deakin University. He has a doctorate in the History of Photography. His artwork is held in numerous public collections, including: the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery. In 2017 the National Gallery of Victoria presented Patrick Pound: The Great Exhibition; a survey of Pound's work curated by Maggie Finch. Pound is launching a book 'Windows' with Perimeter Editions in April 2024.

## **Michael McCormack**

### **Deputy Chair**

Subcommittees: Fundraising

Michael McCormack is co-director of Milieu Property, Built, Hospitality and Sales. He brings a wide breadth of knowledge and experience to the board, joining in 2019. McCormack has a passion for photography having collaborated with a number of renowned photographers through the self-published Milieu broadsheet editions, a twice annual print publication. McCormack holds extensive qualifications including Masters in Construction, Bachelors of Law and Construction. Based locally in Collingwood, he brings a strong passion for photography and design as well as commitment to engaging with the local community.

## **Nicole Bradshaw**

### **Treasurer**

Subcommittees: Finance (Chair)

Nicole Bradshaw is the Director of Business at Westbourne Grammar School, has extensive experience in business operations in the not-for-profit area and is an effective and passionate leader who is skilled across financial, ICT, human resources, development, marketing, property, capital development and risk management business functions. Nicole is the President of the Association of School Business Administrators Victoria (ASBA Vic), an industry body promoting the advancement of education through the provision of professional development to members.

## **Isobel Crombie**

Subcommittees: Exhibition Advisory

Isobel Crombie began her career at the National Gallery of Australia, and from 1988 to 2012 she was Senior Curator of Photography at the National Gallery of Victoria, before being appointed to the role of Assistant Director. Her expansive career includes curation of over sixty exhibitions. Most recently these include Petrina Hicks (2020), Brave New World (2017), Jeff Wall Photographs (2012), Fred Kruger: Intimate Landscapes (2012) Light Works (2012) amongst many more. In addition to a curatorial practice, Isobel authored and co authored a number of catalogues, articles and books. She has also been a key speaker at symposiums and conferences as well as having been appointed as Adjunct Professor at the University of Melbourne and RMIT in 2002.



# Board

## Neil Hugh Kenna

Subcommittees: Fundraising

Neil Hugh Kenna is a Melbourne based brand and marketing strategist and the founder and director of Neil Hugh Office, a brand strategy and marketing consultancy that specialises in design across the worlds of interiors, architecture, furniture, lighting and property. Following nearly a decade of international brand management, Neil has explored his passion for design by consulting to some of Melbourne's leading design practices. By 2016 he had established his eponymous marketing office, with a vision for "elevating the value of design through brand strategy and marketing". Joining the Board of the Centre for Contemporary Photography (CCP), Neil brings his expertise and passion for photography.

## Myles Russell-Cook

Subcommittees: Exhibition Advisory

Myles Russell-Cook is the Curator of Indigenous Art at the National Gallery of Victoria. Myles' passion is for First Nations contemporary art, and much of his influence and inspiration comes from his own maternal Aboriginal heritage. He is jointly responsible for the National Gallery of Victoria's collections of Aboriginal and Torres Strait Islander Art and the Art of Oceania, Pre-hispanic America and Africa. Myles has both curated and co-curated a number of significant exhibitions at NGV including *Colony: Frontier Wars* (2017), *From Bark to Neon* (2019), *DESTINY* (2020), and *Maree Clarke: Ancestral Memories*.

## Mark Simpson

Subcommittees: Fundraising

Mark Simpson is the Joint Creative Director of DesignOffice, an architecture and interior design practice located in Collingwood, Melbourne. The studio was established in 2008, creating innovative spaces for the hospitality, retail, residential, commercial and institutional sectors. Along with co-Director Damien Mulvihill, he also oversees Platform by DesignOffice, the umbrella of the studio which works develops Brands in Built Form. With a passion for design and architecture, he uses his creative expertise to understand the needs of clients using design thinking to create spaces which work and feel great. With diverse projects across Australasia and international cities, Mark brings a global perspective and creative rigour to all his professional and personal projects.

## Lucy Cohen

Subcommittees: Fundraising

An experienced Director Of Development working more than 20 years in the education management industry, Lucy has strong philanthropy and education management experience. Skilled in marketing and enrolment strategy, event management, staff development and fundraising including; bequests, annual appeals, capital campaigns, cultivation and stewardship. Lucy is an alumni of the Victorian College of the Arts, majoring in photography and is a qualified teacher of VCE Art.

# Board

## Hoda Afshar

Subcommittees: Exhibition Advisory

Hoda Afshar is Melbourne based photographer and lecturer with Victorian College of the Arts who joined the CCP board in 2019. At the intersection of conceptual, staged and documentary image-making, Hoda Afshar's artistic practice explores the representation of gender, marginality and displacement. Initially drawn to the potential of the documentary image to unearth hidden realities, she is equally committed to critiquing the collusion between the photographic medium and hierarchies of power. Informed by her own experience with migration and cultural displacement, Afshar's work takes the intrusiveness of the camera as a point of departure to unpack the relationship among truth, power and the image while disrupting traditional image-making conventions.



## Ying Ang

Subcommittees: Exhibition Advisory

Ying Ang is a photographer and author with an extensive exhibition history and client base, having lived and worked in Singapore, Sydney and New York City. She is on the teaching faculty at the ICP in New York City and the Director of Reflexions 2.0 - a photographic masterclass based in Europe. Ying's recent publication, The Quickening, was a winner of the Belfast Photo Festival 2021, runner up for the Australian Photobook of the Year, finalist for the Singapore International Photography Festival Book Prize and awarded with the silver award for the 2020 BIFA Documentary Photo Book Prize, bronze medal for the Documentary Book Prize at the 2021 Moscow International Foto Awards and Honorable Mention at the PX3 Paris Photo Awards and the Tokyo International Foto Awards.

Member	Eligible	Attended
Patrick Pound	6	6
Michael McCormak	6	5
Nicole Bradshaw	6	6
Daniel Boetker-Smith	6	6
Isobel Crombie	6	4
Mark Simpson	6	4
Myles Russel-Cook	6	3
Hoda Afshar	6	3
Ying Ang	3	3
Lucy Cohen	2	2
Neil Hugh Kenna	6	1



# Staff, Volunteers & Interns

## Volunteers

Volunteers play an integral role in the everyday running of CCP, as well as providing vital support to public programs and events. They bring interest, experience and skills to the day-to-day activities of CCP, and in turn learn new skills and development opportunities and networks. Our call-out system is designed in such a way that volunteers have the option of picking up shifts when and as often as suits them, to permit for maximum flexibility so we can support volunteers who work, have university commitments. In 2023, we called out to a pool of 231 volunteers to help with various options for volunteering, including events, front of house, and installation/de-installation.

## Interns

In 2023 we conducted the annual CCP Summer Salon internship with two interns. They provided administrative, registration and installation support; along with gaining experience in the organisation and production of one of the largest open call photography exhibitions in the country.

## CCP Team

Daneil Boetker-Smith  
**Director**

Catlin Langford  
**Curator**

Tyler Meredith  
**Gallery Manager**

Loqui Paatsch  
**Assistant Gallery Manager**

The Association Specialists  
**Bookkeeper**

Grace Murphy  
**Salon Intern**

Phuong Le  
**Salon Intern**





# Creative Residents

Over 12 months, the CCP Creative Residency program provides access to the CCP community, a vibrant creative-hub in the heart of Fitzroy, and helps emerging and established creatives to build networks and achieve outcomes. Bringing together photographers, curators, writers, and designers, the Creative Residency incorporates professional development opportunities, mentorships, and networking.

**The CCP Creative Residency Program is supported by Milieu Property.**

## 2023 Residents

Luke Currie Richardson

Meg De Young

Oliver Foster

Kelvin Lau

Lucie Loy

Mark Ng

Tamati Smith

Joel Tito



# Exhibition Program

Exhibition	Numbers
<b>The Quickening</b> <b>Ying Ang</b> <b>27 January - 9 April 2023</b>	Works Exhibited: 52 Artists: 1 Audience: 24,421 Public Program Attendance: 242 Guided Tour (School & Uni) Attendance: 208
<b>Getting to Borroloola</b> <b>Miriam Charlie</b> <b>27 January - 9 April 2023</b>	Works Exhibited: 11 Artists: 1 Audience: 24,421 Public Program Attendance: 242 Guided Tour (School & Uni) Attendance: 208
<b>Dairy Character</b> <b>Odette England</b> <b>27 January - 9 April 2023</b>	Works Exhibited: 21 Artists: 1 Audience: 24,421 Public Program Attendance: 242 Guided Tour (School & Uni) Attendance: 208
<b>Behind Glass</b> <b>Lisa Sorgini</b> <b>27 January - 9 April 2023</b>	Works Exhibited: 10 Artists: 1 Audience: 24,421 Public Program Attendance: 242 Guided Tour (School & Uni) Attendance: 208
<b>I Loved You: Works from the White Rabbit Collection</b> <b>21 April - 9 July 2023</b>	Works Exhibited: 34 Artists: 9 Audience: 27,005 Public Program Attendance: 255 Guided Tour (School & Uni) Attendance: 249

# Exhibition Program

Exhibition	Numbers
<b>Pixy Liao: Experimental Relationship</b> <b>21 April - 9 July 2023</b>	Works Exhibited: 30 Artists: 1 Audience: 27,005 Public Program Attendance: 255 Guided Tour (School & Uni) Attendance: 249
<b>Walking Through the Darkness</b> <b>21 July - 10 September 2023</b>	Works Exhibited: 108 Artists: 16 Audience: 29,673 Public Program Attendance: 207 Guided Tour (School & Uni) Attendance: 432
<b>2023 Kassel Fotobook Dummy Award</b> <b>11 August - 26 August</b>	Works Exhibited: 54 Artists: 54 Audience: 8,730 Public Program Attendance: N/A Guided Tour (School & Uni) Attendance: 83
<b>James Tylor: Turrungka...in the shadows</b> <b>22 September - 12 November 2023</b>	Works Exhibited: 172 Artists: 1 Audience: 23,663 Public Program Attendance: 213 Guided Tour (School & Uni) Attendance: 43
<b>CCP x Hahnemühle Summer Salon</b> <b>25 November - 17 December 2023</b>	Works Exhibited: 484 Artists: 484 Audience: 11,725 Public Program Attendance: 65 Guided Tour (School & Uni) Attendance: 10



# Exhibition Program

## Demographics

31 Artists Exhibited\*

13 Female Identifying

16 Male Identifying

2 Non-Binary

16 Aged under 50

14 Aged over 50

1 Deceased

12 Australian

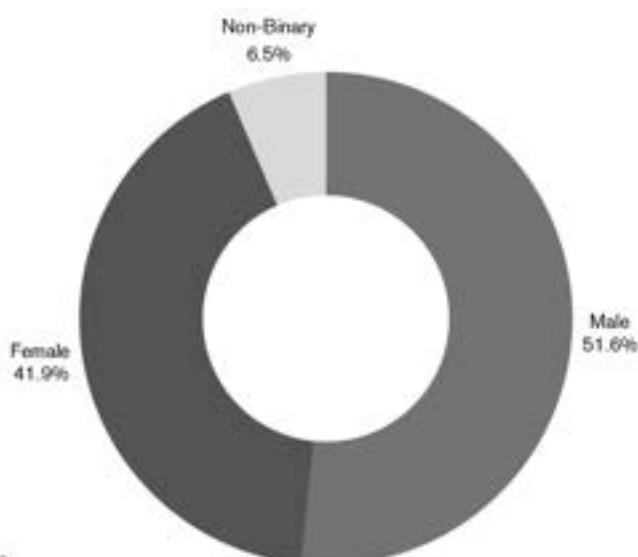
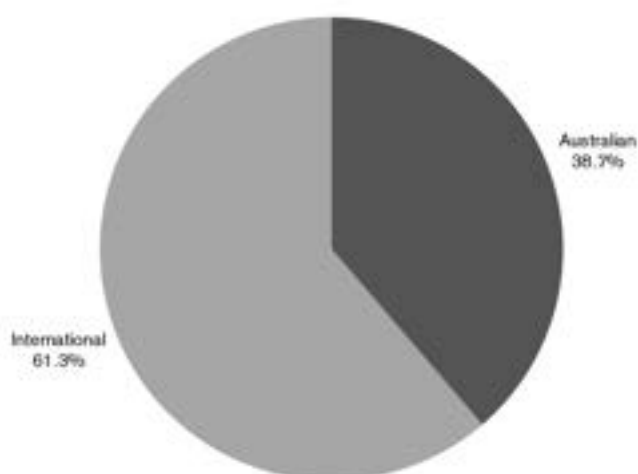
8 Chinese

5 English

3 American

1 Austrian

1 Japanese



\*Excluding the 2023 CCP x Hahnemühle Summer Salon



# Expression of Interest

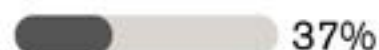
30 March - 30 June 2023



## 246 Applications



First Time Submissions



Submitted Previously

**Out of the 246 applications there were 60 artists shortlisted and interviewed. As a result 15 artists were selected for inclusion in future programming, exhibitions, and/or commissions.**

CCP's Expression of Interest call out aims to gain the best understanding of lens based practice being undertaken today. We ask that artists share their most compelling project, current work, or exhibition proposal with us for consideration. Selected artists will work with the CCP team and be provided with an artist fee to develop their project for inclusion in CCP's 2024/25 exhibition program.

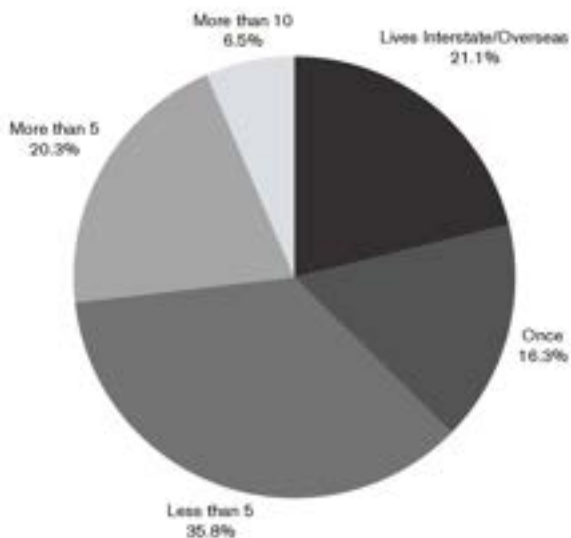
EOIs are accepted from artists and collaborators from all career levels, from emerging to established artists.

CCP welcomes applications from those with culturally and linguistically diverse backgrounds, Aboriginal and Torres Strait Islander people, LGBTQIA+ practitioners and people with lived experience of disability.

# Visitor Experience

Survey of EOI Applicants 2023

How many times have you visited CCP in the past year?



Rate your last experience at CCP



Rate the quality of exhibitions at CCP





# Fundraising

Annual Appeal - June 2023



## Donors

Catherine Pierce  
Tom Smyth  
Bowness Family  
Foundation  
Christopher McDermott  
Isobel Crombie  
Judy Williams  
Mark Simpson  
Juliet Frizzell  
Irene Sutton  
Helen Frajman  
Gabrielle De Vietri

Myles Russell Cook  
Julian Robinson  
Daniel Palmer  
Minami Ivory  
Chris Round  
Adam Ferguson  
Alana Seal  
Simon McLean  
Lachlan Fysh  
Damien Cresp  
Glenn Petrusch  
Jake Nemirovsky

**This year's Annual Appeal was a huge success. The funds raised went directly to delivering our exhibitions, programs and events over the past 12 months, and aided in the development of new directions and strategies for growing CCP's impact and influence.**

**We once again thank our donors for their contribution and look forward to building on our ongoing relationship. We continue to be excited about the possibilities for photography in Australia, and CCP's role in leading the way.**

## \$26,925 Raised

# Fundraising

## Print Sale Fundraiser - October 2023

### Artists

Hoda Afshar  
Ying Ang  
Mathieu Asselin  
Hayley Millar Baker  
Georgia Banks  
Olga Bennett  
Torika Bolatagici  
Su Cassiano  
Danica Chappell  
Renato Colangelo  
Meg De Young  
Laura El-Tantawy  
Odette England  
Oliver Foster  
Liss Fenwick  
Melanie Friend  
Buzz Gardiner  
Amos Gebhardt

Ori Gersht  
Janina Green  
Katharina Gruzei  
Kristian Häggblom  
Alana Holmberg  
Eliza Hutchinson  
Rohan Hutchinson  
The Huxleys  
Ayman Kaahe  
Frances Kearney  
Ingvar Keene  
Fassih Keiso  
Hajime Kimura  
Shea Kirk  
Katrin Koenning  
Christopher Koller  
Anu Kumar  
Anton Kusters

Kelvin Lau  
Li Yang  
Pixy Liao  
Honey Long &  
Prue Stent  
Lucie Loy  
Raphaël Lods  
Mia Mala McDonald  
Ruth Maddison  
Morganna Magee  
Georgia Metaxas  
Akkara Naktamna  
Tajette O'Halloran  
Loqui Paatsh  
Martin Parr  
Debra Phillips  
Sarker Protick  
Clare Rae

David Rosetzky  
Julie Rrap  
Joachim Schmid  
Paul Mpagi Sepuya  
Tamati Smith  
Lisa Sorgini  
Clare Strand  
Dafna Talmor  
Cyrus Tang  
Darren Tanny Tan  
Ian Teh  
Simon Terrill  
Joel Tito  
Kurt Tong  
Abigail Varney  
Bindi Vora  
Hugo Webster  
Anne Zahalka  
Emmaline Zanelli

## \$34,500 Raised

Including \$20,100 paid in  
Artist fees

73 Artists

270 Prints Sold

187 Limited Edition

83 Open Edition



# Fundraising

Portfolio Reviews - October 2023

## Reviewers

Daniel Boetker-Smith (CCP)  
Torika Bolatagici (RMIT)  
Rikki Bunder (Collarts)  
Angela Connor (Museum of Australian Photography)  
Jo Duck  
Elizabeth Errol (ARC ONE Gallery)  
Kristian Häggblom (Photography Studies College)  
Allan Hill (RMIT)  
Christopher Hopkins  
David Ashley Kerr (Latrobe Regional Gallery)  
Catlin Langford (CCP)  
Laura Lantieri (Heide Museum of Modern Art)  
Morganna Magee (Tall Poppy Press)  
Brendan McCleary (PHOTO 2024)  
Pippa Milne (PHOTO 2024)  
Sarah Pannell (Hillvale)  
Patrick Pound  
Michaela Skovranova  
Harriet Tarbuck (Photography Studies College)  
Susan Van Wyk (National Gallery of Victoria)  
Stephanie Rose Wood (Photography Studies College)  
Ilsa Wynne-Hoelscher Kidd

## \$2,980 Raised

## 22 Reviewers

## 56 Reviewees

## 143 Reviews





# Fundraising

CCP x Hahnemühle Summer Salon Nov/Dec 2023



This exhibition continues to be one of the most significant surveys of contemporary photography in Australia. It is Australia's largest open-entry photomedia competition, presented in the iconic 'floor-to-ceiling' salon hang that has become a signature of this community-focused event.

## \$38,810 Raised

### 484 Entries

325 DIY

159 All Inclusive

28 Prizes

\$8,575 in artwork sales paid to artists

With the support of our sponsors Hahnemühle and Final Grade, CCP was able to offer the brand new 'All Inclusive' package. For a small additional fee participants were able to upload a digital file and have it printed by master printer Peter Hatzipavlis on Hahnemühle paper.

# Education

Across the year, CCP has hosted education tours for a range of audiences, from school-age students to cultural learning groups for adult-learners. CCP has hosted groups from RMIT, Swinburne, VCA, Photography Studies College, and schools from across inner and outer Melbourne, and regional Victoria.



	Number of Guided Tours	Number of Self-Guided Tours	Number of Students
High School	12	15	476
Tertiary	22	18	1,357
Total(s)	36	33	1,833

Beginning in July and culminating in an event in late October, CCP worked with RMIT's Forms For Encounter and Exchange (FFEE) program. Each week of the program, Curator Catlin Langford worked with a group of five students to develop a community outreach program. The aim was to bring together a range of audiences and community groups from across the Yarra Council, including RYMS and KWABO. The result was a projection evening, entitled 'MIRROR', which featured films and artworks produced by the community groups, and responded to James Tylor's exhibition.



# Membership

CCP Members are able to connect with a community and join exclusive events and previews; support Australian artists and their exposure on a national scale; and help CCP achieve its aims and continue to grow its services and programs. CCP Members enjoy a growing list of professional and lifestyle benefits and discounts, including:

- Discounts on CCP workshops and events
- Reduced artist entry price to annual award exhibition, CCP Salon
- A variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts

In 2023 Members also benefited from an exclusive partnership with VAULT Magazine; with the first 75 to join receiving a complementary 1-year print subscription.

## CCP Members

Concession - 19

Full - 92

Total - 111

In 2023 CCP Members were provided access to an exclusive 'members only' section of the website. This enabled them to view 3D virtual tours of past exhibitions, engage with curatorial insights from CCP staff and access recommendations & reviews of current exhibitions across the state. Members also welcomed a new 10% renewal discount through their website login this year.





# Marketing & Promotion

CCP continues to develop rich content across its social and digital media platforms, ensuring inclusivity and accessibility—around our exhibition program, our education programs and public programs—to the widest possible audience.

Our digital media platforms function as spaces for extending quality audience engagement.

Email marketing remained an effective tool, and was used for regular news updates, VIP invitations and Media Releases. This year the CCP website, was utilised for its ecommerce capabilities; hosting the CCP Print Sale Fundraiser which saw \$34,500 in sales. Our social media channels continue to play an important role in CCP's marketing and communications, reaching an ever-increasing and engaged audience; including an instagram following of over 31,000.

## Insights

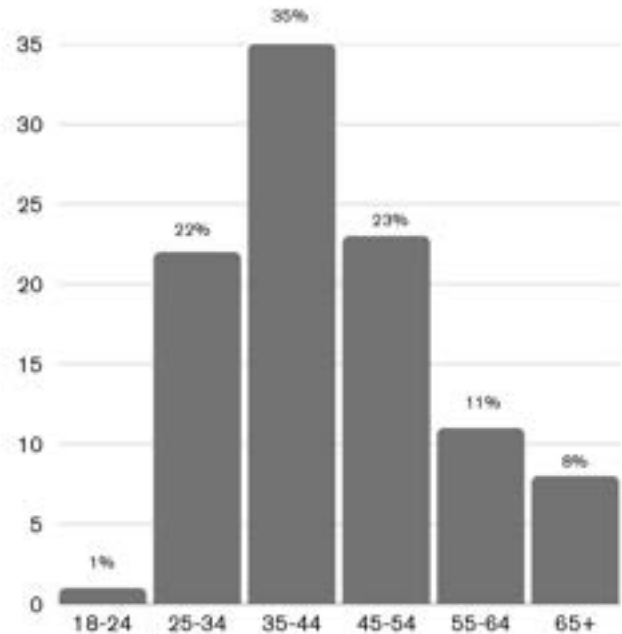
**30,255** Instagram Followers  
**17,806** Facebook Followers  
**8,905** Mailing List  
**31,347** Website Visitors

**74,400** Instagram Reach ↑ 146%  
**65,100** Facebook Reach ↑ 192%  
**44,900** Instagram Profile Visits ↑ 141%  
**7,200** Facebook Page Visits ↑ 420%



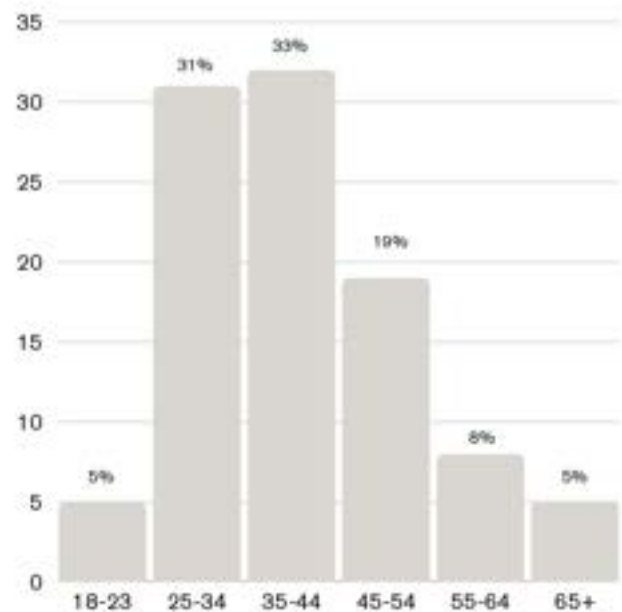
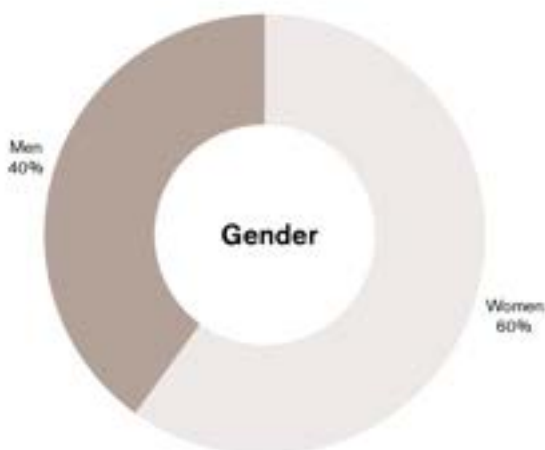
# Marketing & Promotion

## Audience Breakdown - Facebook



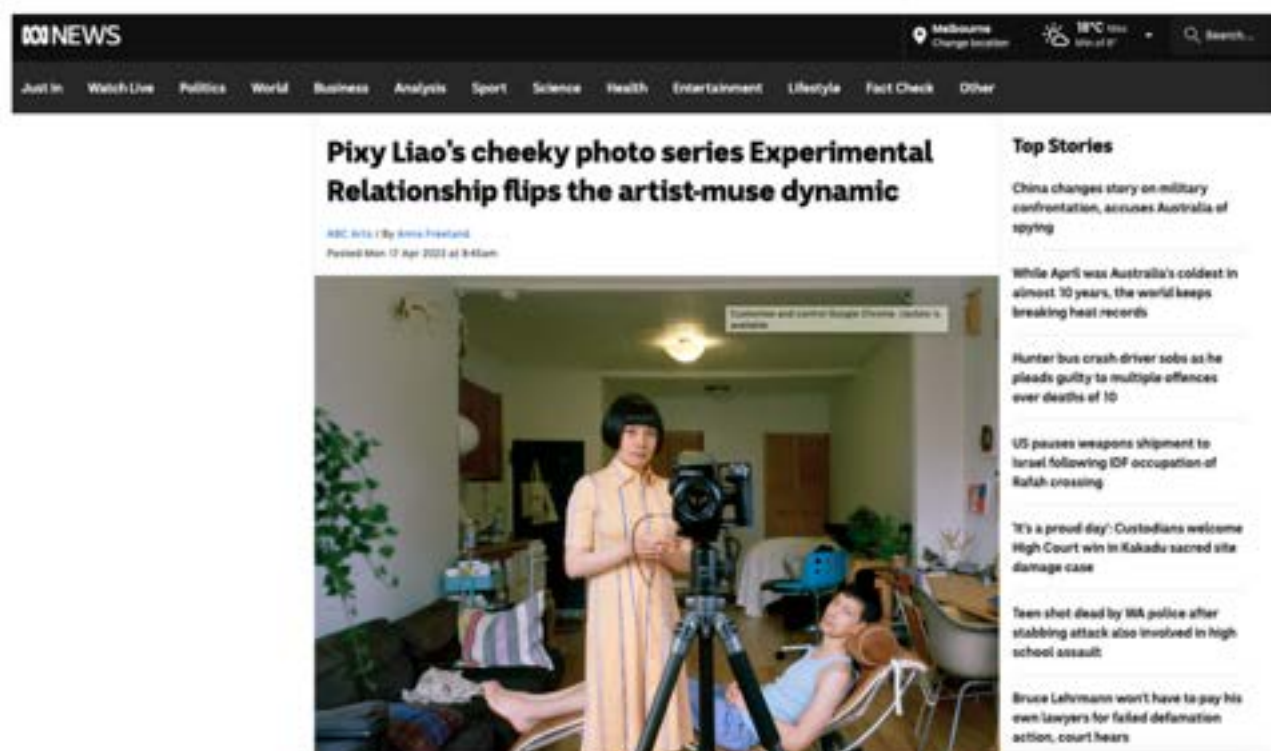
Age

## Audience Breakdown - Instagram



Age

# Press Coverage



CCP remained a strong media performer in 2023; our dynamic program of exhibitions featured in key arts and general media, across digital, print, and radio. CCP activities gained regular coverage in Art Guide Australia, ABC News and RRR Radio Network.

## Notable Mentions

Constanza Spinza, 'La photographie australienne en quête de douceur radicale', FishEye, 16 March 2023 <<https://fisheyemagazine.fr/article/la-photographie-australienne-en-quete-de-douceur-radicale/>>

Shannon Jenkins, 'The Centre for Contemporary Photography is hosting four exhibitions dedicated to motherhood', Frankie, 16 January 2023 <<https://www.frankie.com.au/article/the-centre-for-contemporary-photography-is-hosting-four-exhibitions-dedicated-to-motherhood-589772>>

Catlin Langford, 'Lisa Sorgini, Behind Glass', 1000 Words, March 2023 <<https://www.1000wordsmag.com/lisa-sorgini/>>

'Photographing through the darkness', Art Guide Australia, 4 August 2023 <<https://artguide.com.au/photographing-through-the-darkness/>>



# Press Coverage

Anna Freeland, 'Pixy Liao's cheeky photo series Experimental Relationship flips the artist-muse dynamic', ABC News, 17 April 2023 <<https://www.abc.net.au/news/2023-04-17/chinese-photographer-pixy-liao-experimental-relationship/102210122>>

Buzz Gardiner, Catlin Langford and Richard Watts, 'SmartsArts', Triple R, 20 July 2023 <<https://www.rrr.org.au/explore/podcasts/smartsarts/episodes/6760-the-impacts-of-the-us-writers-and-actors-strike-on-australian-art-a-fresh-take-on-romeo-and-juliet>>



# Sponsors

## Government Partners



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## Major Partners

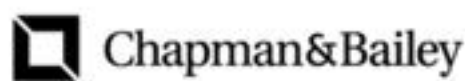


Hahnemühle



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## Supporters



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## Hospitality Partners



# Image Credits

Page	Image Credit
Cover	NGV Art Book Fair, 2023, Sarah Pannell.
Pg. 1	Opening, Exhibition Round 1, 2023, S.Phoenix.
Pg. 2	Portrait of Patrick Pound, Courtesy of the artist.
Pg. 3	Portrait of Daniel Boetker-Smith, Photographed by Mia Mala McDonald, 2022.
Pg. 4	Opening, <i>Walking Through the Darkness</i> , 2023, Vasudha Chakravarthi.
Pg. 5	Installation, <i>Walking Through the Darkness</i> , 2023, Kelvin Lau.
Pg. 8	Opening, <i>Walking Through the Darkness</i> , 2023, Archie Vova.
Pg. 9	NGV Art Book Fair, 2023, Sarah Pannell.
Pg. 10	CCP Residents, 2023, Meg De Young.
Pg. 13	Opening, Exhibition Round 1, 2023, S.Phoenix.
Pg. 14	Opening, <i>Pixy Liao: Experimental Relationship</i> , 2023, Vasudha Chakravarthi.
Pg. 15	Opening, <i>James Tylor: Turrungka...in the shadows</i> , 2023, Kelvin Lau.
Pg. 16	Opening, <i>James Tylor: Turrungka...in the shadows</i> , 2023, Kelvin Lau.
Pg. 17	Opening, <i>CCP x Hahnemühle Summer Salon</i> , 2023, Kelvin Lau.
Pg. 18	Opening, <i>James Tylor: Turrungka...in the shadows</i> , 2023, Kelvin Lau.
Pg. 19	Opening, <i>CCP x Hahnemühle Summer Salon</i> , 2023, Kelvin Lau.



Page	Image Credit
Pg. 20	Opening, <i>Pixy Liao: Experimental Relationship</i> , 2023, Vasudha Chakravarthi.
Pg. 21	Opening, <i>CCP x Hahnemühle Summer Salon</i> , 2023, Kelvin Lau.
Pg. 22	Opening, <i>CCP x Hahnemühle Summer Salon</i> , 2023, Kelvin Lau.
Pg. 24	Anna Freeland, 'Pixy Liao's cheeky photo series <i>Experimental Relationship</i> flips the artist-muse dynamic', ABC News, 17 April 2023.
Pg. 25	Shannon Jenkins, 'The Centre for Contemporary Photography is hosting four exhibitions dedicated to motherhood', Frankie, 16 January 2023.
Pg. 25	Buzz Gardiner, Catlin Langford and Richard Watts, 'SmartsArts', Triple R, 20 July 2023.

# **Centre for Contemporary Photography Inc**

ABN 14 081 414 273

## **Financial Statements**

For the Year Ended 31 December 2023

# Centre for Contemporary Photography Inc

ABN 14 081 414 273

## Contents

For the Year Ended 31 December 2023

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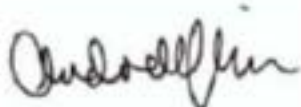
**Centre for Contemporary Photography Inc**

ABN 14 081 414 273

**Auditor's Independence Declaration under Section 60-40 of the Charities and Not-for-profits Commission Act 2012 to the Responsible Persons of Centre for Contemporary Photography Inc**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2023, there have been:

- (i) no contraventions of the auditor independence requirements as set out in section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



Andrew Fisher FCA, Partner (auditor registration number 306364) on behalf of  
BG Assurance Pty Ltd, Chartered Accountants  
Authorised audit company registration number 294178 (ACN 115 749 598)

**13 May 2024**

Melbourne, Australia

**Centre for Contemporary Photography Inc**

ABN 14 081 414 273

**Statement of Profit or Loss and Other Comprehensive Income**  
**For the Year Ended 31 December 2023**

		2023	2022
	Note	\$	\$
Revenue	4	444,414	523,791
Employee benefits expense		(220,596)	(193,358)
Depreciation and amortisation expense		(124,291)	(127,465)
Administration and management fees		(53,133)	(37,389)
Other expenses		(177,154)	(132,823)
Project expenses		(57,069)	(61,289)
Finance expenses		(15,583)	(19,678)
(Deficit)/ Surplus before income tax		(203,412)	(48,211)
(Deficit)/ Surplus from continuing operations		(203,412)	(48,211)

The accompanying notes form part of these financial statements.

# Centre for Contemporary Photography Inc

ABN 14 081 414 273

## Statement of Financial Position

As At 31 December 2023

	Note	2023 \$	2022 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	5	273,770	403,803
Trade and other receivables	6	1,900	14,301
Inventories		-	520
Other assets	7	7,889	10,802
<b>TOTAL CURRENT ASSETS</b>		<b>283,559</b>	<b>429,426</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	8	26,374	33,992
Right-of-use assets	9	144,001	259,201
<b>TOTAL NON-CURRENT ASSETS</b>		<b>170,375</b>	<b>293,193</b>
<b>TOTAL ASSETS</b>		<b>453,934</b>	<b>722,619</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Lease liabilities	9	137,938	139,664
Trade and other payables	10	75,551	47,680
Other financial liabilities: Deferred Income	11	77,798	59,717
Employee benefits	12	19,076	6,296
<b>TOTAL CURRENT LIABILITIES</b>		<b>310,363</b>	<b>253,357</b>
<b>NON-CURRENT LIABILITIES</b>			
Lease liabilities	9	35,910	160,945
Employee benefits	12	3,619	863
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>39,529</b>	<b>161,808</b>
<b>TOTAL LIABILITIES</b>		<b>349,892</b>	<b>415,165</b>
<b>NET ASSETS</b>		<b>104,042</b>	<b>307,454</b>
<b>EQUITY</b>			
Accumulated surplus		104,042	307,454
<b>TOTAL EQUITY</b>		<b>104,042</b>	<b>307,454</b>

The accompanying notes form part of these financial statements.



# Centre for Contemporary Photography Inc

ABN 14 081 414 273

## Statement of Changes in Equity

For the Year Ended 31 December 2023

2023

	Accumulated Surplus	Total
	\$	\$
Balance at 1 January 2023	307,454	307,454
Deficit attributable to members of the entity	(203,412)	(203,412)
Balance at 31 December 2023	<u>104,042</u>	<u>104,042</u>

2022

	Accumulated Surplus	Total
	\$	\$
Balance at 1 January 2022	355,665	355,665
Deficit attributable to members of the entity	(48,211)	(48,211)
Balance at 31 December 2022	<u>307,454</u>	<u>307,454</u>

The accompanying notes form part of these financial statements.

## Statement of Cash Flows

For the Year Ended 31 December 2023

	2023	2022
Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	506,710	546,357
Interest received	1,286	345
Payments to suppliers and employees	(496,892)	(470,638)
Finance costs	(12,903)	(19,317)
Net cash provided by/(used in) operating activities	14 (1,799)	56,747
Purchase of property, plant and equipment	(1,473)	-
Net cash provided by/(used in) investing activities	(1,473)	-
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
Principal repayments of lease liabilities	(126,761)	(116,278)
Net cash provided by/(used in) financing activities	(126,761)	(116,278)
Net increase/(decrease) in cash and cash equivalents held	(130,033)	(59,531)
Cash and cash equivalents at beginning of year	403,803	463,334
Cash and cash equivalents at end of financial year	5 273,770	403,803

## Centre for Contemporary Photography Inc

ABN 14 081 414 273

### Notes to the Financial Statements For the Year Ended 31 December 2023

The financial report covers Centre for Contemporary Photography Inc as an individual entity. Centre for Contemporary Photography Inc is a not-for-profit Association, registered and domiciled in Australia.

The principal activities of the Association for the year ended 31 December 2023 were presenting exhibitions dedicated to photography, video and related fields.

The functional and presentation currency of Centre for Contemporary Photography Inc is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

#### 1 Basis of Preparation

In the opinion of those charged with Governance the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 Presentation of Financial Statements, AASB 107 Statement of Cash Flows, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors and AASB 1054 Australian Additional Disclosures.

#### 2 Summary of Material Accounting Policies

##### (a) Revenue and other income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

##### Sale of goods

Revenue is recognised on transfer of goods to the customer as this is deemed to be the point in time when risks and rewards are transferred and there is no longer any ownership or effective control over the goods.

##### Grant revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the Association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Centre for Contemporary Photography Inc receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of profit or loss and other comprehensive income.



## **Notes to the Financial Statements**

### **For the Year Ended 31 December 2023**

#### **2 Summary of Material Accounting Policies**

##### **(a) Revenue and other income**

###### **Rendering of services**

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

###### **Subscriptions**

Revenue from the provision of membership subscriptions is recognised on a straight line basis over the financial year.

###### **Revenue from contracts with customers**

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 2 Summary of Material Accounting Policies

##### (a) Revenue and other income

###### Specific revenue streams

The revenue recognition policies for the principal revenue streams of the Association are:

###### Grant income

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

Amounts arising from grants in the scope of AASB 1058 are recognised at the assets fair value when the asset is received. The Association considers whether there are any related liability of equity items associated with the asset which are recognised in accordance with the relevant accounting standard.

Once the assets and liabilities have been recognised then income is recognised for any remaining asset value at the time that the asset is received.

###### Revenue from fundraising

Donations and bequests - donations collected, including cash and goods for resale, are recognised as revenue when the Association gains control of the asset.

Appeals and sponsorships - appeals are recognised as revenue on receipt.

In-kind donations - facilities and other items donated are included at the fair value to the Association where this can be quantified and a third party is bearing the cost.

###### Artwork, book, and shop sales

Revenue from sales made from artwork, book and shop sales is recognised when control of the goods has transferred, being the point in time when the goods have been delivered to the customer. Based on the terms of the contract, at the time the goods are delivered, the customer is deemed to have accepted the products and therefore assumes any related inventory risk (e.g. obsolescence or other loss).

The Association's sales are accompanied by an obligation that the Association will provide a refund where the goods are deemed to be faulty.

On delivery of the goods to the customer, the Association recognises a receivable as this represents the point in time at which the Association's right to consideration becomes unconditional, as only the passage of time is required before payment is due.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 2 Summary of Material Accounting Policies

**(a) Revenue and other income**

**Other income**

Other income is recognised on an accruals basis when the Association is entitled to it.

**(b) Income Tax**

The Association is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997

**(c) Goods and services tax (GST)**

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

**(d) Property, plant and equipment**

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

**Plant and equipment**

Plant and equipment are measured using the cost model.



## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 2 Summary of Material Accounting Policies

##### (d) Property, plant and equipment

###### Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the assets useful life to the Association, commencing when the asset is ready for use.

The estimated useful lives used for each class of depreciable asset are shown below:

Fixed asset class	Useful life
Plant and Equipment	5 years

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

##### (e) Impairment of non-financial assets

At the end of each reporting period the Association determines whether there is an evidence of an impairment indicator for non-financial assets.

Where an indicator exists and regardless for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

##### (f) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 2 Summary of Material Accounting Policies

##### (g) Leases

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the life of the lease term.

For current year

At inception of a contract, the Association assesses whether a lease exists - i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

This involves an assessment of whether:

- The contract involves the use of an identified asset - this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right then there is no identified asset.
- The Association has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.
- The Association has the right to direct the use of the asset i.e. decision making rights in relation to changing how and for what purpose the asset is used.

##### Lessee accounting

The non-lease components included in the lease agreement have been separated and are recognised as an expense as incurred.

At the lease commencement, the Association recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Association believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 2 Summary of Material Accounting Policies

##### (h) Employee benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

##### Defined contribution schemes

Obligations for contributions to defined contribution superannuation plans are recognised as an employee benefit expense in profit or loss in the periods in which services are provided by employees.

##### (i) Going concern

For the year ended 31 December 2023, the Association has incurred a deficit of \$203,412 (2022 deficit: \$48,211), and its current liabilities exceed the current assets by \$26,804. Overall net assets are \$104,042 (2022: \$307,454). The Association has prepared a budget for the upcoming 12 months, demonstrating its status as a going concern and its ability to meet obligations on time as of the current date. This budgetary plan has received endorsement from the board of directors. The board has instituted strategic initiatives and commenced negotiations with suppliers to reduce costs and enhance revenue streams thereby safeguarding the ongoing solvency of the Association. Notwithstanding the deficits noted in the current and preceding financial periods, the financial statements have been prepared on a going concern basis, relying on the anticipation of future grant disbursements and supplementary financial backing to facilitate the Association's fulfilment of its financial obligations as they mature.

#### 3 Critical Accounting Estimates and Judgments

Those charged with governance make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.



## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 4 Revenue and Other Income

	2023	2022
	\$	\$
<b>Grant Income</b>		
- Australian Council VACS Funding	104,634	102,280
- Creative Victoria OIP Funding	50,000	84,315
- Creative Victoria Strategic Investment Fund Stage 2	-	100,000
- Other	25,692	44,570
	<u>180,326</u>	<u>331,165</u>
<b>- Other Income</b>		
- Fees, Fundraising, and Other Income	112,610	74,125
- Sale of goods	143,466	99,925
- Provision of services	-	14,100
- Member subscriptions	8,012	4,476
	<u>264,088</u>	<u>192,626</u>
<b>Total Revenue</b>	<u>444,414</u>	<u>523,791</u>

#### 5 Cash and Cash Equivalents

	2023	2022
	\$	\$
Cash at bank and in hand	146,533	199,522
Deposits at call	127,237	204,281
	<u>273,770</u>	<u>403,803</u>

#### 6 Trade and other receivables

	2023	2022
	\$	\$
<b>CURRENT</b>		
Other receivables	1,900	14,301

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 7 Other Assets

	2023	2022
	\$	\$
CURRENT		
Prepayments and Bonds	7,889	10,802

#### 8 Property, plant and equipment

	2023	2022
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	55,143	53,671
Accumulated depreciation	(28,769)	(19,679)
<b>Total property, plant and equipment</b>	<b>26,374</b>	<b>33,992</b>

#### 9 Leases

##### Association as a lessee

The Association has leases over land and buildings.

Information relating to the leases in place and associated balances and transactions are provided below.

##### Terms and conditions of leases

The Association leases buildings for their corporate office, the leases are generally between three to five years and the lease include a renewal option to allow the Association to renew for further lease terms.

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 9 Leases

##### Right-of-use assets

##### Year ended 31 December 2023

Balance at beginning of year	
Additions to right-of-use assets	
Depreciation - plant and equipment	
<b>Balance at end of year</b>	

<b>Buildings</b>
<b>\$</b>
259,201
-
(115,200)
<b>144,001</b>

##### Year ended 31 December 2022

Balance at beginning of year	
Depreciation charge	
<b>Balance at end of year</b>	

<b>Buildings</b>
<b>\$</b>
374,401
(115,200)
<b>259,201</b>

##### Lease liabilities

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year	1 - 5 years	> 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Statement Of Financial Position
	\$	\$	\$	\$	\$
<b>2023</b>					
Lease liabilities	137,938	35,910	-	173,848	173,848
<b>2022</b>					
Lease liabilities	139,664	160,945	-	300,609	300,609

##### Statement of Profit or Loss and Other Comprehensive Income

The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Association is a lessee are shown below:

	2023	2022
	\$	\$
Interest expense on lease liabilities	(12,903)	(19,317)
Depreciation of right-of-use assets	(115,200)	(115,200)
	<b>(128,103)</b>	<b>(134,517)</b>

## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 9 Leases

##### Statement of Cash Flows

	2023	2022
	\$	\$
Total cash outflow for leases	(126,761)	116,278

#### 10 Trade and Other Payables

	2023	2022
	\$	\$
CURRENT		
Trade and other payables	59,081	32,208
GST payable	9,670	4,602
Accrued expense	6,800	10,870
	<u>75,551</u>	<u>47,680</u>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

#### 11 Other Financial Liabilities: Deferred Income

	2023	2022
	\$	\$
CURRENT		
Australia Council For The Arts	54,462	52,317
National Gallery of Victoria	23,336	2,400
Deferred income	-	5,000
<b>Total</b>	<u>77,798</u>	<u>59,717</u>

#### 12 Employee Benefits

	2023	2022
	\$	\$
CURRENT		
Provision for annual leave	19,076	6,296
	<u>19,076</u>	<u>6,296</u>
	2023	2022
	\$	\$
NON-CURRENT		
Provision for long service leave	3,619	863
	<u>3,619</u>	<u>863</u>

#### 13 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2023 (31 December 2022: None).



## Notes to the Financial Statements

### For the Year Ended 31 December 2023

#### 14 Cash Flow Information

##### Reconciliation of result for the year to cashflows from operating activities

	2023	2022
	\$	\$
(Deficit)/ Surplus for the year	(203,412)	(48,211)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	124,291	127,464
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	12,401	(14,286)
- (increase)/decrease in other assets	2,913	(5,704)
- (increase)/decrease in inventories	520	-
- increase/(decrease) in trade and other payables	45,952	11,468
- increase/(decrease) in employee benefits	15,536	(13,984)
Cashflows from operations	<u>(1,799)</u>	<u>56,747</u>

#### 15 Events Occurring After the Reporting Date

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

#### 16 Statutory Information

The registered office and principal place of business of the association is:

Centre for Contemporary Photography Inc  
404 George St  
Fitzroy VIC 3065  
Australia

## Centre for Contemporary Photography Inc

ABN 14 081 414 273

### Responsible Persons' Declaration

The responsible persons declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Responsible person   
Michael McCormack

Responsible person   
Patrick Pound

Dated 13 May 2024



## **Independent Audit Report to the members of Centre for Contemporary Photography Inc**

### **Report on the Audit of the Financial Report**

#### **Opinion**

We have audited the financial report of Centre for Contemporary Photography Inc (the Association), which comprises the statement of financial position as at 31 December 2023, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies, and the responsible persons' declaration.

In our opinion the financial report of Centre for Contemporary Photography Inc has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2023 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

#### **Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### **Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

#### **Emphasis of Matter - Going Concern**

We draw attention to Note 2 (i) of the financial report, which describes the Association's status as a going concern. The Associate has developed a comprehensive budget for the upcoming 12 months, confirming its viability and its capacity to meet financial obligations as they arise. This budget has received approval from the board of directors. Moreover, the board has initiated strategic measures and engaged in negotiations with suppliers to mitigate costs and enhance revenue generation, ensuring the continued viability of the Association.

# Independent Audit Report to the members of Centre for Contemporary Photography Inc

## Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

*BG Assurance Pty Ltd*

BG Assurance Pty Ltd, Chartered Accountants  
Authorised audit company number 294178 (ACN 115 749 598)

*Andrew Fisher*

Andrew Fisher FCA, Partner  
Registration number 306364

Dated: 13/5/2024. Melbourne, Australia