



Prepared by Centre for Contemporary Photography,  
404 George Street Fitzroy VIC 3065,  
June 2023

# CCP Annual Report 2022

CENTRE FOR  
CONTEMPORARY  
PHOTOGRAPHY

# Centre for Contemporary Photography

## 2022 Annual Report

### Acknowledgment 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 (Commenced August 2022)  
**Director**

Adam Harding (departed July 2022)  
**Director**

Catlin Langford (commenced December 2022)  
**Acting Curator**

Shae Nagorcka (departed September 2022)  
**Curator**

Hugh Hirst-Johnson (commenced November 2022)  
**Gallery Manager**

Loqui Paatsch  
**Assistant Gallery Manager**

### Board of Management

Patrick Pound  
**Chair**

Michael McCormack  
**Deputy Chair**

Nicole Bradshaw

**Treasurer**

Hoda Afshar

Myles Russel Cook

Isobel Crombie

Jane Grover (Former Chair)

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

I would like to acknowledge the Wurundjeri people of the Kulin Nation as the traditional owners of the land on which the Centre for Contemporary Photography stands, and recognise Elders past, present and future. 2022 has been a pivotal year for CCP. CCP has undergone a major organisational transition. In June the Director Adam Harding resigned to take up a position at the RACV Club. We thank him for his time as CCP Director during unprecedented and challenging circumstances, and we wish him all the best. In July of 2022 the CCP Board appointed a new Director, Daniel Boetker-Smith, and begun a phase of substantial renewal. We are working together very keenly to ensure our organisation has a more financially stable and sustainable future.

At the same time, we are paying close attention to excellence in programming (both curatorial and public), striving to be a dynamic, innovative, and highly relevant arts organisation, serving, and growing our communities and audiences. 2023 will see a revitalised CCP. Having stabilised the organisation following a sustained period of Covid related interruptions on all levels, and associated financial strains, the Board and new Director of CCP are now focussed on being a dynamic and stable entity, that is a world leading centre for the key medium of our age. Photography remains crucial to the way in which we see and interpret the world. It is the medium of record and of expression. Photography is increasingly, also the medium of sharing and connecting. CCP aims to lead the way in thinking through photography. As Jane Grover stated in her Chair's report of 2021: "CCP seeks to build on our legacy as the leading public art gallery presenting contemporary photographic practice in Australia."

CCP is increasingly engaging with a diverse range of local and leading international artists generating exhibitions and associated programming of the first order. CCP continues to work with artworkers across all stages of their careers, fostering and commissioning emerging and established artists and arts workers.

CCP remains a Centre where many of Australia's leading arts workers learn and gain rich experience, and artists get their first major exhibiting opportunity, leading to rewarding futures. CCP is actively working to generate a diverse, inclusive, and welcoming space for all.

We are grateful for the support of State, Federal and Local Government funding bodies, without whom CCP could not be the Centre that it is. CCP also acknowledges and thanks our generous sponsors and partners for 2022: TCKY; ILFORD; Milieu; Colour Factory; PHOTO Festival Australia; Photography Studies College; and Belfast Exposed. We extend our heartfelt thanks to our loyal Circle of Donors and all the individuals and organisations for sharing our goals and helping us attain them.

It is with enormous gratitude that the CCP Board acknowledges the past Chair Jane Grover who stepped down after many years of exemplary service as a Board member and then as Chair. Jane was a fabulous leader in trying times, where CCP, pivoted with aplomb, constantly rethinking everything we do, and how we do it. CCP benefited greatly from Jane's careful guidance, skilful leadership, and her remarkably calm and thoughtful approach. Jane fostered a professionalism and high-level governance for the organisation, which CCP continues to benefit and grow stronger from. Jane was a most generous supporter of CCP in all ways. The CCP Board is also extremely grateful to Judy Williams who stepped down this year. Judy was a terrific board member, who actively worked in the philanthropy and fundraising area as chair of the Fundraising Committee.

I would like to offer a huge thankyou to our entire Board who have worked together as a team tirelessly throughout 2022, and with great focus, in what have been difficult times. They have given enormously of themselves and their expertise has been invaluable. 2022 saw several excellent staff members and invaluable contract staff leave, and join, the organisation. Curator Jack Willet's time with CCP saw him produce several extraordinary exhibitions, that were at once visually rich and saturated with an intellectual and poetic flare, which audiences greatly appreciated. Jack moved on to a directorial position opening a major new Melbourne dealer art gallery, 1301SW. We congratulate him, and are enjoying watching him continue to deliver equally interesting exhibitions.



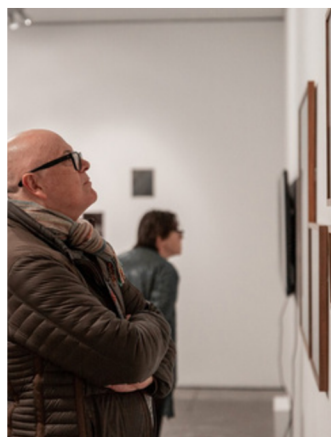
### Patrick Pound

Gallery Manager Hugh Hirst Johnson left CCP in November to return to study. Hugh was a huge presence at CCP. His work with artists, staff, and volunteers alike, was exemplary. His knowledge and understanding of the organisation were also invaluable in the transition period between directors.

CCP welcomed the highly regarded and hugely credentialled curator Catlin Langford. We look forward to Catlin's curatorial leadership at CCP. We also thank Loqui Paatsch who continues her great work as CCP Assistant Gallery Manager. We also thank Melissa Bedford for her work organising and delivering the outstanding FAST Education programme.

Our sincere thanks also go out to Salon intern, Hugo Webster. A heartfelt thankyou goes to all our hard-working volunteers without whom CCP would not be able to deliver as it does. The final year Photography Studies College students were an extraordinary group of dedicated Sunday volunteers and were a credit to themselves and the College.

CCP also thanks the artists who donated works for the annual fundraiser, which was a great success. Your generosity is greatly appreciated. Coming out of 2022, CCP is set for great things. The volunteers and the members will be a big part of this exciting new phase for the organisation. As the new Chair of CCP, can I thank our new Director, Daniel Boetker-Smith, for his immediate impact on the organisation. CCP has an exciting future, with dynamic programming of significance and impact. CCP is the premier photography gallery of Australia and the region and we have great ambitions for 2023 and beyond.



# Director's Report

### Daniel Boetker-Smith

Mine is a short report, as I only joined CCP in the latter half of 2022. I was unable to have a direct handover from the previous Director, and the previous Curator, we have been dependent on help of Hugh (Gallery Manager) and Loqui (Asst Gallery Manager) we were able to ensure CCP's continuing commitment to the planned exhibitions (States of Disruption, CCP Fundraiser, the PSC Graduate Show, and the end of year CCP Summer Salon).

Their help has been invaluable in ensuring a smooth beginning to my tenure. The States of Disruption exhibition was a major event, with a number of well-known international names, mixed with talented emerging and established artists.

The appointment of Catlin Langford as our new Curator, and the process of hiring a new Gallery Manager for 2023 has been a major focus in the last few weeks of 2022. Catlin will be a great addition to the team, she brings experience and energy to the role.

The fundraising exhibition and end of year Salon were successful in generating some funds to help, given the loss of Creative Victoria funding earlier this year, that will have an impact in 2023. Thanks to the artists who donated works for the fundraiser, and to all the emerging artists who have made the Salon a great success this year.

the response to some of the new directions and decisions implemented since by commencement in the role have been very positive, and I am looking forward to working with the Board to create a new strategic plan for CCP to ensure its long-term survival in this new, and challenging funding environment.



# Statistical Report

## Exhibitions

	8	Visitors Onsite Exhibitions	13,474
ArtistsExhibited	901	Website Visitors	92,940
Commissions	2		600
Artworks Exhibited	2,005		18,115
CCP Members		CCP Vimeo	7,981
Full	202	CCP Facebook	5,079
Full Salon	114	CCP Email	28,354
Concession	41	CCP Twitter	
Concession Salon	43	CCP Instagram	
CCP Volunteers	4		
	61		
Volunteer Hours	1,07		
Artist's talks	7 4		
Education Talks	24 3		
FAST Tours	2		
Performances			





# Performance Review



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# 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's photographic installations have featured in numerous international exhibitions including: The 2021 German Photography Biennale, 'The Lives & Loves of Images', curated by David Company, 'Kunsthalles Mannheim; Shadow Catchers', The Art Gallery of New South Wales, curated by Isobel Parker Phillips; PHOTO2020; The Melbourne International Photography Festival, Station Gallery, curated by Elias Redstone; Photo Espana, 2019, Museo Lazaro Galdiano, Madrid, '¿Déjà vu?', curated by Susan Bright; The Museum of Photographic Arts, San Diego, 'Defining Place / Space: Contemporary Photography from Australia', curated by Deborah Klochko, 2019; Queensland Art Gallery, (QAGOMA), 'Water', curated by Geraldine Kirrihi Barlow, 2019; 'City Gallery in association with Te Papa Tongarewa Museum and National Gallery of New Zealand, Patrick Pound: On Reflection', curated by Aaron Lister, 2018; Tarrawarra Museum of Art, International Biennale, 'All that is Solid', curated by Victoria Lynn, 2017; Paris Photo 2015, The Grand Palais, 'The Big Sleep', Stills Gallery, curated by Bronwyn Rennex; 'The Photograph and Australia', (in collaboration with Rowan McNaught), Art Gallery of NSW and Queensland Art Gallery, curated by Judy Annear, 2015; Dong Gang Photography Museum, Korea, Dong Gang International Photo Festival, 'Episodes', curated by Natalie King and Young Mi Park, 2014.

## Michael McCormack

### Deputy Chair

*Subcommittees: Premises; 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. Nicole is also a Board Member for Urban Camp, a not-for-profit organisation which supports students from rural Victoria to access an affordable Melbourne city experience and broaden their outlook for their education and future opportunities. Nicole holds a Bachelor of Business from Victoria University, a Graduate Diploma in Psychology of Risk from Australian Catholic University, is a Member of CPA Australia and is also a Graduate of the Australian Institute of Company Directors.

## Isobel Crombie

*Subcommittee: 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. In 2003



# Board

Isobel was awarded the Centenary of Federation Medal for Services to Australian Photography. She has served as a Committee member on a number of boards and advisory panels, including City of Port Phillip 2005 -2013 and International Journal of Photography and Culture 2010-2012.

## Neil Hugh Kenna

*Subcommittee: Fundraising Committee*

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.

## Hoda Afshar

*Subcommittee: 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.

Afshar's works are held in major collections including the Victoria & Albert Museum in London, National Gallery of Victoria, the Art Gallery of South Australia, the Auckland University Art Collection, the Monash University of Modern Art Collection, the Art Gallery of New South Wales and the Art Gallery of South Australia.

Afshar's works have been exhibited widely in Australia and abroad, in Thinking Historically in the Present, Sharjah Biennial 15, Sharjah (2023), The National 4: Australian Art Now (2023), STILL ALIVE, Aichi Triennial, Nagoya (2022); Between the Sun and the Moon, Lahore Biennale, Lahore (2020); and solo exhibition Speak the Wind, Monash Gallery of Art & PHOTO 2022 Festival of Photography, Melbourne (2022). Afshar was a recipient of The Sidney Myer Creative Fellowship in 2021. She was awarded the National Photographic Portrait Prize, National Portrait Gallery, Canberra in 2015, and the Bowness Photography Prize, Monash Gallery of Art, Melbourne in 2018. Afshar holds a PhD in Creative Arts from the Curtin University of Technology, Western Australia.

## Mark Simpson

*Subcommittee: Fundraising Committee*

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. Having grown up in the UK and Germany, Mark now calls Melbourne home and has lived and worked in the inner north for over 15 years.

## Myles Russel-Cook

*Subcommittee: 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.

Myles is currently working on a number of NGV exhibitions for 2021 including Rosalie Gascoigne: Lorraine Connelly Northey, Bark Ladies, and Queer. Myles has also lectured in Art History, Design Anthropology and Indigenous Studies



# Board

for 2021 including Rosalie Gascoigne: Lorraine Connelly Northey, Bark Ladies, and Queer. Myles has also lectured in Art History, Design Anthropology and Indigenous Studies at Swinburne University. He is currently the coeditor of the NGV's annual scholarly publication, The Art Journal.

**Attendances:**

Member	Eligible	Attendance
Patrick Pound	7	7
Michael McCormack	7	5
Nicole Bradshaw	7	5
Daniel Boetker-Smith	3	3
Adam Harding	2	1
Isobel Crombie	7	5
Neil Hugh Kenna	7	6
Hoda Afshar	7	6
Myles Russel-Cook	7	3
Mark Simpson	7	7
Jane Grover	7	6
Judith Williamson	3	2

# ExhibitionAdvisory Committee

HodaAfshar,IsobelCrombie, MylesRussel-Cook, Daniel Boetker-Smith,CatlinLangford &ShaeNagorcka (Until September)

I feel like there should be some more information here - Tyler look at what was in the 2021 Annual Report in this section



# 2022 EOI Program



## Outcomes of the 2022 EOI Program

### 226 Individual submissions

7 x First Nations (Aboriginal or Torres Strait Islander)  
66 x Culturally and linguistically diverse  
39 x Overseas born whose first language is not English  
33 x Identify with ancestry  
53 x At least one parent born overseas whose first language is not English  
51 x LGBTQIA+  
19 x People with lived experience of disability  
97 x Female identifying  
25 x People living in a regional or remote area  
21 x Younger person (under 24 years of age)  
82 x Emerging artist in first 5 years of practice

### 202 x Australian Applications

137 x VIC 34 x NSW 8 x QLD  
4 x WA 2 x ACT 2 x NT 4 x  
TAZ

### 23 x International Applications

3 x NZ 1 x Peru 5 x USA 1 x  
Thailand 1 x Japan 2 x Sweden  
4 x UK 1 x France 1 x Vietnam  
1 x Italy 1 x Netherlands 1 x  
Algeria

# 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 2022, we called out to a pool of 273 volunteers to help with various options for volunteering, including events, front of house, and installation/de-installation.

## Industry Engagement

Volunteers play an integral role in the everyday Sequuntiore es quaerferia deriores pro inctiones asicupatat qui beria volectatem dolupit ad unti ipsandis endantem im dolore nimus alibus desse periassit que exerspe nonsecese consequ atquos et aut mostiunto teseque vendunt. Xerchit volupta turehent excea nesti restiatia dolest ipsam sit in nonse essequodisi dolor rerunto maximpero et omnimi, omnihicit iditas as es ipsam fugia que id ere, cum suntto dolore dem eratia qui volluptiur?

## CCP Team

Daniel Boetker-Smith  
**Acting Director**

Adam Harding (July 2022)

**Director**

Catlin Langford

**Acting Curator**

Shae Nagorcka (September 2022)

**Curator**

Hugh Hirst-Johnson (November 2022)  
**GalleryManager**

Loqui Paatsch  
**GalleryAssistant**

The Association Specialists  
**Bookkeepr**

Melissa Bedford

**FAST Education Officer**

Hugo Webster  
**SalonIntern**

Charlotte Nunn  
**ExhibitionsArchive Intern**





# Exhibition Program

EXHIBITION ROUND	NUMBERS
<b>Exhibition: Round 0 (moved from 2021 due to COVID issues)</b> <b>2021 ILFORD CCP Salon</b> <b>Supported by Milieu</b> <b>22 January - 6 February 2022</b>	Works exhibited: 736 Artists: 392 In-person visitation: 1,303 Public Program Attendance: N/A School Groups: N/A Universities: N/A
<b>Exhibition: Round One</b> <b>We, Us, Them: Exposed x CCP</b> <b>18 February - 17 April 2022</b>	Works exhibited: 127 Artists: 14 In-person visitation: 1,948 Public Program Attendance: 238 School Groups: 36 Universities: 119
<b>Exhibition: Round Two</b> <b>Photo 2022</b> <b>29 April - 3 July 2022</b>	Works exhibited: 95 Artists: 8 In-person visitation: 1,933 Public Program Attendance: 182 School Groups: 35 Universities: 18
<b>Exhibition: Round Three</b> <b>Site Unseen</b> <b>15 July - 31 July 2022</b>	Works exhibited: 56 Artists: 9 In-person visitation: 1,500 Public Program Attendance: 38 School Groups: 12 Universities: 24
<b>Exhibition: Round Four</b> <b>States of Disruption</b> <b>12 August - 9 October 2022</b>	Works exhibited: 100 Artists: 12 In-person visitation: 1,942 Public Program Attendance: 77 School Groups: 33 Universities: 208

# Exhibition Program

EXIBITION ROUND	NUMBERS
<b>Exhibition: Round Five</b> <b>Artist Fundraiser</b> <b>21 October - 30 October 2022</b>	Works exhibited: 80 Artists: 46 In-person visitation: 611 Overall Attendance: 3,311 Public Program Attendance: N/A School Groups: 48 Universities: 45
<b>Exhibition: Round Six</b> <b>PSC Graduate Exhibition</b> <b>2 November – 14 November 2022</b>	Works exhibited: 161 Artists: 28 In-person visitation: 1,132 Overall Attendance: 4,132 Public Program Attendance: 35 School Groups: N/A Universities: N/A
<b>Exhibition: Round Seven</b> <b>2022 CCP SALON - supported by Hahnemuhle</b> <b>25 November – 18 December 2022</b>	Works exhibited: 650 Artists: 392 In-person visitation: 1,933 Overall Attendance: 7,333 Public Program Attendance: 124 School Groups: 14 Universities: N/A



# Exhibitions in Focus



## Participants of CCP's 2020 Public Programs

### 23 Individuals

3x Overseas born whose first language is not English

1 x LGBTQIA+

9x Female identifying

## FITZROY ART SPACES TOUR (FAST)

The FAST program delivered a suite of four online videos to support VCE Studio Arts teachers and students to engage with the modified Art Industry Contexts Curricula in 2022.

In 2022 we hosted 2 pilot programs to reinvigorate FAST for the new Art Making and Exhibiting curriculum with 75 students from 3 schools. We also had traffic on the FAST website with 132 Visits to the site throughout the year.



# 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 photography courses**
- **Reduced artist entry price to annual award exhibition, CCP Salon**
- **10% off CCP publications**
- **A variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts**

## **CCP Members: 202**

Full - 114

Full Salon - 41

Concession - 43

Concession Salon - 4



# 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 and direct communication tool, and was used for regular news updates, exhibition presentation and targeted mailings. This year the CCP website, already established as one of the pillars for providing information on current and archived projects, facilitated ongoing communication with the CCP community. Social media channels continue to play an important role in CCP's marketing and communications, reaching an ever-increasing and engaged audience. Full reach statistics are provided below:

## WEBSITE

92,940

## EMAIL

7,981

## FACEBOOK

18,115 CCP followers

## INSTAGRAM

28,354 CCP followers

## Media Coverage

CCP remained a strong media performer in 2022; its dynamic program of exhibitions featuring in key arts and general media, across digital, print, and radio. CCP activities gained regular coverage in The Age, Art Guide Australia, Concrete Playground and Arts Projects Australia.

## Public Feedback\*

"A place that you must visit" - D.K

"A must go for any lovers of photography!" - Michelle Jarni

"The recent exhibition 'Fertile Ground' was fantastic. Regrettably, the lockdowns meant that only a fortunate few got to view it." - Kin Kin

\*These came from Google reviews



# Financial Statements



# Sponsors

## Government Partners



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## Major Sponsors

T/C  
Y/K

**ILFORD**

Milieu

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## Presentation Partners

