

# CCP Annual Report

## 2024



Prepared by Centre for Contemporary Photography,  
May 2025

CENTRE FOR  
CONTEMPORARY  
PHOTOGRAPHY

# Centre for Contemporary Photography

## 2024 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  
(until July 2024)  
**Curator**

Tyler Meredith  
(until July 2024)  
**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

# 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.

Until July 2024 the CCP operated from its long-time home in Fitzroy. Due to the loss of multi-year funding from Creative Victoria in 2022, and from Creative Australia in 2024, maintaining a lease on this space became impossible. This is despite 2023 and 2024 being years of CCP's highest attendances in

our history, and also being years of growth in self-generated revenues.

Since October 2024 CCP has been running satellite and collaborative exhibitions and events. We remain a progressive, dynamic organisation embracing diversity, inclusion, innovation and creativity; engaging in critical ideas; and new ways of communicating and connecting. We continue to nurture our partnerships and community as we look to transform and re-establish ourselves in a new home, honouring our extensive legacy, and the needs of our community,

CCP occupies a unique place within the Australian contemporary arts landscape. Our core activities continue to be the exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, community engagement, publishing and artwork sales.

# Chairs Introduction

## Patrick Pound

Following Creative Victoria ceasing to fund the nation's leading photography organisation with an almost forty-year history, and a clear track record of excellent attendances and high-level exhibitions of significance and impact, and a record proportion of self-generated income, and despite Herculean efforts from the CCP Board and Director, 2024-25 saw CCP lose recurrent funding from Creative Australia.

This resulted in the loss of our Sean Godsell designed Fitzroy home, that governments had helped fund. Government cuts also meant we could no longer employ our exemplary staff members: curator Catlin Langford, and Gallery Manager Tyler Meredith.

Can I make it very clear: behind closed doors CCP leadership advocated, lobbied and pressed extraordinarily hard, putting our undeniably strong case forward on numerous occasions to no avail.

As the Chair, I am deeply disappointed that our Creative Arts funding bodies have failed to recognize the importance of CCP both historically and in the present and the future as a vitally relevant, impactful, and fundamentally necessary organisation, that is essential to the Arts infrastructure of the nation.

It should also be noted that CCP has only ever asked for a relatively small amount of financial support, for an organisation of our significance, output and impact.

Despite this, we have delivered extraordinary exhibitions, publications, public programmes, firstly at George St then at a pop-up space at Collingwood Yards.

As a result of operating without State and Federal recurrent funding, CCP is presently functioning without a home, and with a single staff member (our terrific Director Daniel Boetker Smith), and a very limited number of management support and curatorial contractors according to need.



No key arts organisation in Australia can, or should, be required to function without some level of government funding. CCP will continue to work to regain State and Federal funding, while remodelling to not only survive but to thrive into the future.

In 2024-25 CCP has begun the groundwork to actively rethink our future model of operation and has started to explore numerous and varied homes and models, working closely with several councils, educational institutions, private donors, and philanthropists.

CCP remains is a unique organisation of its kind in Australia, being a photography focussed institution with a forty-year history, that is curatorially driven and centrally located so-as to be as impactful as possible in our community, and as useful and relevant as possible to all our various communities - from artists to audiences.

Free of a collecting institution's ties, CCP will remain a nimble and proactive organisation that is deeply and critically engaged in all things contemporary, with a keen eye on the relationship of the past to the present, and both to the future. CCP remains committed to the gallery model, and is well along the process of finding a financially sustainable new home. We aim to have a new home in 2026.

As I wrote in my report of 2023, 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.

To see what is happening in and through photography is to see what is happening in the world.

I would like to congratulate our Director, Daniel Boetker Smith, for his unflinching resilience and hard work in seeking a secure and exciting future for the organisation. He has the full ongoing support of our hugely committed Board of Directors.

I sincerely thank our deeply committed Board for your continued engagement and insight, and your rigorous oversight.

Onwards!



# Director's Report

## Daniel Boetker-Smith

2024 has been CCP's *annus horribilis* - the loss of federal funding lead to the subsequent need to depart from our George St premises, after 20 years. Thus, not only have we lost our home, we have also (in the middle of 2024) lost two incredible staff in Curator Catlin Langford, and Gallery Manager Tyler Meredith, who have consistently over performed in their roles, and made a huge impact on CCP and on the wider arts community.

From Jan-July 2024 we delivered two wonderful and well received shows at our George St premises, and continued our mission to support young emerging artists whilst also presenting the best in contemporary photography to our audiences.



This continued the work we did in 2023, which saw the largest audience attendances CCP has ever seen, and the most successful year in self-generated sales revenue in its history. Unfortunately none of this energy and achievement had an impact on Creative Australia's decision to defund the CCP, even with appeals from us to them directly, and from our community. The unavoidable decision was taken to depart our home to save the organisation, and to continue to fight another day.

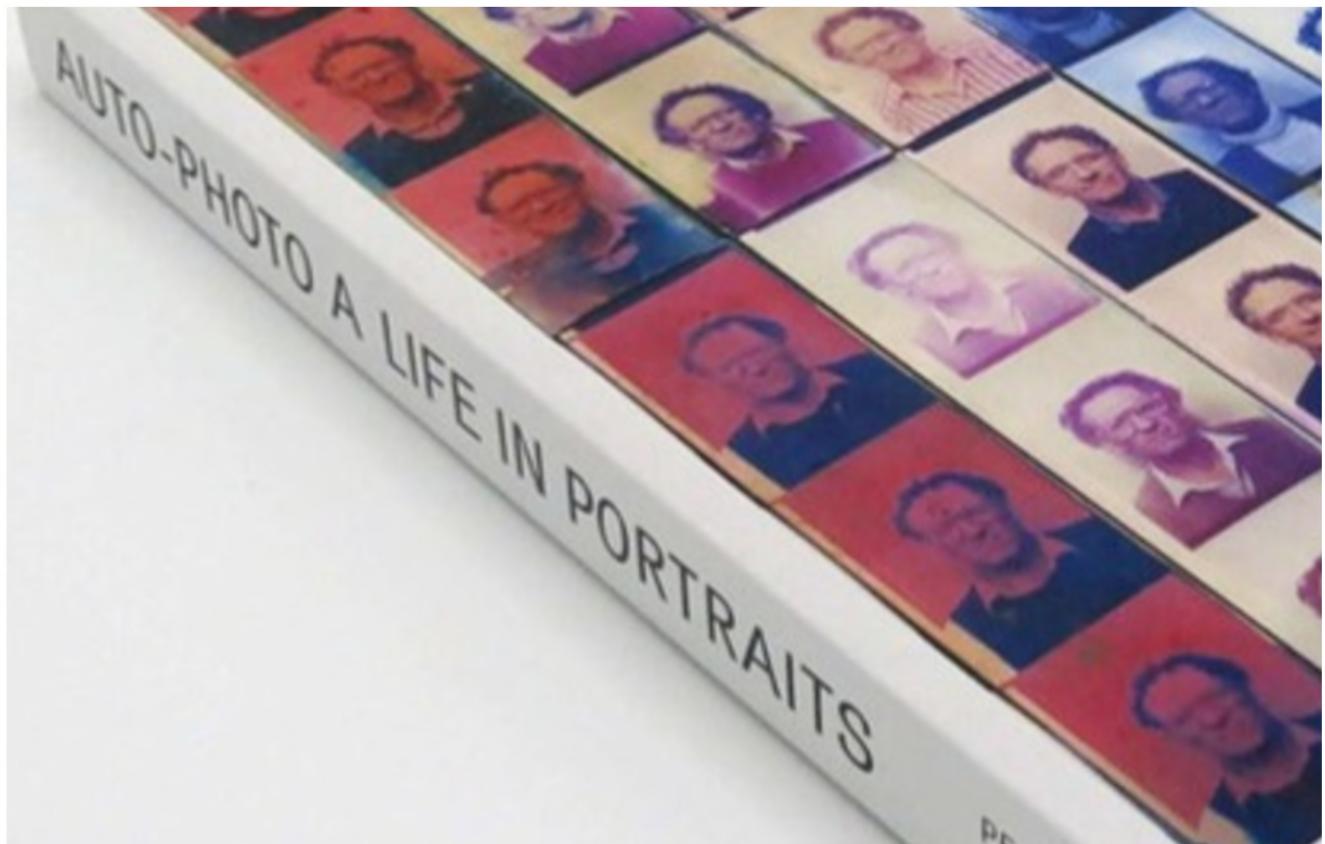
Since 2007 CCP received, generally between \$80,000-\$110,000 p.a. from Creative Australia. This amount did not increase nor keep up with CPI from 2007-2022, and this is the primary reason for the financial predicament we found ourselves in - a lack of consistent and meaningful funding matched to always rising costs. The loss of multi-year funding from Creative Victoria in 2022 also massively contributed to our dependence on the funding from Creative Australia.

Aside from this we look forward; our ability to deliver world-class shows in 2024, and the publication (in October) of 'Auto-Photo: A Life in Portraits', a book produced in partnership with Perimeter Editions, and supported by the Gordon Darling Foundation, shows our relevance, and our ability to capture the zeitgeist. The book quickly sold out its first printing of 1000 copies, and Perimeter have gone into production of another 1000 copies in preparation for the exhibition of the same name, to be presented in 2025 with an external gallery partner.

The next months and years will be focused on reestablishing a home for the CCP, and launching a new and improved centre for the community.

# Statistical Overview

<b>Exhibitions</b>	<b>3</b>	<b>CCP Volunteers &amp; Interns</b>	<b>67</b>
Artists Exhibited	55	Volunteers	63
Artworks Exhibited	922	Interns	4
Commissions	0	Volunteer Hours	670
		Intern Hours	82
<b>Events &amp; Tours</b>	<b>23</b>	<b>Social Media</b>	
Artist's Talks	6	Instagram Followers	31,900
Events	12	Instagram Impressions	1,023,172
Workshops	4	Instagram Accounts Reached	149,575
Performances	1	Facebook Followers	19,456
<b>CCP Members</b>	<b>97</b>	<b>Website</b>	
Full	85	Website Visitors	43,987
Concession	12	Mailing List Subscribers	9,568



# Performance Review



This annual review evidences that 2024 was a difficult year for CCP. With the final year of funding from Creative Australia, hard decisions were taken regarding premises and staffing. This will have repercussions and effects for years to come on the art and creative landscape of Melbourne and Australia.

We welcomed huge numbers to our exhibitions and screen window activations whilst still at George St. With the departure from George St we were able to retain our supporters and sponsors to continue to enable us to present smaller and more nimble exhibitions at our project space in Collingwood until Dec 2024.

We produced CCP's most successful publication 'Auto-Photo: A Life in Portraits', in October 2024, and welcomed 92 year old Alan Adler himself to the launch event.

We are confident that our supporters, our community, and our donors will continue to help us to deliver exhibitions, programs, and activations - presenting the best in contemporary photography.

Sadly even with all this good work, community support, and successful partnership-building 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, and in recent years, shows a lack of understanding of what the organisation does (in state and federal funding agencies) and a misunderstanding of our broad influence and benefit, both within and beyond the photography community, to schools, Universities, community groups, artists, enthusiasts, amateurs, professionals and experts.

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. We will be working to get this message across in the coming year, as we work towards establishing a new home.

# Board

## **Dr. Patrick Pound**

### **Chair**

Subcommittees: Exhibition Advisory (Chair); Finance

Patrick Pound is a practising artist and previously 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 Perimiter 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.

## **Dr. 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

## Dr. 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	5	5
Michael McCormak	5	5
Nicole Bradshaw	5	5
Neil Hugh Kenna	5	4
Isobel Crombie	5	4
Mark Simpson	5	4
Myles Russel-Cook	3	2
Hoda Afshar	5	3
Ying Ang	5	5
Lucy Cohen	5	5

# 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 2024, we called on a pool of 231 volunteers, with 65 regularly active volunteers, to help with various options for volunteering, including events, front of house, and installation/de-installation.

## Interns

In 2024 we also worked with Interns from graduate programs at Monash, RMIT, and Melbourne Universities. Programs covered were Arts Administration, Curatorial Studies, Arts Management, Photography and Fine Art.

## CCP Team

**Daneil Boetker-Smith**  
**Director**

**Catlin Langford**  
**Curator (until July 2025)**

**Tyler Meredith**  
**Gallery Manager (until July 2025)**

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# Creative Residents

The CCP Creative Residency program provided access to the CCP community, a vibrant creative-hub in the heart of Fitzroy, and helped emerging and established creatives to build networks and achieve outcomes. The program brought together photographers, curators, writers, and designers, the Creative Residency incorporates professional development opportunities, mentorships, and networking. Due to the departuree from George St premises the Creative Residency program ceased in May 2025.

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

## 2025 Residents

Gabrielle Hall Lomax

Meg De Young

Oliver Foster

Kelvin Lau

Kyle Archie Knight

Finn Goldstraw

Jo Duck

Ming Liew



# Exhibition Program

Exhibition	Numbers
<b>Landscape of Photobooks</b> <b>2nd-18th Feb 2024</b>	Works Exhibited: 110 (Books) Artists: 110 (Books) Audience: 1149 + 8500 Screen Gallery Public Program Attendance: 103 Guided Tour (School & Uni) Attendance: 56
<b>Only the future revisits the past</b> <b>Mar 1st - May 12<sup>th</sup> 2024</b>	Works Exhibited: 183 Artists: 5 Audience: 3900 + 28500 Screen Gallery Public Program Attendance: 523 Guided Tour (School & Uni) Attendance: 341
<b>May - October</b>	Make good and departure from 404 George St, Fitzroy premises.
<b>P.North</b> <b>Kathryn McCool</b> <b>Oct 25<sup>th</sup> - Dec 14<sup>th</sup> 2024</b>	Works Exhibited: 45 Artists: 1 Audience: 1116 Public Program Attendance: 125 Guided Tour (School & Uni) Attendance: 65

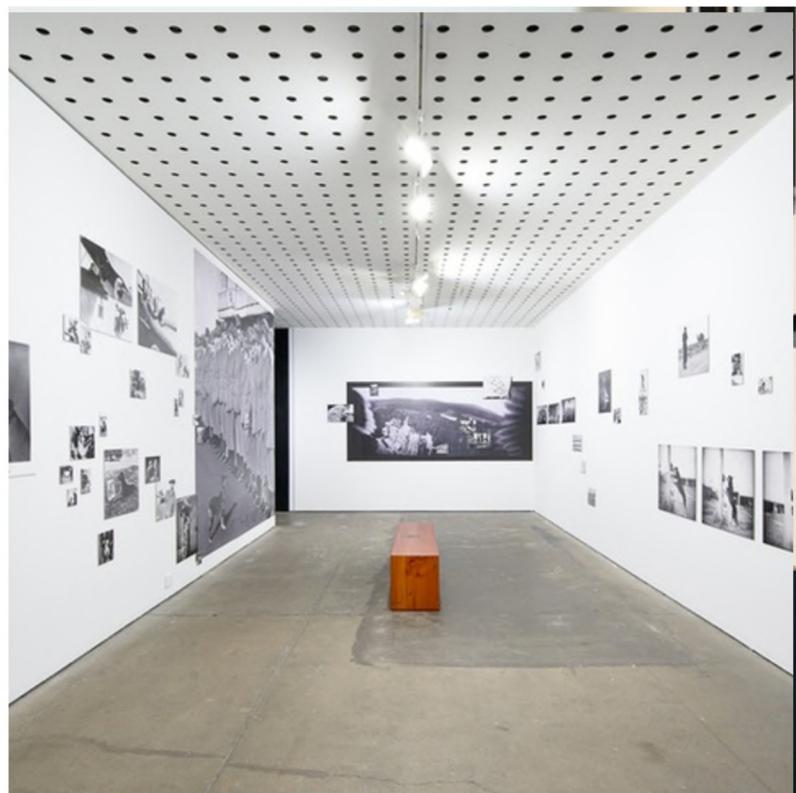
# Fundraising

## Donors 2024

Ang Family  
Ramses Foundation  
Steve and Sarah Black  
Bowness Family Foundation  
Catherine Pierce  
Tom Smyth  
Ellen Koshland  
Gillian Dickman  
Helen Marriot  
Juliet Frizzel  
Helen Frajman  
Martyn Jolly  
Irene Proebsting  
Geon Joo Lee  
Gini Lee  
Sahra Martin  
John Waller  
Jasmine Evans  
Jasonne Grabher  
Ruth Maddison  
Yask Desai  
Tania Smith  
Robert Backhouse

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.

The funds raised went directly to delivering our exhibitions, programs and events during 2024, and aided in the flexible and adaptable strategies for the challenges we faced this year.



Christina Day	Ross Coulter	Eva Alfris	Jack Robert-Tissot
Emma Dacey	Glenn Petrusch	Qian Luo	Wei Weng
Mohamed Abdelmonem	Tony Armstrong	Roger Hyland	David Barker
Paul Dotschuk	Yuzhen Cheng	Chris Budgeon	Diego Granados
Christopher McDermott	Etoile Nasrallah	Madeline Critchley	Jon Paley
Judy Williams	Chloe Dewe Mathews	Edita Knowler	Mohit Bhojwani
Grant Ellmers	Brendan McCleary	Xipei Wang	Martin Kemka
Shelley Xue	Bradley Medcroft	Andres Rodriguez	Roger Hyland
Nicola Jackson	Barbara Sapikas	Erin Watson	
Bianca Jacq	Daniel Palmer	Corey Notaristefano	
Migeul Jacq	Minako Kanda	Thomas Breakwell	
Mark Galea	Bruce Connew	Dani Watson	
Penelope Hunt	Kim Tobin	Alysson Zamora	
Sara Waylen	Wendy Catling	Elly Touma	
Paul Knight	Kevin Sinclair	Laura Him	
Marcus O'Donnell	Lisa Cramer	Rosemary Robins	
Susan Long	Diane Armstrong	Rebecca Murray	

# Fundraising

Portfolio Reviews - December 6<sup>th</sup> & 7<sup>th</sup> 2024

In December 2024 CCP Director Daniel Boetker-Smith offered 30min portfolio reviews over two days (F2F and online). To make this as accessible as possible the reviews were offered on a 'pay what you can' basis. Reviews sold out in 24 hours, with fees paid ranging from \$20-\$250

**\$2,130 Raised**



# Education

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	9	12	346
Tertiary	11	11	985
Total(s)	20	23	1331

# 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, events, and bookshop purchases.
- A variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts

## CCP Members

Concession - 24

Full - 75

Total - 99

In 2024 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 received a 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

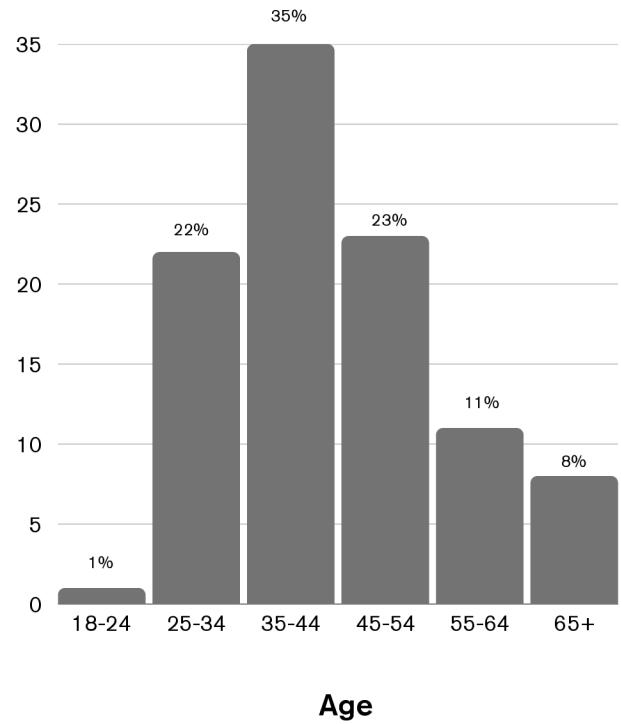
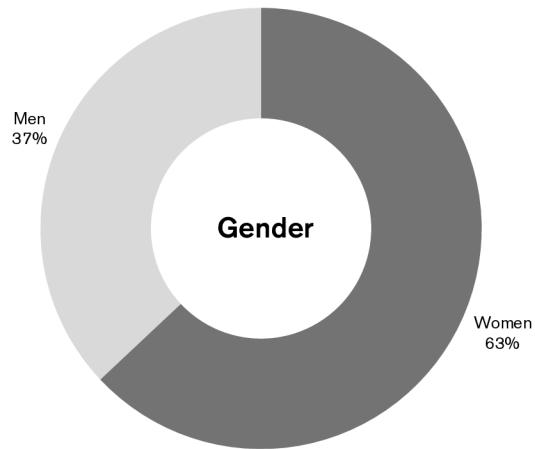
**31,865** Instagram Followers  
**18,347** Facebook Followers  
**9,398** Mailing List  
**44,648** Website Visitors

**95,400** Instagram Reach  
**74,550** Facebook Reach  
**67,900** Instagram Profile Visits  
**8,321** Facebook Page Visits

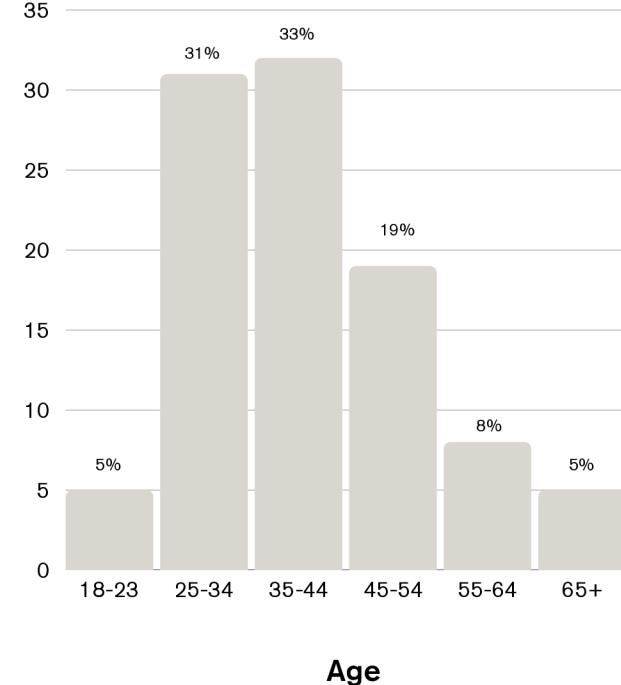
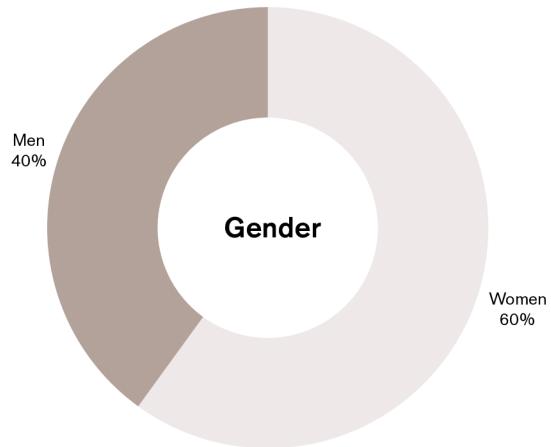


# Marketing & Promotion

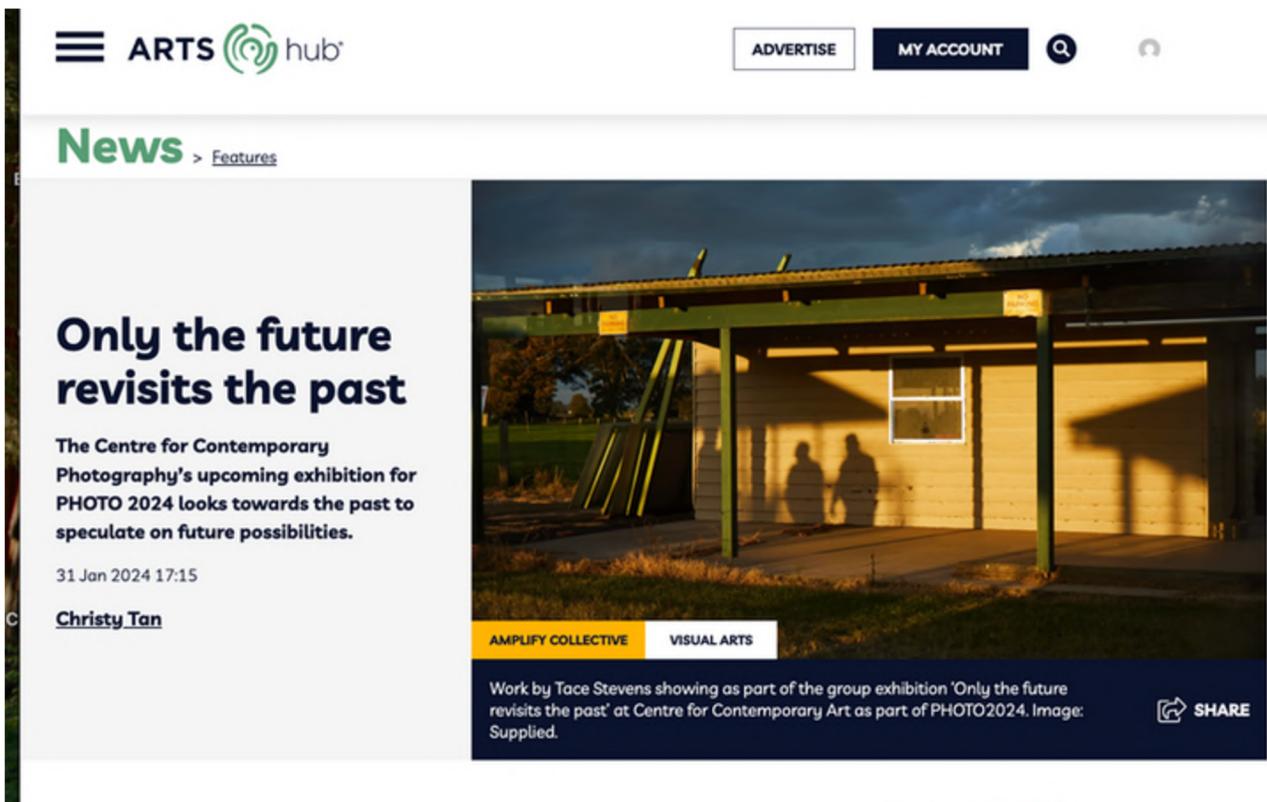
## Audience Breakdown - Facebook



## Audience Breakdown - Instagram



# Press Coverage



The screenshot shows a news article from Arts hub. The header includes the Arts hub logo, an 'ADVERTISE' button, a 'MY ACCOUNT' button, and a search icon. The main title is 'Only the future revisits the past' by Christy Tan, dated 31 Jan 2024 17:15. The article text discusses the Centre for Contemporary Photography's upcoming exhibition for PHOTO 2024. Below the text is a photograph of a building with a green roof and yellow walls, showing two silhouetted figures on a porch. The image is captioned: 'Work by Tace Stevens showing as part of the group exhibition 'Only the future revisits the past' at Centre for Contemporary Art as part of PHOTO2024. Image: Supplied.' There is a 'SHARE' button at the bottom right.

CCP remained a strong media performer in 2024; 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

PHOTO 2024 Feature exhibition:

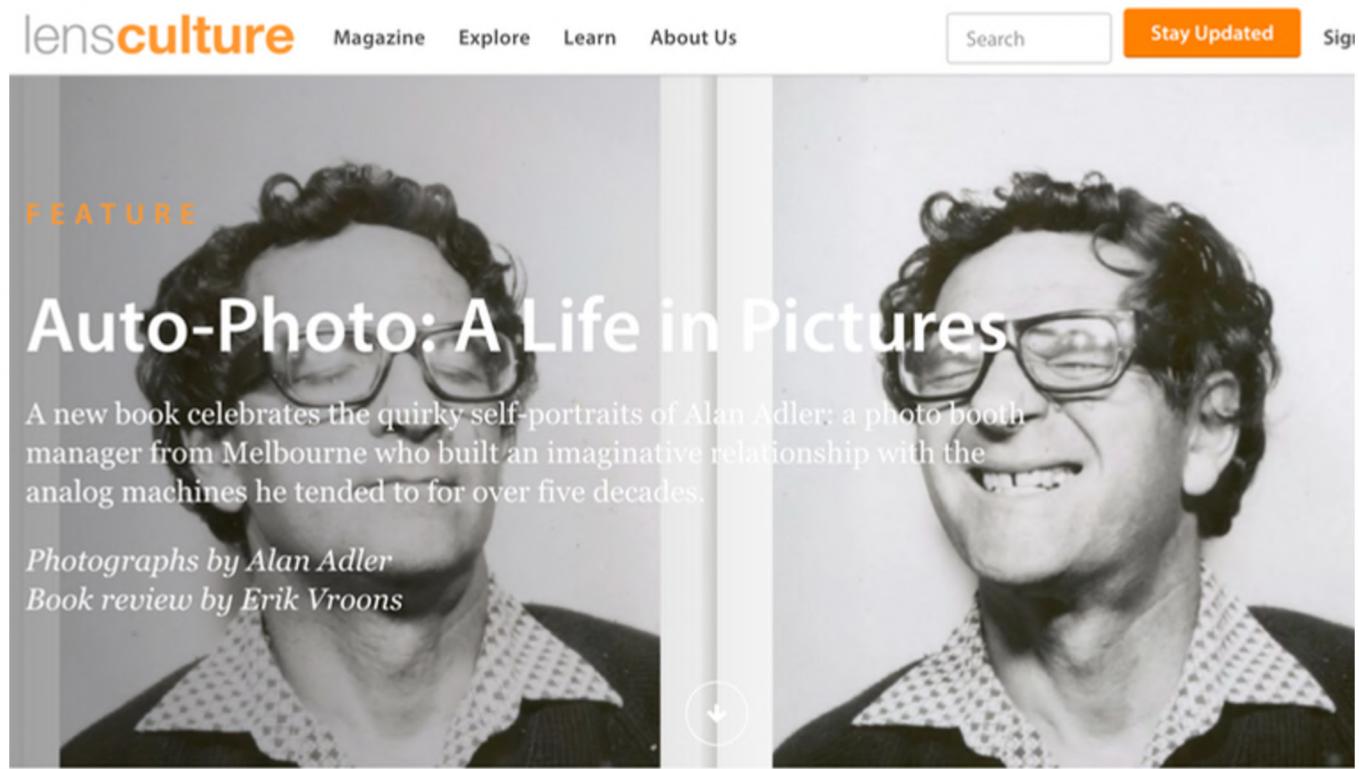
<https://photo.org.au/events/opening-only-the-future-revisits-the-past/>

The Eye of Photography (France) - <https://loeildelaphotographie.com/en/centre-for-contemporary-photography-only-the-future-revisits-the-past/>

Photo Review Australia - <https://www.photoreview.com.au/news/events/new-exhibition-at-centre-for-contemporary-photography/>

Beat Magazine - <https://beat.com.au/the-best-art-exhibitions-happening-in-melbourne-in-february/>

# Press Coverage



The screenshot shows a magazine-style layout on the lensculture website. At the top, the 'lensculture' logo is in orange, with 'Magazine', 'Explore', 'Learn', and 'About Us' in smaller text. A search bar and 'Stay Updated' buttons are on the right. The main image is a black and white portrait of Alan Adler with curly hair and glasses, smiling. The word 'FEATURE' is in the top left corner of the image. The title 'Auto-Photo: A Life in Pictures' is in large white letters. Below the title is a text blurb: 'A new book celebrates the quirky self-portraits of Alan Adler: a photo booth manager from Melbourne who built an imaginative relationship with the analog machines he tended to for over five decades.' Below the blurb, it says 'Photographs by Alan Adler' and 'Book review by Erik Vroons'. A small circular arrow icon is in the bottom right of the image frame.

## Notable Mentions

Feature in online magazine LensCulture -

<https://www.lensculture.com/articles/alan-adler-auto-photo-a-life-in-pictures>

Its Nice That - <https://www.itsnicethat.com/articles/metro-auto-photo-a-life-in-pictures-perimeter-books-photography-publication-project-211124>

Collector Daily - <https://collectordaily.com/alan-adler-auto-photo-a-life-in-portraits/>

The British Journal of Photography - <https://www.1854.photography/2025/02/alan-adler-photobooth/>

# Sponsors & Supporters

Government Partners



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Major Partners



Hahnemühle

Spicers

Milieu



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Supporters

COLOUR *factory*

... PHOTOGRAPHIC LAB & PRINT STUDIO



Chapman&Bailey

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Hospitality Partners

**FIN BODRIGGY**



# **Centre for Contemporary Photography Inc**

**ABN 14 081 414 273**

## **Financial Statements**

**For the Year Ended 31 December 2024**

**Centre for Contemporary Photography Inc**

ABN 14 081 414 273

**Contents**

**For the Year Ended 31 December 2024**

	Page
<b>Financial Statements</b>	
Auditor's Independence Declaration under Section 60-40 of the Charities and Not-for-profits Commission Act 2012	1
Statement of Profit or Loss and Other Comprehensive Income Statement of Financial Position Statement of Changes in Equity Statement of Cash Flows Notes to the Financial Statements Responsible Persons' Declaration	2
Independent Audit Report	3
	4
	5
	6
	18
	19

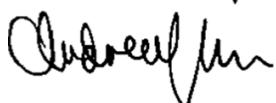
**Centre for Contemporary Photography Inc**

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 2024, 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)

19 June 2025

Melbourne, Australia

**Statement of Profit or Loss and Other Comprehensive Income**  
**For the Year Ended 31 December 2024**

	<b>2024</b>	<b>2023</b>
<b>Note</b>	\$	\$
Revenue		
3	<b>449,689</b>	444,414
Employee benefits expense		
	<b>(170,697)</b>	(220,596)
Depreciation and amortisation expense		
	<b>(92,930)</b>	(124,291)
Administration and management fees		
	<b>(30,718)</b>	(53,133)
Other expenses		
	<b>(128,902)</b>	(177,154)
Project expenses		
	<b>(19,967)</b>	(57,069)
Finance expenses		
	<b>(5,645)</b>	(15,583)
<b>(Deficit)/ Surplus before income tax</b>	<b>830</b>	(203,412)
<b>(Deficit)/ Surplus from continuing operations</b>	<b>830</b>	(203,412)

**Centre for Contemporary Photography Inc**

ABN 14 081 414 273

**Statement of Financial Position**

As At 31 December 2024

		<b>2024</b>	<b>2023</b>
	<b>Note</b>	\$	\$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	4	<b>101,617</b>	273,770
Trade and other receivables	5	<b>14,982</b>	1,900
Other assets	6	<b>8,077</b>	7,889
<b>TOTAL CURRENT ASSETS</b>		<b>124,676</b>	283,559
NON-CURRENT ASSETS			
Property, plant and equipment	7	<b>19,845</b>	26,374
Right-of-use assets	8	-	144,001
<b>TOTAL NON-CURRENT ASSETS</b>		<b>19,845</b>	170,375
<b>TOTAL ASSETS</b>		<b>144,521</b>	453,934
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Lease liabilities	8	-	137,938
Trade and other payables	9	<b>18,545</b>	75,551
Other financial liabilities: Deferred Income	10	-	77,798
Employee benefits	11	<b>17,741</b>	19,076
<b>TOTAL CURRENT LIABILITIES</b>		<b>36,286</b>	310,363
NON-CURRENT LIABILITIES			
Lease liabilities	8	-	35,910
Employee benefits	11	<b>3,363</b>	3,619
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>3,363</b>	39,529
<b>TOTAL LIABILITIES</b>		<b>39,649</b>	349,892
<b>NET ASSETS</b>		<b>104,872</b>	104,042
<b>EQUITY</b>			
Accumulated surplus		<b>104,872</b>	104,042
<b>TOTAL EQUITY</b>		<b>104,872</b>	104,042

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 2024

**2024**

	<b>Accumulated Surplus</b>	<b>Total</b>
	\$	\$
<b>Balance at 1 January 2024</b>	104,042	104,042
Net surplus for the year	830	830
<b>Balance at 31 December 2024</b>	<b>104,872</b>	<b>104,872</b>

**2023**

	<b>Accumulated Surplus</b>	<b>Total</b>
	\$	\$
<b>Balance at 1 January 2023</b>	307,454	307,454
Net deficit for the year	(203,412)	(203,412)
<b>Balance at 31 December 2023</b>	<b>104,042</b>	<b>104,042</b>

**Statement of Cash Flows**  
**For the Year Ended 31 December 2024**

	2024	2023
Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	291,083	506,710
Interest received	2,259	1,286
Payments to suppliers and employees	(382,730)	(496,892)
Net cash provided by/(used in) operating activities	<u>13</u> <u>(89,388)</u>	<u>11,104</u>
Purchase of property, plant and equipment	-	(1,473)
Net cash provided by/(used in) investing activities	<u>-</u>	<u>(1,473)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
Principal repayments of lease liabilities	(82,765)	(126,761)
Net cash provided by/(used in) financing activities	<u>(82,765)</u>	<u>(126,761)</u>
Net increase/(decrease) in cash and cash equivalents held	(172,153)	(117,130)
Cash and cash equivalents at beginning of year	273,770	403,803
Cash and cash equivalents at end of financial year	<u>4</u> <u>101,617</u>	<u>286,673</u>

## **Notes to the Financial Statements**

### **For the Year Ended 31 December 2024**

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 2024 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 2024**

### **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 2024**

### **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 2024**

### **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 2024**

### **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:

<b>Fixed asset class</b>	<b>Useful life</b>
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 2024**

### **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.

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 2024**

### **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.

### **3 Revenue and Other Income**

	<b>2024</b>	<b>2023</b>
	\$	\$
<b>Grant Income</b>		
- Australian Council VACS Funding	108,924	104,634
- Creative Victoria OIP Funding	-	50,000
- Other	-	25,692
	<b>108,924</b>	<b>180,326</b>
<b>- Other Income</b>		
- Fees, Fundraising, Donations and Other Income	251,453	112,610
- Sale of goods	48,752	143,466
- Gain of early lease termination	38,608	-
- Member subscriptions	1,952	8,012
	<b>340,765</b>	<b>264,088</b>
<b>Total Revenue</b>	<b>449,689</b>	<b>444,414</b>

### **4 Cash and Cash Equivalents**

	<b>2024</b>	<b>2023</b>
	\$	\$
<b>Cash at bank and in hand</b>		
Cash at bank and in hand	101,617	146,533
Deposits at call	-	127,237
	<b>101,617</b>	<b>273,770</b>

**Notes to the Financial Statements**

For the Year Ended 31 December 2024

**5 Trade and other receivables**

	2024	2023
	\$	\$
CURRENT		
GST receivable	7,832	-
Other receivables	7,150	1,900
<b>Total current trade and other receivables</b>	<b>14,982</b>	<b>1,900</b>

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

**6 Other Assets**

	2024	2023
	\$	\$
CURRENT		
Prepayments and Bonds	8,077	7,889

**7 Property, plant and equipment**

	2024	2023
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	55,143	55,143
Accumulated depreciation	(35,298)	(28,769)
<b>Total property, plant and equipment</b>	<b>19,845</b>	<b>26,374</b>

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2024**

### **8 Leases**

#### **Association as a lessee**

The Association's lease over premises in George Street, Fitzroy, was terminated early on 4 October 2024.

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

#### **Terms and conditions of leases**

##### **Right-of-use assets**

	<b>Buildings</b>
	\$
<b>Year ended 31 December 2024</b>	
Balance at beginning of year	144,001
Additions to right-of-use assets	-
Depreciation - plant and equipment	(86,400)
Impairment of right-of-use assets	(57,601)
<b>Balance at end of year</b>	<b>-</b>

	<b>Buildings</b>
	\$
<b>Year ended 31 December 2023</b>	
Balance at beginning of year	259,201
Depreciation charge	(115,200)
<b>Balance at end of year</b>	<b>144,001</b>

##### **Lease liabilities**

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

	<b>&lt; 1 year</b>	<b>1 - 5 years</b>	<b>&gt; 5 years</b>	<b>Total undiscounted lease liabilities</b>	<b>Lease liabilities included in this Statement Of Financial Position</b>
	\$	\$	\$	\$	\$
<b>2024</b>					
Lease liabilities	-	-	-	-	-
<b>2023</b>					
Lease liabilities	137,938	35,910	-	173,848	173,848

**Notes to the Financial Statements**

For the Year Ended 31 December 2024

**8 Leases****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:

	<b>2024</b>	<b>2023</b>
	\$	\$
Interest expense on lease liabilities	(5,127)	(12,903)
Depreciation of right-of-use assets	(86,400)	(115,200)
	<b><u>(91,527)</u></b>	<b><u>(128,103)</u></b>

**Statement of Cash Flows**

	<b>2024</b>	<b>2023</b>
	\$	\$
Total cash outflow for leases	(82,765)	(139,665)
	<b><u>(82,765)</u></b>	<b><u>(139,665)</u></b>

**9 Trade and Other Payables**

	<b>2024</b>	<b>2023</b>
	\$	\$
<b>CURRENT</b>		
Trade and other payables	10,745	59,081
GST payable	-	9,670
Accrued expense	7,800	6,800
	<b><u>18,545</u></b>	<b><u>75,551</u></b>

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.

**10 Other Financial Liabilities: Deferred Income**

	<b>2024</b>	<b>2023</b>
	\$	\$
<b>CURRENT</b>		
Australia Council For The Arts	-	54,462
National Gallery of Victoria	-	23,336
<b>Total</b>	<b><u>-</u></b>	<b><u>77,798</u></b>

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2024**

### **11 Employee Benefits**

	<b>2024</b>	<b>2023</b>
	\$	\$
<b>CURRENT</b>		
Provision for annual leave	<b>17,741</b>	19,076
	<hr/>	<hr/>
<b>NON-CURRENT</b>		
Provision for long service leave	<b>3,363</b>	3,619
	<hr/>	<hr/>

### **12 Contingencies**

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2024 (31 December 2023:None).

### **13 Cash Flow Information**

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

	<b>2024</b>	<b>2023</b>
	\$	\$
(Deficit)/ Surplus for the year	<b>830</b>	(203,412)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in surplus		
- depreciation	92,929	124,291
- lease liability interest	5,127	12,903
- gain on early termination of the lease	(38,608)	-
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(13,082)	12,401
- (increase)/decrease in other assets	(188)	2,913
- (increase)/decrease in inventories	-	520
- increase/(decrease) in trade and other payables	(134,806)	45,952
- increase/(decrease) in employee benefits	(1,590)	15,536
Cashflows from operations	<hr/> <b>(89,388)</b>	<hr/> 11,104

### **14 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.

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2024**

### **15 Statutory Information**

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

Centre for Contemporary Photography Inc

1 Mater Street

Collingwood VIC 3066

Australia

## **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 .....   
Nicole Bradshaw

Responsible person .....   
Patrick Pound

Dated 19 June 2025

# 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 2024, 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 2024 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.

### Responsibilities of Responsible Persons for the Financial Report

The responsible persons of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible persons are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

# 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

Melbourne, Australia  
19 June 2025