

CENTRE FOR
CONTEMPORARY
PHOTOGRAPHY

CCP Annual Report

2025

Prepared by Centre for Contemporary Photography,
May 2026

Centre for Contemporary Photography

2025 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.

Staff

Daniel Boetker-Smith
Director

Position Vacant
Curator

Position Vacant
Gallery Manager

Board of Management

Dr. Patrick Pound
Chair

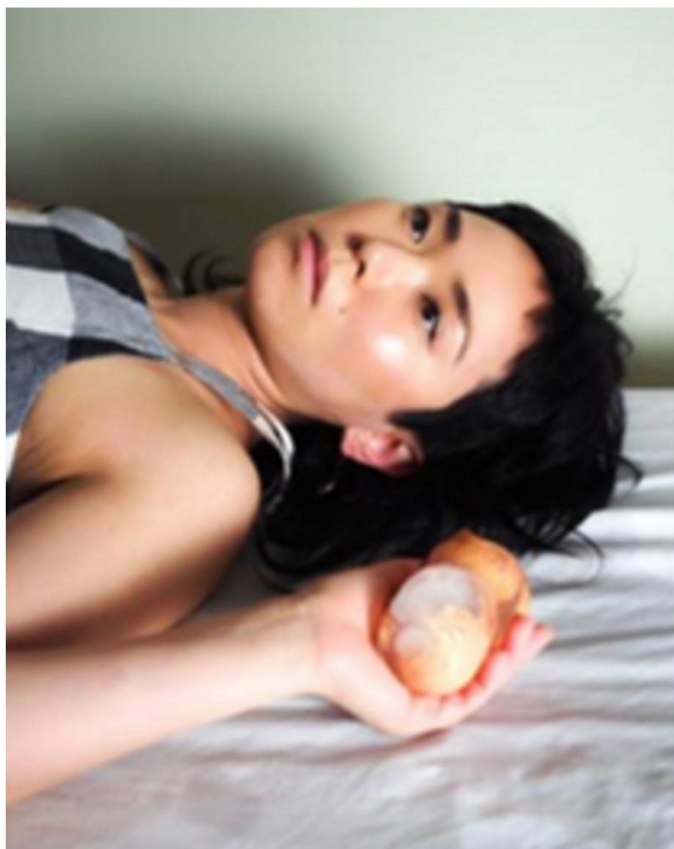
Michael McCormack
Deputy Chair

Nicole Bradshaw
Treasurer

Board Members

Dr. Hoda Afshar
Ying Ang
Lucy Cohen
Mark Simpson

Purpose



Centre for Contemporary Photography (CCP) remains one of 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. Since then CCP has been focused on two distinct project and programs.

During 2025 CCP has continued to deliver world-class exhibitions, supported by exhibiting partners; and publications by Australia's most exciting and talented emerging photographers.

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 to support artists, and to provide the wider Australian community with visual storytelling from across the country and the world.

Chairs Introduction

Patrick Pound

2025 has been a year of substantial creative endeavour, delivering a range of major off-site exhibitions, along with creating new and highly productive partnerships, all while CCP investigates new possibilities, new models, and a new home.

It is only through the hard work of our Director and Board, and the stellar support of our donors, and members, that CCP survives despite the present lack of funding from state or federal bodies.

Despite this temporary state of affairs CCP has delivered hugely impactful and significant exhibitions with Council and University partners, and Indigenous Arts organisations. CCP has also established a substantial publishing relationship with Perimeter Books in Melbourne. Of this we should all be very proud.

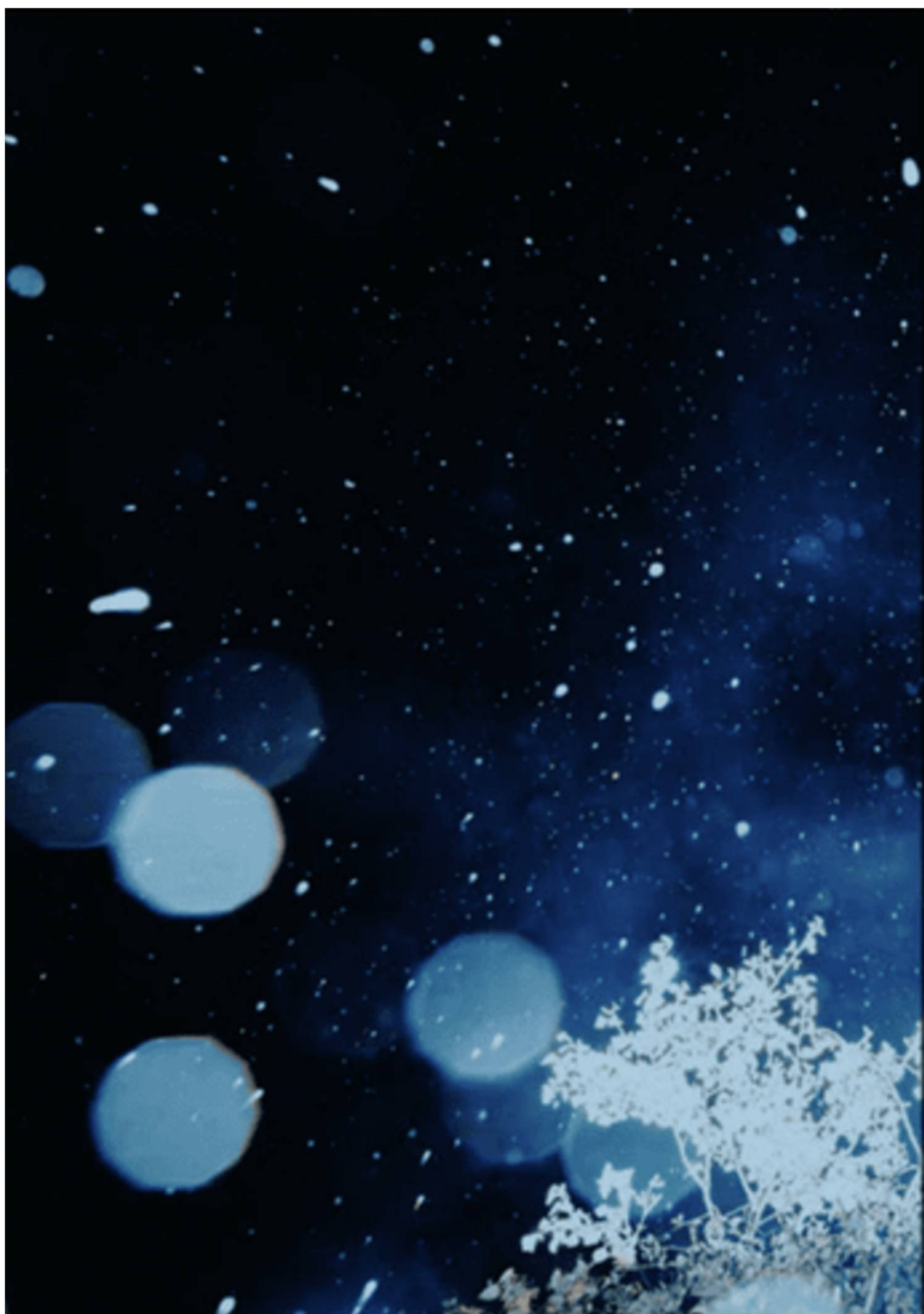
Throughout 2025 we have taken the time to explore numerous possible homes and partnerships, as well as scoping a range of possible delivery models.

CCP remains an ambitious arts organisation with a remarkable history. Photography is the medium of our age, and CCP is determined to remain the key organisation in the field. We will remain based in the heart of Melbourne, as that is where the majority of our audience and our communities reside, and where we can best and most usefully, and effectively, reboot and grow. We will continue this year's substantial work to establish a new home, complete with an exhibition and residency programme.

We will remain a curatorially driven, non-collecting, contemporary arts focussed centre, that is the welcoming home of photography. Throughout 2025, CCP has worked patiently, to remodel, so that we may thrive into the future.

Finally, and most importantly, I would like to thank our Director, Daniel Boetker Smith, for his tireless efforts, and his remarkable skills, in negotiating this time of change and transition, towards a positive future for the CCP. I would also like to thank our terrific, dedicated board, for their rigorous governance, leadership, and hard work.





Director's Report

Daniel Boetker-Smith

2025 has been a year of change, of new directions, and of exciting markers for CCP's future. The 2024 funding cuts and loss of staff still weigh heavily on the organisation, and made a huge impact on CCP and on the wider arts community, however 2025 provided much to be proud of, and highlighted the impact CCP can have in this changed environment.

In 2025 we delivered three wonderful and well received exhibitions, one of which broke all records for attendances at a photography exhibition in Australia. And we published six photo zines, distributed internationally, focused on new voices in Australian photography. We continued our mission to support young emerging artists whilst also presenting the best in contemporary photography to our audiences.



We have been able to continue this work thanks to many people - firstly our 2025 exhibiting partners RMIT Gallery and Agency Projects, and our publishing partner Perimeter Editions whose commitment to our projects amplified and grew their impact. Our donors, the Ramses Foundation and the Bowness Family Foundation, have kept CCP afloat in the last 12 months - their support and belief in our vision has meant we have been able to deliver in the present and plan for the future.

Our long-term commercial partners Spicers Australia, Hahnemuhle and HCPro have provided us with the support and production collaboration to be able to deliver these wonderful projects in 2025, whilst maintaining a sustainable model for the CCP. It cannot be stressed how important these commercial partners have been for CCP in recent years; many thanks go to Daniela Barth (Spicers Australia), and to Michael Gellert (HCPro) for stepping in to assist each time we called.

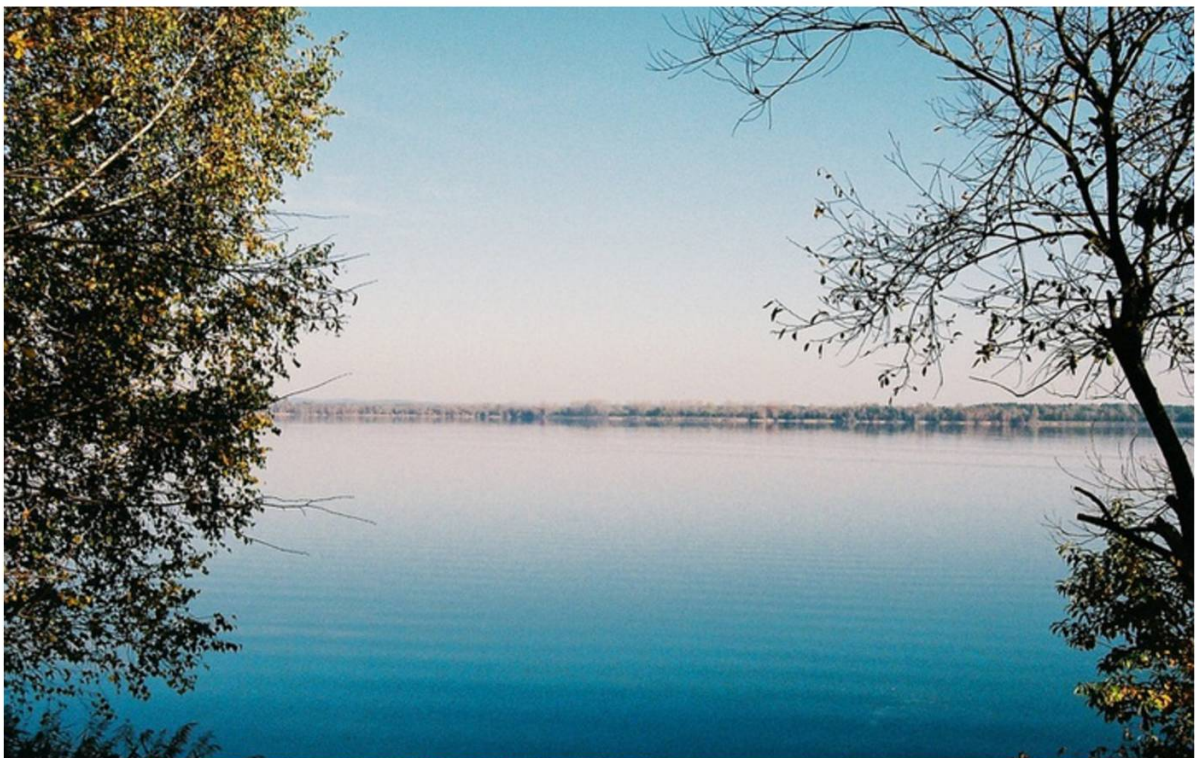
Additionally other partners Colour Factory and Final Grade Printing have provided expertise and production support on a number of occasions, and their input has been invaluable.

And finally thanks to Patrick Pound and the Board, for their tireless and committed endeavour.

In 2026 we will be focused on reestablishing a home for the CCP, and launching a new and improved centre for the community. A huge and exciting task that will define photography and the arts and cultural landscape of Melbourne and Australia for years to come.

Engagement Overview

Exhibitions	3	Events & Tours	15
Artists Exhibited	22	Artist's Talks	5
Artworks Exhibited	3460	Events	6
Publications	6	Workshops	4
		Performances	1



2025 in Review



2025 was a year of resilience, reinvention, and continued public impact for the Centre for Contemporary Photography. Following the loss of ongoing state and federal funding, and after departing our long-term home at George Street in late 2024, CCP entered 2025 without a permanent venue for the first time in nearly four decades. Despite these challenges, CCP continued to present ambitious and meaningful projects through partnerships, temporary sites, publishing, and public programs across Melbourne.

This year demonstrated the extraordinary strength of the community surrounding CCP, of our artists, audiences, donors, partners, sponsors, and supporters; who continued to advocate for the vital role contemporary photography plays within Australia's cultural landscape.

Without a dedicated gallery space, CCP adopted a more agile and collaborative model in 2025, presenting exhibitions and events in partnership with host organisations and institutions. While the circumstances necessitating this shift were difficult, the year also revealed new possibilities for how CCP

can continue to connect artists and audiences in dynamic and accessible ways.

A major highlight of 2025 was Auto-Photo: A Life in Portraits, presented in partnership with RMIT Culture and Metro Auto Photo. The exhibition celebrated the life and legacy of Alan Adler (1932–2024), the beloved longtime operator of Melbourne's iconic photobooths, and marked the centenary of the invention of the photobooth itself. Presented at RMIT Gallery from June to August, the exhibition brought together Adler's remarkable archive alongside works and contributions from artists, collectors, and photographers whose practices have been shaped by the culture of the photobooth.

Accompanied by the publication 'Auto-Photo: A Life in Portraits', produced in partnership with Perimeter Editions and the Gordon Darling Foundation, the project became one of CCP's most visible and widely embraced initiatives in recent years. The exhibition attracted strong public engagement and reaffirmed CCP's longstanding commitment to the artform, and a deeply social and democratic cultural practice.

2025 in Review, contd.



Throughout 2025, CCP also continued its longstanding commitment to supporting First Nations artists and voices through exhibition and publishing projects. Presentations featuring artists including Tace Stevens and Peta Duncan reinforced CCP's commitment to platforming diverse photographic practices and supporting critical contemporary perspectives within Australian photography.

CCP also continued to demonstrate its support for emerging artists through its zine publication program, developed in partnership with Perimeter Books. The program provided opportunities for artists to develop and distribute new photographic works and experimental publishing projects, continuing CCP's important role as a space for artistic development, mentorship, and visibility for emerging practitioners.

Throughout the year, CCP maintained an active public presence through digital platforms, community engagement, partnerships, and advocacy. Our audiences remained highly engaged online, with social media continuing to play an important role in sustaining visibility for artists and programs during this transitional period.

Importantly, 2025 also became a year of reflection on CCP's broader legacy and impact.

Since its establishment in 1986, CCP has provided a critical platform for generations of Australian artists, curators, writers, and photographers. Many artists first exhibited at CCP before going on to national and international recognition, representation by leading galleries, and inclusion in major public collections.

The challenges faced by CCP in recent years have highlighted the fragile ecology surrounding independent contemporary arts organisations in Australia. CCP has consistently exceeded expectations in audience engagement, artistic output, publishing, and sector leadership, despite operating with increasingly limited resources. The continued support shown by our community this year has reinforced how deeply valued CCP remains within Melbourne and Australia's cultural life.

As we move into 2026, CCP remains committed to securing a sustainable future and establishing a new long-term home for contemporary photography in Melbourne. We continue to believe passionately in the importance of accessible, ambitious, and critically engaged photographic practice, and in CCP's unique role within Australia's creative ecosystem.

While 2025 was undeniably shaped by uncertainty and transition, it also demonstrated the enduring relevance of CCP, the loyalty of its community, and the continuing power of photography to connect people, document lived experience, and imagine new futures.

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 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.

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.

Board

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.

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.

Board Meetings

Member	Eligible	Attended
Patrick Pound	3	3
Michael McCormak	3	3
Nicole Bradshaw	3	3
Ying Ang	3	3
Lucy Cohen	3	2
Mark Simpson	3	3
Hoda Afshar	3	2

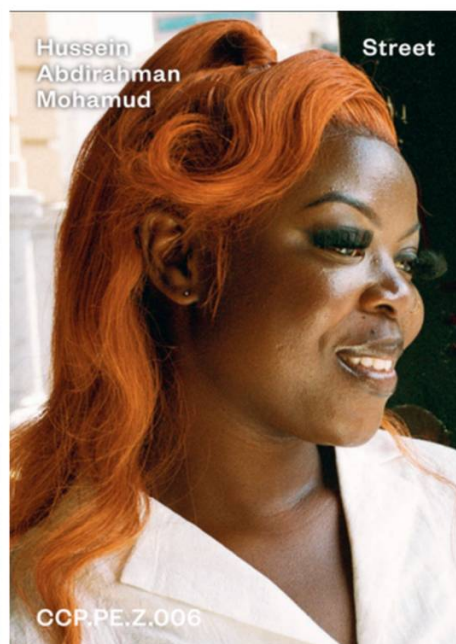
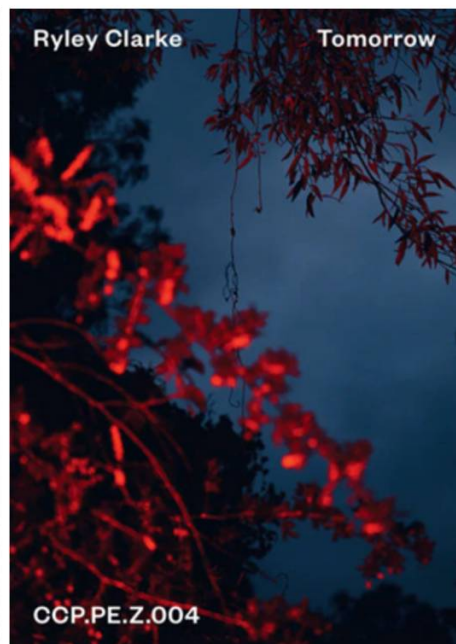


Exhibition Program

Exhibition	Numbers
Until the Tide Turns April 12th - May 10th, 2025 Presented at Agency Projects, Collingwood, Melbourne	Works Exhibited: 14 Audience: 380 Public Program Attendance: 34 Guided Tour (School & Uni) Attendance: 28
Auto-Photo: A Life in Portraits June 5th - Aug 16th 2025 Presented at RMIT Gallery, Swanston St, Melbourne	Works Exhibited: 3000+ Artists: 12 Audience: 32,535 Public Program Attendance: 1,408 Guided Tour (School & Uni) Attendance: 388 Screenings: 520
We were just little boys August 30th - October 3rd, 2025 Presented at Agency Projects, Collingwood, Melbourne	Works Exhibited: 42 Audience: 422 Public Program Attendance: 68 Guided Tour (School & Uni) Attendance: 67

Publication Program

Zine	Details
1) Minami Ivory - Fourteen 2) Nik Ranepura - Corrosion	Zine Launch Date: August 23 2025 Print run: 250 Attendance: 59
3) Yask Desai - Shimla 4) Ryley Clarke - Tomorrow	Zine Launch Date: October 11 2025 Print run: 250 each Attendance: 57
5) Patricia Sofra - Subside 6) Hussein Abdirahman Mohamud - Street	Zine Launch Date: January 31 2026 Print run: 250 each Attendance: 68



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

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. 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 33,000. The Auto-Photo exhibition had a huge impact on numbers, and become somewhat of a social-media phenomenon - one Instagram post received 350,000 views, and the exhibition trending on TikTok a number of times.

Insights

33,500 Instagram Followers
25,000 Facebook Followers
9,500 Mailing List
800,000 Website Visitors

528,000 Instagram Reach
67,900 Instagram Profile Visits
70,800 Facebook Page Visits



Press Coverage

CCP remained a strong media performer in 2025; 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.

1. ABC News - For 50 years, Alan Adler had one job — to keep Melbourne's analogue photo booths alive, by Gabriela Rahardja, 11 Jun [For 50 years, Alan Adler had one job — to keep Melbourne's analogue photo booths alive](#)
2. Channel 10 - weather report, Evening Weather, 4 June 2025
3. Melbournian - The man behind the curtain: a lifetime of photo booth portraits revealed, 4 June 2025 [The man behind the curtain: a lifetime of photo booth portraits revealed](#)
4. Sydney Morning Herald - His life was filled with strangers' photos. Yours might be among them, Simone Howell, June 6, 2025 <https://www.smh.com.au/culture/art-and-design/his-life-was-filled-with-strangers-photosyours-might-be-among-them-20250523-p5m1pr.html>
5. Broadsheet - Vale Alan Adler, "Australia's Most Photographed Man", 13 January 2025 <https://www.broadsheet.com.au/featured/vale-alan-adler-flinders-photobooth>
6. Memo Review - Auto Photo: A Life in Portraits by Lucy Taylor Schmitzer, 12 July, 2025 [Auto Photo: A Life in Portraits | Memo](#)
7. Inside Story - A kind of proto selfie, Richard Johnstone, 18 July 2025 [A kind of proto selfie ▪ Inside Story](#)
8. CBD News - Melbourne exhibition unearths decades of lost photobooth portraits, Georgie Atkins, 25 June, 2025 [Local News: Melbourne exhibition unearths decades of lost photobooth portraits | CBD News](#)
9. An Analogue Girl's Dream, Martina Martian, 14 August 2025 [Instagram](#)
10. Mornington Peninsula News - Mornington artist's life in a frame takes centre stage, Brendan Rees, 25 June 2025 [Mornington artist's life in a frame takes centre stage - MPNEWS](#)
11. Australian Photography Magazine - New exhibition celebrates 'the most photographed man in Australia', 22 May [New exhibition celebrates 'the most photographed man in Australia' - Australian Photography](#)
12. Art Blart exhibition review - Exhibition: 'Auto-Photo: A Life in Portraits' at RMIT Gallery, Melbourne, Marcus Bunyan, 15 August 2025 [Exhibition: 'Auto-Photo: A Life in Portraits' at RMIT Gallery, Melbourne](#)

Press Coverage (contd)

13. ArtsHub Exhibition review: Auto-Photo: A Life in Portraits, RMIT Gallery, by Ash Brom, 2 July 2025 [Exhibition review: Auto-Photo: A Life in Portraits, RMIT Gallery](#)
14. The Swanston Gazette New Metro Auto Photo Booth Arrives on RMIT's Bowen Street, by Bennett Davy, May 12 2025 [New Metro Auto Photo Booth Arrives on RMIT's Bowen Street](#)
15. Art Guide Photos of a life, 16 July 2025 [Photos of a life](#)
16. Black Mark, Exhibition review blog Photobooth @ RMIT Gallery, by Mark Holsworth, 15 August 2025 [Photobooth @ RMIT Gallery](#)
17. Photo Review Auto-Photo: A Life in Portraits coming to Melbourne, 16 May 2025 [Auto-Photo: A Life in Portraits coming to Melbourne](#)
18. The Guardian Alan Adler, Melbourne's beloved Flinders Street photobooth operator – in pictures, 19 January 2025 [Alan Adler, Melbourne's beloved Flinders Street photobooth operator – in pictures](#)



Visitor Verbal Feedback - snapshot - (from Auto-Photo)

- "An exhibition has never put such a big smile on my face"
- "We had a such a great time!
- We will be back!"
- "Delightful, a real feast. The cultural significance of photobooths is articulated so well in this exhibition. It is so important to have an exhibition about them. Thank you!"
- "It was so fantastic!"
- "That was a fantastic exhibition!"
- "Sensational"
- "One of the best shows I've seen in years"
- "Very cool exhibition, thanks for telling the story"
- "Thank you for this exhibition, it's beautiful"
- "I am so excited to revisit my own collection of past photobooth strips!"
- "Really amazing show! Can't wait for your next exhibition!"
- "We're back! We couldn't stop thinking about this exhibition and wanted to share it with our friends...and take more photos!"
- "The best exhibition I have ever seen! Mind-boggingly good".
- "The photos of the "skinheads" bring back memories from the 70s"
- "I am visiting from Sydney. Seeing Auto-Photo was non-negotiable for me. I am so happy to have seen it! It's terrific!"
- "Really amazing show!"
- "I heard about this exhibition on the radio. I am so thrilled I got to see it. I especially love the found strips! Worth the trip from East Gippsland!"
- "We've travelled as a family to see this exhibition from inter-state. We've had a wonderful time!"
- From an RMIT Library staff member: "Epic show in the gallery. Everyone I saw was happy and very engaged."

Collated feedback from Front of House Team

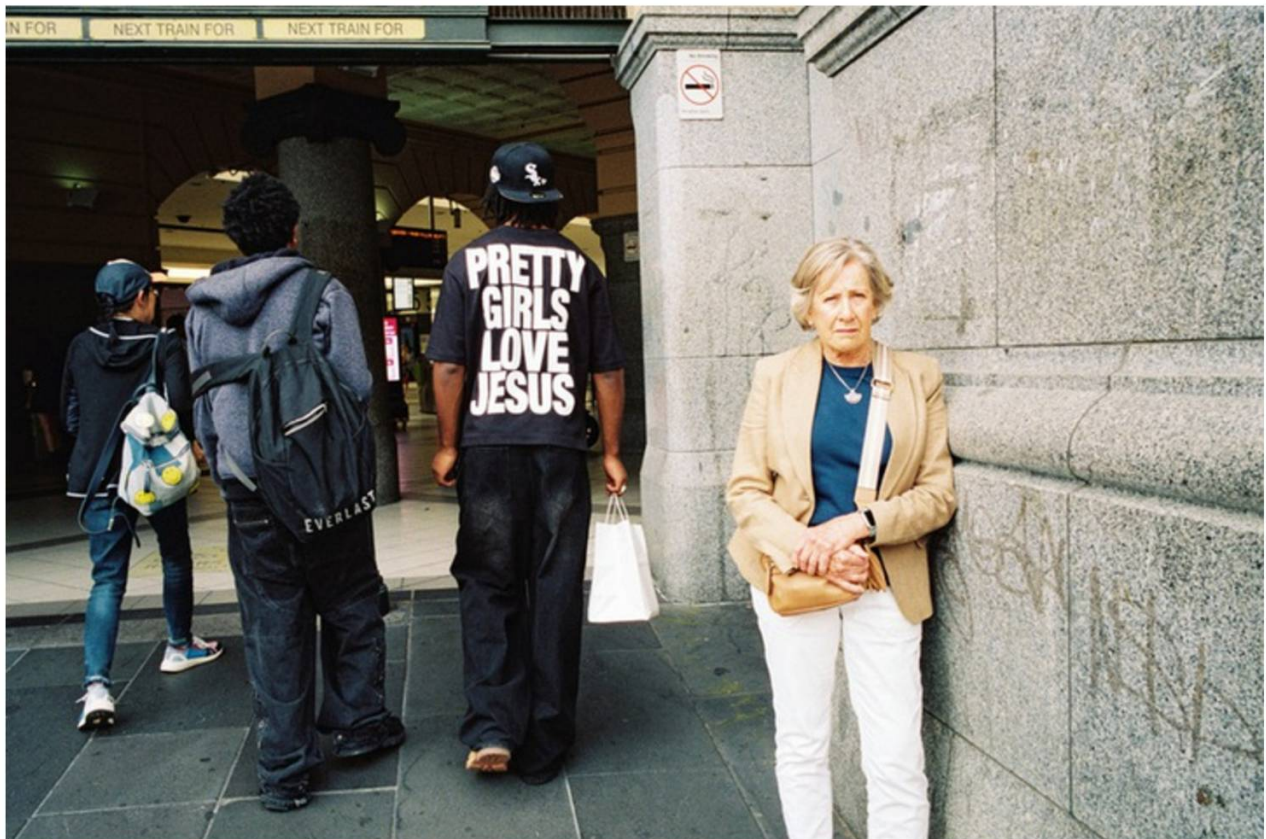
- Many visitors very excited to see the exhibition after reading the Auto-Photo publication
- Many Visitors returned multiple times (between 2-9) after the opening to watch the videos in full, engaging with the content and to use the photobooth
- Countless visitors remarked that they really enjoyed the show, and that it's really special.
- Many visitors enjoyed the interactive activity "cat search" (children and adults alike) - for some it was a real highlight and really heightened their engagement and experience
- Visitors adored the decal detail on the entry stairs welcoming them as they arrived. It made it easier for them to locate the exhibition.
- Countless visitors reported visiting after seeing publicity on the news, the radio, and on social media

Sponsors & Supporters

Major Partners



Supporters



Images:

(In order from front to back)

Auto-Photo installation photo: courtesy of Christian Capurro, 2025; Minami Ivory, from 'Fourteen' 2025; Photo Booth photo from the collection of Patrick Pound; Portrait of Patrick Pound, courtesy Patrick Pound; Ryley Clarke, from 'Tomorrow', 2025; Portrait of Daniel Boetker-Smith, courtesy Mia Mala McDonald; Patrica Sofra from 'Subside', 2025; Ryley Clarke, from 'Tomorrow', 2025; Photobooth strips of Alan Adler, courtesy Metro Auto Photo; Opening night image from Auto-Photo, courtesy RMIT Gallery; Yask Desai, from 'Shimla' 2025; Auto-Photo installation photo: courtesy of Christian Capurro, 2025; Covers from all six CCP.PE.ZINE 2025; Peta Duncan 'Until the tide turns' 2025; Portrait of Peta Duncan, courtesy Peta Duncan Opening night image from Auto-Photo, courtesy RMIT Gallery; Photobooth strips of Alan Adler, courtesy Metro Auto Photo; Hussein Abdirahman Mohamud, from 'Street', 2025.

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Financial Statements

For the Year Ended 31 December 2025

Centre for Contemporary Photography Inc

ABN 14 081 414 273

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For the Year Ended 31 December 2025

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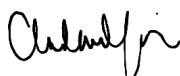
Centre for Contemporary Photography Inc

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 2025, 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.



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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)

29 June 2026

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 2025

		2025	Restated 2024
	Note	\$	\$
Revenue	4	135,014	449,689
Other income	4	764	-
Employee benefits expense		(95,366)	(172,795)
Depreciation and amortisation expense		(4,910)	(92,930)
Administration and management fees		-	(30,718)
Other expenses		(53,590)	(128,902)
Project expenses		(5,727)	(19,967)
Finance expenses		-	(5,645)
(Deficit)/ Surplus from continuing operations		(23,815)	(1,268)

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 2025

	Note	2025 \$	Restated 2024 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	99,921	101,617
Trade and other receivables	6	327	14,982
Other assets	7	2,902	8,077
TOTAL CURRENT ASSETS		103,150	124,676
NON-CURRENT ASSETS			
Property, plant and equipment	8	14,935	19,845
TOTAL NON-CURRENT ASSETS		14,935	19,845
TOTAL ASSETS		118,085	144,521
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	27,370	22,344
Employee benefits	10	11,790	17,741
TOTAL CURRENT LIABILITIES		39,160	40,085
NON-CURRENT LIABILITIES			
Employee benefits	10	1,667	3,363
TOTAL NON-CURRENT LIABILITIES		1,667	3,363
TOTAL LIABILITIES		40,827	43,448
NET ASSETS		77,258	101,073
EQUITY			
Accumulated surplus		77,258	101,073
TOTAL EQUITY		77,258	101,073

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 2025

2025

	Accumulated Surplus	Total
	\$	\$
Balance at January 1, 2025	101,073	101,073
Net deficit for the year	(23,815)	(23,815)
Balance at 31 December 2025	<u>77,258</u>	<u>77,258</u>

2024

	Accumulated Surplus	Total
	\$	\$
Balance at January 1, 2024	102,341	102,341
Net deficit for the year	(1,268)	(1,268)
Restated Balance at 31 December 2024	<u>101,073</u>	<u>101,073</u>

The accompanying notes form part of these financial statements.

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Statement of Cash Flows For the Year Ended 31 December 2025

	Note	2025 \$	Restated 2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		145,959	291,068
Interest received		476	2,260
Payments to suppliers and employees		(157,951)	(382,197)
Finance costs		-	(518)
Net cash provided by/(used in) operating activities	12	(11,516)	(89,387)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Principal repayments of lease liabilities		9,820	(82,766)
Net cash provided by/(used in) financing activities		9,820	(82,766)
Net increase/(decrease) in cash and cash equivalents held		(1,696)	(172,153)
Cash and cash equivalents at beginning of year		101,617	273,770
Cash and cash equivalents at end of financial year	5	99,921	101,617

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2025

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 2025 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 2025

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.

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.

Notes to the Financial Statements

For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(a) Revenue and other income

Specific revenue streams

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.

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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(d) Property, plant and equipment

Plant and equipment

Plant and equipment are measured using the cost model.

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) 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.

Notes to the Financial Statements

For the Year Ended 31 December 2025

3 Retrospective Restatement

Consulting Expense Recognition

An expense invoice was issued and paid in FY26 and recognised as an expense in that year. However, the invoice related to services performed in FY21. Reliable information regarding the timing of the services was available at the time the FY21 financial statements were authorised for issue, yet no accrual was recognised in FY21 or subsequent periods. This resulted in an understatement of expenses in prior periods and an overstatement of expenses in FY26.

WorkCover Expense Accruals

WorkCover insurance expenses were previously recognised on a cash basis. WorkCover premium statements indicate that amounts paid relate to insurance coverage spanning two financial years, with premiums paid covering only part of each reporting period. No accruals were recognised at prior year ends for the portion of coverage relating to subsequent periods, despite this information being available at the time the financial statements were authorised for issue. This resulted in expenses being misstated across multiple reporting periods.

The aggregate effect of the error on the annual financial statements for the year ended 31 December 2025 is as follows:

	Previously stated \$	December 31, 2024 Adjustments \$	Restated \$
Statement of Profit or Loss and Other Comprehensive Income			
Employee benefits expense	(170,697)	(2,098)	(172,795)
Statement of Financial Position			
Trade and other payables	18,545	3,799	22,344
Retained earnings	104,872	(3,799)	101,073

4 Revenue and Other Income

	2025 \$	2024 \$
Grant Income		
- Australian Council VACS Funding	-	108,924
- Other Income		
- Fees, Fundraising, Donations and Other Income	115,951	251,453
- Sale of goods	19,063	48,752
- Gain of early lease termination	-	38,608
- Member subscriptions	-	1,952
Total Revenue	135,014	449,689
Other Income		
	2025 \$	2024 \$
Other Income		
- Stripe Fee Recovered	764	-

Notes to the Financial Statements

For the Year Ended 31 December 2025

5 Cash and Cash Equivalents

	2025	2024
	\$	\$
Cash at bank and in hand	<u>99,921</u>	<u>101,617</u>

6 Trade and other receivables

	2025	2024
	\$	\$
CURRENT		
GST receivable	327	7,832
Other receivables	-	7,150
Total current trade and other receivables	<u>327</u>	<u>14,982</u>

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

7 Other Assets

	2025	2024
	\$	\$
CURRENT		
Prepayments and Bonds	<u>2,902</u>	<u>8,077</u>

8 Property, plant and equipment

	2025	2024
	\$	\$
Plant and equipment		
At cost	10,533	10,533
Accumulated depreciation	(9,713)	(9,508)
Total plant and equipment	<u>820</u>	<u>1,025</u>
Website		
At cost	44,610	44,610
Accumulated depreciation	(30,495)	(25,790)
Total website	<u>14,115</u>	<u>18,820</u>
Total property, plant and equipment	<u>14,935</u>	<u>19,845</u>

Notes to the Financial Statements

For the Year Ended 31 December 2025

9 Trade and Other Payables

	2025	Restated 2024
	\$	\$
CURRENT		
Trade and other payables	14,826	10,745
Accrued expense	12,544	11,599
Total current trade and other payables	27,370	22,344

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 Employee Benefits

	2025	2024
	\$	\$
CURRENT		
Provision for annual leave	11,790	17,741
NON-CURRENT		
Provision for long service leave	1,667	3,363

11 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2025 (31 December 2024:None).

12 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities

	2025	Restated 2024
	\$	\$
(Deficit)/ Surplus for the year	(23,815)	(1,268)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in surplus		
- depreciation	(4,910)	92,929
- lease liability interest	-	5,127
- gain on early termination of the lease	-	(38,609)
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	14,655	(13,082)
- (increase)/decrease in other assets	5,175	(188)
- increase/(decrease) in trade and other payables	5,026	(132,705)
- increase/(decrease) in employee benefits	(7,647)	(1,591)
Cashflows from operations	(11,516)	(89,387)

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Notes to the Financial Statements

For the Year Ended 31 December 2025

13 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.

14 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

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
Nicole Lockwood
Nicole Bradshaw

Responsible person
P. Pound
Patrick Pound

Dated 29 June 2026

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 2025, 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 2025 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 the financial statements, which indicate that the Association has incurred a net loss of \$23,815 for the period ended 31 December 2025 and has experienced a reduction in net assets to \$77,258. These conditions indicate the existence of a material uncertainty that may cast significant doubt on the Association's ability to continue as a going concern.

Notwithstanding the above, the Association maintains a cash balance of \$99,921, which exceeds current liabilities of \$38,833, indicating that the Association is able to meet its short-term obligations as they fall due as at the reporting date.

Our opinion is not modified in respect of this matter.

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

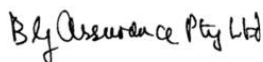
Responsibilities of Responsible Persons for the Financial Report

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.

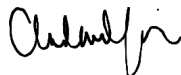
In preparing the financial report, the responsible persons are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intend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

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, Chartered Accountants
Authorised audit company number 294178 (ACN 115 749 598)



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Andrew Fisher FCA, Partner
Registration number 306364

Melbourne, Australia
29 June 2026