



ccp.

centre for
contemporary
photography

2004 ANNUAL REPORT

MISSION

The Centre for Contemporary Photography (CCP) engages Victorians and visitors to Victoria in contemporary photography via an accessible environment that promotes appreciation and understanding of contemporary photo-based arts, particularly emerging and innovative practice. CCP supports artists and enables audiences to explore photography via exhibitions, lectures, workshops, publications and public debate.

STAFF

Director

Naomi Cass

Program Manager

Rebecca Chew (0.8)

Curator of Projects

Daniel Palmer (0.4)

Designer

Darren Sylvester (0.4)

Communications Coordinator

Estelle Ihasz (0.2)

Bookkeeper

Margaret Riddle

INTERNS & VOLUNTEERS

CCP would like to thank its many valuable volunteers and interns who assisted the Centre in 2004. We estimate that volunteer staff provided at least 2,256 hours of work for which the CCP gratefully acknowledges. The CCP would not have been able to operate without the generous support of the following people: Paul Batt, Jenny Bolis, Elizabeth Breen, Jane Button, Charlotte Carter, Humphrey Clegg, Mary Cui, Bek Draper, Jane Durlacher, Jackie Felstead, Aaron Fenwick, Maggie Finch, Christine Fotis, Thomas Fuller, Allison Gibbs, Patricia Gillespie, Roni Gomez, Janet Green, Rahima Hayes, Kelly Leahy, Anita Lynch, Melissa McVeigh, Rozzy Middleton, Toby Miller, Sue Neal, Natasha Newman, Raffi Pandolfini, Helen Pantelidis, Tim Quirk, Kate Robertson, Eve Sainsbury, Karl Scullin, Natalia Sikiric, Helene Skundberg, Daniel Smith, Rachel Taylor, Henry Trumble, Michael Wolff, Damien Vandelay, Sharon Vaughan, Sandra Walker and Jenna Williams.

The Centre for Contemporary Photography acknowledges the Wurundjeri community as the first owners of this country. Today, they are still the custodians of the cultural heritage of this land.

CCP PROFILE

The Centre for Contemporary Photography (CCP) is the pre-eminent Victorian organisation with purpose designed galleries for the exhibition of contemporary photo-based arts. The CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice. CCP works from a tradition of photography and explores the various dimensions of the post-photographic through exhibition and allied activities. A not for profit membership organisation, CCP was established by the photographic community in 1986. Core

CCP activities are exhibitions (touring and gallery); education; public programs and information services; publishing; print sales and advocacy. CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions. Entry to the CCP galleries is always free, encouraging visits from broad sections of the community.

EXHIBITION SELECTION SUB-COMMITTEE

Naomi Cass

CCP Director

Rebecca Chew

CCP Manager

Anne Marsh

Associate Professor

School of English, Communications and Performance Studies, Monash University

Fabio Ongarato

Director, Fabio Ongarato Design

Daniel Palmer

CCP Curator of Projects

Polixeni Papapetrou

Artist & CCP Board Member

Janina Green

Artist & Lecturer, Victorian College of the Arts

Kate Rhodes

Assistant Curator of Photography,
National Gallery of Victoria

Koky Saly

Artist

Matthew Sleeth

Artist

Clare Williamson

Exhibitions Curator, State Library of Victoria
& CCP Board Member

BOARD OF MANAGEMENT

Chair **Trevor Fuller**

Infrastructure Management Consultant

Deputy Chair **Polixeni Papapetrou**

Artist

Chair Emeritus **William Lasica**

Consultant Lawyer

Treasurer **Warwick Dick**

Accountant & MYOB Consultant

Secretary

Vacant

Sandra Bardas OAM

Philanthropist

Kirsten Freeman

Marketing Manager,
Faculty of Art & Design,
Monash University

Kenneth Mahlab

Property Developer

Ross Millen

Solicitor, Partner, Deacons

Stephen Nossal (co-opted)

Division Director, Equity Capital Markets
Investment Banking Group, Macquarie Bank

Clare Williamson

Exhibitions Curator,
State Library of Victoria

CHAIR'S REPORT

The year 2004 played out as foreshadowed, focused on securing new premises and maintaining the engagement of the CCP with its stakeholders while the programme was largely suspended. This was demanding for the director, staff and Board alike. Happily, through the CCP's broad competence and resourcefulness, together with the cooperation and support of many, including ArtsVictoria and the Australia Council, the year was a resounding success. It concluded with the premises designed, funding in place and the contract for re-furbishment established.

The Board attended to assuring the delivery of the new premises and the capacity to operate a larger programme and building with an increased cost-base and with improved State and Commonwealth funding. With the planned retirements of Polixeni Papapetrou, Kirsten Freeman, Ken Mahlab and myself, the entirely voluntary Board addressed its renewal and as a first step co-opted and welcomed Stephen Nossal.

Poli, Kirsten and Ken have made outstanding contributions to the CCP. Poli has been a Board member for 18 years and has brought to bear her knowledge as both artist and lawyer, as well as her home and hospitality for the conduct of Board meetings. Kirsten fostered audience development, sponsorship and relationships with funding organisations. Ken was instrumental in all aspects of re-housing the CCP and was tireless and effective in the quest for the premises which achieve much sought after security of tenure. On behalf of the Board I thank each especially. I also thank every Board member for their unstinting and collegiate contributions.

In turn, the Board extends its whole-hearted thanks to the director, Naomi Cass, for her outstanding performance and to her staff and volunteers who have brought to bear the same qualities.

With its complement of excellent staff, facilities, operating practices and Board, the CCP is poised to reinforce its contribution to the development of photomedia art, alert to Australia's special context. It is free to foster authentic, pluralist, creative endeavour, rounded with integrity and technical accomplishment.

Trevor Fuller

June 2005



KOKY SALY
HOW MUCH LONGER WILL YOU LIVE LIKE THIS

DIRECTOR'S REPORT

Unusually slender, CCP's Annual Report 2004 belies the astonishing risks taken and developments achieved by this membership organisation in 2004, in creating a major new home for photography. In June the lease expired at 205 Johnston Street Fitzroy, CCP's home for 11 years, a home sadly requiring extensive improvements and a sharp increase in rent. Unable to secure a long lease to guarantee public and private support for improvements, CCP Board of Management and Staff took the bold decision to relocate. With substantial assistance from Board member, Ken Mahlab and Chair, Trevor Fuller, CCP was relocated around the corner at 404 George Street, in what was a simple 1960's warehouse. Pleasingly characterless, this space offered CCP opportunity to expand our goals and improve services to artists, audiences and students.

Whilst contracted in number, exhibitions in 2004 covered an engaging breadth of contemporary photo media and were well attended ahead of our closure. The Public Image lecture series achieved excellent attendance, and Les Walkling's weekend workshops continued their popular presence on the photographic and student calendar. Touring and off-site projects such as *Leica/CCP Documentary Photography Award* and CCP's presence at the Melbourne Art Fair ensured CCP visibility during our relocation.

2004 was a period of setting new goals as outlined in our Strategic Business Plan 2005-2007 (submitted to Arts Victoria and the Australia Council). Following development of our Fundraising Proposal (see www.ccp.org.au) and through the spirited leadership of Board member, Sandra Bardas, CCP achieved the extraordinary target of raising \$343,130 in cash (of the eventual \$475,000) and considerable in-kind support in the last six months of 2004. Funds were principally raised through an Arts Victoria grant and donations from the artistic, philanthropic and general community.

CCP closed its doors in June and began a ten month sojourn in the *CCP transit lounge*, firstly at The Australian Centre, The University of Melbourne and finally with The Colour Factory in Fitzroy. Sean Godsell Architects were engaged and commenced their inspired development of the new CCP. Discussions were commenced with Sainsbury's Books and artists to develop *CCP Books and Prints* and with the City of Yarra to support the new *Projection Window*.

Change continued at the personnel level when at the close of 2004, longstanding and valued staff member, Dr Daniel Palmer left CCP to take up an academic position. Similarly, dedicated and respected Board members announced their retirement: Polixeni Papapetrou, Ken Mahlab, Kirsten Freeman and our extraordinarily effective Chair, Trevor Fuller. CCP offers heartfelt gratitude to all. Volunteers, including the Board, and staff made a gargantuan and cooperative effort in 2004 to honour the history and indeed the future of photo media and the CCP.

Naomi Cass

June 2005

EXHIBITION PROGRAM

FURTHER DETAILS OF EACH EXHIBITION
AVAILABLE ONLINE AT WWW.CCP.ORG.AU

JANUARY 30 → FEBRUARY 28

GALLERY 1 & 2 → 2004 NIKON SUMMER SALON OPEN ENTRY PHOTOMEDIA EXHIBITION

Judging panel

Steve Vizard AM Chairman, Vizard Foundation

Bala Star Curator, Ian Potter Museum of Art, University of Melbourne

Matthew Sleeth Photographer

Naomi Cass Director, Centre for Contemporary Photography

MEDIA COVERAGE

"The Centre for Contemporary Photography's mammoth

Nikon Summer Salon is on again", *Fitzroy Mail*, February 2004: 4

George Hatzigeorgiou and Josh Robenstone "Josh Robenstone", *Lucky*, no. 17, 2004: 12

LISTINGS

Lucinda Strahan, "The List", *Melbourne Magazine*, no.15, February 2004: 124

Megan Backhouse, "Picture this: a photo opportunity", *The Age*, January 31, 2004, Review: 7

"Gallery List", *The Melbourne Times*, February 11, 2004: 14

Annalisa Giudici, "Photography", *The Age*, January 25, 2004, Agenda: 15

TV 15 February *Sunday Afternoon* – ABCTV – Interview

PROJECT SPACE → LAKI SIDERIS → EMPTY

e-MEDIA → CCP PHOTOBLOG

MARCH 12 → APRIL 24

GALLERY 1 → SUSAN PURDY → NEW BRANCHES ON AN OLD TREE

MEDIA COVERAGE

"New Branches on an Old Tree", *Botanic News*, Autumn 2004: 7

Susan Purdy, "Exhibition preview: Plants and Dreams", *The Asian Arts Society of*

Australia Review, vol. 13, no. 1, 2004

LISTING

Megan Backhouse, "Collaboration bears fruit", *The Age*, March 13, 2004: Review 7

"New Branches on an Old Tree", *Garden Clippings*, no. 239, January/February 2004

Dani Valent, "The Plants", *The Age Goodweekend Magazine*, April 17, 2004: 13

"New branches on an old tree", *Floreo – Magazine of the Royal Botanic Gardens Melbourne*, Autumn, 2004.

Divya Ghelani, "Gardener's Diary". *Gardens Illustrated*, April 2004: 111

"Mighty Purdy" *Welcome to Michi Girl*, 28 April, 2004

"Susan Purdy: New Branches on an Old Tree", *Absolutearts.com*, 15 March, 2004

RADIO

24 March, 774 ABC Radio (The Sunday Show), interview (Susan Purdy) 4 April, ABC

Radio National (Sunday Morning) interview (Susan Purdy and Terry Smyth) 20 March,

Radio 3MP (Gardening Show) interview (Susan Purdy)

GALLERY 2 → PETER ROBERTSON → BEYOND XANADU

MEDIA COVERAGE

Di Ball, "People playing with themselves", *localART*, no. 10, March 2004: 13-15

LISTING

"The Art of Subversion", *2004 L'Oreal International Fashion Festival Programme*, 2004

RADIO

21 March, ABC Radio National (Arts Talk) interview (Peter Robertson)

4 April, ABC Radio National (Sunday Morning) interview (Peter Robertson)

PROJECT SPACE → KOKY SALY

HOW MUCH LONGER WILL YOU LIVE LIKE THIS

e-MEDIA → BEAT BROGLE → ONEWORDMOVIE

Brogle presented an artist talk at the CCP during his visit to Melbourne.

APRIL 30 → JUNE 12

GALLERY 1 → MARCIA LOCHHEAD → MIRROR

LISTING

Megan Backhouse, "Around the galleries", *The Age*, May 15, 2004: A3 8

Philippa Kelly, "Mirror, mirror on the pool", *Art Monthly Australia*, no.169, May 2004: 43-44

Unpopular Culture: 2004 Next Wave Festival Program, 2004: 56, 59, 74

"Four Exhibitions", *Undo.net*, April 29, 2004

"New Exhibitions at CCP", *Australian Photography*, June 2004: 10

Naomi Cass, "Having a moving experience", *Art Monthly Australia*, no. 170, June 2004: 45

GALLERY 2 → PAUL KNIGHT → PHOTOGRAPHS

MEDIA COVERAGE

Toby Miller, "Paul Knight Photographs", *un Magazine*, no. 1, 2004, un Review: 25-26

LISTING

Robert Nelson, "Watch this space", *The Age*, May 14, 2004: A3 6

Philippa Kelly, "Mirror, mirror on the pool", *Art Monthly Australia*, no.169, May 2004: 43-44

"Photography", *The Sunday Age Magazine*, May 2, 2004, Agenda: 15

Unpopular Culture: 2004 Next Wave Festival Program, 2004: 56, 59, 74

"Four Exhibitions", *Undo.net*, April 29, 2004

"New Exhibitions at CCP", *Australian Photography*, June 2004: 10

Naomi Cass, "Having a moving experience", *Art Monthly Australia*, no. 170, June 2004: 45

RADIO

11 May, RRR (High and Low), interview (Paul Knight and Rebecca Chew)

PROJECT SPACE → JULIE VINCI → STILL-LIFE WITH A WHORE

MEDIA COVERAGE

Chris Boyd, "Classically poised and classically posed",

The Weekend Australian Financial Review, May 22-23, 2004: 37

LISTING

Megan Backhouse, "Around the galleries", *The Age*, May 15, 2004: A2 8

Philippa Kelly, "Mirror, mirror on the pool", *Art Monthly Australia*, no.169, May 2004: 43-44

Unpopular Culture: 2004 Next Wave Festival Program, 2004: 56, 59, 74

"Four Exhibitions", *Undo.net*, April 29 2004

"New Exhibitions at CCP", *Australian Photography*, June 2004: 10

Naomi Cass, "Having a moving experience", *Art Monthly Australia*, no. 170, June 2004: 45

e-MEDIA → ISOBEL KNOWLES → PORTFOLIO

LISTING

Unpopular Culture: 2004 Next Wave Festival Program, 2004: 56, 59, 74

"Four Exhibitions", *Undo.net*, April 29 2004

"New Exhibitions at CCP", *Australian Photography*, June 2004: 10

Naomi Cass, "Having a moving experience", *Art Monthly Australia*, no. 170, June 2004: 45



SUSAN PURDY
NEW BRANCHES ON AN OLD TREE

CCP REDEVELOPMENT

MEDIA COVERAGE

Lee Arnold, "Centre finds exposure", *Melbourne Yarra Leader*, May 17, 2004: 9
Megan Backhouse, "CCP on the move", *The Age*, May 12 2004: A3 8
Megan Backhouse, "One door closes, another opens", *The Age*, June 9 2004: A3 8
Naomi Cass, "Having a moving experience", *Art Monthly Australia*, no. 170, June 2004:
45
Stephen Crafti, "On the Fringe", *State of the Arts*, July 2004: 50

RADIO

20 July, RRR (High and Low), interview (Daniel Palmer)

PREVIOUS EXHIBITION MEDIA COVERAGE

GLOSS

Sun Gazing: the Australian-Japan Art Exhibitions Touring program 2002-04,
The Asialink Centre, the University of Melbourne, 2004: 8-11

ELASTIC

MEDIA COVERAGE

Felena Alach, "Tricks of Technology", *Shout*, September - October 2004: 11

LISTING

"Three Exhibitions", *Undo.net*, November 16, 2004

Perth Focus, Aug-Sep 2004: 17-18

"Elastic", *Pica Guide*, July-September 2004.

ART+FILM

Louise Bellamy. (2004, June 12 – last update), "Seeing the light", *The Age*,
Available: <http://www.theage.com.au/articles/2004/06/09/1086749773039.html?oneclick=true> (Accessed: 2004, June 15)

TONY GARIFILAKIS

Ashley Crawford, "Tony Garifilakis: The Other Hell", *The Sunday Age*, October 10, 2004: 32-33

GENERAL PRESS

MEDIA COVERAGE

Penny Craswell, "A preliminary analysis of the Myer money", *NAVA Newsletter*, March-May 2004: 12-13

Keith Shipton, "Good in parts", *Photo Review Australia*, no. 17, June/July 2004: 40-45

Din Heagney, "ARTiFACE: images of Australian contemporary art", *Desktop: Australian Design Digital Culture*, no. 94, June 2004: 28-37

Peter Barrett, "Picture Perfect", *The Age*, February 28, 2004: A2 6

"Australia donates valuable books to PNCA". *The News International Pakistan*, Friday, August 29, 2003

Daniel Palmer, "Middle Managed", *Photofile*, no. 70: 36-39

Geoff Strong, (2004, September 22 – last update), "A Nation of Shutterbugs", (*The Age*),
Available: <http://www.theage.com.au/articles/2004/09/21/1095651321457.html?oneclick=true#> (Accessed: 2004, October 5).

Megan Backhouse, "Mixed Media", *The Age*, November 10, 2004: A3 8

LISTING

Arts Australia Berlin 03. Visual Arts Guide, Australia Council for the Arts: 29

"Photography in a global focus forum", *Adelaide Bank 2004 Festival of Arts Visual Arts Programme*: 12-13

Photo Review Australia, no. 17, June/July 2004: 64

TV

5 August *SBS World News* – SBS Television – Interview (Daniel Palmer)

24 January *ABC News* – ABCTV – Interview (Daniel Palmer)

TOURING PROGRAMS OFF-SITE, TALKS

LEICA/CCP DOCUMENTARY PHOTOGRAPHY EXHIBITION + AWARD

JAN – MAY

Featuring fifteen contemporary Australian practitioners, the third biennial Leica/CCP Documentary Photography Exhibitions and Awards represented major national achievements attesting to the ongoing relevance and heterogeneity of the documentary genre. In 2003, the third Leica Exhibition and Award completed its tour of the country, with Logan, Queensland and Mildura, Victoria. The tour was accompanied by a substantial education program and an online catalogue feature available through the CCP website. As always, the exhibition attracted large audiences and widespread interest.

Catalogue

Leica/CCP Documentary Photography Award, texts by Tessa Dwyer and Edward Colless,
14 x 14cm catalogue, colour reproductions, 44pp

BRUNSWICK ST BOOKSTORE BAG

CCP and Brunswick Street Bookstore produced a fourth book bag in 2003 as part of an ongoing series begun in 1998. Featuring the work of artist Selina Ou, the new bookstore bag was part of a new award program initiated by the store in consultation with CCP to support and exhibit photo-media artists, providing public art opportunities. The award included financial support for the production of a postcard and display of art work at the store.

ART FAIR

CONCETTINA INSERRA → LIVES AND WORKS IN MELBOURNE

MEDIA COVERAGE

"Centre for Contemporary Photography (CCP), Melbourne", *Art Fair*, 5 October 2004
"Melbourne Art Fair 2004", *The Art Newspaper*, vol. XIV, no. 151, October 2004: 3,4



MARCIA LOCHHEAD
MIRROR

PUBLIC IMAGE LECTURE SERIES

PRESENTED BY CCP AND THE AUSTRALIAN
CENTRE, UNIVERSITY OF MELBOURNE

In 2004, CCP presented a bumper six sessions in its highly respected series of annual lectures. In partnership with The Australian Centre, four keynote lectures and two panel sessions were held at the University of Melbourne while CCP's new Fitzroy galleries were under construction. In recognition of this period of closure, CCP lectures were free to attend. 'Public Image' explored photo-based media as a rhetorical public interface. Keynote lectures were presented on themes ranging from surveillance to personal histories as public history and to the role of celebrityhood in fashion photography. A forum on 'relational aesthetics' examined the active role of the public in certain forms of experimental contemporary art, while another on war and photography explored the line between official and unofficial reportage, inspired by recent image-wars over the conflict in Iraq. Drawing from the nineteenth century to the present, 'Public Image' asked how do photographs negotiate between private and public domains of experience? How does the Internet change the public role of 'witnessing'? How are ideas about the public and publicity collapsed in the photo-based media world we live in? And what is art's potential role in all of this?

All sessions were presented on Wednesday evenings at 6.30pm at the **Gryphon Gallery**, 1888 Building, at the University of Melbourne. Abigail Solomon-Godeau's lecture on September 29, was held at the Prince Philip Theatre, Architecture and Planning Building at the University of Melbourne.

JULY 21 → KITTY HAUSER

GARMENT IN THE DOCK: PHOTOGRAPHY,
THE FBI AND A PAIR OF DENIM JEANS

In the wake of a spate of white supremacist bombings and bank robberies in 1996, the Special Photographic Unit of the FBI carried out research into the identification of denim trousers from bank surveillance film, suggesting that each pair of jeans has unique identifying characteristics caused by manufacturing and by wear. Bearing the traces of both maker and wearer, each pair of jeans can be seen – according to this research – as an index, almost like a fingerprint. The connection between worn clothing and an absent body is both intimate and poignant, as poetry and everyday experience shows. Denim, in particular, renders the body's imprint and habits in graphic form, as was recognized by James Agee and Walker Evans in their documentary work *Let Us Now Praise Famous Men*. The findings of the FBI went further than to assist in identifying a suspect; what was also revealed, inadvertently, was a new insight into the visibility of the history of a garment – and a heady intimation that identity and appearance might concur in the most unlikely of places.

Kitty Hauser is a writer and teacher who is Research Fellow at Clare Hall, Cambridge University, and an Honorary Associate of Sydney University. Her research interests revolve around the relationship between photography and the activities of forensic scientists, historians, detectives and archaeologists. She has written about contemporary culture for publications including the *New Left Review*, *The Burlington Magazine* and the *London Review of Books* and is currently writing a book about the archaeologist and photographer O.G.S. Crawford, to be published by Granta.

AUGUST 11 → RELATIONAL AESTHETICS FORUM

A CONSTRUCTED WORLD, LAËTITIA BOURGET AND STUART KOOP.
CHAIRED BY DANIEL PALMER

'Relational aesthetics' is a term coined by the French curator and writer Nicholas Bourriaud to describe a broad strand of contemporary art in which the sphere of human relations constitutes the site of the artwork's meaning. It names, for example, forms of art practice where the artist models 'situations' or generates micro-utopias. Three invited artists and a curator examined the

theme of relational aesthetics in relation to their own thoughts on art practice; what it is, what it might mean, who might be doing it in Australia, its connections to photo-documentation and new media art practice, and what it might mean for artists, audiences, curators and art institutions? Is relational aesthetics an entirely new vocation for art or just the latest buzzword?

Jacqui Riva & Geoff Lowe work collaboratively under the name **A Constructed World (ACW)**, and divide their time between Milan and Melbourne. Their project consists in the making of exhibitions, collaborative workshops, events, and publishing projects which explore interfaces with art audiences and also with those not usually involved in contemporary art. **Laëtitia Bourget** is a French artist whose work awakens more the concept of activity rather than the utilisation of a particular medium. Developed around problematics of the body, both physical and existential, her work also begins from particular social contexts. **Stuart Koop** is an independent writer, curator and arts administrator. He was previously Curator at the Australian Centre for Contemporary Art and Director of the Centre for Contemporary Photography, and is currently completing a book on contemporary Australian artists.

SEPTEMBER 1 → WILLIAM YANG

ON PHOTOGRAPHY

William Yang occupies a unique place in Australian photography. His internationally acclaimed and loved work, a kind of photojournalism of his own life, forms a crucial social history of the world around him, its people, places and events. Yang is perhaps best known for his extensive personal archive of the Sydney gay community in the 1970s and 1980s, and *Sadness*, which wove together the discovery of his Chinese heritage and the rituals of dying and death in Sydney. He has investigated the Chinese diaspora in *Blood Links* and in his latest work *Shadows* he has incorporated an Aboriginal story into his repertoire. A deft storyteller, his work often involves words, either written on the image or as part of a spoken-word slideshow performance. This was a rare opportunity for Melbourne audiences to hear Yang speak in depth about his photographic practice.

William Yang, third generation Chinese-Australian, was born William Young in North Queensland. He started his career as a playwright in 1969, before turning to freelance photography in 1974. He held his first solo exhibition in 1977 *Sydneyphiles*, a frank depiction of the Sydney party scene. Over the past fifteen years Yang has been performing his monologues with slide projection in the theatre; *Sadness*, *Blood Links*, *Friends of Dorothy* and *The North* have toured extensively in Australia and internationally. As well as publishing several books, *Sadness* was also adapted into an award-winning film by Tony Ayres in 1999. A retrospective at the State Library of NSW in 1998 based on his Sydney Diary highlighted Yang as a teller of alternative social histories. Yang continues to live and work in Sydney.

SEPTEMBER 29 → ABIGAIL SOLOMON-GODEAU

PHOTOGRAPHY AND SEXUAL DIFFERENCE: BOTH SIDES OF THE CAMERA
Abigail Solomon-Godeau's contribution to photographic discourse is enormous. Linda Nochlin once wrote that her work "adds to our sense of the difficulty and ambiguity of questions directed at the photographic enterprise itself" by insisting on the historical, class-located, institutionalised, and above all, gendered positions from which mainstream photo-history is generated. Rejecting a formalist approach to the image, the feminist analysis of visual representation is central to Solomon-Godeau's project. The body as both sight (spectacle) and site (of meaning) is essential to her revisionist approach, and the erotics of self-display have continuously interested her. Solomon-Godeau has also written on neglected women photographers such as Francesa Woodman and Claude Cahun.

Abigail Solomon-Godeau teaches and publishes in the fields of photography, contemporary art, 19th-Century French art, and feminist and critical theory. She is the author of *Photography at the Dock: Essays on Photographic History, Institutions and Practices* (1991) and *Male Trouble: A Crisis in Representation* (1996). She is currently awaiting the publication of two books, *The Face of Difference: Gender, Race and the Politics of Self-Representation and Gender, Genre and the Nude in French Art*. Her essays, which have been widely anthologised, have appeared in journals such as *Afterimage*, *Art in America*, *Camera Obscura*, *October*, *Screen*, and in many exhibition catalogues. She holds a professorship in the Department of the History of Art and Architecture at the University of California, Santa Barbara.

OCTOBER 27 → WAR AND PHOTOGRAPHY FORUM

PETER DAVIS, MATTHEW SLEETH AND JASON SOUTH
CHAired BY DANIEL PALMER

Photographs have been used to tell graphic stories about war since the middle of the nineteenth century. War photography has long been subject to military censors, of which 'embedded reporters' are the latest version. However, aside from all else, recent image-wars in Iraq – the photographs of abused Iraqi prisoners at Abu Ghraib and Internet footage of the beheading of Nick Berg – reveal a new importance for unofficial images of war. What does it mean when the most memorable images of the Iraq war may well be photographs of the torture of Iraqi prisoners by Americans wielding digital snapshot cameras? This forum explored the line between official and unofficial reportage in the public image of war. It asked how certain images of war, rather than others, become publicly available; the available scope for photographers in contemporary warfare; and how the Internet is dramatically intensifying the public role of 'witnessing'.

Peter Davis is a writer/photographer and a senior lecturer in professional writing at Deakin University where he also coordinates N:ITT Network, Image, Text & Technology, a research area dedicated to the examination of images, texts and their combinations. He is the co-author of *Aliya: Stories of the Elephants of Sri Lanka* (1996) and a media consultant to AusAID development projects in the Asia/Pacific. **Matthew Sleeth** is a Melbourne-based photographer, widely exhibited and collected, whose books include *Roaring Days* (1998), *The Bank Book* (2001), *Tour Of Duty* (2002), *home+away* (2003) and *Opfikon* (2004). *Tour of Duty* involved a critique of Australia's self-congratulatory representation of its recent role in East Timor. **Jason South** is an award-winning New Zealand born photographer for *The Age* newspaper. In 2003, he won the Nikon-Walkley award for Press Photographer of the Year for his pictures of the Iraq conflict. He has also covered conflict zones in Rwanda, Zaire, East Timor and Aceh.

NOVEMBER 17 → SYLVIA HARRISON

THE ROLE OF CELEBRITYHOOD IN EARLY FASHION PHOTOGRAPHY

The French-born, vaudeville performer Gaby Deslys carved out a glittering career on the international circuit whilst working as a photographic model in advertising campaigns for couturières of the stature of Paquin and Lucile. With reference to Deslys's tandem careers on the stage and in front of the camera, this lecture explored the role of celebrityhood (specifically, the prestige of 'talent') in fashion innovation, fashion diffusion and opinion leadership in fashion photography during the early years of the twentieth century. It also demonstrated that the guiding principle of fashion photography at its inception – prestigious persons are powerful agents of consumer change – has continued to exert a profound influence on the genre until the present time.

Dr Sylvia Harrison is a senior lecturer in the Art History Program at La Trobe University where she teaches courses on fashion and photography. She has published on issues in contemporary art in Australia and America. Her major

publication to date is *Pop Art and the Origins of Post-Modernism* (Cambridge and New York: Cambridge University Press, 2001). At present she is working on a book-length project on theoretical issues in fashion photography.

FREE FASHION FORUMS HELD AT THE CCP, PRESENTED AS PART OF THE L'ORÉAL MELBOURNE FASHION FESTIVAL.

MONDAY 15 MARCH → SUBVERSION: A MELBOURNE CONTEXT

Panellists explored the idea of the subversive within Melbourne fashion and contemporary art with particular reference to Melbourne Gothic.

Panellists Ashley Crawford, Writer and Reviewer; Stieg Persson, Artist; Helen Stuckey, Screen Events Programmer, Australian Centre for the Moving Image.

TUESDAY 16 MARCH → THE EXTRAVAGANT KNOT

This session explored the ins and outs of this great exception to male dourness – the tie.

Panellists Christine Barro, Director, Christine, Robert Nelson, Associate Dean, Research & Graduate Studies, Monash Art and Design and Art Critic, *The Age*, Eugene Notermans, Hemden, Bespoke Tailor and Consultant.

Chaired by Kevin Murray, Director, Craft Victoria. Presented in association with Craft Victoria.

THURSDAY 18 MARCH → THE 80s STYLE

Looking at the current fascination for 80s fashion with reference to Peter Robertson's photography exhibition, *Beyond Xanadu* at CCP.

Panellists Chris Gill, Owner Northside Records, Peter Robertson, Artist, Jeremy Valentine, Co-owner Shag. Presented in association with CCP.

LAUNCH OF PHOTOFIL 71: FASHION → FRIDAY 19 MARCH

GUEST EDITORS: DANIEL PALMER AND KATE RHODES

FASHION PHOTOGRAPHY NOW

Trends in fashion photography, with a focus on its power to appropriate, cannibalise and influence: Madonna, Guy Bourdin, Levi's, Bill Henson.

Panellists Simone Elder, Designer, Fabio Ongarato Design, Ellie Rennie, Postdoctoral Research Fellow, Creative Industries Faculty, Queensland University of Technology, working on the interface between photojournalism and fashion, and Lyndal Walker, Artist and Curator of Snow-dropping at the concept store. **Chaired by** Daniel Palmer, Curator of Projects, Centre for Contemporary Photography. Presented in association with CCP.

MEDIA COVERAGE

Anthony Gardner, "multiple MISCELLANEOUS alliances", *unMagazine*, no. 2, 2004: 30-31

LISTING

"Public Image 2004 Lecture Series", *Fitzroy Mail*, no. 18, July 2004: 2

"Public Image", *Undo.net*, August 10 2004

Megan Backhouse, "Mixed Media", *The Age*, June 30, 2004: A3 8

"Australian Centre", *Arts Starters-Faculty of Arts fortnightly digest of life, lectures and events*, no. 33, June 30 2004

"Public Image - 2004 Lecture Series", *Scan-Journal of Media Arts*, October 5, 2004

RADIO

20 July, RRR *High and Low*, Interview (Daniel Palmer)

14 March, 774 ABC Radio *The Sunday Show*, Interview (Daniel Palmer)

WEEKEND WORKSHOPS WITH LES WALKLING

In 2004, CCP presented ten weekend workshops over two semesters, held in a professional digital studio at RMIT University, Melbourne. The workshops revolved around a series of studio-based demonstrations with the emphasis on practical approaches to the concepts being covered. Adobe Photoshop versions 4, 5 and 6 were covered as well as Macintosh and Intel-based computers.

For over eleven years, CCP's reputed workshop series has been convened by distinguished artist and Coordinator of Media Arts at RMIT University, Les Walkling. Walkling has participated in exhibitions at the National Gallery of Victoria, the Australian National Gallery and the Art Gallery of New South Wales.

INTRODUCTION TO DIGITAL IMAGING 28/29 February and 24/25 July 2004

This weekend workshop presents a comprehensive introduction to the principles and practice of digital imaging. It is specifically designed for photographers and artists relatively new to the world of digital imaging. Photographic analogies and practical examples demystify the digital process and provide a familiar interface between the new digital techniques and traditional artistic practice.

BEYOND BASIC PHOTOSHOP 3/4 April and 21/22 August 2004

This workshop is designed for photographers and artists already proficient with basic applications of Photoshop who now want to significantly extend their skills and knowledge. It provides a detailed overview of Photoshop tools and techniques. Key concepts are developed with the aim of making them as accessible as possible through an emphasis on visual techniques.

COLOUR MANAGEMENT 1/2 May and 18/19 September 2004

This workshop presents a logical and comprehensive approach to the often complex issue of accurately managing colour in a digital environment. It will answer questions such as: Why doesn't my print match my monitor? Why do colours look so different on different computers? What happens to my image when it is printed at different commercial laboratories? How can I correct these problems? How do I setup a fully colour managed workflow? Can colour management save me time and money? The workshop will help you understand how to accurately control and manage colour, and the suitability of different colour management systems, strategies, software and hardware for your own needs.

THE DIGITAL FINE PRINT 29/30 May or 16/17 October 2004

This workshop explores the fine print in the age of digital imaging. Sophisticated digital techniques are employed to significantly expand the range of the fine print and its creative tradition. The finest analogue print making and digital imaging processes combine to produce prints of exquisite quality.

ADVANCED DIGITAL IMAGING 26/27 June or 13/14 November 2004

This workshop provides a critical overview of advanced digital imaging techniques, production strategies and creative workflows. It is designed for professional photographers, artists and advanced amateurs who seek to creatively manage their digital processes for reliable, efficient production and maximum image quality.

PERFORMANCE REVIEW

ACTIVITIES REPORT → EXHIBITIONS

In 2004, CCP produced 14 exhibitions in total. Of these, 11 were presented on-site and a further 3 consisted of touring/off-site projects. Exhibitions were presented at 4 interstate venues.

10 of CCP's total exhibitions constituted solo projects, a further 3 were curated exhibitions and 2 were group exhibitions. 2 exhibitions presented the work of international and interstate artists.

In total 381 artists participated in the exhibition program and 43% of the exhibition program was presented in partnership with other organisations and sponsors.

EDUCATION

For over twelve years, CCP has presented a unique educational program that mixes practical instruction and theoretical debate.

In 2004, a total of 10 weekend workshops were offered by distinguished artist Les Walkling over a two semester program. Enrolments increased by over 24% on the previous years enrolments. Feedback was positive with many participants enrolling for further courses after their first workshop. The CCP, in response to workshop participants, also endeavoured to streamline it's enrolment conditions for the following year to allow greater flexibility.

Coordinated by CCP Project Coordinator Daniel Palmer, the annual lecture series Public Image included four keynote lectures and two panel sessions. The lecture program was presented in conjunction with The Australian Centre at the University of Melbourne and were free of charge in 2004. Turnout at lectures was high, with peak attendance at William Yang's presentation and the Relational Aesthetics forum.

Gallery staff presented floortalks to large numbers of secondary and tertiary school groups, particularly for the annual Summer Salon. In addition, artist floortalks were presented in association with Beat Brogle's *One World Movie* in April and the curated digital media exhibition Elastic, at the Perth Institute of Contemporary Art in September.

In 2004 the L'Oreal Melbourne Fashion Festival presented four of its public forums at the CCP, extending CCP's participation with the festivals arts program. Panellists included Ashley Crawford, Writer and Reviewer; Christine Barro, Director, Christine; and Robert Nelson, Associate Dean, Research & Graduate Studies, Monash Art and Design and Art Critic, *The Age*.

PUBLISHING

In 2004, CCP produced three issues of Flash newsletter containing feature articles, reports and a 'News and Opportunités' section. Contributing writers included Koky Saly and Toby Miller, as well as an interview by Daniel Palmer with Wolfgang Sievers.

Four catalogues and one DVD were produced to accompany exhibitions from the 2004 program.

Work also commenced on CCP's upcoming publication *Photogenic*, to be edited by Daniel Palmer and designed by Darren Sylvester. The publication will include essays drawn from CCP's lecture series from 2000 to 2004.

MEMBERSHIPS

Subscriptions in 2004 decreased by 27% from 550 to 450 due to the CCP's temporary closure. 37% of current subscribers are concession, 61% are full and 2% are institutional.

PUBLIC IMAGE LECTURE SERIES 2004

HI, I JUST WANTED TO SAY THAT LAST NIGHTS TALK WAS GREAT. MY HIGHLIGHT WAS LAETITIA BOURGET. SHE INSPIRED ME WITH HER COURAGE TO GO UNDER THE SURFACE OF LIFE (NOT JUST PHYSICALLY) AND TO EXPRESS ON A LEVEL THAT MOST OF US TALK ABOUT BUT NEVER ACHIEVE. BRAVO FOR HER COMMITMENT AND COURAGE.
ANITA LYNCH. RE: RELATIONAL AESTHETICS FORUM 11 AUGUST

MEDIA & MARKETING REPORT →

MEDIA COVERAGE

70% of all CCP exhibitions received media coverage in 2004 in excess of line listings. The quality of media coverage remained high, comprising a large percentage of reviews, features and commentaries. Overall CCP received 24 reviews/features, 11 interviews and over 38 listings. Of these, 28 appeared in daily newspapers, 6 in magazines and art journals, 18 in local/street press, 11 in electronic media, 7 on radio and 3 on television.

The CCP progressed marketing partnerships in 2004 with outcomes including: the development of an online Member's resource with Craft Victoria, funded by Arts Victoria and; the ongoing Brunswick Street Bookstore Bag project.

ATTENDANCE

The Centre recorded healthy audience figures through part of the year with the CCP Art Fair exhibition yielding particularly high results. On-site attendances were recorded at 12,770, while off-site and touring contributed 95,750 to the overall attendance figure.

On-site exhibitions	11,056
Off-site exhibitions	95,500
Other events	400
Total Exhibitions & Events	106,956

Workshops	189
Lectures/Presentations	1,225
Artist Floortalks	150
Total Educational Programs	1,564

TOTAL ATTENDANCE 108,520

FINANCIAL REPORT

In 2004, turnover increased by 104% due to capital works fundraising. Expenditure dropped by 18% due to the CCP's relocation. Funds raised from the Stellar fundraising auction in 2003 were carried forward for capital works. As a result of the report generated by the Myer inquiry into the contemporary visual arts and craft sector commissioned by the Federal Government, the CCP received a 72% increase in annual funding from Arts Victoria and the Australia Council, fixed until 2006.

The increase will enable the CCP to increase staff, artists' fees, gallery hours, as well as remove gallery rent from the project space.

FINANCIAL STATEMENTS

CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC COMMITTEE'S REPORT

Your committee members submit the financial report of the Centre for Contemporary Photography Inc. for the financial year ended 31 December 2004.

COMMITTEE MEMBERS

The names of committee members throughout the year and at the date of this report are: Trevor Fuller Chair, Warwick Dick Treasurer, Sandra Bardas, Clare Williamson, Poli Papapetrou, Kirsten Freeman, Ken Mahlab, Ross Millen, Stephen Nossal (co-opted).

PRINCIPLE ACTIVITIES

The principle activities of the association during the financial year were to support and develop contemporary photography through exhibitions, classes, publishing, seminars and advocacy.

SIGNIFICANT CHANGES

No significant change in the nature of these activities occurred during the year.

OPERATING RESULT

The profit from ordinary activities amounted to \$440,554. CCP is a not for profit, non-taxable entity. Signed in accordance with a resolution of the Members of the Committee

Warwick Dick

Warwick Dick, Treasurer

Trevor C. Fuller

Trevor Fuller, Chair
22 June 2005

STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 DECEMBER 2004

	2004	2003
INCOME	\$	\$
EARNED INCOME	79,453	121,895
SPONSORSHIP & FUNDRAISING	394,922	55,093
GRANTS AND OTHER INCOME	243,430	174,935
TOTAL INCOME	717,805	351,923
EXPENDITURE		
PREMISES	53,088	50,646
WAGES AND ON COSTS	146,045	111,148
ADMINISTRATION	27,680	39,827
PROGRAM	50,438	135,830
TOTAL EXPENDITURE	277,251	337,451
OPERATING SURPLUS	440,554*	14,472

* INCLUDES CAPITAL WORKS FUNDRAISING

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2004

	2004	2003
ASSETS	\$	\$
CURRENT ASSETS		
CASH AT BANK	528,077	195,619
PREPAID EXPENSES	7,978	2,708
TRADE DEBTORS	2,409	5,875
GST RECEIVABLE	4,821	-
BOND MONEY	150	1,046
TOTAL CURRENT ASSETS	543,435	205,248
NON CURRENT ASSETS		
PLANT & EQUIPMENT	27,892	27,892
LESS ACCUMULATED DEPRECIATION	-20,756	-14,756
LEASEHOLD IMPROVEMENTS	50,364	-
TOTAL NON CURRENT ASSETS	57,500	13,136
TOTAL ASSETS	600,935	218,384
LIABILITIES		
CURRENT LIABILITIES		
BOND MONIES	-	150
GROUP TAX	5,838	6,575
SUPERANNUATION PAYABLE	2,285	2,685
INCOME IN ADVANCE	62,022	133,461
PROVISION FOR ANNUAL LEAVE	10,922	8,627
GST LIABILITY	-	9,361
TRADE CREDITORS	19,090	3,770
OTHER CREDITORS	6,501	32
TOTAL CURRENT LIABILITIES	106,658	164,661
NET ASSETS	494,277	53,723
MEMBERS FUNDS		
BALANCE BEGINNING OF YEAR	53,723	39,251
CURRENT SURPLUS	440,554	14,472
FUNDS END OF YEAR	494,277	53,723

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2004

	NOTES	2004	2003
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
RECEIPTS FROM MEMBERS		5,987	15,378
OTHER OPERATING INCOME RECEIVED		772,907	362,628
PAYMENTS TO SUPPLIERS AND EMPLOYEES		(408,398)	(292,788)
INTEREST RECEIVED		12,326	2,588
NET CASH PROVIDED BY OPERATING ACTIVITIES	5 (b)	382,822	87,806
CASH FLOW FROM INVESTING ACTIVITIES			
PAYMENT FOR PROPERTY, PLANT AND EQUIPMENT		(50,364)	(5,313)
NET CASH USED IN INVESTING ACTIVITIES		(50,364)	(5,313)
NET INCREASE IN CASH HELD		332,458	82,493
CASH AT BEGINNING OF FINANCIAL YEAR		195,619	113,126
CASH AT END OF FINANCIAL YEAR	5 (a)	528,077	195,619

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2004

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act VIC. The committee has determined that the association is not a reporting entity. The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act VIC and following Australian Accounting Standards:

- AAS 5 Materiality
- AAS 8 Events Occurring After Reporting Date

No other applicable Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets. The following material accounting policies, which are consistent with the previous period unless otherwise stated, have adopted in the preparation of this financial report.

A. Income Tax

The Association is not liable for income tax

B. Fixed Assets

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

C. Cash

For the purposes of the Statement of Cash Flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

D. Grants

1. Government Grants: Recurring
Grants are awarded on an annual or triennial basis and accounted for within the periods granted.

2. Government Grants: Project/Philanthropic
Grants awarded on a project basis and accounted for as project progresses.

E. Fundraising for future projects and capital works

The Association raises funds for the purpose of development, to be accounted for over future periods.

F. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

NOTE 2. IMPACT OF ADOPTING AASB EQUIVALENTS TO IASB STANDARDS

Centre for Contemporary Photography has examined its accounting policies and financial reporting under Australian Standards and the Australian equivalents of International Financial Reporting Standards (IFRS). The key areas where accounting policies may change continue to be examined and at this time there are no material changes anticipated to impact the financial reporting of the Association. In the opinion of the Committee of Management, special purpose financial reports will continue to be prepared by the Association in the future.

NOTE 3. CURRENT SURPLUS

Included in the surplus for the year, is an amount of approximately \$343,000 received in relation to the fundraising for CCP's new premises developments at Johnston Street in Fitzroy. This amount has not been transferred to a general reserve and will be applied to future improvement works to be completed during the 2005 financial year. At balance date, approximately \$50,000 had been spent on leasehold improvements.

NOTE 4. CAPITAL COMMITMENTS

	2004	2003
	\$	\$
Capital commitments authorised and contracted for	306,000	-

NOTE 5: CASH FLOW INFORMATION

(a) Reconciliation of cash

Cash at the end of the financial year as shown in the statement of Cash Flows is reconciled to the related items in the statement of financial position as follows:

	2004	2003
	\$	\$
CASH ON HAND	150	150
CASH AT BANK	527,927	195,469
	528,077	195,619

(b) Reconciliation of cash flow from operations

with profit from ordinary activities after income tax

SURPLUS FROM ORDINARY ACTIVITIES AFTER INCOME TAX	440,554	14,472
NON-CASH FLOWS IN PROFIT FROM ORDINARY ACTIVITIES		
DEPRECIATION	6,000	5,040
CHANGES IN ASSETS AND LIABILITIES (INCREASE)/DECREASE		
IN RECEIVABLES	3,466	(4,725)
INCREASE IN OTHER ASSETS (INCREASE)/DECREASE	(9,195)	(100)
IN PAYABLES (DECREASE)/INCREASE	11,141	(1,482)
IN INCOME IN ADVANCE	(71,439)	72,093
INCREASE IN PROVISIONS	2,295	2,508
CASH FLOWS FROM OPERATIONS	382,822	87,806

NOTE 6. COMPARATIVE FIGURES

The comparative figures have been reclassified in certain instances to provide a more meaningful presentation of the financial information.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC

SCOPE

We have audited the attached special purpose financial report comprising the Statement of Financial Position, Statement of Financial Performance, Statement of Cash Flows and notes to the financial statements of Centre for Contemporary Photography Inc (referred to as "CCP") for the financial year ended 31 December 2004 as set out on pages 9 to 11. The Committee of Management is responsible for the financial report and have determined that the accounting policies used and described in Note 1 to the financial report are consistent with the financial reporting requirements of CCP's constitution and are appropriate to meet the needs of the members. We have conducted an independent audit of the financial report in order to express an opinion on it to the members of CCP. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Committee of Management's financial reporting requirements under CCP's constitution. We disclaim any assumption of responsibility for any reliance on this audit report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1 to the financial statements. These policies do not require the application of all Accounting Standards and other mandatory professional reporting requirements in Australia.

The audit opinion expressed in this report has been formed on the above basis.

QUALIFICATION

Controls over income

As is common for organisations of this type, it is not practicable for the CCP to maintain an effective system of internal control over revenue and other fundraising activities until their initial entry in the accounting records.

Accordingly, our audit in relation to revenue was limited to amounts recorded. We therefore are unable to express an opinion whether revenue of the CCP is complete.

QUALIFIED AUDIT OPINION

In our opinion, except for the effects of such adjustments, if any, as might have been determined to be necessary had the matter referred to in qualification paragraph not existed, the financial statements of CCP present fairly in accordance with the accounting policies described in Note 1 to the financial statements, the financial position of CCP as at 31 December 2004 and its financial performance and its cash flows for the year then ended.

GADDIE, METZ & KAHN

A S Barnett – Partner
MELBOURNE
22 June 2005

NIKON SUMMER SALON 2004

Totally inspiring and beautiful work!
Crystie Saulwich

SUSAN PURDY → NEW BRANCHES ON AN OLD TREE

Rapturous. I'm glad I live nearby and can see this beautiful exhibition again and again, and be reminded of the ongoing pleasures of our connection to the plant world.
Linda Birch

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PRINCIPAL PARTNERS



OTHER PARTNERS



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MONASH UNIVERSITY
NEXT WAVE FESTIVAL
ROYAL BOTANIC GARDENS, MELBOURNE
VISION REAL ESTATE

THANK YOU

COLOUR FACTORY
KODAK PROFESSIONAL