ccp.

centre for
contemporary
photography

2008
ANNUAL
REPORT

CENTRE FOR CONTEMPORARY PHOTOGRAPHY

2008 ANNUAL REPORT

2

Cover:
Bindi Cole
Warre Beal Yallock 2008 (detail)
Pigment print on rag paper
130 x 94 cm
Courtesy the artist and Boscia Gallery,
Melbourne

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MISSION

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.

CCP PROFILE

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.

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.

STAFF

Director
Naomi Cass
Deputy Director
Rebecca Chew
Curator
Karra Rees
Front of House Manager
Shay Minster
Administrative Assistant
Liesl Pfeffer (0.6)
Education Officer
Michael Nichols (0.4)
Designer
Darren Sylvester (0.4) until March
Christopher Holt (0.4) until July
Francisco Fisher (0.2) from August
Bookkeeper
Tony Dutton (0.2)

INTERNS & VOLUNTEERS

CCP would like to thank its many valuable volunteers and interns who assisted the Centre in 2008. We estimate that volunteer staff provided at least 2,754 hours of work, which CCP gratefully acknowledges. The CCP would not have been able to operate without the generous support of the following people: Santina Amato, Alysia Antonucci, Benjamin Ashe, Dalyah Bakheet, Alisha Baker, Paula Birch, Chiara Bolla, Xavier Connelly, Jeremy Drape,Catherine Evans, Elena Galimberti, Christian Ghezzi, Linsey Gosper, Theresa Harrison, Aron Hemingway, Veronica Hodgkinson, Leah Holscher, Lucy Houghton, Tate Jerrems, Shivanjani Lal, Anita Lynch, Nalini Mackie, Sonia Mangiapane, Bree Morrison, Sue Neal, Oliver Parzer, Drew Pettifer, Jon Reithmuller, Alisia Romanin, Lauren Saide, Tess Stewart-Moore, Rebekah Stuart, Melanie Tojkovic, Laureen Villegas, Julia Wood and interns Amy Kreitals and Romina Sgro.

EXHIBITION ADVISORY COMMITTEE

Daniel Palmer
Chair
Lecturer in the Theory Department at Monash Art & Design and CCP Board Member
Naomi Cass
Director
Rebecca Chew
Deputy Director
Karra Rees
Curator
Justin Clemens
Senior Lecturer, School of Culture and Communication, University of Melbourne
Chantal Faust
Artist and Lecturer at the Victorian College of the Arts, University of Melbourne
Maggie Finch
Assistant Curator, Photography, National Gallery of Victoria
Marco Fusinato
Artist
Louise Hubbard
Artist and Lecturer at the Victorian College of the Arts, University of Melbourne
Elizabeth Liddle
Senior Arts Officer, Indigenous Art, Arts Victoria
Kyla McFarlane
Assistant Curator/Exhibitions, Monash University Museum of Art
Ben Speth
Filmmaker
David Thomas
Associate Professor School of Art, RMIT University

3

BOARD OF MANAGEMENT

CHAIR
ALEXANDRA RICHARDS, QC
Alexandra Richards QC was admitted to practice in 1981 and was called to the Victorian Bar in 1984. She practises in the areas of taxation, commercial, administrative and human rights law. Alexandra was appointed Queen's Counsel in 1998. She is Chair of the Victorian Bar's Pro Bono Committee, is a Board member of the Victoria Law Foundation and chairs its Executive Committee. She is also a Board member of the Human Rights Law Resource Centre and is a member of the National Pro Bono Advisory Council. Alexandra was awarded the Law Institute of Victoria President's Access to Justice Award 2005 and the Women Lawyers Achievement Award 2007.

Attended 4/5 2008 meetings, co-opted June

DEPUTY CHAIR
LEONARD VARY
Leonard Vary is an Executive Director, the President – HR, General Counsel and Company Secretary of Linfox Logistics. He is also a Director of the Linfox Airports Group. Leonard holds undergraduate and postgraduate qualifications in law and commerce/ finance and, in 2006, undertook the Advanced Management Program at Harvard Business School. Leonard is the immediate past Vice President of the Melbourne International Arts Festival, a member of the Strategic Advisory Board to the University of Melbourne's Law School's Graduate Program and a Fellow of the Australian Institute of Company Directors.

Attended 5/6 2008 meetings, elected May

TREASURER (OUTGOING)
WARWICK DICK
Accountant & MYOB Consultant
Attended 2/3 2008 meetings, retired July

KERRI TURNER (INCOMING)
Kerri Turner is an Executive Director in the Transaction Advisory Services division of Ernst & Young. Kerri has a Masters of Business Administration from the Melbourne Business School and is an Associate of the Institute of Chartered Accountants in Australia. Kerri has significant experience in working on large transactions and supports the provision of charitable activities through Ernst & Young's Foundation. She has a keen interest in contemporary art and various forms of music.

Attended 2/2 2008 meetings, co-opted October

4

Deputy Chair, Leonard Vary; Chair, Alexandra Richards, QC; artist, Anne Zahalka; and Director, Naomi Cass, at 2008 CCP Limited Edition Print event. Photo William Yang 2008

GERRY COSTIGAN

Gerry has managed communication campaigns in government, corporate, finance, arts and major event sectors and is currently providing communications advice at the Victorian Auditor-General's Office. Since 1995 he has contributed to the development and implementation of public awareness campaigns for leading public relations agencies; the Melbourne Festival; Department of Premier and Cabinet during Victoria's celebrations of the Centenary of Federation; CPA Australia; and Industry Super Funds. Prior to 1995, Gerry was employed as a Chartered Accountant and Financial Advisor for Price Waterhouse. He holds a Bachelor of Economics from the Australian National University and certificates in Public Relations and Copywriting from RMIT University.

Attended 2/3 2008 meetings, retired May

FIONA MCGAUCHIE

Fiona is a lawyer and senior associate at Corrs Chambers Westgarth where she is an advisor on major projects, commercial contracting and governance. Fiona holds undergraduate qualifications in law and commerce from the University of Melbourne and in 2006, she completed a Masters of Business Administration at the Melbourne Business School. Fiona is currently a director of Linden—Centre for Contemporary Arts in St Kilda and has a strong interest in corporate governance issues in the not-for-profit sector.

Attended 2/4 2008 meetings, co-opted July

STEPHEN NOSSAL

Stephen is an experienced executive in the financial sector in Australia. He has acted as an advisor to corporate, State and Commonwealth Government clients for over 14 years. Prior to working in the finance industry, Stephen spent five years as a management consultant at Accenture (then Andersen Consulting).

Attended 8/8 2008 meetings

DANIEL PALMER

Daniel holds a Bachelor of Arts (Hons) from the University of Western Australia and a PhD from the University of Melbourne, and is currently a Senior Lecturer in the Theory Department of the Faculty of Art & Design at Monash University. He was previously the Curator of Projects at the Centre for Contemporary Photography in Melbourne, and has also taught at the University of Melbourne (in Art History, Cultural Studies and Media & Communications) and at the Victorian College of the Arts. Daniel is well known for his writings on contemporary Australian art, with a special interest in photography and media art. He is a regular contributor to Australian and international visual arts journals such as *Art & Australia*, *Art World*, *Real Time*, *Broadsheet*, *Photofile* and *Frieze*. His publications include the books *Twelve Australian Photoartists* (2009), co-authored with Blair French, *Participatory Media: Visual Culture in Real Time* (2008), and *Photogenic: Essays/ Photography/CCP 2000–2004* (2005), as well as writings in scholarly journals such as *Reading Room* and *Transformations*. His current research is focused around the Australian Research Council (ARC) funded project 'Genealogies of Digital Light', and the question of art criticism in the post-medium condition.

Attended 7/8 2008 meetings

MARGARET RIDDLE

Margaret holds a Bachelor of Arts (Hons) from the University of Melbourne and is a former Senior Lecturer and Chair of Department of Fine Arts, University of Melbourne. She is currently the Managing Editor and Director of Telling Words Co Pty Ltd, publishers of newspapers for niche markets.

Attended 7/8 2008 meetings

MATTHEW SLEETH

Matthew Sleeth is a Melbourne-based artist. He has exhibited widely in Australia, USA, Japan and Europe and as part of international events including the Berlin Photography Festival, Odense Photo Biennale (Denmark), Noorderlicht Photofestival (The Netherlands) and the Venice Architecture Biennale. A touring exhibition of his work commenced at Aperture Gallery, New York in 2008. Matthew was recently named as one of Australia's 50 most collectable artists by *Australian Art Collector* magazine. Matthew's work is held in major public collections in Australia, Denmark, USA and numerous private collections. His books include *Ten Series/106 Photographs* (2007), *Opfikon* (2004), *Survey* (2004), *home+away* (2003), *Tour Of Duty* (2002) and *Roaring Days* (1998). Matthew is represented by Josef Lebovic Gallery (Sydney), Sophie Gannon Gallery (Melbourne), Jan Manton Art (Brisbane), Galerie Lichtblick (Cologne), Galleri Hornbaek (Denmark) and Claire Oliver Gallery (New York).

Attended 8/8 2008 meetings

CLAUDIA TERSTAPPEN

Claudia studied German literature and philosophy at the Heinrich Heine University and sculpture and photography at the Art Academy in Duesseldorf, Germany and is now a practicing artist of more than 20 years standing with an impressive string of international exhibitions, awards and publications to her name. She has lived and worked in Germany, Great Britain, Spain and USA. Claudia has been a lecturer at many internationally recognised universities, including The Slade School of Fine Art, Goldsmith College, Chelsea School of Art and The Royal College in London as well as Maryland University, Massachusetts College of Art and the State University New York. For 10 years she directed Southampton University's Postgraduate program in Barcelona. In 2002 her artistic work brought her to Australia and in 2004 she was appointed Professor of Fine Arts in the Faculty of Art & Design at Monash University.

Attended 2/3 2008 meetings, retired May

CHAIR'S REPORT

In 2008 Centre for Contemporary Photography enjoyed a productive and exciting year exhibiting, promoting and engaging the community in contemporary photography.

CCP works effectively with its principal funding bodies, the Australia Council and Arts Victoria. In 2008, CCP raised 57% of its income through a range of activities including membership and workshops. An outstanding contribution was the CCP Limited Edition Print generously supported by the artist, Anne Zahalka, as well as her representatives, Arc One Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney. This major fundraising event would not have been possible without the additional generous support of Colour Factory, Tint Design, Chapman and Bailey, Rothfield Print Management, Sofitel, Cope Williams Wines, Sanpellegrino and SMXL catering.

In 2008 CCP was granted charitable status by the Australian Taxation Office. This was achieved through generous pro bono assistance from Deacons. This status compliments CCPs longstanding not-for-profit status.

2008 brought major changes to the CCP Board of Management, with retirement of Ross Millen, Chair (2003–2008), Warwick Dick, Treasurer (2002–2008) and Gerry Costigan (2005–2008). I would like to thank retiring members for their generosity in giving substantial time, skill and support to CCP. CCP will continue to benefit from the legacy of their commitment.

I am delighted to report appointment of four new Board members, Leonard Vary, Deputy Chair, Kerri Turner, Treasurer, Fiona McGauchie and myself. New members bring a suite of skills joining those of the dedicated and active Board: Stephen Nossal, Daniel Palmer, Margaret Riddle and Matthew Sleeth.

CCP Board and Staff undertook a planning day on 14 June 2008. This meeting served to bring staff, existing and new Board members together for a concentrated and productive session.

Board members provide considerable time and support on a voluntary basis to enable CCP to deliver programs and services. I would also like to recognise the tremendous team of regular volunteers; those who work with artists installing exhibitions, who welcome visitors, who assist in myriad ways in the office and those who document exhibitions. Volunteers are listed on page 3 and their contribution is gratefully acknowledged.

Last but not least, CCP could not operate to the high standard that it does without the dedication and commitment of its staff led by its talented Executive Director, Naomi Cass. I wish to thank and acknowledge all members of staff and look forward to a rewarding and successful forthcoming year.

Alexandra Richards, QC
Chair
Centre for Contemporary Photography

CELEBRATING CCP'S EMERITUS CHAIR WILLIAM LASICA, L.L.M, B.COM,

Bill Lasica was CCP's first Chairperson contributing an astonishing 15 years to the Board. When the organisation outgrew its existing accommodation in 1992, CCP moved from Rathdowne Street to 205 Johnston Street. The move, overseen by Bill, was a giant step forward for CCP. In 2003 friends and colleagues joined Bill in supporting CCP's move to 404 George Street, through the establishment of the Bill Lasica Long View, which is situated between CCP Galleries 1 and 2.

A respected commercial lawyer, Bill Lasica always counted amongst his clients a generous sprinkling of artists. An active participant in Australian public life, Bill was a founding Board member of the Australian Centre for Contemporary Art and the founding Chairperson of the Bundanon Trust; a living art centre established by Arthur Boyd for the people of Australia. Bill Lasica and colleague Sandra Bardas were founding members of The Green Hills Foundation that created Worawa College, the first private residential school for Aboriginal children in Victoria. In 2008 Bill celebrated his 87th birthday.

Bill Lasica. Photo Pamela Morey-Nase

DIRECTOR'S REPORT

In a period of faltering economic confidence, the arts are a tangible and buoyant sector that both strengthens the economy and contributes to social inclusion. Albeit modest, CCP pays artists' fees, artists in turn employ printers, framers, writers, models, purchase cameras, film, computers, hire studios and undertake expensive higher education; artists travel and sell their work—to briefly sketch this under-recognised economy.

A productive and successful year, in 2008 CCP programs expanded and attendance increased by 24%. The audience for CCP is diverse and predominantly youthful. In 2008 this included those who attended CCP's *Scanned and Drawn* exhibition at the 2008 Melbourne Art Fair, through to school groups and youth at risk programs. CCP is free to attend, encouraging the widest possible visitation. CCP's Night Projection Window, viewed from the street from dusk until early morning, is a confident contribution to public engagement. A highlight in 2008 was the Pipilotti Rist projection, part of *One of Us Cannot Be Wrong* curated by Karra Rees.

In 2008 considerable media and public attention was focussed on photography and representation of children. CCP contributed to discussions conducted by the Australia Council around development of *Protocols for working with children in art*. While issues of inappropriate representation and exploitation of children have not arisen for CCP in 23 years, all practitioners and exhibiting organisations are mindful of what can only be described as a sometimes pernicious environment for photographic art. However, in our view, public discussion failed on one hand to adequately account for the power and meaning of images of children in the public sphere (including but not limited to art), and resoundingly failed to adequately assert the importance of artistic freedom on the other. It will be important for CCP to watch how the practice and exhibition of photography will be affected in future.

SEEN
Curated exhibitions by Karra Rees; Kristian Haggblom; selections from *Penumbra: Contemporary Art from Taiwan* curated by Sophie McIntyre and Antonella Russo's selection of photographers from Vietnam, brought layered, thoughtful and ambitious exhibitions drawing on local and international artists. CCP's proposal process ensures a wide range of approaches to photography, largely through solo exhibitions. In 2008 CCP exhibited remarkable emerging artists, including Bindi Cole (Vic), Kotoe Ishii (Vic/Japan) as well as important exhibitions by established artists, including Rennie Ellis (Vic), Patrick Pound (Vic), Selina Ou (Vic), and Tim Silver (NSW) and international artists such as Manit Sriwanichpoom (Thailand), Anne Noble (NZ) and Sheena Macrae (USA/UK). Exhibitions by photographers who predominantly work commercially and in publishing such as Michael Corridore and Conor O'Brien were particularly engaging.

In 2008 CCP continued working with major festivals, Next Wave, L'Oreal Melbourne Fashion Festival and the 2008 Melbourne International Arts Festival, greatly expanding our attendance. Audience development was a welcome outcome of CCP's participation as a project space in the 2008 Melbourne Art Fair. *Scanned and Drawn* presented work by Chantal Faust (Australia), Gabriella Mangano and Silvana Mangano (Australia), Dorota Mytych (Poland/Australia), Kouichi Tabata (Japan) and Jong Gu Yoon (South Korea) and was a resounding success for the artists and CCP. *Scanned and Drawn* will travel to Gippsland Art Gallery, Sale in 2009. Touring exhibitions remain an important national outreach for CCP with three exhibitions touring in 2008.

Anne Zahalka's iconic and much reproduced work from 1989 *The Bathers* had brief exhibition as CCP's 2008 Limited Edition Print. With great enthusiasm and generosity Zahalka, her representatives, Arc One and Roslyn Oxley9 Gallery, and CCP supporters Chapman & Bailey, Colour Factory, Cope-Williams Wines, Rothfield Print Management, Sanpellegrino, SMXL Catering, Sofitel and Tint Design, joined forces to launch what was a highly successful fundraising and promotional event.

HEARD
Artist floor talks remain a highlight of CCP programs. Presented the first Saturday of each exhibition period, visitors and CCP staff join artists for informal conversations in the galleries, supported by Jasper Coffee. A professional development opportunity for artists, these generous and engaging presentations by artists are also excellent public programs.

CCP lectures continue a longstanding tradition of engagement with the discourse surrounding photography, providing context and interpretive tools for the appreciation of contemporary practice. Commencing with academic and artist Dr David Bate's lecture *Up Against the Wall: Thinking Jeff Wall*, a heroic 60-minute interpretation of one photograph, the program followed with Martin Parr (generously supported by Niagara Galleries); Shaune Lakin, Director Monash Gallery of Art, and Dr Melissa Miles, Monash University. With support from the Georges Mora Foundation, CCP presented the Australian premier of the BBC documentary *Imagine: How to get on in the Art World*, followed by a short panel discussion. We are pleased to report that from 2008 selected lectures are available as MP3 files from CCP's website.

Diversity of programming is also exemplified by off-site events; the musical event at The Toff in Town, in compliment to *One of Us Cannot Be Wrong*; and in conjunction with Rooftop Cinema CCP also presented a wonderful screening of the documentary *Black, White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe*.

LEARN
CCP now provides a broad range of public and schools programs, from high-end photographic courses through to programs for youth at risk, all presented in the Visy Education Space, as well as free on-line programs for CCP touring exhibitions.

Workshops presented by renowned educator and artist Les Walkling continued to attract artists, commercial photographers, students and enthusiasts—from beginners to established practitioners. In 2008 CCP presented an in-depth workshop program for Indigenous photographers and artists from across Victoria, with generous personal and financial support from Arts Victoria and the National Gallery of Victoria.

Photography is accessible, well suited to personal expression and employment capital, and as such presents an ideal program for youth at risk. With substantial support generated through Rotary, City of Yarra, Crumpler and Kodak Professional, the fourth Rotary Youth Arts Program (RYAP) was presented in conjunction with Dancehouse.

CCP education officer, Michael Nichols presented the second year of schools education programs, with support from the Macquarie Group Foundation. Linking with schools and social services in Fitzroy and beyond, CCP is building its role as a provider of both low cost and free programs for schools and educators, as well as participating in broader gallery education fora.

READ
Information rich, CCP's website is an important mode of communication for CCP and exhibiting artists. Functionality of the site was greatly improved this year, and in turn visits to the site increased. CCP invitations continue to provide an effective record and become, over time, a useful document. Where possible and for most artists however, it is the catalogue that is of lasting benefit. In 2008 catalogues were produced for ten exhibitions including those by Peter Jeffs, Bindi Cole, Tim Silver, Anne Noble, Michael Corridore and CCP published a major catalogue for *One of Us Cannot Be Wrong*. Gratitude is extended to artists who contributed funds, as well as Next Wave, the Besen Family Foundation, Copyright Agency Limited and Massey University.

CCP shop provides a unique gallery experience, presenting second-hand photography books from Sainsbury's Books and new books, as well as artists' prints and Lomo cameras.

LISTEN

In 2008 CCP surveyed our members and amongst the wide range of feedback was a general request for greater networking opportunities, expanded workshops, image sharing and feedback through CCP. I hear this request and we are considering how this might be achieved in 2009. A further two surveys were conducted with gallery visitors, enabling us to better understand our constituency. I am grateful to those who responded to CCP surveys.

GOVERNANCE

During this year CCP achieved Charitable Status with the Australian Taxation Office. A successful planning day was undertaken by Board and staff and a further program overview was undertaken by staff and reported to Board.

In 2008 Warwick Dick, CCP Treasurer retired from the Board of Management (2002–2008). Warwick's contribution commenced in 1999 when he was engaged as a MYOB expert. Warwick's skill and certainty as an accountant, his generous and easeful manner recommended him to the position of Treasurer. Warwick's contribution to CCP has been exemplary. We are grateful for his guidance, care and gracious engagement in particular with CCP staff. We wish Warwick well in his future adventures.

2008 also saw departure of CCP Chair, Ross Millen (Chair 2005–2008) and Board member, Gerry Costigan (2005–2008). Ross Millen is responsible for leading CCP's effective housing to 404 George Street and his positive leadership is gratefully acknowledged. Gerry Costigan's membership was remarkable for his hands on engagement, attending all events and providing valuable feedback and reflection on CCP governance and performance. We thank both members for their valued contributions.

OUR FABRIC

With support from a number of private individuals and the Macquarie Group, CCP was able to purchase 25 excellent new chairs for the Visy Education Space, greatly improving the facility for students of all ages. While CCP is a glorious space in which to exhibit and view photography, a number of problems arose as a consequence of the roof, which required extensive work in 2008.

OUR MEMBERS

CCP and its members have an important two-way relationship. A significant revenue stream for the organisation, members participate in a wide range of activities and contribute as advocates for photography and CCP in the broader community. We welcome their engagement with CCP.

IN KIND

The exchange between CCP and in-kind donors involves services, goods, advice and support. In-kind donors are critical to the services that CCP offers in turn to the community. Once again I would like to thank in particular the gracious and generous work of Austage who supported CCP at the 2008 Melbourne Art Fair, Tint Design for supplying CCP's quality vinyl signage; the glorious accommodation provided for interstate and international artists by Sofitel; the enthusiastic sponsors of the Kodak Salon and the exhibition *One of Us Cannot Be Wrong*; and Qnix who have for many years now graciously hosted our website.

Pro bono supporters Corrs, Chambers, Westgarth and Deloitte provided critical services during 2008, for which we are most grateful.

FUNDING

CCP is a grateful recipient of recurrent funding from the State Government through Arts Victoria and the Commonwealth Government through the Australia Council. We are pleased to report that towards this public contribution we generated a further 57% of our operating income through a wide range of activities.

We acknowledge generous financial support from Macquarie Group Foundation, Vizard Foundation, Copyright Agency Limited, Scanlan + Theodore, Roy and Crumpler.

CCP is grateful for the financial and in-kind support from Colour Factory, Kodak Professional and Patrick Corrigan AM.

ENGINE

CCP is pleased to report that there have not been any key operational changes during this period. However, sadly we saw departure of our esteemed colleague and accomplished designer and artist, Darren Sylvester, after seven fruitful years. My view of Darren's work is that he made us look better than our resources actually permitted. Generous and full of opinions, Darren is greatly missed.

CCP volunteers make regular and tangible contributions to CCP, without which we would not be as ambitious and effective. From managing touring exhibitions, Romina Sgro; to welcoming visitors at the front desk: Santina Amato, Alysia Antonucci, Benjamin Ashe, Dalyah Bakheet, Alisha Baker, Paula Birch, Chiara Bolla, Xavier Connelly, Jeremy Drape, Catherine Evans, Elena Galimberti, Christian Ghezzi, Linsey Gosper, Theresa Harrison, Aron Hemingway, Veronica Hodgkinson, Lucy Houghton, Tate Jerrems, Shivanjani Lal, Anita Lynch, Nalini Mackie, Sonia Mangiapane, Bree Morrison, Sue Neal, Drew Pettifer, Jon Reithmuller, Alisia Romanin, Lauren Saide, Tess Stewart-Moore, Rebekah Stuart, Melanie Tojkovic, Laureen Villegas, Julia Wood and intern Amy Kreitals; through to documenting exhibitions, Leah Holscher (until April) and Oliver Parzer. Cheerful whether stuffing envelopes or working at openings, I thank each and every volunteer for your time and commitment.

I acknowledge and thank CCP Board of Management Leonard Vary, Deputy Chair; Kerri Turner, Treasurer; Fiona McGauchie, Stephen Nossal, Daniel Palmer, Margaret Riddle and Matthew Sleeth for their skilled, robust and generous contributions to CCP. I welcome new members and particularly Alexandra Richards, QC, for her spectacular debut as Chair of an arts organisation. I thank the Exhibition Advisory Committee listed pages 4 and 5 for their marathon sittings and engagement with CCP exhibitions.

Judicious and dedicated, I acknowledge the excellent work of CCP's small team. I thank Rebecca Chew, Deputy Director; Karra Rees, Curator; Shay Minster, Front of House Manager; Darren Sylvester (until March), Christopher Holt (until July) and Francisco Fisher (from August) Designers; Tony Dutton, Bookkeeper; Liesl Pfeffer, Administrative Assistant, and Michael Nichols, Education Officer.

Naomi Cass
Director

EXHIBITION PROGRAM

17 DECEMBER 2007—30 JANUARY 2008
SUMMER NIGHT PROJECTION WINDOW
FRANCES ANDRIJICH, MICHAEL AMENDOLIA, NARELLE AUTIO, ROSS BIRD, ANDREW CAMPBELL, ANDREW CHAPMAN, STEPHEN DUPONT, LISA HOGBEN, ARUNAS KLUPSAS, RANDY LARCOMBE, DAVID DARE PARKER, TRENT PARKE, ANDREW QUILTY, RUSSELL SHAKESPEARE, PETER SOLNESS, OLIVER STREWE AND ROBERT YOUNG
MY AUSTRALIA

Media
Tim Richards, 'What's On', *The Age: Summer Age*, 1 January 2008: 2, (illus.).

1 FEBRUARY—15 MARCH
GALLERY ONE
MICHAEL CORRIDORE
ANGRY BLACK SNAKE

Media
Karen Burns, 'Michael Corridore: Angry Black Snake', *Landscape Architecture Australia*, May 2008, No. 118: 35-37, (illus.).
Laura Jones, *Pages Online*, February 2008, Iss. 47: available online http://www.pagesonline.it [Accessed 11 February 2008].
Eva Lean, 'Gallery's choice', *Scoop Traveller: Victoria and Tasmania*, January—July 2008, Ed. 4: 65, (illus.).
Ruby Lohman, 'Seeing things', *The Big Issue*, 11-24 March 2008, No. 299: 24-27, (illus.).
Katie Olson, 'Michael Corridore Photography', *Lifelounge*, 11 January 2008: available online http://www.lifelounge.com/ Michael-Corridore-Photography.aspx. [Accessed 15 January 2008].
'Angry Black Snake', *Monster Children*, Issue 17 2008: 22, (illus.).
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'See', *Capture*, January/February 2008: 50.
'The weekend starts here', *The Age*, 1 February 2008: 2-3, (illus.).
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed 29 January 2008].
Arena Magazine, December 2007–January 2008, No. 92: inside front cover, (advertisement).
Art Almanac, February 2008: 46.
Art Monthly, March 2008, No. 207: 53, (illus.).
Human Rights Defender, August 2008, Vol. 17, Iss. 2: 20 & back cover, (illus.).

Catalogue
Angry Black Snake 2004—2007, 15 x 21 cm catalogue, colour reproductions, 8 pp. ISBN 978-0-9751371-9-2

GALLERY TWO
JONATHAN WEST
SUBURBAN STORMTROOPERS

Media
Annika Priest, 'Desire, Discover Do: Exhibition', *Melbourne Leader*, 30 January 2008: 16.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'Melbourne – Suburban Stormtroopers Exhibition Opening this week', *Vice*, 29 January 2008: available online http://vice.typepad.com. [Accessed 30 January 2008].
'The Force is with us', *Melbourne Yarra Leader*, 30 January 2008: 18, (illus.).
'The weekend starts here', *The Age*, 1 February 2008: 2-3, (illus.).
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed 29 January 2008].
Arena Magazine, December 2007–January 2008, No. 92: inside front cover, (advertisement).
Art Almanac, February 2008: 46.

GALLERY THREE
PATRICK POUND
CUTTINGS—IN THE FOREST OF IMAGES

Media
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'The weekend starts here', *The Age*, 1 February 2008: 2-3, (illus.).
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed 29 January 2008].
Arena Magazine, December 2007–January 2008, No. 92: inside front cover, (advertisement).
Art Almanac, February 2008: 46.

GALLERY FOUR
SHEENA MACRAE (USA/UK)
GONE

Media
Megan Backhouse, 'Art around the galleries', *The Age: A2*, 9 February 2008: 10, (illus.).
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'The weekend starts here', *The Age*, 1 February 2008: 2-3, (illus.).
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed 29 January 2008].
Arena Magazine, December 2007–January 2008, No. 92: inside front cover, (advertisement).
Art Almanac, February 2008: 46.

Installation view, Michael Corridore, *Angry Black Snake*. Photo Leah Holscher 2008

Installation view, Patrick Pound, *Cuttings—In the Forest of Images*. Photo Leah Holscher 2008

NIGHT PROJECTION WINDOW
RENNIE ELLIS
SIGN OF THE TIMES: THE FASHION PHOTOGRAPHY OF
RENNIE ELLIS

Media

'08 Cultural program', *L'Oreal Melbourne Fashion Festival Program*,
March 2008: 26, (illus.).
'February Salon', *Trouble*, February 2008: 24, (illus.).
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'Melbourne Fashion Festival Top Ten', *The Age*, 1 February 2008: 12.
'Rennie Ellis photographs on show', *Fifty-Plus News*, February 2008:
30, (illus.).
'The weekend starts here', *The Age*, 1 February 2008: 2-3, (illus.).
'Victoria', *Art Gallery Guide Australia*, January/February 2008: 66,
(illus.).
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed
29 January 2008].
Arena Magazine, December 2007—January 2008, No. 92: inside
front cover, (advertisement).
Art Almanac, February 2008: 46.

Rennie Ellis, *English Models, Melbourne Cup* 1967, type C photograph, 50.8 x 61cm.
Courtesy Rennie Ellis Photographic Archive and Christine Abrahams Gallery, Melbourne

28 MARCH—10 MAY
GALLERY ONE
MANIT SRIWANICHPOOM (THAILAND)
THE LAMBS OF GOD

Media
Naomi Cass, 'Gallery Interview', *Flash*, February—May 2008: 3-4, (illus.).
David Chanoff, 'Thailand in focus: the blood behind the smiles', *The Weekend Australian Financial Review,* 29-30 March 2008: 36, (illus.).
Michael Connors, *New Matilda*, n.d.: n.p.
Ross Moore, 'Politics with heart', *The Age*, 28 March 2008: 15, (illus.).
Manit Sriwanichpoom interview, 'Connect Asia', *Radio Australia*, n.d.
Manit Sriwanichpoom interview, *Radio National*, 27 March 2008.
Manit Sriwanichpoom interview, *SBS Radio*, 25 March 2008.
'Fitzroy', *Trouble*, March 2008: 18.
'Fitzroy', *Trouble*, April 2008: 14.
'Fitzroy', *Trouble*, May 2008: 16.
'Jim Middleton Program', *ABC TV*, 6 April 2008: Ch2.
'Yartz', *Channel 31 TV*, 31 March 2008: Ch31.
ANTS: Affiliated Newsmagazine for the Thai Society, Mar—Apr 08, Iss. 20: 13, (advertisement).
Art Almanac, April 2008: 60.
Art Almanac, April 2008: 83, (advertisement).
Art Monthly, April 2008, No. 208: 48, (advertisement).
Herald Sun, n.d.: n.p.
Photofile, Winter 2008, No. 83: 79, (advertisement).
The Age: A2, 29 March 2008: 20, (advertisement).
The Age: A2, 3 May 2008: 18, (advertisement).
TimeOut Magazine, n.d.: n.p.

GALLERY TWO AND THREE
2008 KODAK SALON

Media
Ruby Lohman, 'First chance salon', *The Big Issue,* No. 303, 6—19 May 2008: 26-29, (illus.).
Shay Minster interview with Richard Watts, 'Smartarts', *Radio 3RRR,* Thursday 17 January, 9.30am: 102.1FM.
Peter Timms, 'Artnotes', *Art Monthly*, May 2008, No. 209: 52, (illus.).
Richard Watts, 'Get your teeth into this!', *MCV*, 6 December 2007: 20, (illus.).
'2008 Kodak call for entries & CCP', *ACMP*, 14 January 2008: available online http://www.acmp.com.au.° [Accessed 29 January 2008].
'Arts and events digest', *Fifty-Plus News*, April 2008: 28.
'Call for entries 2008 Kodak salon', *Metro News*, January/February 2008: 13, (illus.).
'Can you picture that?', *The Melbourne Times*, 23 January 2008: 5, (illus.).

'Fitzroy', *Trouble*, February 2008: 15.
'Fitzroy', *Trouble*, March 2008: 18.
'Fitzroy', *Trouble*, April 2008: 14.
'Fitzroy', *Trouble*, May 2008: 18.
'Photography Competitions', *Australian Photographic Society*, 14 January 2008: available online http://www.a-p-s.org.au/links10.html. [Accessed 28 February 2008].
AIPP, 25 January 2008: AIPP members' email newsletter. [Printed 29 January 2008].
Art Almanac, February 2008: 46.
Art Almanac, February 2008: 71, (advertisement).
Art Almanac, April 2008: 60.
Art Gallery Guide Australia, January/February 2008: 24, (advertisement).
Capture, January/February 2008: 19, (advertisement).
Human Rights Defender, August 2008, Vol. 17, Iss. 2: cover, inside cover, 2, 10, 13, (illus.).
Photofile, Summer 2008, No. 82: 74, (advertisement).
VAPS Newsbrief, February 2008, Vol. 35, No. 1: 5.

Catalogue
2008 Kodak Salon, list of exhibiting artists, 20 x 20 cm catalogue, black and white reproductions, 8 pp.

GALLERY FOUR
VANILA NETTO
CONTAGIOUS

Media
'Fitzroy', *Trouble*, March 2008: 18.
'Fitzroy', *Trouble*, April 2008: 14.
'Fitzroy', *Trouble*, May 2008: 18.
Art Almanac, April 2008: 60.

NIGHT PROJECTION WINDOW
ROSS COULTER
MAN WALKING/MAN RUNNING

Media
'Fitzroy', *Trouble*, March 2008: 18.
'Fitzroy', *Trouble*, April 2008: 14.
'Fitzroy', *Trouble*, May 2008: 18.
Art Almanac, April 2008: 60.

Manit Sriwanichpoom, *Embryonia* 2007 (detail), type C print, 100 x 75 cm.
Courtesy the artist

Briony Ridley, *Cyclone Isobel, Perrinvale Station* 2007, Lambda print, 55 x 65 cm.
Courtesy the artist, from the 2008 Kodak Salon

23 MAY—5 JULY
GALLERY ONE
CONOR O'BRIEN
THERE STANDS THE GLASS

Media

'Arts Diary', *Radio 3RRR,* Monday 19 May: 102.1FM.
'Fitzroy', *Trouble*, May 2008: 18.
'Fitzroy' *Trouble,* June 2008: 19.
'Guest Editor', *Lost and Found,* Vol. 2, Snapshot 5, May 2008: email newsletter available online http://tourismvic.sites.optin.com.au/readcamp.rsp?rin=S20d00-236&campaign=00j
'Look', *Threethousand*, 22 May 2008: available online http://www.threethousand.com.au. [Accessed 22 May 2008].
'Melbourne: Conor O'Brien Exhibition at CCP', *Vice Magazine*, 21 May 2008: available online http://www.viceland.com. [Accessed 21 May 2008].
'Melbourne' *Art Almanac,* June 2008: 56.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.
'There Stands The Glass', Penny Modra, *The Age: M: Reviews, Visual Arts,* 1 June 2008: 26.
Won, Autumn 2008, Vol. 1, Iss. 2: n.p., (advertisement).

Catalogue

There Stands The Glass, published by Serps Press, 19 x 15 cm catalogue, colour reproductions, 34 pp. ISBN 978-0-9775478-7-6

Installation view, Conor O'Brien, *There Stands the Glass.* Photo Oliver Parzer 2008

GALLERY TWO
PETER JEFFS
TIME AND DISTANCE

Media

'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.
Human Rights Defender, August 2008, Vol. 17, Iss. 2: 15 & 19, (illus.).

Catalogue

Time and Distance, 15 x 21 cm catalogue, black and white reproductions, 8 pp. ISBN 978-0-9804454-1-1

Peter Jeffs, *Untitled 6* 1995-2000/2007, gelatin silver photograph, 115 x 174 cm.
Courtesy the artist.

GALLERY THREE
WANG YA-HUI AND HUANG PO-CHIH (TAIWAN)
SELECTIONS FROM PENUMBRA: CONTEMPORARY ART FROM TAIWAN
CURATED BY SOPHIE MCINTYRE

Media

'Fitzroy' *Trouble,* June 2008: 19.
'Melbourne' *Art Almanac,* June 2008: 56.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.

Wang Ya-Hui, *Visitor* 2007 (still), single channel DVD/QuickTime video, colour, sound, 7 mins 11 secs, looped, dimensions variable.
Courtesy the artist and Galerie Grand Siecle, Taipai

GALLERY FOUR
BINDI COLE
"NOT REALLY ABORIGINAL"

Media

Lionel Austin interview with Lindsey Burns, 'What is Indigenous Art?', *ABC774,* 29 April 2008, 3pm: 774AM.
Megan Backhouse, 'Art around the galleries', *The Age: A2*, 14 June 2008: 25.
Bindi Cole interview, *SBS Radio*, May 2008.
Bindi Cole interview, *KnD Radio*, May 2008.
Robert Nelson, 'Seeing Red Over Blackface Seems Fair' *The Age*, 4 June 2008: 21.
Fiona O'Doherty, 'A Dash of Diversity', *Hobson Bay Leader*, 20 May 2008: available online http://www.leadernews.com.au/article/2008/05/20/35496_htv_news.html (illus.).
Margaret Riddle, 'Who Has the Right to Choose Your Identity?' *Fifty-Plus News,* June, 2008: 25.
Fiona Scott-Norman, 'What next?', *The Age: EG Entertainment Guide*, 16 May 2008: 4, (illus.).
'Art Around the Galleries' *The Age: A2,* 14 June 2008: 25.
'Fitzroy', *Trouble*, May 2008: 18.
'Fitzroy' *Trouble,* June 2008: 19.
'Long Grass Sessions', *Radio 3RRR,* Monday 19 May, 10.30am: 102.1FM.
'Melbourne' *Art Almanac,* June 2008: 56.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.
'Not Really Aboriginal', *Next Wave Festival Program*, May 2008: n.p. (illus.).
'To Camera', *Real Time*, June-July 2008, Iss. 85: 2 (illus.).
'Walking Tour of NWF Visual Art Shows', *Next Wave Festival Website*, 29 May 2008: available online http://www.nextwave.org.au
Human Rights Defender, August 2008, Vol. 17, Iss. 2: 25, (illus.).

Catalogue

"Not Really Aboriginal", texts by Jeff Khan and Jirra Lulla Harvey, 15 x 21 cm catalogue, colour reproductions, 8 pp.
ISBN 978-0-9804454-0-4

NIGHT PROJECTION WINDOW
KOTOE ISHII
SPINNING

Media
Edward Colless, 'Open wide', *Australian Art Collector*, October-
December 2008: 154-155, (illus.).
'Fitzroy', *Trouble*, May 2008: 18.
'Fitzroy', *Trouble*, June 2008: 19.
'Melbourne' *Art Almanac*, June 2008: 56.
'Melbourne', *Art Gallery Guide*, July/August 2008: lift-out.
'Spinning', *Next Wave Festival Program*, May 2008: n.p. (illus.).
'Walking Tour of NWF Visual Art Shows', *Next Wave Festival Website*,
29 May 2008: available online http://www.nextwave.org.au

CCP SHOP SPACE
TAMSIN GREEN AND IMOGEN BEYNON
OBJECTS IN SPACE

Media
'Melbourne' *Art Almanac*, June 2008: 56.
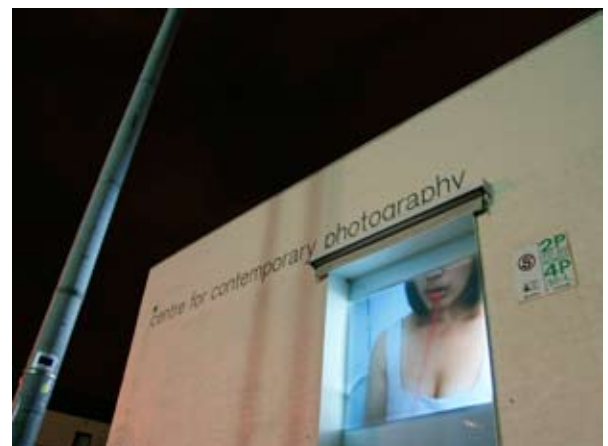'Objects in space', *Next Wave Festival Poster*, May 2008: n.p.
'Objects in space', *Next Wave Festival Program*, May 2008: n.p.
'Visual art: Objects in Space', *Next Wave*, May 2008 (media release).

Catalogue
OBJECTS IN SPACE, published by Objects in Space, 18 x 13 cm
catalogue, colour reproductions, 71 pp. ISBN 1-921179-35-X

Installation view, Kotoe Ishii, *Spinning*. Photo Xavier Connelly 2008

11 JULY—30 AUGUST
GALLERY ONE
TIM SILVER
THE TUVALUAN PROJECT

Media
Ulanda Blair, 'Tim Silver', *Art & Australia*, Summer 2008, Vol. 46, No. 2: 326, (illus.).
Richard Watts, 'Blood on the coral', *MCV*, 24 July 2008: 14 (illus.).
'Fitzroy', *Trouble*, July 2008: 17.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.

Cataogue
The Tuvaluan Project, texts by Naomi Cass and Reuben Keehan, 15 x 21 cm catalogue, colour reproductions, 10 pp.
ISBN 978-0-9804454-2-8

Installation view, Tim Silver, *The Tuvaluan Project*. Photo Oliver Parzer 2008

GALLERY TWO
SELINA OU
JAPAN PORTRAITS

Media
Tamar Heath, 'Made in Japan', *The Big Issue*, 26 August—8 September 2008, No. 311: 24-27, (illus.).
'Fitzroy', *Trouble*, July 2008: 17.
'Fitzroy', *Trouble*, August 2008: 17.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.

Selina Ou, *We Love Green* 2005, type C photograph, 100 x 100 cm.
Courtesy the artist, Sophie Gannon Gallery, Melbourne and Grantpirrie Gallery, Sydney

GALLERY THREE
KRISTIAN HAGGBLOM, YOSHIRO MASUDA (JAPAN), MATHIEU BERNARD-REYMOND (FRANCE)
SILENT RUPTURES
CURATED BY KRISTIAN HAGGBLOM

Media
Robert Nelson, 'A rear-end salute to departed US forces', *The Age*, 23 July 2008: 14, (illus.).
'August Salon', *Trouble*, August 2008: 8, (illus.).
'Disquieting images', *The Age*, 23 July 2008: 18, (illus.).
'Fitzroy', *Trouble*, July 2008: 17.
'Fitzroy', *Trouble*, August 2008: 17.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.
'Profiles', *Art Almanac*, August 2008: 206, (illus.).
'Victoria', *Art Gallery Guide Australia*, July/August 2008: 69, (illus.).

Mathieu Bernard-Reymond, *Disparitions, #89* 2005, archival inkjet print, 75 x 60 cm.
Courtesy the artist and Galerie Baudoin Lebon, Paris and 14-1 Gallerie, Stuttgart

GALLERY FOUR
MARTINE COROMPT
THE YOUNG ONES

Media
Megan Backhouse, 'Art around the galleries', *The Age: A2*, 26 July 2008: 10.
'Fitzroy', *Trouble*, July 2008: 17.
'Fitzroy', *Trouble*, August 2008: 17.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.

NIGHT PROJECTION WINDOW
BUI HUU PHUOC AND NAM BUI TRUNG (VIETNAM)
STRANGERS IN THE(IR) CITY: CONTEMPORARY VIETNAMESE PHOTOGRAPHY
CURATED BY ANTONELLA RUSSO

Media
Hanne M. Watkins, 'Adventures in Wonderland', *Farrago*, 17 August 2008: 26. (illus.).
'Fitzroy', *Trouble*, July 2008: 17.
'Fitzroy', *Trouble*, August 2008: 17.
'Melbourne', *Art Gallery Guide,* July/August 2008: lift-out.

5—6 SEPTEMBER
CCP LIMITED EDITION PRINT 2008
ANNE ZAHALKA
THE BATHERS 1989

Media
'Other news', *Australian Art Market Report eNews*, September 2008:
e-newsletter (illus.) [Printed 9 September 2008].
'Upfront', *The Age: M Magazine*, 31 August 2008: 7.
VAPS Newsbrief, September 2008, Vol. 35, No. 8: 8, (illus.).

12 SEPTEMBER—25 OCTOBER
GALLERY ONE AND TWO
ANNE NOBLE (NZ)
ICE BLINK: ANTARCTIC PHOTOGRAPHS

Media
Rebecca Lancashire, 'A landscape brought to light', *The Age: A2,* 13
September 2008: 19, (illus.).
Robert Nelson, 'The festival just doesn't get the visual arts', *The Age*,
15 October 2008: 20.
Anne Noble interview with Michelle Bennet, 'Spoke', *Radio 3RRR*, 7
October 2008, 9.45am: 102.7FM.
Jo Ann Pacholli, 'Get in early or you'll be disappointed', *Metro News*,
August/September 2008: 3, (illus.).
'CCP Photography Exhibitions', *Buy-n-Shoot.com*: available online
www.buy-n-shoot.com/content/view/1158 (illus.) [Accessed 11
September 2008].
'Fitzroy', *Trouble*, October 2008: 16.
'Ice blink: Antarctic photographs', *Melbourne International Arts
Festival Program*, July 2008: 40, (illus.).
'Melbourne', *Art Guide Australia*, September/October 2008: 2-3,
(illus.).
'Melbourne', *Trouble*, September 2008:19.
'Melbourne', *Trouble*, September 2008:19.
'Melbourne International Arts Festival: Visual Arts and Design', *Art
Almanac*, October 2008: 118, (advertisement).
Melbourne International Arts Festival Artszine, 15 September 2008:
e-newsletter, (illus.).
The Age: A2, 20 September 2008: 2, (illus.).

Catalogue
Ice Blink: Antarctic Photographs, texts by Naomi Cass and Kyla
McFarlane, 15 x 21 cm catalogue, colour reproductions, 6 pp.
ISBN 978-0-9804454-3-5

16

Anne Zahalka with CCP Limited Edition Print: *The Bathers*. Photo William Yang 2008

Anne Noble, *Penguin Keeper* 2003, inkjet print, 78.5 x 100 cm.
Courtesy the artist and Stills Gallery, Sydney

GALLERY THREE
STEVEN SEBRING (USA)
OBJECTS OF LIFE

Media
Stephanie Bunbury, 'Because the light…', *The Age: A2*, 6 September 2008: 12-13.
Edward Colless, 'Idol moments shade priestess', *The Australian*, 16 October 2008: 10, (illus.).
Robert Nelson, 'The festival just doesn't get the visual arts', *The Age*, 15 October 2008: 20.
Annika Priest, 'Exhibitions', *The Melbourne Leader*, 17 September 2008: 16.
Steven Sebring interview with Ali Moore, *ABC Radio*, 9 October 2008, 10am: 774AM.
Iain Shedden, 'Irons in the fire', *The Australian*, 8 September 2008: available online http://www.theaustralian.news.com.au. [Accessed 8 September 2008].
'Artist talk', *Melbourne International Arts Festival Artszine*, 9 October 2008: e-newsletter, (illus.).
'Arts Festival reveals the many faces of Patti Smith', *Fifty-Plus News*, August 2008: 1.
'CCP Photography Exhibitions', *Buy-n-Shoot.com*: available online www.buy-n-shoot.com/content/view/1158. [Accessed 11 September 2008].
'Fitzroy', *Trouble*, October 2008: 16.
'Melbourne', *Trouble*, September 2008:19.
'Melbourne International Arts Festival: Visual Arts and Design', *Art Almanac*, October 2008: 118, (advertisement).
'Objects of Life', *LiveGuide.com.au*, September 2008: available online http://www.liveguide.com.au (illus.) [Accessed 10 September 2008].
'Objects of life', *Melbourne International Arts Festival Program*, July 2008: 16, (illus.).
Melbourne International Arts Festival: Visual Arts and Design Program, October 2008: 5, (illus.).
7.30 Report, 13 November 2008, 7:30pm: Ch 2.

GALLERY FOUR
LIV BARRETT, JAMES DEUTSHER, CHRISTOPHER LG HILL, CHRIS KRAUS AND EVERGREEN TERRACE
FOTO-OGRAPHY

Media
Andrea Bell, 'Foto-Ography', *Un Magazine*, Issue 2.2, November 2008: 60 (illus.).
'CCP Photography Exhibitions', *Buy-n-Shoot.com*: available online www.buy-n-shoot.com/content/view/1158. [Accessed 11 September 2008].
'Fitzroy', *Trouble*, October 2008: 16.
'Melbourne', *Trouble*, September 2008:19.
Threethousand, 11 September 2008: e-newsletter, available online http://www.threethousand.com.au. [Accessed 12 September 2008].
Un Magazine, Issue 2.2, November 2008: cover (illus.).

NIGHT PROJECTION WINDOW
HELEN GROGAN AND TANJA KIMME
PROJECTION WINDOW

Media
'CCP Photography Exhibitions', *Buy-n-Shoot.com*: available online http://www.buy-n-shoot.com/content/view/1158 [Accessed 11 September 2008].
'Fitzroy', *Trouble*, October 2008: 16.
'Melbourne', *Trouble*, September 2008:19.
Threethousand, 11 September 2008: e-newsletter, available online http://www.threethousand.com.au. [Accessed 12 September 2008].

Patti Smith and Steven Sebring artists' talk at CCP, 2008

Installation view, *Foto-Ography*. Photo Oliver Parzer 2008

24 OCTOBER—13 DECEMBER
GALLERY ONE
MARTIN SMITH
IN RESPONSE TO NEVER BEING ANSWERED AGAIN

Media
Rachael Antony, 'Careless memories', *Poster*, Summer 07-08, Iss. 16: 47, (illus.).
'Fitzroy', *Trouble*, November 2008: 17.

GALLERY TWO
NEALE STRATFORD
MAKING FACES
CCP/COLOUR FACTORY AWARD

Media
Brigitte Barta, 'See', *The Age: Good Weekend*, 1 November 2008: 17, (illus.).
Stephanie Charalambous, 'Neale makes waves by making faces', *The Latrobe Valley Express*, 18 September 2008: n.p., (illus.).
Neale Stratford, 'Neale Stratford', *Magistery*, 2008: 57, (illus.).
Richard Watts, 'Smartarts', *Radio 3RRR,* 7 August 2008, 10am: 102.7FM.
'Art Corner', *The Spectrum*, Vol. 4, No. 3, Spring 2008: 20, (illus.).
'Call for entries', *Arts Hub*: available online http://www.artshub.com.au. [Accessed 6 August 2008].
'Call for entries', *VAPS Newsbrief*, August 2008, Vol. 35, No. 7: 6.
'Fitzroy', *Trouble*, July 2008: 17.
'Fitzroy', *Trouble*, November 2008: 17.
'Melbourne Silver Mine Inc. / Discuss', *Flickr*, 10 November 2008: available online http://www.flickr.com/groups/msm/discuss. [Accessed 11 November 2008].
[User comment re: Philip Brophy & Neale Stratford in Melbourne Silver Mine group forum]
'The hazards of matching emotion to expression', *Fifty-Plus News*, December 2008: 25, (illus.).
Art Almanac, August 2008: 99, (advertisement).
Photofile, Summer 2008, No. 84: 75, (advertisement).
Photofile, November/December 2008: n.p., (advertisement).

GALLERY THREE, FOUR AND NIGHT PROJECTION WINDOW
SARAH BAKER (USA/UK), PHILIP BROPHY, SUE DODD, KATE MURPHY, PIPILOTTI RIST (CH), DARREN SYLVESTER, KELLIE WELLS
ONE OF US CANNOT BE WRONG
CURATED BY KARRA REES

Media
Ashley Crawford, 'Around the galleries', *The Age: A2*, 22 November 2008: 10.
Penny Modra, 'Visual Arts', *The Age: M Magazine*, 9 November 2008: 24, (illus.).
Penny Webb, 'One of Us Cannot Be Wrong', *The Age: Melbourne Magazine*, Iss. 49, November 2008: 112, (illus.).
'December 08', *Sullivan+Strumpf Fine Art Newsletter*, December 08: 2.
'Editor's choice', *Artmarket Report*, Issue 30, Fourth Quarter 2008: 42, (illus.).
'Exhibitions 2 Watch', *Artlink*, Vol 28, No 4, 2008: 11, (illus.).
'Fitzroy', *Trouble*, November 2008: 17.
'Live Music', *The Age: Entertainment Guide*, 5 December 2008: 14.
'Me, myself and eye', *The Melbourne Times*, 26 November 2008: 7, (illus.).
'Melbourne Silver Mine Inc. / Discuss', *Flickr*, 10 November 2008: available online www.flickr.com/groups/msm/discuss. [Accessed 11 November 2008]
[User comment re: Philip Brophy & Neale Stratford in Melbourne Silver Mine group forum]
'Projects/productions', *Philip Brophy email newsletter*, November 2008: email newsletter. [Printed 13 November 2008].
'Projects/productions', *Philip Brophy email newsletter*, December 2008: email newsletter. [Printed 8 December 2008].
'The weekend', *The Age: Entertainment Guide*, 28 November 2008: 2, (illus.).
'To B or not to B? There is no question', *MX*, 14 November 2008: 2, (illus.).
Un Magazine, Issue 2.2, November 2008: n.p., (advertisement).
'What's on: Melbourne', *The Australian Financial Review*, 12-14 December 2008: 8, (illus.).

Catalogue
One of Us Cannot Be Wrong, texts by Naomi Cass, Karra Rees, Justin Clemens, Amanda Maxwell and Darren Sylvester, 20 x 20 cm catalogue, colour reproductions, 41 pp. ISBN 978-0-9804454-4-2

Pipilotti Rist, *Open My Glade (Flatten)* 2000 (still), single channel digital video installation, 9 min 52 sec, dimensions variable. Courtesy the artist and Hauser & Wirth Zürich London

Darren Sylvester, *Just Death Is True* 2006, lightjet print, 90 x 120 cm. Courtesy the artist and Sullivan+Strumpf Fine Art, Sydney

OFF-SITE & TOURING PROGRAMS

SCANNED AND DRAWN
CENTRE FOR CONTEMPORARY PHOTOGRAPHY PROJECT SPACE AT THE 2008 MELBOURNE ART FAIR
ARTISTS: CHANTAL FAUST, GABRIELLA MANGANO AND SILVANA MANGANO, DOROTA MYTYCH (POLAND/ AUSTRALIA), KOUICHI TABATA (JAPAN) AND JONG GU YOON (SOUTH KOREA).
31 JULY—3 AUGUST

Scanned and Drawn was presented by CCP as a Project Space at the 2008 Melbourne Art Fair in the Royal Exhibition Buildings, Carlton. Supported by the Melbourne Art Fair Foundation the Project Spaces are provided to select not for profit art spaces and artist run initiatives. *Scanned and Drawn* focused on performative aspects of photomedia practice including moving image, animated drawing and still image. The exhibition was well-received and provided excellent exposure for CCP with approximately 33,000 people attending the Fair. For the artists it generated numerous sales and provided other significant outcomes including subsequent exhibition opportunities and commercial representation. *Scanned and Drawn* will tour to Gippsland Art Gallery, Sale in 2009.

Catalogue
Scanned and Drawn, texts by Naomi Cass, Chantal Faust, Gabriella Mangano and Silvana Mangano, Dorota Mytych, Kouichi Tabata and Jong Gu Yoon, 21 x 15 cm room brochure, 8pp.

Media
'Melbourne Art Fair 2008', *Melbourne Art Fair Poster*, July 2008.
'Melbourne Art Fair', *e-flux*, 9 July 2008: e-newsletter.
Photofile, Summer 2008, No. 84: 75, (advertisement).

FIFTH LEICA/CCP DOCUMENTARY PHOTOGRAPHY AWARD
ARTISTS: NARELLE AUTIO, PAUL BLACKMORE, NIGEL BRENNAN, RACHAEL CASSELLS, ANDREW CHAPMAN, NUNO DA COSTA, SIMON CUTHBERT, TAMARA DEAN, MELANIE FAITH DOVE, SAMANTHA EVERTON, ASHLEY GILBERTSON, PHILIP GOSTELOW, JO GRANT, FRANCES MOCNIK, RACHEL OSBORNE, DAVID VAN ROYEN AND TAMARA VONINSKI.
JANUARY—MAY

The fifth biennial *Leica/CCP Documentary Photography Award* represented 17 contemporary Australian practitioners featuring a range of documentary work from intimate portraits to reportage. In 2008 the exhibition toured to the final Victorian venues, Ararat Gallery, Wangaratta Exhibitions Gallery and Latrobe Regional Art Gallery in Morwell, before returning to CCP.

Catalogue
2005 Leica/CCP Documentary Photography Award, texts by Naomi Cass and Kyla McFarlane, 21 x 10 cm catalogue, colour reproductions, 23 pp.

Media
Naomi Cass interview with Judi Hogan, 'State Focus', *Southern Cross Ten TV Southern NSW,* 17 February 2008, 8.30am: Ch10.
Ararat Gallery
'Major Photography Exhibition', *The Ararat Advertiser*, 8 January 2008: n.p.
Latrobe Regional Gallery, Morwell
Latrobe Regional Gallery: Exhibitions Jan-June 2008, January 2008: n.p.
Wangaratta Exhibitions Gallery
'Exhibitions', *The Exhibitionist*, Summer 2007: 2.
'Free public programs', *Wangaratta Exhibitions Gallery,* March 2008: flyer.

Installation view featuring from left to right, Gabriella Mangano and Silvana Mangano and Dorota Mytych, *Scanned and Drawn*, CCP project space at the 2008 Melbourne Art Fair. Photo Oliver Parzer 2008

SIXTH LEICA/CCP DOCUMENTARY PHOTOGRAPHY AWARD
ARTISTS: MICHAEL AMENDOLIA, JAMES BRICKWOOD, CARA BOWERMAN, ANTHONY DAWTON, STEPHEN DUPONT, SEAN HOBBS, JESSE MARLOW, NATALIE MCCOMAS, MATTHEW NEWTON, LAKI SIDERIS, STEVEN SIEWERT, DOUG SPOWART+VICTORIA COOPER, EMMA THOMSON, TAMARA VONINSKI, TOM WILLIAMS AND LISA WILTSE.
MAY—DECEMBER

The *Sixth Leica/CCP Documentary Photography Award* also represents 17 contemporary Australian practitioners whose work ranges from photojournalism and portraiture to conceptual documentary. In 2008 the sixth tour commenced at Benalla Art Gallery in Victoria and proceeded to Devonport Regional Gallery and Academy Gallery, University of Tasmania in Tasmania; Canberra School of Art Gallery, Australian National University in the Australian Capital Territory; and Wagga Wagga Art Gallery in New South Wales. The tour includes online education materials.

Catalogue
Sixth Leica/CCP Documentary Photography Award, texts by Carl Jones and Naomi Cass, 21 x 10 cm catalogue, colour reproductions, 24 pp.

Media
Stephen Dupont, 'Narcostan', *Photofile*, Summer 2008, No. 82: 44-47, (illus.).

Martyn Jolly, 'Prizes! Prizes! Prizes!', *Photofile*, Winter 2008, No. 83: 56-59, (illus.).

'Leica/CCP Documentary Photography Award', *Australian Photography*, January 2008: 17, (illus.).

Academy Gallery, University of Tasmania, Launceston.
Academy Gallery Launceston Exhibition Program 2008, January 2008: poster, (illus.).

Canberra School of Art Gallery, Australian National University
Julianne Gill, 'The Sixth Leica CCP Documentary Photography Award', *Citysearch*: available online http://canberra.citysearch.com.au/arts [Accessed 6 October 2008, illus.].

'Last chance to experience Vivid', *VIVID National Photography Festival*, 9 October 2008: e-newsletter.

Wagga Wagga Art Gallery
Linda Elliott, 'Experience butoh', *Riverina Weekender*, 8-9 November 2008: 21.

Linda Elliott, 'From the gallery', *Riverina Weekender*, 29-30 November 2008: 21.

Linda Elliott, 'From the gallery', *Riverina Weekender*, 6-7 December 2008: 21.

Linda Elliott, 'From the gallery', *Riverina Weekender*, 13-14 December 2008: 21.

Linda Elliott, 'Nothing Leica this exhibition', *Riverina Weekender*, 15-16 November 2008: n.p.

Linda Elliott, 'Openings galore', *Weekend Advertiser*, 1-2 November 2008: 29, (illus.).

Linda Elliott, 'Plenty on show', *Riverina Weekender*, 22-23 November 2008: n.p.

'Arts Gig Guide', *Daily Advertiser*, 7 November 2008: n.p.

'Arts Gig Guide', *Daily Advertiser*, 21 November 2008: n.p.

'Arts Gig Guide', *Daily Advertiser*, 12 December 2008: n.p.

'At the Galleries', *Discover Wagga Wagga*, November 2008: n.p.

'At the Galleries', *What's on in Wagga Wagga*, December 2008: n.p.

'Photo award set to close', *Daily Advertiser*, 12 December 2008: n.p., (illus.).

'What's on in December', *Discover Wagga Wagga*, December 2008: n.p..

City of Wagga Wagga Cultural Guide, September/October/November 2008: n.p.

City of Wagga Wagga Cultural Guide, 5-6 December 2008: n.p., (illus.).

Discover Wagga Wagga, November 2008: 6.

Laki Sideris, *Beijing Bicycle 12*, 2005, Lambda print, 38 x 38 cm. Courtesy the artist

HALL OF MIRRORS: ANNE ZAHALKA PORTRAITS 1987–2007

Hall of Mirrors: Anne Zahalka Portraits 1987–2007 curated by
Karra Rees, focuses on the portrait work of established Australian
photographer, Anne Zahalka. In 2008 the national tour by National
Exhibitions Touring Support, Victoria, (NETS Vic) continued at the
National Portrait Gallery in Canberra, then on to Ipswich Art Gallery,
Queensland and Bathurst Regional Art Gallery and Hazelhurst
Regional Gallery in New South Wales. The tour includes online
education materials and a blog. The exhibition is scheduled to tour
nationally until February 2010.

Catalogue
Hall of Mirrors: Anne Zahalka Portraits 1987–2007, texts by Naomi
Cass, Daniel Palmer, Julie Rose and Karra Rees, 20 x 20 cm
catalogue, colour reproductions, 49 pp. ISBN 978-0-9751371-5-4

Media
'29 August – 12 October', *Bathurst Regional Art Gallery*, August
2008: exhibition invitation, (illus.).
'Annual Report 2007/08', *NETS Victoria*, 2008: 8, 54-55, (illus.).
'Artists Talk', *The Courier Mail, 48 Hours,* 31 May-1 June 2008: 2.
'Strike a pose', *NETSletter*, October/November 2008: e-newsletter,
(illus.).
'Sunday Arts', *Australian Broadcasting Corporation*, 10 February
2008: Ch2.
Hazelhurst Regional Gallery Exhibition invitation, December 2008:
exhibition invitation, (illus.).

Miyuki Sonoda and friends photographed as part of the Kodak Education Program for
Hall of Mirrors; Anne Zahalka Portraits 1987—2007 at the National Portrait Gallery,
Canberra, March 2008

Anne Zahalka, *The Cook (Michael Schmidt/architect)* 1987, cibachrome photograph, 80 x
80 cm. Courtesy the artist, Arc One Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney

COMPETITIONS & AWARDS

2008 KODAK SALON

The *Kodak Salon* included 463 works from over 355 artists from around the country. In its sixteenth year, the annual open-entry exhibition and competition presents work from CCP members and the broader community, demonstrating an astonishing range of engagement with photography, including secondary and tertiary students, art students, camera club members, commercial photographers, artists and aligned professions (graphic design, architecture) and hobbyists.

The *Kodak Salon* is an effective exhibition for developing literate audiences for CCP's broader exhibition program. Popular with school groups and the community, the *Kodak Salon* presents visitors to CCP with a massive snapshot of 'where the camera is currently being pointed' and what technologies are currently being used. The exhibition is also an important step for many emerging artists, providing professional development, exposure and sales opportunities. Many artists participate in other CCP exhibitions and programs after first exhibiting in the *Kodak Salon*. The exhibition continued to attract high attendances and secondary school visits with over 2,800 visitors attending over the six weeks. Over $8,400 worth of prizes were awarded in 14 categories from leaders in the photographic industry.

The major prize from Kodak Professional for Excellence in Photomedia was awarded to Jake Wotherspoon.

Other prize winners include Sally Frith, for the Adobe Best Use of Digital Media prize; Mischa Baka and Briony Ridley, for the Patrick Corrigan AM Acquisitive Prize; Karma Jercher for the Kayell Best Inkjet Print prize; Irena Conomos for the Sandisk Best Digital Work prize; Shannon Rose for the Manfrotto Best Portrait prize; Christopher Crocker for the Bond Imaging Best Work on an Environmental Theme prize; Sabrina Chin for the Photographic Imaging College Excellence in the Use of Colour prize; Tim Gresham for the Chapman & Bailey Framing Services Best Black & White Work prize; Dan Cuttiford for the Lomography Most Innovative Use of Photomedia prize; Simon Cook for the Lomography Best Animal Image prize; Deanne Kampe for the Next Byte Best Video/DVD Work prize; Belinda Mason for the Australian Centre for Photography Most Emotionally Intense Image prize; Briony Ridley for the People's Choice Award; and lucky People's Choice Award voter Angela Duffy.

The 2008 judges were
Jane Haley, CEO, Australia Business Arts Foundation; Simon Terrill, Artist and Lecturer, Victorian College of the Arts, University of Melbourne; and Naomi Cass, CCP Director.

2008 CCP/COLOUR FACTORY AWARD

An integral part of CCP's program is to provide opportunities for emerging photo-based artists through education, professional development and exhibition. As part of this commitment CCP presented the fourth Colour Factory Award in 2008; a national award for emerging photographers sponsored by Colour Factory, a leader in photographic printing. Awarded to an artist in the first eight years of their practice, the winning artist is provided with type C exhibition prints, consultation by Colour Factory and a solo exhibition in Gallery Two as part of CCP's annual exhibition program. Neale Stratford from Victoria received the Award out of 61 entrants for his series *Making Faces*.

Judges for the 2008 Award were
Corbett Lyon, Professorial Fellow, University of Melbourne, Director, Lyons Architects and art collector; Jane Burton, Artist; and Phill Virgo, Director, Colour Factory.

Jake Wotherspoon receiving the Kodak Professional prize from Peter Cocklin, Kodak Group Business Development Manager Professional (ANZ), at the opening of the 2008 *Kodak Salon*. Photo Rebecca Chew 2008

Installation view, Neale Stratford, Making Faces, winner of the 2008 *CCP/Colour Factory Award*. Photo Oliver Parzer 2008

COURSES

PHOTOGRAPHY COURSES WITH LES WALKLING
FEBRUARY–NOVEMBER

2008 was the fifteenth year Les Walkling presented his popular weekend photography courses with CCP. Presented over two semesters, included Introduction to Digital Photography; The Digital Negative; The Digital Print; Beyond Basic Photoshop; The Digital Black and White Fine Print; Colour Management; and Advanced Photoshop. The workshops were attended by artists, photographers, designers, teachers and curators from all levels of experience; from beginners to advanced and established practitioners seeking to update their skills. The workshops were presented in CCP's Visy Education Space through a series of studio-based demonstrations, analytical investigations and practical applications on Saturdays and Sundays throughout the year.

FOLIO CRITIQUE
MONDAY 31 MARCH, TUESDAY 1 APRIL
AND WEDNESDAY 2 APRIL

CCP presented a new folio critique program for practicing artists, professional photographers and tertiary and post-graduate students. This program was created to provide participants with informed and supportive critical feedback that is difficult to acquire outside an academic environment. Private appointments were scheduled with Charlotte Day, freelance Curator and Writer; Matthew Sleeth, Artist; and Clare Williamson, Exhibitions Curator, State Library of Victoria.

Media
'Fitzroy', *Trouble*, March 2008: 18.
VAPS Newsbrief, March 2008, Vol. 35, No. 2: 4.

INTENSIVE PHOTOGRAPHIC WORKSHOPS FOR INDIGENOUS PHOTOGRAPHERS AND ARTISTS
JULY–SEPTEMBER

In association with Arts Victoria, CCP presented eight intensive workshops for established and emerging Indigenous photographers and visual artists working in photomedia. The course was free to selected participants and was principally presented by Les Walkling with guest presenters including artist Ricky Maynard and National Gallery of Victoria curators Stephen Gilchrist, Curator, Indigenous Art and Maggie Finch, Assistant Curator, Photography. The course covered digital photography, professional issues and history and theory of photography.

CCP Visy Education Space. Photo Paul Knight 2005

EDUCATION PROGRAM

CCP EDUCATION PROGRAM

2008 was the first full year CCP presented a formal school education program with support from the Macquarie Group Foundation. An annual program of secondary school discussion-based tours were developed around the Victorian Essential Learning Standards (VELS) and Victorian Certificate of Education (VCE) curriculum, presented by the Education Officer, Michael Nichols. An education program was also developed for the CCP exhibition *One of Us Cannot Be Wrong*. Marketing and promotion of the education program was undertaken to raise awareness of CCP's new program and to develop links with the education sector, in particular art teachers in schools and community education centres. The Education Officer also met with arts education officers in the gallery and museum sector to develop networks and share ideas. In addition to school tours other programs presented as part of the program were:

MAKE THE MOST OF YOUR DIGITAL CAMERA FOR TEACHERS
MAY—JUNE

Secondary school teachers participated in five two-hour workshops designed to improve their digital camera skills, enhance file management and introduce Photoshop. Presented by professional photographers and educators, Tatjana Plitt, Bachelor of Media Arts, RMIT University and Michael Warnock, Bachelor of Media Arts, RMIT University, the course aimed to enable participants to use their digital camera more effectively and to teach those skills to other photomedia students.

CAREERS IN PHOTOGRAPHY
24, 25 JULY AND 14 NOVEMBER

In 2008 CCP presented three Careers in Photography seminars that introduced issues of professional practice including photojournalism, commercial and art photography. Chaired by the CCP Education Officer, presenters included Ulanda Blair, Artistic Program Manager, Next Wave Festival; Andrew Chapman, photojournalist; Chantal Faust, artist and lecturer Victorian College of the Arts, University of Melbourne; Ben Glezer, commercial photographer; Jason South, photojournalist, *The Age*; Simon Terrill, artist and lecturer Victorian College of the Arts, University of Melbourne; and Lyndal Walker, artist and lecturer, RMIT University. The seminars covered topics such as professional training, support networks, industry knowledge, studio spaces, employment and grant opportunities, galleries and exhibition opportunities and marketing.

ROTARY YOUTH ARTS PROJECT
12 MAY—7 NOVEMBER

The Rotary Youth Arts Project (RYAP) is a cooperative project between arts organisations within the City of Yarra including Dancehouse, CCP and Rotary. Whether taking photographs on a mobile phone, a disposable camera or a more elaborate device, photography is a lingua franca for young people. Photography is accessible, both to engage with and more importantly to create, but only if the resources are available, if the environment is safe and encouraging and only if the pathway has been laid. Through this program CCP hopes to lay the path for participants to increase their skills, expression and a sense of purpose.

Young people living, studying or attending services in the City were invited to participate in a 20-week photography workshop at the CCP. The workshop was presented by Tatjana Plitt with key support from Lotte Hilder, RYAP youth worker. It covered a wide range of topics from documentary photography to the urban environment; identity, fashion and consumerism; abstraction and surrealism, through to professional practice. The RYAP group visited other galleries to discuss photography and attended the Fitzroy Learning Centre where Tatjana introduced them to Photoshop. Students

Installation view, *SnapHop*, Rotary Youth Arts Project. Photo Tatjana Plitt 2008

gained an understanding of the history of photography and became familiar with key contemporary photographers. Classes addressed how to present and discuss their work, exhibition presentation, camera skills, terminology and theories in contemporary art as well as strategies artists use to make work. Participants were given digital cameras for the duration of the course and visual diaries in which they were asked to keep a detailed log over the 20-week period.

The program developed and presented *SnapHop,* an exhibition of photographs by Addo Abdullahi, Tash Bekier, Yasmine Bowen, Jack Darbyshire, Claire Marley, Jeremiah Van Dam, Jade White, Pete Williams and Hassan Yagub, in CCP's Visy Education Space from 7 to 21 November 2008. The exhibition opening on 7 November included a performance by Dancehouse participants, lead by RYAP Project Coordinator, Dominique Miller.

Supporters of the program include Colour Factory, Crumpler, City of Yarra, Fitzroy Learning Network, Joel Harris Office Supplies, Kodak Australia, Mollo, Realestate.com, Rotary Richmond and Rotary Collingwood.

NAPIER STREET STUDIOS

On 28 November 2008, CCP hosted a launch of the book *Disquiet* by Napier Street Studios, whose program supports youth at risk in the City of Yarra. Initiated by City of Yarra in 2004 Napier Street Studios is a community based organisation involving young people and has grown to be one of the largest street art studios in Melbourne, producing a diverse range of work. In conjunction with the book launch an exhibition of photographs was also officially opened in the CCP Visy Education Space. The exhibition documented the street art produced between 2004 to 2008, together with the artists' 'black books'—the primary documents of the evolution of Melbourne's street art and graffiti culture. The exhibition continued until 13 December 2008.

Media
'Arts', *Macquarie Group Foundation Annual Review*, 2007: 27, (illus.).
'Success of Rotary Youth Arts Program Snap-hop party brings the roof down', *The Bulletin of The Rotary Club of Richmond*, 10 November 2008: 1-2, (illus.).

WEBSITE

The CCP website had 181,651 visits and over 2.6 million individual page views in 2008. The CCP website navigation was redesigned to improve usability for website visitors. The restructured content and enhanced functionality ensured that search engines such as Google were able to better index the website, which resulted in a 40% increase in traffic to the website from the previous year. Additionally, users viewed about 50% more webpages whilst visiting the website than in the previous year before the navigation was improved.

Visitors to the website can browse CCP exhibition history, download CCP catalogues, exhibition proposal forms and competition and award application forms, enrol in courses, join the CCP and purchase books. Photographs uploaded by members at Imagebank are also available for viewing by a web audience. The 'Opportunities for Photographic Artists' page continues to be very popular, receiving about 90 visits every week in 2008. This page lists funding, residency and competition opportunities and is updated biannually.

In December 2008 CCP began recording aural content from the CCP lecture series to make available for free download via the website. This new service has the potential to greatly increase the reach of CCP's education program; ensuring web visitors from all over the world can access CCP's free lecture series. Shaune Lakin's lecture titled 'Limited Access: Contemporary Photography and Historical Records of War' was downloaded 132 times in December 2008.

Development commenced for a new online version of *Flash* to be launched in 2009, updating the previous hardcopy, magazine format. The online *Flash* will feature reviews, interviews, and a response to a photographic image. The website functionality will enable readers to respond and comment directly below each article.

Screen grab of CCP website featuring work by Philip Brophy from the exhibition *One of Us Cannot Be Wrong*.

SOCIAL MEDIA

CCP began to engage with new online audiences via social media networks in 2008. The CCP Facebook page was utilised by staff to invite fans of CCP to attend exhibitions and events, and participate in CCP competitions and awards. By the end of 2008 CCP had over 1,000 contacts on Facebook. Similarly, CCP used photo-sharing website Flickr to communicate with over 1,000 Melbourne-based photographers in the Melbourne Silver Mine, Lomo Melbourne and Melbourne Photographers groups.

PUBLIC PROGRAMS

ARTIST FLOOR TALKS

In 2008 CCP presented seven sessions of artist and curator floor talks as part of its regular program presented every Saturday following an exhibition opening. The floor talks enable artists and curators to discuss their work in an informal forum and offer a valuable opportunity for audiences, staff and other exhibiting artists to hear and discuss ideas with exhibiting practitioners. Speakers included Michael Corridore, Jonathan West, Patrick Pound, Kerry Oldfield Ellis, Manit Sriwanichpoom, Vanila Netto, Ross Coulter, Naomi Cass, Conor O'Brien, Peter Jeffs, Sophie McIntyre, Bindi Cole, Kotoe Ishii, Tim Silver, Selina Ou, Kristian Haggblom, Mathieu Bernard-Reymond, Martine Corompt, Anne Noble, Liv Barrett, James Deutsher, Christopher LG Hill, Steven Sebring, Patti Smith, Martin Smith, Neale Stratford, Philip Brophy, Sue Dodd, Kate Murphy, Darren Sylvester, Kellie Wells and Karra Rees.

LECTURE SERIES
DAVID BATE (UK)
UP AGAINST THE WALL: THINKING JEFF WALL
THURSDAY 26 JUNE

This talk explored what we do with an image and what an image does to us; using Jeff Wall's work as an example of the relation between theory and practice.

Dr David Bate is a writer and photographic artist, he teaches at the University of Westminster, London. He was visiting Melbourne as part of Monash University Faculty of Art & Design's Visiting Artist Program (hosted by the Photography and Video Research Network). Exhibiting in solo and group exhibitions across Europe since 1983, Bate's most recent solo exhibition *Bungled Memories* was exhibited at Hoopers Gallery, London and more recently at the Zacheta National Gallery, Poland.

David Bate's photography has been widely published and he regularly contributes to books and journals on photography. In 2004 he published *Photography and Surrealism, Sexuality, Colonialism and Social Dissent,* with I.B.Tauris and his forthcoming book *Photography After Postmodernism: the Art of Memory,* will be published by I.B.Tauris in 2009.

MARTIN PARR (UK)
PARRWORLD
THURSDAY 6 NOVEMBER

Martin Parr discussed his evolving project entitled *Luxury*, a substantial exhibition touring Europe. As Parr comments, "Traditionally poverty has been the front line for the concerned photographer, I am happy to reverse this, and for many years have photographed the wealth of the West." (www.dubailime.com/art-culture/dubai-art-exhibitions/martin-parr-dubai.html)

Martin Parr is one of the most celebrated photographers today. Respected as an artist and documentary photographer alike, his images of the everyday are ironic and amusing, yet somehow tender and sympathetic. A brilliant satire of contemporary life, his photographs engage and communicate with diverse audiences and have earned him an international reputation for his unique style and vision.

Martin Parr appeared courtesy of Magnum Photos, London and in association with Niagara Galleries, Melbourne.

SHAUNE LAKIN
LIMITED ACCESS: CONTEMPORARY PHOTOGRAPHY AND HISTORICAL RECORDS OF WAR
THURSDAY 20 NOVEMBER

This presentation considered the notion of the photographic historical record—a wonderful Victorian artifact predicated on the idea that it is possible to produce a comprehensive and reliable record of a part of the world or an event through photographs. The presentation used as its example the Australian War Memorial's extraordinary photographic archive, paying attention to the way that record has been produced and used. The paper considered some of the issues that now test both the 'comprehensiveness' and the 'reliability' of the photographic record.

Shaune Lakin is the Director of Monash Gallery of Art. Before this appointment, he was Senior Curator of Photographs at the Australian War Memorial, where he worked on a number of major exhibitions and published the first sustained account of Australian war photography and the institutional history of the Memorial's extraordinary photographic collection. Before joining the Memorial in 2005 he was Curator of International Painting and Sculpture at the National Gallery of Australia.

Darren Sylvester performs at The Toff in Town. Photo Richard Burt 2008

Philip Brophy and dancers perform *Stadium* at The Toff in Town. Photo Karra Rees 2008

IMAGINE: HOW TO GET ON IN THE ART WORLD SCREENING AND PANEL DISCUSSION
PANELLISTS: BRONWYN JOHNSON, DIRECTOR, MELBOURNE ART FAIR; CAROLINE WILLIAMS, GEORGES MORA FOUNDATION; AND DANIEL PALMER, LECTURER, DEPARTMENT OF ART THEORY FACULTY OF ART & DESIGN, MONASH UNIVERSITY.
THURSDAY 27 NOVEMBER

The Georges Mora Foundation and CCP screened the Australian premier of the BBC documentary *Imagine: How To Get On In The Art World*, presented by Alan Yentob, produced and directed by David Vincent with executive producers Janet Lee & Alan Yentob. Immersed in the centre of the British contemporary art calendar, Yentob investigates the fifth Frieze Art Fair. A witty and personal examination of the love/hate dynamic in the art world between art and money, Yentob meets artists, gallerists and collectors, with contributions by Jake and Dinos Chapman, Keith Tyson, Sam Taylor-Wood, Sir Nicholas Serota, Dave Hickey, Michael Craig-Martin, Carl Freeman, Sarah Thornton and Adam Linderman.

MELISSA MILES
THE DAZZLING HISTORY OF LIGHT IN PHOTOGRAPHY
THURSDAY 4 DECEMBER

Although we have invested heavily in light as a symbol of photographic truth and clarity, it has acted as a strangely volatile force in photography. This lecture explored some of these dazzling qualities of light in an effort to rethink the possibilities of photographic practice and history.

Melissa Miles is a lecturer in the Faculty of Art & Design at Monash University. Miles' research on photography has been published in *The Journal of Visual Culture, Word and Image*, *Southern Review* and *Eyeline*. Her book, The *Burning Mirror: Photography in an Ambivalent Light*, was published by Australian Scholarly Press in 2008.

Media
Annalisa Giudici, 'Eight days', *The Age: M Magazine*, 22 June 2008: 5.
'Imagine: How to Get On In the Art World', *Venues.org.au enewsletter*, November 2008: email newsletter. [Printed 18 November 2008].
'Up Against the Wall: Thinking Jeff Wall' *AGDA Website:* available online http://events.agda.com.au/calender/192/up-against-the-wall-thinking-jeff-wall-/module/default [Accessed 17 June 2008].

SPECIAL EVENTS
CCP FILM APPRECIATION NIGHT
BLACK, WHITE & GRAY: A PORTRAIT OF SAM WAGSTAFF AND ROBERT MAPPLETHORPE
WEDNESDAY 26 NOVEMBER

CCP presented *Black, White & Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe* as part of Rooftop Cinema's Film Appreciation program in Melbourne's CBD. The film tells the story of Sam Wagstaff's personal transformation; as a curator, art collector and his intimate relationship with Robert Mapplethorpe. It includes interviews and commentary from cultural figures including Patti Smith and Dominick Dunne. CCP members were invited to attend the screening at a discount ad price and meet CCP staff for a drink at the Rooftop Bar prior to screening.

Media
'Watch', *Threethousand*, 12 November 2008: email newsletter. [Printed 13 November 2008].

YOU DON'T HAVE TO CALL IT MUSIC/ONE OF US CANNOT BE WRONG
WEDNESDAY 10 DECEMBER

You Don't Have To Call It Music is an ongoing series of musical performances by visual artists curated by Marco Fusinato. Presented in conjunction with CCP this event featured performances by Philip Brophy, Sue Dodd and Darren Sylvester from the 2008 exhibition *One of Us Cannot Be Wrong*.

Philip Brophy's *Stadium* is a live music performance for solo drums and showgirl dancers. The concept of the piece is to present a quasi-orgiastic celebration of rhythm staged theatrically within the mock pyrotechnica of 'the rock gig'. Gossippop is an ongoing art project that melds gossip with pop via live performance and video. In collaboration with her brother Phil, Sue Dodd's DIY pseudo 'band' performance combines addictive tabloid narratives and imagery with manufactured pop. Darren Sylvester uses guitar pedals, samplers and keyboards to sing songs about chemotherapy, 9-11 telephone conversations and Phil Spector's favourite chords. He performed songs from his debut album released in 2008. The performances were presented at the Melbourne venue, The Toff in Town.

PERFORMANCE REVIEW

ACTIVITIES REPORT

EXHIBITIONS

In 2008, CCP presented 33 exhibitions in total. Of these, 29 were presented on-site including eight public art presentations in the Night Projection Window. An off-site exhibition was presented at the 2008 Melbourne Art Fair and three touring projects were presented at nine interstate venues and four Victorian venues.

Twenty-one of CCP's total exhibitions constituted solo projects, nine were curated exhibitions and seven were group exhibitions. Fourteen exhibitions were initiated or curated by CCP. Ten exhibitions presented the work of international artists and 13 exhibitions presented the work of interstate artists. In total 457 artists participated in the exhibition program and 52% of the exhibition program was presented in partnership with other organisations or sponsors.

Of the 33 exhibitions, CCP curated three exhibitions; one on-site, one off-site and one touring. *One of Us Cannot Be Wrong* curated by CCP's Karra Rees, focused on the practice of contemporary identity formation. The exhibition featured five Australian and two international artists. *One of Us Cannot Be Wrong* included a full colour, 41-page catalogue supported by the Copyright Agency Limited: Cultural Fund. It included a foreward by CCP Director Naomi Cass, with essays by Rees and Justin Clemens, writer and Senior Lecturer, School of Culture and Communication, University of Melbourne, as well as two works of fiction by writer Amanda Maxwell and artist Darren Sylvester. An off-site event at Melbourne venue, The Toff in Town was also presented featuring live performances by Philip Brophy, Gossippop (Sue Dodd and Phil Dodd) and Darren Sylvester. The exhibition was sponsored by Scanlan & Theodore, Roy, Crumpler, Kodak Professional, Monash University Museum of Art, Move-in, The Ian Potter Museum of Art, Sofitel and Tint Design.

Scanned and Drawn was an off-site exhibition presented in a Project Space of the 2008 Melbourne Art Fair. The exhibition presented the work of four Australian artists, one Japanese artist and one South Korean artist, who create photomedia work in novel ways ranging from performance to flat-bed scanning. The striking installation drew numerous visitors and interest, with estimated attendances of 33,000 recorded by the Melbourne Art Fair. CCP staff, Board members and volunteers staffed the space and were able to introduce CCP to new, influential audiences, as well as presenting CCP in a different light to existing audiences. The exhibition exceeded expectations, generating 25 artwork sales to individuals and private collections, contributing to the commercial representation for two of the artists and generating subsequent exhibition opportunities for a number of the artists in Sydney, Perth and Brisbane. In addition the exhibition will tour to Gippsland Art Gallery, Sale in 2009. *Scanned and Drawn* included a modest catalogue featuring an introduction by Naomi Cass and artist statements and biographies, as well as a promotional postcard for CCP. The exhibition could not have been achieved without generous support from the Melbourne Art Fair Foundation, Austage and Tint Design.

Artists who had exhibited at CCP in solo or curated exhibitions in 2008 were asked to complete a survey to gain information and feedback on CCP's exhibition program. Artists were invited to respond to a number of questions about the outcomes of their exhibitions at CCP and proposed benefits that could assist future exhibiting artists. Approximately half of the artists responded and of the five suggested outcomes from an exhibition at CCP, the majority thought that the most important outcome of an exhibition was to generate a subsequent exhibition or gallery representation. Other feedback indicated that artists were pleased with staff assistance in developing and presenting their exhibitions; that the opportunity to speak at the artist talks program was valuable; that catalogues form an important and desirable component of an exhibition; and artists prefer that CCP exhibition invitations are distributed in both hard and soft copy formats. Feedback from the survey informs future exhibition policy and budgets.

Left to right, CCP volunteers Oliver Parzer, Xavier Connelly, Nalini Mackie, Administrative Assistant Liesl Pfeffer, guest and Theresa Harrison at CCP volunteer and artist event. Photo Rebecca Chew 2008

Left to right, Curator Karra Rees, Bookkeeper Tony Dutton, Board member, Margaret Riddle, artist Lyndal Walker and National Gallery of Victoria Assistant Curator, Photography, Maggie Finch at CCP volunteer and artist event. Photo Rebecca Chew 2008

EDUCATION & PUBLIC PROGRAMS

CCP aims to present a unique education program that mixes practical instruction and theoretical debate, as well as being relevant to contemporary arts practice and schools curriculum.

In 2008, a total of 15 weekend, digital photography courses were offered by distinguished lecturer and artist Les Walkling over a two-semester program. Walkling, who has been presenting courses with CCP for fifteen years, develops a unique experience in each course by adapting to participants' needs. Enrolments had dropped slightly in 2008 however an extra presentation was scheduled for the Introduction to Digital Photography course due to popular demand. Feedback was positive with over 22% of participants enrolling in more than one workshop.

Two new workshops were also presented in 2008; Folio Critique and Intensive Photographic Workshops for Indigenous Photographers and Artists. The Folio Critique developed out of numerous requests received by CCP for critical sessions for practitioners who have completed their tertiary studies and/or need assistance with the 'next step' in their practice. The workshop was fully subscribed with a waiting list and sessions were scheduled with Charlotte Day, freelance Curator and Writer; Matthew Sleeth, Artist; and Clare Williamson, Exhibitions Curator, State Library of Victoria. Feedback was positive although participants would have preferred more time in each session. The Intensive Photographic Workshops for Indigenous Photographers and Artists was an application-based program supported by Arts Victoria and principally presented by Les Walkling, with guest speakers. Nine participants attended seven sessions at CCP and the National Gallery of Victoria. Limited feedback was received, nonetheless from that information the course was well-received with those responding particularly impressed with the breadth of knowledge and teaching style of Les Walkling.

CCP presented its first formal schools education program in 2008, supported by the Macquarie Group Foundation. The Education Officer and gallery staff presented 28 discussion-based tours to secondary and tertiary education groups with a total of 56 group visits in 2008. CCP education kits continued to be available for the touring exhibitions; the *Leica/CCP Documentary Photography Award* and *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*. An education program was also developed for the CCP exhibition *One of Us Cannot Be Wrong,* with all these resources available online for teachers to download and to prepare notes and student activities for their visits.

A re-configured Make the Most of Your Digital Camera course was presented for teachers. The five-session workshop was presented by artist and educator, Tatjana Plitt. Eleven teachers participated in the workshops that aimed to provide teachers with hands-on assistance with digital photography to better equip them for the classroom. The overall feedback was positive with suggestions for improvement including 'more time' and information on possible 'next steps'.

Careers in Photography was another initiative of the CCP education program in 2008. Three seminars were offered, chaired by CCP Education Officer, Michael Nichols, with presenters including

Ulanda Blair, Artistic Program Manager, Next Wave Festival; Andrew Chapman, photojournalist; Chantal Faust, artist and lecturer Victorian College of the Arts, University of Melbourne; Ben Glezer, commercial photographer; Jason South, photojournalist, *The Age*; Simon Terrill, artist and lecturer Victorian College of the Arts, University of Melbourne; and Lyndal Walker, artist and lecturer, RMIT University. The seminars were well-attended with a total of 74 participants attending the three programs in the Visy Education Space. Feedback was positive with participants affirming programs about professional development were valuable.

As part of the Rotary Youth Arts Project (RYAP), CCP presented its fourth annual photography workshop for youth in the City of Yarra. Nine participants met over a twenty-week period, covering topics from camera and image capturing skills to conceptual styles. The RYAP group also visited other galleries and attended the Fitzroy Learning Centre where they were introduced to Photoshop. At the end of the program the students held an exhibition of their work entitled *SnapHop,* in Visy Education Space. The exhibition included an opening night presentation and performance by Dancehouse participants. The workshops were presented by Tatjana Plitt who was supported by Dominique Miller, RYAP Project Coordinator and Lotte Hilder, RYAP Youth Worker.

In order to develop relationships with neighbouring arts organisations in the City of Yarra, CCP hosted a Napier Street Studios book launch and exhibition as part of the education program. The book and exhibition focused on Melbourne's street art and graffiti culture and was presented in CCP's Visy Education Space.

A highlight in the program calendar, CCP continued to present regular artist floor talks every Saturday following an exhibition opening. In 2008, 32 talks were presented with morning coffee provided for visitors by Jasper Coffee. The informal talks provide a regular meeting point between exhibiting artists and visitors, as well as enabling artists to respond to each other's work.

Coordinated by Director Naomi Cass, the annual lecture series included a lecture by David Bate exploring the impact of image by example of a Jeff Wall artwork*;* an artist lecture by Martin Parr about his art project *Luxury*; a lecture on the photograph as an historical record of war by Shaune Lakin; a film screening of *Imagine: How To Get On In The Art World* with panel discussion including Bronwyn Johnson, Director, Melbourne Art Fair; Caroline Williams, Georges Mora Foundation; and Dr Daniel Palmer, Lecturer, Department of Art Theory Faculty of Art & Design, Monash University; and a lecture rethinking the role of light in photographic practice and history by Dr Melissa Miles. Over 350 people attended the lectures in 2008 with two lectures recorded and available to download as MP3 files on the CCP website for the first time.

In 2008 CCP hosted two university interns from the University of Melbourne and RMIT University. CCP staff supervised approximately 288 intern hours in addition to regular volunteer hours. These interns assisted with a number of programs including the *CCP Documentary Photography Award Exhibition* tour, sponsorship and marketing and the day-to-day running of the organisation. CCP aims to provide students with tangible benefits

Sue Dodd performs with Gossippop at The Toff in Town. Photo Richard Burt 2008

Sue Dodd's video installation with visitor,from the exhibition *One of Us Cannot Be Wrong*. Photo Oliver Parzer 2008

including industry and project experience, networking opportunities and general work experience, making a valuable contribution to the arts industry education and training.

PUBLISHING

In 2008, CCP produced one last, full-colour issue of *Flash* newsletter containing feature articles, reports, reviews and interviews. Contributing writers included CCP member Warwick Loton with a personal response to a Polixeni Papapetrou artwork; Manit Sriwanichpoom in interview with Naomi Cass; Elena Galimberti's article on the Australian Video Art Archive (AVAA); an exhibition review by Nella Themelios of *Replay Marclay* at the Australian Centre for the Moving Image and *Richard Billingham: People, Places, Animals* at the Australian Centre for Contemporary Art; and Naomi Cass' obituary for Sandra Bardas OAM. Development for a new online version of *Flash* commenced in 2008, to be launched in 2009.

Ten catalogues were produced to accompany exhibitions for the 2008 program. These catalogues ranged in style from black and white to full colour publications and included a major catalogue produced for the exhibition *One of Us Cannot Be Wrong*, as discussed above. Seven catalogues included an International Standard Book Number (ISBN); a unique identifier that aids distribution and facilitates the entry of publications into collecting institutions such as the National and state libraries. Funds for the catalogue were achieved through the support of the Copyright Agency Limited: Cultural Fund and funding for Tim Silver's catalogue *The Tuvaluan Project* was also received from the Besen Family Foundation. CCP also produced seven full-colour exhibition invitations, promoting 29 exhibitions. CCP invitations include an image and text from each exhibition.

OTHER EVENTS

The CCP hosted a number of other events during the year, most notably the first of an annual fundraising event—the CCP Limited Edition Print. Generously supported by Anne Zahalka in 2008,

The Bathers 1989 was reproduced in an edition of 12 type C photographs. The artist received a percentage of the sales with the majority of funds raised to support CCP. All prints in the edition sold and supporting sponsors included Colour Factory, Tint Design, Chapman & Bailey, Rothfield Print Management, Sofitel, Cope-Williams Wines, Sanpellegrino and SMXL Catering. CCP also hosted a meeting of the Contemporary Arts Organisations of Australia (CAOS); held afternoon tea for Melbourne artists to meet with visiting Thai artist Manit Sriwanichpoom; and hosted an acting workshop for the Melbourne International Arts Festival. The gallery was also hired out as a venue for private functions and corporate events including Rotary Richmond and sponsor lunches for the Melbourne International Arts Festival. CCP was invited by Rooftop Cinema in Melbourne to select for their Film Appreciation Night program. In November, *Black, White & Gray: A Portrait Of Sam Wagstaff and Robert Mapplethorpe* was screened to approximately 65 movie-goers at Rooftop's open-air cinema.

COMMUNITY ENGAGEMENT

CCP staff provided advice and expertise to a number of other organisations in 2008. Director Naomi Cass opened a number of exhibitions in local and regional commercial and public galleries, including the touring exhibition, *CCP/Leica Documentary Photography Award* at Latrobe Regional Gallery, Morwell; presented floor talks and papers at fora including National Gallery of Victoria Women's Association program, *Focus on Photography;* McClelland Regional Gallery; Australian Centre for Contemporary Art; several Camera Clubs; and Northern Metropolitan Institute of Technology. Cass was an external examiner for the Victorian College of the Arts (VCA), University of Melbourne; contributed to an administrative panel for Heide Museum of Modern Art; wrote an essay for the VCA Gallery; provided advice for community organisations, the Salvation Army and Carnegie School; and was a nominator for the Prix Pictet Awards. Curator Karra Rees presented a floor talk in March as part of the public programs for *Role Play* at the National Gallery of Victoria; a floor talk in May at Ipswich Art Gallery in Queensland for *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* touring

CCP volunteer Tess Stewart-Moore with artist Anne Zahalka at CCP Limited Edition Print event. Photo Oliver Parzer 2008

Deputy Director Rebecca Chew, Administrative Assistant Liesl Pfeffer and Chair Alexandra Richards, QC at CCP Limited Edition Print event. Photo Oliver Parzer 2008

exhibition; and a talk in October as part of the Monash Wednesday Forum Program at Monash University Caulfield, Faculty of Art and Design on the CCP exhibition *One of Us Cannot Be Wrong*. Rees also wrote a chapter for the book *Photography: Production and Appreciation* published by John Wiley & Sons Australia; wrote a review for the publication *Real Time*; an essay for a book published by Queensland Centre for Photography on the work of Brisbane-based photomedia artist Martin Smith; and had an essay published by Arc One Gallery for a catalogue to accompany an Anne Zahalka exhibition. With assistance from Rees, ten artists who had exhibited at CCP were also selected to contribute images to accompany stories in the *Human Rights Defender* magazine. Education Officer Michael Nichols met with a number of other organisations to promote CCP education programs and develop new links with the education sector including, discussion of program ideas with City of Yarra, Collingwood College, Princes Hill Secondary College and Monash University Museum of Art; attended an Arts Victoria, Arts and Education Forum in May; was guest speaker at Bungalook Studio in Lakes Entrance in June; and developed a collaborative project with Napier Street Studios for November.

PROFESSIONAL DEVELOPMENT
Despite limited resources, CCP staff attended a number of professional development courses and seminars in 2008. Deputy Director Rebecca Chew received a scholarship from the Margaret Lawrence Bequest, administered by the Australia Business Arts Foundation (AbaF) to attend an intensive course at Melbourne Business School on Strategic Thinking and Action in March. The Director, Deputy Director and Front of House Manager Shay Minster attended a number of seminars for not-for-profit organisations presented by the Public Interest Law Clearing House (PILCH). These seminars covered legal issues across a range of topics including governance, fundraising, employment and volunteers. The Director and Deputy Director attended a number of AbaF workshops for fundraising and marketing. The Deputy Director and Front of House Manager attended free seminars during Worksafe Week on selected Occupational Health and Safety issues. They also undertook a Responsible Serving of Alcohol course with CCP exhibition opening volunteer, Christian Ghezzi. In October, the Education Officer attended the Art and Creativity forum at the Monash University Museum of Art, that sought to re-think the benefits of visual arts education in the twenty-first century; and formed the Education Officer Network in Small Museums and Galleries with Anna Cioni, Education Officer at Heide Museum of Modern Art.

MEMBERSHIPS
Memberships dropped approximately 4% in 2008 to 620. Thirty-seven percent of current members are concession, 60% are full fee paying, 1% are institutional and 2% are lifetime.

In 2008 a members' survey was conducted to gain feedback on CCP programs and services. The overall response was positive with the majority of members (80%) satisfied with their membership. Members offered many and varied suggestions for CCP ranging from the education programs to membership benefits. Although CCP does not currently have resources to produce and present many of the programs suggested a few have been selected for consideration such as new member discounts and new public program/education ideas. In 2008 CCP presented a Folio Critique program and improved the CCP website and email communication in response to the 2007 survey.

CCP SHOP
CCP Shop generated approximately 2% of CCP's earned income in 2008. The Shop aims to expand the visitor experience at CCP and to generate additional income for CCP programs and participating artists. CCP Shop offers a range of second-hand photomedia books supplied by Sainsbury's Books; selected new photomedia and artists' books from publishers such as Thames and Hudson and Phaidon; CCP publications; Lomo cameras; gifts; artists' cards; and limited edition prints by contemporary Australian artists. In 2008 artists included Roger Hanley (NSW), Kotoe Ishii (Vic), Andrew Merry (NSW), Sanja Pahoki (Vic), Lani Seligman (Vic) and Laki Sideris (Vic). In 2008, pro bono advice was sought from a consultant to improve CCP Shop through visual merchandising, stock and space, to be implemented in 2009.

WEBSITE
In 2008 Administrative Assistant Liesl Pfeffer, in consultation with Matthew Gardiner, greatly improved the website navigation to enhance usability and data management. The improvements were also set up to enable search engines such as Google to augment CCP's website index, resulting in an increase in traffic. Social networking and podcasts were new additions to CCP's online presence in 2008, developing new audiences and new channels for access. The CCP website had 181,651 visits in 2008 with peak visitation during the *Kodak Salon* 'call for entries' campaign.

Installation view, *Scanned and Drawn*, CCP project space at the 2008 Melbourne Art Fair. Photo Oliver Parzer 2008

CCP opening featuring Martin Smith exhibition. Photo Oliver Parzer 2008

MEDIA & MARKETING REPORT

MEDIA COVERAGE

Seventy-two percent of all CCP exhibitions received media coverage in 2008 in excess of line listings. The quality of media coverage was good, comprising reviews, features and commentaries. The exhibitions *The Lambs of God* by Manit Sriwanichpoom, *"Not Really Aboriginal"* by Bindi Cole, *The Tuvaluan Project* by Tim Silver and *One of Us Cannot Be Wrong* received excellent media attention including a number of reviews. Eighteen advertisements were featured in magazines and newspapers. Overall CCP received 50 reviews/features,13 interviews, and 75 listings. Of these, 33 appeared in newspapers, 54 in magazines and art journals, 30 in local/street press, eight 'other organisation' newsletters, 16 in online media, 12 on radio and three on television.

CCP received sponsorship in 2008 from street advertising company JC Decaux. CCP posters advertising the gallery and including the work of Conor O'Brien were featured on JC Decaux 'Highlights' positions throughout metropolitan Melbourne and CBD during the year.

OTHER PRESS
General CCP Press
Corrie Perkin, 'Offence in the eye of the beholder', *The Australian*, 8 July 2008: available online http://www.theaustralian.news.com.au/story/0,,23984487-16947.html [Accessed 8 July 2008].
'Distributors', *Won*, Vol. 1, Iss. 1, 2008: available online http://www.wonmagazine.com/distributors.html [Accessed: 7 May 2008].
'February Monthly Competition Results', *Shutterbugs,* Vol. 39, No. 3, 24 March 2008: 3, (illus.).
'Media Release', *Shifted*, May 2008: n.p.
'Victoria: the A-Z guide for organising events', *A List*: available online http://www.alistguide.com.au [Accessed 8 January 2008].
'Wallpaper City Guide: 24 Hours in Melbourne', *The Times*, 22 July 2008: available online http://www.thetimes.co.za/Entertainment/Article.aspx?id=806140 [Accessed 23 July 2008].
'Your guide to exhibitions in Victoria', *Art Gallery Guide Australia*, January/February 2008: lift out map.
Human Rights Defender, August 2008, Vol. 17, Iss. 2: 25, (illus.).
PICA Guide, Feb-Mar 2008: lift out.

CCP Publishing
'Member Biographies' *Photography & Video Research Network Monash University,* 2008: n.p. (illus.).

CCP Board of Management
Megan Backhouse, 'On Board For Photography', *The Age,* 18 June 2008: 18.
Robyn Bardas, 'Energetic fighter for Aboriginal advancement', *The Age*, 22 January 2008: 14.
'Tributes & Celebrations, Deaths, Sandra Bardas OAM', *The Age*, 3 January 2008: 12.

VISITOR SURVEY
In 2008 two visitor surveys were conducted to learn more about CCP visitors and to receive feedback on CCP programs and services. The following information was gained from the surveys:

- 45% of visitors had not been to CCP before and 39% had been at least once before in the last 12 months;
- The majority of visitors came specifically to see the exhibitions, that is CCP was a 'destination' for them;
- The majority of visitors find out about exhibitions by word-of-mouth;
- 87% of visitors rated their visit as 'Good' or 'Very Good';
- The majority of visitors were female, aged between 26 and 35 years old, working full-time and living in the inner city, mainly in the north east.

As in previous years, visitors request an increase in CCP gallery opening hours that will be reviewed again in 2009.

ATTENDANCE

In 2008, total attendance increased by 24% on the previous year, with on-site gallery attendances recorded at 158,689, while touring contributed 41,954 and off-site 33,000 to the overall attendance figure.

CCP curated/initiated exhibitions	65,346
Other exhibitions	93,343
Touring & off-site exhibitions	75,188
Other events	845
Total Exhibitions & Events	234,722

Courses & workshops	691
Lectures & seminars	425
Youth program	180
Artist Floor talks	590
Secondary and tertiary visits	984
Total Education & Public Programs	2,870

TOTAL ATTENDANCE	237,592

FINANCIAL REPORT

In 2008, expenditure increased by 3% while income remained approximately the same as the previous year. While fundraising and sales of books and prints were up in 2008, sponsorship was down due to a one-off sponsorship in 2007. Despite a comparatively almost static income in 2008, CCP generated an increased and impressive 57% of its operating income in 2008. Indexing was applied to government funding in 2008. The 2007 surplus of $19,322 off-set the 2008 deficit of −$13,293.

FINANCIAL STATEMENTS

Deloitte.

SPECIAL PURPOSE FINANCIAL REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2008

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC

We have audited the accompanying financial report, being a special purpose financial report, of Centre for Contemporary Photography Inc, which comprises the balance sheet as at 31 December 2008, and the income statement, cash flow statement and statement of changes in equity for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the Committee declaration as set out on pages 34 to 39.

The Responsibility of the Committee for the Financial Report

The Committee of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 2 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the Associations Incorporation Act Vic and are appropriate to meet the needs of the members. The responsibility of the Committee also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 2, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to the members for the purpose of fulfilling the Committees' financial reporting requirements under the Associations Incorporation Act Vic. We disclaim any assumption of responsibility for any reliance on this 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.

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

Auditor's Independence Declaration

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

Auditor's Opinion

In our opinion, the financial report give a true and fair view, in all material respects, the financial position of Centre for Contemporary Photography Inc as at 31 December 2008 and of its financial performance, its cash flows and its changes in equity for the year ended on that date in accordance with the accounting policies described in Note 2 to the financial statements.

Deloitte Touche Tohmatsu

Rachel Smith
Partner
Chartered Accountants

Melbourne, 1 May 2009

CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC
COMMITTEE DECLARATION

As detailed in Note 2 to the financial statements, the Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial report who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this 'special purpose financial report' has been prepared to satisfy the Committees' reporting requirements under the Associations Incorporation Act Vic.

The Committee declares that:

(a)   in the Committees' opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable; and

(b)   in the Committees' opinion, the attached financial statements and notes thereto are in accordance with the Associations Incorporation Act Vic, including compliance with accounting standards and giving a true and fair view of the financial position and performance of the Association.

Signed in accordance with a resolution of the Committee.

On behalf of the Committee

Kerri Turner
Treasurer

Alexandra Richards, QC
Chair

Melbourne, 1 May 2009

INCOME STATEMENT
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2008

	Note	2008 $	2007 $
Continuing operations			
Revenue		221,429	235,075
Sponsorship and Fundraising income		108,288	92,938
Arts Victoria Grant income		108,450	128,000
Australia Council Grant income		26,896	50,623
VAC Strategy Grant income		115,000	90,000
Other income		51,730	32,460
Occupancy expenses		(79,460)	(79,791)
Employee benefit expenses		(325,536)	(298,298)
Administration expenses		(83,999)	(86,458)
Program expenses		(156,091)	(145,227)
(Loss)/profit before tax	3	(13,293)	19,322
Income tax expense	2(a)	-	-
(Loss)/profit for the year		(13,293)	19,322

Notes to the financial statements are included on pages 37 to 39.

BALANCE SHEET
AS AT 31 DECEMBER 2008

	Note	2008 $	2007 $
Current assets			
Cash and cash equivalents	10(a)	433,161	333,991
Trade and other receivables	4	168,176	13,318
Inventories	5	3,487	1,883
Other assets	7	330	2,199
Total current assets		605,154	351,391
Non-current assets			
Plant and equipment	6	294,226	330,002
Total non-current assets		294,226	330,002
Total assets		899,380	681,393
Current liabilities			
Trade and other payables	8	289,486	57,773
Provisions	9	19,014	18,781
Total current liabilities		308,500	76,554
Non-current liabilities			
Provisions	9	5,014	5,680
Total non-current liabilities		5,014	5,680
Total liabilities		313,514	82,234
Net assets		585,866	599,159
Members funds			
Retained funds		585,866	599,159
Total members funds		585,866	599,159

Notes to the financial statements are included on pages 37 to 39.

STATEMENT OF CHANGES IN EQUITY
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2008

	Retained funds $	Total $
Balance at 1 January 2007	579,837	579,837
Profit for the year	19,322	19,322
Balance at 31 December 2007	599,159	599,159
Loss for the year	(13,293)	(13,293)
Balance at 31 December 2008	585,866	585,866

Notes to the financial statements are included on pages 37 to 39.

CASH FLOW STATEMENT
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2008

	Note	2008 $	2007 $
Cash from operating activities			
Receipts from members and customers		621,165	558,011
Payments to suppliers and employees		(530,950)	(521,948)
Interest received		23,179	19,797
Net cash provided by operating activities	10(b)	113,394	55,860
Cash flows from investing activities			
Payments for plant and equipment		(14,224)	(8,168)
Net cash used in investing activities		(14,224)	(8,168)
Net increase in cash and cash equivalents		99,170	47,692
Cash equivalents at the beginning of the financial year		333,991	286,299
Cash equivalents at the end of the financial year	10(a)	433,161	333,991

Notes to the financial statements are included on pages 37 to 39.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2008

1. General information

Centre for Contemporary Photography Inc is an incorporated association, incorporated and domiciled in Australia.

Centre for Contemporary Photography Inc's registered office and principal place of business are as follows:

404 George Street
FITZROY VIC 3065

2. Significant accounting policies

Financial reporting framework
The Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial report who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this 'special purpose financial report' has been prepared to satisfy the Committees' reporting requirements under the Associations Incorporation Act Vic.

Statement of compliance
The financial report has been prepared in accordance with the Associations Incorporation Act Vic, the recognition and measurement requirements specified by all Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101 'Presentation of Financial Statements', AASB 107 'Cash Flow Statements' and AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors'.

Basis of preparation
The financial report has been prepared on the basis of historical cost, except for the revaluation of certain non-current assets and financial instruments. Cost is based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

Critical accounting judgements and key sources of estimation uncertainty
In the application of the company's accounting policies, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following significant accounting policies have been adopted in the presentation and presentation of the financial report:

(a) Income tax
The Association is not liable for Income Tax.

(b) Cash and cash equivalents
For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial instruments, investments in money market instruments maturing within less than two months and net of bank overdrafts.

(c) Trade and other receivables
Trade receivables are recognised and carried at original invoice amount less a provision for any uncollectible debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written-off as incurred.

(d) Plant and equipment
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.

The following estimated useful lives are used in the calculation of depreciation:

| Plant and equipment | 10 years |
| Leasehold improvements | 10 years |

(e) 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.

3. Auspiced Grants: Project:
   Grants auspiced on a project basis are held in balance sheet and accounted for in income or expenditure as project progresses.

(f) Fundraising for future projects and capital works
The Association raises funds for the purpose of development, to be accounted for over future periods.

(g) Goods and Services Tax (GST)
Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or

ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Cash flows are included in the cash flow statement on a net basis. 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.

(h) Employee benefits
A liability is recognised for benefits accruing to employees in respect of wages, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months, are measured at their nominal values using the remuneration rate that is expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the association in respect of services provided by employees up to reporting date.

Defined contribution plans
Contributions to defined benefit contribution superannuation plans are expensed when employees have rendered service entitling them to the contributions.

(i) **Trade and other payables**
Liabilities for trade payables are carried at cost, which is the fair value of the consideration to be paid in the future for goods and services received.

(j) **Revenue**
Non- grant revenue is measured at the fair value of the consideration received or receivable.

Sale of goods
Revenue from the sale of goods is recognised when all the following conditions are satisfied;

(a) the association has transferred to the buyer the significant risks and rewards of ownership of the goods

(b) the association retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold the amount of revenue can be measured reliably.

(c) it is probable that the economic benefits associated with the transaction will flow to the association and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Fundraising and sponsorship revenue is recognised when the association's right to receive payment has been established.

Rendering of services
Revenue from a contract to provide consulting services is recognised by reference to the stage of completion of the contract. The stage of completion of time and material contracts is recognised at the contractual rates as labour hours are delivered and direct expenses are incurred.

Revenue from workshop fees, exhibition fees and membership fees is recognised upon delivery of the service.

(k) **Leases**
Operating lease payments are recognised as an expense on a straight line basis over the lease term, except where a more systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

(l) **Standards and Interpretations issued not yet effective**
At the date of authorisation of the financial report, the following Standards and Interpretations listed below were in issue but not yet effective:

Initial application of the following Standards will not affect any of the amounts recognised in the financial report, but will change the disclosures presently made in relation to the Association's financial report:

Standards	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
AASB 101 'Presentation of Financial Statements' (revised September 2007), AASB 2007-8 'Amendments to Australian Accounting Standards arising from AASB 101'	1 January 2009	31 December 2009
AASB 8 'Operating Segments', AASB 2007-3 'Amendments to Australian Accounting Standards arising from AASB 8'	1 January 2009	31 December 2009

	2008 $	2007 $
3. (Loss)/profit for the year		
(Loss)/profit for the year has been arrived at after crediting/ (charging) the following items of income and expenses:		
Interest received	23,179	19,797
Remuneration of auditor	-	-
Depreciation of non-current assets	(50,000)	(52,149)
4. Trade and other receivables		
Trade receivables	168,176	8,210
GST receivable	-	5,108
	168,176	13,318
5. Inventories		
Finished goods	3,487	1,883
	3,487	1,883
6. Plant and equipment		
Plant and equipment at cost	74,241	60,127
Less accumulated depreciation	(46,093)	(42,529)
	28,148	17,598
Leasehold improvements at cost	465,336	465,226
Less accumulated depreciation	(199,258)	(152,822)
	266,078	312,404
Total plant and equipment	294,226	330,002
7. Other assets		
Prepayments	-	2,049
Bond	330	150
	330	2,199

	2008 $	2007 $
8. Trade and other payables		
Trade payables	2,690	3,214
GST payable	8,942	-
Income in advance	258,134	44,349
Other payables	19,720	10,210
	289,486	57,773
9. Provisions		
Current		
Employee benefits	19,014	18,781
Non-current		
Employee benefits	5,014	5,680

10. Notes to the cash flow statement

(a) Reconciliation of cash and cash equivalents

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts. Cash and cash equivalents at the end of the financial year as shown in the cash flow statement is reconciled to the related items in the balance sheet as follows:

Cash and cash equivalents	433,161	333,991

(b) Reconciliation of (loss)/profit for the year to net cash flows from operating activities

(Loss)/profit for the year	(13,293)	19,322
Depreciation and amortisation	50,000	52,149

Changes in net assets and liabilities:

(Increase)/decrease in assets:

Trade and other receivables	(154,858)	6,955
Inventories	(1,604)	(1,883)
Other assets	1,869	505

Increase/(decrease) in liabilities:

Trade and other payables	17,928	(9,470)
Income in advance	213,785	(27,260)
Provisions	(433)	15,542
Net cash from operating activities	113,394	55,860

11. Commitments for expenditure

Operating lease commitments

Not longer than 1 year	60,248	57,930
Longer than 1 year but not longer than 5 years	15,208	75,456
	75,456	133,386

The operating lease relates to the property leased at 404 George Street Fitzroy Victoria 3065 with a lease term of 6 years and an option to renew for two further terms of 6 years and 1 year respectively. The operating lease contains a market review clause that can be conducted on an annual basis.

12. Subsequent events

There has not been any matter or circumstance occurring subsequent to the end of the financial year that has 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.

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