

Centre for
Contemporary
Photography

2019
Annual
Report



Centre for Contemporary Photography 2019 Annual Report

Publisher

Centre for Contemporary Photography
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Staff

Adam Harding	Director
Eric Nash/ Irina Asriian	General Manager
Madé Spencer-Castle	Curator, Exhibitions
Linsey Gosper	Curator, Engagement
Adelina Onicas	Communications Manager
Sarah McKechnie	Gallery Manager
Hugh Hirst-Johnson	Assistant Gallery Manager
Fore Edge Business Services	Bookkeeper

Board of Management

Jane Hodder	Chair
Jane Grover	Deputy Chair
Geraldine Ilott	Treasurer
Peter Lovell	Secretary
Genevieve Brannigan	
Patrick Pound	
Judy Williams	
Michael McCormack	
Hoda Afshar	



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Cover: CCP Photo Fair 2019

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Mission and Profile

GOVERNMENT PARTNERS



MAJOR SPONSORS



PRESENTATION PARTNERS



Centre for Contemporary Photography (CCP) is the leading contemporary arts space in Australia dedicated to photography, video and related fields. Exhibiting and promoting work by local, national and international artists, CCP is a not-for-profit membership based organisation that was established in 1986 by the photographic community. Entry to CCP galleries is free, encouraging visits from all sections of the community. Positioned as a key generator of contemporary visual thinking and located in the inner Melbourne suburb of Fitzroy—surrounded by creative producers, artists and artisan cafes—CCP is a progressive, dynamic organisation responding creatively to changes in technology, visual communication and world events.

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. Core activities of the Centre for Contemporary Photography include the exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, publishing and artwork sales.



Opening celebrations of *Polar Convergence*

Chair's Introduction

In 2019 CCP embraced the philosophy of the 12 photographers and teachers who came together to establish a resource for education and discussion about photography, provide technical support for practitioners and to present exhibitions. To achieve their vision they brought together those photographers engaging in fine art, community, journalistic and commercial practices. It is this coming together of all the modes of photography that is driving our work to develop a sustainable future for CCP.

Our national leadership in this field saw CCP's 2018 mid-career survey of Victorian artists Sonia Leber and David Chesworth, *Architecture Makes Us*, tour to audiences in Sydney at UNSW Galleries 5 January - 23 February 2019 and Brisbane's Griffith University Art Museum 7 March - 27 April 2019. In this landmark survey, Leber and Chesworth offer a rich exploration of the way

society is impacted by the geographical, technological and the architectural influences of our time. At our iconic home in Fitzroy we staged a series of multi generational exhibitions that celebrated new voices placing them within the context of their mentors and peers. Our deep curatorial practice was led by the mid career survey of Simon Terrill. *Crowd Theory* brought together 14 years of his practice and for the first time all ten of Terrill's large-scale community portraits.

2019 saw CCP begin a new partnership with SONY, our largest partnership to date supporting both our exhibition and workshop program with SONY joining industry leaders ILFORD. This partnership is an exciting opportunity to honour our founders to design and present a series of practical workshops and events to our community. In this spirit we launched the inaugural CCP PHOTO FAIR. The fair saw CCP celebrate the work of nine

leading commercial photographers from Melbourne's internationally awarded George Apostolidis to amazing photographers straddling the divides of fashion, architectural and reportage through an artist's eye; Kate Ballis, Anita Beaney, Tom Blachford, Jo Duck, James Geer, Tom Ross, Isamu Sawa and Saskia Wilson. Welcoming 3000 people over 4 days and building a commercial marketplace for these artists the inergeraul Fair connected CCP to the commercial industries that use the power of photography every day. This engagement brought new partnerships with Broadsheet, Melbourne Gin Company, Fever Tree and Mount Langi Ghiran becoming part of the CCP family led by CCP Board Member Genevieve Brannigan.

It will be our ability to build on these new partnerships and the expansion of our communities that will drive the continuing success of CCP. Experimentation in program delivery in 2019 has seen CCP form a new partnership with Fitzroy's Sacred Heart Primary School and the Besen Family Foundation to pilot the impact of digital storytelling and screen based learning outcomes through placing a CCP educator and artist within the school community. As our local community expands as has our number of supporters. I would like to thank and congratulate those who have joined me as part of the CCP Circle in 2019. Our direct financial support has seen the power of photography emanate from our home in Fitzroy, enriching our local community, regional Victoria and the nations.

I would like to acknowledge our major funders for enabling us to achieve such great successes, particularly the Victorian Government's valuable support through Creative Victoria; and the Australian Government through the Australia Council for the Arts' VACS program, and project funding for Simon Terrill: *Crowd Theory*.

While incurring a deficit in 2019, fundraising over the past two years has been an ongoing focus, without the communities active financial support CCP will face ongoing budget challenges. This is the second consecutive year that CCP has made a loss. Of noting organisational changes have occurred to address the sustainability of the organisation and CCP's Board is confident that through continued refinement of our organisation and development of these partnerships, CCP is well placed for success in the future.

I would like to pay tribute to my fellow Board Members for actively contributing to the organisation, particularly in governance, finance, fund raising, relationship building and artistic programming, throughout a period of reflection and experimentation. I acknowledge the vision and generosity of CCP's sponsors and partners who continue to offer pivotal support. In addition to our government funders, we were thankful for the uplifting support of SONY, ILFORD and Milieu Property across a series of projects in 2019.

CCP is of course only as strong as those that step up and support it. I recognise the committed team of regular volunteers who work at CCP, extending the capacity of the organisation greatly. I would also like to acknowledge the commitment of our Director, Adam Harding along with the CCP team and thank them all for their focus and effective work throughout 2019.

Jane Hodder

Chair

Centre for Contemporary Photography



Opening event for the inaugural CCP Photo Fair



Photo book awards 2019, photo by Penny Ryan

Director's Report

2019 was a year of great experimentation where we engaged across all aspects of Australia's photographic community. Through new initiatives and an expanded exhibition program we were inspired by CCP's founders and brought together photographic practitioners from the community, journalistic, commercial and art communities. 2019 also saw us expand how we celebrate and share the work and ideas embedded within our artistic program through the commissioning and presentation of a series of performative responses; we danced, we listened intently and even performed ourselves directed by Melbourne's Snuff Puppets. CCP exhibitions travelled to Sydney, Brisbane, regional Victoria and inhabited the public realm of the City of Yarra. Through 22 exhibitions, 21 artist talks, 6 lectures, 13 workshops and 7 performative events CCP delivered on our commitment to deepen the understanding of and celebrate lens based practice from our iconic home in Fitzroy. This work could not have been undertaken without the dedication of the entire CCP team and our wonderful volunteers, and I take this opportunity to thank them for a year of hard work and great success.

Community was at the heart of our activities in 2019 and at the heart of our mid career survey of the practice of the Canberra born London based Simon Terrill which launched our 2019 exhibition program. Bringing together for the first time the full suite of his mural sized photographs documenting Melbourne, Adelaide and London. *Simon Terrill: Crowd Theory* celebrated his deep engagement with urban communities to produce collective photographic portraits creating socially charged spaces that reveal tensions between public and private identities, and complex politics surrounding urban habitation. The performative moments captured within Terrill's work defined CCP's performative responses to our program, *Crowd Theory* saw a reunion of participants and performance by the Snuff Puppets, *Noli*

me tangere: a duet by Edward Colless and Chantal Faust and a celebratory closing performance by Polito. The exhibition was accompanied by the publication *Simon Terrill: Crowd Theory 2004-18 Perspectives, Notes and Comments* featuring contributions from Chantal Faust, Chris Fite-Wassilik, Anna Minton, Marianne Mulvey and Daniel Palmer and was supported by the Australia Council, NETS Victoria, Creative Victoria, The Centre for the Study of the Networked Image London South Bank University and Sutton Gallery Melbourne.

Our community took centre stage as we presented the multigenerational exhibition *Image Reader*: Nina Gilbert, Guy Grabowsky, Ry Haskings and Eliza Hutchison and three new video works; Nina Ross: *That takes balls*. Zoë Croggon: *Olga* and the ambitions integrated installation *Computer shoulders* in emerging artist Amalia Lindo's first institutional solo exhibition. Emerging first nations practitioners Moorina Bonini and Pierra Van Sparkes transformed Gallery Two with *Taking it Blak*, which was celebrated with an all-female afternoon of Indigenous music and performance curated by Dani Sib. We then turned our attention to the age-old question of *Why Take Pictures?* With new work by Alan Constable, Lyndal Irons, Glenn Sloggett, Michelle Tran, David Waderton. *Why Take Pictures?* was accompanied by a new partnership with Thornbury Picture house and the presentation of a small film festival, and the riots panel discussion *Ode to the camera*. Ella Sowinska and Thea Jones took us to the heart of art practice through *A treasured private notebook*, Sophie Gabrielle shared her internationally lauded body of work *Worry For The Fruit The Birds Won't Eat* and emerging artist Shea Kirk's *Vantages* transformed the way we look to explore the humanity we share in their first institutional solo exhibition.

The inaugural CCP Photo Fair saw us profile nine leading commercial photographers; George Apostolidis, Kate Ballis, Anita Beaney,

Tom Blachford, Jo Duck, James Geer, Tom Ross, Isamu Sawa, and Saskia Wilson celebrating what drives them to continue to pick up a camera when the studio lights are turned off. It was the community connections within each photographer's personal history of mentorship and collaboration within this group that came to the fore further building on the legacy of our founders. It was the environment that next came into focus with *23° and Rising* featuring Matthew Stanton and Abigail Varney's focus on Northern Australia. Rohan Hutchinson and Philip Samartzis' *Polar Convergence* taking us to each ice covered pole, while Tasmainia's Lisa Garland showed us her wild west coast in *Raw Backyard*. It was our backyard and Yarra's community of indigenous elders that was surveyed in James Henry's Parkies of Old Fitzroy. The 27th edition of the ILFORD CCP SALON supported by Milieu saw the gallery again transformed with the largest number of participants in its history. Led by artist judges Sarah Pannell and Steven Rhall with CCP's Madé Spencer-Castle, 37 prizes were awarded and celebrated with our largest opening to date and engaging public program *Winners and Judges Speak*, an astonishing physical representation of our community.

Engagement was spearheaded by new partnerships; The Besen Family Foundation's support saw CCP take their education program into Sacred Heart Primary School as a pilot to develop new ways of digital storytelling. Our new major partners SONY saw us further build on our aim to be a centre of technical excellence through the staging of practical photographic workshops across 2019 and the presentation of the SONY Alpha Awards. Our long-standing partnership with the Rotary Clubs of Yarra developing young photographers was extended with a new partnership with the EP Group delivering a series of peer-to-peer courses on photography by young people for young people. The CCP workshop program investigated the practical, the fun and the hands on with a series of artist led workshops that ended with take home darkroom prints,

handmade cameras and new technical skills. We would like to thank the workshop leaders, Kate Robinson, Jessica Schwintek, Shea Kirk, Sarah Pannell and Dr Les Walkling. Partnerships were integral to having our artists seen and heard, BakeHouse Studios Billboard Project saw the work of Matthew Stanton, Abigail Varney, Kate Robinson, Sarah Pannell, Shea Kirk and Ruth Maddison work inhabit the public realm, *Photography on film* saw exhibition artist introduce a series of photography films at the Thornbury Picture House. Our longstanding relationship with RMIT University saw a public discussion with NayanTara Gurung Kakshapati and Nuraini Juliastuti, moderated by Professor Daniel Palmer investigating photography and civic engagement. Together with our newly established circle of patrons, the CCP Circle it is these partnerships with industry leaders personified by SONY that will see us deliver on our mission.

2019 has seen an operational deficit that will require us as an organisation to again look at the way we work, why we do the things that we do and how we can improve. The spirit of experimentation and placing the artists' voice first will continue. It will be our ability to deeply embed our partnerships and see them grow, bringing our artists, peer institutions, patrons and sponsors together that will continue to transform CCP. I gratefully acknowledge the support of our major partners, particularly the State of Victoria through Creative Victoria for funding granted through the Organisations Investment Program, and the Commonwealth Government through the Australia Council for the Arts, for funding granted through the Visual Arts and Crafts Strategy, an initiative of the Australian and State and Territory Governments. A number of partnerships enable CCP and its artists to flourish, and we gratefully acknowledge: ILFORD; Milieu Property; Tint Design; Bodriggy Brewing Company; Colour Factory; Melbourne Gin Company, Mount Langi Ghiran; Fever Tree; Communications Collective; and Broadsheet. Our engagement program

has been supported by the Department of Education and Training and the City of Yarra. I would also like to acknowledge the whole community of photographic services that come together to support Salon each year and celebrate the power of photography.

I would like to acknowledge each member of the CCP Board, purposefully sharing their considerable knowledge and expertise to achieve the vision and mission of our organisation, led by our Chair Jane Hodder. The Board has embraced experimentation, welcomed new members and brought around the organisation a new group of patrons in the CCP Circle and new partners TCYK, Broadsheet and SONY. Together with the hard working CCP team we continue to break new ground placing CCP at the forefront of photographic practice in Australia.

Adam Harding
Director
Centre for Contemporary Photography

Statistical Snapshot

32

exhibitions

616

artists exhibited

305

CCP financial members

3,041

volunteer hours donated

21

free artist talks

3

free illustrated lectures

3

symposium

29

education talks and seminars
presented to school groups

13

practical photography
workshops

2

community youth arts project
and exhibition

125,439

visitors to onsite exhibitions

8,867

touring and offsite visitors

1

exhibition catalogue

76,792

CCP website visitors

50,486

unique CCP website visitors

18,681

CCP Facebook fans

8,202

CCP email subscribers

5,408

CCP Twitter followers

23,783

CCP Instagram followers

1,653

CCP Tumblr followers



Opening celebration for *Image Readers*, documentation image by J Forsyth

Performance Review

2019 proved to be another standout year, with a high level of excellence in engagement through exhibitions and public programming activities.

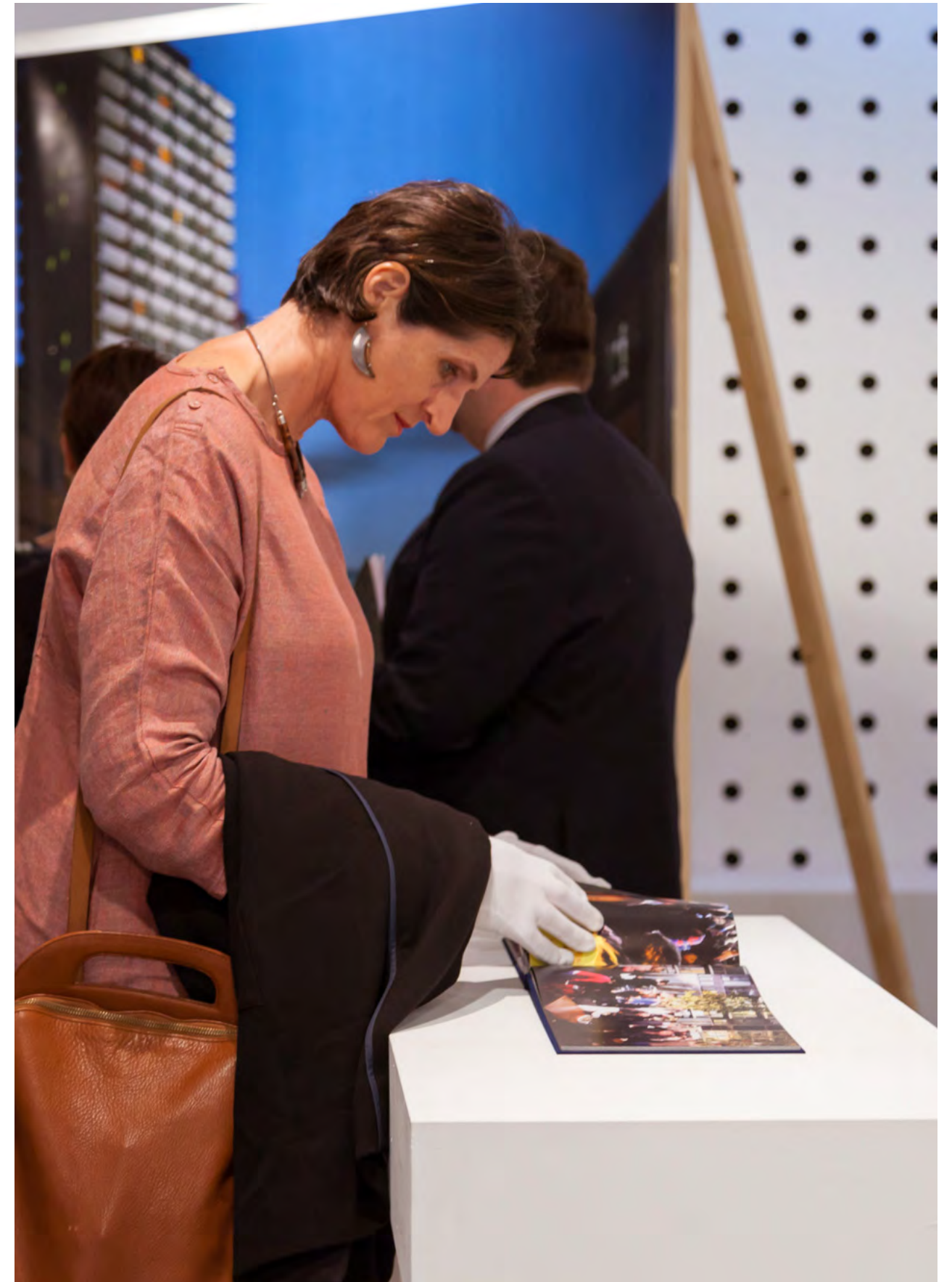
Visitors to CCP's on site exhibitions reached an astonishing 125,349 in line with the previous year's record attendance numbers. Equally 2019 delivered on previous year's plans for exhibition tours. Starting the year, *Architecture Makes Us: Cinematic Visions of Sonia Leber and David Chesworth* was presented to audiences at UNSW Galleries in Sydney and subsequently at Griffith University, Brisbane. Jacob Raupach *Folding the Periphery* visited the Horsham Regional Art Gallery. Meanwhile a new partnership with Bakehouse Studios saw the works of Matthew Stanton & Abigail Varney, Sarah Pannell, Shea Kirk and Ruth Maddison exposed to over 1 million passing vehicles per week.

This year CCP brought together the works of 616 artists and commissioned 42 new works, culminating in the presentation of an astounding 1024 works across 32 exhibitions, an increase of 23% on the previous year's output. The CCP team has been generously supported by the dedicated work of our volunteers contributing an astonishing 3041 hours of their time and skills to assist in exhibition installation, running of major events as well as other gallery duties.

2019 was a particularly successful year for the Education and Public programming, experiencing a 48.3% rise in attendance to the year before. A record 7,763 participants took part in practical onsite workshops, artists talks and symposiums, school programs as well as performances and events.

The dynamic programming and strong focus on promotion of artists led to a number of successful media stories. Several of the year's programs were covered both critically and editorially across *ArtsHub*, *Art Guide Australia*, *Sydney Morning Herald*, *Broadsheet*, as well as photography and culture blogs online.

Increased engagement of online platforms over the years has seen CCP cultivate its presence online, communicating with audiences via the website, social media and email with increasing success.



Crowd Theory (exhibition opening) photo by Amanda Santamaria

Board

Jane Hodder

Chair

Subcommittees: Premises; Finance

Jane Hodder is a partner in the real estate group of Herbert Smith Freehills. Jane has a depth of commercial experience in professional services and holds a Bachelor of Arts (Hons) and a Bachelor of Law from Monash University. She possesses knowledge of and familiarity with the Victorian building and property industries acquired over the last twenty-plus years through advising clients and bringing together parties on a range of transactions and is committed to the betterment of those industries. Jane has expertise serving on boards (including governance protocols and procedures). In addition to being a Board Member for the Centre for Contemporary Photography, she is also a past member of the Herbert Smith Freehills Global Council and currently Global Partner Head of Diversity. She is also a current member of the St Catherine's Girls School Council (and building and property subcommittee), Advisory Board to the Dean of Monash University Law School and Australian Institute of Company Directors as well as a Williamson Fellow and a Cranlana Fellow. Jane is a proud and passionate Melbournian with a strong interest in the arts, current business issues and matters affecting Melbourne, the State of Victoria and Australia.

Jane Grover

Deputy Chair

Subcommittee: Fundraising

Jane is the CEO of the Southern Metropolitan Cemeteries Trust (SMCT). Prior to joining SMCT Jane held a number of senior executive positions at Crown Resorts, Melbourne's premier entertainment destination.

A Williamsons Fellow in 2004 and a graduate of the Australian Institute of Company Directors (FAICD) in 2010, Jane is currently Deputy Chair of the Centre for Contemporary Photography (CCP) and the Chair of the Essendon Women's Network.

Most recently Jane was made a Fellow of the Vincent Fairfax Centre for Ethical Leadership, Melbourne University 2016.

Peter Lovell

Subcommittees: Premises; Finance

Peter Lovell is a director of Lovell Chen, Architects and Heritage Consultants. He is an Honorary Fellow of the Australia Institute of Architects, and a long standing member of Australia ICOMOS and a past member of the executive committee. He is an active participant in the design and construction industry with a focus on heritage buildings and their conservation and reuse. In this role he provides advice to government and the private sector and is a member of various advisory committees to the Heritage Council of Victoria. He is a past board member and President of the Melbourne Athenaeum Library and has recently joined the Patrons Leadership Council of the Melbourne Festival. He is a long standing patron of a number of arts organisations.

Geraldine Ilott

Treasurer

Subcommittee: Finance

Geraldine is the Director Finance & Business for Loreto Australia & South East Asia, and a Director of the Loreto Vietnam Board, which works with a great overseas program in Vietnam. Her role at Loreto commenced in 2016 and for the previous 10 years she was Director of Business at St Catherine's School, Toorak, a leading girls' school from ELC – Year 12 with an outstanding reputation and recognition for providing high quality education for young women with a proud tradition going back 120 years. Geraldine is a Life Member of the Association of School Bursars and Administrators (ASBA Vic Ltd) which is the professional association of Business Managers in Independent Schools.

Geraldine has an MBA from Deakin University, a Graduate Certificate of Management from Deakin, has attained a Certificate of Governance Practice through the Governance Institute of Australia and is a member of the Australian Institute of Company Directors.

Geraldine enjoys her work as Honorary Treasurer at CCP, taking pleasure in the company of board members and management, and in supporting the talented and diverse artists with the breadth and depth of their work displayed so creatively throughout the year.

Genevieve Brannigan

Subcommittee: Fundraising

Genevieve Brannigan is the Director of Communications Collective, an agency focused on delivering intelligent, culturally relevant campaigns that have the power to shape brands, establishing them as opinion leaders while positively enhancing the bottom line.

Genevieve provides strategic communications and business counsel for clients spanning the public, private and not-for-profit sectors. She has built a reputation for delivering award-winning campaigns with innovative approaches that positively shape public image and grow brands' market share.

Genevieve's prior experience working in the United States, Europe and Asia informs Communications Collective's offering – the agency is proud to represent a number of prominent local and international brands and organisations.

She is known for her strong creative and communication ability, with well-honed skills in scanning the market environment, identifying and capitalising on opportunities to provide clients with real solutions, measurable results and a strong return on investment.

Driven by her strong passion for cultural and community initiatives, Genevieve is actively involved in Australia's arts community as a board member for the Centre for Contemporary Photography. In her role as CCP board member, Genevieve actively contributes to the Fundraising Committee, with Communications Collective acting as sponsor to powerfully build the organisation's brand profile.

Patrick Pound

Subcommittees:

Exhibition Advisory; Finance

Patrick Pound is a practicing artist and a Senior Lecturer in Art at Deakin University. He has a doctorate in the History of Photography.

His artwork is held in numerous public collections including: National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery.

In 2017 the National Gallery of Victoria presented *The Great Exhibition*; a survey of Pound's work.

Judy Williams

Subcommittee: Fundraising

Judy Williams brings extensive arts management experience to the Board of the Centre for Contemporary Photography, having previously worked at the National Gallery of Victoria (NGV) for almost two decades.

This tenure included serving as the Head of Foundation & Fundraising from 2004 - 2014, where she was responsible for the development and implementation of the NGV's fundraising strategy, including bequests, legacies and annual giving. As part of her role, she developed and implemented the NGV's 150th Anniversary fundraising campaign – *Masterpieces for Melbourne*. This high level experience is an invaluable contribution to the CCP Fundraising Committee.

Prior to her role as the Head of Foundation & Fundraising, Judy was the NGV's Manager of External Relations & Events, where she oversaw the planning and delivery of events for the opening of the Ian Potter Centre and the re-opening of NGV International.

Hoda Afshar

Subcommittees:

Exhibition Advisory

Hoda Afshar is Melbourne based photographer and lecturer with Victorian College of the Arts who joined the CCP board in 2019. She completed a Bachelor degree in Fine Art– Photography in Tehran, and recently submitted her PhD thesis in Creative Arts at Curtin University. She began her career as a documentary photographer in Iran in 2005, having relocated to Australia in 2007 establishing her practice and residency.

Afshar's work has been widely exhibited both locally and internationally and published online and in print. Her 2017 solo exhibition Behold staged by the Centre for Contemporary Photography went on to tour to; Perth Centre for Contemporary Photography, Perth, Mars Gallery, Melbourne, and Horsham Regional Art Gallery, Victoria (2017–2018); Remain, Mansions of the Future, Lincoln, UK and tour to Wagga Wagga Art Gallery, NSW and UQ Art Museum, Brisbane, Australia (2019-2020); and In the exodus, I love you more, Wallflower Photomedia Gallery, Mildura, and Brightspace Gallery, Melbourne.

She was the winning recipient of the National Photographic Portrait Prize, National Portrait Gallery, Canberra (2015) and also the Bowness Photography Prize, Monash Gallery of Art, Melbourne (2018). Her work is held in numerous private and public collections including the National Gallery of Victoria, Melbourne; UQ Art Museum, Brisbane; Murdoch University Art Collection, Perth; and Monash Gallery of Art, Melbourne. Afshar is also a member of Eleven, a collective of contemporary Muslim Australian artists, curators and writers whose aim is to disrupt the current politics of representation and hegemonic discourses.

Michael McCormack

Subcommittees: Premises

Michael McCormack is co-director of Milieu Property, Built, Hospitality and Sales. He brings a wide breadth of knowledge and experience to the board, joining in 2019. McKormack has a passion for photography having collaborated with a number of renowned photographers through the self-published Milieu broadsheet editions, a twice annual print publication. McCormack holds extensive qualifications including Masters in Construction, Bachelors of Law and Construction. Based locally in Collingwood, he brings a strong passion for photography and design as well as commitment to engaging with the local community.

MEETINGS OF DIRECTORS

During the year seven meetings were held. Attendance by each Director was as follows:

BOARD MEMBER	ELIGIBLE	ATTENDED
Jane Hodder	7	6
Jane Grover	7	6
Geraldine Illott	7	5
Peter Lovell	7	5
Genevieve Brannigan	7	4
Patrick Pound	7	6
Judy Williams	7	6
Michael McCormack	7	6
Hoda Afshar	5	2

Staff, Volunteers and Interns

STAFF

DIRECTOR
Adam Harding

GENERAL MANAGER
Eric Nash (until October 2019)
Irina Asriian (from November 2019)

CURATOR, EXHIBITIONS
Madé Spencer-Castle

CURATOR, ENGAGEMENT
Linsey Gosper

GALLERY MANAGER
Sarah McKechnie

ASSISTANT GALLERY MANAGER
Hugh Hirst-Johnson

COMMUNICATIONS MANAGER
Adelina Onicas

BOOKKEEPER:
Fore Edge Business Services

SPECIAL PROJECTS, EDUCATION OFFICER
FOR FAST
Melissa Bedford

INTERNS

CCP would like to thank its many talented volunteers and interns who assisted in 2019. We gratefully acknowledge all of you.

Curatorial Intern
Sarah Shepherd

CCP Photo Fair Intern
Kate Kirby — Adam TBC

Design Intern
Dylan Reilly

SALON Intern
Manon Mikolaitis

Press Archive Intern
Cecilia Sordi Campos



Team CCP, photograph by Jorge Delacruz

VOLUNTEERS

Abbey Roccisano, Abi Umlers, Aileen Lord, Alessandra Palmieri, Alexander Linger, Alexander Onisiforou, Alexandra Klages, Alexandra Nielsen, Alice Zhang, Alisa Vakhtangova, Alison Zhu, Amanda Whiteside, Amy Toy,Andrew Chew Ching Jern, Angela Cornish, Angela Rook, Anna Garcia Solana, Anna Pitchouguina, Annabel de Vere, Annabelle Birchenough, Anne McCallum, Annika Kafcaloudis, Armand Four, Beatrice (Bee) Callaghan, Bella Johnson, Belladetta Chanel Antoinnette Peresa, Ben Rook, Benedetta Martini, Brigid Reid, Bryan Guan, Carla Serrano, Caroline Colbran, Caroline Marta, Charlotte Taylor, Charlotte Vignau, Christina Ridge, Christine Harrison,Christopher Doyle, Claire Hicks, Claire Le, Claudia Tilley, Courtney Black, Cristina Guerrero Fernandez, Cristina Guerrero, Damaris Rey, Daniel Rizio, Darren Tanny Tan, David Duport, Dominic Ronzo, Dylan Reilly, Edward Dean, Elise Chen, Eliza Burton, Ellen Bloor, Ellina Woodgate, Elroy Rosenberg, Emil Raji, Emily Farbrother, Emily Shumborski, Emma Goldstone, Emma Trehwella, Emmaline Zanelli, Eva Zvedeniuk, Fabiana Canepa, Fabien Fery, Freda Chang, Georgia Smedley, Giulia Cattaneo, Greta Costello, Greta Richmond, Hagan Nguyen, Hanan Ibrahim, Hannah Nikkelson, Hannah Perrins, Helen Sakkas, Henry Murphy, Ian Bunyi, Imogen Ziemek, Isabelle Murray, Ish Doney, Ishan Sardana, Isobel Stuart, Jack Trippick, Jacqueline Mazloum, Jade Mulvaney, Jade Poolen, James Boyle, Jessie Turner, Jetsarisd (Jesse) Intalak, Jiaxin (Suzie) Liu, Jingyi Zhang, Jivan Simons Mistry, Joel Kram, Johanna Gibbs, Jordy Finch, Joshua Thomas, Juan Farrell, Julia Flaster, Kaixiang Xu, Karan Naicker, Karl Halliday, Kate McHugh, Kate Pascoe, Katherine Jimenez, Katja Jackson, Kevin Hong Luong, Khemra Bun, Klari Agar, Libby Mitchell, Lily Nalder, Lisa Jacomos, Lisa Linton, Liz Luby, Loqui Paatsch, Lou Illingworth, Lucie McGough, Lucille Mannone, Lucy Wilson, Luke Livis, Madeline Potts, Madeline Russell, Madison Huysing, Mae Hartrick, Maki Levine, Mandy (Sarinrat) Sornkam, Manon Mikolaitis, Manon Opazo, Manuela Salgado Romero, Margaryta (Rita) Sus, Maria Cecilia Sordi Campos, Martin Nahon, Matteo Macri, Matthew Jack Richards, Matto Lucas, Meline Samson, Mengxuan Yin, Michael, Michael Morris-Thompson, Michaela Meadow/Overend, Michelle Guo, Mike Yang, Mina Lunar, Monika Pedzinski, Nancy (Wen) Qiu, Nathan Singe, Nathan Stolz, Navarre Fenwick, Nicola Babbage, Olivia Mròz, Ophelia Bakowski, Paloma Ellery, Peter Wood, Phoebe Kelly, Phoebe McKenzie, Phoebe Thompson, Pia Gonzales, Pierre-Michel Lafforgue, Piers Holt, Portia Sarris, Prachi Garnawat, Rachael Maude, Rachel Doughty, Rebecca Coyle, Ringvida Jonuskyte, Robert Albie, Ronnie Wang Jiayi, Ronnie Wang, Rory Black, Rose Hartley, Rumer Guario, Sam Forsyth-Gray, Sam Light, Sarah Shepherd, Sarita Slater, Savannah Smith, Shirley (Xuewei) Liu, Simon Aubor, Sinead Cuffe, Siyeon Lee, Siyi Fan, Sofie McClure, Sonia Jude, Stephanie Symington, Stephenie Lau, Stephanie O'Cuana-Fargher, Sue Neal, Susannah Britt, Tanya J Brain, Tash McCammon, Taylor Kane, Terren Shi, Thorsteinn Cameron, Tim Fenby, Tom Hvala, Trudi Treble, Tyler Barrow, Veronica Lozada Tucci, Viola Biamonti, Whitney (Wandi) Cao, Winnie Tsang, Xiaoxiao (Terri) Jia, Yang Shen, Yating Tan, Yi Fu, Ying Zheng, Yu(Joe) Wei-Chiao, Zhiyi Huan.

Exhibition Advisory Committee

In 2019 the Centre for Contemporary Photography was kindly assisted in the development of its future Exhibition Program by its Exhibition Advisory Committee:

Patrick Pound (Chair)

CCP Board Member; Artist; and Senior Lecturer, Photography, Course Director, Creative Arts Honors, Master of Creative Arts, School of Communication and Creative Arts, Deakin University

Madé Spencer-Castle

Curator, Exhibitions

Linsey Gosper

Curator, Engagement

Hoda Afshar

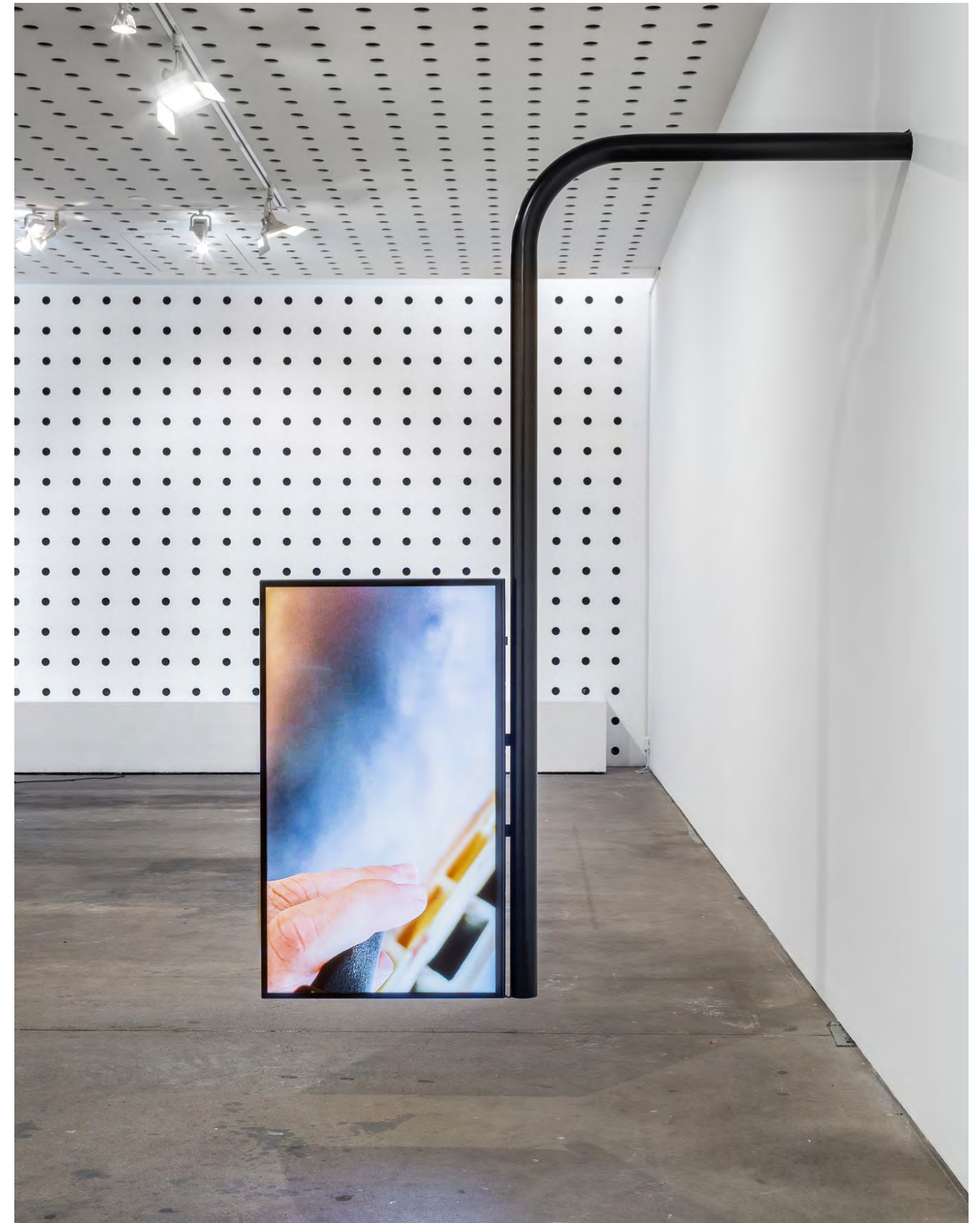
CCP Board Member; Artist; and Lecturer, Victorian College of the Arts, University of Melbourne

Charlotte Christie

Curatorial Manager at Town Hall Gallery

Adam Harding

CCP Director



Install Amalia Lindo: *Computer shoulders*, documentation image by Christo Croker

Exhibitions Program

24 DECEMBER – 30 JANUARY 2019

NIGHT PROJECTION WINDOW

Queer Economies

Callum McGrath

Curated by Abbra Kotlarczyk and

Madé Spencer-Castle

02 FEBRUARY – 31 MARCH 2019

ALL GALLERIES

Crowd Theory

Simon Terrill

01 APRIL – 12 JUNE 2019

NIGHT PROJECTION WINDOW

That takes balls

Nina Ross

06 APRIL – 02 JUNE 2019

GALLERY 1

Computer shoulders

Amalia Lindo

GALLERY 2

Taking it Blak

Moorina Bonini and Pierra Van Sparkes

GALLERY 3

Image Reader

Nina Gilbert, Guy Grabowsky,

Ry Haskings, Eliza Hutchison

Curated by Madé Spencer-Castle

GALLERY 4

Olga

Zoë Croggon

15 JUNE – 11 AUGUST 2019

GALLERY 1

Vantages

Shea Kirk

GALLERY 2

Worry For The Fruit The Birds Won't Eat

Sophie Gabrielle

GALLERY 3

Why Take Pictures?

Alan Constable, Lyndal Irons, Glenn

Sloggett, Michelle Tran, David Wadeldon

Curated by Madé Spencer-Castle

GALLERY 4

A treasured private notebook

Ella Sowinska and Thea Jones

NIGHT PROJECTION WINDOW

Lose

Glenn Sloggett

15 AUGUST – 18 AUGUST 2019

ALL GALLERIES

CCP PHOTO FAIR

George Apostolidis, Kate Ballis, Anita

Beaney, Tom Blachford, Jo Duck, James

Geer, Tom Ross, Isamu Sawa, Saskia Wilson

24 AUGUST – 20 OCTOBER 2019

GALLERY 1 + 2

23° and Rising

Matthew Stanton and Abigail Varney

GALLERY 3

Polar Convergence

Rohan Hutchinson and Philip Samartzis

GALLERY 4

Raw Backyard

Lisa Garland

24 AUGUST – 01 NOVEMBER 2019

NIGHT PROJECTION WINDOW

Parkies of Old Fitzroy

James Henry

25 OCTOBER – 27 OCTOBER 2019

GALLERY 1 + 2

Sony Alpha Awards

02 NOVEMBER – 10 NOVEMBER 2019

ALL GALLERIES

As I Gaze: PSC Graduate Exhibition 2019

Amelia Anderson, Ana Burenkova, Anders

McDonald, Anessa Karina, Breanna Missen,

Clayton Curran, Dale Arthur, Dylan Dimovski,

Elizabeth Bysouth, Emily Renna, Fabrizio

Evans, Greg Hart, Jake Sawyer, Jemma

Harrison, Joseph Garcia, Jules Perrenot,

Juliet Kelly, Liam Frogley, Liam Semini,

Madi Sherburn, Maria Gabriela Leon Paez

Garcia, Masatoshi Kobayashi, Matthew

Leane, Max Bullard, Michaela Toppi, Mitchell

Saba, Oliver Hodgkins, Oliver Stewart,

Paul Halse, Peter Mascadri, Rachel Pittard,

Sarah Donovan, Savannah Collier, Sean

Fabre-Simmonds, Shay Green, Thia Mouton,

Timothy Tselepis and Zoe Healey.

23 NOVEMBER – 15 DECEMBER 2019

ALL GALLERIES

2019 ILFORD CCP Salon

16 DECEMBER 2019 – 16 JANUARY 2020

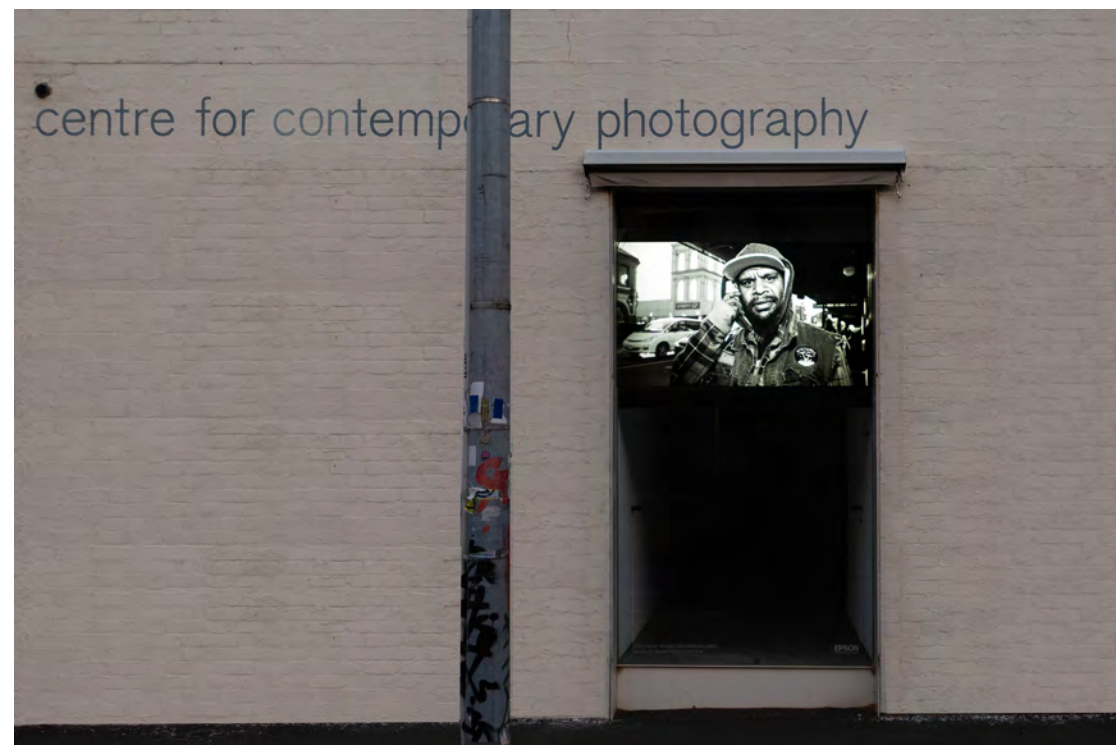
NIGHT PROJECTION WINDOW

Sleeping Under a Motorcycle Not Sleepy

Tim Woodward



Simon Terrill *Crowd Theory*, Adelaide:: Victoria Square / Tarntanyangga, Type C print, 2013, 1600 x 2020 m. Courtesy of the Artist



Parkies, documentation JForsyth

Exhibitions In Focus

Queer Economies

Callum McGrath

Curators: Abbra Kotlarczyk and

Madé Spencer-Castle

24 December – 30 January 2019

Night Projection Window

Queer Economies was presented as part of a multi-site exhibition and public program series, taking its cue from the handmade artworks and objects that queer artist and activist David McDiarmid gifted to friends and loved ones during his lifetime. Following in McDiarmid's generous logic, *Queer Economies* explored the non-monetary, in-kind economies that emerge within LGBTQIA+ communities, in order to foster resilience, love and connection.

Queer Economies displayed a series of contemporary video works by Australian LGBTQIA+ artists. Engaging with artists working across digital media and the moving image, *Queer Economies* activated the public sphere to explore the social and political potentialities of a 'queer economy'. Following from the highly divisive public discussions around LGBTQIA+ lives in Australia in 2017, these video works gathered around enunciations of queer subjectivity to infiltrate and co-opt the public commons.

Full list of participating artists, across all venues includes, Tony Albert, Frances Barrett, Archie Barry, Nathan Beard, Debris Facility Pty Ltd, Briony Galligan, Rafaella McDonald, Callum McGrath, Spiros Panigirakis, Nikos Pantazopoulos, Parallel Park (Holly Bates and Tayla Jay Haggarty), Francis E. Parker, Charlie Sofo, Amy Spiers, Athena Thebus, Peter Waples-Crowe, Behn Woods

Crowd Theory

Simon Terrill

02 February – 31 March 2019

All Galleries

Crowd Theory (2004–2018) has been an ongoing project of photographic and performance-based events, where artist Simon Terrill engages with urban groups, inviting people to imagine their own idea of place. The first iteration of the work took place at Footscray Community Art Centre in 2004 and the most recent event was staged in Thamesmead, London. For each project, an invitation was made to anyone and everyone with an association to each site to come together for a single, yet collective photographic portrait. Participants were given a specified time of the event—but choose how to represent themselves—creating socially charged spaces that reveal tensions between public and private identities, and complex politics surrounding urban habitation.

Each *Crowd Theory* work involves extensive collaboration, through the mobilisation of up to 300 people, as well as the coordination of lighting, soundtracks, smoke machines, catering and marshalling, creating a theatre-like atmosphere. For the exhibition at CCP, Terrill showed the full suite of ten mural-sized photographs together for the first time, alongside a new sculptural work, a catalogue publication and a series of associated public programs and events.



Why Take Pictures, an installation view, photo by JForsyth

That takes balls

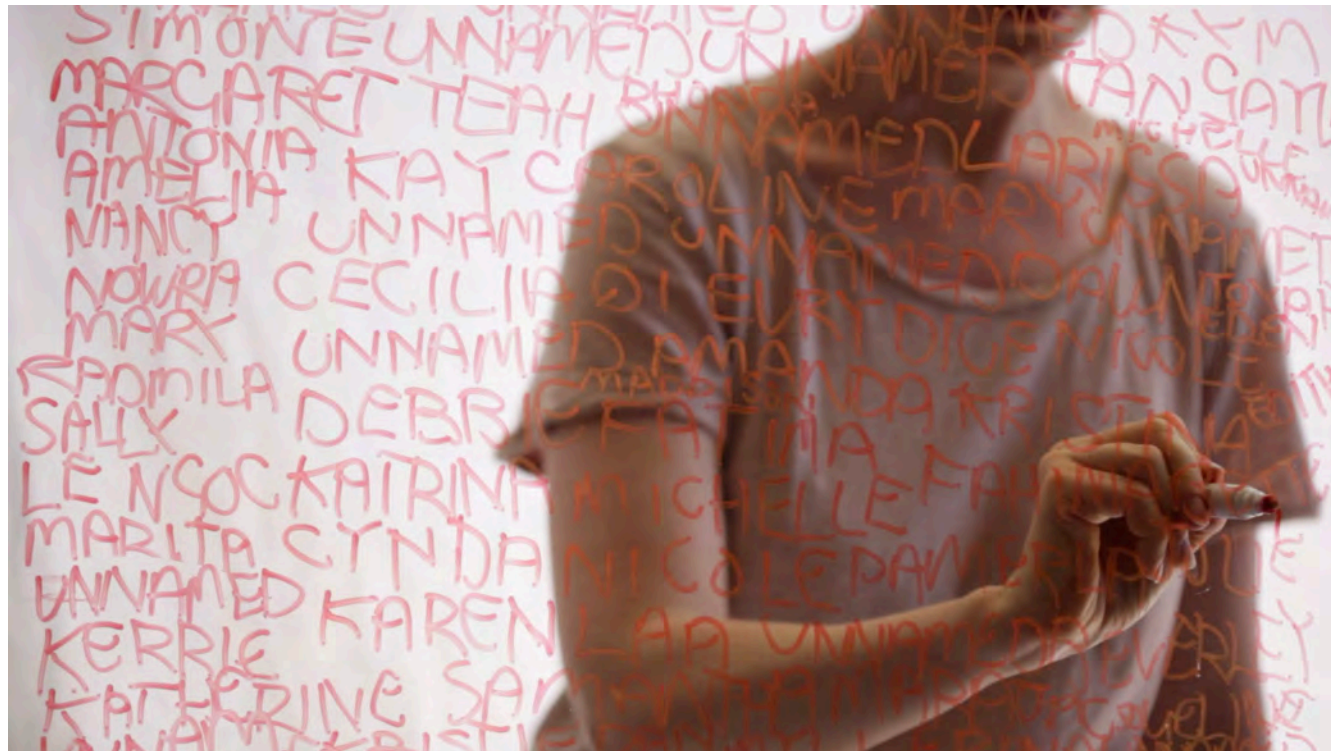
Nina Ross

01 April–12 June 2019

Night Projection Window

That takes balls was a response to the culture of gendered violence against women in Australia. The single channel video work offered a chain of women's first names written across a window surface, each followed by the word 'unnamed'; collected by the artist from the statistics of death resulting from domestic violence. Presented on the publicly facing Night Projection Window, the work confronted the safety and visibility of women in public spaces, as well as broader problems of cultural attitudes towards women and girls.

Nina Ross is a Naarm (Melbourne) based artist who draws on individual experiences to interrogate the use of visual and textual language within political and personal spheres. Using the body, her work speaks to current global issues, while giving a voice to personal narratives and concerns. Ross' work engages in collaborative practice including co-founding Artists' Committee (2017) and Artists' Subcommittee (2018) and is a founding member of the Arts/Mums Collective (2015). She has also been undertaking research in collaboration with artists Jessie Scott and Lizzy Sampson, looking into practical ways in which galleries could support working artists who are also parents.



Nina Ross, *That takes balls*, 2019, video still courtesy of the artist



Pierra Van Sparkes *Look Out Below*, 2018, size variable. Courtesy of the artist



Install, *Image Reader*: Nina Gilbert, Guy Grabowsky, Ry Haskings, Eliza Hutchison, documentation image by J Forsyth

Computer shoulders

Amalia Lindo

06 April – 02 June 2019

Gallery 1

Computer shoulders by Amalia Lindo presented three new video installations, exploring the way integrated automation within digital platforms has reorganised, layered and cultivated individual behaviours to predict and influence one's future decisions. Lindo, an emerging video and installation-based artist, explores the languages and subcultures that have emerged in an age of ubiquitous computation. Overlaying and reframing found and filmed footage, Lindo questions the effect of internet culture on collective understanding of social relations, perception and representation.

Produced collaboratively with an algorithm developed by the artist, wherein user-generated content was targeted using keywords, geographical locations and visual characteristics, that directed the outcomes of the work. Through *Computer shoulders*, Lindo examined how contemporary production captures and quantifies individuals to evoke specific cognitive responses, and the way bodies (both human and nonhuman) were being increasingly hybridised between digital and physical spaces. This project was supported by an Australian Government Research Training Program (RTP) Scholarship.

Taking it Blak

Moorina Bonini and Pierra Van Sparkes

06 April – 02 June 2019

Gallery 2

Taking it Blak introduced works by two emerging Indigenous artists Moorina Bonini and Pierra Van Sparkes. Responding directly to the contested site of CCP—situated on the unceded lands of the Wurundjeri People of the Kulin Nation—*Taking it Blak* presented photographic and video installations drawing on the individual stories of both Bonini and Van Sparkes, making their history known.

Moorina Bonini - a proud Yorta Yorta and Woivurrung woman - descended from the Dhulunyagen family clan of Ulupna people (Yorta Yorta) and is part of the Briggs/McCrae family. Bonini's works are informed by her experiences as an Aboriginal and Italian woman. Within her practice, she creates artwork that examines contemporary Indigenous histories through the use of installation and video.

Pierra Van Sparkes is a Kulin country-based Pibbulman artist. Her work is inspired by the shared history, feelings and encounters that shape lived experiences of Aboriginality amidst a diverse range of Indigenous identities. Working with photography, video and digital media, she interrogates the mythscapes that inform notions of Indigenous authenticity, settler-colonial supremacy and the modes in which they manifest.



Taking it Blak, installation view, photo by JForsyth

Image Reader

Artists: Nina Gilbert, Guy Grabowsky, Ry Haskings, Eliza Hutchison
 Curator: Madé Spencer-Castle
 06 April – 02 June 2019
 Gallery 3

Engaging with four artists who destabilise a linear reading of an image—Guy Grabowsky, Nina Gilbert, Ry Haskings and Eliza Hutchison—*Image Reader* explored the power photography has to visually communicate, and subconsciously influence one's reading of the world.

Acutely attuned to this subliminal process of visually reading, the artists in *Image Reader* obscured the lines between the legible and the indecipherable, moving between digital, analogue and sculptural photographic practices. By highlighting the non-linearity of memory, the architectural and site-specific contexts images inhabit, or through drawing attention to the overlooked, *Image Reader* pointed towards a visual language that is simultaneously perplexing, deeply idiosyncratic and constantly present, whether one can read it or not.

Olga

Zoë Croggon
 06 April – 02 June 2019
 Gallery 4

Olga was a meditation on the diffusion of cultural traditions expressed through dance, developed through intimate exchanges between the artist, Zoë Croggon and 88-year-old Ithacan folk dancer Olga Black. The video alternated between footage of Olga in her Melbourne home dressed in traditional folk costume, dancing to an a cappella rendition of the Rebetiko song *Varka Mou Bogiatismeni* (My Painted Boat). The song explores the heartache of departure from the Dodecanese Islands (a similar group of Greek islands to where Olga's parents were born, prior to immigrating to Australia), in which the singer appeals repeatedly to the Virgin Mary to comfort her broken heart.

Vantages

Shea Kirk
 15 June – 11 August 2019
 Gallery 1

Vantages was presented at CCP as part of an ongoing series of stereoscopic portraits by Melbourne-based artist Shea Kirk. Referencing a rich history of photographic portraiture, with a freshness that is distinctly contemporary. *Vantages* considered the significance of current-day portraiture, through Kirk's powerfully contemplative, and beautifully realised dual images.

Working from his home studio each subject was photographed with dual large-format cameras to simultaneously capture two images from different perspectives. Each portrait, then exposed onto black and white sheet film through a slow and methodical process, enabling an intimate exchange - highlighting the agency between photographer and subject. Audiences viewed the images through a stereoscope, enabling the dual-portraits to be seen three-dimensionally, rendering the subjects hauntingly statuesque.

Worry For The Fruit The Birds Won't Eat

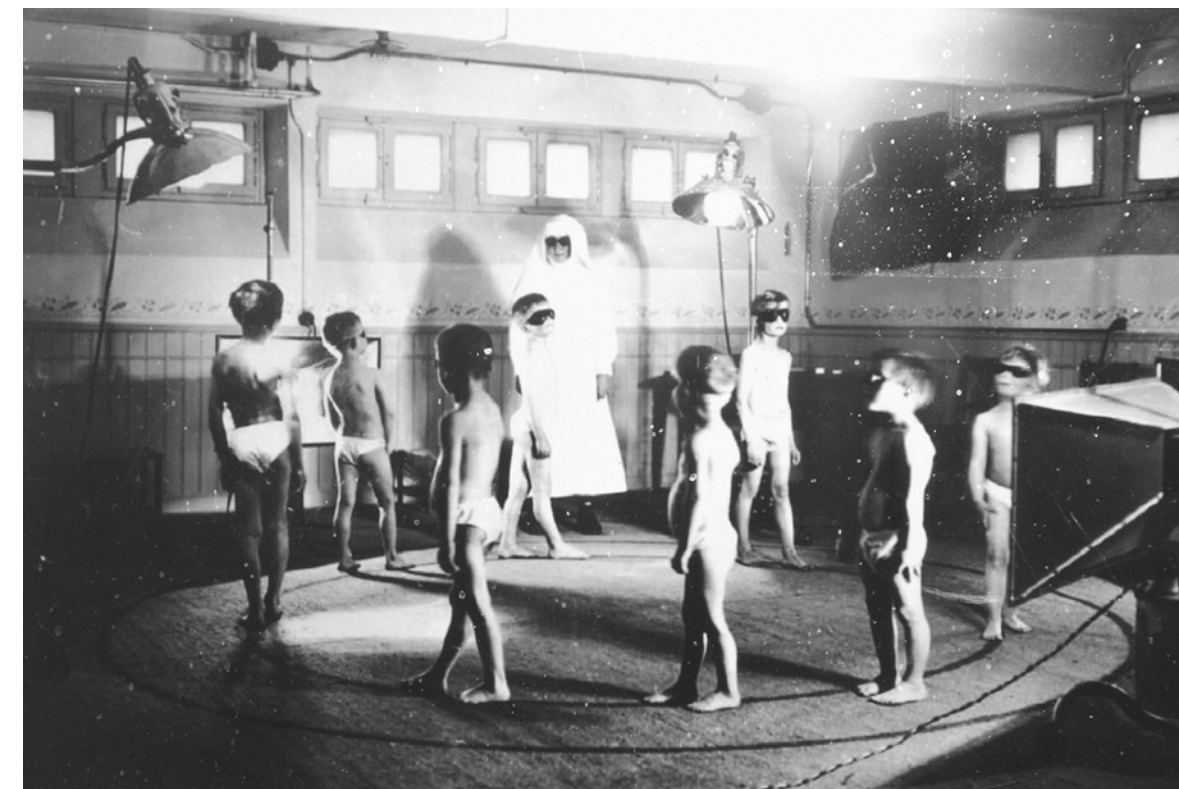
Sophie Gabrielle
 15 June – 11 August 2019
 Gallery 2

Worry For The Fruit The Birds Won't Eat offered a dreamy and deeply personal exploration of the artist's experiences with cancer, presenting medicinal botanicals and photographic portraits, alongside archival images from obscure medical research catalogues. Photographed through plates of glass to catch minute particles of her own skin—images were overlaid with the artist's own DNA—creating interwoven, abstract self-portraits.

Channelling her interest in psychology, science and perception, Gabrielle creates poetically arresting images that reflect the fragility of the human body, psyche and experience. Combining archival imagery from MRI scans, brain synaptic structures and science experiments from the 1930s and 1940s, Gabrielle creates haunting narratives that interweave the personal and clinical.



Image Reader, an installation view, photo by JForsyth



Sophie Gabrielle, *Worry For The Fruit The Birds Won't Eat* 2017–19. Courtesy of the artist

Why Take Pictures?

Alan Constable, Lyndal Irons, Glenn Sloggett, Michelle Tran, David Wadeldon
Curated by Madé Spencer-Castle
15 June – 11 August 2019
Gallery 3

Traversing documentary, commercial, political and highly personal modes, *Why Take Pictures?* presented a broad cross-section of different approaches to making photographs. Featuring work by Alan Constable (VIC), Michelle Tran (VIC), Lyndal Irons (NSW), Glenn Sloggett (VIC) and David Wadeldon (VIC), *Why Take Pictures?* considered the divergent motivations and compulsions to make images in the first place.

Whether documenting social environments in states of change, examining the discarded or overlooked, prying at the strange behaviour of humans; or examining the obsession with the camera itself, the artists in *Why Take Pictures?* were driven to continue to take photographs, like an itch that can't be scratched. Ultimately, *Why Take Pictures?* brought one back to the fundamental questions in photography, probing to consider the desire-drive and obsession with taking photographs, the apparatus of the camera and diverse approaches of looking through, or at, the lens.

A treasured private notebook

Ella Sowinska and Thea Jones
15 June – 11 August 2019
Gallery 4

First presented at Metro Arts, Brisbane in February 2019, *A treasured private notebook* was a poetic and humorous account of two artists exploring the ways humans process and absorb—whether consciously or not—the behaviours passed down through family, and how these formative parts of the self are reconciled.

A treasured private notebook was an intimate exploration of shared childhood experiences, ignited through the artists' respective discoveries of the secret writing practices of their mothers. Considering the impact of this matrilineal creativity in different ways, both Sowinska and Jones engaged with their mothers in the creation of their work.



Install, *Why Take Pictures?* Alan Constable, Lyndal Irons, Glenn Sloggett, Michelle Tran, David Wadeldon, documentation image by J Forsyth

Lose

Glenn Sloggett
15 June – 11 August 2019
Night Projection Window

Lose by Glenn Sloggett was a new neon artwork glowing 24/7 on the gallery's street-facing Night Projection Window. Following Sloggett's interest in failure as a mechanism and the endurance of the struggle, *Lose* was a flashing neon sign riffing off those commonly found in the windows of small businesses.

As the sign flashed intermittently between CLOSED and LOSE, it played wryly on the visual language of advertising. *Lose* employed dark humour to transform the exterior of CCP into a symbol of broken capitalism and unsatiated desires.

Lose was viewable outside the gallery 24/7 on the CCP Night Projection Window, or within Gallery 3 during opening hours, alongside a series of photographic works by Sloggett as part of the group exhibition *Why Take Pictures?*

CCP PHOTO FAIR

George Apostolidis, Kate Ballis, Anita Beaney, Tom Blachford, Jo Duck, James Geer, Tom Ross, Isamu Sawa, Saskia Wilson
15 August – 18 August 2019
All Galleries

For the first time, Centre for Contemporary Photography was transformed into Melbourne's most exciting boutique photography fair, held over the course of a weekend.

Having surveyed those professional photographers who have regularly shaped the way we view and explore Melbourne's vibrant lifestyle and culture through their commercial practices, CCP curated 9 of Australia's leading photographers to exhibit at the inaugural CCP Photo Fair.



CCP Photo Fair, installation view, photo J Forsyth

23° and Rising

Matthew Stanton and Abigail Varney
24 August – 20 October 2019
Gallery 1 + 2

23° and Rising presented two discrete bodies of work by Melbourne-based photographers Matthew Stanton and Abigail Varney, examining the ecological impacts faced by the communities of Australia's northern tropics in Darwin and Far North Queensland. The exhibition title both referencing the Tropic of Capricorn—which dissects Australia and marks the global tropical zone—and alluding to the impacts of climate change on the stability of global weather patterns.

Stanton and Varney's respective series investigated the environmental and psychological volatility inherent to these geographical extremities. Both artists ventured to the northernmost regions of Australia, engaging with the communities that inhabit them, creating unsettling and intriguing bodies of work that form abstract portraits of these seemingly-foreign and distant lands.

Polar Convergence

Rohan Hutchinson and Philip Samartzis
24 August – 20 October 2019
Gallery 3

Polar Convergence was an exhibition of sound and image works in which the Arctic and Antarctic intersected to form a liminal world where time and space coalesce. Philip Samartzis focused on the unheard sounds and spaces of the Antarctic continent where volatile weather and extreme climate collide with fragile ecologies and remote settlements. Rohan Hutchinson captured the atmospherics of the Arctic winter, transforming large scale pristine landscape images into violent, mutable abstractions.

The two bodies of polar research combined to express the remarkable conditions informing cold climate environments operating at the margins of the planet. Samartzis's soundscapes presented a spectral encounter of Antarctica by channelling natural, anthropogenic and geophysical forces, while Hutchinson's blackened landscapes provided a heightened sense of urgency necessary for the preservation of places unseen and unheard.

Raw Backyard

Lisa Garland
24 August – 20 October 2019
Gallery 4

Raw Backyard presented a series of large-scale, black and white photographs of the windswept and rugged wilderness of the North West and West Coast of Tasmania. Through her masterful darkroom practice, Garland was able to draw out the subtleties of tonality and texture, sympathetic to the subjects she depicts. Mostly devoid of people—yet with the trace of human presence intermittently visible—*Raw Backyard* created an intimate vista of Tasmania's primordial landscape, depicting sites seldom documented.

Presented intimately in CCP's Gallery 4, Garland's expressive black and white photographs amplified the ecological singularity and precariousness of this little-known landscape. Gently haunting and intensely poetic, Garland's images unveiled the delicate Tasmanian landscape, sweeping across button grass plains, dense forests and haphazard shelters.



Matthew Stanton, Cultural Burning Yidinji Country, 2018. Courtesy of the artist

Parkies of Old Fitzroy

James Henry
24 August – 01 November 2019
Night Projection Window

James Henry's intimate photographic portraits presented on the Night Projection Window focused on local Indigenous park users, creating a series that celebrates the Aboriginal history and Parkie identity of Fitzroy, Collingwood and the surrounding areas of the city.

Regular occupants of the parks came to refer to themselves as 'Parkies', and for a long time they had gathered in this area. Identified as their meeting place where they gather to share what they have, feel connected and tell a story or play a song. *Parkies of Old Fitzroy* explored the special significance for Aboriginal and Torres Strait Islander communities that this locale holds.

Sony Alpha Awards

25 October – 27 October 2019
Gallery 1 + 2

The Sony Alpha Awards Photo Competition returned for the fourth time in 2019 to bring together the greatest images from across Australia and New Zealand, captured on Sony Alpha cameras and lenses.

The Awards aim to drive creativity, reward professionals and enthusiasts alike, as well as provide a platform to showcase the very best Alpha Photography work.



Install, *23° and Rising*: Matthew Stanton and Abigail Varney, documentation image by J Forsyth

As I Gaze: PSC Graduate Exhibition 2019
2 November – 10 November
All Galleries

As I Gaze featured graduating students from the Fine Art, Photojournalism and Commercial majors at Photography Studies College (PSC), presenting highlights from their final year of study. Presented by PSC at the Centre for Contemporary Photography.

ARTISTS: Amelia Anderson, Ana Burenkova, Anders McDonald, Anessa Karina, Breanna Missen, Clayton Curran, Dale Arthur, Dylan Dimovski, Elizabeth Bysouth, Emily Renna, Fabrizio Evans, Greg Hart, Jake Sawyer, Jemma Harrison, Joseph Garcia, Jules Perrenot, Juliet Kelly, Liam Frogley, Liam Semini, Madi Sherburn, Maria Gabriela Leon Paez Garcia, Masatoshi Kobayashi, Matthew Leane, Max Bullard, Michaela Toppi, Mitchell Saba, Oliver Hodgkins, Oliver Stewart, Paul Halse, Peter Mascadri, Rachel Pittard, Sarah Donovan, Savannah Collier, Sean Fabre-Simmonds, Shay Green, Thia Mouton, Timothy Tselepis and Zoe Healey.

2019 ILFORD CCP Salon supported by Milieu
Australia’s largest open-entry photography exhibition.
23 November – 15 December 2019
All Galleries

The 2019 CCP ILFORD CCP SALON - supported by Milieu - returned for the 27th year with an astounding 878 artworks from over 500 entrants establishing a new record. Meticulously curated floor to ceiling across the four gallery spaces, the exhibition showcased the broad scope of the photographic medium.

Entrants from across the nation’s photographic community contributed a wide array of subject matter, technical form and presentation styles, manifesting in a moveable feast of images, photo books, video works and virtual reality experiences.

Opening to a record-breaking crowd of 3,327 people - with a Welcome to Country by Wurundjeri Elder, Uncle David Wandin - Director, Adam Harding awarded over \$17,000 worth of prizes across 36 categories.

CCP is grateful to this year’s judges for contributing their time and discerning eye to compile this list of winners - an arduous task among the volumes of talent!

Judges:
Sarah Pannell, Artist
Steven Rhall, Artist
Madé Spencer-Castle, Curator of Exhibitions, Centre for Contemporary Photography (CCP)
Hugh Hirst-Johnson, Acting Gallery Manager, CCP, (Non-voting Chair)

Sleeping Under a Motorcycle Not Sleepy
Tim Woodward
16 December 2019 – 16 January 2020
Night Projection Window

Operating within the pictorial language of the tableau, *Sleeping Under a Motorcycle Not Sleepy* (2019) featured a male figure resting beside a motorcycle. The young man wore a plain white T-shirt, black jeans, a wristwatch and colourful socks. Reclining on a rolled out mattress with cushions, as he scrolls on his phone and listens to music through earbuds. His eyelids visibly heavy with fatigue, but no sleep arrives in this endless loop.

Sleeping Under a Motorcycle Not Sleepy offers a contemporary portrait of the platform economy worker in “sleep mode”. Through a deferral of sleep, replacing an “off/on” binary, the gig worker remains held in a state of low-power readiness. This silent video was presented on a four-minute loop, with no clear beginning or end.



CCP Salon 2019, installation view, photo JForsyth

Touring and Offsite Exhibitions

CCP retains a proud tradition of touring its exhibitions to regional Victoria as well as interstate and international venues, contributing both to the quality and diversity exhibition content made available to remote communities, as well as expanding awareness and recognition for Australian Photographers.

2019 allowed for tours and offsite projects to promote previously staged exhibitions as well as individual works of nine artists in various stages of their career. Exhibiting across a diverse audience demographic both in traditional and experimental settings for engagement with photography.

The restaging of a major mid-career survey, *Architecture Makes Us: cinematic visions of Sonia Leber and David Chesworth* reached audiences in Sydney at UNSW Galleries 5 January – 23 February. Followed on by its presentation at Brisbane Griffith University Art Museum 7 March – 27 April. Jacob Raupach's *Folding the Periphery* toured to Horsham Regional Art Gallery 25 May – 18 August, where it was welcomed by a warm crowd of photo enthusiasts.

2019 also created more unique opportunities through a newly formed alliance with Bakehouse Billboards, where the works of Matthew Stanton and Abigail Varney occupied its highly trafficked Hoddle street facade over a period of 4 weeks each between September and December.



BakeHouse Studios, Matthew Stanton and Abigail Varney, installation view courtesy of Bakehouse Studios.



Folding the Periphery, Horsham Regional Art Gallery installation view, courtesy of Horsham Regional Art Gallery

Education and Public Programs

CCP provides a strong focus on engagement with the community through a dynamic education and public program alongside its exhibitions. Offering a diverse level of skill training in practical workshops, informative and stimulating public talks, symposiums and lectures as well as engaging critical thinking and artistic response through staged and responsive performances.

The 2019 education and public programs delivered 54 public program events over the course of the year, attended by 2331 guests, along with 12 school programs for 344 students.



Snuff Puppets performance 28 February 2019

PRACTICAL WORKSHOPS

Knowing and Loving Your Digital Camera

Les and Andrey Walkling

11 March 2019

Attendance: 10

This six-week, introductory short course, taught by Les and Andrey Walkling provided a thorough introduction to the digital camera and the 'art of capturing what you see and feel'. Participants met for two and a half hours each week to undertake focussed exercises (both in-class and between classes) helping them practice and consolidate the learning. Sessions 3 and 6 commenced with a review of individual works supported by detailed feedback on participant's progress.

Documenting the Everyday

Sarah Pannel

23 March 2019

Attendance: 16

Saturday October 19, 2019

Attendance: 9

In this one-day workshop Pannel drew on her experience, as a documentary photographer and photo-bookmaker to explore the idea of documenting one's own 'backyard'.

The workshop began with Pannel briefing participants on creating a short sequence of photographs exploring the concept of the 'everyday'. Combining landscape, street and documentary styles of photography, participants were challenged to find interesting and original visual elements in their everyday life, endeavouring to create a sequence of photographs that weave a simple narrative.

She then guided a photo walk, using techniques and ideas outlined in the brief. Images taken on the photo walk were printed during the lunch break, then edited, sequenced and discussed in the afternoon session of the workshop.

Studio Lighting Portraits and Photo Retouching

Zeeshan Zafar

25 May 2019

Attendance: 2

In this 3-hour workshop suitable for all levels, participants learned fashion and dramatic portrait photography techniques, with Zeeshan Zafar explaining concepts while providing numerous hands-on practice opportunities using basic to advanced Studio Lighting techniques. Covering basic to advanced studio lighting using one studio light, different modifiers (Beauty Dish / Octabox etc), and an agency model, the workshop also allowed for one hour of retouching training using Photoshop.

Sony Scene Workshop / On Exposure

Blending Post Processing

Dylan Giannakopoulos

29 June 2019

Attendance: 6

In this intermediate skill workshop participants learned to use powerful post processing tools such as luminosity masks and the gradient tool. Skilled facilitator, Dylan Giannakopoulos covered the use of these to blend multiple exposures to cleanly recover detail and enhance the dynamic range of one's imagery. Unlike HDR software, these manual methods of exposure blending are non-destructive, and allow for much finer and precise control, creating natural looking blends without that over processed 'HDR look'. Participants were provided with the RAW files to follow along as Giannakopoulos explained step by step practice of exposure blend, taking post processing skills to the next level.

At the conclusion of the workshop, each participant was invited to a private Facebook group, strictly limited to past attendees of Dylan Gianna Photography Workshops. The Facebook group provides members a space to share their images, ask questions and learn tips and tricks from the facilitator.

Sony Scene Workshop / On Street

Photography and Lightroom Editing

Eric Peng

14 July 2019

Attendance: 8

In this Street Photography and Lightroom Editing workshop, suitable for all levels and photography platform users, participants received hands-on practice with the latest gear from Sony Imaging and explored creative photography. Introduced to considered aesthetics and composition, as well as learning some new photography skills both in camera, and in post-production. The group started by covering the basics, the class then deep dived into the world of Digital Imaging. Presenter Eric Peng covered techniques, compositional considerations and guidance into the world of photography. With time to take photographs, the group explored the post production workflow and processes Peng uses on their own images, followed by a brief insight into personal branding and social media strategy.

Slowing down: studio portraiture and large-format photography

Shea Kirk

July 20, 2019

Attendance: 6

August 10, 2019

Attendance: 11

In this one-day, practical workshop Kirk guided participants through a complete studio portraiture process, resulting in a take-home black and white photographic print. Photographed in camera and processed in the Strange Neighbour darkroom during the day, this was an incredibly unique opportunity to learn contemporary photographic portraiture, and experience the magic of the darkroom from a skilled educator and artist who was part of this year's exhibition program.

Kirk provided an in-depth look at his process of using large format view cameras and studio lighting techniques. Covering fundamental large-format camera basics, with the option of either photographing a model or creating self-portraits, using a studio flash lighting set up. Kirk assisted the class to load, expose and develop their own traditional photographic paper using a silver gelatin reversal process, which produces a positive image in the darkroom development process.

Sony Alpha Masterclass: Getting the Most from the Sony Mirrorless System with Mark Galer

Mark Galer

7 August 2019, 6—9pm

Attendees: 18

Seasoned professional photographer, educator, and author, Mark Galer teaches participants tricks and skills in getting the most out of a Sony Alpha Mirrorless Camera while imparting some of his extensive photographic knowledge that has made him one of Australia's most highly regarded teachers.

DIY Pinhole Camera Construction Workshop [Large Format]

Jessica Schwientek

September 14, 2019

Attendees: 8

This hands-on, practical and creative one-day workshop allowed participants to explore chemistry based photography and build a functioning DIY 4x5" camera from everyday stationery items. Guided by expert of the analogue, experimental artist and educator Jessica Schwientek, attendees constructed 4x5" film cameras consisting of a complex design with 40 individual pieces and taking several hours to cut and assemble. Using everyday materials, they built a functioning large format camera with a focusable lens and two detachable backs, exclusively designed by the facilitator. Participants concluded the workshop with silver gelatin prints made from their take home matchbox and large-format Pinhole cameras.

Experimental cameraless photography

Kate Robertson

October 5, 2019

Attendees: 6

November 23, 2019

Attendees: 13

Guided by Kate, attendees were encouraged to embrace the experimental and unpredictable nature of cameraless photographic processes, through combining Lumen printing and Scanography. Engaging with analogue and digital alternative photographic processes, participants discovered how errors can be transformed into new possibilities during the creative process.

In the workshop participants were able to create original images using both techniques. The resulting images were then used in the development of new images by combining the two technologies.

Sony Alpha Masterclass: Travel Photography Masterclass

Dylan Giannakopoulos

14 December 2019

Attendance: 11

CCP community had the opportunity to undertake a Travel Photography Masterclass with award-winning photographer and Sony Digital Imaging Advocate, Dylan Giannakopoulos. Travel photography encompasses a wide variety of photographic disciplines with the combined objective of documenting an area's landscape, culture and people. Drawing upon the experiences that Giannakopoulos has gained from capturing landscapes and cityscapes from around the world, in this 1.5 hour presentation he shared his knowledge and expertise whilst reflecting upon what it took to capture some of his favourite portfolio images. The presentation concluded with a Q&A session and an opportunity to try out a small selection of Sony Alpha lenses and cameras.



Participants with Shea Kirk's Slowing Down workshop



Kate Robertson's workshop on Experimental cameraless photography



Kate Robertson's workshop on Experimental cameraless photography



Participants with Shea Kirk's Slowing Down workshop



Participants creating their own Pinhole Camera with Jessica Schwientek

ARTISTS TALKS

Each exhibition round was accompanied by public artists' talks at CCP.

16 February 2019 Attendance: 42	17 August 2019 Attendance: 35
13 April 2019 Attendance: 14	18 August 2019 Attendance: 30
2 May 2019 Attendance: 44	24 August 2019 Attendance: 130
16 May 2019 Attendance: 31	28 November 2019 Attendance: 81
29 June 2019 Attendance: 96	



Images from Winners and Judges Speak 28 November 2019



Noli me tangere performance 7 February 2019

PUBLIC PROGRAMS

Noli me tangere: a duet
Edward Colless and Chantal Faust
7 February 2019
Attendance: 32

In conjunction with the exhibition *Crowd Theory*, this part performance, part lecture featured Edward Colless and Chantal Faust playing a host of characters and themselves, in a theatrical duet. Between the two of them manifested an intimate perception one could call a haptic duel: a tension, an arousal, an uprising against the regime of the strictly visual. But a duet in which there was always a silent third person who changed the game. Two's company, after all, but three's a crowd.

Crowd Theory Reunion featuring Snuff Puppets
Simon Terrill and The Snuff Puppets
28 February 2019
Attendance: 52

Past participants of *Crowd Theory* photoshoots from Footscray, Footscray Station, Braybrook, Southbank and Port of Melbourne join for a special reunion at CCP along with members of the public. The evening time event featured a guest appearance by the Footscray-based performance crew Snuff Puppets.

Australia and New Zealand Photobook Award
Proudly presented by Memento Pro
14—17 March 2019
Attendance: 1480

The Australia and New Zealand Photobook Award celebrates excellence, originality and fitness for purpose in photo book creation. Attracting 119 entries across the Photobook and Student categories the 12 finalists selected by the judging panel, including CCP Director Adam Harding and renowned Dutch designer Teun van der Heijden were presented in a 4 day exhibition. Winners of the \$13,500 value in cash and print prizes were announced on the 16 March at the Centre for Contemporary Photograph.

Taking it Blak | Performances
Maylene Slater-Burns, Savanna Krüger and Dani Sib.
2 June 2019
Attendance: 28

Created in association with the exhibition *Taking it Blak* by Moorina Bonini and Pierra Van Sparkes, this program featured performances by Maylene Slater-Burns, Savanna Krüger and Dani Sib. In a special afternoon of Indigenous music and performance curated by Dani Sib.

Ode to the camera
Robyn Daly, Tom Goldner, Ben King, Ali McCann, Steve Scalone, Jessica Schwientek, Glenn Sloggett and Linsey Gosper
11 July 2019
Attendance: 108

This program, an accompaniment to the curated group exhibition, *Why take pictures?*

If you had to choose one camera for the rest of your life what would it be? Offered a 'show and tell' evening where artists using a diverse range of camera types showcased their most trusty, favourite and unforgettable cameras. From the 35mm point and shoot, to the large-format view camera, audience members were able to get up close and personal to the cameras, whilst hearing the artist's intimate camera love stories. Hosted by Linsey Gosper, CCP Curator of Engagement.

Photography on film: CCP x Thornbury Picture House
Gus Berger, Linsey Gosper, Rohan Hutchinson, David Wadelton
27 July—30 July 2019
Attendance: 171

A curated mini film festival exploring the obsessive personality of the photographer and their compulsion to take photographs. Hosted by Thornbury Picture House, each screening was accompanied by an introduction from the exhibition artists at CCP.

Sensory Soundings: Two responses through experimental music
Tim Catlin, David Brown, Philip Brophy, Atticus Bastow, C.M. Oliver
12 October 2019
Attendance: 84

CCP presented the experimental sound artists, The Overtone Ensemble and Badskin in an offering of unique sonic responses to the exhibition *Polar Convergence and 23° and Rising*. A late afternoon of sensory experiences as the exhibitions took on a new presence through the addition of responsive, live sound works.

Judges and Winners Speak
Sarah Pannell, Steven Rhall, Madé Spencer-Castle and 2019 ILFORD CCP Salon prize winners.
28 November 2019
Attendance: 81

2019 ILFORD CCP Salon judges Sarah Pannell, Artist; Steven Rhall, Artist and Madé Spencer-Castle, CCP Curator Exhibitions, discussed the winning works and the deliberation process. Several attending winners spoke about their process for creating the winning work and the stories behind the images.

FLOOR TALKS AND EXHIBITION TOURS

13 February 2019
Attendance : 6 from PSC Masters program

19 February 2019
Attendance: 10 from VCA Access Group

14 March 2019
Attendance: 17 from Princess Hill Secondary College

21 March 2019
Attendance: 15 from Swinburne University

21 March 2019
Attendance: 9 from UMSU George Paton Gallery

6 May 2019
Attendance: 16 from La Trobe University Bendigo

19 June 2019
Attendance: 7 community members

20 June 2019
Attendance: 10 community members

29 June 2019:
Attendance: 9 Caroline Chisholm Catholic College

18 July 2019:
Attendance: 36 School students

9 August 2019
Attendance: 17 community members

27 August 2019
Attendance: 15 VCE school Students

6 September 2019
Attendance: 7 PSC Masters students

13 September 2019
Attendance: 20 community members

SCHOOL PROGRAMS:

Fitzroy Art Spaces Tour (FAST)
Dates various
Attendance: 219

FAST is a CCP initiative designed to give young people a new pathway to explore contemporary art. Evolving out of a creative collaboration between four of Fitzroy’s most exciting galleries, the program includes walking tours and a dedicated website. The program was developed with art education consultant, Melissa Bedford, who also conducts the tours. In 2019 five tours were conducted for students and secondary school teachers.

FAST is delivered in consultation with registered teachers through support from the Department of Education and Training via its Strategic Partnerships Program (SPP). The program supports the delivery of the Art Industry aspect of the VCE Studio Arts curriculum and was developed in consultation with the Victorian Curriculum and Assessment Authority (VCAA).

RYAP
Attendance: 25

In 2019 CCP presented its fourteenth annual photography workshop for youth in the City of Yarra. The Rotary Youth Arts Project (RYAP) is a Community Outreach Project in collaboration with Centre for Contemporary Photography (CCP), Collingwood College, Dancehouse and supported by the City of Yarra, Ilford, Colour Factory and Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick.

Young people studying at Collingwood College were invited to participate in a ten-week photography course at CCP presented by fine art photographer and educator Shea Kirk.

Over the course of this year’s RYAP project, students were exposed to a vast range of photographic, historic and artistic experiences, and learned to master natural light, compose in a visually engaging way and capture personal stories and moments that otherwise would have been lost.

The course was completed with a group exhibition at Collingwood Town Hall on Wednesday 18 September 2019 and was documented through the blogging platform, Tumblr.

CIVITAS: YOUTH PHOTOGRAPHY
Attendance: 27

CCP in conjunction with EP Group, were able to present a new program targeted at budding creatives aged 16 - 25, Civitas: Youth Photography Program. Debuting in November 2019 with a series of 4 professional photography workshops for emerging young photographers, the workshops explored photographic fundamentals: the creative application of lighting, equipment, editing and sharing, within the world of photography.

Led by Eric Peng, Managing Director of EP Group and Digital Imaging Advocate at Sony Australia. A number of Senior Photographers and Media Specialists from EP Group were also able to assist in all Civitas Programs. Placing focus on delivering an outstanding program designed to build skills and taught with real world industry insight, the workshops explored the latest in Digital Imaging technology, contemporary aesthetics, and professional workflow.

LUNCH TIME ART CLUB

2019 saw the launch of a new education program with participants from the locally based Sacred Heart Primary School. Led by CCP’s Curator of engagement, Linsey Gosper and external facilitator Amanda Whiteside, the students learned practical photography and video skills and vocabulary. Utilising school provided iPads, students created photo or video projects on a weekly basis over the course of Term 4, culminating in a final presentation to their classmates, parents and teachers. This program was made possible with the support of the Besen Foundation.

EXHIBITION LAUNCHES:

Simon Terrill: *Crowd Theory*
1 February
Attendance: 247

Amalia Lindo: *Computer Shoulders*
Moorina Bonini & Pierra Van Sparkes: *Taking It Blak*
Ry Haskings, Guy Grabowsky, Eliza Hutchison, and Nina Gilbert: *Image Reader*
Zöe Croggon: *Olga*
Nina Ross: *That Takes Balls*
5 April 2019
Attendance : 451

Shea Kirk: *Vantages*
Sophie Gabrielle: *Worry For The Fruit The Birds Won’t Eat*
Alan Constable, Lyndal Irons, Glenn Sloggett, Michelle Tran, David Wadelton: *Why Take Pictures?*
Ella Sowinska & Thea Jones: *A Treasured Private Notebook*
Gless Sloggett: *Lose*
14 June 2019
Attendance: 545

George Apostolidis, Kate Ballis, Anita Beaney, Tom Blachford, Jo Duck, James Geer, Tom Ross, Isamu Sawa and Saskia Wilson
CCP Photo Fair
16 August 2019
Attendance: 780

Matthew Stanton and Abigail Varney: *23° and Rising*
Rohan Hutchinson and Philip Samartzis: *Polar Convergence*
Lisa Garland: *Raw Backyard*
James Henry: *Parkies of Old Fitzroy*
23 August 2019
Attendance: 318

RYAP Exhibition Presentation
18 September 2019
Attendance: 100

Sony Alpha Awards : VIP Opening
25 October 2019
Attendance: 83

As I Gaze: Presented by PSC and CCP
2 November 2019
Attendance: 515

2019 ILFORD CCP SALON -supported by Milieu
22 November 2019
Attendance: 3327

Membership

CCP Members are able to connect with a community and join exclusive events and previews; support Australian artists and their exposure on a national scale; and help CCP achieve its aims and continue to grow its services and programs. CCP Members enjoy a growing list of professional and lifestyle benefits and discounts, including:

- discounts on CCP workshops and photography courses
- reduced artist entry price to annual award exhibition, CCP Salon
- access to exclusive online resources including the Members (Only) Gallery and Glossary of Photography Terms
- discounts on CCP portfolio reviews conducted by industry professionals
- 10% off purchases at the CCP shop
- a variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts

In 2019 CCP offered Members access to exclusive events providing an intimate in-depth look at exhibitions and insights from artists like Simon Terrill and Rohan Hutchinson. This year saw the continuation of Close Reading Club, and a very special Printing Demonstration in the Strange Neighbour Darkroom. 2019 was also a great year for discounted tickets to events at the Thornbury Picture House, Practical workshops and a few industry giveaways.

2 March 2019
CCP & Sutton Simon Terrill Tour

31 March 2019
Smartphone Members Tour

27 April 2019
Close Reading Club 2019

28 September 2019
Rohan Hutchinson Photobook Event

26 October 2019
Strange Neighbour Darkroom Printing Demo

Marketing and Promotion

The aims of CCP's marketing and communications efforts in 2019 were to:

- Promote exhibitions, education and public programs, memberships and the CCP Shop through targeted digital marketing efforts;
- Strengthen brand recognition and awareness of CCP's history and significance by optimising marketing communications, maximising media exposure and reaching new audiences; and
- Engage and grow audiences through improvements in digital communications

DIGITAL COMMUNICATIONS

CCP continues to develop rich content across its social and digital media platforms, ensuring inclusivity and accessibility—around our exhibition program, our education programs and public programs—to the widest possible audience.

Our digital media platforms function as spaces for extending quality audience engagement. Social media-specific projects in 2019 included the ILFORD CCP Salon Instagram Project. This project involved 10 prominent photography-based Instagram artists responding to weekly prompts in the lead up to CCP Salon. The project also engaged our Instagram followers, encouraging them to upload their own responses to the prompts.

Email marketing remained an effective and direct communication tool, and was used for regular news updates, exhibition invitations and targeted mailings. Retaining its open rate of 30.3% in line with the average from the previous year and directing readers to the website for more content.

The CCP website remains one of the pillars for providing information on current and archived projects, seeing a 26.41% increase in traffic on the previous year it shows the

Social media channels continue to play an important role in CCP's marketing and communications, reaching an ever-increasing and engaged audience. Full reach statistics are provided below:

Media Stats:

- Website 76,792 visits (+26.41%)
50,846 Unique Visits (+29.66%)
- Email 8,202 CCP email subscribers
30.3% open rate
- Facebook 17,089 CCP fans
- Tumblr 1,653 CCP followers (RYAP specific)
- Twitter 5,416 CCP followers
- Instagram 23,783 CCP followers

MEDIA COVERAGE

CCP remained a strong media performer in 2018; its dynamic program of exhibitions featuring in key arts and general media, across digital, print, and radio. CCP activities gained regular coverage in The Age (Melbourne), Sydney Morning Herald (Sydney), The Guardian (National), Broadsheet (Melbourne), Art Guide Australia (National), international photography publications and blogs, and many others

In Response

"After months of planning a shoot, the image itself is left up to chance. The result feels at once meticulously crafted and spontaneous - a human moment captured." **Catie McLeod**
— January 30, 2019 Sydney Morning Herald

"Lindo effects a kind of inhabiting of other people's memories, seeming to extract something intimate from the depersonalised accumulation of images."
— Stephen Palmer, April 2019,
Memo Review

"**Vantages** references a rich history of photographic portraiture, with a freshness that is distinctly contemporary. Vantages considers the significance of portraiture now, through Kirk's powerfully contemplative, and beautifully realised dual images."
— David Tatnall, June 2019,
View Camera Australia

"An abiding interest in sonic experiences – spanning the dulcet to the discordant, surveillance systems, obsolete technologies and remote landscapes – make for overlapping correspondences that tether the discrete works into a consonant whole."
— August 2019 Frieze Magazine

Public Feedback

Further to the quality of the work CCP undertook in 2019 is the feedback we received from our audience. Here's a selection of comments from our visitors over the course of the year.

02 February – 31 March

"Best exhibition I have seen in years"

"Loved it - fascinated by the stories of all the people in the photographs" — Emily

"This is such an inspiring show. The light in these photos is really moving. Scale of the photos is perfect and love the simple hanging technique" — Phoebe

"You rock CCP!"

06 April – 02 June

"I enjoyed seeing the multimedia in Taking it Blak - and would love to see one of the galleries in future exploring installations incorporating greater diversity of media"

"It was very nice! Particularly the work named *Olga*. It felt very intimate as if I was there myself peeking into Olga's life! - Rasa"

15 June–11 August

"Beautiful collection of shows — N.P"

"Provocative and very interesting"

Financial Statements

Centre for Contemporary
Photography

14 081 414 273

Financial Statements

For the Year Ended 31 December 2019

Responsible Persons' Declaration

In the officers' opinion:

- the incorporated association is not a reporting entity because
The responsible persons declare that in the responsible persons' opinion:
- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.
- Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013

28 April 2020

Statement of profit or loss and other comprehensive income
For the year ended 31 December 2019

	Note	2019 \$	2018 \$
Revenue	5	644,524	648,598
Finance Income		2,170	4,555
Expenses			
Employee benefits expense		(379,634)	(337,267)
Depreciation and amortisation expense		(99,309)	(7,259)
Project expenses		(73,691)	(72,683)
Other expenses		(175,638)	(296,332)
Finance Expenses		(11,853)	(268)
Surplus/(deficit) before income tax expense		(93,431)	(60,656)
Income tax expense		—	—
Deficit Deficit from continuing operations		(93,431)	(60,656)

Statement of financial position
As at 31 December 2019

	Note	2019 \$	2018 \$
ASSETS			
Current assets			
Cash and cash equivalents	6	314,058	365,315
Trade and other receivables	7	100,122	97,439
Inventories		520	–
Other assets	9	13,173	15,399
Total current assets		597,132	630,392
Non-current assets			
Property, plant and equipment	8	30,443	37,678
Right-of-use assets	10	276,221	–
Total non-current assets		306,664	37,675
Total assets		734,537	515,831
LIABILITIES			
Current liabilities			
Trade and other payables	11	52,000	58,809
Lease liabilities	10	128,750	–
Employee benefits	13	14,163	7,869
Other	14	150,696	126,520
Total current liabilities		345,609	193,198
Non-current liabilities			
Lease Liabilities	10	159,135	–
Employee benefits	13	2,131	1,540
Total liabilities		506,875	194,738
Net assets		227,662	321,093
Equity			
Accumulated surplus		227,662	321,093
Total equity		227,662	321,093

Statement of changes in equity
For the year ended 31 December 2019

	Retained profits \$	Total equity \$
Balance at 1 January 2019	321,093	321,093
Surplus after income tax expense for the year	(93,431)	(93,431)
Balance at 31 December 2019	227,662	227,662
Retained profits \$ Total equity \$		
Balance at 1 January 2018	381,749	381,749
Deficit after income tax expense for the year	(60,656)	(60,656)
Balance at 31 December 2018	321,093	321,093

Statement of cash flows
As at 31 December 2019

	Note	2019 \$	2018 \$
Cash flows from operating activities			
Receipts from members, customers and grants		734,517	651,273
Payments to suppliers and employees		(695,683)	(749,724)
Interest received		2,170	4,555
Net cash used in operating activities	19	(29,151)	(94,164)
Cash flows from investing activities			
Payments for property, plant and equipment		—	(8,972)
Net cash used in investing activities		—	(8,972)
Cash flows from financing activities			
Principle Repayments of lease liabilities		(80,408)	—
Net cash provided by/(used in) financing activities		(80,408)	—
Net increase/(decrease) in cash and cash equivalents		(51,257)	(103,136)
Cash and cash equivalents at the beginning of the financial year		365,315	468,451
Cash and cash equivalents at the end of the financial year	5	314,058	365,315

Notes to the financial statements

The financial report covers Centre for Contemporary Photography as an individual entity. Centre for Contemporary Photography is a not-for-profit Association, registered and domiciled in Australia.

The principal activities of the Association for the year ended 31 December 2019 were presenting exhibitions dedicated to photography, video and related fields. The functional and presentation currency of Centre for Contemporary Photography is Australian dollars. Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

In the opinion of those charged with Governance the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 Presentation of Financial Statements, AASB 107 Statement of Cash Flows, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors and AASB 1054 Australian Additional Disclosures.

2 Change in Accounting Policy

Revenue from Contracts with Customers - Adoption of AASB 15

The Association has adopted AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities for the first time in the current year with a

date of initial application of 1 January 2019.

The Association has applied AASB 15 and AASB 1058 using the cumulative effect method which means the comparative information has not been restated and continues to be reported under AASB 111, AASB 118, AASB 1004 and related interpretations. All adjustments on adoption of AASB 15 and AASB 1058 have been taken to retained earnings at 1 January 2019.

Leases - Adoption of AASB 16

The Association has adopted AASB 16 Leases using the modified retrospective (cumulative catch-up) method from 1 January 2019 and therefore the comparative information for the year ended 31 December 2018 has not been restated and has been prepared in accordance with AASB 117 Leases and associated Accounting Interpretations.

Impact of adoption of AASB 16

The impact of adopting AASB 16 is described below:

Association as a lessee

Under AASB 117, the Association assessed whether leases were operating or finance leases based on its assessment of whether the significant risks and rewards of ownership had been transferred to the Association or remained with the lessor. Under AASB 16, there is no differentiation between finance and operating leases for the lessee and therefore all leases which meet the definition of a lease are recognised on the statement of financial position (except for short-term leases and leases of low value assets).

The financial report covers Centre for Contemporary Photography as an individual entity. Centre for Contemporary Photography is a not-for-profit Association, registered and domiciled in Australia.

Notes to the financial statements

The principal activities of the Association for the year ended 31 December 2019 were presenting exhibitions dedicated to photography, video and related fields. The functional and presentation currency of Centre for Contemporary Photography is Australian dollars. Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

In the opinion of those charged with Governance the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 Presentation of Financial Statements, AASB 107 Statement of Cash Flows, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors and AASB 1054 Australian Additional Disclosures.

2 Change in Accounting Policy

Revenue from Contracts with Customers - Adoption of AASB 15

The Association has adopted AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities for the first time in the current year with a date of initial application of 1 January 2019.

The Association has applied AASB 15 and AASB 1058 using the cumulative effect

method which means the comparative information has not been restated and continues to be reported under AASB 111, AASB 118, AASB 1004 and related interpretations. All adjustments on adoption of AASB 15 and AASB 1058 have been taken to retained earnings at 1 January 2019.

Leases - Adoption of AASB 16

The Association has adopted AASB 16 Leases using the modified retrospective (cumulative catch-up) method from 1 January 2019 and therefore the comparative information for the year ended 31 December 2018 has not been restated and has been prepared in accordance with AASB 117 Leases and associated Accounting Interpretations.

Impact of adoption of AASB 16

The impact of adopting AASB 16 is described below:

Association as a lessee

Under AASB 117, the Association assessed whether leases were operating or finance leases based on its assessment of whether the significant risks and rewards of ownership had been transferred to the Association or remained with the lessor. Under AASB 16, there is no differentiation between finance and operating leases for the lessee and therefore all leases which meet the definition of a lease are recognised on the statement of financial position (except for short-term leases and leases of low value assets).

2 Change in Accounting Policy Leases - Adoption of AASB 16

Impact of adoption of AASB 16

Notes to the financial statements

The Association has elected to use the exception to lease accounting for short-term leases and leases of low value assets, and the lease expense relating to these leases are recognised in the statement of profit or loss on a straight line basis.

Practical expedients used on transition

AASB 16 includes a number of practical expedients which can be used on transition, the Association has used the following expedients:

- contracts which had previously been assessed as not containing leases under AASB 117 were not re-assessed on transition to AASB 16;
- a single discount rate was applied to all leases with similar characteristics;
- used hindsight when determining the lease term if the contract contains options to extend or terminate the lease;

3 Summary of Significant Accounting Policies

(a) Revenue and other income

For comparative year

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

Sale of goods

Revenue is recognised on transfer of goods to the customer as this is deemed to be the point in time when risks and rewards are transferred and there is no longer any ownership or effective control over the goods.

Grant revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the Association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

3 Summary of Significant Accounting Policies

(a) Revenue and other income Grant revenue

Centre for Contemporary Photography receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of profit or loss and other comprehensive income.

Notes to the financial statements

Rendering of services

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

Subscriptions

Revenue from the provision of membership subscriptions is recognised on a straight line basis over the financial year.

Revenue from contracts with customers

For current year

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

**(a) Revenue and other income
Specific revenue streams**

The revenue recognition policies for the principal revenue streams of the Association are:

Grant income

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

Amounts arising from grants in the scope of AASB 1058 are recognised at the assets fair value when the asset is received. The Association considers whether there are any

Notes to the financial statements

related liability of equity items associated with the asset which are recognised in accordance with the relevant accounting standard.

Once the assets and liabilities have been recognised then income is recognised for any remaining asset value at the time that the asset is received.]

Revenue from fundraising

Donations and bequests - donations collected, including cash and goods for resale, are recognised as revenue when the Association gains control of the asset.

Appeals and sponsorships - appeals are recognised as revenue on receipt.

In-kind donations - facilities and other items donated are included at the fair value to the Association where this can be quantified and a third party is bearing the cost.

Artwork, book, and shop sales

Revenue from sales made from artwork, book and shop sales is recognised when control of the goods has transferred, being the point in time when the goods have been delivered to the customer. Based on the terms of the contract, at the time the goods are delivered, the customer is deemed to have accepted the products and therefore assumes any related inventory risk (e.g. obsolescence or other loss).

The Association's sales are accompanied by an obligation that the Association will provide a refund where the goods are deemed to be faulty.

On delivery of the goods to the customer, the Association recognises a receivable as this represents the point in time at which the Association's right to consideration becomes unconditional, as only the passage of time is required before payment is due.

(a) Revenue and other income**Other income**

Other income is recognised on an accruals basis when the Association is entitled to it.

(b) Income Tax

The Association is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

(c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(d) Volunteer services

No amounts are included in the financial statements for services donated by volunteers.

(e) Inventories

Inventories acquired at no cost, or for nominal consideration are valued at the current replacement cost as at the date of acquisition, which is the deemed cost.

(f) Property, plant and equipment

Notes to the financial statements

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

Land and buildings

Land and buildings are measured using the cost model.

Plant and equipment

Plant and equipment are measured using the cost model.

Summary of Significant Accounting Policies

(f) Property, plant and equipment

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a reducing balance basis over the assets useful life to the Association, commencing when the asset is ready for use.

Leased assets and leasehold improvements are amortised over the shorter of either the unexpired period of the lease or their estimated useful life.

The estimated useful lives used for each class of depreciable asset are shown below:

Fixed asset class	Useful life
Plant and Equipment	5-10 years
Leasehold improvements	10 years

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

(g) Financial instruments

Financial instruments are recognised initially on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Association classifies its financial assets into the following categories, those measured at:

- amortised cost

Financial assets are not reclassified subsequent to their initial recognition unless the Association changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and

(g) Financial instruments Financial assets

- the contractual terms give rise on specified dates to cash flows are solely payments of principal and

Notes to the financial statements

interest on the principal amount outstanding.

The Association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Association considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Association's historical experience and informed credit assessment and including forward looking information.

The Association uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Association in full, without recourse to the Association to actions such as realising security (if any is held); or

Credit losses are measured as the present value of the difference between the cash flows due to the Association in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

(g) Financial instruments

Financial liabilities

The Association measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Association comprise trade payables, bank and other loans and lease liabilities.

Notes to the financial statements

(h) Impairment of non-financial assets

At the end of each reporting period the Association determines whether there is an evidence of an impairment indicator for non-financial assets.

Where an indicator exists and regardless for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

(i) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(j) Leases

For comparative year

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the life of the lease term.

For current year

At inception of a contract, the Association assesses whether a lease exists - i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

(j) Leases

This involves an assessment of whether:

- The contract involves the use of an identified asset - this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right then there is no identified asset.
- The Association has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.
- The Association has the right to direct the use of the asset i.e. decision making rights in relation to changing how and for what purpose the asset is used.

Lessee accounting

The non-lease components included in the lease agreement have been separated and are recognised as an expense as incurred.

At the lease commencement, the Association recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Association believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments,

Notes to the financial statements

estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

Exceptions to lease accounting

The Association has elected to apply the exceptions to lease accounting for both short-term leases (i.e. leases with a term of less than or equal to 12 months) and leases of low-value assets. The Association recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

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Notes to the financial statements

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10 Leases

The Association has applied AASB 16 using the modified retrospective (cumulative catch-up) method and therefore the comparative information has not been restated and continues to be reported under AASB 117 and related Interpretations.

Association as a lessee

The Association has leases over land and buildings. Information relating to the leases in place and associated balances and transactions are provided below.

Terms and conditions of leases

The Association leases buildings for their corporate office, the leases are generally between three to five years and the lease include a renewal option to allow the Association to renew for further lease terms.

Concessionary leases

14 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2019 (31 December 2018:None).

15 Cash Flow Information
Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

16 Events Occurring After the Reporting Date

The rapid outbreak of the coronavirus (COVID-19) presents an alarming health crisis and has a significant impact on the economies of the affected countries. The extent of its impact on the Association's operational and financial performance will depend on certain developments, including the duration and spread of the outbreak, impact on its members, employees and vendors all of which are uncertain and cannot be predicted.

This event will not individually or collectively cast a significant doubt on the Association's ability to continue as a going concern and the going concern assumptions are still appropriate as a basis for the preparation of the Association's financial statements.

Except for the above, no other matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations of the Association, the results of those operations or the state of affairs of the Association in future financial years.

17 Statutory Information

The registered office and principal place of business of the association is: Centre for Contemporary Photography
404 George St
Fitzroy VIC 3065 Australia

Note 5. Revenue and Other Income

	2019 \$	2018 \$
Sales revenue		
Sale of goods	112,610	117,399
Provision of services	14,649	49,343
Member subscriptions	13,675	13,938
Grants, fees and other income	503,590	467,908
Total Revenue	644,524	648,598

Note 6. Cash and Cash equivalent

	2019 \$	2018 \$
Cash at bank and in hand	38,182	89,439
Deposits at call	275,876	275,876
	314,058	365,315

Note 7. Current assets - trade and other receivables

	2019 \$	2018 \$
Trade receivables	99,972	99,439
Other receivables	150	—
Total trade and other receivables	100,122	97,439

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

Note 8. Property, plant and equipment

	2019 \$	2018 \$
Plant and equipment		
At Cost	76,355	76,355
Accumulated depreciation	(51,285)	(44,807)
Total plant and equipment	25,070	31,548
Furniture, fixtures and fittings		
At cost	(15,258)	(14,501)
Accumulated depreciation	35,965	19,626
Total furniture, fixtures and fittings	5,373	6,130
Leasehold Improvements		
At Cost	476,041	476,041
Accumulated amortisation	(476,041)	(476,041)
Total leasehold improvements	—	—
Total plant and equipment	30,443	37,678
Total property, plant and equipment	30,443	37,678

Note 9. Other Assets

	2019 \$	2018 \$
Current		
Prepayments	13,173	15,399

Note 10. Leases

		Buildings \$
Balance at the beginning of year		—
Depreciation charge		(92,073)
Additions to right-of-use assets		368,294
Balance at the end of year		276,221
Statement of Profit or Loss and Other Comprehensive Income	2019 \$	2018 \$
Interest expense on lease liabilities	(11,605)	—
Depreciation of right-of-use assets	(92,074)	—
Statements of Cash Flows		
Total cash outflow for leases	(80,410)	—

Note 11. Current liabilities - trade and other payables

	2019 \$	2018 \$
Trade payables	34,935	35,912
GST payable	15,012	21,527
Other payables	2,051	1,370
	51,998	58,809

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

Note 12. Other Financial Liabilities

	2019 \$	2018 \$
Government grants	150,696	126,520

Note 13. Employee Benefits

	2019 \$	2018 \$
Provision for employee benefits	14,163	7,869
Non-current liabilities	2,131	1,540
Long service leave	2,131	1,540

Note 15. Cash Flow Information

	2019 \$	2018 \$
Deficit for the year	(93,431)	(60,656)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit: depreciation	99,309	7,259
Changes in assets and liabilities		
(increase)/decrease in trade and other receivables	21,493	2,675
(increase)/decrease in other assets	2,226	9,731
(increase)/decrease in inventories	(520)	2,198
increase/(decrease) in trade and other payables	(6,811)	(11,511)
increase/(decrease) in employee benefits	6,885	(43,860)
Cashflow from operations	29,151	(94,164)

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