

2021 CCP Annual Report

ccp.

centre for
contemporary
photography

Centre for
Contemporary
Photography

Centre for Contemporary Photography 2021 Annual Report

Publisher

Centre for Contemporary Photography
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Acknowledgement of Country

CCP acknowledges that we meet and work on what always was and always will be the land of the Wurundjeri people of the Kulin nation. We pay our respects to Elders past and present, as well as to all Aboriginal and Torres Strait Islander people in the wider Melbourne community and beyond. Indigenous sovereignty has never been ceded.

Staff

Adam Harding	Director
Irina Asriian	General Manager
Jack Willet	Curator (until August 2021)
Shae Nagorcka	Acting Curator (August 2021 onwards)
Hugh Hirst-Johnson	Acting Gallery Manager
Loqui Paatsch	Gallery Assistant

Board of Management

Jane Grover	Chairperson
Michael McCormack	Deputy Chairperson (until May 2021)
Patrick Pound	Deputy Chairperson (May 2021 onwards)
Nicole Bradshaw	Treasurer
Peter Lovell	Secretary
Hoda Afshar	
Judith Williams	
Isobel Crombie	
Neil Hugh Kenna	
Myles Russell-Cook	
Mark Simpson	



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Cover: *ILFORD CCP Salon 2021* install views, photo: J Forsyth.

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CCP Purpose



Centre for Contemporary Photography (CCP) is the leading contemporary photo-based arts organisation in Australia, fostering national and international engagement; and connecting communities through the power of photography. Established in 1986 by Melbourne's photographic community, CCP is a not-for-profit membership-based organisation, dedicated to nurturing, supporting and growing the development of lens-based arts and its artists, through exhibitions, commissions and education. Operating from its long-time home in Fitzroy, CCP is a progressive, dynamic organisation embracing diversity, inclusion, innovation and creativity; engaging in critical ideas; and new ways of communicating and connecting. Harnessing the ubiquitous potential of photography, CCP nurtures its partnerships and community as it continues to

transform itself and ensure it remains in step with the changing social landscape while honouring its extensive legacy.

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 practising 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, community engagement, publishing and artwork sales.

Chair's Introduction

A Year Like No Other - Take 2

The Centre for Contemporary Photography (CCP) throughout 2021 once again clearly demonstrated our commitment to amplifying the voices, ideas and actions of the artists we work with. We continued to showcase the best photographic practice to our communities here in Melbourne, Australia and globally. As an organisation we adapted to the ever-changing conditions, we were resourceful, we collaborated and we once again shared in a different way to ensure that our communities were connected.

Throughout the State Government's enforced shut-downs and then the re-openings the CCP team continually pivoted. The representation of key projects form CCP's recent history that connected us through via zoom calls, and our online performance was a living example that we are all best when we connect. Our response to the pandemic made us challenge the way we presented a number of on-line projects and collaborate with artists and peers.

January 2021 the year commenced with the *ILFORD Salon* welcoming our community back to CCP. Our major exhibition was *Ruth Maddison: It was the best of times* 26 February – 18 April, focusing on Maddison's social documentary practice from 1976 to the current day. Bringing together key historical works, the exhibition was timely, looking through the lens from one of Australia's leading feminist photographers. To celebrate this milestone there were limited edition publications, presentations and public programs. Due to COVID-19 our programming needed to continually pivot, exhibitions included: *To resound, unbound, The Huxleys: Places of Worship* and *Fertile Ground*.

To achieve our goals CCP is undergoing a period of transition that will ensure our organisation has a sustainable future and will continue to honour the voices of the artists we work with. The organisation welcomed new Board Members, Mark Simpson and Myles Russell-Cook. With great gratitude we acknowledge Peter Lovell who after extensive and invaluable service to the Board stepped down. We thank Peter for his unwavering foresight, guidance and generous giving.

We are an organisation that is stepping forward and embracing change, whilst our core values and philosophy remain the same, we are cognisant that to be sustainable we must keep challenging our dominant logic and keep evolving. Our focus is to continually challenge the status quo and ensure that CCP remains financially sustainable and to build on our legacy as the leading public gallery presenting contemporary photographic practice in Australia.

In 2021 we would not have survived without the support of our state, and local governments partners. 2021 has seen CCP generate a surplus underpinned by the Victorian Government business support grants. We acknowledge the generous support in rent reduction from our landlord throughout 2021. Support was also received from ILFORD; Milieu; TCYK; and Mount Langi Ghiran. A heartfelt thanks to our loyal Circle of Donors and I thank those individuals and organisations for sharing our goals and their ongoing support.

A sincere thank you to our Board who have encouraged and supported the CCP Team – working collaboratively to reimagine the CCP experience thus enabling us to actively support the CCP team and the community in 'A Year Like No Other - Take 2'.

To our hard working and committed volunteers a heartfelt thank you. Many factors contribute to an organisation's success, and you are an integral part.

I have thoroughly enjoyed my time as Chair of CCP coupled with the challenges of leading through COVID. I would like to wish Patrick Pound every success as the new Chair commencing in 2022.

Jane Grover

Statistical Snapshot

Exhibitions	6	Online Exhibition engagement	363,999
Artists Exhibited	25 (399 salon 2020)	Website visitors	129,075
Commissions	3	CCP Vimeo	3,105
Artworks Exhibited	1365	CCP Facebook	19,218
	(737 Salon 2020)	CCP Email	8,054
CCP Members	154	CCP Twitter	5,221
Artist's talks	6	CCP Instagram	25,495
Volunteer Hours	1216		
Education Talks	3		
FAST Tours	1247 views		
Performance	0		
Visitors	53,250		
Publications/Catalogues	1		



Fertile Ground'2021, Exhibition View, Photo: J Forsyth

Performance Review



In 2021 CCP offered a dynamic presentation of programming and events, building on its web content capabilities and reaching wider audiences. With newly found avenues in video content and webinar talks, CCP presented 15 online resources across its Vimeo website and Fitzroy Arts Spaces Tours platform.

Onsite exhibitions welcomed 53,250 including the Night Projection Window viewed during closing hours outside the gallery.

2021 culminated in the presentation of 1365 artworks by 425 artists over the course of 5 exhibitions, with a major contribution surveying the work of Ruth Maddison presenting an astounding 347 works across the 4 galleries.

The CCP team has been generously supported by a committed team of volunteers, dedicating an extraordinary 1216 hours of their time in assisting with exhibition installations, major events, Covid Safety invigilation and other gallery duties. The public program in 2021 included a host of web-based talks as well as in depth video content.

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 in *The Age*, *Memo Review*, *Ocula* as well as a number of blogs and online publications. Increased engagement of online platforms over the course of the enforced gallery closure has seen CCP cultivate its presence online, communicating with audiences via the website, social media and email with increasing success.

CCP Board

Jane Grover Chairperson

Subcommittee: Finance

Jane Grover is Chief Executive Officer of the Southern Metropolitan Cemeteries Trust and a member of Melbourne Theatre Company Foundation Board. Prior to joining SMCT Jane held a number of senior executive positions at Crown Resorts and Sheraton Hotels. Jane holds a Graduate Diploma in Business Administration, A Fellow of the Vincent Fairfax Centre for Ethical Leadership (Ormond College, Melbourne University) a Williamson Fellow & Fellow of the Australian Institute of Company Directors. In 2018 Jane completed the "Oxford Advanced Leadership and Executive Development Programme" at the SAID Business School.

Michael McCormack Deputy Chairperson (until May 2021)

Subcommittees: Premises; Fundraising

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

Patrick Pound Deputy Chairperson (May 2021 onwards)

Subcommittees: Exhibition Advisory (Chair); Finance

Patrick Pound is a practising artist and photography historian. He has a Bachelor of Fine Arts from Auckland University and a doctorate in the History of Photography from the University of Melbourne. His artwork is held in numerous public collections, including: the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery. In 2017 the National Gallery of Victoria presented Patrick Pound: The Great Exhibition; a survey of Pound's work curated by Maggie Finch.

Pound's photographic installations have featured in numerous international exhibitions including: The 2021 German Photography Biennale, 'The Lives & Loves of Images', curated by David Campany, Kunsthalle Mannheim; Shadow Catchers, The Art Gallery of New South Wales, curated by Isobel Parker Phillips; PHOTO2020; The Melbourne International Photography Festival, Station Gallery, curated by Elias Redstone; Photo Espana, 2019, Museo Lazaro Galdiano, Madrid, 'Déjà vu?', curated by Susan Bright; The Museum of Photographic Arts, San Diego, Defining Place / Space: Contemporary Photography from Australia, curated by Deborah Klochko, 2019; Queensland Art Gallery, QAGOMA, Water, curated by Geraldine Kirrihi Barlow, 2019; City Gallery in association with Te Papa Tongarewa Museum and National Gallery of New Zealand, Patrick Pound: On Reflection, curated by Aaron Lister, 2018; Tarawarra Museum of Art, International Biennale, All that is Solid, curated by Victoria Lynn, 2017; Paris Photo 2015, The Grand Palais, The Big Sleep, Stills Gallery, curated by Bronwyn Rennex. The Photograph and Australia, (in collaboration with Rowan McNaught), Art Gallery of NSW and Queensland Art Gallery, curated by Judy Annear, 2015. Dong Gang Photography Museum, Korea, Dong Gang International Photo Festival, Episodes, curated by Natalie King and Young Mi Park, 2014.

Peter Lovell Secretary

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.

CCP Board

Nicole Bradshaw

Treasurer

Subcommittees: Finance (Chair)

Nicole Bradshaw is the Director of Business at Mentone Grammar, has extensive experience in business operations in the not-for-profit area and is an effective and passionate leader who is skilled across financial, ICT, human resources, development, marketing, property, capital development and risk management business functions. Nicole is the President of the Association of School Business Administrators Victoria (ASBA Vic), an industry body promoting the advancement of education through the provision of professional development to members. Nicole is also a Board Member for Urban Camp, a not-for-profit organisation which supports students from rural Victoria to access an affordable Melbourne city experience and broaden their outlook for their education and future opportunities. Nicole holds a Bachelor of Business from Victoria University, a Graduate Diploma in Psychology of Risk from Australian Catholic University, is a Member of CPA Australia and is also a Graduate of the Australian Institute of Company Directors.

Judy Williams

Subcommittee: Fundraising (Chair)

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

Subcommittee: 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.

Isobel Crombie

Subcommittee: Exhibition Advisory

Isobel Crombie began her career at the National Gallery of Australia, and from 1988 to 2012 she was Senior Curator of Photography at the National Gallery of Victoria, before being appointed to the role of Assistant Director. Her expansive career includes curation of over sixty exhibitions. Most recently these include *Petrina Hicks* (2020), *Brave New World* (2017), *Jeff Wall Photographs* (2012), *Fred Kruger: Intimate Landscapes* (2012) *Light Works* (2012) amongst many more.

CCP Board

In addition to a curatorial practice, Isobel authored and co-authored a number of catalogues, articles and books. She has also been a key speaker at symposiums and conferences as well as having been appointed as Adjunct Professor at the University of Melbourne and RMIT in 2002. In 2003 Isobel was awarded the Centenary of Federation Medal for Services to Australian Photography. She has served as a Committee member on a number of boards and advisory panels, including City of Port Phillip 2005-2013 and International Journal of Photography and Culture 2010-2012.

Neil Hugh Kenna

Subcommittee: Fundraising

Neil Hugh Kenna is a Melbourne based brand and marketing strategist and the founder and director of Neil Hugh Office, a brand strategy and marketing consultancy that specialises in design across the worlds of interiors, architecture, furniture, lighting and property.

Following nearly a decade of international brand management, Neil has explored his passion for design by consulting to some of Melbourne's leading design practices. By 2016 he had established his eponymous marketing office, with a vision for "elevating the value of design through brand strategy and marketing". Joining the Board of the Centre for Contemporary Photography (CCP), Neil brings his expertise and passion for photography.

Myles Russell-Cook

Subcommittee: Exhibition Advisory

Myles Russell-Cook is the Curator of Indigenous Art at the National Gallery of Victoria. Myles' passion is for First Nations contemporary art, and much of his influence and inspiration comes from his own maternal Aboriginal heritage. He is jointly responsible for the National Gallery of Victoria's collections of Aboriginal and Torres Strait Islander Art and the Art of Oceania, Pre-hispanic America and Africa

Myles has both curated and co-curated a number of significant exhibitions at NGV including *Colony: Frontier Wars* (2017), *From Bark to Neon* (2019), *DESTINY* (2020), and *Maree Clarke: Ancestral Memories*. Myles is currently working on a number of NGV exhibitions for 2021 including *Rosalie Gascoigne: Lorraine Connelly*

Northey, Bark Ladies, and *Queer*. Myles has also lectured in Art History, Design Anthropology and Indigenous Studies at Swinburne University. He is currently the coeditor of the NGV's annual scholarly publication, *The Art Journal*.

Mark Simpson

Subcommittee: Fundraising

Mark Simpson is the Joint Creative Director of DesignOffice, an architecture and interior design practice located in Collingwood, Melbourne. The studio was established in 2008, creating innovative spaces for the hospitality, retail, residential, commercial and institutional sectors. Along with co-Director Damien Mulvihill, he also oversees Platform by DesignOffice, the umbrella of the studio which works develops Brands in Built Form.

With a passion for design and architecture, he uses his creative expertise to understand the needs of clients using design thinking to create spaces which work and feel great. With diverse projects across Australasia and international cities, Mark brings a global perspective and creative rigour to all his professional and personal projects. Having grown up in the UK and Germany, Mark now calls Melbourne home and has lived and worked in the inner north for over 15 years.

Meeting Attendance

Board Member	Eligible	Attended
Jane Grover	6	6
Peter Lovell	6	5
Nicole Bradshaw	6	5
Judy Williams	6	6
Neil Hugh Kenna	6	6
Patrick Pound	6	6
Isobel Crombie	6	6
Hoda Afshar	5	5
Michael McCormack	4	3
Myles Russell-Cook	4	3
Mark Simpson	4	3

Volunteers & Industry Engagement

Volunteers

Volunteers play an integral role in the everyday running of CCP, as well as providing vital support to public programs and events. They bring interest, experience and skills to the day-to-day activities of CCP, and in turn learn new skills and development opportunities and networks. Our call-out system is designed in such a way that volunteers have the option of picking up shifts when and as often as suits them, to permit for maximum flexibility so we can support volunteers who work, have university, or other commitments. In 2021, we called out to a pool of **273** volunteers to help out with various options for volunteering, including Events, Front of House, and Installation/De-installation.

Industry Engagement

CCP Director Adam Harding:

Chair of NETS Victoria Artistic Program Advisory Committee & Panel Chair, Managing Curatorial Risk, Curating Safe Practices, PGAV & NETS Victoria Curatorial Intensive.

The Fashion Exhibition and the Photo Fair were new and direct industry engagement initiatives for 2021.



Exhibition Advisory Committee & Outcomes: 2021 EOI Program

Exhibition Advisory Committee

In 2021 the Centre for Contemporary Photography was assisted in the development of its future Exhibition Program by its Exhibition Advisory Committee which assessed the 2021 EOI Program for the development of exhibitions in 2022-3:

Patrick Pound (Chair): CCP Board Member; Artist; and Associate Professor, Photography, Course Director of Creative Arts Honors, School of Communication and Creative Arts, Deakin University

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

Isobel Crombie: CCP Board Member; Past Assistant Director of the National Gallery of Victoria (NGV) and former NGV Senior Curator of Photography

Myles Russell-Cook: Curator of Indigenous Art, National Gallery of Victoria
Shae Nagorcka: Acting CCP Curator

Adam Harding: CCP Director

Outcomes of the 2021 EOI Program

252 Individual submissions

- 5 x First Nations (Aboriginal or Torres Strait Islander)
- 66 x Culturally and linguistically diverse
- 46 x Overseas born whose first language is not English
- 35 x Identify with ancestry
- 53 x At least one parent born overseas whose first language is not English
- 69 x LGBTQIA+
- 16 x People with lived experience of disability
- 102 x Female identifying
- 40 x People living in a regional or remote area
- 35 x Younger person (under 24 years of age)
- 93 x Emerging artist in first 5 years of practice

228 x Australian Applications

- 158 x VIC
- 46 x NSW
- 7 x QLD
- 4 x WA
- 5 x ACT
- 0 x NT
- 8 x TAS

24 x International Applications

- 5 x NZ
- 2 x Germany
- 4 x US
- 1 x Thailand
- 1 x Chile
- 2 x South Korea
- 3 x UK
- 2 x Italy
- 1 x Norway
- 1 x Switzerland
- 1 x France
- 1 x Iceland

Exhibition Program

Exhibitions	Engagement
<p>16 January — 6 February 2021 ALL GALLERIES <i>2020 ILFORD CCP SALON supported by Milieu</i></p> <p>Attendance: 10,214</p>	<p>15 January 2021 Winners Announcement (Online Broadcast) Attendance: 840 Views: 1139</p> <p>21 January 2021 VIP Salon drinks Attendance: 47</p>
<p>20 February — 18 April 2021 ALL GALLERIES Ruth Maddison: It was the best of times, it was the worst of times Presented as part of PHOTO 2021</p> <p>Attendance: 17,941</p>	<p>26 February 2021 VIP Opening Attendance: 110</p> <p>4 March 2021 Education Tour: Academy of Mary Immaculate school visit Attendance: 26 Education Tour: Victorian College of the Arts Attendance: 23</p> <p>27 March 2021 Panel Talk — <i>Timeless Documents: Collaborative Catalogues Presenting Multiple Today's to Help Reinvent Tomorrow</i> Catalogue Launch — <i>Ruth Maddison: It was the best of times, it was the worst of times</i> Panel Talk — <i>The Photography of Ruth Maddison</i> Total Attendance: 246</p> <p>Online Programming Exhibition tour - FAST Views: 169</p>
<p>23 April — 27 June 2021 ALL GALLERIES Hannah Brontë, Hootan Heydari, Callum McGrath, Anne Moffat, Sara Oscar, Sanja Pahoki, Jessica Schwientek, Emmaline Zanelli <i>To resound, unbound</i></p> <p>Attendance: 17,386</p>	<p>23 April 2021 Opening event Attendance: 297</p> <p>Wednesday 28 April 2021 SUI ZHEN DJ Set Attendance: n/a</p> <p>14 May 2021 Education Tour: RMIT Attendance: 40</p> <p>19 May 2021 Jack Willet & Charlotte Day in Conversation Attendance: 61</p>

Exhibition Program

Exhibitions	Engagement
	<p>21 May 2021 Education Tour: FAST Attendance: 26</p> <p>22 May 2021 Artist Talk Attendance: 47</p> <p>23 June Education Tour: Collingwood College Year 9 Attendance: 23</p>
<p>08 July – 11 July 2021 GALLERY 1 & 2 Zac Bayly, Jo Duck, Daniel Goode, Jamie Heath, Ted Min, Daphne Nguyen <i>Six Fashion Photographers</i> GALLERY 3 & 4 The Huxleys <i>Places of Worship</i> Attendance: 2,735</p>	<p>8 July 2021 VIP Preview Attendance: 36</p> <p>9 July 2021 Opening event Attendance: 141</p> <p>10 July 2021 Artist Party Attendance: 313</p> <p>10 July 2021 Artists talk: Six Fashion Photographers Attendance 52</p> <p>11 July 2021 Artist Talk: Huxleys with Natalie King Attendance: 60</p> <p>Online Programming Jo Duck's Tour through Six Fashion Photographers Views: 60</p>
<p>21 July – 14 November 2021 ALL GALLERIES Lauren Dunn, Kim Hak, Shivanjani Lal, Sophal Neak, Arnont Nongyao, Elia Nurvista, Keg De Souza, James Tylor, Kawita Vatanajyankur <i>Fertile Ground</i> Attendance: 8,039</p>	<p>4 August 2021 Education Tour: Carey Baptist Grammar Attendance: 21</p> <p>5 August 2021 Education Tour: Photo Studies College Attendance: 28 Online Live Content</p> <p>4 August 2021 Online Panel Discussion Live attendance :29 Views: 35</p>

Exhibition Program

Exhibitions	Engagement
	<p>18 August 2021 Online Panel Discussion Live attendance: 69</p> <p>25 August 2021 Online Panel Discussion Live attendance: 62 Views: 19</p> <p>Online Artists Talks Views: 1117</p> <p>Online Exhibition Tour Views: 208</p> <p>Online Exhibition Tour - FAST Views: 100</p>



ILFORD CCP Salon 2021, Exhibition View, Photo: J Forsyth

Exhibitions in Focus

Participants of CCP's 2021 Public Programs

47 Individuals

13 Culturally and linguistically diverse

7 Overseas born whose first language is not English

4 At least one parent born overseas whose first language is not English 7 x LGBTQIA+

24 Female identifying

4 Emerging artist in first 5 years of practice

Fitzroy Art Spaces Tour (FAST)

In 2021, the FAST program delivered a suite of online videos and associated resources to support VCE Studio Arts teachers and students to engage with the modified Art Industry Contexts Curricula, continuing the online presence FAST established in 2020. FAST's online resources for 2021 provide a behind-the-scenes look at two exhibitions staged at Centre for Contemporary Photography, and an exhibition staged by commercial gallery Daine Singer.

To accompany *Fertile Ground*, a group show addressing the politics and social impact of food culture, artists speak from their studios about their practice and involvement in the arts. To further students' understanding of art industry contexts we provide a recording of CCP Educator Melissa Bedford undertaking a virtual FAST tour of CCP with CCP Acting Curator Shae Nagorcka. To enhance this experience, a full suite of installation images are provided with a video fly-through of the installed exhibition. To allow greater understanding of the political themes of the exhibition, students can download a responsive essay by Dr. Jen Rae.

To further students' understanding of art industry contexts, FAST and Daine Singer present a case study that looks at the operation of a commercial gallery. Kirsty Budge's *If you're gonna spew, spew into this*, is accompanied by a Q&A with Gallery Director Daine Singer as well the exhibition room sheet, essay and artwork documentation images.

As an additional case study for VCE Studio Arts, FAST presents a virtual tour of Ruth Maddison: *It was the best of times, it was the worst of times*. Guided by

Ruth Maddison and CCP Director Adam Harding, students are taken through the process of organising and constructing a historic survey exhibition.

FAST 2021 Digital Program

Total Vimeo views: 1,887 (77.3% increase on 2020)

Public Gallery: Centre for Contemporary Photography

Exhibition: *Ruth Maddison: It was the best of times, it was the worst of times*

Type: Virtual tour and case-study

Published: June 8, 2021

Length: 11:58 minutes

Views: 170

Commercial Gallery: DAINE SINGER

Exhibition: *If you're gonna spew, spew into this*

Type: Essay and roomsheet

Published: November 18, 2021

Length: N/A

Views: N/A

Public Gallery: Centre for Contemporary Photography

Exhibition: *Fertile Ground*

Type: Artist talk videos (9 videos total)

Published: July 22, 2021

Length: Assorted

Views: 1,389 total

Public Gallery: Centre for Contemporary Photography

Exhibition: *Fertile Ground*

Type: Exhibition walk-through

Published: August 18, 2021

Length: 02:31

Views: 227

Public Gallery: Centre for Contemporary Photography

Exhibition: *Fertile Ground*

Type: In-depth exhibition discussion between Melissa Bedford and CCP Curator Shae Nagorcka

Published: August 18, 2021

Length: 01:03:09

Views: 101

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 to Art Monthly Australasia Magazine

Discounts to Borge's Imaging

Discounts to JCP Studios Omnis Framing

Discounts to Sainsbury's Books

Discounts on CCP workshops and photography courses

Reduced artist entry price to annual award exhibition, CCP Salon

10% off purchases at the CCP shop

A variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts

CCP Members 2021: 179 active members per month (average from Jan-Dec).



Marketing & Promotion

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

Our digital media platforms function as spaces for extending quality audience engagement. Social media-specific projects in 2021 included the ILFORD CCP Salon Instagram Project, which saw 5 photographers mark each week of the Salon callout period with a post of their own work, and also engaged our Instagram followers, encouraging them to take part by uploading their images each week. We also shared a number of videos produced for our Vimeo account, particularly during the various lockdown periods of 2021, to Instagram, serving to increase their viewership and diversify their audience.

Email marketing remained an effective and direct communication tool, and was used for regular news updates, exhibition presentation and targeted mailings. We grew its open rate to 30.2%, slightly higher than the average from the previous year, directing more readers to the website for further content. This year the CCP website, already established as one of the pillars for providing information on current and archived projects, facilitated ongoing communication with the CCP community and presentation of artists' work during closure, seeing a 26% increase in traffic 'sessions' and a 29% increase in new users on the previous year. 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:

WEBSITE

61,821 sessions
(44,972 new users)

EMAIL

8,060 CCP email subscribers
30.2% open rate

FACEBOOK

19,241 CCP followers (0.5% increase)

INSTAGRAM

25,807 CCP followers (4.25% increase)

Media Coverage

CCP received consistent coverage in the arts press across 2021, with exhibitions featured in The Guardian, The Sydney Morning Herald, Vumat Magazine, and Capture Magazine, among many others.

Round 1: 41 articles

Round 2: 11 articles

Round 3: 7 articles

Round 4: 1 article

Public Feedback

On Ruth Maddison: It was the best of times, it was the worst of times:

"An excellent show"

"I loooooooved the exhibition"

On Six Fashion Photographers and The Huxleys: Places of Worship:

"Absolutely fantastic event today with The Huxleys interviewed by Natalie King. So inspiring, thanks CCP for putting it on!"

Financial Statements

CCP's audited financial statements follow. See page 42 for our next section, Sponsor & Supporter Acknowledgements.

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Financial Statements

For the Year Ended 31 December 2021

Centre for Contemporary Photography Inc

ABN 14 081 414 273

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Auditor's Independence Declaration under Section 60-40 of the Charities and Not-for-profits Commission Act 2012 to the Responsible Persons of Centre for Contemporary Photography Inc

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2021, there have been:

- (i) no contraventions of the auditor independence requirements as set out in section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



Andrew Fisher FCA, Partner (auditor registration number 306364) on behalf of
Banks Group Assurance Pty Ltd, Chartered Accountants
Authorised audit company registration number 294178 (ACN 115749598)

19 April 2022
Melbourne, Australia

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2021

	Note	2021 \$	2020 \$
Revenue	4	736,672	625,079
Interest income		3,705	4,627
Employee benefits expense		(298,459)	(319,822)
Depreciation and amortisation expense		(135,638)	(130,000)
Other expenses		(162,699)	(76,244)
Project expenses		(50,856)	(30,590)
Finance expenses		(25,195)	(12,577)
Surplus before income tax		67,530	60,473
Income tax expense		-	-
Surplus from continuing operations		67,530	60,473

The accompanying notes form part of these financial statements.

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Statement of Financial Position

As At 31 December 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	463,334	445,922
Trade and other receivables	6	15	-
Inventories		520	520
Other assets	7	5,098	14,655
TOTAL CURRENT ASSETS		468,967	461,097
NON-CURRENT ASSETS			
Property, plant and equipment	8	46,257	23,208
Right-of-use assets	9	374,403	153,457
TOTAL NON-CURRENT ASSETS		420,660	176,665
TOTAL ASSETS		889,627	637,762
LIABILITIES			
CURRENT LIABILITIES			
Lease liabilities	9	135,596	132,613
Trade and other payables	10	42,290	32,956
Other financial liabilities	11	53,640	128,168
Employee benefits	12	19,339	14,731
TOTAL CURRENT LIABILITIES		250,865	308,468
NON-CURRENT LIABILITIES			
Lease liabilities	9	281,292	38,983
Employee benefits	12	1,805	2,176
TOTAL NON-CURRENT LIABILITIES		283,097	41,159
TOTAL LIABILITIES		533,962	349,627
NET ASSETS		355,665	288,135
EQUITY			
Accumulated surplus		355,665	288,135
TOTAL EQUITY		355,665	288,135

The accompanying notes form part of these financial statements.

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Statement of Changes in Equity For the Year Ended 31 December 2021

2021

	Accumulated Surplus	Total
	\$	\$
Balance at 1 January 2021	288,135	288,135
Surplus attributable to members of the entity	67,530	67,530
Balance at 31 December 2021	355,665	355,665

2020

	Accumulated Surplus	Total
	\$	\$
Balance at 1 January 2020	227,662	227,662
Surplus attributable to members of the entity	60,473	60,473
Balance at 31 December 2020	288,135	288,135

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the Year Ended 31 December 2021

		2021	2020
	Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		682,877	593,902
Other receipts		24,550	158,532
Interest received		3,705	4,627
Payments to suppliers and employees		(567,437)	(549,439)
Finance costs		(25,195)	(12,577)
Net cash provided by/(used in) operating activities	14	118,500	195,045
Purchase of property, plant and equipment		(43,487)	-
Net cash provided by/(used in) investing activities		(43,487)	-
CASH FLOWS FROM FINANCING ACTIVITIES:			
Principal repayments of lease liabilities		(57,601)	(63,181)
Net cash provided by/(used in) financing activities		(57,601)	(63,181)
Net increase/(decrease) in cash and cash equivalents held		17,412	131,864
Cash and cash equivalents at beginning of year		445,922	314,058
Cash and cash equivalents at end of financial year	5	463,334	445,922

Notes to the Financial Statements

For the Year Ended 31 December 2021

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

The principal activities of the Association for the year ended 31 December 2021 were presenting exhibitions dedicated to photography, video and related fields.

The functional and presentation currency of Centre for Contemporary Photography Inc is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

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

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

2 Summary of Significant Accounting Policies

(a) Revenue and other income

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

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

Sale of goods

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

Grant revenue

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

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

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(a) Revenue and other income

Rendering of services

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

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

Subscriptions

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

Revenue from contracts with customers

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

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

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

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(a) Revenue and other income

Specific revenue streams

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

Grant income

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

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

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

Amounts arising from grants in the scope of AASB 1058 are recognised at the assets fair value when the asset is received. The Association considers whether there are any related liability of equity items associated with the asset which are recognised in accordance with the relevant accounting standard.

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

Revenue from fundraising

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

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

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

Artwork, book, and shop sales

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

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

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(a) **Revenue and other income**

Other income

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

(b) **Income Tax**

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

(c) **Goods and services tax (GST)**

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

Receivables and payable are stated inclusive of GST.

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

(d) **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**

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.

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(f) Property, plant and equipment

Depreciation

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

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 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) 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.

(h) Cash and cash equivalents

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(i) Leases

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

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.

This involves an assessment of whether:

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

Lessee accounting

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

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

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

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

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

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

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

2 Summary of Significant Accounting Policies

(i) Leases

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.

In 2021 the Association has received COVID-19 rent relief in the form of partial rent forgiveness (25% reduction from 5 February 2021 to 4 January 2022). The Association has elected to apply the AASB 16 COVID-19 related rent concessions practical expedient. The practical expedient has been applied to all applicable rent concessions that were received. This practical expedient exempts the Association from applying the lease modification rules as per AASB 16 and instead requires them to recognise any relief received as a profit and loss item in the current year accounts.

(j) Employee benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Defined contribution schemes

Obligations for contributions to defined contribution superannuation plans are recognised as an employee benefit expense in profit or loss in the periods in which services are provided by employees.

(k) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 31 December 2021, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association or refer to Note for details of the changes due to standards adopted.

3 Critical Accounting Estimates and Judgments

Those charged with governance make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

Notes to the Financial Statements

For the Year Ended 31 December 2021

4 Revenue and Other Income

	2021	2020
	\$	\$
Grant Income		
- Creative Victoria OIP	168,630	168,630
- Australia Council for the Arts	86,437	85,085
- Creative Victoria Strategic Investment Fund Stage 2	60,876	12,000
- Department of Jobs, Precincts and Region	52,400	30,000
- Creative Partnerships Australia	50,000	-
- Department of Education and Training	26,565	20,790
- City of Yarra	23,735	23,500
- Creative Victoria Strategic Investment Fund Stage 1	-	35,796
	468,643	375,801
- Other Income		
- Fees, Fundraising, and Other Income	125,529	25,628
- Sale of goods	74,257	35,129
- Provision of services	37,000	19,500
- JobKeeper Payments	24,550	95,400
- Member subscriptions	6,693	10,488
- ATO CashFlow Boost	-	63,133
	268,029	249,278
Total Revenue	736,672	625,079

5 Cash and Cash Equivalents

	2021	2020
	\$	\$
Cash at bank and in hand	259,378	245,671
Deposits at call	203,956	200,251
	463,334	445,922

6 Trade and other receivables

	2021	2020
	\$	\$
CURRENT		
Other receivables	15	-

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

Notes to the Financial Statements

For the Year Ended 31 December 2021

7 Other Assets

	2021	2020
	\$	\$
CURRENT		
Prepayments and Bonds	5,098	14,655

8 Property, plant and equipment

	2021	2020
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	53,671	76,355
Accumulated depreciation	(7,414)	(57,764)
Total plant and equipment	46,257	18,591
Furniture, fixtures and fittings		
At cost	17,255	20,631
Accumulated depreciation	(17,255)	(16,014)
Total furniture, fixtures and fittings	-	4,617
Leasehold Improvements		
At cost	476,041	476,041
Accumulated amortisation	(476,041)	(476,041)
Total leasehold improvements	-	-
Total property, plant and equipment	46,257	23,208

9 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.

Notes to the Financial Statements

For the Year Ended 31 December 2021

9 Leases

Right-of-use assets

	Buildings \$
Year ended 31 December 2021	
Balance at beginning of year	153,457
Additions to right-of-use assets	336,146
Depreciation - plant and equipment	(115,200)
Balance at end of year	374,403

	Buildings \$
Year ended 31 December 2020	
Balance at beginning of year	-
Additions to right-of-use assets	368,294
Depreciation charge	(214,837)
Balance at end of year	153,457

Lease liabilities

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

	< 1 year \$	1 - 5 years \$	> 5 years \$	Total undiscounted lease liabilities \$	Lease liabilities included in this Statement Of Financial Position \$
2021					
Lease liabilities	135,596	319,746	-	455,342	416,888
2020					
Lease liabilities	132,613	45,530	-	178,143	171,596

Statement of Profit or Loss and Other Comprehensive Income

The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Association is a lessee are shown below:

	2021 \$	2020 \$
Interest expense on lease liabilities	(25,195)	(12,460)
Depreciation of right-of-use assets	(115,200)	(122,765)
	(140,395)	(135,225)

Through the application of the COVID-19 Rent concession practical expedient, the Association has recognised an increase in Surplus for the year of \$33,252.

Notes to the Financial Statements

For the Year Ended 31 December 2021

9 Leases

Statement of Cash Flows

	2021	2020
	\$	\$
Total cash outflow for leases	(57,601)	(63,181)

10 Trade and Other Payables

	2021	2020
	\$	\$
CURRENT		
Trade and other payables	33,157	18,893
GST payable	4,133	12,012
Accrued expense	5,000	-
Other payables	-	2,051
	<u>42,290</u>	<u>32,956</u>

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.

11 Other Financial Liabilities

	2021	2020
	\$	\$
CURRENT		
Australia Council For The Arts	51,140	43,557
National Gallery of Victoria	2,500	-
Creative Victoria Strategic Investment Fund Stage 2	-	60,876
City of Yarra	-	23,735
Total	<u>53,640</u>	<u>128,168</u>

12 Employee Benefits

	2021	2020
	\$	\$
CURRENT		
Provision for annual leave	19,339	14,731
	<u>2021</u>	<u>2020</u>
	\$	\$
NON-CURRENT		
Provision for long service leave	1,805	2,176

Notes to the Financial Statements

For the Year Ended 31 December 2021

13 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2021 (31 December 2020:None).

14 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities

	2021	2020
	\$	\$
Surplus for the year	67,530	60,473
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	135,638	130,000
- gain on COVID-19 rent concession	(33,252)	(53,109)
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(15)	100,122
- (increase)/decrease in other assets	9,556	(1,482)
- increase/(decrease) in trade and other payables	(65,194)	(41,572)
- increase/(decrease) in employee benefits	4,237	613
Cashflows from operations	118,500	195,045

15 Events Occurring After the Reporting Date

The COVID-19 pandemic had developed rapidly in 2020, with a significant number of cases. Measures taken by various governments to contain the virus had affected economic activity and continue to do so in early 2022. The Association continues to take measures to monitor and mitigate the effects of COVID-19, such as safety and health measures for its people (such as social distancing and working from home). The further extent of the impact of COVID-19 on the Associations' operational and financial performance will depend on certain developments in the future, 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.

16 Statutory Information

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

Centre for Contemporary Photography Inc
404 George St
Fitzroy VIC 3065
Australia

Centre for Contemporary Photography Inc

ABN 14 081 414 273

Responsible Persons' Declaration

The responsible persons declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Responsible person



Nicole Bradshaw

Dated 19 April 2022

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

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Centre for Contemporary Photography Inc (the Association), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible persons' declaration.

In our opinion the financial report of Centre for Contemporary Photography Inc has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2021 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of Responsible Persons for the Financial Report

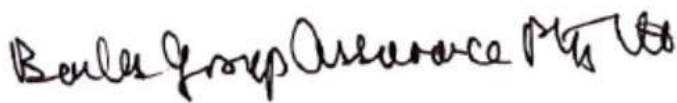
The responsible persons of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of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

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

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

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.



Banks Group Assurance Pty Ltd, Chartered Accountants
Authorised audit company number 294178 (ACN 115 749 598)



Andrew Fisher FCA, Partner
Registration number 306364

Melbourne, Australia
19 April 2022

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Table of Strategic Plan KPIs

KPI (source Strategic Plan 2020-2024)				
2.1 ART AND OUR PHOTOGRAPHIC COMMUNITIES				
Strategy	Measure (KPI)	Met	Not Met	Comment
Stage the annual Expression of Interest (EOI) process to survey our community of practitioners	Grow the number of participants and cities they are received from Record number of participants in the CCP Annual Report	Yes		
Develop and stage four major exhibition periods per year.	Number of exhibition periods.	Yes		Ruth Maddison: It was the best of times, it was the worst of times
Develop exhibitions from the EOI process that present multi generational practitioners'	Stage two multigenerational exhibitions per calendar year	Yes		To resound, unbound Curated by Jack Willet
Develop and stage a major career survey including a new commission per year	Number of survey exhibitions, including commissions	Yes		
Stage the open entry CCP Salon	Grow the number of participants and cities they are received from; Record number of participants in the CCP Annual Report	Yes		
Engage diverse representatives to participate as part of CCP selection panels for the EOI & Salon including a First Nations representative.	A First Nations representative as part of the selection panel for the EOI process and/or Salon each year	Yes		Recently appointed Board Member, Myles Russell-Cook (Curator of Indigenous Art at the National Gallery of Victoria) is now a key member of the CCP selection panel.
Increase the diversity of artists participating in the EOI process and the CCP Program	Report on the diversity of our program participants through the CCP Annual Report	Yes		
Support the development of exhibitions through providing artist fees	The development of 4 suites of exhibitions per year	Yes		

Table of Strategic Plan KPIs

Strategy	Measure (KPI)	Met	Not Met	Comment
Support the production of new works by providing production fees	To support a minimum of four exhibitions a year with production fees	Partially		Basic fees are paid for exhibition. Fees and commissions are paid when funding is achieved to do so
Tour the work of our major new commissions through national partnerships	Undertake one tour per year		Not met	Covid restrictions undermined attempts to tour exhibitions
Tour the work of our artists to regional communities	Undertake one tour per year		Not met	Covid restrictions undermined attempts to tour exhibitions
Enhance exhibition opportunities through alignment with key local, national, and international cultural organisations and festivals	Align with two key festivals per year	Partially		PHOTO 2021 This is a developing partnership, which will grow substantially in future

KPI (source Strategic Plan 2020-2024)

2.2 OUR AUDIENCE

Strategy	Measure (KPI)	Met	Not Met	Comment
Undertake the annual CCP Survey	Report on the CCP survey within the CCP Annual Report		Not met	Covid restrictions undermined the ability to undertake a meaningful survey
Undertake visitor surveys using Culture Counts	Report on Culture Counts Surveys within the CCP Annual Report		Not met	Covid restrictions undermined the ability to undertake surveys
Develop and stage public programs where the artists' voice is amplified and heard	Deliver four forums for exhibiting artists to speak per year	Yes		
Develop a series of education programs that explore and deliver greater understanding of our exhibition program	Develop and deliver four education programs in response to the exhibition program per year	Yes		Culture tours and online programmes grew

Table of Strategic Plan KPIs

Strategy	Measure (KPI)	Met	Not Met	Comment
Deliver our Fitzroy Art Student Tours (FAST) Education Program	Deliver six FAST Programs per year over four years	Yes		
Develop and stage public programs where curiosity and discovery are encouraged through the engagement of artistic responses to the exhibition program	Deliver four programs where creative responses to the exhibition program occur, per year across four years	Yes		
Increase the diversity of artists participating in the EOI process and the CCP program	Report on the diversity of our public program participants through the CCP Annual Report	Yes		Diversity of applicants and exhibitors grew in 2021
Engage with Victoria's eleven registered land councils to develop participation within Salon	Increase First Nations participation within the Salon Program and report in CCP Annual Report	Yes		This did not result in applications
Grow the attendance of CCP Events	Grow the CCP audience by 5% annually		Not met	Audience numbers were strong when the galleries were able to be open, but overall numbers were interrupted due to Covid 19 restrictions.
Develop and implement online extension of the CCP exhibition program through Instagram campaigns	Deliver four online exhibition campaigns through CCP's Instagram	Yes		
Monitor and report on CCP marketing reach with the CCP Annual Report	Deliver our Fitzroy Art Student Tours (FAST) Education Program	Yes		

Table of Strategic Plan KPIs

KPI (source Strategic Plan 2020-2024)				
2.3 SUSTAINABILITY				
Strategy	Measure (KPI)	Met	Not Met	Comment
Deliver annual targeted membership drive	Increase membership by 10% annually		Not met	Membership has largely been maintained despite Covid restrictions
Deliver a meaningful program of exclusive member events through engagement of artists within the program	Deliver eight membership events annually	Partially		The number of events was reduced due to Covid restrictions
Develop the CCP Circle of Donors	Deliver three engagements with the Circle annually	Yes		
Develop and deliver the CCP Photo Fair	Increase sales within the CCP Photo Fair by 5% annually	Yes		
Deepen relationships with CCP commercial partners	Maintain existing CCP commercial partners	Yes		While the relationship with one donor has diminished, others have grown
Develop relationships with new CCP commercial partners	Develop two new commercial partnerships annually	Yes		

Table of Strategic Plan KPIs

KPI (source Strategic Plan 2020-2024)				
2.4 OUR TEAM				
Strategy	Measure (KPI)	Met	Not Met	Comment
Report on CCP's Employee Value Proposition with the CCP Annual Report	Retention of CCP staff		Not met	
Engage our volunteers with the artists and ideas within the exhibition program	Grow volunteer retention by 5%	Yes		
Offer internships delivering discrete projects within the CCP program	Deliver two internships annually	Yes		Salon Internship, Press Archive Internship
Participate within the industry programs and engagement	Report on staff industry engagement within the CCP Annual Report	Yes		

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