

A photograph of a person with a cockatiel on their head. The person is wearing a light-colored shirt and has their hand near their face. The cockatiel is perched on their head, facing left. The background is a plain wall. A semi-transparent text box is overlaid on the image, containing the title.

# **CENTRE FOR CONTEMPORARY PHOTOGRAPHY ANNUAL REPORT 2020**

ccp.

centre for  
contemporary  
photography



# Centre for Contemporary Photography

## 2020 Annual Report

### Acknowledgement of Country

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

### Publisher

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### CCP Team

Adam Harding	Director
Irina Asriian	General Manager
Jack Willet	Curator (from August)
Sarah McKechnie	Gallery Manager
Hugh Hirst-Johnson	Assistant Gallery Manager
Madé Spencer-Castle	Curator, Exhibitions (until March)
Linsey Gosper	Curator, Engagement (until March)
Adelina Onicas	Communications Manager (until March)

### CCP Board Members

Jane Grover	Chair
Michael McCormack	Deputy Chair
Nicole Bradshaw	Treasurer
Peter Lovell	Secretary
Hoda Afshar	
Patrick Pound	
Judith Williams	
Isobel Crombie	
William Lasica	

#### Emeritus Chair

Bill Lasica, L.L.M, B.COM, was CCP's first Chairperson contributing an astonishing 15 years to the Board. When the organisation outgrew its existing accommodation in 1992, CCP moved from Rathdowne Street to 205 Johnson Street. The move, overseen by Bill, was a giant step forward for CCP. In 2003 friends and colleagues joined Bill in supporting CCP's move to 404 George Street.

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Cover image: Hanna Putz, *Untitled* (from the series, Everything else is a lie), 2018–19, C-Type photograph, dimensions variable. Courtesy the artist.

\*All images within this document are credited to J Forsyth unless otherwise stated

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# 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 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, community engagement, publishing and artwork sales.



Image: Cherine Fahd *Apókryphos* (Installation view)





Image: *No True Self* (Installation view)

# Chair's Introduction

**'A year like no other':** The Centre for Contemporary Photography (CCP) throughout 2020 clearly demonstrated our commitment to amplifying the voices, ideas and actions of the artists we work with, even during a 100 year pandemic. We continued to showcase the best photographic practice to our communities here in Melbourne, Australia and globally. As an organisation we adapted to the changing conditions, we were resourceful, and we collaborated and shared in a different way to ensure that our communities were nourished and connected. Our organisational strength and resilience was tested, and while we were separated physically, we were united online.

Throughout the State Government's enforced shut-down, the CCP team pivoted to the presentation of a series of elegant digital presentations. The representation of key projects from CCP's recent history that connected us to the cultural currents of zoom calls, celebrating the natural world and the joy of dance, and most significantly the importance of home. Our response to the pandemic saw us present a number of online projects and collaborate with our artists and peers in a different way. For example, we embarked on social media projects and a series of educational videos sharing our major exhibition of new European photography, *No True Self*.

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 restructured its team as we welcomed three new Board Members in Nicole Bradshaw (Treasurer), Neil Hugh Kenna and Isobel Crombie. With great gratitude we acknowledge our former Chair, Jane Hodder who after extensive and invaluable service to the Board since 2012 stepped down. We thank Jane for her unwavering leadership, foresight and guidance. I would also like to acknowledge former long serving board members, Geraldine Brannigan and Genevieve Iliot (Treasurer) for their significant contribution.

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 continue to evolve. Our focus is to continually challenge the status quo, to ensure that CCP remains financially sustainable and to build on our legacy as the leading public gallery presenting contemporary photographic practice in Australia.

In 2020 we could not have survived without the support of our state, federal and local governments partners. 2020 has seen CCP generate a surplus of \$68,000 underpinned by the Victorian Government business support grants, support through the Federal Government's Jobkeeper and PAYG credits. We must also acknowledge the generous support of our landlord, seeing a rent reduction through 2020 and into 2021. Support was also received from ILFORD; Milieu; TCYK; Bodriggy Brewing Company; Colour Factory 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. Sadly, the challenging business conditions have seen a reduction in some of our partnerships due to the economic headwinds.

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'**. A sincere thank you to our hard working and committed volunteers that join us in supporting CCP — many factors contribute to an organisation's success and you are an integral part.

Taking the learnings from the past year, we look forward to the future as we continue to **evolve**. Guided by our core values and philosophies we will embrace the new, the different and constantly continue to evolve the CCP experience.

Jane Grover  
Chair, Centre for Contemporary Photography







# Director's Report

2020 was a year of great reflection for CCP which saw us respond to the international health emergency and national and statewide response. Victoria's and Melbourne's lockdown saw us suspend operation as a public gallery where we shared the power of photography through its direct physical presentation. This suspension and removal of direct engagement with our many communities saw a new wave of experimentation undertaken by the CCP team, and illustrated our flexibility, resilience and commitment to ensuring the voice of the photographer is heard, and shared understanding and experience built even at a distance.

In response we developed two new exhibition programs and transformed our Education Program FAST into a series of virtual gallery tours. *Moving Images*, highlighted new and existing artworks, from emerging and established artists, presented as a series of video works embedded into the CCP website and contextualized with new writing and artist interviews. These works from a multi-generational and culturally diverse group of artists varied in length, format, and subject matter, but with a shared hope that they would be unifying in their ability to keep our audience feeling connected and inspired. Investigating the video call, our connection to and the importance of home, bathing in nature, the joy of dance and the importance of touch, this series of works paralleled the wider communities' responses to the impacts of lockdown. Tracey Moffatt, Cecilia Sordi Campos, Ophelia Bakowski, Miriam Charlie, Arini Byng and Caroline Garcia brought our communities together while being kept physically apart. Running concurrently with *Moving Images* was *Still Life*; a social media-based participatory exhibition series where three of our key communities shared their own 'still life' images while they were committed to staying at home. Through initial sharing on Instagram, still life images by our volunteers, members and past *Salon* winners were grouped together and shown online as three distinct exhibitions.

The transformation of our Education Program FAST allowed us to share with our community

of educators and students how our peers were also adapting their exhibition presentations during Melbourne's lockdown. Through this series of video-based tours and interviews, CCP shared stories from Westspace, This is no Fantasy, City of Yarra public art team and Gerturde Contemporary. It also allowed CCP to produce an extensive curator-led tour of *No True Self*, a major exhibition of an emerging generation of critically acclaimed contemporary artists, from Austria, Belgium, Finland, Germany, Poland and Sweden. The artists addressed important and universal questions of gender, sexuality, agency and cultural identity in the extreme present. CCP presented the work of Arvida Byström, Thibaut Henz, Artor Jesus Inkerö, Hanna Putz, Jana Schulz, Andrzej Steinbach, and Thomas Taube to Australian audiences for the first time. We must acknowledge the work of Australian born, European-based Curator David A. Kerr who facilitated this presentation; supported by Ilford Imaging Australia, Colour Factory and a Centre for Artistic Research Grant from the University of the Arts Helsinki. *No True Self*, was presented as part of the PHOTO 2020 Festival with a highlight being David A. Kerr, Hanna Putz and Andrzej Steinbach participating in their PhotoLive program from Europe.

The presentation of these three programs and *No True Self* produced a high level of engagement from the CCP community with over 4000 views via CCP's Vimeo platform and a significant rise in our website activity. These new digital presentations coupled with the *Still Life* project saw over 300,000 engagements via CCP's Instagram platform. These new forms of engagement extended to the development of the publication (*intermission*) which saw CCP revisit the photographers who participated in 2019's highly successful inaugural CCP PHOTO FAIR. (*intermission*) allowed audiences direct access to the work of these commercial photographers who took us into their studios, creative processes and back to some of their most iconic campaigns. New writing was developed featuring George Apostolidis, Kate Ballis, Anita Beaney, Tom Blachford, Jo Duck, Tom Ross and Isamu Sawa. (*intermission*) illustrated the

creative talents of these photographers and our design partners The Company You Keep. Meaningful engagement was also undertaken with our members through the 2020 Members Survey and audiences through *Sensory Soundings: Hypnotic Orations* with new artistic performative responses to exhibitions by Cherine Fahd, Warwick Baker, Olga Bennett, Christopher Day, Karl Fritsch and Gavin Hipkins, Sarah Mosca, Saskia Pandji Sakti, and Benjamin Sexton. A major institutional restructure during 2020 saw CCP refocus on a strong artistic program with partnerships as the key driver of engagement programs and projects.

2020 saw us respond with new ways of delivering our program. It also dislocated us from our community and has seen a dramatic decrease in our generated income 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. Our financial result has been greatly supported through Australia's Federal government and the Victorian State Government through direct support during the COVID shutdown and increased support from Creative Victoria in response to this worldwide health crisis. We must also acknowledge the direct support of our landlord, whose generosity during the Melbourne wide shutdown has supported our activities across 2020 and into 2021. We will need to rebuild our spirit of experimentation and placing the artists' voice first to regrow our partnerships. Bringing our artists, peer institutions, patrons and sponsors together 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; TCYK; Bodriggy Brewing Company; Colour Factory and Mount

Langi Ghiran. 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 Grover. The Board embraced the organisation during this dramatic period of change, engaged with our digital exhibition program, welcomed new members and brought the organisation a new group of patrons through the CCP Circle. Together with the hard working CCP team we continue to place CCP at the forefront of photographic practice in Australia.

Adam Harding  
Director, Centre for Contemporary Photography



# Statistical Snapshot

**16**

Exhibitions  
(7 onsite + 9 online)

**82**

Artists Exhibited  
(18 onsite + 71 online)

**5**

Commissions

**185**

Artworks Exhibited

**388**

CCP Members

**569**

Volunteer Hours

**4**

Artist's talks

**3**

Education Talks

**1064** views

FAST Tours

**1**

Performance

**30,202**

Visitors onsite exhibitions

**81,811**

Visitors to website exhibitions

**364,674**

Online Exhibition engagement

**1**

Publications/Exhibition catalogues

**99,159**

Website visitors:

**3,105**

CCP Vimeo

**19,145**

CCP Facebook

**8,183**

CCP Email

**5,322**

CCP Twitter

**24,754**

CCP Instagram



# Performance Review

2020 saw the program and presentation methods take a significant pivot to online platforms, with a high level of engagement from the CCP community. The program shifted to deliver video content, in depth interviews and community sourced Instagram presentations. During the period when the gallery was open to the public, CCP welcomed 30,202 visitors. 2020 brought together the works of 82 artists and commissioned 5 new works, culminating in the presentation of 185 works across 16 exhibitions on site and online.

The CCP team has been generously supported by the dedicated work of our volunteers, contributing 569 hours of their time and skills to assist in exhibition installation, running of major events as well as other gallery duties. 2020 saw the public program take a short break, however online exhibitions and events were supported with in-depth interviews published on the website reaching 99,159 readers and curatorial talks via Vimeo platform reaching 4254 viewers.

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 on 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 (Chair)

### *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 Chair)

### *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.

## 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.

## 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.

## Patrick Pound

### *Subcommittees: Exhibition Advisory (Chair); Finance*

Patrick Pound is a practicing artist and an Associate Professor in Art at Deakin University. He has a doctorate in the History of Photography. His artwork is held in numerous public collections, including: the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery. In 2017 the National Gallery of Victoria presented *Patrick Pound: The Great Exhibition*; a survey of Pound's work curated by Maggie Finch. Pound's photographic installations have featured in numerous international exhibitions including: The 2021 German Photography Biennale, *The Lives & Loves of Images*, curated by David Campa-

ny, 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; Tarrawarra 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.

### Judith 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. 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 Committee*

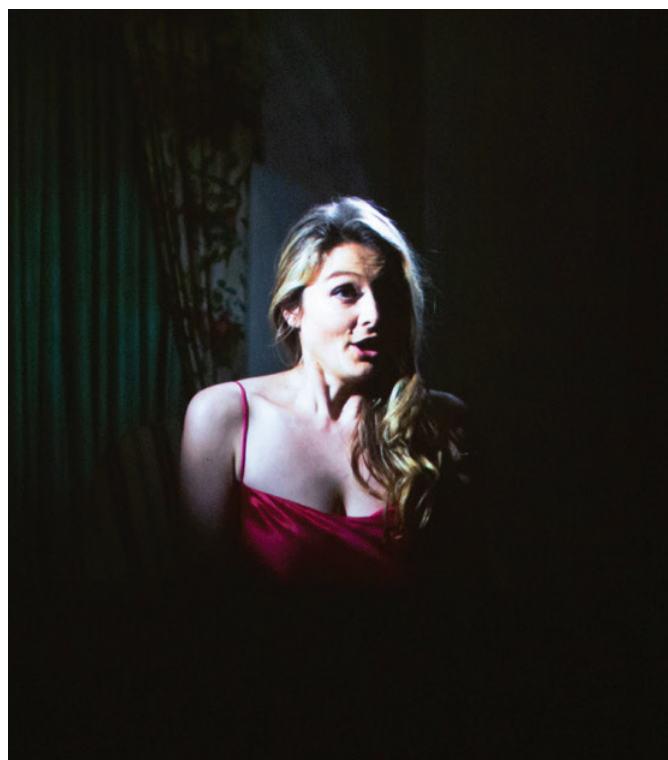
Neil Hugh Kenna is a Melbourne based brand and marketing strategist and the founder and director of Neil Hugh Office, a brand strategy and marketing consultancy that specialises in design across the worlds of interiors, architecture, furniture, lighting and property.

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.

### Attendance

Member	Eligible	Attendance
Jane Grover	10	10
Michael McCormack	10	8
Peter Lovell	10	10
Nicole Bradshaw	5	5
Patrick Pound	10	10
Judith Williams	10	10
Hoda Afshar	10	7
Isobel Crombie	3	3
Neil Hugh Kenna	3	3



# CCP Team, Volunteers and Interns

## CCP Team

### Director

Adam Harding

### General Manager

Irina Asriian

### Curator, Exhibitions (until March)

Madé Spencer-Castle

### Curator, Engagement (until March)

Linsey Gosper

### Curator

Jack Willet (from August)

### Gallery Manager

Sarah McKechnie

### Assistant Gallery Manager

Hugh Hirst-Johnson

### Communications Manager (until March)

Adelina Onicas

### Bookkeeper

Fore Edge Business Services

### FAST Education Officer

Melissa Bedford

### CCP Salon Intern

Michelle Guo

## 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

CCP Curator Jack Willet  
Curator: 'Beguiling Desolations' Disneyland  
Paris, Melbourne

## Volunteers

Alex Papanotas, Alice Zhang, Alma Fensholt,  
Amelia Leong, Anna Pitchouguina, Annette Syahl-  
ani, Aylene Steenkam, Colbran, Celine Peng ,  
Cheng Yuzhen, Chris Ridge, Claire Hicks, Dhariz  
Manolo, Dominic Ronzo, Eliza Murley, Ellen Bloor,  
Emanuela De Stefani, Emma Riddell, Emma Tre-  
whella, Felicity Evans, Gracie Edwards, Hannah  
Perrins, Helen Sakkas, Hilary Kwan, Ian Bunyi,  
Indi McLean, Indi McLean, Jacqueline Mazloum,  
Jingyi (Jing) Zhang , Jivan Mistry, Jivan Simons  
Mistry, Joshua Tomlinson, Kaanchi Khatri, Kevin  
Luong, Kimble Xu, Leena Luu, Lola Hewison,  
Loqui Paatsch, Lucie McGough, Madeline Russell,  
Mario Gordon, Martin Nahon, Matto Lucas, Meg  
Beattie, Michaela Meadow, Michelle Guo, Mike  
Yang, Natalie Tirant, Peter Wood, Pia Gonzalez,  
Prachi Garnawat, Rana El-Mahmoud, Sarita Slater,  
Shahriar (Annette) Syahlani, Shirley Liu, Shirley  
Xuewei Liu, Sofia Correale, Sophie Gabrielle,  
Sue Neal, Tessa Verhees, Tom Hvala, Vania Jiang,  
Veronica Makowska, Yang Shen, Yongqiu Kuang,  
Yuzhen Cheng, Zain Ahmed, Ziru Zhao









# Exhibition Advisory Committee

In 2020 the Centre for Contemporary Photography was kindly assisted in the development of its future Exhibition Program by its Exhibition Advisory Committee which assessed the 2020 EOI Program for the development of exhibitions in 2022:

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

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

Jack Willet

CCP Curator

Adam Harding

CCP Director

## Outcomes of the 2020 EOI Program

### 224 Individual submissions

- 1 x First Nations (Aboriginal or Torres Strait Islander)
- 66 x Culturally and linguistically diverse
- 39 x Overseas born whose first language is not English
- 33 x Identify with ancestry
- 53 x At least one parent born overseas whose first language is not English
- 51 x LGBTQIA+
- 19 x People with lived experience of disability
- 98 x Female identifying
- 26 x People living in a regional or remote area
- 20 x Younger person (under 24 years of age)
- 81 x Emerging artist in first 5 years of practice

### 202 x Australian Applications

- 137 x VIC
- 34 x NSW
- 8 x QLD
- 4 x WA
- 2 x ACT
- 2 x NT
- 4 x TAZ

### 23 x International Applications

- 3 x NZ
- 1 x Peru
- 5 x US
- 1 x Thailand
- 1 x Japan
- 2 x Sweden
- 4 x UK
- 1 x France
- 1 x Vietnam
- 1 x Italy
- 1 x Netherlands
- 1 x Algeria

# Exhibitions Program

## Exhibitions

18 January — 15 March

Night Projection Window  
Blame the Shadows Collective  
*The Sky After Rain*

Gallery One  
Olga Bennett, Christopher Day, Karl Fritsch and  
Gavin Hipkins, Sarah Mosca, Saskia Pandji Sakti  
and Benjamin Sexton. Curated by Dan Price.  
*Index*

Gallery Two  
Cherine Fahd  
*Apókrypos*

Gallery Three  
Warwick Baker  
*Hi-Vis Dreams*

Gallery Four  
Georgia Banks  
*A Four Letter Word*

09 September — 20 December

Arvida Byström, Thibaut Henz, Artor Jesus Inkerö,  
Hanna Putz, Jana Schulz, Andrzej Steinbach and  
Thomas Taube. Curated by David A. Kerr.  
*No True Self*

## Online Presentations

07 April — 06 May

Moving Images: Tracey Moffat  
*Art Calls*

01 May — 21 May

Still Life: From Our Volunteers

07 May — 02 June

Moving Images: Cecilia Sordi Campos  
*Tem Bigato Nessa Goiaba*

22 May — 11 June

Still Life: From Our Salon Prizewinners

11 June — 28 June

Moving Images: Ophelia Bakowski  
*Embrace; A River Runs Through*

29 June — 17 July

Moving Images: Miriam Charlie  
*My Country No Home*

09 July — 30 July

Still Life: From Our Members

17 July — 21 August

Moving Images: Arini Byng  
*(indistinct chatter)*

22 August — 22 September

Moving Images: Caroline Garcia  
*Primitive Nostalgia*

09 September — 20 December

Arvida Byström, Thibaut Henz, Artor Jesus Inkerö,  
Hanna Putz, Jana Schulz, Andrzej Steinbach and  
Thomas Taube. Curated by David A. Kerr.  
*No True Self*



Image: Cherine Fahd Apókryphos(Installation view)



# Exhibitions In Focus

18 January — 15 March

Night Projection Window

Blame the Shadows Collective

*The Sky After Rain*

*The Sky After Rain* presents the stories of three queer Iranian diasporas, Payam, Shyla and Shaya; brought to life through a formalistic synthesis of recorded interviews, spoken word poetry, moving image, sound design and dance. Presented on CCP's public-facing Night Projection Window as part of Midsumma Festival 2020, Payam's poem explores love, passion and loss, embodied through movement and dance.

Based on a true story, in 2009, Payam and his boyfriend, Hasanak, were part of a movement staged in response to the presidential election in Iran. Protesters took to the streets, demanding the removal of President Mahmoud Ahmadinejad from office. Amidst the frenzy of one of these protests, Hasanak was arrested. Payam repeatedly tried to visit Hasanak, but 'only close' family are permitted. Heartbreakingly, over time, Payam loses all knowledge of Hasanak's whereabouts.

18 January — 15 March

Gallery One

Olga Bennett, Christopher Day, Karl Fritsch and Gavin Hipkins, Sarah Mosca, Saskia Pandji Sakti and Benjamin Sexton. Curated by Dan Price.

*Index*

*Index* brings together seven photographic artists with converging interests across collecting, categorising and arranging, with a focus on the way meaning is derived through the lens of the studio and studio-based practice. Through revisiting images over time, organising, shuffling and re-ordering, *Index* considers the personal, tactile and physical aspects of working within the studio, and the unexpected outcomes that can often become the most meaningful.

Featuring Olga Bennett (VIC), Christopher Day (VIC), Karl Fritsch (NZ) and Gavin Hipkins (NZ), Sarah Mosca (NSW), Saskia Pandji Sakti (VIC) and Benjamin Sexton (VIC), *Index* will be a collection of studio fragments that ask us to consider the significance of small gestures, considered moments and studio experiments.



Image: *Index* (Installation view)

18 January — 15 March

Gallery Two  
Cherine Fahd  
*Apókrypos*

*Apókryphos* (2018–19) presents a series of 24 photographs reproduced from Cherine Fahd's family archive, depicting her Grandfather's funeral and burial in 1975, when the artist was only two years old. Taken by an unknown photographer, Fahd overlays these images with a numerical system of annotations and footnotes, forensically yet intimately speculating upon the mysteries of the event.

Derived from the Ancient Greek term *apókryphos*, meaning 'hidden, concealed or obscure', Fahd renders public that which is generally kept private: the grief of losing a loved one, and the transgressive act of documenting those who gather to mourn. Offering a visual and literary response to the ritual of mourning, *Apókryphos* considers the physical ways in which human emotions are visualised, experienced and witnessed. As the artist states:

*There is an unwritten contract that grief is private, unphotographable. Even in the family album, it is kept hidden. Family albums celebrate our moments of togetherness; birthdays, holidays and weddings as well as ordinary moments of domestic life. But what of death? What of images of grief and loss?*  
— Cherine Fahd, 2019

18 January — 15 March

Gallery Three  
Warwick Baker  
*Hi-Vis Dreams*

*Hi-Vis Dreams* is an ongoing project by Warwick Baker, documenting a significant turning-point in the artist's life and practice, after beginning employment as a shift-worker on the Sydney Railways in 2018. Inscribed from the purview of an embedded documentarian, *Hi-Vis Dreams* is a pseudo-diaristic account of the complexities of work-life balance and the commuter experience, within the liminal boundaries of the rail corridor.

Comprising of a series of new photographic works and a major single-channel video, *Hi-Vis Dreams* is a dreamlike and autobiographical investigation, framed by Baker's perspective as an employee, commuter and artist. From peculiar interiors and discerning portraits to diaristic artefacts, *Hi-Vis Dreams* warmly navigates the artists' everyday, often mundane—yet profoundly significant—encounters while living and breathing the Sydney railways.



18 January — 15 March

Gallery Four

Georgia Banks

*A Four Letter Word*

Follow artist Georgia Bank's journey auditioning for a popular reality TV dating show, over a 150-day marathon. Will the artist succeed in her quest to find true happiness? And how much will she have to give up, to be given away?

*A Four Letter Word* takes the viewer step-by-step through the arduous audition process for reality television, from invasive questionnaires, police checks, STI and personality tests, to meetings with executive producers and psychologists. *A Four Letter Word* is a raw, and somewhat absurd account of the artists' foray into this strange cultural phenomenon. Follow along as the artist attempts to understand what it is that has us all tuning in—or perhaps more accurately tuning out—to reality television, in our obsession with finding true love.



09 September – 20 December

All Galleries

Arvida Byström, Thibaut Henz, Artor Jesus Inkerö, Hanna Putz, Jana Schulz, Andrzej Steinbach and Thomas Taube. Curated by David A. Kerr.

*No True Self*

No True Self is a major exhibition of an emerging generation of critically acclaimed contemporary artists, featuring unique perspectives from Austria, Belgium, Finland, Germany, Poland and Sweden.

The artists address important and universal questions of gender, sexuality, agency and cultural identity in the extreme present, representing the generation shortly before the digital native generation at the precipice of the post-digital, and possessing a variety of unique approaches to photomedia, truth and artifice, and the presentation of the human subject.

Presented to Australian audiences for the first time, No True Self investigates the blurring of private and public realms and the agency of the individual within a post-digital society. No True Self asks us to confront our performative selves, and consider how we connect, amidst such an uncertain future.

Today, there is less and less communication between physical bodies, and more reliance through our digital limbs. Images, and importantly, photography, play a crucial role in this digital ether, and exploring new ways in which artists use this ubiquitous medium today can help us better understand both the malleable present and uncertain future of our digital (and IRL) existence.



# Online Presentations In Focus

## *Moving Images*

The series, *Moving Images*, highlighted new and existing artworks, from emerging and established artists, presented online during the gallery's closure period in 2020. These works varied in length, format, and subject matter, but with a shared hope that they would be unifying in their ability to keep our audience feeling connected and inspired, bringing our communities together while being kept physically apart.

## *Still Life*

Adapting to new frontiers, CCP had adjusted the annual exhibition program to accommodate social distancing measures. *Still Life* — a social media-based participatory exhibition series was envisioned and presented during the closure of the gallery and self-isolation period. CCP had invited members of the community to create their own 'still life' images while they committed to #stayathome.

07 April — 06 May

Moving Images: Tracey Moffatt  
*Art Calls*

In *Art Calls* (2014), art superstar Tracey Moffatt plays herself as a sort of mystic or soothsayer, and like a soothsayer, Moffatt seems to have predicted today's social dependence on the video call. In the wake of COVID-19 and its impact upon freedom of movement, video-conferencing has emerged as the new norm for communication and connection. A candid, comic, and enticingly unruly two-part TV pilot, *Art Calls* sees the artist interview eight creatives over Skype about what art means to them. With Tracey's generosity, CCP has been given the opportunity to re-exhibit the 2014 work online, with renewed significance as we temporarily close our physical site and commit to #stayathome.



01 May — 21 May

*Still Life: From Our Volunteers*

Featuring: Celine Peng, Christina Guerrero, India Bartley, Joshua Thomas, Mario Gordon, Marlo Whiteside, Matto Lucas, Phoebe Kelly, Rachel Maude, Sue Neal, Vania Jiang, Ziru Zhao

To launch the *Still Life* series, we connected with a group whose absence during social distancing has been dearly felt – CCP's community of volunteers. Along with providing vital support in the delivery of our exhibitions and programs, volunteers bring their unique interests, experience, and skills to day-to-day activities in the gallery. Many are photographers themselves, so in this period of gallery closure, what better time to celebrate their continued practice?

The still life genre is a rich source of inspiration and practice for photographers, from Olive Cotton's iconic *Tea cup ballet*, circa 1935, to Janina Green's hand-coloured works from the late 1980s and contemporary practice by Ali McCann. Interpretations of the theme vary — some scenes appear highly staged, others almost accidental. Encompassing this diversity, still life photographs share in common their fascination with the power of the object to invoke emotion. Responding to the current era of isolation, CCP's *Still Life* contemplates the home as a place of inspiration, practice and display.

07 May — 02 June

*Moving Images: Cecilia Sordi Campos*  
*Tem Bigato Nessa Goiaba*

CCP was proud to debut *A Cadência do Samba* and *Ala Das Baianas* by Cecilia Sordi Campos as part of the *Moving Images* series and presented alongside an in depth discussion with the artist on the website. Brazilian-born, Melbourne-based photographic artist Sordi Campos was also the winner of the 2019 ILFORD CCP Salon Memento Pro Best Photobook Design. Having recently graduated from RMIT's Bachelor of Arts (Photography) with First Class Honours, she was recognised internationally as a finalist in the ANZ Photobook Awards in Wellington, New Zealand and PHmuseum's 2019 Women Photographer's Grant in Milan, Italy. Her more recent exhibitions included *Transitions*, presented as part of the Pingyao International Photography Festival, China and Loud and Luminous, exhibited during Sydney's Head On Photo Festival.





22 May — 11 June

*Still Life: From Our Salon Prizewinners*

Featuring: Ayman Kaake, Cesilia Sordi Campos, Edita Knowler, Emmaline Zanelli, Gail Smith, Kane Alexander, Kiah Pullens, Klari Agar, Kristoffer Paulsen, Leela Shauble, Linsey Rendel, Michael Flatt, Philippa Burton, Sally Coggle, Sha Sarwari, Su Cassiano, Zoe Kimpton

*Salon* has always been a vital part of CCP's annual program, an energetic jolt to the gallery every year it has been a hub of activity, creative output and communal gathering of the CCP community. Each *Salon* opening an audience of incredible scale would flood the gallery with enthusiasm and passionate conversation. In an attempt to harness this energy during the closure of the physical space, CCP invited *Salon* prize-winners from all categories in the previous three years to contribute to the *Still Life* series.

The group was asked to turn their own domestic bliss or burden into a 'still life'. CCP in turn was presented with a diverse and striking imagery from within participants' homes which was excitedly shared with the community across the website and social media platforms.

11 June — 28 June

*Moving Images: Ophelia Bakowski  
Embrace; A River Runs Through*

*Moving Images* presents *Embrace; A River Runs Through*, a recent video work from Birraranga (Melbourne)-based artist Ophelia Bakowski. Through their work, Bakowski explores the intersection of queering and spiritual praxis, with an interest in the inherent fluidity and inter-connectivity of nature and identity. In 2019 Bakowski presented *I am Ophelia* at KINGS Artist-Run gallery.



29 June — 17 July

*Moving Images:* Miriam Charlie  
*My Country No Home*

During June and July Moving Images had cast its eyes, ears and minds back to a critical and compelling series from the CCP archive: Garrwa, Yanyuwa artist Miriam Charlie's *My Country No Home*. Charlie's works, composed of documentary shots, portraits and voice recordings, exhibited in *CCP Declares: On the Social Contract* between 27 May and 10 July 2016. *My Country No Home* focused upon the members of the artist's community in Borroloola, Northern Territory. When Charlie created *My Country No Home* housing had long been an urgent issue in her town. Although still standing some 32 years later, these homes were broken down and unliveable. Borroloola was temporarily locked down due to COVID-19, and at time of presenting the work, construction had started again. New houses for Borroloola marked a significant step forward, however, time spent waiting could not be replaced. *My Country No Home* highlighted the significant impact of the mismanagement of housing and its lived consequences.

09 July — 30 July

*Still Life:* From Our Members

Featuring: Amanda Swaney, Angela Casey, Chris May, Emma Byrnes, Francis Macindoe, Geoff Cleary, Gracie Edwards, Ilsa Wynne-Hoescher Kidd, Irene Proebsting, Jessie Turner, Kristian Gehradte, Maria Colaidis, Maria Durante, Matthew Schiavello, Suzanne Neal, Tebani Slade, Tyler Kuulberg

For this portion of the *Still Life* series CCP called on its community of members known for their deep interest in photography, active engagement with the medium both through the gallery and independently, many with a photography practice that drew them to the Membership program. The diversity of the Membership pool was equally reflected in the diversity of the material submitted for this *Still Life*. Some responded to the iconography of lockdown with tongue in cheek specificity, some took the opportunity to escape to otherworldly dimensions through abstraction and colour. Some sent classic still life imagery, while others stretched and played with the form.



Image: Miriam Charlie, *Jemima Miller, Yanyuwa Camp 2015*. Courtesy the artist.



17 July — 21 August

*Moving Images: Arini Byng*  
*(indistinct chatter)*

Arini Byng's 'body-based' oeuvre has been largely concerned with the affective qualities of materials, gestures and settings to enter into socio-political conversations. Her 2018 work *(indistinct chatter)*, a 12 minute and 58 second single-channel video, was originally commissioned and exhibited in large-scale wooden scaffolding as part of group show *A sinking feeling (the politics of risk)* at Blak Dot Gallery. CCP was offered *(indistinct chatter)* in its entirety for the first time as a part of the web-exhibition series *Moving Images*. The video was presented alongside a dual response to the artwork, switching between Arini Byng's writing providing biography and context, and CCP's image-reading perspective.

22 August — 22 September

*Moving Images: Caroline Garcia*  
*Primitive Nostalgia*

Working and living between New York and Sydney, Caroline Garcia takes a "culturally promiscuous" approach to her interdisciplinary arts practice. Her referencing of cross-cultural dance, ritual practice, popular culture, and colonial imagery in her work often results in an irreverent and joyous montage aesthetic, while at the same time critiquing major cultural forces, particularly the imperial gaze. It's with great pleasure and pride that CCP's *Moving Images* exhibition series re-presents a video work that is a key example of Garcia's style, point-of-view, and technique — *Primitive Nostalgia* (2015), exhibited on-site at CCP in 2016.



Image: Caroline Garcia, *Primitive Nostalgia* 2015, (video still), Courtesy the artist

09 September — 20 December

Arvida Byström, Thibaut Henz, Artor Jesus Inkerö, Hanna Putz, Jana Schulz, Andrzej Steinbach and Thomas Taube. Curated by David A. Kerr.

*No True Self*

*No True Self* presented a major exhibition of an emerging generation of critically acclaimed contemporary artists, from Austria, Belgium, Finland, Germany, Poland and Sweden. The artists addressed important and universal questions of gender, sexuality, agency and cultural identity in the extreme present. Possessing a variety of unique approaches to photomedia, truth and artifice, and the presentation of the human subject. Presented to Australian audiences for the first time, *No True Self* investigated the blurring of private and public realms and the agency of the individual within a post-digital society. *No True Self* probed the viewer to confront the performative self and to consider how we connect amidst such an uncertain future. This exhibition was offered both physically and via an online platform and was part of the PHOTO 2020 Festival.



Image: *No True Self* (Installation view)

# Education and Public Programs

CCP provides a strong focus on engagement with the community through a dynamic education and public program alongside its exhibitions.

In 2020 education, public programs and engagement was delivered in accordance with COVID-19 restrictions. As part of this new mode of presentation artist interviews were used as a delivery tool to accompany exhibitions embedded in our website. We engaged with three of our key communities through the staging of the *Still Life* project within CCP's Instagram account. Our education program FAST became 4 virtual tours via video and CCP partnered with PHOTO 2020 to present european based exhibiting artists Hanna Putz, Andrzej Steinbach and curator David A. Kerr from *No True Self* via zoom as part of PhotoLive.

## Programs

### Exhibition Launch

*Index*; Cherine Fahd: *Apokryphos*; Warwick Baker: *Hi-Vis Dreams*, Georgia Banks: *A Four Letter Word*; Blame the Shadows Collective: *The Sky After Rain*  
17 January 2020  
Attendance: 414

### Artist Talk

18 January 2020  
*Hi-Vis Dreams* exhibiting artists Warwick Baker and *Apókryphos* exhibiting artist Cherine Fahd discussed their work with CCP Curator of Exhibitions, Madé Spencer-Castle.  
Attendance: 43

### Education Tour

NCAT  
5 February 2020  
Attendance : 14

### Education Tour

VCA Secondary School  
14 February 2020  
Attendance: 40

### Book Launch

Healing Practices edited by Jaxon Waterhouse and Rachel Ciesla.  
16 February 2020  
Attendance: 62

### Artist Talk

22 February 2020  
*Index* curator Dan Price and *A Four Letter Word* exhibiting artist Georgia Banks discussed their exhibitions with CCP Curator of Engagement, Linsey Gosper  
Attendance: 35

### Education Tour

Saint Patrick's College Ballarat  
27 February 2020  
Attendance: 6



### Book Launch

Juvenilia by Peter Milne

1 March 2020

Attendance: 208

### Education Tour

RMIT

12 March 2020

Attendance: 10

### Performance

*Sensory Soundings: Hypnotic Orations*

Zoë Barry, Carolyn Connors, Manisha Anjali

14 March 2020

Attendance: 43

### CCP Instagram Project

*Still Life: From Our Volunteers*

01 May – 21 May 2020

Reach: 21,301

### In Conversation

Cecilia Sordi Campos

07 May 2020

Views: 271

### CCP Instagram Project

*Still Life: From Our Salon Prizewinners*

22 May – 11 June 2020

Reach: 33,427

### CCP Instagram Project

*Still Life: From Our Members*

09 July – 30 July 2020

Reach: 20,470

### In Conversation

Arini Byng

17 July 2020

Views: 233

### Artist Talk

Photo Live: *No True Self*

Hanna Putz, Andrzej Steinbach and David A Kerr

17 September 2020

Views: 288

### Participants of CCP's 2020 Public Programs

14 Individuals

4 x Culturally and linguistically diverse

3 x Overseas born whose first language is not English

3 x At least one parent born overseas whose first language is not English

1 x LGBTQIA+

7 x Female identifying

2 x Younger person (under 24 years of age)

1 x Emerging artist in first 5 years of practice

## Fitzroy Art Spaces Tour (FAST)

The FAST program delivered a suite of four on-line videos to support VCE Studio Arts teachers and students to engage with the modified Art Industry Contexts Curricula in 2020. The series of resources reflected the ingenuity and innovation of the local contemporary art industry as it adapted during a time affected by COVID-19. The series presented students with an online resource to explore exhibitions hosted by CCP, This is no Fantasy, Gertrude Contemporary as well as the temporary street facing exhibitions by Seventh Gallery Window, West Space Window and City of Yarra Peel Street Projection.

Website views: 1448

Vimeo views: 1064

## Public Gallery: Centre for Contemporary Photography

Exhibition: *No True Self*

Published: Monday August 10, 2020

Length: 08:05 minutes

Views: 402

## Commercial Gallery: This is no Fantasy

Exhibition: Michael Cook: *Livin' the dream*

Published: Monday August 10, 2020

Length: 10:00 minutes

Views: 411

## Public Gallery: Gertrude Contemporary

Exhibition: *Hope In The Dark*

Published: Monday August 24, 2020

Length: 09:05 minutes

Views: 150

## Alternative Art Spaces: Seventh Gallery Window, West Space Window, City of Yarra Peel Street Projection

Published: Monday August 21, 2020

Length: 14:20 minutes

Views: 153







Image: Round One exhibition opening



# Membership

CCP Members are able to connect with a community and join exclusive events and pre-views; 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
- 10% off purchases at the CCP shop
- a variety of engagement and exposure opportunities for emerging artists, academics and enthusiasts

In 2020 CCP offered Members the opportunity to take part in the online presentation of *Still Life*, one of our digital engagement programs during the Victorian response to COVID 19.

CCP Members 2020: 388

## 2020 CCP Members Survey Report

The CCP Membership Survey ran for two weeks from 1 May 2020. CCP approached current Members and past Members whose subscription had lapsed in the previous year, attracting a total of 141 participants. The Survey was designed to provide CCP with insight into participants' motivations for joining the Membership community, what they currently value in their Membership, and why they continue to renew (or otherwise).

Participants were most likely to: be female, live in Melbourne's inner North and have joined the Membership community within the past one or two years.

Before this survey, CCP staff understood students and retirees to be the primary base of Membership, being typically either under 25 years old or over 60 years old. However, participants' ages are quite evenly spread between 25 and 74 years old, with just under half the group aged between 35 and 54 years old.

### Postcode

Inner North	38%
Interstate	14%
Outer Suburbs	13%
Inner East	11%
Regional Victoria	6%
Inner West	6%
Inner South	5%
CBD	1%
Did not respond	4%

### Length of Membership

0—2 years	51%
3—5 years	23%
'I'm not sure'	13%
6—10 years	5%
10+ years	4%
Did not respond	4%

CCP received many comments and feedback from the open-ended element of the Survey, including the following:

“Please keep the curation relevant and exciting to photography. I feel like a couple years ago ideas were getting too muddled into the contemporary art world, and not so much with contemporary photography. The last few shows last year were on the money.” — 43 year-old man, living in the Inner North, Member for 3—5 years.

“Just want to say that all the staff I have had the pleasure of dealing with have all been super friendly and helpful - thank you for being a space that has a warm friendly welcoming vibe!” — 41 year-old woman, living in the outer suburbs, Member for 0—2 years.

“I love the idea of CCP but I feel very intimidated and excluded in a way, like I’m dumb or something.” — 30 year old man, living in the outer suburbs, Member for 0—2 years.

“Although I haven’t visited in recent months given the times, I have noticed a more accessible change in the attitudes and friendly nature of staff. Curation of Salon was definitely more considered last year with the colour wave thread. I always enjoy my visits and consider the gallery a valuable part of my neighbourhood.” — 53 year-old woman, living in the Inner North, Member for unknown period of time.

The Survey also asked participants to ‘describe CCP in 3 words’:

- 76% of responses were positive  
‘Wonderful staff, thought provoking, variety’ — 71 year-old female, Inner East, 10+ years
- 18% of responses were mixed or neutral  
‘Exclusive, youthful, interesting’ — 48 year-old male, Inner North, 0—2 years
- 6% of responses were negative  
‘Necessary, distant, cold’ — 37 year-old female, Inner East, 3—5 years

The three key questions of the survey revealed:

1. Of the Member benefits listed below, which are the most valuable to you? (89% of survey participants answered this question.)
  - 67% The opportunity to support CCP
  - 61% Discounted entry to CCP Salon
  - 46% Discounted entry to Workshops
  - 39% Member events
2. What is the best time for you to attend a Membership event that may run for up to 2 hours? (87% of survey participants answered this question.)
  - 71% Weekends, daytime
  - 39% Weekdays, evenings 6pm and 8pm
  - 23% Weekends, evenings 6pm and 8pm
3. What kinds of events are you interested in attending in future? (83% of survey participants answered this question.)
  - 85% Artist and curator talks with Q&A
  - 66% Hands-on workshops
  - 64% Professional industry talks with for Q&A

Key areas to renew to improve the CCP Members Program

1. Increased recognition of Members as supporters of CCP.
2. Pivot programs and events to appeal to professionals, 34 — 55 years old.
3. Increase CCP staff and Board engagement with Members.
4. Implement a streamlined and user-friendly approach to Membership administration.

# Marketing and 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 2020 included the *Still Life* presentation and *ILFORD CCP Salon* Instagram Project. This project included 6 prominent photography-based Instagram artists, selected by CCP and its selected *Salon* Sponsors including, Alpha 60, Colour Factory, Film Never Die, THIRDS Fine Art Printing, The Fox Darkroom, 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 presentation and targeted mailings. CCP retained an open rate of 28.8% — slightly below the average from the previous year — directing readers to the website for more 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 29.13% increase in traffic 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 to the right:

## Website

99,159 visits a 29.13% increase  
(81,811 Unique Visits) 60.86% increase

## Email

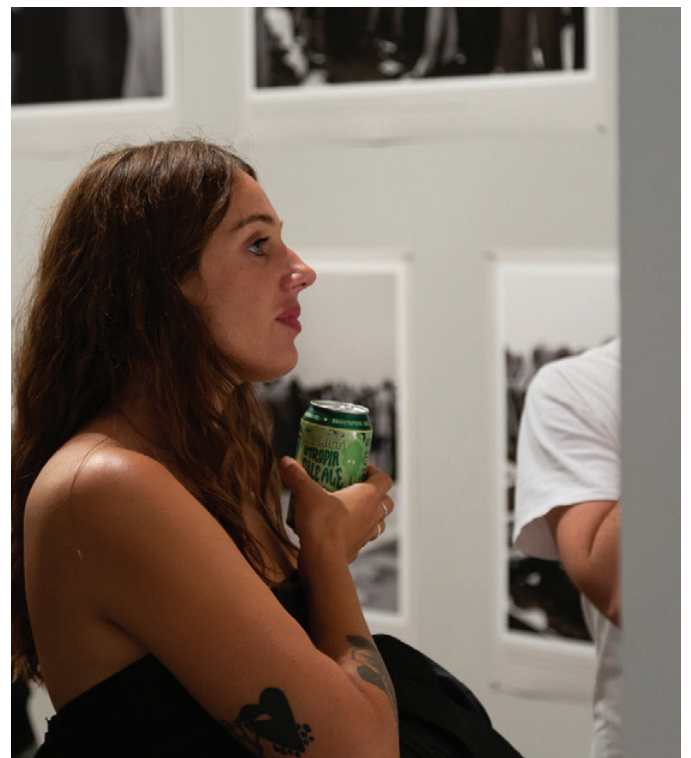
8,184 CCP email subscribers  
28.8% open rate

## Facebook

19,145 CCP followers

## Instagram

24,754 CCP followers





## Media Coverage

CCP remained a strong media performer in 2020; 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), *Art Guide Australia* (National), international photography publications and blogs, and many others.

Warwick Baker

### *Hi-Vis Dreams*

"When I entered the gallery at the Centre for Contemporary Photography, I was hit with the same feeling as when I've slammed the door shut to my apartment, realising my keys are now locked inside. I've taken that train; I've wondered about a part of Australia that is rarely represented as contemporary. This same feeling seems to motivate Baker's photography."

- Giles Fielke, 'Warick Baker, Hi-Vis Dreams', *MeMo Review*, 14th March 2020

### *Still Life*

"Winners from the Salon series over the past three years contribute images of 'domestic bliss or burden', sharing a compelling array of still lifes constructed in their homes during lockdown."

- 'Art in Melbourne: Nine Online Programmes', *Ocula Magazine*, 24 May 2020

Cherine Fahd

### *Apókryphos*

"Apókryphos plays with the idea of what is present and what remains absent...it is a deeply moving study of the ways in which grief and mourning are visualised, experienced and witnessed."

- 'Interview - Cherine Fahd: Apókryphos', *Paper Journal*, 30 April 2020.

## Public Feedback

"Thank you ccp for posting this. I almost deleted the email. thank goodness I caught myself in time. So much wisdom for any aspiring artist."  
Vita Beder

"This series was widely creative, super moving too."  
Harrison Orchard

"I loved this show, brilliant start to 2020."  
Mia Mala McDonald

"Can't wait to visit when it is open again"  
Trudy Photography





Image: *No True Self* (Installation view)



# Partners and Sponsors

## Government Partners



## Major Sponsors



## Supporters



## Presentation Partners



Centre for Contemporary Photography is supported by the Victorian Government through Creative Victoria, and is assisted by the Australian Government through the Australia Council, its principal arts funding and advisory body. Centre for Contemporary Photography is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments. CCP acknowledges the support of the Department of Education Training, Victoria, through the Strategic Partnerships Program. CCP is a member of CAO A Contemporary Arts Organisations of Australia.



# Patrons and Donors

## 2020 CCP Circle

Besen Family Foundation  
Design Office  
Ellen Koshland  
Judy Williams  
Lovell Chen  
Catherine Pierce  
Tom Smyth

## 2020 Donors

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Laurence White

# Financial Statements

# **Centre for Contemporary Photography**

14 081 414 273

## **Financial Statements**

**For the Year Ended 31 December 2020**



# Centre for Contemporary Photography

14 081 414 273

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For the Year Ended 31 December 2020

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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

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020, 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, Partner (auditor registration number 306364) on behalf of  
Banks Group Assurance Pty Ltd, Chartered Accountants  
Authorised audit company registration number 294178 (ACN 115749598)

20 April 2021  
Melbourne, Australia

# Statement of Profit or Loss and Other Comprehensive Income

## For the Year Ended 31 December 2020

		2020	2019
	Note	\$	\$
Revenue	4	625,079	644,524
Interest income		4,627	2,170
Employee benefits expense		(319,822)	(379,634)
Depreciation and amortisation expense		(130,000)	(99,309)
Other expenses		(76,244)	(175,638)
Project expenses		(30,590)	(73,691)
Finance expenses		(12,577)	(11,853)
<b>Surplus/(Deficit) before income tax</b>		<b>60,473</b>	<b>(93,431)</b>
Income tax expense		-	-
<b>Surplus/(Deficit) from continuing operations</b>		<b>60,473</b>	<b>(93,431)</b>



## Statement of Financial Position

As At 31 December 2020

	Note	2020 \$	2019 \$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	5	445,922	314,058
Trade and other receivables	6	-	100,122
Inventories		520	520
Other assets	8	14,655	13,173
TOTAL CURRENT ASSETS		461,097	427,873
NON-CURRENT ASSETS			
Property, plant and equipment	7	23,208	30,443
Right-of-use assets	9	153,457	276,221
TOTAL NON-CURRENT ASSETS		176,665	306,664
TOTAL ASSETS		637,762	734,537
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Trade and other payables	10	32,956	52,000
Lease liabilities	9	132,613	128,750
Employee benefits	12	14,731	14,163
Other financial liabilities	11	128,168	150,696
TOTAL CURRENT LIABILITIES		308,468	345,609
NON-CURRENT LIABILITIES			
Lease liabilities	9	38,983	159,135
Employee benefits	12	2,176	2,131
TOTAL NON-CURRENT LIABILITIES		41,159	161,266
TOTAL LIABILITIES		349,627	506,875
NET ASSETS		288,135	227,662
<b>EQUITY</b>			
Accumulated surplus		288,135	227,662
TOTAL EQUITY		288,135	227,662

The accompanying notes form part of these financial statements.

## Centre for Contemporary Photography

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### Statement of Changes in Equity For the Year Ended 31 December 2020

#### 2020

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

#### 2019

	Accumulated Surplus	Total
	\$	\$
<b>Balance at 1 January 2019</b>	321,093	321,093
Deficit attributable to members of the entity	(93,431)	(93,431)
<b>Balance at 31 December 2019</b>	<b>227,662</b>	<b>227,662</b>

The accompanying notes form part of these financial statements.

## Statement of Cash Flows

For the Year Ended 31 December 2020

	2020	2019
Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	593,902	734,517
Other receipts	158,532	-
Interest received	4,627	2,170
Payments to suppliers and employees	(549,439)	(695,683)
Finance costs	(12,577)	(11,853)
Net cash provided by/(used in) operating activities	14 195,045	29,151
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
Principal repayments of lease liabilities	(63,181)	(80,408)
Net cash provided by/(used in) financing activities	(63,181)	(80,408)
Net increase/(decrease) in cash and cash equivalents held	131,864	(51,257)
Cash and cash equivalents at beginning of year	314,058	365,315
Cash and cash equivalents at end of financial year	5 445,922	314,058



## Notes to the Financial Statements

### For the Year Ended 31 December 2020

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 2020 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 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.

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**

### **For the Year Ended 31 December 2020**

#### **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**

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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 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 2020

#### 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.

**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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (f) Property, plant and equipment

###### Depreciation

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

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (g) Financial instruments

###### Financial assets

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.

###### 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.



## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (g) Financial instruments

###### Financial liabilities

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

##### (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

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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (j) Leases

- 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.

##### *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 2020 the Association has received COVID-19 rent relief in the form of partial rent forgiveness (50% reduction from 5 April 2020 to 4 January 2021). 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.

##### (k) 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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (k) Employee benefits

###### 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.

##### (l) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 31 December 2020, 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.

#### 4 Revenue and Other Income

	2020	2019
	\$	\$
<b>Grant Income</b>		
- Creative Victoria OIP	168,630	168,630
- Australia Council for the Arts	85,085	84,410
- Creative Victoria Strategic Investment Fund Stage 1	35,796	-
- Department of Jobs, Precincts and Region	30,000	-
- City of Yarra	23,500	1,000
- Department of Education and Training	20,790	-
- Creative Victoria Strategic Investment Fund Stage 2	12,000	-
- NETS Victoria	-	10,000
- Department of Transport	-	23,100
	<b>375,801</b>	<b>287,140</b>
<b>- Other Income</b>		
- JobKeeper Payments	95,400	-
- ATO CashFlow Boost	63,133	-
- Sale of goods	35,129	112,610
- Fees and Other Income	25,628	216,450
- Provision of services	19,500	14,649
- Member subscriptions	10,488	13,675
	<b>249,278</b>	<b>357,384</b>
<b>Total Revenue</b>	<b>625,079</b>	<b>644,524</b>

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 5 Cash and Cash Equivalents

	2020	2019
	\$	\$
Cash at bank and in hand	245,671	38,182
Deposits at call	200,251	275,876
	<u>445,922</u>	<u>314,058</u>

#### 6 Trade and other receivables

	2020	2019
	\$	\$
CURRENT		
Trade receivables	-	99,972
Other receivables	-	150
<b>Total current trade and other receivables</b>	<u>-</u>	<u>100,122</u>

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

#### 7 Property, plant and equipment

	2020	2019
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	76,355	76,355
Accumulated depreciation	(57,764)	(51,285)
Total plant and equipment	<u>18,591</u>	<u>25,070</u>
Furniture, fixtures and fittings		
At cost	20,631	20,631
Accumulated depreciation	(16,014)	(15,258)
Total furniture, fixtures and fittings	<u>4,617</u>	<u>5,373</u>
Leasehold Improvements		
At cost	476,041	476,041
Accumulated amortisation	(476,041)	(476,041)
Total leasehold improvements	<u>-</u>	<u>-</u>
Total plant and equipment	<u>23,208</u>	<u>30,443</u>
<b>Total property, plant and equipment</b>	<u>23,208</u>	<u>30,443</u>



## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 8 Other Assets

	2020	2019
	\$	\$
CURRENT		
Prepayments	14,655	13,173
	<u>14,655</u>	<u>13,173</u>

#### 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.

Concessionary leases

##### Right-of-use assets

	Buildings
	\$
<b>Year ended 31 December 2020</b>	
Balance at beginning of year	276,221
Additions to right-of-use assets	-
Depreciation charge	(122,764)
<b>Balance at end of year</b>	<u>153,457</u>
	<b>Buildings</b>
	\$
<b>Year ended 31 December 2019</b>	
Additions to right-of-use assets	368,294
Depreciation charge	(92,073)
<b>Balance at end of year</b>	<u>276,221</u>

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 9 Leases

##### 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
	\$	\$	\$	\$	\$
<b>2020</b>					
Lease liabilities	132,613	45,530	-	178,143	171,596
<b>2019</b>					
Lease liabilities	128,750	178,142	-	306,892	287,885

##### 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:

	2020	2019
	\$	\$
Interest expense on lease liabilities	(12,460)	(11,605)
Depreciation of right-of-use assets	(122,765)	(92,074)
	<u>(135,225)</u>	<u>(103,679)</u>

Through the application of the COVID-19 Rent concession practical expedient, the Association has recognised an increase in Surplus for the year of \$53,109.

##### Statement of Cash Flows

	2020	2019
	\$	\$
Total cash outflow for leases	<u>(63,181)</u>	<u>(80,408)</u>

#### 10 Trade and Other Payables

	2020	2019
	\$	\$
CURRENT		
Trade payables	18,893	34,935
GST payable	12,012	15,012
Other payables	2,051	2,053
	<u>32,956</u>	<u>52,000</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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 11 Other Financial Liabilities

	2020	2019
	\$	\$
CURRENT		
Creative Victoria Strategic Investment Fund Stage 2	60,876	-
Australia Council For The Arts	43,557	42,881
City of Yarra	23,735	23,500
Department of Jobs, Precincts and Region	-	84,315
<b>Total</b>	<b>128,168</b>	<b>150,696</b>

#### 12 Employee Benefits

	2020	2019
	\$	\$
Current liabilities		
Provision for annual leave	14,731	14,163
	<b>14,731</b>	<b>14,163</b>
	<b>2020</b>	<b>2019</b>
	\$	\$
Non-current liabilities		
Provision for long service leave	2,176	2,131
	<b>2,176</b>	<b>2,131</b>

#### 13 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2020 (31 December 2019:None).

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 14 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:

	2020	2019
	\$	\$
Surplus/(Deficit) for the year	60,473	(93,431)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	130,000	99,309
- gain on COVID-19 rent concession	(53,109)	-
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	100,122	21,493
- (increase)/decrease in other assets	(1,482)	2,226
- (increase)/decrease in inventories	-	(520)
- increase/(decrease) in trade and other payables	(41,572)	(6,811)
- increase/(decrease) in employee benefits	613	6,885
Cashflows from operations	<u>195,045</u>	<u>29,151</u>

#### 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 2021. 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 Association's 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  
404 George St  
Fitzroy VIC 3065  
Australia



## Centre for Contemporary Photography

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 .....

Adam Harding

Dated 20 April 2021



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

## Report on the Audit of the Financial Report

### Opinion

We have audited the financial report of Centre for Contemporary Photography (the Association), which comprises the statement of financial position as at 31 December 2020, 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 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 2020 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

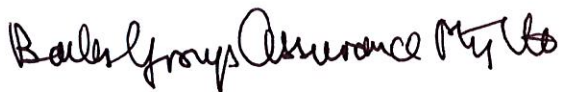
The responsible persons of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of 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

### 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, Partner  
Registration number 306364

Melbourne, Australia  
20 April 2021

