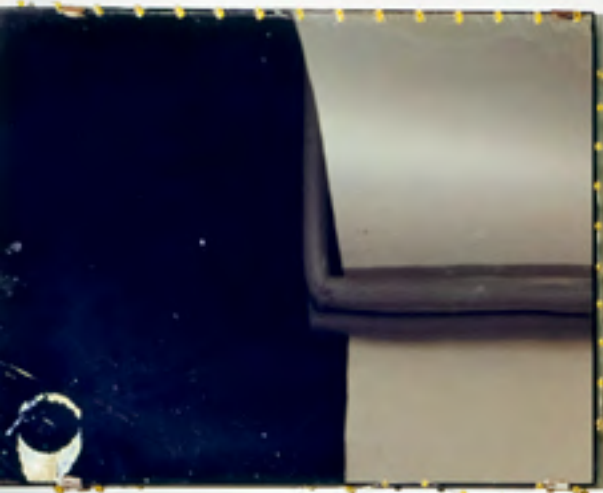


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Centre for
Contemporary
Photography

2017
Annual
Report



Centre for Contemporary Photography 2017 Annual Report

Publisher

Centre for Contemporary Photography
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Staff

Naomi Cass	Director
Eric Nash	General Manager - Operations
Christina Apostolidis	General Manager - Development
Madé Spencer-Castle	Curator
Michelle Mountain	Program Manager
Linsey Gosper	Gallery Manager
Adelina Onicas	Communications Coordinator
Jack Loel	Design and Communications Coordinator
Sarah McKechnie	Assistant Gallery Manager
Fore Edge Business Services	Bookkeeper

Board of Management

Jane Hodder	Chair
Jane Grover	Deputy Chair
Geraldine Ilott	Treasurer
Genevieve Brannigan	
John Gollings	
Peter Lovell	
Patrick Pound	
Judy Williams	
Emeritus Chair William Lasica	

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Cover: Andrea Grützner *Untitled 5* [detail] 2014

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Mission and Profile

Centre for Contemporary Photography (CCP) is the leading contemporary arts space in Australia dedicated to photography, video and related fields.

Exhibiting and promoting work by local, national and international artists, CCP is a not-for-profit membership based organisation that was established in 1986 by the photographic community. Entry to CCP galleries is free, encouraging visits from all sections of the community.

Positioned as a key generator of contemporary visual thinking and located in the inner Melbourne suburb of Fitzroy—surrounded by creative producers, artists and artisan cafes—CCP is a progressive,

dynamic organisation responding creatively to changes in technology, visual communication and world events. CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions.

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



CCP Exhibition openings, Thursday 23 March 2017, photo: J. Forsyth.

Chair's Introduction

2017 has been a resounding success for art photography in Australia and for the Centre for Contemporary Photography (CCP) as the premier gallery dedicated to the exhibition of contemporary photography and video. A diverse and exciting range of solo and curated exhibitions were presented as well as highly regarded public programs resulting in steady onsite attendance, and significantly increased attendance to touring and offsite exhibition offerings.

I would like to acknowledge the **Victorian Government's** valuable support through **Creative Victoria**, and the **Australian Government** through the **Australia Council for the Arts' VACS** program.

CCP is active in seeking partnerships that are critical to its flourishing programs and financial sustainability. In 2017, CCP participated in a range of festivals, toured exhibitions, and brought contemporary art to the streets through its Night Projection Window on George Street.

CCP partnered with universities, the photographic industry and businesses to provide opportunities for artists and audiences. A highlight was *Sunshine Photo Project*, a partnership with SBS Television, Brimbank City Council and CCP to present community photography workshops and an exhibition in Sunshine.

In a first for the organisation, CCP was invited to participate in one of Asia's most prominent photography events, *PHOTOFAIRS | Shanghai*, which presented 50 galleries from 16 countries to 30,000 visitors across 4 days. With assistance from Creative Victoria, CCP presented *The Real and Other Places*, curated by Naomi Cass and Pippa Milne (page 42). Other highlights included *An unorthodox flow of images*, for the *Melbourne Festival*, one of CCP's most ambitious exhibitions to date.

CCP Board Members (listed on page 14) continue to be actively engaged in the organisation, most particularly in governance, finance, fundraising, relationship building and artistic programming. In 2017 the Board welcomed new member, Judy Williams. Board members provide considerable pro bono counsel and support to enable CCP to deliver programs and services and achieve its ambitions. In 2017 CCP continued its focus on developing an effective fundraising strategy, it made extensive improvements to its financial operations and developed a new Strategic Plan. I thank in particular Geraldine Ilott, CCP Treasurer, and Jane Grover, Deputy Chair, in steering the strategic planning process.

Diversifying its income streams is an important focus for the organisation, and I acknowledge the vision and generosity of CCP's sponsors and partners (listed on page 69) who provide valued support. On behalf of the CCP Board and staff I particularly wish to thank CCP Patrons for their critical support.

Once again, I recognise the committed team of regular volunteers who work at CCP. This special group of contributors (listed on page 19) enables CCP to be a welcoming and effective organisation. Finally, I would like to acknowledge the commitment of our Director, Naomi Cass, along with the CCP staff and thank them for their effective work throughout 2017.

Jane Hodder

Chair

Centre for Contemporary Photography

Director's Report



An unorthodox flow of images 2018, (exhibition view), photo: J. Forsyth

ARTISTS AT THE CORE OF CCP

With a breathtaking sweep across the globe, across cultures and generations, in 2017 CCP presented some of the best work in contemporary photography and video, in both solo and curated exhibitions. Arising from the profound research of artists and curators, CCP programs made a substantial contribution to contemporary lens-based arts in Australia.

Artists used the past in challenging and engaging ways to foreground contemporary issues. Internationally renowned Chinese artist, Chen Wei, meticulously reconstructed the transgressive subculture of the 1990s dance scene in China in his exhibition *The Club*, curated by Elias Redstone. Atong Atem drew upon colonial African portraiture, traditional textiles, as well as contemporary popular culture in *A Process of Feeling*. In *Elysian Fields*, Jordan Madge made a haunting reworking of two found portraits of an entire town, exploring the face of a regional Victorian community. Award-winning, early career German photographer, Andrea Grützner, focused on the architecture and community engagement with an ancient regional guesthouse in *Tanztee* and

Erbgericht, exploring how memory is held within layered historical interiors. Using 3D animation and motion capture, New Zealand artist Gregory Bennett drew on Ovid's *Metamorphoses* in creating the rotating utopian and dystopian worlds of *Ectomorphia I*.

Cinema provided both the narrative and material culture for artists reworking vintage footage in vastly different ways. From New Zealand filmmaker Nova Paul's excavation of an early 20th century family archive in bergamot Italy, in *Props and Gesture*; through Jesse Dyer's framing of the role indoor plants play in Hollywood drama; to the speculative proposition around experimental film presented by the Australian Film Workshop in their installation, *Specimen*. Larissa Kosslof's silent yet sumptuous reworking of vernacular footage in *Snap Happy and other Super 8 Films* was presented in CCP's Night Projection Window. French artist Alain Fleischer's fleeting but cunning shadow sculptures, *L'homme Dans Les Draps* was also projected into the evening. Emerging Indian artist Jasmeen Patheja captured the heartwarming performance of her grandmother in the collaborative video, *Indri Pickle Lab*.

Reflecting on human folly Ka-Yin Kwok quite literally captured the reflections of human beings viewing animals in zoos, in her video *Can you hear me?* Human folly of another kind was gently alluded to in the magnificent formal compositions of Nik Pantazopoulos' large photographs in *Like a clap of thunder*.

CCP was honoured to present *Fruits of Our Labour*, a small survey of the collaborative work of Julie Davies and Alex Rizkala (1950–2016). During the exhibition Anthony Bond launched the magnificent monograph, *Alex Rizkala Praxis*, edited by Julie Davies.

There was a curious play between science and art in James Tunks' glorious faux stellar constellations as homage to astronomical photography in *Elsewhere*. With an ongoing interest in science and species loss, internationally renowned New Zealand artist Anne Noble created detailed and poetic black and white portraits of bees with an electron scanning microscope. *No Vertical Song* presented an imaginary museum of the future with unearthly portraits in honour of the lost species of bees. As part of the festival, *ART+CLIMATE=CHANGE*, Noble also presented the related video *Reverie* at St Marks Church, Fitzroy.

In her installation 束の間の、つなぎの ようなもの - *That is, like a brief moment to be filled*, Japanese artist Utako Shindo deftly and delicately wove together many evocative forms of address, including photography, video, drawing, sculpture and poetry. In a similarly sweeping, poetic gesture, Lynette Smith's video *A Bewilderment*, filmed on an outcrop along the Baltic coast, was remarkably evocative of this changing strip of land.

Throughout 2017 artists grappled with photography's dynamic relationship with the real world. None more poignantly than Hoda Afshar's hauntingly beautiful *Behold*, which created a valuable conversation about documentary and staged photography.

Isobel Parker Philip's *An elegy to apertures* made a substantial contribution to Australian curatorial practice. Presenting the work of ten artists from Australia and New Zealand, as Parker Philip writes, 'this exhibition attends to and exposes the poetics of the portal'.

An unorthodox flow of images, which I co-curated with Pippa Milne for the *Melbourne Festival*, is one of the most ambitious and adventurous exhibitions presented by CCP. Novel in its conception and installation, its success rested upon the astonishing range of work included and its incisive placement throughout CCP. Pippa Milne and I would like to acknowledge our curatorial advisors and the artists who so graciously agreed to participate in this groundbreaking exhibition, all of whom are listed in the *unorthodox field guide*.

CCP Salon continues to grow in participation, in stature and in audience, attracting exuberant, experimental and excellent lens-based work from across Australia, including still and moving image, photobooks and an Instagram competition.

In 2017 CCP was a guest of *PHOTOFAIRS | Shanghai*, and with support from Creative Victoria presented the exhibition *The Real and Other Places*, with video work by Daniel Crooks, Joe Hamilton, Katrin Koenning, Sonia Leber and David Chesworth, curated by Pippa Milne and Naomi Cass. Further touring exhibitions are listed on page 42.

LISTENING, SPEAKING AND LEARNING

Floor talks provide visitors with a unique opportunity to engage with practitioners in an informal setting; most local artists and a number of national and international artists. In addition, CCP relished the opportunity to partner with a range of organisations to expand the conversation around contemporary creative and curatorial practice. Public programs were presented

with generous support from Deakin University Motion Lab Centre for Creative Arts Research; Leica; Ilford; *Melbourne Festival*; City of Yarra; Lomography; Art Series Hotels; National Gallery of Victoria; The Arts Centre and SBS Television.

Dr Les Walkling and Andrey Walkling presented their popular, longstanding workshop series enabling professional development for emerging and established photographers.

Masterclasses expanded opportunities by providing access to highly-regarded practitioners in small, focused classes (see page 44).

In addition to CCP's longstanding program of floor talks for schools, CCP presented The Rotary Youth Arts Project (RYAP) in collaboration with Dancehouse, supported by the City of Yarra, and the Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick. Fitzroy Art Spaces Tour (FAST) and website is a unique program that presents Fitzroy art galleries as a microcosm of the Australian arts industry. Working with colleagues across the City of Yarra, CCP took leadership in effectively using our institutions for the benefit of upper secondary students and their teachers. FAST is funded by the Department of Education and Training.

CCP was pleased to work with SBS Television and Brimbank City Council in presenting a workshop and exhibition with aspiring photographers in the Sunshine community (see page 48).

Echo Chamber: Emerging research on photography, managed by CCP's Michelle Mountain, has developed into a valuable series of lectures where early-career researchers present papers and lead public conversations on photography and related fields.

IN THE WORLD

Social media is a boon for cash-strapped small contemporary art spaces. Driven by those with a desire to participate in a community of interest, CCP's social media grows in reach every year (see page 50).

FINANCIALS

2017 is the year in which CCP's reduced funding through the Australia Council for the Arts took effect. With a predicted deficit for the year, CCP Board and staff worked tirelessly to diversify and improve opportunities for generating income, resulting in a small cash deficit. The organisation is confident this will be rectified over the coming years.



Atong Atem *The Process of Feeling* 2018, (installation view), photo: J. Forsyth

MAJOR FUNDING, SUPPORTERS AND PARTNERSHIPS

Forty percent of CCP's total income is gratefully acknowledged from the State of Victoria through Creative Victoria and the Commonwealth Government through the Australia Council, its arts funding and advisory body. CCP is also grateful for support through the Visual Arts and Crafts Strategy, an initiative of the Australian and State and Territory Governments.

A number of partnerships enable CCP to flourish, and we gratefully acknowledge: Creative Victoria; *Melbourne Festival*; Department of Education and Training; City of Yarra; Lovell Chen Architects and Heritage Consultants; Horsham Regional Art Gallery; Colour Factory; Tint Design; Leica; Ilford; Salus; Rotary; Deakin University Motion Lab Centre for Creative Arts Research. Further government, philanthropic, industry and private supporters are listed in association with individual exhibitions. We welcome valuable new support from Art Series Hotel groups, which enables CCP to provide accommodation for visiting artists.

CCP Patrons provided critical financial support and encouragement to CCP, for which we are grateful, particularly in the realisation of our ambitious curatorial program.

IN PRAISE

I acknowledge and thank all exhibiting and teaching artists for keeping CCP a relevant and engaging contemporary art space in 2017.

CCP Members assist in grounding the organisation within the community, providing financial support and advocacy as *CCP Salon* entrants and workshop participants, as well as being our core visitors. Steadily growing, I thank CCP Membership for their valued interest in the organisation. It is always a delight to meet CCP Members at special events (see page 49).

2017 saw some changes in CCP's small team with the general Manager Anna Reid going on maternity leave and Karina Lamb, Christina Apostolidis and Eric Nash stepping into the role. The role of Assistant Gallery Manager was undertaken by Ellenie Zahariou, Asta Cameron and Sarah McKechnie. Athalia Foo stepped into the role of Communications Coordinator while Adelina Onicas took leave to work at the Australian Pavilion during the *Venice Biennale*. I am grateful to those who have departed and thank you for your remarkable contributions.

CCP staff (see page 18), Board (see page 14) and volunteers (see page 19) enable this small organisation to perform great curatorial, fundraising and public engagement activities to excellent effect within constrained personnel and financial resources. Nimble and focused, CCP staff work closely with artists to bring their work to greater public and professional attention. I acknowledge and thank staff, Board and volunteers for their informed, intelligent and gracious contributions.

Naomi Cass

Director

Centre for Contemporary Photography

Statistical Snapshot

31

exhibitions

92,898

visitors to onsite exhibitions

601

artists exhibited

87,303

touring and offsite visitors

342

CCP financial members

2

exhibition catalogues

2,805

volunteer hours donated

78,622

CCP website visitors

16

free artist talks

49,188

unique CCP website visitors

13

free illustrated lectures

16,139

CCP Facebook fans

1

symposium

7,813

CCP email subscribers

20

education talks and seminars
presented to school groups

5,506

CCP Twitter followers

25

practical photography
workshops

17,400

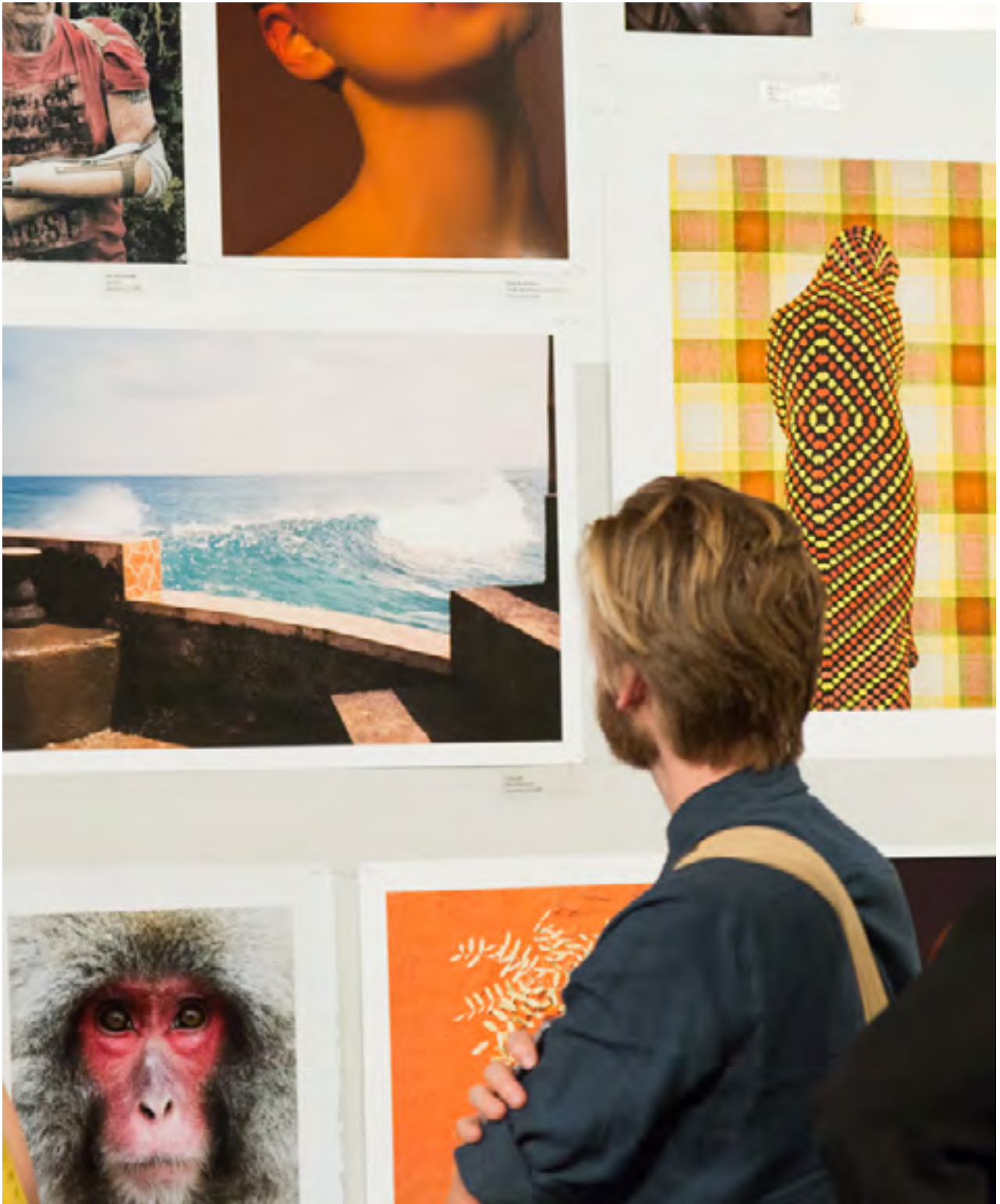
CCP Instagram followers

1

community youth arts project
and exhibition

580

CCP Tumblr followers



2017 CCP Salon, photo: J. Forsyth.

Performance Review

PARTICIPATION

Exhibitions — Onsite	92,898
Exhibitions — Touring/Offsite	87,303
Education and Public Programs	2,066
Total	182,267

2017 proved to be a landmark year for the Centre for Contemporary Photography, with total participation in the institution's exhibitions and events eclipsing 180,000.

The year saw the organisation maintain its impressive onsite exhibition attendance in excess of 90,000, while opening new audience avenues through increased travelling and offsite offerings. These exhibitions and offsite showcases included touring exhibitions throughout Victoria and New South Wales, *Melbourne Art Book Fair*, and tapping into an international market through the presentation of *The Real and Other Places* to over 30,000 visitors at *PHOTOFAIRS | Shanghai*.

Increases in output were achieved in exhibitions created and presented – a 24% increase from 25 exhibitions presented in 2016, to 31 in this reporting period; this is a monumental achievement for a relatively small staff. This also translated to the promotion of more artists' works through exhibitions, rising by 18% from 507 artists featured in 2016, to over 600 in 2017.

These achievements are not of the CCP staff alone, with volunteers donating a staggering 2,805 hours of their time and expertise (up from 2,143 hours in 2016).

Visitation to and participation in the CCP's expansive Education and Public Program continued to be strong, with over 2,000 participants recorded. Offerings included illustrated lectures, artist talks, community youth arts projects, practical photography workshops, education talks and seminars, schools programs, and symposiums.

A key indicator of the success of the CCP 2017 program was seen in the performance of its online and social media platforms. In total, the gallery's online audience reached 126,060 across its website visitors, Facebook, Twitter, Instagram and Tumblr followers, and email subscribers. Impressively, this included 20% growth in the CCP's Instagram audience, 6% growth via Facebook, and 4% on Twitter.

Social media remains a vital component of the organisation's marketing plan due to financial constraints. This growth represents an immensely positive feedback relationship, with new digital audiences offering potential to further grow exhibition and public program attendances.



Georgie Mattingly *Portrait IV* 2016, courtesy the artist.

Board

Jane Hodder

Chair

Subcommittees: Premises; Finance

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

Jane Grover

Deputy Chair

Subcommittee: Fundraising

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

A Williamsons Fellow in 2004 and a graduate of the Australian Institute of Company Directors (FAICD) in 2010, Jane

is currently Deputy Chair of the Centre for Contemporary Photography (CCP) and the Chair of the Essendon Women's Network.

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

Geraldine Ilott

Treasurer

Subcommittee: Finance

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

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

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

Peter Lovell

Subcommittees: Premises; Finance

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

Genevieve Brannigan

Subcommittee: Fundraising

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

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

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

She is known for her strong creative and communication ability, with well-honed skills in scanning the market environment, identifying and capitalising on opportunities

to provide clients with real solutions, measurable results and a strong return on investment.

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

John Gollings

Subcommittee: Fundraising

John Gollings holds a Master's degree in Architecture from RMIT University and an Honorary Fellowship of the Australian Institute of Architects. He is Adjunct Professor, School of Media and Communications, RMIT University.

He works in the Asia-Pacific region as an architectural photographer, much of the work involving long-term cultural projects especially in India, Cambodia, China, Indonesia, Libya and New Guinea. He specialises in the documentation of cities, old and new, often from the air. He has had a particular interest in the cyclic fires and floods that characterise the Australian landscape and he documents these with aerial photography. He was co-creative director of the *Venice Architectural Biennale* in 2010.

Books include two volumes of *New Australia Style* published by Thames & Hudson; *City of Victory*, Aperture; and *Kashgar, Oasis City on China's Old Silk Road*, Frances Lincoln Limited. In 2012 Thames & Hudson published *Beautiful Ugly*, a monograph of his contemporary architectural photography.

His work is held in national and international collections including: Asia Society, New York; Canadian Centre for Architecture, Montreal; National Gallery of Australia, Canberra; National Gallery of

Victoria, Melbourne; National Portrait Gallery, Canberra; Monash Gallery of Art, Melbourne; State Library of Queensland, Brisbane; Janet Holmes á Court Collection, Cowaramup; Gold Coast City Gallery, Surfers Paradise; Rockhampton Art Gallery, Rockhampton; and the National Library of Australia, Canberra. The Kaladham Museum in Karnataka, India was built by the Jindal Steel Company to house his life's work at the Hampi Ruins.

His work has recently been included in exhibitions at Monash Gallery of Art, Melbourne; Australian Centre for Photography, Sydney; Gold Coast City Gallery, Surfers Paradise; Immigration Museum, Melbourne; Fremantle Arts Centre, Perth; and the National Gallery of Australia, Canberra. In 2013, McClelland Gallery exhibited *Aftermath*, Gollings' bushfire series from Black Saturday.

He has twice received the Australian Institute of Architects Presidents Prize and in 2013 he was awarded the inaugural William J. Mitchell International Committee Prize by the Australian Institute of Architects.

In 2016 he was made a Member of the Order of Australia (AM) for '*significant service to photography through the documentation of iconic architectural landmarks in Australia and the Asia Pacific region.*'

Patrick Pound

Subcommittees: Exhibition Advisory;
Finance

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

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

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

Judy Williams

Subcommittee: Fundraising

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

This tenure included serving as the Head of Foundation and 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 and Fundraising, Judy was the NGV's Manager of External Relations and 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.

MEETINGS OF DIRECTORS

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

BOARD MEMBER	ELIGIBLE	ATTENDED
Jane Hodder	7	7
Jane Grover	8	8
Geraldine Ilott	8	5
Peter Lovell	8	7
Genevieve Brannigan	8	6
John Gollings	8	5
Patrick Pound	8	7
Judy Williams	5	5



Nik Pantazopoulos *Like a clap of thunder* 2017, (installation view), photo: J Forsyth.

Staff, Volunteers and Interns

STAFF

DIRECTOR

Naomi Cass

GENERAL MANAGER

Anna Reid (until September 2017)

GENERAL MANAGER

Karina Lamb (from August—October 2017)

GENERAL MANAGER - DEVELOPMENT

Christina Apostolidis (from October 2017)

GENERAL MANAGER - OPERATIONS

Eric Nash (from December 2017)

CURATOR

Pippa Milne

PROGRAM MANAGER

Michelle Mountain

GALLERY MANAGER

Linsey Gosper

ASSISTANT GALLERY MANAGER

Ellenie Zahariou (from May 2016—October 2017)

ASSISTANT GALLERY MANAGER

Asta Cameron (from July—October 2017)

ASSISTANT GALLERY MANAGER

Sarah McKechnie (from October 2017)

DESIGN AND COMMUNICATIONS COORDINATOR

Jack Loel

COMMUNICATIONS COORDINATOR

Adelina Onicas

ACTING COMMUNICATIONS COORDINATOR

Athalia Foo (from October—December 2017)

BOOKKEEPER

Lily Wang (to July 2017)

BOOKKEEPER

John Paxinos & Associates (from July 2017)

SPECIAL PROJECTS,

EDUCATION OFFICER FOR FAST

Melissa Bedford



CCP team photographed at *The Witching Hour: CCP 2017 Fundraiser*, photo: J. Forsyth.

INTERNS

CCP would like to thank its many talented volunteers and interns who assisted in 2017. We gratefully acknowledge all of you.

SALON INTERN

Sarah McKechnie

CURATOR INTERN

Rosie Howel

CURATOR INTERN

Lilly Kaiser

PRESS ARCHIVE INTERN

Jade Mulvaney

CURATOR INTERN

Anne Dribbish

CURATOR INTERN

Jade Mulvaney

GENERAL MANAGER INTERN

Ian Bunyi

COMMUNICATIONS INTERN

Gabriel Janover

MEMBERSHIPS INTERN

Gemma Eades

FUNDRAISER INTERN

Jeesy Reese

VOLUNTEERS

Brooke Ainscow, Christine Alcorin, Antoinette Aloe, Agatha Aurelia, Maria Cecilia Baker, Madeline Bishop, Rory Black, Moon Blaha-carrat, Joshua Blakiston, Alyshia Boddenberg, James Boyle, Filipe Bras, Susannah Britt, Sarah Bruce, Ian Bunyi, Ben Burgess, Emma Burrows, Whitney Cao, Giulia Cattaneo, Ceci Chan, Chloe Coelho, Greta Costello, Ryan Cookson, Angela Cornish, Flavia Dent, Jessica De Mercurio, Jessica Donham, Anne Dribbisch, Christina Drossos, Jordan Drysdale, Michaela Dutkova, Gemma Eades, Imogen Fairweather, Liss Fenwick, Magdalena (Leni) Fohringer, Danielle Fusco, Nadia Gabriel, Adelaide Gandrile, Louise Gilligan, Pia Gonzales, Sherly Herliana, Amy Hersch, Hugh Hirst Johnson, Ashleigh Holmes, Kevin Hong Luong, Rosie Howell, Tom Hvala, Caroline Jackson, Katja Jackson, Gabriel Janover, Bella Johnson, Sonia Jude, Annika Kafcaloudis, Taylor Kane, Emily Kelly, Joel Kram, Pierre-Michel Lafforgue, Nathan Larkin, Kimberley Mauvan, Fiona Li, Lauren Lowe, Veronica Lozada Tucci, Hester Lyon, Elisa Maccioni, Celia Mallard, Taya Matheson, Annabel Mason, Xiaoran MA, Eloyse McCall, Lucie McGough, Samantha McNeil, Nora Meralls, Yasmine Mole, Jade Mulvaney, Isabelle Murray, Martin Nahon, Lily Dee Nalder, Sue Neal, Isabel Padilla, Rachel Pearce, Sarah Phillips, Jade Poolen, Phil Portellos, Samantha Press, Shamira Priyanka Natanagara, Caitlin Jade Ramsden-Smith, Harriet Read, Jessy Reese, Ceyda Resuloglu, Daniel Rizio, Kara Rodski, Pauline Rotsaert, Holly Russell, Natalie Ryan, Marybel Schwartz, Leda Scott, Manuela Salgado Romero, Stephanie Sawaya, Georgia Smedley, Josh Starick, Molly Skinner, Perri Sparnon, Grace Spence, Nathan Stolz, Kenneth Smith, Steven Smith, John Syme, Stephanie Symington, Luke Tarrant, Charlotte Taylor, Amber Ter Hedde, Christina Teresinski, Trudie Treble, Winnie Tsang, Eirini Tzavara, Bianca Valenti, Charlotte Vignau, Simon Walsh, Lili Wang, Jessica Wilding, Bianca Winataputri, Amanda Whiteside, James Whiting, Shang Wu, Aria Yang, Ying Zheng, Ellenie Zahariou.

Exhibition Advisory Committee



Guests viewing works at the launch of Atong Atem: *The Process of Feeling*.

The Centre for Contemporary Photography was kindly assisted in the development of its 2017 Exhibition Program by its Exhibition Advisory Committee:

Patrick Pound (Chair)

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

Naomi Cass

Director

Michelle Mountain

Program Manager

Pippa Milne

Curator

Ross Coulter

Artist

Kirsty Grant

Independent Curator

Maggie Finch

Curator, Photography, National Gallery of Victoria

Exhibitions Overview

In 2017, CCP presented 31 exhibitions in total. Of these, 25 were presented onsite, seven of which were either on or included the Night Projection Window. CCP partnered with festivals and other organisations to increase audience reach. *An unorthodox flow of images*, curated by Naomi Cass and Pippa Milne was presented in association with the *Melbourne Festival*; *No Vertical Song*, an exhibition of work by Anne Noble, was presented as part of *ART+CLIMATE=CHANGE* festival; and *Behold* by Hoda Afshar was included in *PhotoEspaña*.

CCP exhibitions featured artists from Victoria, New South Wales, Northern Territory, Tasmania and Queensland. International artists from New Zealand, France, China, Japan, Germany, India, the Netherlands, Papua New Guinea, the United States of America, the United Kingdom, Iran, Canada and Belgium also featured. 34 emerging artists, 17 indigenous artists and 57 established artists were included throughout the program.

Offsite, *Black Ships*, an exhibition by Jane Brown initiated by CCP, was presented at Horsham Regional Art Gallery and Riddoch Art Gallery, Mt Gambier on a CCP tour. Internationally, *The Real and Other Places*, a video exhibition curated by Naomi Cass and Pippa Milne, was presented at *PHOTOFAIRS | Shanghai*.

Two exhibitions, one by Vivian Cooper Smith and one by Carolyn Young, were hosted by Spaces, Richmond (VIC) and Spaces, Surrey Hills (NSW) respectively, while *Tomorrow and Tomorrow and Tomorrow*, an exhibition of work by John Gollings, Polixeni Papapetrou and Jane Burton, commissioned by CCP in 2015, continued to be exhibited at the Springvale Botanical Cemetery in Victoria.

2017 ARTIST AND GUEST CURATORS SURVEY

Artists and curators who presented exhibitions at CCP in 2017 were asked to complete an online survey for the institution to garner feedback on its performance. This was undertaken with a view to continuous improvement. A range of participants were invited to respond to questions about the outcomes of their exhibitions at CCP and to make suggestions that could assist future exhibiting artists.

CCP asked five dimension questions relating to skill, opportunity, experimentation, responsiveness of the organisation, and collaboration. The majority of artists strongly voiced their approval of CCP's performance across all five dimensions, with average scores of 70% and above. The highest scores were recorded in response to CCP's responsiveness to artists' needs (89%), which is also reflected in the comments provided. New opportunities as a result of the exhibition at CCP (73%) and opportunities for collaboration (71%) also scored highly, with experimentation (69%) and skill development (60%) close behind.

CCP also asked participants to identify the most important outcome from their respective exhibitions: 70% of artists listed exhibiting the work and audience engagement; 40% believed that generating a subsequent exhibition or representation was important; and 30–35% listed media coverage and exhibition documents such as catalogues. The least important outcome for artists was the sale of exhibited work.

CCP assisted 47% of artists in obtaining or applying for funding for their exhibition and in general respondents felt that CCP services were effective. 94% percent of the artists and curators who responded believe that support from CCP staff is highly effective; 94% indicated that CCP openings are effective; 78% think the CCP web presence, social media and email invites are effective.



Guests viewing works at the launch of *An unorthodox flow of images*, photo: J. Forsyth

COMMENTS

'I appreciate CCP's commitment & sensitivity to Indigenous communities locally & globally. Asking artists how they want to be identified is important aspect of practice, particularly Indigenous artists. There's a great arts community associated with CCP'

'Every aspect of working with CCP, from initial emails to final follow through was efficient, professional and curatorially inspired. A pleasure to be involved!'

'Please keep up the great work! What you are doing is fantastic. It was such a pleasure to exhibit at CCP and to work with such a great team.'

'The curators were very friendly and professional and always kept me in the loop with updates and timing requirements etc!'

'One of the most professionally engaged arts organisations I have dealt with. Incredibly generous and supportive.'

'I enjoyed seeing my work contextualised with other artists in the group show that I was curated in. It raised my profile locally with other photographers & organisations. I enjoyed getting to know CCP staff & how you all work.'

'Extremely happy; everything went perfectly. All of the staff are incredibly helpful and proficient in what they do. Could not wish for a better team to have worked with.'

'Imaginative and adventurous curating executed with high standards of administrative attention to detail. Feedback on the show has been great. I am pleased to have been included.'

Exhibition Program

17 DECEMBER 2016—
26 JANUARY 2017

NIGHT PROJECTION WINDOW

Joe Hamilton
Merge Nodes

27 JANUARY—
12 MARCH 2017

GALLERY 1

James Tunks
Elsewhere

GALLERY 2

Atong Atem
The Process of Feeling

GALLERY 3

Andrew Beck, Danica Chappell,
Douglas Lance Gibson, Deb
Mansfield, Sara Oscar, Luke
Parker, Kenzee Patterson,
Katherine Rooke, Nick Strike
and Amanda Williams, curated
by Isobel Parker Philip
An elegy to apertures

GALLERY 4

Jordan Madge
Elysian Fields

NIGHT PROJECTION WINDOW

Alain Fleischer
L'homme dans les draps

24 MARCH—7 MAY 2017

GALLERY 1

Chen Wei,
curated by Elias Redstone
The Club

GALLERY 2

Anne Noble
No Vertical Song

GALLERY 3

Nik Pantazopoulos
Like a clap of thunder

GALLERY 4

Nova Paul
Props and Gesture

NIGHT PROJECTION WINDOW

Ka-Yin Kwok
Can you hear me?

19 MAY—28 MAY 2017

ALL GALLERIES

2017 CCP Fundraiser
The witching hour

9 JUNE—23 JULY 2017

GALLERY 1

Utako Shindo
束の間の、つなぎのようなもの
- *That is, like a brief moment to
be filled*

GALLERIES 2 AND 3

Andrea Grützner
Tanztee and Erbgericht

GALLERY 4

Inderjit Kaur and Jasmeen Patheja
Indri Pickle Lab, Mango Pickle

NIGHT PROJECTION WINDOW

Laresa Kosloff
*Snap happy and other Super 8
films*

4 AUGUST—

17 SEPTEMBER 2017

GALLERY 1

Julie Davies and Alex Rizkalla
Fruits of Our Labour

GALLERY 2

Hoda Afshar
Behold

GALLERY 3

Lynette Smith
A bewilderment

GALLERY 4

Artist Film Workshop,
curated by Giles Feilke
Specimen

NIGHT PROJECTION WINDOW

Jesse Dyer
Perennial

30 SEPTEMBER—
12 NOVEMBER 2017

GALLERIES 1, 2, 3 AND 4

An Unorthodox Flow of Images
curated by Naomi Cass and
Pippa Milne

NIGHT PROJECTION WINDOW

Gregory Bennett
Ectomorphia I

24 NOVEMBER—
15 DECEMBER 2017

ALL GALLERIES

CCP Salon

22 DECEMBER 2017—
31 JANUARY 2018

NIGHT PROJECTION WINDOW

Tania Smith
Untitled (Walking)



An unorthodox flow of images, photo: J. Forsyth.



2017 CCP Salon, photo: J. Forsyth.

Exhibitions In Focus

Joe Hamilton

Merge Nodes

17 December 2016—26 January 2017

Night Projection Window

Merge Nodes contained footage shot on location by the artist in 12 countries in the Middle East, Asia and Europe. The footage had been layered and edited in quick succession with sliding and zooming transitions inspired by the way we navigate digital maps. A mixture of natural and urban environments featured in hot and cool climates with traditional panoramas and up-close details. The specific locations were chosen based on indirect flight paths between major hub airports to create a representation of landscape that traced the logistical infrastructure that allowed these geographically separate perspectives to coexist.

James Tunks

Elsewhere

27 January—12 March 2017

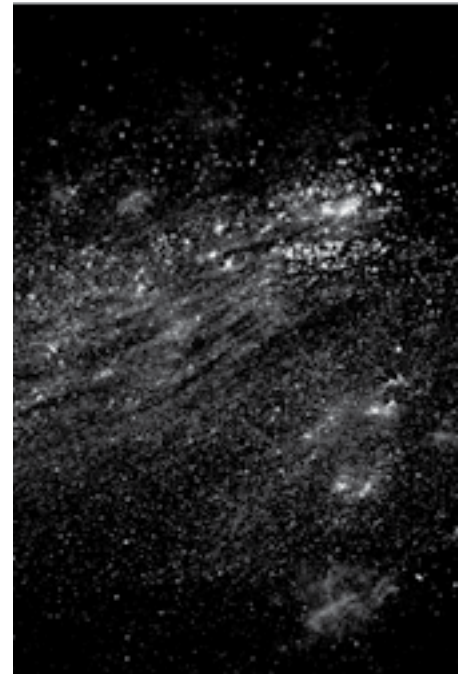
Gallery 1

A new series of works, *Elsewhere* combined James Tunks' fascination with astronomical photography, indirect forms of self-portraiture and the transmutation of objects and images.

Instead of photographing stars themselves, Tunks constructed the photographs using predominately found and accumulated material that was crushed and pulverised to mirror interstellar nebula. This process formed constellations between otherwise arbitrary materials whilst at the same time echoing the history of astrophotography and its pioneers such as Edwin Hubble and EE Barnard.



Joe Hamilton *Merge Nodes* 2016, 3'10" 4k video loop, courtesy the artist.



James Tunks, *Crushed and pulverized 35mm Minolta wide angle lens*, still photograph from Stanley Kubrick's 2001: *A Space Odyssey*, aspirin migräne, coconut, viewfinder prism, paperback cover of Jorge Luis Borges 'Labyrinths', found hunting arrow, Icelandic flag sew on embroidered patch, ground espresso, page from Francois Laurelle's 'The Concept of Non Photography', pistachio husks, photograph of lion paintings from Chauvets Cave, dried hibiscus, type-c print, 85cm x 130cm, courtesy the artist.

Atong Atem

The Process of Feeling

27 January—2 March 2017

Gallery 2

Replicating the visual languages of studio photography and manipulating representations of colonial history, Atong Atem sought to make peace with the indefinable spaces she occupied in *The Process of Feeling*.

With reference to a history of hand tinting, from expertly painted ethnographic photographs of The Colonies to blacking out the faces of deceased family members in her photo albums, Atong attempted to locate herself in history using what she knew as a point of reference. Atong researches and evaluates self, culture, history and the processes innate in the search for place in those spaces, and the similarity between individual and communal needs for connection.

Andrew Beck, Danica Chappell,
Douglas Lance Gibson, Deb Mansfield,
Sara Oscar, Luke Parker, Kenzee Patterson,
Katherine Rooke, Nick Strike and
Amanda Williams

Curated by Isobel Parker Philip

An elegy to apertures

27 January—12 March 2017

Gallery 3

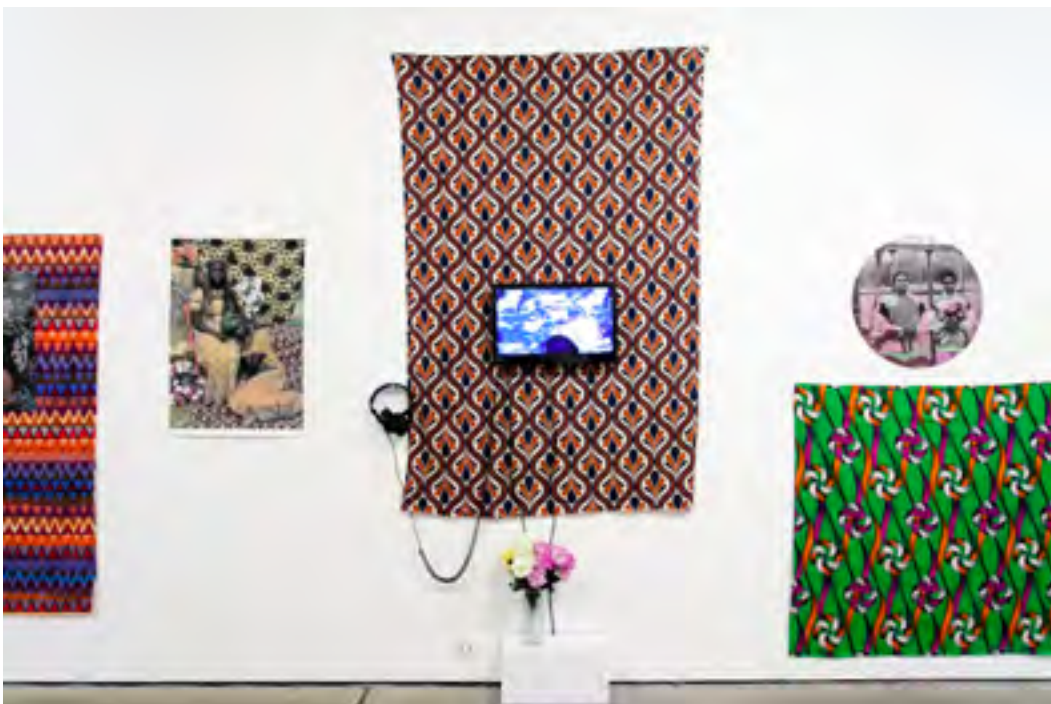
The camera receives and frames the world through the lens. This aperture is a threshold that demarcates the distinction between the scene and its photographic echo. It is both an entrance and a point of departure.

Examining the way apertures haunt photographic images long after the shutter has closed, this exhibition attended to and exposed the poetics of the portal.

An elegy to apertures returned to origin stories and the point zero of the photographic event, attempting to distil this fleeting instant – to hold the aperture open – and devise an allegorical framework for a self-reflexive study of the medium.



Sara Oscar *The Moon as it appeared in 1874 2008*, Hahnemuehle inkjet print, 40 x 78cm, courtesy the artist.



Atong Atem *The Process of Feeling* 2018, (installation view), photo: J. Forsyth

Jordan Madge

Elysian Fields

27 January – 12 March 2017

Gallery 4

Elysian Fields formed a portrait of the community of Rutherglen, a small town in North-Eastern Victoria, Australia. The work derived from two found photographs and reflected Jordan Madge's interest in appropriation and the found image, and its capacity to contextualise contemporary social and physical Australian landscapes. The exhibition was supported by the Photography Studies College Print Shop.



Jordan Madge *Untitled* 2015, courtesy the artist.

Alain Fleischer

L'Homme Dans Les Draps

27 January – 12 March 2017

Night Projection Window

Fleeting shadow-sculptures emerge from white bed sheets. Men's profiles form and de-form, as if by their own bidding. These transient silhouettes conjure past lives and question the memory that physical objects might hold, offering a visual conversation between what is permanent and what is temporary.

Alain Fleischer (FR) is a visual artist working with photography, and the author and director of around 350 films; from experimental cinema, to feature films and art documentaries. He has exhibited extensively in France and internationally, including at the *Kwangju Biennial* (Korea, 2000) and the *Havana Biennale* (Cuba, 2000), and curated exhibitions such as Georges Didi-Huberman's *Atlas, The world on his shoulders?* (Reina Sofia Museum, Madrid, 2010, ZKM, Karlsruhe and the Falkenberg Foundation, Hamburg, 2011) and Jean Hubert Martin's *Carambolages* (Grand Palais, Paris 2016).



Alain Fleischer, *L'homme dans les draps* (film still) 2003, courtesy the artist.

Chen Wei

Curated by Elias Redstone

The Club

24 March – 7 May 2017

Gallery 1

Beijing-based artist Chen Wei's practice actively blurs the boundaries between reality and fiction through the construction of carefully staged scenes and handcrafted objects. *The Club* — his first solo exhibition in a public institution in Australia — comprised a series of photographs and installations that fabricated a visual archive of Chinese club culture. Chen meticulously recreated the architecture, interiors and culture of nightclubs to celebrate this previously undocumented subculture and to provide a commentary on wider social changes that have been taking place in China.



Chen Wei *Disco #1004* 2015, 60 x 75cm, courtesy the artist.

Anne Noble

No Vertical Song

24 March – 7 May 2017

Gallery 2

Internationally renowned New Zealand artist, Anne Noble, has developed a number of projects in recent years concerned with bees, global species loss and the revitalisation of human relationships to complex living systems. Her work with bees draws on her experience as a beekeeper. *No Vertical Song* comprised a series of portraits of dead bees, installed as if populating an imaginary museum of the future from a time when the bee no longer exists. The portraits were made using a scanning electron microscope, an image making process that employs the element gold to stimulate the tracing of a surface by an electron beam. As alchemic as silver based photography, these processes produce images that are hauntingly beautiful pointers to a silent future scenario. Included in the exhibition were two 3D prints created from the photographs – ghost like points of reference for a memory from the future.

No Vertical Song was presented at the Centre for Contemporary Photography alongside the video installation *Reverie*, and extensive public programs at St Mark's Church, Fitzroy, as part of the *ART+CLIMATE=CHANGE 2017* festival.



Anne Noble, *Dead Bee Portrait #1* 2016, pigment on Canson Baryta paper, courtesy the artist.

Nik Pantazopoulos
Like a clap of thunder
 24 March – 7 May 2017
 Gallery 3

Like a clap of thunder applied the verb 'to unfurl' to both a king size bed sheet in the photography studio and to the architectural framework within the gallery, aiming to capture an affect. The bed sheet was spread out and caught by the flash in mid-air – in a state of making and unmaking; twisting, knotting, wrestling, forming, reforming, pouring, holding, releasing, open to the wind. These emotional forms were then used to screen and form backdrops, to usher and parenthesise an event in space.



Nik Pantazopoulos *King size bedsheet / mid grey / the act of making / juddering / dispersing / 2 x Elinchrome flash heads / light value 4.4 / angle of incidence 45° / cable synched to Canon EOS 5D Mark III / EF85mm / f/1.2L II USM Lens / f/8.0 1/80 iso 100 / temperature 5900°K / image captured 2.44.00 PM / 14.01.2017, courtesy the artist.*

Nova Paul
Props and Gesture
 24 March – 7 May 2017
 Gallery 4

Props and Gestures studied performances from the extensive Cinescatti archival footage of the Gadini Family Bergamo, Italy, from the 1920s to 1940s. The films selected portrayed the intimate family life of plays, games and performance for the camera by the adults of the Gadini family. These films echoed the role-playing of the Gadini children, who imaginatively played at being grownups in these home movies. These enactments sat alongside another collection of films from the family archives, the Gadini's in Ethiopia and Cambodia in the 1930s.



Anne Noble, *Dead Bee Portrait #1* 2016, pigment on Canson Baryta paper, courtesy the artist.

Ka-Yin Kwok

Can you hear me?

24 March – 7 May 2017

Night Projection Window

Filmed at zoos around Australia and New York, *Can you hear me?* presented a collection of videos looking at looking at zoos. As an institution for looking, zoos confine animals primarily for human observation. A power imbalance exists with human viewers in the dominant position; standing outside the enclosure that confines the subordinated animal. The zoo animal's primary status becomes that of the non-human animal 'Other'.

Can you hear me? positioned the viewer within the video frame, expanding the voyeurism at the zoo beyond the glass dividing animal and human.

2017 CCP Fundraiser

The Witching Hour

19 – 28 May 2017

All Galleries

The Witching Hour was a spellbinding success; CCP acknowledges those who contributed their artwork and their resources to make the event possible. CCP achieved 10% over the established fundraising target through artwork sales and the offer of a range of fabulous experiences, notably with artists such as John Gollings, Patrick Pound, and Patricia Piccinini who generously donated their time.

List of artists:

Hoda Afshar, Warwick Baker, Olga Bennett, Polly Borland, Jane Brown, Andrew Curtis, Julie Davies, Cherine Fahd, Simryn Gill, John Gollings, Janina Green, Siri Hayes, Anna Higgins, Eliza Hutchinson, Katrin Koenning, Paul Knight, Jesse Marlow, Peter Milne, Phuong Ngo, Anne Noble, Nik Pantazopoulos, Patrick Pound, Clare Rae, Jacob Raupach, David Rosetzky, Jo Scicluna, Wolfgang Sievers, Vivian Cooper Smith, Christian Thompson, James Tylor, Kawita Vatanajyankur, David Wadelton, Lydia Wegner, Carolyn Young, Anne Zahalka



Ka-Yin Kwok *Can you hear me?* 2015, single channel video, 9; 57", courtesy the artist



Above images: 2017 CCP Fundraiser *The Witching Hour*, photos: J. Forsyth.

Utako Shindo

束の間の、つなぎのようなもの -
That is, like a brief moment to be filled
 9 June – 23 July 2017
 Gallery 1

a hole in the wall is like a lens
 a building is like an hollowed container

It is a projection of time through something that doesn't
 move

Where does a mountain end?
 The line is movement, the movement is life

The pulse of the building continues to bleed
 like a rain, falling onto what enters
 to the lower, and to the upper gallery

A life comes and goes through this building
 which she speaks to,
 through which she feels the half light

The ending of it is lost, though
 as it always led us back to the beginning

That is where it is supposed to be

A moth, nearing its death
 a moment
 for a breath,

Imago flying

You see through the gap
 the slit, and the hole

the darkness
 where the light is the ephemeral

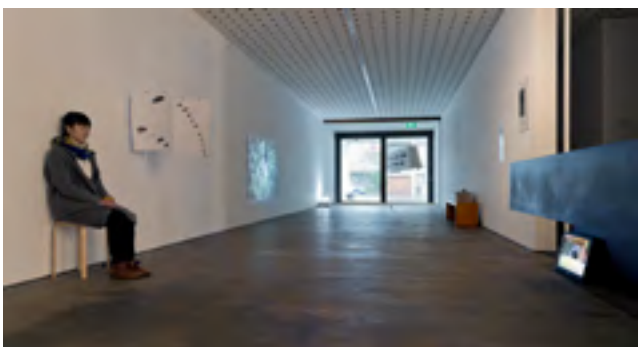
That is, like a brief moment to be filled
 fertile silence,

an inserted comma

The cat disappears into shadows,
 a nuance of love

I think of her
 she remains here
 through my feeling her

an opening line of lament



Utako Shindo 束の間の、つなぎのようなもの - *That is, like a brief moment to be filled* 2017, (exhibition view), photo: Christian Capurro.

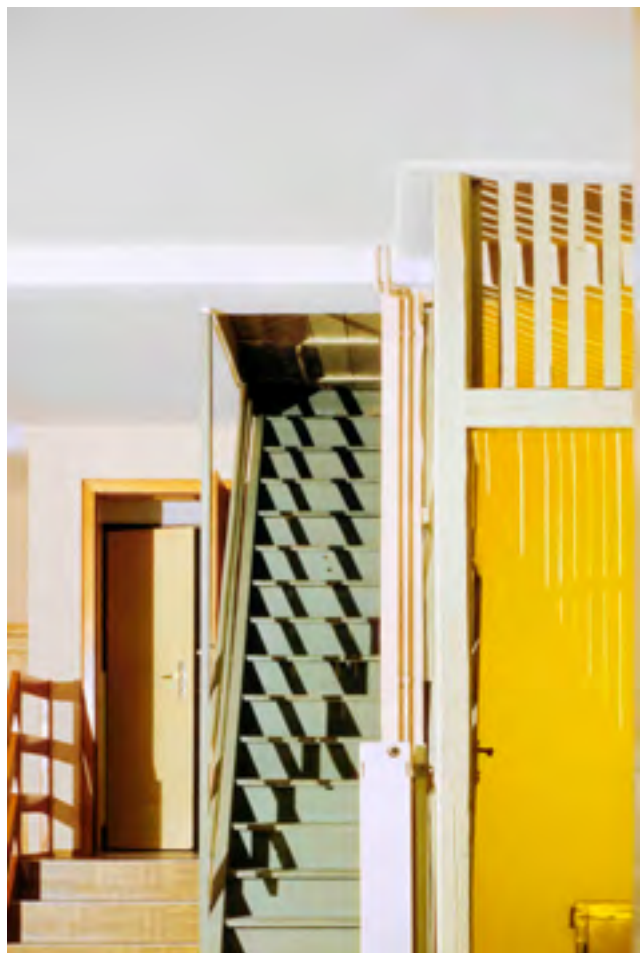
Andrea Grützner

Tanztee and Erbgericht
 9 June – 23 July 2017
 Galleries 2 and 3

Andrea Grützner (GER) presented two bodies of work,
 both related to a specific guesthouse
 in Saxony:

Erbgericht centred on the architecture of an historic
 guesthouse – the cultural centre of its village. Within
 her images, interiors became projection screens
 for generations of memories and emotions that had
 occupied the spaces, entering into a visual dialogue
 with this culturally significant building. Through
 interconnected analogue strategies, Grützner's images
 consciously turned interior walls, corners and pipes
 into studies in complex planar composition. The spaces
 became impossible to inhabit; the stage sets for
 fragmented memories.

Tanztee is German for 'tea dance'. In this series,
 women within the same guesthouse pictured in
Erbgericht embrace and they dance on a Sunday
 afternoon. Affection beams out of this repetitive grid of
 patterns, limbs, fabric and jewellery.



Andrea Grützner *Untitled 6* 2014, courtesy the artist and Julie Saul Gallery, New York; Robert Morat Gallery, Berlin.

Inderjit Kaur and Jasmeen Patheja
Indri Pickle Lab, Mango Pickle
 9 June – 23 July 2017
 Gallery 4

The artists, Inderjit Kaur and Jasmeen Patheja are a grandmother/granddaughter team. The collaboration began a decade ago, when Indri expressed a desire to become an actor. Jasmeen wanted to pursue photography. The intention and desire to act led to an ongoing series of photo and video collaborations where Indri performed characters she desired to become. The video work *Indri Pickle Lab, Mango Pickle* featured Inderjit Kaur as a scientist, sharing how to prepare Punjabi Mango Pickle. Language: Punjabi and English, with subtitles.

Laresa Kosloff
Snap Happy and other Super 8 films
 9 June – 23 July 2017
 Night Projection Window

Laresa Kosloff's *Super 8 films* capture people interacting with the built world, undertaking work and leisure activities. The Super 8 camera acts as a filter, reinterpreting everyday scenes and disengaging them from a contemporary sense of time and space. Cultural activities are reframed in new ways, playing with our impressions of the past and assumptions about the present.



Inderjit Kaur and Jasmeen Patheja, *Indri Pickle Lab, Mango Pickle* 2016, video, 8 min, courtesy the artists.



Laresa Kosloff, *Snap happy* 2001, Super 8 film transferred to video, 1 min, courtesy the artist.

Julie Davies and Alex Rizkalla
Fruits of our Labour
 4 August – 17 September 2017
 Gallery 1

Julie Davies and Alex Rizkalla have collaborated over a 20-year period whilst maintaining individual practices and collaborations with others. Their co-authorship developed from the idea of two people working together and the possibility of collaborative projects emerging, in their case it was a sort of fusion; certain circumstances, sustained dialogue and joint research often result in the situation where on completion of a project the authorship was so enmeshed that the work naturally cannot be considered outside of collaboration.

The persistent thread that runs through their work starts with the intersecting interests of art, nature and science but equally valued are the dialogue and methodology – the doing, looking, recording and studying. Davies and Rizkalla have over many years built an iconography of objects in their distinctive ways, but in their collaborative works they subtly shift the emphasis onto the relationships between the process and the product – be it fruit or art – it is the eating and the digesting, the topic and the conversation that the works invite the viewer to be a part of.

— Elvis Richardson, 2017

This exhibition was made possible with the very generous support of Margaret Rizkalla who commissioned the production of the Bonsai into bronze and to Meridian Foundry, who made its realisation possible.



Julie Davies & Alex Rizkalla *Satoyama, an Idea of Japan* (Fragments from *Urada*) 2010, courtesy the artist.

Hoda Afshar
Behold
 4 August – 17 September 2017
 Gallery 2

Behold was made unexpectedly and without design. I was travelling in a city that I sometimes return to, and I got to know a group of gay men. There, where they live, these men (and many others like them) are mostly left to be. But only on the condition that they lead one part of their lives in secret. Rarely do their bodies ever meet in open honesty outside, in public. Only here in this bathhouse, is their desire to be seen and embraced by others – just to be and to be held – played out in the partial openness of these four closed walls.

The bathhouse no longer exists. But while it still did, these men invited me to document it and glimpse a little of their lives in it. We arrived, but I was not allowed to enter. So we rented the place, and for a few hours I took pictures while these men played themselves performing their lives for my peering camera, in order that their desire to be seen might be realised. Here in the world of the images – in the act of beholding, where the bare thereness of life is transformed from mere appearing or appearance, into something more meaningful...into recognition.

— Hoda Afshar, 2017

This exhibition was made possible with the very generous support of Ilford and The Printshop @PSC. Also, a great appreciation to Timothy Johannessen and Peter Hatzipavlis for their invaluable contribution and support.



Hoda Afshar *Untitled #4*, from the series *Behold*, courtesy the artist.

Lynette Smith
A Bewilderment
 4 August – 17 September 2017
 Gallery 3

A bewilderment is not a picture of a place – more like the sign of a condition, or a state, induced by being somewhere. This was a place called Parnidis on the Baltic coast, during a late, mild winter. It's a long, long dune, an entirely fluid form of air, sand and the waters of the sea and lagoon, where everything can be different from what it is. The images represented something that doesn't exist anymore. By now, some tracks will have been erased, some trees split by ice, perhaps a dune scoured into the sea, because everything is always disappearing and there is no way to describe it or tell it either.

Artist Film Workshop
 Curated by Giles Fielke
Specimen
 4 August – 17 September 2017
 Gallery 4

Experimental film is best understood as the search for a model of the cinema. But what is cinema a model for, and what is it modelled on? Cinema is both a specific thing and also a generalised description of the world. It is a scientific instrument, an atlas indistinguishable from the globe, a monument to vision, an eye, the industrial conventions of the movie-world. In the camera, the model is the ether. Lucretius spoke of film before the common era. Film cannot be dead, it never lived. It is populated by zombies and docile bodies. Technology is the afterlife.

Specimen was presented by the Artist Film Workshop. Participating artists included: Hanna Chetwin, Tim Coster, Samaan Fieck, John Flaus, Nina Gilbert, Aurelia Guo, Lucas Haynes, Olivia Koh, Lucy Kostos, Zi-Yun Lam, Travis MacDonald, Madeleine Martiniello, Sabina Maselli, Emma Phillips, Callum Ross-Thomson, Richard Tuohy.



Lynette Smith *A Bewilderment* 2017, (installation view), photo: J. Forsyth.



Photograph: Madeleine Martiniello.

Jesse Dyer

Perennial

4 August – 17 September 2017

Night Projection Window

It has been claimed that plants, when raised in domestic environments, form a close emotional bond with their human cohabitants. Perhaps plants even grow differently when exposed to heightened human emotions. Continuing my research into this phenomenon in an intuitive and pseudoscientific manner, the video *Perennial* observed the on-screen dynamics between human and plant performers. In the films and television series from which I have collected footage, domestic plants have a noticeable presence on the edges of the frame. In this video, their supporting roles were thrust centre screen.

— Jesse Dyer, 2017

Presented as part of Channels Festival 2017.

An unorthodox flow of images

Curated by Naomi Cass and Pippa Milne

Presented with *Melbourne Festival*

30 September – 12 November 2017

Galleries 1, 2, 3 and 4

An unorthodox flow of images commenced with what is known as the first press photograph in Australia and unfurled through historic, press, portraiture, popular and art photography, some in their intended material form and others as reproductions. An unbroken thread connected this line of still and moving images, each tied to those on either side through visual, conceptual, temporal, material or circumstantial links.

This is a proposition about photography now. Relationships between images are sometimes real, and sometimes promiscuous. *Unorthodox* brought new contexts to existing artworks whilst celebrating the materiality of real photographs, in real time and critically, honouring the shared democratic experience of the public gallery space.

Artists are listed overleaf.

Facts and figures from

An unorthodox flow of images:

- 148 artworks included
- 73 Australian artists
- 81 living artists
- 22 emerging artists
- 16 indigenous artists
- 38 historic works
- 20 different mediums represented, from silver gelatin prints to daguerrotypes, stereoscopes, LCD screens and projections
- 39 international artists
- 109 floortalk attendees
- 10,458 visitors across 6 weeks
- 4 public programs
- 700 fieldguides used



Jesse Dyer, *Perennial* (still from *The X-Files* 1994) 2016, courtesy the artist.



William Yang *Alter Ego* (from the series *Self Portraits*) 2000, courtesy the artist



Brassai *Young couple wearing a two-in-one suit at Bal De La Montagne Saint-Genevieve* 1931

An unorthodox flow of images

List of artists:

- J. W. Lindt (1845–1926)
 Photographer unknown
 J. E. Bray (1832–1891)
 Piero della Francesca (1415–1492)
 Joosep Martinson
 Layla Vardo
 Katrin Koenning
 Tracey Moffatt
 Siri Hayes
 Janina Green
 Georgie Mattingley
 Lisa Hilli (Makurategete Vunatarai
 (clan) Gunantuna / Tolai People,
 Papua New Guinea)
 Fiona Pardington (Ng i Tahu, Kati
 Mamoe and Ng ti Kahungunu and
 Clan Cameron of Erracht)
 Fiona MacDonald
 Jack Mannix
 Jane Brown
 Miriam Charlie
 Anne Frank Foundation, Amsterdam
 Aby Warburg (1866–1929)
 Simryn Gill
 André Kertész (1894–1985)
 Wolfgang Stevers (1913–2007)
 Gisèle Freund (1908–2000)
 Anne Zahalka
 Robyn Stacey
 Marti Friedlander (1928–2016)
 NASA Images
 Steve Carr
 National Geographic
 Ray and Charles Eames
 (Ray Eames 1912–1988; Charles
 Eames 1907–1978)
 Pat Brassington
 Anne Noble
 Jesse Marlow
 Michael Parekowhai (Ng - Ariki, Ng
 ti Whakarongo)
 Luis Buñuel (1900–1983)
 Daido Moriyama
 Leah King-Smith
 Susan Fereday
 William Forsythe
 Mark Strizic (1928–2012)
 Patrick Pound
 Harry Nankin
 W. H. Moffitt (1888–1948)
 Emma Phillips
 Sarah Brown
 Robert Billington
 Trent Parke
 James Tylor (Kaurna/M ori/English/
 Scottish/Irish/Dutch/Iberian/
 Norwegian)
 Charles Bayliss (1850–1897)
- Sophie Calle
 Andrew Hazewinkel
 Ian Dodd
 Juno Gemes
 David Rosetzky
 Brook Andrew
 Brassai (1899–1984)
 William Yang
 Sue Ford (1943–2009)
 Eliza Hutchison
 Kilburn Brothers, Littleton, N. H.
 (B. Kilburn 1827–1909)
 Courret Hermanos Fotografía
 (Eugenio Courret 1841–c.1900)
 Cherine Fahd
 Mohini Chandra
 Simryn Gill
 Rushdi Anwar
 Tim Silver
 Harold Cazneaux (1878–1953)
 Jeff Carter (1928–2010)
 Lisa Belleair (1962–2006)
 (Minjungbul/Goernpil/Noonuccal/
 Kanak)
 Steven Rhall (Taungurong)
 Warwick Baker
 Michael Cook
 Photographer undisclosed
 O. Philip Korczynski
 New York Times article by
 Danny Hakim
 Luc Delahaye
 Max Dupain (1911–1992)
 Paul Batt
 Tracey Lamb
 Walker Evans (1903–1975)
 Kate Gollings (1943–2017)
 David Moore (1927–2003)
 Joe Rosenthal (1911–2006)
 Phuong Ngo
 Martin Parr
 Hippolyte Bayard (1801–1887)
 Charles Woolley (1834–1922)
 Christian Thompson (Bidjara)
 Charles Kerry (1857-1928)
 Fiona Foley (Badtjala)
 Murray Cammick
 Kirsten Lyttle (Waikato, Tainui A
 Whiro, Ng ti Tahinga)
 Michael Riley (Wiradjuri/Kamilaroi)
 (1960–2004)
 Maree Clarke (Mutti Mutti, Yorta
 Yorta, BoonWurrung)
 Clare Rae
 Laurence Aberhart
 Ingeborg Tyssen (1945–2002)
 John Gollings
 Therese Keogh
- William Eggleston
 Bill Culbert
 Olive Cotton (1911–2003)
 Bernd and Hilla Becher (Bernd
 Becher 1931–2007, Hilla Becher
 1934–2015)
 Robert Rooney (1937–2017)
 Helen Grace
 Marie Shannon
 Olive Cotton (1911–2003)
 Christopher Day
 Mac Lawrence
 Jacob Raupach
 Daniel Bushaway
 Christian Capurro
 Rudi Williams
 Hemus and Hanna (Charles Hemus
 and John Robert Hanna, active
 1875 to 1885)
 Ron Berg
 Peter Dombrovskis (1945–1996)
 Mark Strizic (1928–2012)
 Simon Terrill
 Christian Boltanski
 Joyce Evans
 Harry Burrell (1873–1945)
 Andy Guérif
 Dianne Jones
 Jeff Wall
 Jan Nelson
 Masayoshi Sukita
 Francis Alÿs

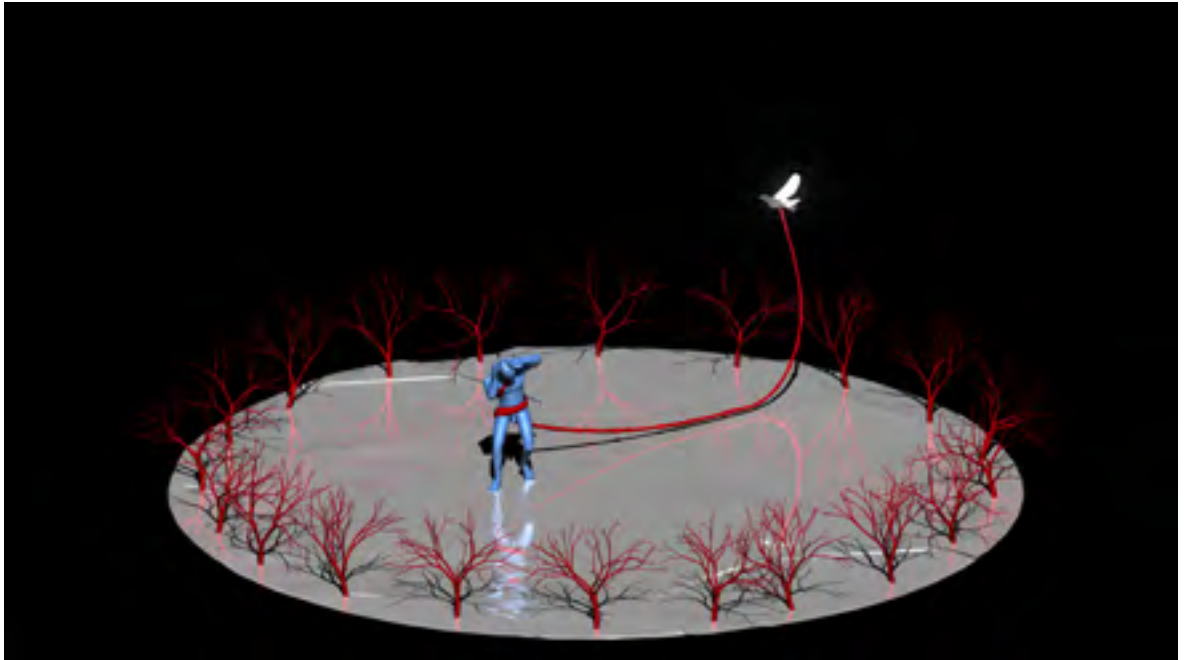
Gregory Bennett

Ectomorphia I

30 September – 12 November 2017

Night Projection Window

Ectomorphia I (2015) conjures the utopian and dystopian, presenting an endlessly rotating point-of-view of a circular construction which is populated by an ever-expanding taxonomy of animated figures, plants, and objects, often simultaneously fixed and unstable, trapped in ceaseless loops and cycles in a form of animated stasis. This rotating circular form is a staging ground for a series of psychological vignettes. Using 3D animation and motion capture (whereby live performers movements are recorded in 3D and applied directly to digital figures) the artist referenced and reconfigured sources such as the Greek myth of the flaying of Marsyas, from Ovid's *Metamorphoses*.



Gregory Bennett *Ectomorphia I* 2015, courtesy the artist.



Thanh Vuong *In my garden the trees are changing* 3 2017. 2017 Leica and Ilford Excellence in Photomedia Award winner



Andrew Abbott, Deputy Secretary, Creative and Visitor Economies and Chief Executive, Creative Victoria, being presented with a gift from CCP by Naomi Cass at the 2017 CCP Salon opening event, photo: J. Forsyth.

2017 CCP Salon
Presented by Leica and Ilford
24 November – 15 December 2017
All Galleries

Continuing a tradition of exceptionally high quality presentation, *2017 CCP Salon* featured 723 artworks from over 421 photographic and video artists from across the country. In 2017, \$21,552 worth of prizes were awarded across 35 categories by 35 leaders in the photographic industry.

The *2017 CCP Salon* presented a magnificent survey of contemporary, innovative and traditional practice, a showcasing of the enthusiasm and talent of CCP members and the national photographic community. The exhibition was opened by Andrew Abbott, Deputy Secretary, Creative and Visitor Economies; Chief Executive, Creative Victoria to an enthusiastic crowd of over 850 attendees, who were also addressed by Naomi Cass, CCP Director.

JUDGES

ARTIST

Hoda Afshar

INDEPENDENT CURATOR

Elias Redstone

CCP CURATOR

Pippa Milne

CCP GALLERY MANAGER (NON-VOTING CHAIR)

Linsey Gosper

Tania Smith
Untitled (Walking)
22 December 2017 – 31 January 2018
Night Projection Window

Untitled (Walking) depicted a woman in high heels trudging back and forth over a range of surfaces – rocky cliffs, sand dunes, or indoor spaces such as offices and bathrooms. Each surface created its own set of challenges for the faceless woman and we watched the continual march of the figure across the screen. The work conveyed the artist's interest in mimetic gestures (after philosopher Luce Irigaray), and the world of silent cinema, in particular comedy and slapstick.



Tania Smith *Untitled (walking)* 2017, video still. Camera assistant: Kubota Fumikazu.

Touring and Offsite Exhibitions

Jane Brown

Black Ships

Horsham Regional Art Gallery,

Riddoch Art Gallery

Jane Brown's exhibition *Black Ships* was exhibited at CCP from 5 August to 18 September 2016. Created during a trip to Japan, the series dramatised aspects of the physical environment as symbolic gesture – pathways, bridges, walls, wrapping, fences, nature and decay. It references the work of photographers who travelled there in the mid 19th century and Japan's 20th century experience of militarism.

Carefully hand-printed in the darkroom, the prints are on fibre-based paper and selenium toned. Hand-printing is important to Brown's practice as she seeks to perpetuate darkroom processes. The materiality and physicality of analogue practice gives the work meaning, placing them in a liminal realm between being images and objects.

This exhibition was presented at Horsham Regional Art Gallery from 11 February – 16 April 2017, and Riddoch Art Gallery, Mt Gambier from 25 August – 24 September 2017.

The Real and Other Places

Curated by Naomi Cass and Pippa Milne

PHOTOFAIRS | Shanghai

In 2017 CCP presented an exhibition of video work by Australian artists Daniel Crooks, Joe Hamilton, Katrin Koening, Sonia Leber and David Chesworth at *PHOTOFAIRS | Shanghai*, curated by Naomi Cass and Pippa Milne. Each artist shown explored photography's complex relationship to the real, through a range of video technologies, from iPhones to the most sophisticated digital image capture techniques. CCP Director, Naomi Cass accompanied the exhibition, offering insight into the works, and contributing to panel discussions and public programs alongside other international figures at the event.

Over 30,000 visitors were recorded to *PHOTOFAIRS | Shanghai*, providing both the exhibited artists and CCP with significant international exposure.

Spaces

Creative work spaces in Melbourne and Sydney

In 2017, CCP continued to deliver two series of work at Spaces, an organisation providing creative working environments. Works by Melbourne artist, Vivian Cooper Smith, and New South Wales artist, Carolyn Young were shown in the Melbourne and Sydney offices respectively.

John Gollings, Polixeni Papapetrou and Jane Burton

Tomorrow and Tomorrow and Tomorrow
Springvale Botanical Cemetery

24 November 2016 – 24 November 2017

In a continuation of CCP's 2015 commissioning fundraiser, a selection of images by Polixeni Papapetrou, John Gollings and Jane Burton were exhibited at Springvale Botanical Cemetery.

Chen Wei

The Club

Horsham Regional Art Gallery

Chen Wei's *The Club*, curated by Elias Redstone, was toured to Horsham Regional Art Gallery and displayed from 24 June - 13 August.

Horsham Regional Art Gallery director Adam Harding said hosting an exhibition from the Centre for Contemporary Photography exhibition was a great opportunity for Wimmera people to engage with the work of a noted international artist; "*Horsham Regional Art Gallery is proud to continue our partnership with the Centre of Contemporary Photography and present their Australia-first exhibition to our community. The people of Horsham and the Wimmera will be the only rural community to see this work in Australia.*"



Visitors to *PHOTOFAIRS | Shanghai* enjoying *The Real and Other Places*. Work pictured: Sonia Leber and David Chesworth *Myriad Falls* 2017, single channel video.



Carolyn Young's work on display at *Spaces*, Sydney

Education and Public Programs

PARTICIPATION

Courses and workshops	439
Public Programs	639
Youth Programs	232
Artist floor talks	463
Secondary and tertiary visits	293
TOTAL	2,066

CCP presents a unique education program that mixes practical instruction and theoretical debate, as well as being relevant to contemporary arts practice and schools curriculum. Below is an overview of some of the Education and Public Programs offered throughout 2017:

PHOTOGRAPHY COURSES

WEEKEND PHOTOGRAPHY COURSES WITH LES WALKLING

In 2017, 14 digital photography weekend workshops were offered by distinguished lecturer and artist Les Walkling. Walkling, who has been presenting courses with CCP for 24 years, develops a unique experience in each course by adapting to participants' needs. In 2017, Les Walkling and his son, Andrey, presented four weeknight short courses running for six weeks each.

MASTERCLASSES

CCP offered 7 Masterclasses on a variety of subjects in 2017. Renowned practitioners from both artistic and commercial worlds delivered short courses on their field of expertise. These courses provided intense, in-depth and intimate sessions that gave a behind-the-scenes view to each artist's practice. Educators included Jesse Marlow, John Gollings, Les Walkling, Anne Zahalka, Katrin Koenning, Hoda Afshar and Linsey Gosper.

CCP Masterclasses provide a rare opportunity for emerging artists and photographers to grow their skills with major photographic artists, in a supportive, inspiring environment.



Weekend Photography Courses with Les Walkling, photo: Ellenie Zahariou.

PUBLIC PROGRAMS

Echo Chamber: Emerging Research on Photography
Thursday 2 March 2017

CCP's *Echo Chamber* presents a series of occasional, ongoing public programs showcasing current emerging research in all areas of photography, including historical research, technology, communications and contemporary discussion. Presenters for this *Echo Chamber* were Kate Golding on '*The camera obscura: past, present, future*'; Sophia Cai on '*In My Skin: Contemporary Chinese Photography*'; and Roderick Grant on '*Critical Infrastructure: Landscape, Intention and Intervention*'.

What Makes A Great Photograph?
Sunday 19 March 2017

CCP in collaboration with the NGV reflected on the inscrutable and pertinent question: *What makes a great photograph?* Five Melbournians made a quick case for a photograph that moves them. As part of the NGV's *Melbourne Art Book Fair 2017*, CCP presented a spirited event for which a sparkling panel chose one photograph each to explain to the crowd and what makes theirs great. Speakers included John Gollings, Helen Frajman, Pippa Milne, Léuli Eshragi, Katrin Koenning, and Susan van Wyk.

Echo Chamber: Emerging Research on Photography
Thursday 13 July 2017

Presenters for this *Echo Chamber* were Rohan Hutchinson on '*The Arctic, climate and an artist's response*'; Charmaine Toh on '*Reading the Photographic Archive*'; and Kelvin Lau on '*Exploring the mental health of young people from a migrant background using photo-interviewing*'.

*Artist Film Workshop
Specimen Screenings*
Sunday 6 and Sunday 20 August 2017

On the first evening, 10 films from the Artist Film Workshop were screened. On the second evening *I Walked With A Zombie* was screened on 16mm film.

CCP—pm
Friday 13 October 2017

Visitors were invited to visit the gallery after hours and wander through our exhibition at their leisure. The perfect night for those who find it difficult to visit CCP during regular opening hours.

Symposium: The Transit Lounge of Photography and Magic Lantern Performance
Presented by Deakin Motion Lab Centre for Creative Arts Research
Saturday 21 October 2017

A symposium on the ever-changing states of photography from the invention of the medium to the digital present.

From the magic lantern to Instagram and 'connected photography', this symposium unpacked a little history of the transmission of images. *The Transit Lounge of Photography* examined where the medium of record has been and asked: 'how is it travelling?' *The Transit Lounge of Photography* was all about making connections with photographic images and reading their vapor trails. Presenting a series of projections on images and ideas in the share-house of photography and ending in a live magic lantern show in the evening.

Coordinated by Patrick Pound (Deakin Motion Lab Centre for Creative Arts Research) and the Centre for Contemporary Photography.

An unorthodox flow: A discussion
Curators' floortalk
Saturday 22 October 2017

Curators of *An unorthodox flow of images*, Naomi Cass and Pippa Milne, provided audiences with a back-and-forth discussion of the intricate connections and interlacing of exhibited images through formal, conceptual and material links. Commencing with Australia's first press photograph, 150 images unfurled in flowing, a-historical sequences throughout the gallery, drawing upon the photographic image in its many forms. Visitors were invited to join the discussion, to agree or disagree, and to share their own flow of images.

*Images flow in an unorthodox manner:
online and in museums*
Thursday 26 October 2017
Grainger Museum, Royal Parade Parkville

In an era of 'tumbling' images, Naomi Cass addressed two exhibitions that use photography in unorthodox ways. *Grainger Photographed: Public Facades and Intimate Spaces* and *An unorthodox flow of images* at the Centre for Contemporary Photography both engaged with visual culture, finding new meanings through historical juxtapositions, more akin to how people use photography in a contemporary setting.

*Codes of practice: Indigenous subjects and
Indigenous photographers*
Thursday 2 November 2017

This panel discussion, chaired by Stephen Gilchrist, considered the ethical and cultural codes of practice when working with Indigenous subjects and photographers, the representation of Indigenous communities, the legacy of images of deceased people, the politics of witness and our responsibilities as curators and audience. In part this discussion was inspired by Lisa Belleair's *Proposed code of ethics - photographing Indigenous Australians* which was compiled for her unfinished PhD thesis and published in the catalogue for *Closer to you: The Lisa Belleair Picture Show* at the Koorie Heritage Trust in 2016. Speakers included Lisa Hilli, Kirsten Lyttle, Léuli Eshrāghi, and Kimberley Moulton.

*'A picture tells a thousand words':
but whose?*
Thursday 9 November 2017

An in conversation with CCP Curator, Pippa Milne and Clare Wright, presenter of Radio National's podcast *Shooting the Past*. Followed by discussions of their favourite work from *An unorthodox flow of images* by Daniel Boetker-Smith, Natalie Thomas, Joyce Agee, Simon Laham and Jake Treacy.

CCP Salon Family Day
Saturday 2 December 2017

Presented in-collaboration with the City of Yarra and Lomography, CCP Salon Family Day allowed families and children of all ages to enjoy CCP through educational photography-based activities. Visitors were encouraged to take part in a cyanotype workshop, construct a collage, and create a Lomo family portrait.

Judges and Winners Speak
Friday 8 December 2017

The judges and winners of the 2017 CCP Salon discussed the winning work and provided insights into how the work was created, the motivations and meanings behind the work and why it was selected as outstanding work.

That's a (Christmas) Wrap!
Saturday 16 December 2017

Photography is a beautiful, bold and affordable gift. In the last hours of 2017 CCP Salon, audiences were able purchase a work from the exhibition and walk away with their wrapped gifts.

ARTIST FLOOR TALKS

A highlight in the program calendar, CCP's artist floor talks presented every Saturday following an exhibition opening continued in 2017 and were very popular, with approximately 100 people attending each session. In 2017, five sessions with a total of 16 talks were presented. The informal talks provided a regular meeting point between exhibiting artists and visitors, as well as enabling artists to respond to each other's work.

Artists who participated in 2017 floor talks were:

28 JANUARY 2017

James Tunks, Atong Atem, Isobel Parker Philip, and Jordan Madge

25 MARCH 2017

Elias Redstone (curator), Chen Wei, Anne Noble, Nikos Pantazopoulos and Ka-Yin Kwok

10 JUNE 2017

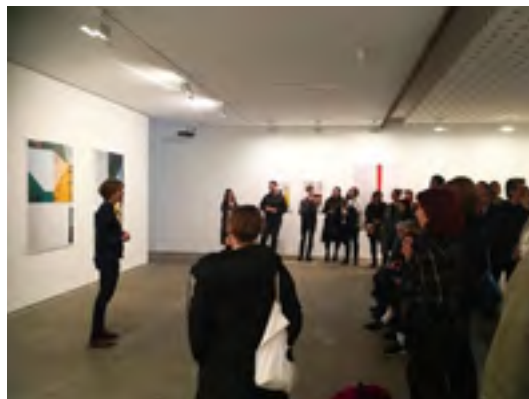
Utako Shindo and Andrea Grützner

5 AUGUST 2017

Julie Davies, Hoda Afshar, Lynette Smith, Giles Fielke, Olivia Koh and Hannah Chetwin

22 OCTOBER 2017

Naomi Cass (curator) and Pippa Milne (curator)



Andrea Grützner discussing her work *Tanztee* and *Erbgericht*

EDUCATION PROGRAMS

Rotary Youth Arts Project (RYAP)

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

Young people living, studying or attending services in the City of Yarra were invited to participate in a nine-week photography course at CCP presented by artist, educator and visual story teller Alexander Moffat. Over the course of this year's *Rotary Youth Art Project*, Alexander and the students explored why stories matter and learnt about how those stories can be told using a variety of styles of photography – including conveying meaning and emotion through portraiture using both natural and artificial light, street photography, the urban landscape, still-life and photomontage.

This course resulted in an informal paste up exhibition on Kerr Street in Fitzroy and an exhibition at Fitzroy Town Hall, and was documented through tumblr - ccxccp2017.tumblr.com

Fitzroy Art Spaces Tour (FAST)

FAST is a CCP initiative designed to give young people a new pathway to explore contemporary art. Evolving out of a creative collaboration between four of Fitzroy's most exciting galleries, the program includes walking tours and a dedicated website. Participating galleries in 2017 included CCP, Gertrude Contemporary, Seventh Gallery, Australian Print Workshop, Alcaston Gallery, and THIS IS NO FANTASY + Dianne Tanzer Gallery.

The program was developed with art education consultant, Melissa Bedford, who also conducts the tours. In 2017 eight tours were conducted for students and one as a professional development opportunity for secondary school teachers.

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



Artwork by Lakai Ovens

ArtsConnect9

Working with photographer Lauren Dunn, the Centre for Contemporary Photography's 2017 *ArtsConnect9* program looked at *Art, the selfie and technology*.

Incorporating a specialised guided tour of the gallery, including an explanation of the artwork and an insight into the minds of the exhibiting artists, participants worked hands on with local artist and educator Lauren Dunn. The gallery tour was followed by an entertaining overview of contemporary photographic artists using images of themselves to create art including short videos, images and books. Taking inspiration from these artists the students worked to create their ultimate selfie, armed with a deeper understanding of what the selfie means to them.

These sessions held a strong focus on the image of technology and the selfie, with a view to creating a deeper understanding of the students' cultural relationship to the image.

Sunshine

Brimbank Community and Civic Centre
17 October – 30 November 2017

To celebrate the launch of SBS's new drama series, *Sunshine*, SBS teamed up with the Centre for Contemporary Photography and Brimbank City Council to give eight aspiring photographers a chance to tell the story of their community through images.

Over the period of one month and three workshops, which introduced conceptual and technical photographic techniques, the emerging artists developed a photographic series with the guidance of expert CCP tutor Linsey Gosper. The artist's work culminated in an exhibition at Brimbank Community and Civic Centre, which the artists had the chance to install in their final workshop.

With photo stories capturing a fusion of cultures, hidden stories, the beauty of everyday life and its natural surrounds, from transformations to transportation, delicious cuisines, and rich community heritage – each story is truly unique and captures the essence of what makes this community so vibrant.



Image | 2017 *ArtsConnect9* participants, photo: Lauren Dunn

Membership

PARTICIPATION

CCP financial members	342
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CCP Members are offered the opportunity to join a community of appreciation for photo-based arts. In 2017, CCP Members actively participated in a number of exclusive events, demonstrating high engagement and a desire to connect with CCP beyond its exhibitions. This included private gallery viewings, opportunities to discuss exhibitions one-on-one with curators, and an exclusive members tour of local photographic printers, darkrooms, and exhibitions.

CCP members were invited to attend a number of public programs that included talks by industry professionals, Phill Virgo, Linsey Gosper, and curators Pippa Milne and Naomi Cass. Discounted and free events were offered through CCP affiliate ACMI and members had access to discounted services and photo-publications with CCP partners such as Photofile, Art Monthly Australasia and Bond Imaging.

In 2017, CCP welcomed 245 new members to reach a total on 342 members.

With positive feedback from our current membership community via their participation in events and responses to surveys, alongside the launch of entirely new members-exclusive online content, an engaging membership drive and additional innovative promotional material, we are confident 2018 will be a year of growth for our membership community.

Significant research by previous Assistant Gallery Manager Ellenie Zahariou and Membership Drive Intern Gemma Eades took place in August 2017 to look at ways in which we can improve our experience for members and reach out to new audiences. From this research we are looking to increase local sign-ups through a neighbourhood drop-off campaign.



A Stone's Throw Members printing tour, 2017.

In anticipation of our new website we decided not to run a membership drive in 2017. Instead, we are introducing the next membership drive in tandem with the launch of the new website in early 2018. The new CCP website has some very exciting features with improved functionality, and a community focus.

Marketing and Promotion

The aims of CCP's marketing and communications efforts in 2017 were:

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

DIGITAL COMMUNICATIONS

CCP continues to develop rich content across its social and digital media platforms. CCP's digital strategy seeks to ensure 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 2017 included Instagram takeovers from exhibiting artists and curators and the *Leica x CCP Salon Instagram Project*. This project involved 10 prominent photography-based Instagram artists responding to weekly prompts in the lead up to *CCP Salon*. The project also engaged our Instagram followers, encouraging them to upload their own responses to the prompts. In 2017, the project generated over 300 posts and 110,028 likes.

Email marketing remained an effective and direct communication tool, and was used for regular news updates, exhibition invitations and targeted mailings. Subscriber numbers increased by 10.3% in 2017 and open rates remained above the industry average at 32.4%.

The CCP website achieved approximately 78,622 visits and over

211,426 individual page views in 2017, according to Google Analytics.

Social media channels are playing an increasingly important role in CCP's marketing and communications, reaching an ever-increasing and engaged audience. CCP's innovative approach to Instagram has resulted in over 17,000 followers, the second largest audience in Australia among small-to-medium sized arts organisations.

Social media growth:

— Facebook	16,139 (+6%)
— Instagram	17,400 (+20%)
— Twitter	5,506 (+4%)

VISITOR SURVEY

87 visitors were surveyed during the course of 2017; of that audience 49.4% were new to CCP and 77% came specifically to see an exhibition. 26.1% of our audience visits CCP on a regular basis.

CCP maintains an excellent relationship with visitors which is reflected in the rating of their visit; 58.5% of our audience rate their visit 5/5, 29.3% rate their visit 4/5, 11% rate their visit 3/5 and only 1.2% rate their visit 2/5 or below.

In December 2017, CCP also ran a Culture Counts survey for our *CCP Salon* exhibition. We received a total of 157 public responses to this survey. Audiences were asked to respond to variety of dimension questions, evaluated on a scale of 1–100. Results were particularly strong for the dimensions of motivation, aesthetic, experience and insight, meaning audiences were motivated to do more creative things in the future; the exhibition had given them a sense of joy, beauty and wonder; and they had gained new insight or knowledge during their visit to *2017 CCP Salon*.

Furthermore, 40% of respondents would recommend the exhibition to their friends, family or colleagues.

MEDIA COVERAGE

All CCP exhibitions received media coverage in 2017 in excess of paid line listings. The quality of press coverage was excellent, comprising reviews, previews, features and commentaries as well as listings. Coverage appeared in a diverse range of media including local, state and national newspapers; magazines and art journals; local/street press; other organisations' newsletters and email communications; national and international online media; blogs; social media; and radio.



Sample press clippings from 2017





Chen Wei *In the Waves #5 [detail]* 2013, Archival inkjet print, 150 x 187.5 cm, Edition of 6 + 2 AP.
Image courtesy Chen Wei / Leo Xu Projects

Financial Statements

Independent Auditor's Report to the members of Centre for Contemporary Photography Inc

OPINION:

We have audited the financial report of Centre for Contemporary Photography Inc. (the Association), which comprises the statement of financial position as at 31 December 2017, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the officer's declaration.

In our opinion, the accompanying financial report of Centre for Contemporary Photography Inc. is in all material aspects, in accordance with the *Associations Incorporation Reform Act 2012* and with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a) giving a true and fair view of the Association's financial position as at 31 December 2017 and of its financial performance and cash flows for the year then ended on that dated and;
- b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013* and Victorian legislation; the *Association Incorporated Reform Act 2012* and associated regulation's,

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 Company in accordance with 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 responsibilities in accordance with 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 AND RESTRICTION ON DISTRIBUTION AND USE:

Without modifying our conclusion, we draw attention to Note 1 to the financial statements, which describe the basis of accounting. The financial statements are prepared to assist Centre for Contemporary Photography Inc. to comply with the financial reporting of the *Associations Incorporation Reform Act 2012* and *Australian Charities and the Not-for-profits Commission Act 2012*. As a result, the financial statements may not be suitable for another purpose. Our report is intended solely for Centre for Contemporary Photography Inc. and should not be distributed to or used by parties other than Centre for Contemporary Photography Inc.

RESPONSIBILITIES OF OFFICERS' FOR THE FINANCIAL REPORT:

The officers 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 needs of the members. The officers' responsibility also includes such internal control as the officers determine is necessary to enable the preparation of the 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, officers are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Association or have no realistic alternative to do so.

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 the 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 this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the officers.
- Conclude on the appropriateness of the officers' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the officers regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



LOREN DATT
Registered Company Auditor
Registration: 339204
Date: 9 April 2018

Officers' Declaration

IN THE OFFICERS' OPINION:

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012 and associated regulations;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

On behalf of the officers



GERALDINE ILOTT
Treasurer
9 March 2018

Statement of profit or loss and other
comprehensive income
For the year ended 31 December 2017

	Note	2017 \$	2016 \$
Revenue	3	720,680	788,446
Expenses			
Employee benefits expense		443,064	(404,329)
Depreciation and amortisation expense		(4,872)	(3,073)
Administration expense		(79,110)	(46,513)
Occupancy expense		(102,323)	(97,055)
Program expense	4	(121,728)	(165,968)
Surplus/(deficit) before income tax expense		(30,417)	71,508
Income tax expense		—	—
Surplus/(deficit) after income tax expense for the year attributable to the members of Centre for Contemporary Photography Inc.		(30,417)	71,508
Other comprehensive income for the year, net of tax		—	—
Total comprehensive income for the year attributable to the members of Centre for Contemporary Photography Inc.		(30,417)	71,508

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

Statement of financial position
As at 31 December 2017

	Note	2017 \$	2016 \$
ASSETS			
Current assets			
Cash and cash equivalents	5	102,576	144,029
Trade and other receivables	6	106,449	120,200
Inventories	7	2,198	2,198
Other financial assets	8	365,876	358,135
Other	9	20,033	5,830
Total current assets		597,132	630,392
Non-current assets			
Property, plant and equipment	10	35,965	19,626
Other	11	5,097	5,097
Total non-current assets		41,062	24,723
Total assets		638,194	655,115
LIABILITIES			
Current liabilities			
Trade and other payables	12	70,320	75,317
Employee benefits	13	50,708	34,274
Other	14	132,855	132,282
Total current liabilities		253,883	241,873
Non-current liabilities			
Employee benefits	15	2,561	1,075
Total non-current liabilities		2,561	1,075
Total liabilities		256,444	242,948
Net assets		381,750	412,167
Equity			
Retained surpluses		381,750	412,167
Total equity		381,750	412,167

The above statement of financial position should be read in conjunction with the accompanying notes

Statement of changes in equity
For the year ended 31 December 2017

	Retained profit \$	Total equity \$
Balance at 1 January 2016	340,659	340,659
Surplus after income tax expense for the year	71,508	71,508
Other comprehensive income for the year, net of tax	—	—
Total comprehensive income for the year	71,508	71,508
Balance at 31 December 2016	412,167	412,167

	Retained profits \$	Total equity \$
Balance at 1 January 2017	412,167	412,167
Deficit after income tax expense for the year	(30,417)	(30,417)
Other comprehensive income for the year, net of tax	—	—
Total comprehensive income for the year	(30,417)	(30,417)
Balance at 31 December 2017	381,750	381,750

The above statement of changes in equity should be read in conjunction with the accompanying notes

Statement of cash flows
for the year ended 31 December 2017

	Note	2017 \$	2016 \$
Cash flows from operating activities			
Receipts from members, customers and grants		797,643	908,735
Payments to suppliers and employees		(818,195)	(822,159)
		(20,552)	86,576
Interest received		310	10,207
Net cash from/(used in) operating activities	19	(20,242)	96,783
Cash flows from investing activities			
Payments for property, plant and equipment		(21,211)	(4,889)
Net cash used in investing activities		(21,211)	(4,889)
Cash flows from financing activities			
Net cash from financing activities		—	—
Net increase/(decrease) in cash and cash equivalents		(41,453)	91,894
Cash and cash equivalents at the beginning of the financial year		144,029	52,135
Cash and cash equivalents at the end of the financial year	5	102,576	144,029

The above statement of cash flows should be read in conjunction with the accompanying notes

Notes to the financial statements

Note 1. Significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

NEW OR AMENDED ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

COMPARATIVES

When required, comparative figures have been adjusted to conform to changes in presentation for the current financial period.

BASIS OF PREPARATION

In the officers' opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform Act 2012 and associated regulations. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Centre for Contemporary Photography Inc..

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') 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', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

Historical cost convention

The financial statements have been prepared under the historical cost convention, except for, where applicable, the revaluation of available-for-sale financial assets, financial assets and liabilities at fair value through profit or loss, investment properties, certain classes of property, plant and equipment and derivative financial instruments.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

REVENUE RECOGNITION

Revenue is recognised when it is probable that the economic benefit will flow to the incorporated association and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

Grant income

Grant revenue and other contributions are recognised when the Association obtains control of the contribution or right to receive the contribution and it is probable that the economic benefits comprising the contributions will flow to the association. Grants auspiced on a project basis are held in the statement of financial position and accounted for in income or expenditure as project progresses.

Donations and bequests

Donations and bequests are recognised as revenue when received.

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Other revenue

Other revenue is recognised when it is received or when the right to receive payment is established.

INCOME TAX

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

Notes to the financial statements

CURRENT AND NON-CURRENT CLASSIFICATION

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

TRADE AND OTHER RECEIVABLES

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Trade receivables are generally due for settlement within 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off by reducing the carrying amount directly. A provision for impairment of trade receivables is raised when there is objective evidence that the incorporated association will not be able to collect all amounts due according to the original terms of the receivables.

INVENTORIES

Finished goods are stated at the lower of cost and net realisable value on a 'first in first out' basis. Cost comprises of purchase and delivery costs, net of rebates and discounts received or receivable.

Stock on hand is stated at the lower of cost and net realisable value. Cost comprises of purchase and delivery costs, net of rebates and discounts received or receivable.

Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

PROPERTY, PLANT AND EQUIPMENT

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Depreciation is calculated on a reducing balance basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Leasehold improvements	10 years
Plant and equipment	5 years

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

Leasehold improvements and plant and equipment under lease are depreciated over the unexpired period of the lease or the estimated useful life of the assets, whichever is shorter.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss. Any revaluation surplus reserve relating to the item disposed of is transferred directly to retained profits.

TRADE AND OTHER PAYABLES

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

EMPLOYEE BENEFITS

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Notes to the financial statements

GOODS AND SERVICES TAX ('GST') AND OTHER SIMILAR TAXES

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the tax authority. In this case it is recognised as part of the cost of the acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the tax authority, are presented as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the tax authority.

NEW ACCOUNTING STANDARDS AND INTERPRETATIONS NOT YET MANDATORY OR EARLY ADOPTED

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2017. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

Note 2. Critical accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

ESTIMATION OF USEFUL LIVES OF ASSETS

The incorporated association determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

EMPLOYEE BENEFITS PROVISION

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Note 3. Revenue

	2017 \$	2016 \$
Sales revenue		
Creative Victoria grants	182,130	160,600
Australia Council grants	120,154	151,159
Sponsorship and fundraising	128,323	178,438
Other operating revenue	209,642	237,717
Other grants	18,600	—
	658,849	727,914
Other revenue		
Interest	8,051	10,207
Other revenue	53,780	50,325
	61,831	60,532
Revenue	720,680	788,446

Note 4. Expenses

	2017 \$	2016 \$
Surplus/(deficit) before income tax includes the following specific expenses:		
Program Expenses	121,728	165,968

Due to a once off unusually large project conducted in 2015, the difference in program expenses is quite substantial in comparison to 2016 and 2015.

Note 5. Current assets - cash and cash equivalents

	2017 \$	2016 \$
Cash at bank	102,576	144,029

Note 6. Current assets - trade and other receivables

	2017 \$	2016 \$
Trade receivables	106,449	120,200

Note 7. Current assets - inventories

	2017 \$	2016 \$
Finished goods - at cost	2,198	2,198
	2,198	2,198

Note 8. Current assets - other financial assets

	2017 \$	2016 \$
Term deposits with over three months to maturity	365,876	358,135

Note 9. Current assets - other

	2017 \$	2016 \$
Prepayments	19,853	4,850
Security deposits	180	980
	20,033	5,830

Note 10. Non-current assets - property, plant and equipment

	2017 \$	2016 \$
Leasehold improvements - at cost	476,041	476,041
Less: Accumulated depreciation	(476,041)	(476,041)
	—	—
Plant and equipment - at cost	88,013	100,898
Less: Accumulated depreciation	(52,048)	(81,272)
	35,965	19,626
	35,965	19,626

Note 11. Non-current assets - other

	2017 \$	2016 \$
Security deposits	5,097	5,097

Note 12. Current liabilities - trade and other payables

	2017 \$	2016 \$
Trade payables	26,797	25,281
GST payable	13,210	12,517
Other payables	30,313	37,519
	70,320	75,317

Note 13. Current liabilities - employee benefits

	2017 \$	2016 \$
Employee benefits	50,708	34,274

Note 14. Current liabilities - other

	2017 \$	2016 \$
Deferred revenue	132,855	132,282

Note 15. Non-current liabilities - employee benefits

	2017 \$	2016 \$
Employee benefits	2,561	1,075

Note 16. Contingent assets and liabilities

There are no contingent assets or contingent liabilities as at balance date.

Note 17. Commitments

	2017 \$	2016 \$
<i>Lease commitments - operating</i>		
Committed at the reporting date but not recognised as liabilities, payable:		
Within one year	95,000	91,441
One to five years	23,750	118,750
	118,750	210,191

Note 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2017 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

Note 19. Reconciliation of surplus/(deficit) after income tax to net cash from/(used in) operating activities

	2017 \$	2016 \$
Surplus/(deficit) after income tax expense for the year	(30,417)	71,508
Adjustments for:		
Depreciation and amortisation	4,872	3,073
Change in operating assets and liabilities:		
Increase in trade and other receivables	13,751	52,672
Decrease in inventories	—	707
Increase in other operating assets	(21,944)	(453)
Increase/(decrease) in trade and other payables	(4,997)	22,730
Increase/(decrease) in employee benefits	17,920	(20,430)
Increase/(decrease) in other operating liabilities	573	(33,024)
Net cash from/(used in) operating activities	(20,242)	96,783

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