

# BALLARAT INTERNATIONAL FOTO BIENNALE 2019\_20 ANNUAL REPORT





**“I am very proud to be an ambassador for the Ballarat International Foto Biennale. In 2019 the event featured internationally significant contemporary photographic works from over 120 artists, attracting an audience of over 37,000 people, and bringing a strong social impact to Ballarat.”**

JULIAN BURNSIDE AO QC

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**60**

Days

**150+**

Artists

**37,800+**

Attendees

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**71%**

Attendees  
from outside  
Ballarat

**190+**

Core and  
Open Program  
exhibitions  
and events

**66**

Open Program  
venues

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**99%**

Free events

**135**

Volunteers

**180,000**

Views of Core  
exhibitions combined

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**3,800+**

Attended Education  
Programs

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**“Congratulations to the Ballarat International Foto Biennale for its vision and artistic integrity as the lead photographic festival in Australia today. Victorians should be proud that a major international photographic festival is based in the beautiful heritage town of Ballarat. I am very proud to be involved in this significant major event.”**

STEPHEN BRACKS AC

**The Ballarat International Foto Biennale has become a world-class event that continues to evolve, expand and attract curious audiences and most importantly, renowned international and Australian photographic artists. Now in its 14th year, the 2019 Biennale was my second year as Artistic Director and fourth collaborating with acclaimed artists and curators to develop and present a festival that encourages audiences to question, explore and ultimately, be changed by art.**

This year we saw the Biennale's attendance grow by 360% since 2015. The 2019 Biennale attracted more than 37,800 visitors from 24 August to 20 October, with 71% of audiences visiting from outside of Ballarat, travelling to experience photographic art in a multitude of forms.

Under the theme of 'Hello World', the 2019 Biennale presented leading artists exhibiting works that represented their world in unpredictable circumstances and unconventional ways. As our headline artist, Liu Bolin / Camouflage [China] encouraged viewers to see the camouflaged body as a vehicle for thinking and making change in the world. Fiona Foley's leading exhibition *Who are these strangers and where are they going?* [AUS] recreated and expanded the oldest-known song in the history of Australia which tells of the exchange between Captain Cook and the Badjala people.

The Open Program ensured the entire city of Ballarat came alive with art, with something to be seen around every corner. The Open Program supported over 90 artists across more than 60 venues, providing a significant platform for artists and curators to execute exhibitions and activate the city across cafes, bars, laneways, hotels and more. The judges' choice for Best Exhibition Award went to Ballarat-based astronomer and photographer Phil Hart, who brought planetary motion to life in a dramatic way.

Excitingly for the first time, The Fineman New Photography Award was launched this year to showcase artists working in the Asia Pacific region. Supported by Alane Fineman, this award



seeks to find those whose work is just beginning to receive critical attention. Receiving unanimous recognition for her body of work titled *Daily Talk*, the winner of the award was Chinese artist, Yichen Zhou.

The prestigious Martin Kantor Portrait Prize was awarded to Penelope Hunt [AUS] for her intimate and unorthodox portrait of artist Alan Constable, *Finding Focus*.

Following its premiere at the 2019 Biennale, we were thrilled to represent Ballarat outside of the city touring the leading exhibition *Who are these strangers and where are they going?* at the National Art School for the 2020 Sydney Festival.

There are a multitude of highlights and moments of which I am incredibly proud however the most important aspect of the festival remains the ability for this event to focus the lens onto artists from all countries, backgrounds, cultures and interests using Ballarat as a beautiful backdrop. The spotlight is shared equally among them all.

This year also celebrates the eleventh year of funding by the City of Ballarat and the beginning of a new four-year partnership that will ensure our ability to be a part of the stimulus our city needs to recover post COVID-19.

Our first Australia wide project #MassIsolationAUS was also launched this year as 2020 has quickly become a hugely significant moment in time. Capturing and documenting the pandemic Australia wide, this project has grown to 10,000+ images – a photographic archive of this extraordinary and unprecedented time in history through Australian eyes.



**It was with signature enthusiasm and skill that the 8th Biennale was held. In late August 2020 the Biennale embraced the new 60 day format and showcased our lead artist, Lui Bolin at the Art Gallery of Ballarat. Bolin's exhibition spearheaded the theme of Hello World and we saw our streets and galleries throng with more than 37,000 visitors who examined the concept of Hello World.**

The Board are enormously proud of the activation of the new National Centre of Photography in its pre-renovated state during the 2019 Biennale. We thank Nicolson Construction, Haymes Paints, and our generous donors Kathy Hancock in memory of Al Ebenreuter, Alistair Firkin and Helen Myall, the late Michael Prior and the Mitchell Family for their contributions to help the metamorphosis of a grand old Ballarat icon into a contemporary gallery space. We persistently work to create something unique and fabulous in the centre of our historic city that our residents can proudly claim as their own.

The start of 2020 brought change to our doors through COVID19. Our planned activities of exhibitions, education programs and fundraising were re-routed to online and the nimbleness and adaptiveness of the organisation shone through a range of exciting and well received events.

One that I'd like to highlight is #massisolation. This is a people led online exhibition that explores the public reaction to the new environment of being in lockdown and isolated during COVID19, creating an archive for future generations.

BIFB has had enjoyed the continuous support of the City of Ballarat since moving to Ballarat in 2009. The start of the new financial year sees the deepening of this



relationship to a strategic partnership which brings greater sustainability to the organisation. We are incredibly grateful to the City for their support.

To our effervescent Artistic and Creative Director, Fiona Sweet thank you for your grit and creativity that has made the Ballarat International Foto Biennale an International date for the diary.

To the artists, curators, patrons, ambassadors, state and federal government, donors, trusts and foundations, sponsors, supporters and friends we thank you for your contributions and your help to make BIFB be something extraordinary.

On behalf of the Board, I would like to commend to you our Annual Report.

**An outstanding and inspirational 2019 festival continued to delight audiences and attract international artists to the charming heritage town of Ballarat. I would like to congratulate our Artistic Director, Fiona Sweet, on yet another brilliant event and thank her for her continued passion and vision. Moving through the financial year however, we could not have possibly imagined the change in environment that was to be thrust upon the arts sector in 2020.**

Our audited accounts show a small loss of \$19,217. As this was an event year, both income and expenses increased from the prior period due to ticket sales and program revenue offset by increased marketing, production and exhibition costs. Despite the success of the 2019 Biennale, it was necessary to postpone or cancel fundraising activities and events planned during the second half of the financial year due to COVID restrictions. This had a negative impact on income for the period.

Our balance sheet remains strong with positive net assets of \$xxxx. The organisation's most significant asset, the Lydiard Street National Centre for Photography, lovingly received nearly \$200,000 of improvements to date with further upgrades and exciting expansion planned for the future. We are grateful to our donors, sponsors and all contributors for helping us achieve our aspiration to become a formidable Australian gallery and the only regional exhibition venue dedicated exclusively to photographic arts.

As we look forward to the 2020/21 year, we are extremely thrilled by our revitalised strategic partnership with the City of Ballarat. The increased funding during this challenging time will ensure that the 2021 Biennale will be yet another unforgettable event. We sincerely thank the Council for their support.



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**For over a decade, the Ballarat International Foto Biennale has enriched the cultural landscape of regional Victoria and become the most significant, prestigious photographic arts festival in Australia. Held every two years, the event expanded to 60 days in 2019 bringing increased capacity in terms of both artists and visitation.**

The Ballarat International Foto Biennale comprises of two major photographic programs: a curated Core Program showcasing work from Australian and international artists that is new and unseen in Australia or contextualised afresh; and an Open Program that fosters the development of new artists. Public projects, education programs, workshops, artist talks and prizes round out a rich and diverse cultural event that attracted more than 37,800 audience members, delivering significant economic and cultural impact.

Our friends and supporters have a collective enthusiasm and vision regarding the future direction of Australian photography and photographers, and the place they take on the world stage.

As registered members of National Association for Visual Artists (NAVA) and International Biennial Association (IBA) we ensure all our artists are supported.

We aim to have a positive social and economic impact on the Ballarat region, serving and unifying the community, accessible to all with most events free. The Ballarat International Foto Biennale is guided by the principle that it not only serves the community but also plays a vital role in cultivating it.

The Ballarat International Foto Biennale has established itself as Australia's leading photographic festival. We've done this by consistently engaging audiences with photography, responding to our audience's needs, their changing vision of art and culture, and the role it plays in shaping Ballarat. We recognise and support Aboriginal and Torres Strait Island people as the First Australians. Through photography, we see our world reflected back in unexpected ways through the eyes of others: artists, community and new perspectives.

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**“The Ballarat International Foto Biennale has consolidated itself into an event of great significance for the engagement with and appreciation of contemporary photography, and for the considerable professional and community engagement that the festival promotes.**

**The Biennale is equally noteworthy for the way that it engages with, activates and animates the community and cultural history of Ballarat. BIFB attracts thousands of visitors to the region, engaging the local and wider community – artists, audiences, patrons, volunteers, First Nations communities, sponsors, businesses, government and academic partners, and of course cultural institutions – in meaningful ways. Through its intrepid scope, the Biennale literally takes over the city and introduces audiences to the rich cultural diversity and social history of Ballarat and environs.”**



In 2018, the Ballarat International Foto Biennale purchased the Union Bank building in Lydiard Street South to develop the National Centre For Photography, the only regional gallery dedicated exclusively to photographic arts in Australia.

Image: John Gollings



**“The passion and commitment invested in the Biennale by both the team and the Ballarat community demonstrates the power of strong vision and big ambition.”**

KATE TORNEY, CHIEF EXECUTIVE OFFICER STATE LIBRARY VICTORIA



**“I loved how the city was used as a venue for the Ballarat International Foto Biennale – exhibitions were presented in a range of locations from old bank buildings to brick walls – the installations were creative and engaging.”**

PEGGY SUE AMISON, ARTISTIC DIRECTOR, EAST WING, DOHA QATAR

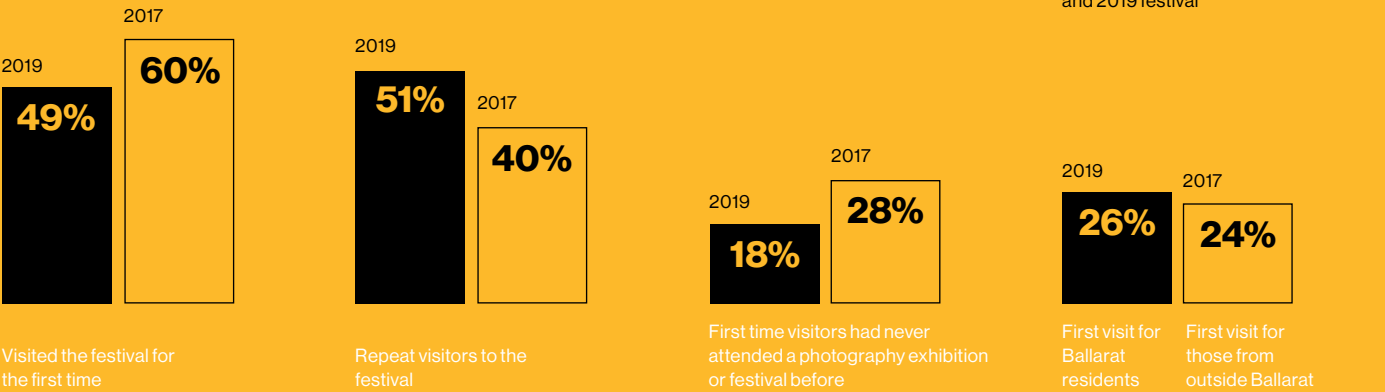




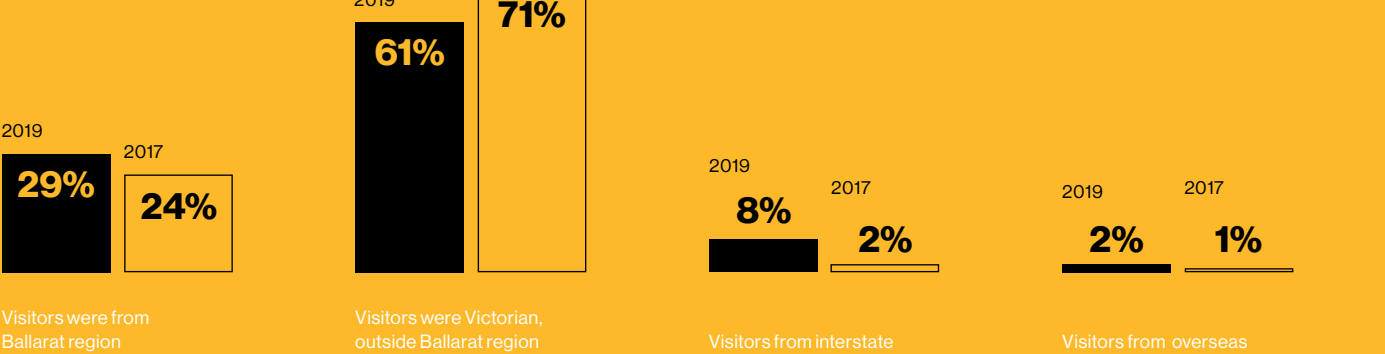
DEMOGRAPHICS



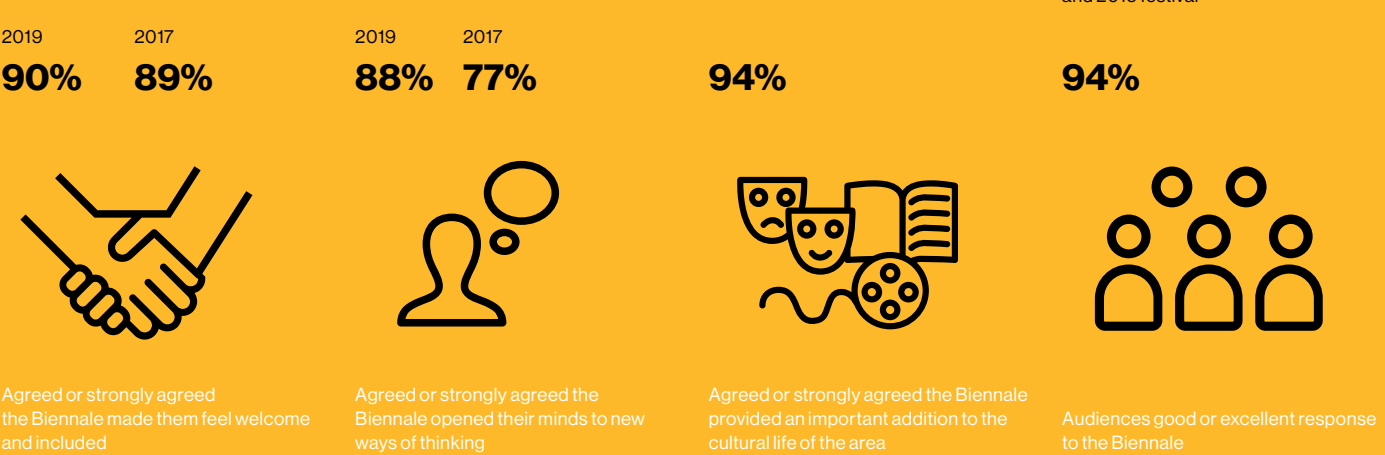
ATTENDANCE HISTORY



LOCATION



CULTURE



## VISITATION

**85**

Number of venues

**4**

Number of venues visited

## AUDIENCE

**109**

Events

**85**

Venues

**4**Average venues  
visited per person**2**Average nights  
stayed per person**1,810**International visitor  
nights generated  
(1075% increase  
from 2017)**19,240**Domestic visitor  
nights generated  
(105% increase  
from 2017)**26,870+**Non-Ballarat  
attendees

## OUTCOMES

**\$7.27M**Estimated direct economic  
benefit for Ballarat region  
attributed to the Ballarat  
International Foto Biennale  
(86% increase from 2017)**\$18.43M**Estimated indirect economic  
benefit for Ballarat region  
attributed to the Ballarat  
International Foto Biennale**36**Full time equivalent  
employment value created**5.6**Full time equivalent direct  
employment by Biennale for  
the festival



**“The Ballarat International Foto Biennale has exciting and relevant content that speaks to me. The programs and content are well balanced with gallery shows and site specific curated shows. All major sites are within walking distance, and for overseas visitors, it is convenient as you can walk around at your own pace.”**





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PUBLIC RELATIONS

**8**

TV News Spots

**69**

Pieces of Print Coverage

**31**

Individual Radio Interviews

**100**

Pieces of Online Coverage

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ADVERTISING

**2**

TVCs (15 and 30 second) on  
Prime and WINTV

**5**

Leading Victorian cinemas aired 15  
and 30 second commercials

**28**

Ads on radio / Google AdWords  
/ Social media - Facebook / Instagram

**\$1.84M**

Estimated PR value

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OUTDOOR

**20**

Real estate boards

**4**

Megasites

**750**

Rock posters

**4,000**

DL flyers

**1**

V/Line train wrap

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DISTRIBUTION

Melbourne, Bendigo, Castlemaine, Daylesford, Geelong, Ballarat / **40,000**  
Programs / **90,000** Postcards / **20,000** free tote bags / **2000** A2 Cafe Posters

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SOCIAL

**4,000<sup>+</sup>**

New social  
media followers

**8,376**

Facebook  
(39% increase  
from 2017)

**6,437**

Instagram  
(56% increase  
from 2017)

**2,000**

#ballaratfoto  
posts

**MEL, Ballarat, SYD**

Top 3 locations for Instagram followers

**2,000**

#bifb posts

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INFLUENCERS

**5**

Chinese local  
influencers

**142,200**

Total reach

**14,500**

Total engagement  
reach

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EMAIL

**10,300**

Subscribers

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WEBSITE

**50,206**

Unique visitors  
(32% increase from 2017)

**62,017**

User sessions  
(28% increase from 2017)





**“The Biennale brings together communities from all over Victoria and V/Line is excited to get behind this important event on the Ballarat calendar.”**

JAMES PINDER, CEO V/LINE





## LIU BOLIN [CHN] CAMOUFLAGE

The Liu Bolin *Camouflage* exhibition, hosted by the Art Gallery of Ballarat, was the first Australian exhibition by this important Chinese artist. His series *Hiding in the City* formed an integral part of the exhibited works showcasing key works from the past 15 years of Bolin's creative output.

*"Audiences can expect an explosion of colour, a reimagining of the typical art gallery environment, incredible moments of interaction, contemplation and solace.*

*For this exhibition I have worked with leading exhibition designers and curators to create a memorable experience for all those (children and adults) interested in art and global politics."* Liu Bolin

Bolin's work is a visual record of his performance that captures his hidden body within a landscape or another environment through the visual art of photography.

- Visitors 26,365



**"Liu Bolin is a brilliant main event. It encompasses so many meaningful themes."** AUDIENCE COMMENT



## FIONA FOLEY [AUS] WHO ARE THESE STRANGERS AND WHERE ARE THEY GOING?

This exhibition showcased key photographic works from Dr Fiona Foley's internationally celebrated 30-year career. Alongside her newest work, a recreation and expansion of the oldest-known song in the history of Australia, telling of the exchange between Captain Cook and the Badtjala people, were interactive and site specific installations.

• Visitors 18,633

**We are delighted to announce that this exhibition toured to the 2020 Sydney Festival and was presented at the National Art School (NAS).** Dr Foley's work will reach an even larger audience during the festival and the Ballarat International Foto Biennale brand will be promoted as part of this exhibition.

**This is the second time BIFB have developed and toured such an exhibition;** the first was the 2017 *Tell* exhibition of emerging First Nations artists that toured to the 2018 Sydney Festival.



**“This festival offered many amazing recourses to curators, photographers and professionals in the field of photography so that they were able to connect with each other.”**

ALESSANDRA CAPODAQUA, INDEPENDANT CURATOR, ITALY

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## CAPITAL

*Capital*, exhibited in the former Union Bank during its transformation into the new National Centre For Photography, brought together Australian and international practices that encounter forms of financial, political, human and photography's own capital. The project curated by Naomi Cass and Gareth Syvret, questions the capitalist model and its legacy.

*Capital* featured works by Gabi Briggs (Aus), Peta Clancy (Aus), Mark Curran (Irl/De), Simryn Gill (Malaysia/Aus), Kristian Haggblom (Aus), Newell Harry (Aus), Lisa Hilli (Aus), Nicholas Mangan (Aus), Darren Siwes (Aus), Martin Toft (Jer), Yvonne Todd (NZ), Justine Varga (Aus) and Arika Waulu (Aus).

● Visitors 18,633



Image: John Gollings

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## ROBBIE ROWLANDS [AUS] INCREMENTAL LOSS PART 2

*Incremental Loss [Part 2]*, shown at the National Centre For Photography, showcased the centre's extraordinary transition to becoming Australia's only regional gallery dedicated to photography, while furthering Robbie Rowlands' interest in the relationship between photography and sculpture.

● Visitors 10,545



Image: John Gollings

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## MATHIEU ASSELIN [FRA] STOCK MARKET

Mathieu Asselin in his exhibition *Stock Market*, presents the reckless history of growth of the global biotechnology corporation Monsanto.

Asselin conducted extensive research, travelling through Vietnam and the United States to find people and places dramatically affected by the products manufactured and sold by Monsanto. In this hard-hitting documentation, Asselin exposes the global company's practices and their cynical efforts to change their negative public image through children's TV shows and marketing campaigns.

• Visitors 10,545



Image: John Gollings

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## LAIA ABRIL [SPAIN] A HISTORY OF MISOGYNY, CHAPTER ONE: ON ABORTION

Laia Abril's *A History of Misogyny* is a long-term visual research project undertaken through historical and contemporary comparisons. In her first chapter *On Abortion*, Abril documents and conceptualises the dangers and damages caused by women's lack of legal, safe and free access to abortion, highlighting the long, continuous erosion of women's reproductive rights.

Her collection of visual, audio and textual evidence weaves a net of questions about ethics and morality, and reveals a staggering series of social triggers, stigmas and taboos around abortion that have been invisible until now.

• Visitors 10,545



Image: Ellen Eustice



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## BAUHAUS FOTO

Curated by Fiona Sweet and Felicity Martin  
*Bauhaus Foto* marked 100 years since the establishment of the iconic Bauhaus school in Weimar, Germany.

The overarching Bauhaus ideology is that all art forms should be brought together in one 'total' art, embracing the modern marvel of technology. To achieve such a doctrine, the processes were highly experimental yet exquisitely executed.

*Bauhaus Foto* brought together six prominent photographic artists Consuelo Cavaniglia (Aus), Zoë Croggon (Aus), Lilly Lulay (Germany), Roseanne Lynch (Ireland), David Rosetzky (Aus) and Thomas Ruff (Germany) whose contemporary practice show signs of Bauhaus influence.

● Visitors 12,721



Image: Ellen Eustice

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## ADI NES [ISRAEL] SOLDIERS

*Soldiers* presented highly stylized and provocative photographs focused on the intermediary moments between privacy and intimacy within the rigid framework of military life. Adi Nes presents to the viewer his deep contemplation and concern for the loss of innocence within masculinity.

● Visitors 8,827



Image: David Simmonds

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## NOÉMIE GOUDAL [FRA] TELLURIS

Journeying through Noémie Goudal's installation, the viewer encountered works from the artist's last three photographic series, each depicting what look to be remote mountainous landscapes. Three-dimensional in appearance, the images are in fact two-dimensional backdrops. Curated by Emma Thomson.

● Visitors 15,504



Image: Ellen Eustice

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## TO THE MOON AND BACK

*To the Moon and Back* celebrates the 50th anniversary of Apollo 11. Within the heritage-listed Ballarat Observatory, a diverse group of international artists, curated by Rebecca Nadjowski and Dr Colleen Boyle, brings their individual voices to a contemporary exploration of the continuing relevance of the historic 1969 lunar landing and its lasting photographic legacy.

Featuring Andrew Curtis (Aus), Vincent Fournier (France), Sharon Harper (USA), Sasha Huber (Switzerland), Penelope Umbrico (USA), Qicong Lin (China), Matt Lipps (USA) and Jorge Mañes Rubio (Spain).

● Visitors 3,859



Image: Ellen Eustice

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## GIVE US THIS DAY

[UK] [USA]

Showcasing the work of Lauren Greenfield (USA) and Vanessa Winship (UK), *Give Us This Day* confronts the realities of the rights of children, specifically how intrinsic social values shape a child's lived experience and dictate the definition of childhood. Traversing macro-political themes from war, social and economic inequality to individual challenges of gender and body image, the two artists investigate how children negotiate their lives in a world governed by adults and corporate organisations. *Give Us This Day* coincides with the 30th anniversary of the United Nations General Assembly's adoption of the Convention on the Rights of the Child, as well as the 60th anniversary of the United Nations Declaration of the Rights of the Child. The exhibition was presented in two prominent churches in the City of Ballarat. Curated by Aaron Bradbrook.

● Visitors 7,823



Image: Tony Long

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## HELLO WENDOUREE, HELLO AUSTRALIA [BALLARAT] EDUCATION PROGRAM & EXHIBITION

For over two months, primary school children in the Wendouree community explored ideas of identity in a specialised photography-based arts program. Students worked directly with professional photographic artists and educators to learn a range of new skills and photographic techniques, creating a series of images that encapsulate the creative face of this community. The project *Hello Wendouree, Hello Australia* was installed in the Stockland Wendouree shopping centre.



Image: Amelia James



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## MARTIN KANTOR PORTRAIT PRIZE

Returning for its second iteration, the *Martin Kantor Portrait Prize* is named in honour of the late portrait photographer Martin Kantor. The \$15,000 prize, open to all photographers, is awarded for a photographic artwork of a significant Australian. The award gives all entrants the opportunity to have their work exhibited within the Core Program. The 2019 winner is **Penelope Hunt** for her stunning portrait of artist, Alan Constable, titled *Finding Focus*, 2019. Alan Constable is a ceramic artist who is well known for his ceramic sculptural depictions of photographic cameras. The Peoples' Choice winner is **Steve Young** for his portrait of Paul Kelly titled *PK in the Bay*, 2014. The 2019 judges were Max Delany, Artistic Director and CEO of Australian Centre for Contemporary Art (ACCA); Pippa Milne, Senior Curator at Monash Gallery of Art (MGA) and Susan van Wyk, Senior Curator of Photography at the National Gallery of Victoria (NGV).

- Visitors 12,061



Image: Ellen Eustice

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## ALANE FINEMAN NEW PHOTOGRAPHY AWARD: MYER BALLARAT

In 2019, the Ballarat International Foto Biennale launched the inaugural *Alane Fineman New Photography Award*. This award focuses on photographic artists working throughout the Asia Pacific region, seeking to find those whose work is beginning to receive critical attention and deserves to be seen by international audiences. Six artists received a solo exhibition within the 2019 Core Program: **Madeline Bishop** (Aus), **Grayson Cooke** (Aus), **Anton Gautama** (Indonesia), **Kehan Lai** (China), **Hyungjo Moon** (South Korea), and **Yichen Zhou** (China). Judges awarded the cash prize of \$10,000 to **Yichen Zhou** for the series *Daily Talk*. The People's Choice Award, voted by the public awarded the prize to **Anton Gautama** for his series, *The Outsider*. This exhibition was exhibited in the Myer Basement to activate an unusual retail space and provide an accessible viewing space for the artworks.

- Visitors 12,071



Image: Ellen Eustice

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## CENTRAL HIGHLANDS WATER / WATERWORKS

The Community Partnership between BIFB and Central Highlands Water presented *Waterworks*, a unique exhibition of photographs, objects and ephemera from the Central Highlands Water archives. For the first time, visitors delved in to the expansive 150-year-old archives of photographic essays and the fascinating stories of supplying our most precious resource, water. Curator, Cash Brown said "Visitors can expect a sea of images, hidden for decades, exposing the unseen past and illuminating the extraordinary and often invisible achievements of this remarkable organisation from the early gold rush era until the 21st century."

● Visitors 14,245



Image: Tony Long

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**“Cash Brown, in working with Central Highlands Water personnel, created an exhibition that was not only extraordinary, noteworthy, informative and interesting, but also significantly raised the profile of the organisation with local, national and international visitors alike. We look forward to building on this relationship into the future.”**

PAUL O'DONOHUE MANAGING DIRECTOR CENTRAL HIGHLANDS WATER





**Ballarat International Foto Biennale makes art accessible to everyone. Taking art out of the institution, and using diverse techniques that include paste-ups and projections, images take over Ballarat's laneways, storefronts and bars.**

**Photographic art lights up the city and starts conversations for locals and visitors alike. Showcasing the work of Australian and international photographers in the streets and laneways of Ballarat builds a festive – and provocative – environment. This provides further proof that art really is for everyone, everywhere. Residents see familiar spaces in a new light, and guests are shown another vibrant side to an already beautiful and arts-focused city.**

**“We wish to take this opportunity to congratulate you on BIFB, it's an amazing achievement. From our experience, we are very aware what's involved in putting an event like this together and that you managed to do it to such a standard, to such an extent with your limited resources is nothing short of miraculous. We wish you every success moving forward and hope you maintain the passion and stamina to take it to the next level.”**

CHARLES & LEAH JUSTIN / DIRECTORS, JUSTIN ART HOUSE MUSEUM



**“Great exhibitions. All makes you think about the world around you, past and present and future.”** AUDIENCE MEMBER







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The Outdoor Program continued to explore the theme, Hello World through the large scale works of Palestinian photographer **Taysir Batniji**. His images of the *Watchtowers* surrounding Palestinian territory were displayed in brand new temporary public art display towers in the Sturt Street Gardens; **Mandy Barker**, a UK photographer, who has been in the spotlight recently due to increased interest from international media, exhibited her *Penalty* series of works. The art project explored marine pollution using the iconic global image of the football (soccer ball), where 992 marine debris balls were recovered from our oceans.

Korean artist **Han Sungpil** presented a major site-specific work, *Polar Heir* exploring issues of global warming by turning one of Ballarat's most popular city laneways into an urban iceberg of epic proportions. French photographer **Oliver Laric** presented his *Missile Variations* series in Police Lane near the Art Gallery of Ballarat, interrogating the way images on the Internet are reinterpreted and our perceptions of reality are mediated by screens and our digital existence. **Hayden Fowler**, from New Zealand, presented *Brave New World* and *Future Distant History*. His series of black and white landscape photographs presented abnormalities with the environment inserting quasi-landforms of alien landfill.

Australian photographers **Eden Menta** and **Janelle Low** are interested in capturing what is often unseen or overlooked. Their work *I Want To Know You Better. Some Books Have Pictures and Some Pictures Have Books* was curated by **W.H. Chong** and showcased in the front windows of Collins Booksellers. This installation interrogated the interaction between the book cover image and the text it represents, a perfect partner for the bookshop and book lovers.

For the first time, the Ballarat International Foto Biennale curated a large display of historical fashion photography by

**Monty Coles**, Australian fashion photographer. Showcased in the front windows of Myer Ballarat Department store, this installation was a trip down memory lane on our fashion choices and the way we have represented the female form in the media. Ballarat artist **Erin M McCuskey** took portraits of local people in public spaces throughout Wendouree and exhibited in one of our city laneways.

**Diana Lelonek** from Poland examines, collects and popularises the knowledge concerning new humanotic nature forms. She exhibited photographs of these hybrid plants and artificial objects in the exhibition *The Center for Living Things* at the Conservatory within the Ballarat Botanic Gardens Conservatory.. **Pitcha Makin Fellas** is a Ballarat-based collective with members Peter-Shane Rotumah and Ted Laxton of the Gunditjmarra mob and Adrian Rigby of the Wotjionaluk/ Ngarrindjeri mob presenting a large installation work specifically made for the Biennale.

Australian **John Street** exhibited *Seventies Foodies* at Central Square Shopping Centre showcasing food photography from the 1970s and 80s with a unique selection of his works from the Peter Russell-Clarke Cookbooks.

The Outdoor Program was freely available to all visitors seven days per week, 24 hours per day during the festival. While the 'actual' number of visitors to these works is immeasurable, the conservative estimate of 37,846 is used based on statistical extrapolation.

**“The Ballarat International Foto Biennale (BIFB) has grown from strength to strength over its 14-year history and has developed a significant standing within the photographic communities regionally, nationally and internationally. The BIFB is a success, not only in its own right, but also as an “event” that places Ballarat, and Australia, in the arts limelight and generates significant regional tourism advantages.”**

ASSOCIATE PROFESSOR SAM HENSON, HEAD OF CAMPUS (BALLARAT), FEDERATION UNIVERSITY AUSTRALIA



**“Always fascinating to see how individual photographers present their work and themes.**

#### AUDIENCE COMMENT

#### OPEN PROGRAM ARTISTS

Geoff Adams  
Jo Armstrong  
Arthur Creative  
David Bailey  
Elaine Batton  
Rhonda Baum  
Ewen Bell and Ray Martin  
Madeline Bowser and Ben Methereil  
Mieke Boynton  
Sealey Brandt  
Leonie Brannighan  
Jaddan Bruhn  
Melissa Jane Cachia  
Donna Crebbin  
Emilio Cresciani  
Russell Curr  
Jordan Delapena  
Ellen Dewar and Jenny Guerrera  
Bianca Durrant  
Ellen Eustice  
Megan Evans  
Alastair Firkin and Helen Myall  
Fourms  
Deb Gartland  
Peter Grimes  
Gold Museum  
Phil Hart  
Pato Hebert  
Lee Herath  
Hody Hong  
Clive Hutchison  
Robert Imhoff  
Darren James  
Polo Jimenez  
Ian Kemp  
Daniel Kneebone  
Tamara Kuiler-Coffield  
Vanessa Levis  
Erin M McCuskey  
Denise Martin  
Victoria McKay in collaboration with Debra Kelly  
Craig Mitchell  
Pam Morris

Prashanth Naidoo  
Nina Newcombe  
Lynden Nicholls  
Night Rainbow Photography  
Isabel O'Brien  
Stuart Orford  
Oxygen College  
Jon Paley  
Senga Peckham and Kristin Diemer  
Kim Percy  
Carl Rainer  
Kip Scott  
Sovereign Hill Museums Association  
Michael Stringer  
Amrita Sur  
Andrew Thomas, Neil Sinclair and Janette Richards  
Ross Thompson  
Michelle Thompson  
John Tozer  
Christy Van Elsen  
Selina Wallace  
Michael Wolfe  
Warragul Camera Club



The Open Program provides a platform for artists and curators at every stage of their careers to execute exhibitions. Inclusion is simply a matter of registering prior to the festival launch, being matched with a venue (or utilising existing connections) and staging the exhibition.

The 2019 Open Program featured over 65 exhibitions in both traditional and non-traditional arts spaces. Works were displayed in galleries, cafes, bars and various local businesses, turning the city into an immersive gallery experience.

A newly devised judging program named the overall winner from the Open Program for Best Exhibition, **Phil Hart** for his exhibition *Eclipsed!* Hart, an astronomer and photographer, featured stunning photographs of solar eclipses over one of North America's famous mountain peaks.

Additionally, **Donna Crebbin's** exhibition *Element* won the People's Choice Award for her work documenting Australia's wild horses and other wildlife living around Mt Stirling (VIC), Kosciuszko National Park (NSW) and Namadgi National Park (ACT).

World Photobook Day is held annually on October 14 bringing together lovers of photobooks. The day celebrates the anniversary of the first official record of a published photobook by the British Library in 1843 (*Algae of the British Isles: Cyanotype Impressions* by Anna Atkins).

Photography enthusiasts were transported on the Photobook Train from Melbourne gathering in Ballarat on October 12 – 14 to share their books, listen to talks and explore the Photobook Fair.

During Doug Spowart's talk, *Many Tribes: The Australian And New Zealand Photobook* he addressed key aspects of the historical and contemporary makeup of the photobook in Australia and New Zealand where various 'tribes' contribute to a vibrant and progressive discipline.

*Photobooks: Getting Published & Getting Collected* was a diverse panel discussion featuring Patrick Pound, Sarah Walker and David Waderton. The talk, moderated by Doug Spowart, looked at how photographers get published and how to establish and grow meaningful collections.

The Photobook Fair was held on October 13 at the Art Gallery of Ballarat with participants including the State Library of Victoria, *Vault* magazine, Melbourne Photobook Collective, Particle Books and Photo Book Melbourne.

**“Our whole family loved it and can’t wait for the 2021 Biennale. Well done team!”** AUDIENCE COMMENT

**“An excellent presentation at all venues with a great variety of displays which showcased how beautiful Ballarat is.”**

AUDIENCE COMMENT





## In 2019 the Education Program saw a dramatic increase in the number of workshops and participating students of all ages, largely due to the ongoing Education Coordinator role established in 2017. 40% of schools participating in the program in 2019, had not visited Ballarat before.

Showcasing our commitment to photography as a powerful education tool, the program delivered curriculum-aligned teaching and learning possibilities across a range of subject areas from visual arts, photography and media to geography, humanities, science, history, politics, Chinese and Indigenous studies. Students explored exhibitions during the festival, and engaged in workshops, talks and other education activities.

### LIU BOLIN / CAMOUFLAGE

As the headliner exhibition, *Camouflage* was a unique international exhibition that explored the effects that global mass production and consumerism have on our communities and environment. The education program included self-guided school bookings, floor talks from BIFB education staff, education kits and public engagement activities through a Children's Week program. **Primary School: 539 | Secondary School: 503 | Tertiary: 217 | Adults: 130**

### DR FIONA FOLEY / WHO ARE THESE STRANGERS AND WHERE ARE THEY GOING? WITH THE PITCHA MAKIN FELLAS

The program included a focus on Secondary and Tertiary students, with a dedicated Education Kit available. Ballarat-based Indigenous collective, the Pitcha Makin Fellas presented talks and workshops to support the display of their breastplates as part of the exhibition.

**Primary School: 11 | Secondary School: 412 | Tertiary: 184 | Adults: 62**

### BALLARAT MUNICIPAL OBSERVATORY: TO THE MOON

**AND BACK CHILDREN'S PROGRAM** Combining inspiring and creative ways for young people to embrace science and the arts, the light box activity and sun print workshop augmented the photographic exhibition of the same name celebrating the 50th anniversary of the Apollo 11 moon landing. In addition, there were activities for Science Week, talks by the curators and artists, exhibition tours for children and a school holiday program.

**Early years: 95 | Primary School: 153 | Children Public Program: 107 | Tertiary: 30 | Adults: 239**

### VCE STUDIO ART: ARTS INDUSTRY CONTEXT:

A full day Industry Context program for VCE Unit 4 studio arts students was presented in association with the Art Gallery of

Ballarat. The students had the opportunity to learn about spaces utilised in the display of a large arts festival with a focus on public and alternative gallery spaces. **Secondary School: 52 | Adults: 9**

**EVENT PHOTOGRAPHY WORKSHOP:** Workshop presented by Ballarat commercial and events photographer Peter Kervarec. After an introduction to event photography and camera techniques, students had the opportunity to take images using the Ballarat International Foto Biennale indoor and outdoor venues as a backdrop. Peter provided feedback and support and assisted students to best use the settings on their cameras. **Secondary School: 8 | Adults: 1**

### COLLABORATIONS – EDUCATION OUTREACH

**PROGRAMS** *Hello Wendouree, Hello Australia*

BIFB worked with Forest Street Primary School to deliver a comprehensive program of photography based activities and workshops around themes of identity. At the completion of the program each student had their work included in the Hello Wendouree, Hello Australia exhibition displayed during the 2019 Biennale and supported by Stockland Wendouree Shopping Centre. **Primary School: 655 | Adults: 4**

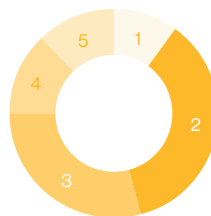
### THE CENTRE FOR LIVING THINGS: PRIMARY SCHOOL PROGRAM

This project was a collaboration between BIFB, Ballarat Botanical Gardens, BotaniKids and Pleasant Street Primary School. Inspired by Diana Lelonek's work *The Centre for Living Things*, students experimented with growing plants on recycled man made materials, creating a whimsical garden installation which remained on display in the Ballarat Botanical Gardens throughout the Biennale. **Primary School: 55**

**2019 CHILDREN'S WEEK** This was an opportunity to extend the offerings of the Biennale. With our Camouflage Children's Day falling on the second last day of our festival it was a special way to celebrate the multicultural aspect of our headline exhibition Camouflage. It also provided the possibility for families who do not usually attend gallery events to visit. **Children: 223 | Adults: 115**

### Student Groups

2019



1. Preschool groups 10%
2. Primary school groups 36%
3. Secondary school groups 29%
4. Tertiary education groups 13%
5. Non specified 12%

### Numbers of Students



### Numbers of Workshops





**“This experience was absolutely amazing as it allowed students to explore and learn about photography, exhibitions, artists and identity.”** EDUCATION SURVEY RESPONDENT





**“The Ballarat International Foto Biennale was beautiful, thank you for putting so much time and effort into it. It was a very memorable excursion and I look forward to attending in 2021.”**





**In 2019, there were a number of opportunities for photographers, both amateur and professional to investigate and grow within the art form through artist talks, Q&A sessions, guided walks with experts in their field, films and more.**



**ARTIST TALKS** The host of artist talks and panel discussions with curators and industry experts, which were offered free to visitors and audiences attracted over 600 attendees. Artists talks included **Liu Bolin**; **Van Badham** on Abortion; **Tony Carbone** on Roundup at Mathieu Asselin / *Stock Market* (Monsanto) exhibition, **Leila Chalk** on Arts Law; **Peter Clancy**; **Lisa Hilli**; **Kristian Haggblom**; **Matt Lipps**; **Nicholas Mangan**; **Q & A with Ray Martin** and **Penelope Umbrico**. **Total: 856 attendees.**

**WALKS AND WORKSHOPS** There were twelve **Ballarat Foto Walks** and **festival workshops** giving amateur and emerging photographers plenty of hands-on experience to up skill. Architecture photography, night sky photography and time-lapse animation were offered by leading practitioners. . There were two walks around Lake Wendouree conducted by curator **Cash Brown** for the Central Highlands Water *Waterworks* exhibition. The Parrot Walk Workshop with Lumix Ambassador **Ewen Bell** was sold out success. The festival also hosted Hahnemühle / Epson Printing Day in partnership with local creative college, Oxygen College. **Total: 108 attendees.**



The inaugural In Focus Curator Forum is a professional development program offering three unique opportunities for Australian and international emerging curators, mid-career curators and photographic artists was generously funded by The Ian Potter Foundation.

The Forum engaged 15 curators in a four day workshop to interrogate their curatorial practice and was led by five globally acclaimed curators; **Peggy Sue Amison** Director East Wing Gallery (Qatar), **Alessandra Capodacqua**, Independent Curator (Italy); **Gwen Lee**, Director Singapore International Photography Festival (Singapore); **Sim Luttin**, Curator and Gallery Manager at Arts Project Australia (Aus) and **Djon Mundine OAM**, Independent Curator (Aus). Across the four days, participants met with photographic artists and further developed their professional networks and arts practice.

The Curator Awards provided two talented curators with a 12-month mentorship that will culminate in a curated project for the 2021 Ballarat International Foto Biennale.

The Forum for Photographers: 29 August, is a long-standing tradition of the festival with the **Portfolio Review** enabling photographers and artists from all over the world to discuss their portfolios and gain feedback, insight and advice from the curators in the In Focus Curators Forum. This year thanks to the Ian Potter Foundation we were able to offer the Portfolio Review free to over 40 photographic artists.

**“The Ian Potter In Focus Curator Forum was a wonderful experience and an important professional development program for emerging curators to immerse themselves in. They got to know their peers, receive feedback and mentoring and were able to create new industry networks. It was also an incredible opportunity for the established curators to connect and share global ideas and developments in the field.”**

SIM LUTTIN, CURATOR ARTS PROJECTS AUSTRALIA



**“The 2019 Ian Potter In Focus Curator Forum brought me closer to a number of curators across Australia and overseas who are really pushing at the edges of photography and expanding their practice to incorporate the multitude of voices present within contemporary photographic practice. I am excited to see where these new connections lead us.”**

RACHEL CIESLA, CURATOR

**“Thanks so much for everything and for the opportunity for the portfolio review! The Biennale was fantastic! Looking forward to the next one.”**

TRISTAN STILL, PHOTOGRAPHER, PORTFOLIO REVIEWS





Image: Ballarat International Foto Biennale

**JAZZ SERIES AT THE NATIONAL CENTRE FOR PHOTOGRAPHY** The festival was enriched by a series of unique live performances including **Geoffrey Williams**, a phenomenal local talent whose songs of soul were moving and entertaining. **Alma Zygier's** voice and performance was enthralling and will stay in the memories of all that witnessed it. The third performance was by **Diana Emry** who created a vocal cocktail delighting the senses combining Blues and Bossa, a dash of Gershwin and Bratpack, all with the attitude of the icy diva of Marlene, the sugar of Marilyn and the olive that is Babs. The acoustics in the new National Centre For Photography was a fabulous surprise, creating an intimate to atmosphere to enjoy the art and take in the sounds. **159 people** attended the Jazz series.

**DR HERNANDEZ**, a six-member all star group gave the **65 audience members** in the Ballarat Trades Hall their relaxed rootsy dance grooves and energetic performance.

**MELBOURNE DJS WAX'O PARADISO**, dubbed the 'Dimboola triangle of lost groove', performed at the Closing Party to an audience of **169 guests** in the *Who are these strangers and where are they going?* exhibition at The Mining Exchange.

**MORITZ LANEWAY ICEBERG PARTY:** gave revellers the opportunity to engage with the work of **Han Sungpil**, who appeared in the Outdoor Program. Sponsored by Moritz, Sungpil's art covers photography, video and installations, exploring themes including the environment, originalities, history and the relationship between real and represented.

**FURRY FOTOS** gave dog owners the chance to have bespoke photographs taken of their pooch.

**LIU BOLIN UP LATE AT WHITE NIGHT** The White Night event, under the direction of David Atkins OAM, successfully brought large crowds to our venues, in particular to Liu Bolin, where the exhibition was opened late to for the partygoers. White Night an all ages event attracted its largest ever crowds in excess of **9,000 people**.

**FOTO FILMS** was the festival's first program of contemporary short and feature films presented with **Regent Cinemas**. The photography related films included *Thomas Ruff and Candida Höfer*; *Blow-Up* by **Michelangelo Antonioni**; *La Jetée* by **Chris Marker**; *Night and Fog* by **Alain Resnais**; *Faces Places* by **Agnes Varda** and **JR** and finally *BeDevil* by **Tracey Moffatt** with introduction by **Natalie King** who curated Moffatt's Venice Biennale exhibition. Foto Films attracted **109 people**.

**LAUNCHES AND INVITE ONLY EVENTS** This year's festival presented a series of launches and invite-only events to mark the occasion and thank our many supporters including government, corporate, individual donors, trust and foundation funders and volunteers as well as commemorate and celebrate the artists. Eight different events were presented, from the VVIP Launch of Liu Bolin, the Dr Fiona Foley and Vernissage to the Closing Party for our 135 volunteers. All together, **1,508 people** were noted at these events.

**PICTURE HER** a theatre piece performed in the National Centre For Photography was performed and written by Marg Dobson. The half-hour performance investigated one of Ballarat's first female photographers, Daisy Harriet Llewelyn. **98 people** attended the performances over one weekend.





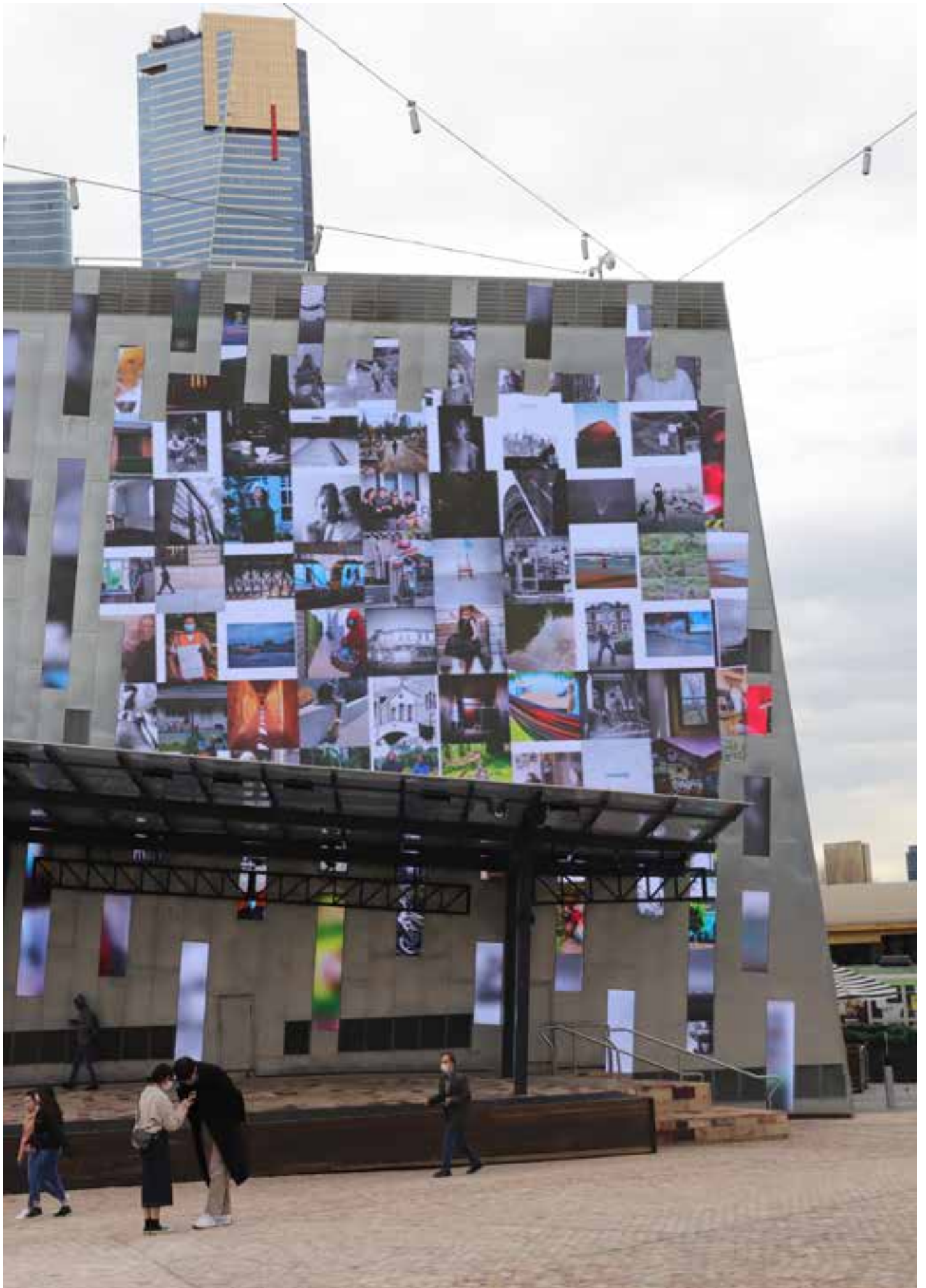


Image: Mass Isolation AUS at Federation Square Melbourne

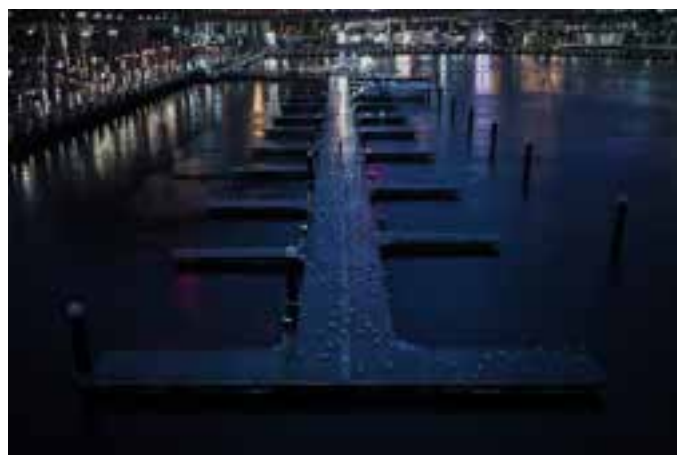


## The first half of 2020 saw the advent of the Covid-19 pandemic arrive in Australia, and the Biennale acted swiftly to use photography as a medium to document this extraordinary time in history.

**ARCHIVE** We developed the #massisolationAUS archive, an online instagram feed inviting photographers, artists and community members to upload their photographic experiences. With a library surpassing 11,000 images, we have been invited by State Library Victoria to archive these images with them. We are also currently exploring a photo book project.

**EDUCATION** As a direct response to Covid-19 pandemic we pivoted our planned "In Ballarat" education programs and adapted the Mass Isolation AUS to an online project in collaboration with Jesse Marlow. By the end of June 2019 we had over 40 schools and 1,400 students participating.

**MEDIA COVERAGE** The media coverage for both Mass Isolation AUS and Mass Isolation Education exceeded 20 articles in print and online in National, State and local media.





**Over 135 volunteers** supplied more than **3,500 hours** of their time to provide exhibition invigilation, Biennale functions, artist talks, education program, portfolio reviews, workshops and administrative support.

- 75% of volunteers came from the Ballarat region
- 22.5% from wider Melbourne and metropolitan area
- 2.5% were from interstate

**Ten interns worked 1,736 hours** in our office and for events. Four of these young people were from Ballarat.

We established many good relationships with the community:

- 65 Open Program exhibitions in commercial and not-for-profit/community businesses
- Over \$100,000 worth of sponsorship came from Ballarat businesses

**“Loved shifts at the Observatory and Town Hall and talking to people about the works.”**

VOLUNTEER

**“I felt welcome, appreciated and well cared for.”**

VOLUNTEER

## CORE AND OUTDOOR PROGRAM ARTISTS

Laia Abril (Spain)  
 Mathieu Asselin (France/Venezuela)  
 Mandy Barker (UK)  
 Taysir Batniji (Palestine)  
 Liu Bolin (China)  
 Gabi Briggs (Aus)  
 Jane Burton (Aus)  
 Consuelo Cavaniglia (Aus)  
 W. H. Chong (Aus)  
 Peta Clancy (Aus)  
 Monty Coles (Aus)  
 Zoë Croggon (Aus)  
 Mark Curran (Ireland)  
 Andrew Curtis (Aus)  
 Dr. Fiona Foley (Aus)  
 Vincent Fournier (France)  
 Hayden Fowler (New Zealand)  
 Simryn Gill (Malaysia/Aus)  
 Noémie Goudal (France)  
 Lauren Greenfield (USA)  
 Kristian Haggblom (Aus)  
 Sharon Harper (USA)  
 Newell Harry (Aus)  
 Lisa Hilli (Aus)  
 Sasha Huber (Switzerland)  
 Oliver Laric (France)  
 Diana Lelonek (Poland)  
 Eugenia Lim (Aus)  
 Qicong Lin (China/Aus)  
 Matt Lipps (USA)  
 Janelle Low (Aus)  
 Lilly Lulay (Germany)  
 Roseanne Lynch (Ireland)  
 Pitcha Makin Fellas (Aus)  
 Jorge Mañes Rubio (Spain)  
 Nicholas Mangan (Aus)  
 Erin McCuskey (Aus)  
 Sally McKay (Aus)  
 Eden Menta (Aus)  
 Djon Mundine OAM (Aus)  
 Adi Ness (Israel)  
 David Rosetzky (Aus)  
 Robbie Rowlands (Aus)  
 Thomas Ruff (Germany)  
 Darren Siwes (Aus)  
 John Street (Aus)  
 Han Sungpil (Korea)  
 Yvonne Todd (New Zealand)  
 Martin Toft (Jersey)  
 Penelope Umbrico (USA)  
 Justine Varga (Aus)  
 Arika Waulu (Aus)  
 Vanessa Winship (UK)

ALANE FINEMAN NEW  
PHOTOGRAPHY AWARD ARTISTS

Madeline Bishop (Aus)  
 Grayson Cooke (Aus)  
 Anton Gautama (Indonesia),  
 Kehan Lai (China)  
 Hyungjo Moon (South Korea)  
 Yichen Zhou (China)

## MARTIN KANTOR PORTRAIT PRIZE

Alison Bennett  
 Chris Budgeon  
 Jeff Busby  
 Kelly Champion  
 Robert Earp  
 Alex Ellinghausen  
 Sonia Esposito  
 Ponch Hawkes  
 Shara Henderson  
 Sophia Hewson  
 Glenn Hunt  
 Penelope Hunt  
 Katrin Koenning  
 Kellie Leczinska  
 Kirsten Lyttle  
 Mia Mala McDonald  
 Rod McNicol  
 Ellie Meade  
 Christopher Polack  
 Allison Rose  
 Sanjeev Singh  
 Rodney Stewart  
 Tristan Still  
 Tobias Titz  
 Thuy Vy  
 Steve Young

## OPEN PROGRAM ARTISTS

Geoff Adams  
 Jo Armstrong  
 Arthur Creative  
 David Bailey  
 Elaine Batton  
 Rhonda Baum  
 Ewen Bell and Ray Martin  
 Madeline Bowser and Ben Metherell  
 Mieke Boynton  
 Sealey Brandt  
 Leonie Brannighan  
 Jaddan Bruhn  
 Melissa Jane Cachia  
 Donna Crebbin  
 Emilio Cresciani  
 Russell Curr

Jordan Delapena  
 Ellen Dewar and Jenny Guerrero  
 Kristin Diemer and Senga Peckham  
 Bianca Durrant  
 Ellen Eustice  
 Megan Evans  
 Alastair Firkin and Helen Myall  
 Fourms  
 Deb Gartland  
 Gold Museum  
 Peter Grimes  
 Phil Hart  
 Pato Hebert  
 Lee Herath  
 Hody Hong  
 Clive Hutchison  
 Robert Imhoff  
 Darren James  
 Polo Jimenez  
 Ian Kemp  
 Daniel Kneebone  
 Tamara Kuiler-Coffield  
 Vanessa Levis  
 Erin M McCuskey  
 Denise Martin  
 Victoria McKay in collaboration with  
 Debra Kelly  
 Craig Mitchell  
 Pam Morris  
 Prashanth Naidoo  
 Nina Newcombe  
 Lynden Nicholls  
 Night Rainbow Photography  
 Isabel O'Brien  
 Stuart Orford  
 Oxygen College  
 Jon Paley  
 Kim Percy  
 Carl Rainer  
 Janette Richards, Neil Sinclair and  
 Andrew Thomas  
 Kip Scott  
 Sovereign Hill Museums Association  
 Michael Stringer  
 Amrita Sur  
 Ross Thompson  
 Michelle Thompson  
 John Tozer  
 Christy Van Elsen  
 Selina Wallace  
 Warragul Camera Club  
 Michael Wolfe



### **Artistic and Festival Director**

Fiona Sweet

### **Curators**

Aaron Bradbrook, Naomi Cass, Colleen Doyle, Felicity Martin,  
Djon Mundine OAM, Rebecca Najdowski, Gareth Syvret,  
Emma Thomson, Hannah Wright

### **Festival Coordinator**

Madelyn Pickersgill

### **Sponsorship**

Heidi Jarvis

### **Design Interns**

Sarah McDonald, Lara Russell

### **Education Coordinator**

Amelia James

### **Education Assistant**

Annabel Mason

### **Volunteer Coordinator**

Amanda Fewell

### **Marketing**

Eliza Hopkinson, Kate O'Hehir

### **Marketing and Events Intern**

Elonie Hooper

### **Social Media**

Felicity Martin

### **Events and Production**

Ella Cawthorn, Liza Martin

### **Design and Brand Partner**

Jordan Rowe

### **Copywriter**

Giselle Au-Nhien Nguyen

### **Web Developer**

Hody Hong

### **IT Support**

Jason Maher

### **Open Program Producer**

Madelyn Pickersgill

### **Publicity**

Common State

### **International Exhibition Agent**

Fiona Drury

### **Legals**

Lloyd Dewar, Dewar Law, Forty Four Degrees, Lincoln Lawyers

### **Auditor**

Rob Florence

**A special thank you to all our fantastic volunteers.**

**A full list is available on the website [ballaratfoto.org](http://ballaratfoto.org)**

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### **SPECIAL THANK YOU TO:**

Peggy Sue Amison, Amelia Bartak, BotaniKids, Isobel Crombie,  
Max Delany, Kate Davis, Fiona Drury, Tony Ellwood, Christine  
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A special thank you to the Castlemaine Art Museum

### **PHOTOGRAPHY**

Huge thanks to all our photographers for the Ballarat International  
Foto Biennale.

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### EDUCATION

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Craig Mitchell  
Russell Monson  
Bronwyn Morrison  
Gerry Mussett  
Prashanth Naidoo  
Gael Newton  
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Jude Nicholls  
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Tim Stitz  
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Bernie Sweet  
Madeline Townsend  
John Tozer  
Adrian Tusek  
Peter Voterakis  
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Liz Widdop  
Marc Wilson  
Michele Winsor  
Michael Wolfe  
Rochelle Wong  
Song Yao  
Steve Young

**NATIONAL CENTRE FOR PHOTOGRAPHY****Sovereign**

Alastair Firkin & Helen Myall

**Bullion**

Kathy Hancock in memory of  
Al Ebenreuter

**Gold**

Michael Prior

**Nugget**

June Wilson Trust

**Quartz**

Fiona Sweet

**Miner**

Bert Wilson Will Trust  
John & Karin Nelson  
Paula & Richard Nicholson  
Mark & Anna Yates

**Room Naming Rights**

Cormie Family Community  
Gallery  
Mitchell Family Gallery  
Martin Kantor Portrait Gallery  
*As at 30 October 2019*



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# **Financial Statements Ballarat International Foto Biennale Inc**

Income Statement  
Balance Sheet  
Cash Flow Statement  
Notes to the Accounts  
Statement by Members of the Board  
Auditor's Report

ABN 70496228247  
For the year ended 30 June 2020

Income	2020	2019
Income		
Trading Income - Sales/Ticketing	245,386	46,212
Government Stimulus/Jobkeeper Income	28,000	-
Private Sector Philanthropic Support	295,890	543,838
Sponsorship	50,599	90,815
Grants	271,870	90,815
Sundry Income	574	-
Total Income	892,319	770,480
Other Income		
Interest	14	209
Total Other Income	14	209
Less expenses		
Administration Expenses	132,725	98,894
Education/Prizes/Workshops	47,722	841
Marketing & Promotion	131,174	116,832
Production & Program	147,173	28,749
Salaries, Wage & Fess	452,756	345,342
Total Operating Expenses	911,550	590,658
Net Profit	(19,217)	180,031

The accompanying notes form part of these financial statements.

	2020	2019
<b>Assets</b>		
<b>Current Assets</b>		
Cash and Cash Equivalents	177,177	295,561
Accounts Receivable	4,868	47,037
Other Receivables and Accrued Income	6,000	1,838
<b>Total Current Assets</b>	<b>188,045</b>	<b>344,436</b>
<b>Fixed Assets</b>		
Building at WDV - Lydiard St	1,491,565	1,372,328
<b>Total Fixed Assets</b>	<b>1,491,565</b>	<b>1,372,328</b>
<b>Total Assets</b>	<b>1,679,610</b>	<b>1,716,764</b>
<b>Liabilities</b>		
<b>Liabilities</b>		
Trade Creditors	48,994	76,160
Other Creditors and Payables	37,264	40,598
Fully Drawn Advance	507,278	498,237
Provision for Leave	13,163	9,641
<b>Total Liabilities</b>	<b>606,699</b>	<b>624,636</b>
<b>Total Liabilities</b>	<b>606,699</b>	<b>624,636</b>
<b>Net Assets</b>	<b>1,072,911</b>	<b>1,092,128</b>
<b>Equity</b>		
Current Year Earnings	(19,217)	180,031
Retained Earnings	1,092,128	912,097
<b>Total Equity</b>	<b>1,072,911</b>	<b>1,092,128</b>

The accompanying notes form part of these financial statements.



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## Note 1

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-Profits Commission Act 2012. The Board has determined that the Association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies have been adopted in the preparation of this financial report:

### Income Tax

The Association is a non-profit organisation established for community service purposes and is exempt from income tax pursuant to s23(g)(v) of the Income Tax Assessment Act.

### Revenue

Grant and Donation revenue is recognised when the entity obtains controls over the funds, which is generally at time of receipt

All revenue is stated net of the amount of goods and services tax (GST)

### Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the ATO.

### Building and related Loan

The Building at 4 Lydiard Street South has been included in the accounts at its fair value since its purchase since the 2018 year. At as 30th June, 2020 that fair value is deemed to be its cost of purchase in the 2018 year less a refund of Stamp Duty received from the State Revenue Office received during the 2019 year plus additions to improvements in the 2020 year

The Building has been offered as security (First registered mortgage) for the business loan obtained from the ANZ Bank with the balance of the loan being \$507,278 as at 30th June, 2020. The loan is a principal and interest repayment loan for a period of 15 years.

### Comparative Figures

As accrual accounting has been adopted for the first time in the 2020 year, the 2019 comparative figures have been re-stated as accrual balances and therefore differ from the previous cash balances reported in the previous year reports.

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## Independent Auditor's Report

### Opinion

I have audited the accompanying financial report, being a special purpose financial report of Ballarat International Foto Biennale Inc. (the Association) which comprises the Income Statement, Balance Sheet, Cash Flow Statement, Notes to the Financial Statements and Statement by Members of the Board for the financial year ended 30th June, 2020.

In my opinion, the financial report of Ballarat International Foto Biennale Inc gives a true and fair view of the financial position of Ballarat International Foto Biennale Inc as at 30th June, 2020 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

### Basis for opinion

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

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### Emphasis of Matter - Basis of Accounting

Without modifying my opinion, I draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Board's financial reporting responsibilities under the Australian Charities and Not-for-Profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

### Responsibility of the Board for the Financial Report

The Board is responsible for the preparation and fair presentation of the financial report in accordance with the requirements of the Australian Charities and Not-for-Profits Commission Act 2012 and for such internal control as the Board members determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error. In preparing the financial report, the directors 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 the Board members either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

The Board is responsible for overseeing the Association's financial reporting process.

#### Auditor's Responsibilities for the Audit of the Financial Report

My objective is 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 my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that audits conducted in accordance with Australia 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 aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report. As part of an audit in accordance with Australia Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I 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 my 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 entity's internal control;
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by responsible entities;
- Conclude on the appropriateness of the Association's 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 entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity 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. I communicate with the Board regarding, among matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



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Rob Florence  
Florence Audit & Assurance  
513 Grant Street,  
Ballarat VIC 3350  
Dated: 20 October, 2020



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Statement by  
members of the board  
of Ballarat International  
Foto Biennale Inc.

The Board has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board of Ballarat International Foto Biennale Inc. the financial report comprising the Income Statement, Balance Sheet and Notes to and forming part of the Accounts.

1. Presents a true and fair view of the financial position of Ballarat International Foto Biennale Inc. as at 30 June 2020 and it's performance for the year of operations ended on that date.

2. At the date of this statement, there are reasonable grounds to believe that Ballarat International Foto Biennale Inc. will be able to pay its debts as and when they fall due.

This Statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Board:



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Brigid Moloney, Chair



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Alane Fineman, Treasurer

Dated this 16 day of November, 2020

