

2021-22 Annual Report

Ba
Int
Fo
Bie
20
Ba
Int
F

Linda McCartney, *The Beatles*, Abbey Road, London, 1969



We respectfully acknowledge the
Wadawurrung and Dja Dja Wurrung
people – traditional custodians of
the land on which we live and work.

Contents

Letter from the Chief Executive	4
Letter from the Chair	5
Letter from the Treasurer	6
9 th Ballarat International Foto Biennale	7
2021 Festival Highlights	10
Audience Profile	11
GradFoto 2021 Award	12
Slava Ukraini Exhibition	13
2021-22 Team	14
Biennale Supporters	15
National Centre for Photography Supporters	17
Financial Statements	18
Income Statement	19
Balance Sheet	20
Cash Flow Statement	21
Notes to and forming part of the accounts	22
Statement by Members of the Board	24
Independent Auditor's Report	25

Letter from the Chief Executive

VANESSA GERRANS

Reinvention is a creative and collaborative exercise; my appointment to the Ballarat International Foto Biennale as Chief Executive Officer in April comes at a time of significant change for the organisation, prompted by the National Centre for Photography project. Over the past months, I have greatly enjoyed connecting with the Ballarat and greater arts communities. The Ballarat International Foto Biennale will continue to welcome the community to be place makers and help us enrich our world through photography and visual imaging culture in all its facets.

The 2023 Biennale, from 26 August to 22 October, is a momentous occasion as the 10th anniversary of the festival. This is a significant moment in our history, representing the long-term continuation of the hard work, dedication and incredible outcomes of the staff and Board and our many partners, participants and volunteers.

I warmly acknowledge the work of Jeff Moorfoot OAM, who established the organisation in 2005 and brought the festival to Ballarat in 2009 to achieve significant growth from its inception in Daylesford. Since then, the status of the festival and visitation have been elevated. The transformation of the Union Bank building in the heritage precinct of Lydiard Street to the National Centre for Photography will solidify Ballarat as the heartland of photography in Australia.

I am delighted to undertake the establishment of the National Centre for Photography, a flagship project supported through the Victorian Government's Tourism Infrastructure Program. The building will be transformed in stages, with Phase One 2023 – 2024 delivering extensive

restoration works to preserve the building's heritage assets, presentation of a striking entrance via Bath Lane with sensitivity to visitor circulation flow, and new gallery spaces. Phase Two concept designs will provide the basis for a forthcoming capital fundraising campaign to realise the Centre's full potential.

Organisational capacity is front of mind as we forge a vision for the future. As an organisation, the evolution from hosting an iconic photography festival to operating a creative institution, with the Ballarat International Foto Biennale as a marque event, will require BIFB to consolidate its operations and grow significantly and swiftly. 2023 will see the realisation of our National Centre for Photography + Ballarat International Foto Biennale Strategic Plan 2024-2028, reflecting our metamorphosis from an iconic biennial photographic festival to a creative institution.

As one of the four major regional hubs for the 2026 Commonwealth Games multi-city model, Ballarat will host events, including athletics and the marathon. This event will capture the attention of viewers from around the world. As a leading cultural hub, the National Centre for Photography will be uniquely placed to connect communities, showcase regional Victoria's diverse scenery, and celebrate our vibrant community spirit.

I acknowledge the contribution of General Manager Kate O'Hehir and our Board during this transformational year. Recently appointed Board Chair Alicia Linley, alongside our passionate and articulate strategic board members, plays an integral role across all we do;



they are valued advocates ensuring we meet stringent governance and compliance standards, with representation from Melbourne and Ballarat.

Support from philanthropic trusts, foundations and donors will be vitally important as always. Many exciting projects and partnerships are developing to ensure we have funding for our artists for 2023 and beyond. Our sponsorship acts as an equal partnership, a vital part of the mix, seeding events and value-adding through the provision of printing, framing, travel, accommodation, hospitality and catering, media and marketing reach.

It has been a rewarding time to consider, question and plan not only the 2023 Biennale but also to develop the groundwork and relationships to see the entire planning and funding for the National Centre for Photography realised. I look forward to a bright future for the photography and creative industries in Ballarat and beyond.

Letter from the Chair

ALICIA LINLEY

What was your favourite part of the 2021 Ballarat International Foto Biennale? Everyone has one. For me, it was the joy of ambling down Sturt Street being greeted by one of our 125 volunteers and dropping in to see Erik Kessels' *24HRS in Photos* at St Andrew's Uniting Church. Piles of photos swamped the decaying cathedral space – a great exhibition that I visited many times with friends and family.

Compiling our Annual Report allows a formal and thorough retrospective review of the work of our organisation and the impact we've had. The 2021 Ballarat International Foto Biennale attracted more than 26,200 visitors from September 2021 to January 2022, with 24,085 Festival Passes sold for entry to the *Linda McCartney: Retrospective* and Core Program exhibitions. Despite COVID challenges faced during the 2021 Biennale, it delivered a direct economic benefit of \$5.84M to Ballarat.

The Board acknowledges the incredibly hard-working, resilient and passionate staff and supporters, who continued to deliver the 2021 festival under the mental load of constant change. Despite these enormous challenges the Art Gallery of Ballarat provided the perfect setting for staging the acclaimed *Linda McCartney: Retrospective*. We extend appreciation to the Art Gallery of Ballarat and our local council, the City of Ballarat for their ongoing support.

The release of our 2021 Festival Report earlier in the year allowed us to reflect on the incredible depth of artistic involvement with 108 artists contributing to the Open Program, as well as the success of

our Education Program. We focused on creating free, accessible online programs and resources to deliver art and photography for both remote and classroom learning. In doing so, the Education Team developed five online programs, 23 new resources, and two student exhibition displays, with 3,584 participants involved.

Over the last 12 months, the team and Board have been shaping the National Centre for Photography to deliver a significant destination for lovers of photography and cultural explorers. We understand the seriousness of the responsibility to deliver an exceptional Arts and Culture experience for regional Victoria that appeals to international, interstate, domestic, and our very own Ballarat residents.

Next year is the 10th celebration of the Ballarat International Foto Biennale. It will be an important opportunity to acknowledge and reflect on contributions from past Festival Directors Jeff Moorfoot OAM and Fiona Sweet.

In April, following an intensive recruitment process, we welcomed Vanessa Gerrans, our new Chief Executive Officer, who comes to us from Warrnambool Art Gallery. Vanessa is an accomplished cultural leader with 16 years of experience working at the intersection of the creative industries, local government and university sectors. During her tenure as Director of the Warrnambool Art Gallery, she established the Maar Nation Gallery, an Aboriginal-led Gallery and Ngatook Collective program for female Aboriginal secondary students to realise their potential in entrepreneurialism and commercial outcomes. We are excited to see



Vanessa apply her depth of knowledge and experience to see both the Biennale and National Centre for Photography flourish.

In closing, I thank my fellow Board members; recognising the time and commitment to governing the organisation provided by Alane Fineman, Stephen Jurica, Gita Chetty, Morgan McLay, and Ashley Carmichael, who each stepped down from the Board this year. Your dedication and support for the Ballarat International Foto Biennale are remarkable. I also note continuing support from past Board members who remain closely involved, particularly Craig Fletcher.

Letter from the Treasurer

ASHLEY CARMICHAEL

The year ended on 30 June 2021 represents a period of financial investment in the Ballarat International Foto Biennale, particularly from the Victorian State Government which, in late 2020, announced a \$6.7 million contribution to commence the development of the National Centre for Photography, a project funded via the Tourism Infrastructure Program as a 'flagship' development for the state. This funding is provided to the organisation in milestone payments as the project progresses. The audited financial reports include notes regarding deferred grants income, which is recorded as a liability within the Balance Sheet, indicating future performance obligations yet to be met for this project.

In the 2021/2022 financial year, the National Centre for Photography project incurred \$524,950 in expenditure towards the architectural design and planning phase of the capital works project which is concurrently recognised in the Income Statement.

The Board also acknowledges an important one-off contribution from Creative Victoria's Sustaining Creative Organisations program of \$192,827 which has been directed towards a

small financial sustainability reserve that has mostly been reserved for future special projects with \$42,000 being directed to developing the 2024-2028 Strategic Plan to guide the organisation during this significant time of growth and change.

The Net Profit of \$1,435,820 is a healthy result following the staging of the 2021 Biennale and has been achieved through festival ticket sales, donations, and careful management of costs during a very uncertain period for the events industry. It should be noted that results are best considered across a two-year cycle due to the timing of the 2021 Biennale at the start of the 2021/2022 financial year, the first year of the two-year cycle. This financial reserve is directed toward supporting a small team of ongoing staff and the costs associated with developing the 2023 Ballarat International Foto Biennale in the second year of the cycle.

Despite the currently healthy state, the Board acknowledges the development of the National Centre for Photography is a complex project with significant additional investment required to restore the beautiful heritage building and create a fit-for-purpose centre that will be a beacon for culture-seeking visitors.



9th Ballarat International Foto Biennale

28 AUGUST 2021 – 9 JANUARY 2022

Held every two years, the **Ballarat International Foto Biennale (BIFB)** is a world-class event that continues to evolve, expand and attract curious audiences and renowned photographic artists from across the globe to stage a festival that prompts the audience to question, explore and be changed by photographic art. Founded in 2005, the Ballarat International Foto Biennale has become Australia's premier photographic festival, immersing the city of Ballarat in photographic art. The Ballarat International Foto Biennale continues to enrich the cultural landscape of Victoria, stimulate its contemporary visual arts, and profile Ballarat as the cultural capital of the region.

The Ballarat International Foto Biennale runs for two months, delivering a dynamic program comprised of two major photographic exhibition streams and cultural events. The curated **Core Program** presents group and solo exhibitions, showcasing new work from Australian and international artists, previously unseen in Australia or contextualised afresh, reflecting current social, cultural and artistic concerns. The **Open Program** fosters the development of emerging artists at each festival – more than 80 in 2021. Alongside, BIFB runs an extensive education and public program of special events, talks, workshops, symposia and prizes – shaping a rich, engaging, critical and diverse dialogue over the festival's duration, which attracts industry and national interest to the region.

The **2021 Ballarat International Foto Biennale** attracted more than **26,200 visitors** from September 2021 to January 2022, with 24,085 Festival Passes sold for the *Linda McCartney: Retrospective* and Core Program exhibitions. The COVID-19 pandemic directly and dramatically impacted this

festival. BIFB was required to pivot the offering to suit the various government restrictions implemented in Victoria throughout the festival period. The 2021 Biennale was extended to 9 January 2022 to compensate for the disruptions experienced from August to October 2021. The pandemic interrupted programming and limited the festival team's capability to harness the energy and commitment of our many passionate volunteers. Many could not travel to Ballarat to be involved in the lead-up to and during the festival and were sorely missed.

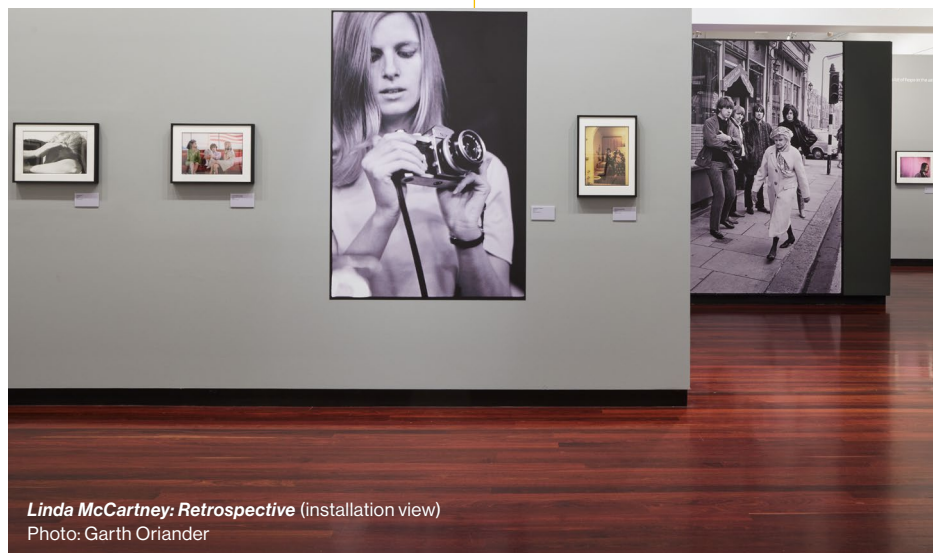
Despite these challenges, the 2021 Ballarat International Foto Biennale proved a success for the city and region of Ballarat.

The premise for the 2021 Biennale, *Past. Tense. Now.* saw artists work with the ferociousness of existence, marking the singular moments and ideas that punctuate and transcend time. The curated Core Program of artists navigated photography's multifaceted relationship with our world, using it to interpret intimacy, fame, ownership, object and experience into a shared commonality, bringing humanity into a distinctive focus.

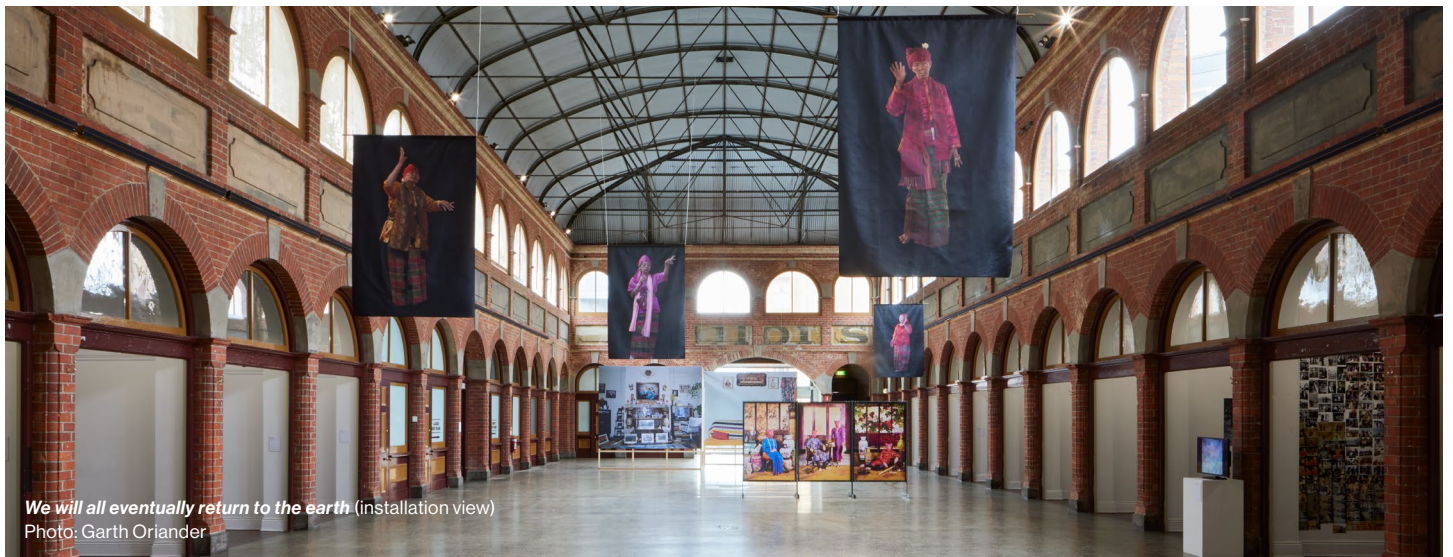
The COVID-19 pandemic and government-mandated lockdowns, capacity restrictions in venues and travel restrictions across Australia, in both regional and metropolitan areas, directly impacted the festival's duration and outputs. Extensions of the festival's headline exhibition, *Linda McCartney: Retrospective*, as well as the majority of the curated Core Program of shows, were secured to allow an extension of the festival dates to 9 January 2022, running for 110 days, almost double the original 58-day schedule to maximise audiences. This event is made possible with the support of festival sponsors and partners, whose generosity meaningfully supports the organisation in presenting the Biennale and showcasing the photographic medium in regional Victoria.

This year, the **Australian Government's Restart Investment to Sustain and Expand (RISE) Fund** was integral to the Biennale's ongoing operations and festival extension under the pandemic's unexpected, evolving restrictions.

To provide a COVIDSafe event, BIFB introduced a Festival Pass ticketing structure, allowing visitors to access all Core Program indoor exhibitions using



Linda McCartney: Retrospective (installation view)
Photo: Garth Oriander



We will all eventually return to the earth (installation view)
Photo: Garth Oriander

a single pass. Festival Passes provided unlimited ticketed entry to all Core Program indoor exhibitions. They included a single-timed entry ticket to the *Linda McCartney: Retrospective*.

As part of BIFB's mission to deliver an accessible and enhanced program, this year's event introduced a **Digital Program**. It provided an engaging digital experience using state-of-the-art technology to translate selected exhibitions into the virtual realm alongside online conversation events for geographically dispersed audiences, including those in lockdown.

At the Art Gallery of Ballarat, the *Linda McCartney: Retrospective* presented more than thirty years of works from Linda McCartney's photographic career, curated by Sir Paul McCartney and Mary McCartney. An evolution across time, the retrospective is a testament to Linda's photographic range and skill, showing her ability to capture humour in the everyday, the intimate and poignant portraits of famous faces, the beauty in nature and other insightful moments.

For the 3rd consecutive Biennale, BIFB presented First Nations artists in the colonial period building of the Ballarat Mining Exchange as our major core program exhibition adjacent to the *Linda McCartney: Retrospective*. *We will all eventually return to the earth* interrogated photography's role in colonisation, authorship, ownership and cultural legacy through eleven

First Nation and diaspora artists from Australia, Canada, New Zealand and the USA, curated by Talia Smith.

The diversity of the curated Core Program, with 14 indoor and 21 outdoor exhibitions, provided a rich and multifaceted program in traditional and alternative exhibition spaces throughout the city of Ballarat.

For the second time, BIFB hosted **The Ian Potter Foundation In Focus Curator Forum**, a four-day symposium for international and Australian, emerging, mid-career and established curators to network and engage in dialogue around contemporary curatorial practice. The 2021 iteration was adapted for online delivery, with curators from across Australia unable to travel to Ballarat due to COVID-19 restrictions. Throughout the Forum, the expert mentor and budding curators presented curatorial case studies. They participated in group workshops and open exchanges designed to interrogate curatorial practice and sustainability and envision the future.

As part of this program, BIFB presented the *In Focus Portfolio Reviews*, providing 34 photographers with an opportunity to receive free 1-1 portfolio reviews with the emerging and established curators from the Forum, alongside additional reviewers Daniel Boetker-Smith, Andy Dinan and Adam Harding. Photographers discussed their practice, gained

valuable feedback on their portfolio of work, and received critical insights and opportunities to develop their professional network further.

The 2021 Ballarat International Foto Biennale has delivered a **solid direct economic impact of \$5.84 million** for Ballarat and generated a comprehensive profile with more than **470** stories in print, online, radio and television media with a publicity valuation of **\$64.14 million**. The cultural footprint of Linda McCartney as the headline exhibition and the shared passion and nostalgia for the themes and images explored throughout the curated Core Program saw many visitors coming forward with their connection to the works. These experiences enriched the Biennale's profile and provided artistic visibility and connection throughout the region and Victoria. The 2021 Ballarat International Foto Biennale ran 110 days in over 80 venues across Ballarat, featuring works by more than 400 Australian and international photo-media artists. In one of the most extraordinary years in our collective memory, the 2021 Biennale continued to deliver a stimulating program that brought audiences and incredible photographic art and culture to Ballarat.

	FESTIVAL TIMELINE	COVID TIMELINE
2020		
March		30 March – 12 May 2020 Victoria enters lockdown one
July		8 July – 27 October 2020 Victoria enters lockdown two
December	13 December 2020 <i>Linda McCartney: Retrospective</i> announced as headline artist for wwtthe 2021 Ballarat International Foto Biennale. New festival pass tickets now on sale	
2021		
February		13 – 17 February 2021 Victoria enters snap lockdown three with Stage 4 restrictions
March		
April		
May	27 May 2021 Preview reveal of 2021 Core Program, announcing Alix Marie's premiere new work <i>Styx</i> , alongside Steve Arnold exhibition <i>Notes from a Queer Mystic</i>	28 May – 10 June 2021 Victoria enters circuit breaker lockdown four with Stage 4 restrictions
June	25 June 2021 Festival program announced, featuring more than 400 artists across 100 venues, 25 Australian exclusives, a world premiere, public art, projections, events and more	3 June 2021 Restrictions eased in regional Victoria during circuit breaker lockdown. Melbourne remains under lockdown orders until 11 June
July		16 – 27 July 2021 Victoria enters snap lockdown five following Delta outbreak, with Stage 4 restrictions
August	28 August 2021 Festival unable to open due to current lockdown. Opening weekend events on pause. Outdoor Program on display for those within 5km of central Ballarat 30 August – 2 September 2021 <i>In Focus Curator Forum</i> delivered online due to restrictions. <i>In Focus Portfolio Reviews</i> run online, 1 September	5 August 2021 Victoria enters lockdown six with Stage 4 restrictions 10 August 2021 Stage 4 restrictions eased in regional Victoria only 21 August 2021 Regional Victoria returns to Stage 4 restrictions in line with metro Melbourne
September	15 September 2021 Festival opens to regional Victorian audiences with venues restricted to the lower of max. 20 people or less for smaller venues. Festival extension to 9 January 2022 is announced 16 – 22 September 2021 Festival temporarily closed due to snap lockdown restrictions in City of Ballarat 23 September 2021 Festival reopens for regional Victorian audiences with DQ4 capacity limits	10 September 2021 Restrictions eased in regional Victoria, except for Greater Shepparton 16 – 22 September 2021 City of Ballarat enters snap seven-day lockdown to curb cases in the region
October	14 October 2021 Digital Program launched, featuring virtual exhibitions, online conversations, articles and image galleries 16 – 17 October 2021 FotoBook Weekend delivered exclusively online due to ongoing restrictions, featuring a series of conversations and panel discussions 24 October 2021 <i>We will all eventually return to the earth</i> exhibition closes on original festival end date 30 October – 10 November 2021 BIFB Conversations Online launched, presenting a series of free events online with 2021 Biennale artists, curators and special guests	
November	8 November 2021 Due to extension, festival structure is adjusted. <i>Linda McCartney: Retrospective</i> remains open daily, with remainder of Core Program exhibitions open Thursday to Sunday. Ticketing system adjusted to reflect this change	
December	4 December 2021 Award winners for <i>The Fineman New Photography Award</i> and <i>Martin Kantor Portrait Prize</i> announced at the 2021 Biennale 17 December 2021 <i>The Fineman New Photography Award</i> exhibition closes	
2022		
January	9 January 2022 Festival closes	

2021 Festival Highlights

110 DAYS

415 ARTISTS

180+ EXHIBITIONS AND EVENTS

74 OPEN PROGRAM VENUES

26,200+ ATTENDEES

62,000+ VIEWS OF CORE PROGRAM EXHIBITIONS

58% ATTENDEES FROM OUTSIDE BALLARAT

3,584 EDUCATION PROGRAM PARTICIPANTS FROM 121 SCHOOLS

125 VOLUNTEERS CONTRIBUTED 6,053 HOURS

8 INTERNS CONTRIBUTED 1,024 HOURS

\$5.84M DIRECT ECONOMIC IMPACT

470+ MEDIA STORIES IN PRINT, ONLINE, RADIO AND TELEVISION

DEVELOPMENT OF THE DIGITAL PROGRAM TO ALLOW AUDIENCES TO ENGAGE REMOTELY DURING LOCKDOWNS 5,439 UNIQUE VISITORS

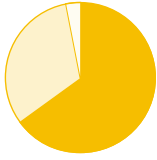
PRESENTATION OF THE MAJOR EXHIBITION, **LINDA MCCARTNEY: RETROSPECTIVE** AT THE ART GALLERY OF BALLARAT

THE WORLD PREMIERE OF ALIX MARIE EXHIBITION, **STYX**, CO-COMMISSIONED WITH UK PHOTOWORKS

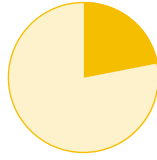
PARTNERSHIP WITH MUSHROOM GROUP AND BALLARAT MECHANICS' INSTITUTE TO PRESENT **NUMBER ONE | GUDINSKI** EXHIBITION

Audience Profile

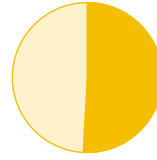
DEMOGRAPHICS



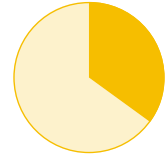
Gender
Female 65% | Male 32% | Other 3%



22% identified as LGBTQIA+, CALD or disability background

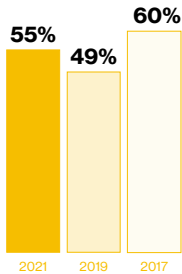


51% under 60 years old

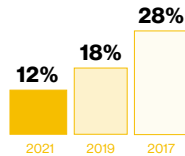


35% audience from Melbourne metro

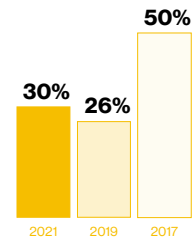
ATTENDANCE HISTORY



Visited the festival for the first time

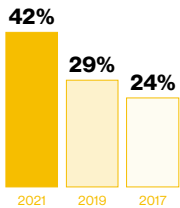


First time visitors had never attended a photography exhibition or festival before

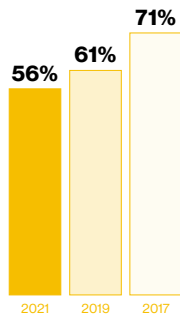


First visit for Ballarat residents

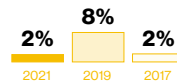
LOCATION



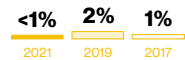
Visitors were from Ballarat region



Visitors were Victorian, outside Ballarat region



Visitors from interstate



Visitors from overseas

CULTURE



92% 90% 89%
2021 2019 2017

Agreed or strongly agreed the Biennale made them feel welcome and included



88% 91% 89%
2021 2019 2017

Agreed or strongly agreed the Biennale moved and inspired them



88% 91% 89%
2021 2019 2017

Agreed or strongly agreed the Biennale opened their minds to new ways of thinking



91% 94%
2021 2019

Agreed or strongly agreed the Biennale provided an important addition to the cultural life of the area
*not assessed in 2017



96% 94%
2021 2019

Audiences good or excellent response to the Biennale
*not assessed in 2017

GradFoto 2021 Award

The annual GradFoto Award celebrates the artistic excellence of graduating students and is open to emerging contemporary artists from selected Australian institutions whose artistic practice includes photography. Now in its second year, GradFoto 2021 continued to showcase the high calibre of photographic work by recent graduates to new audiences across Australia and beyond.

National tertiary institutions participating in the GradFoto 2021 award were: Charles Darwin University, Charles Sturt University, Deakin University, Edith Cowan University, Federation University Australia, LCI Melbourne, Monash University, Murdoch University, National Art School, Oxygen College, Photography Studies College, RMIT University, Swinburne University of Technology, TAFE New South Wales, University of New South Wales, University of Tasmania, University of Wollongong, VCA University of Melbourne, and Whitehouse Institute of Design.

The following judges selected twenty finalists from entries spanning nineteen tertiary institutions across Australia:

Daniel Mudie Cunningham, Director of Programs, Carriageworks
Alasdair Foster, Writer, Researcher & Curator

Sunyoung Kim, Curator, Museum of Photography Seoul

Talia Linz, Curator, Artspace Sydney
Pippa Milne, Senior Curator, Monash Gallery of Art

Talia Smith, Artist & Curator, Granville Centre Art Gallery

Madé Spencer-Castle, Independent Curator

Fiona Sweet, Artistic Director & CEO, Ballarat International Foto Biennale 2016-2021

David Waderton, Artist

WINNER MEG DE YOUNG

The AUD \$500 prize was awarded by the judges to graduate **Meg De Young** from RMIT University, for their series *The Conversations We Have*.

The judges said, *"There's something wonderfully deadpan about this serious yet tender series of performed images by Meg De Young. The images are playful but also have a sense of underlying tension. There is a mixture of tenderness and distance, mimicry and truth, highlighting the complexity of the mother/daughter relationship. The images are absurdly compelling and the theory behind them is dark and tempting."*

AWARD FINALISTS

Meg De Young
RMIT University – WINNER

Ali Choudhry
RMIT University

Teva Cosic
RMIT University

Mikayla De Pasquale
Deakin University

Sevim Dogan Ozkan
RMIT University

Jane Fitzgerald
Oxygen College

Finn Goldstraw
Monash University

Brittany Hefren
Charles Sturt University

Panayiotis Kasseris
RMIT University

Richard Langley
University of Tasmania

Denise Lawry
Photography Studies College

Celeste Lloyd
Monash University

Daniel Longo
RMIT University

Meredith Marshallsea
Victorian College of the Arts,
University of Melbourne

Jack McLain
RMIT University

Panisa Ongwat
Victorian College of the Arts,
University of Melbourne

Ruiqi Qiu
RMIT University

Masoumeh Sadeghi
University of Wollongong

Sophie Smith
RMIT University

Tatiana Yakou
Whitehouse Institute of Design

PEOPLES CHOICE AWARD

The People's Choice voting awarded a \$200 cash prize to Sophie Smith, RMIT University for her intriguing self-portrait series *The Crow*.



Meg De Young, from the series *The Conversations We Have* (detail), 2021

Slava Ukraini Exhibition

Ballarat International Foto Biennale developed a solo exhibition of Ballarat-based, Austrian-born artist Samuel Eder featuring photographs from his series *Life on the Line* and *The Face of Donbas*, capturing the grim reality of the ongoing conflict in Ukraine. The Ballarat International Foto Biennale supported the facilitation, production and presentation of this exhibition, running from 28 April to 29 May 2022 at Mitchell Harris Wine Bar, with an artist talk and fundraising event during this time.

Over the past three years, Samuel Eder has worked as a photojournalist in the Ukraine war zone. Eder's photographs give voice and face to the perpetrators, victims, and bystanders of Ukraine's war. Capturing the grim reality of this bloody post-Soviet identity crisis, it is clear the ideological frontlines are far blurrier and wider than those established by military forces and may live on long after peace is negotiated.

Local audiences and visitors to the venue ensured the exhibition was viewed by more than 1,800 times and the artist's talk was attended by 22 guests. The exhibition was free to view.

Thank you to ACU Ballarat, Mitchell Harris Wines, Sovereign Press, Spicers and the Australian Government's Regional Arts Fund for their contributions to this important project.



Samuel Eder, *Life on the Line*, 2020



Samuel Eder, Diana Chipak, *The Separatist* (detail), 2020

2021-22 Team

ARTISTIC DIRECTOR AND CEO

Vanessa Gerrans
from 27.04.22

ARTISTIC DIRECTOR AND CEO

Fiona Sweet
until 03.12.21

BOARD

Alicia Linley Chair

Leila Chalk Secretary

Ashley Carmichael Treasurer *until 19.09.22*

Gayle Boschert

Zoë Croggon

Georgia Manifold

James Remington

Joseph van Dyk

Jane Ross

Chris Whitefield

Gita Chetty *until 26.04.22*

Stephen Jurica *until 11.02.21*

Morgan McLay Deputy Chair *until 16.05.22*

Alane Fineman Treasurer *until 25.10.21*

AMBASSADORS

Stephen Bracks AC

Her Honour Judge Sara Hinchey

Peter Jopling AM QC

Julie Kantor AO

Natalie King OAM

The Hon. Robert Knowles AO

Mayor Cr Daniel Moloney

Kate Torney OAM

James Valentine

GENERAL MANAGER & MARKETING

Kate O'Hehir

FESTIVAL COORDINATOR & PRODUCER

Sarina Meuleman

EDUCATION COORDINATOR

Annabel Mason

PRODUCTION MANAGER

Liza Martin

VOLUNTEER COORDINATOR

Elizabeth Graham

DIGITAL MARKETING

Savannah Anand-Sobti

Kate & James Pierce

OPEN PROGRAM PRODUCER

Sarina Meuleman

EVENT PRODUCER

Linsey Gosper

PUBLICITY

Asha Holmes Publicity

WEB DEVELOPER

Hody Hong

IT SUPPORT

Jason Maher

LEGALS

Lloyd Dewar, Dewar Law

AUDITOR

Rob Florence

BOOKKEEPING

Ends of the Earth Consulting

SPECIAL THANKS TO OUR FABULOUS VOLUNTEERS

Biennale Supporters

PRINCIPAL

Alastair Firkin & Helen Myall
Alicia Linley & Craig Mitchell
Andrew & Jill Oliver

BENEFACTOR

Alane Fineman
Elizabeth & Sandy Lewis-Gray
Nick & Sarah Orloff
June Wilson Trust
Mark & Anna Yates

MAJOR PATRON

Naomi Cleary
Debbie Dadon AM
Mark & Carolyn Guirguis
Paula & Richard Nicholson

PATRON

Morgan & Jinglu McLay
Phillip & Susan Schudmak

MAJOR SUPPORTER

Sari Baird
Amelia Bartak & Murray McKeich
Sally Browne AM
Carolyn Buckley
Jane Collinson & Dale Brown
Vicki Coltman
Jane Fisher
Milton & Penny Harris
Sara Hinchey & Tom Pikusa
Neil & June Jens
Evan Lowenstein
Meakin Charitable Fund
Jeff Moorfoot OAM
John & Karin Nelson
Fiona Prince
Warryn Robertson
Ross Sparks
Mick & Sam Staley
Marsha Tauber
Rosemary Walls
Andrew Walsh AM
Susana & Steven Yung

SUPPORTER

Lisa Anderson
Angela Carli
Peter & Jane Elliston
Christina Fitzgerald
Craig Fletcher
Merle Hathaway
Gary Hunt
Helen Landau
Lynne McLennan & John McLeod
Serena Mitchell
David McConville
Gordon Monro
Tara Poole
Hedy Ritterman
Bernie Sweet
Eva Sweet
Milton Wordley



Photo: Garth Oriander

Biennale Supporters cont...

FRIEND

Bob Aikenhead
Anthony Anderton
Paul Atkins
Ballarat Astronomical Society
Meredith Barclay
Elli Bardas
Sarah Barker
Anita Beaney
Jennifer Bell
Peter Berzanskis
Madeline Bowser
Tammy Boyce
Rick Broadway
Cash Brown
Amanda Bull
Bob Burton
Janene Byrne
Melissa Jane Cachia
Ainsley Cameron
Manuel Casal
Clement Hong Yui Chan
Donna Crebbin
Sue Crocker
Tegan Crosbie
John Dobson
Karen Dodson
Michelle Donnelly
Kirsty Duchet
Grant Ellmers
Greg Elms
Pauline Fenton
Garry Flanigan
Michael Flatt
Laurel Frank
Mark Forbes
Dani Fried
Pamela Garton
Fran Gass
Silvi Glattauer
Tamara Goldsmith
Tanya Gradolf

Kirsty Gregory
Kelly Griffiths
Kathy Haas
Jessica Hall
Aine Rose Hamilton
Richard Harris
Simon Harsent
Susan Henderson
Lorraine Holden
Penelope Hunt
Pam Jacobs
Em Jensen
Polo Jimenez
Lingam K
Liz Kajko
Thomas Kane
Daphne Karantzouli
Trudy Kelder
Fiona Kelly
Ingvar Kenne
Bronwyn Kidd
Kristina Kitchingman
Nicky Klempfner
Aldona Kmiec
Jacinta Lane
Sam Lloyd
Steve Lowe
David Mac Phail
Alison Major
Mama Blu's Kitchen
Helen Marriott
Denise Martin
Trevor Mason
Heather McBean
Erin McCuskey
Stuart McDonald
Janine McGuinness
Noeleen McKeag
Lyn McKenzie
Andrea McLaughlin
David Miller

Russell Monson
Tara Moore
Alan Moyle
Glen Newton
Julie Nixon
Pauline O'Shannessy-Dowling
Isabel O'Brien
Anne O'Connor
Jon Paley
Vera Paulin
Kim Percy
Suzanne Phoenix
Leanne Renfree
Michael Robertson
Laura Rouhan
Robbie Rowlands
Ruth Ryan
Christopher Sheils
Peter Solness
David Spencer
Doug Spowart
Donna Squire
Renee Sterling
Emma Stoneman
Sari Sutton
Suellen Symons
Mahtab Talebi
Louise Tegar
Michelle Thompson
Genevieve Tucker
Judith Turner
Adrian Tusek
Kirrily Urquhart
Nicola Vance
Margaret Voterakis
Dianna Wells
Stuart Whelan
Kat Wilkie
Andrew Winter
Michael Wolfe
Steve Young

National Centre for Photography Supporters

EUREKA

Kathy Hancock
in memory of Al Ebenreuter
Alastair Firkin & Helen Myall

SOVEREIGN

Michael Prior

PLATINUM

Alicia Linley & Craig Mitchell

SILVER

June Wilson Trust

BULLION

Lovell Chen
John & Kellie Livingston
Andrew & Jill Oliver
Fiona Sweet & Paul Newcombe
Bert Wilson Trust

ROOM NAMING RIGHTS

Mitchell Family Gallery
Martin Kantor Portrait Gallery



Future home of the National Centre for Photography
Photo: John Gollings, 2019

Financial Statements

BALLARAT INTERNATIONAL FOTO BIENNALE INC
ABN 70496228247

FOR THE YEAR ENDED 30 JUNE 2022

CONTENTS

Income Statement	19
Balance Sheet	20
Cash Flow Statement	21
Notes to and forming part of the accounts	22
Statement by Members of the Board	24
Independent Auditor's Report	25

Income Statement

1 JULY 2021 TO 30 JUNE 2022

	2022 \$	2021 \$
INCOME		
Trading Income – Sales/Ticketing	629,491	68,737
Government Stimulus/Jobkeeper Income	–	36,400
Private Sector Philanthropic Support	58,364	433,687
Sponsorship	4,100	81,600
Grants	1,821,703	520,976
Sundry Income	231	464
Total Income	2,513,889	1,141,864
OTHER INCOME		
Interest	213	0
Total Other Income	213	0
LESS EXPENSES		
Administration Expenses	56,900	97,684
Education/Prizes/Workshops	49,218	37,845
Marketing & Promotion	192,198	140,877
Production & Program	146,149	13,489
Salaries, Wages & Fees	633,817	405,325
Total Operating Expenses	1,078,282	695,220
NET PROFIT	1,435,820	446,644

The accompanying notes form part of these financial statements.

Balance Sheet

AS AT 30 JUNE 2022

ASSETS	NOTE	2022 \$	2021 \$
CURRENT ASSETS			
Cash and Cash Equivalents		1,546,246	1,849,710
Accounts Receivable		1,155,129	12,024
Other Receivables and Accrued Income		14,487	800
Total Current Assets		2,715,862	1,862,534
FIXED ASSETS			
Building at WDV – Lydiard St		2,007,112	1,486,863
Total Fixed Assets		2,007,112	1,486,863
Total Assets		4,722,974	3,349,397
LIABILITIES			
Trade Creditors		49,782	70,287
Other Creditors and Payables		142,593	225,277
Deferred Income – Grants	2	1,567,877	1,493,653
Fully Drawn Advance		–	22,973
Provision for Leave		7,801	18,106
Total Liabilities		1,768,053	1,830,296
Net Assets		2,954,921	1,519,101
EQUITY			
Current Year Earnings		1,435,820	446,644
Retained Earnings		1,369,101	1,072,457
Sustainability Reserve		150,000	–
Total Equity		2,954,921	1,519,101

The accompanying notes form part of these financial statements.

Cash Flow Statement

1 JULY 2021 TO 30 JUNE 2022

	2022 \$	2021 \$
CASH FLOW FROM OPERATING ACTIVITIES		
Receipts from sales and other income	1,603,634	2,920,360
Payment to Suppliers, Employees & other expenses	(1,359,388)	(763,523)
Interest Received	213	-
Net Cash Provided by (Used in) Operating Activities	244,459	2,156,837
CASH FLOW FROM INVESTING ACTIVITIES		
(Increase) Decrease in Building Asset – Capital Costs	(524,950)	-
Net Cash Provided by (Used in) Investing Activities	(524,950)	-
CASH FLOW FROM FINANCING ACTIVITIES		
Fully Drawn Advance redraws	-	-
Repayments – Fully Drawn Advance	(22,973)	(484,304)
Net Cash Provided by (Used in) Investing Activities	(22,973)	(484,304)
NET INCREASE (DECREASE) IN CASH HELD	(303,464)	1,672,533
CASH AT BEGINNING OF YEAR	1,849,710	177,177
CASH AT END OF YEAR	1,546,246	1,849,710

The accompanying notes form part of these financial statements.

Notes to and forming part of the accounts

FOR THE YEAR ENDED 30 JUNE 2022

NOTE 1

STATEMENT OF ACCOUNTING POLICIES

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 Division 50 of the Income Tax Assessment Act 1997.

REVENUE

Revenue is measured at the fair value of the consideration received or receivable.

When Grant money is received with an associated obligation to perform relevant services and meet requirements of funding, this is considered a reciprocal transaction and the Grant revenue is recognised in the balance sheet as a liability (deferred income) until the service or requirement has been completed. Otherwise, Grant revenue is recognised as income on 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, 2022 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 and 2021 years.

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 \$Nil as at 30th June, 2022.

Notes to and forming part of the accounts

FOR THE YEAR ENDED 30 JUNE 2022

NOTE 2

DEFERRED INCOME – GRANTS

Deferred Income as at 30th June, 2022 consists of:

CREATIVE VICTORIA – CORE/OPERATIONAL FUNDING

Grant Funds received 2021/2022	50,000
Grant allocated as Income 2021/2022	0
Deferred Creative Victoria Income	50,000

OTHER STATE AGENCIES

Grant Funds received 2020/2021 (carried fwd)	1,000,000
Grant Funds invoiced 2021/2022	1,000,000
Grant allocated as Income 2021/2022	-524,950
Deferred State Government Agencies Income	1,475,050

CREATIVE VICTORIA – SUSTAINING CREATIVE ORGANISATIONS FUNDING

Grant Funds received 2021/2022	192,827
Grants allocated as Income 2021/2022	-150,000
Deferred Creative Victoria Grants Income	42,827

TOTAL DEFERRED INCOME

1,567,877

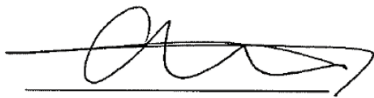
Statement by Members of the Board of Ballarat International Foto Biennale Inc.

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 2022 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:



Leila Iris Chalk
Secretary

Dated this 24th day of October, 2022

Independent Auditor's Report

TO THE MEMBERS OF BALLARAT INTERNATIONAL FOTO BIENNALE INC REPORT ON THE AUDIT OF THE FINANCIAL 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, 2022.

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, 2022 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 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.

Continued on next page...

Independent Auditor's Report cont...

As part of an audit in accordance with Australia Auditing Standards, I exercise professional judgement and maintain professional skepticism 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 auditing 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.



Rob Florence
Florence Audit & Assurance
97 Mair Street East
Ballarat VIC 3350

Dated: 24th October, 2022