

**Ballarat
International
Foto
Biennale
2022-23
Annual
Report**

BIFB Inc. acknowledges that we meet, create and work on the traditional land of the Wadawurrung and Dja Dja Wurrung people. We recognise and respect their cultural heritage beliefs and relationship with the land. We pay our respects to Elders past, present and future.

Contents

| | |
|---|----|
| Letter from the Chief Executive | 4 |
| Letter from the Chair | 5 |
| Letter from the Treasurer | 6 |
| About Us | 7 |
| Ballarat International Foto Biennale + National Centre for Photography | 8 |
| Digital Transformation Framework | 9 |
| Fundraising Plan | 10 |
| Fire Country Initiative | 11 |
| BIFB X Lucky & James | 13 |
| GradFoto 2022 Award | 14 |
| 2022-23 Team | 16 |
| Donors & Friends | 17 |
| 10 th Ballarat International Foto Biennale Partners | 19 |
| Financial Statements | 21 |
| Income Statement | 22 |
| Balance Sheet | 23 |
| Cash Flow Statement | 24 |
| Statement of changes in equity | 25 |
| Notes to and forming part of the accounts | 26 |
| Statement by Members of the Board | 28 |
| Independent Auditor's Report | 29 |

Letter from the Chief Executive

VANESSA GERRANS

Reflecting on the transformative journey of the 2022/2023 period, the Ballarat International Foto Biennale (BIFB) will proudly celebrate its 10th edition, marking a significant milestone in its evolution from a small regional exhibition to Australia's premier photographic festival. As my first year with BIFB, it has been a year of vital consolidation and forward planning, mapping our transition to the National Centre for Photography (NCFP) and optimising operations for growth.

Our strategic plan for 2023-2028 supports this transformation while maintaining the distinctive biennale program. Additionally, a Digital Transformation Strategy and Fundraising Strategy have been initiated, contributing over \$20,000 from two successful fundraising events in October 2022. New board members, subcommittees, and a strengthened team signal our commitment to strategic governance.

The theme for the 10th Ballarat International Foto Biennale in 2023, *The Real Thing*, reflects our exploration of contemporary visual culture, questioning the impact of captured and created images on our world. Headline exhibition, *People Power — Platon*, will capture the essence of influential figures, showcasing the potency, iconography, and authenticity of Platon's photography.

As we navigate changing photographic trends, the festival delves into the evolution and innovation of photography, exploring how it shapes our perspectives and understanding of the world. *The Real Thing* prompts reflection on the authenticity of images, questioning whether they represent truth or manipulation.

Our curated program examines the power of photography to tell stories, forge connections, and create new realities. From classic images to bold portraits, the exhibition explores the contrast between the ephemeral and enduring, challenging viewers to discern meaning in a world saturated with visual stimuli.

Acknowledging the vernacular of modern life, our inaugural *Prompted Peculiar International AI Prize* introduces a separate category for images created with artificial intelligence, sparking a debate on the distinction between photography and 'promptography'.

Collaborations with esteemed organisations and a focus on Aboriginal and Torres Strait Islander artists underline our commitment to fostering diverse perspectives. The *Fire Country Initiative* within the Core Program highlights reconciliation and self-determination, providing a platform for First Nations artists.

The festival extends beyond exhibitions to include masterclasses, competitions, community programs, and interactive opportunities. Local business partnerships, such as the *BIFB x Lucky & James* limited edition chocolate range, contribute to community engagement, with bespoke wrappers featuring the work of participating artists.

Our global reach continues to expand, attracting renowned photographers and artists worldwide. The Asia Pacific Photoforum during the Biennale welcomes photography festival directors, fostering international collaboration and solidifying our position as a hub for diverse perspectives.



The Open Program, featuring 82 venues and 330 artists, showcases the talent of local and international photographers. *The Wall of Women* expands the program, and *The Real Thing* exhibition curated by Biennale founder Jeff Moorfoot OAM highlights regional inclusion supported by the Australian Government's Regional Arts Fund.

Our growth and success owe much to the support of individuals, businesses, the Ballarat City Council, and the Victorian Government. Sponsorships are viewed as equal partnerships, vital to seeding events and value-adding to the festival experience.

New principal sponsors, RACV and Total Outdoor Media (TOM) contribute to promoting the festival and enhancing its reach. The Thyne Reid Foundation supports an education program and Kids Hub, further enriching the festival's offerings.

As I express gratitude to our dedicated team, Board, partners, and supporters, I invite you to join me on this dynamic journey through *The Real Thing* from August to October. Explore the world of photography and immerse yourself in the unique offerings of Ballarat and the Biennale.

Letter from the Chair

ALICIA LINLEY

I am honoured to present the Chair's Annual Report for the Ballarat International Foto Biennale (BIFB) in this non-festival year. This report outlines our significant achievements and exciting developments as we prepare for our upcoming event.

The period between our festivals is a time of intense preparation and planning. Our dedicated team has diligently worked to ensure the 2023 BIFB exceeds all expectations. This includes refining our festival programs, exhibitions, and community engagement initiatives. We are committed to delivering a memorable and enriching experience for all attendees.

We are thrilled to announce that Platon, one of the world's most acclaimed portrait photographers, has agreed to be our headline artist for the 2023 BIFB. His participation is a testament to our festival's international recognition and appeal. Platon's work has graced the covers of leading publications, and his powerful portraits can capture the essence of humanity in a single frame. We are excited to welcome him to our community.

In addition to Platon, the team have curated a diverse and talented group of artists who will grace our festival with outstanding work. These artists represent a wide range of photographic styles and genres, ensuring that our festival will truly celebrate the art of photography.

Securing sponsorship is a vital part of our preparations. We have been actively engaging with potential sponsors who share our passion for photography and our vision for the future. These partnerships are critical to the success and sustainability of

our festival. We are grateful for the support we have received thus far and look forward to strengthening these relationships.

Our commitment to engaging with our local and global community remains unwavering. The Biennale team is actively working to create programs and initiatives that involve our community in the festival preparations and bring photography closer to our residents. Your involvement, as supporters and members, is invaluable to us, and we encourage you to stay engaged with our activities.

In the heart of our beloved city, we're embarking on an exciting venture – the establishment of the National Centre for Photography. This project reflects our deep dedication to creativity, education, and a shared passion for the transformative power of photography. Envisioned as a hub for seasoned photographers and novices, the Centre aims to foster collaboration, knowledge-sharing, and innovation. We recognise the dual importance of the artists gracing our walls, bringing credibility and depth, and integrating our cultural offerings into tourism to enhance the vibrancy of our city.

I express my deep gratitude to our dedicated team, supporters, and members who continue to contribute their time, resources, and expertise to make the Ballarat International Foto Biennale a thriving celebration of photography.



Letter from the Treasurer

DANIEL GROCH

2023 Financial Year was an interim year between festivals, during which we focused on planning and fundraising for the coming Biennale. This endeavour has seen the development of the 2023-2028 Strategic Plan, which is the guiding document for the organisation as the construction project for the National Centre for Photography (NCFP) continues. The Board recognises the careful management and alignment required during this undertaking, ensuring an ongoing significant creative and cultural impact for future festivals.

Our audited Financial Statements show a Net Profit of \$472,451. The excess of income over costs is primarily generated from the recognition of deferred grant income, recognised as capital expenditure relating to the NCFP construction project incurred. Income generated via Philanthropic Support will support the delivery of the 2023 Biennale, which commences in August 2023.

The Balance Sheet reflects growth in Net Assets, largely related to ongoing capital works of the NCFP project. In preparation for the 2023 Biennale, the development of a new website and ticketing platform has been undertaken, to be impaired in line with Accounting Standards once development is complete.

The Board intends to launch a capital fundraising campaign in the coming financial year to further support the NCFP project.

SUCCESSFUL FUNDING APPLICATIONS:

- Australia Council Digital Strategist in Residence program – 12-week consultation with experts in digital strategy resulting in a comprehensive Digital Transformation Strategy (appendix to Strategic Plan)
- Visit Victoria Regional Events Fund – event marketing for 2023 festival
- Regional Arts Fund – program funding for The Real Thing exhibition, 2023 festival core program, curated by Jeff Moorfoot OAM (founding director of BIFB)
- Thyne Reid Foundation – support funding for 2023 festival education program
- Art Gallery of South Australia – touring exhibition support funding for UV Songlines exhibition, 2023 festival core program (new creative work by First Nations artist Colleen Raven Strangways)
- Federal Government Volunteer Grant – contribution to volunteer program



SPONSORSHIP

Two new principal sponsors have partnered with BIFB in 2023.

A new major sponsorship for the 2023 festival has been secured with RACV. This new partnership will support the festival's promotion while highlighting Ballarat as a visitation destination with RACV Goldfields Resort providing an exciting new venue for exhibitions and offering a suite of festival event programs, and accommodation options for promotion to visitors.

Total Outdoor Media (TOM) sponsorship offers significant out-of-home media coverage through digital advertising billboards in Geelong, Bendigo, Shepparton, Traralgon, Warrnambool, Wangaratta, Hamilton and Horsham. Additionally, a TOM billboard located in Sturt Street Ballarat will present creative work by Michael Cook.

About Us

Founded in 2005, the Ballarat International Foto Biennale is Australia's most significant and prestigious photographic festival. The not-for-profit event is held in the historic town of Ballarat, immersing the city in photographic art across its galleries, laneways and cultural spaces. The 60-day event attracts incredible international and Australian photographers, enriching the cultural landscape of regional Victoria every two years.

BIFB opens the conversation about photography as an art form to a wider audience, not only championing the work of local, national and international photographers but also

offering masterclasses, competitions, community programs, interactive exhibitions and more.

Since its inception, BIFB has seen audiences grow to over 240,000 and has contributed more than \$17 million in direct economic impact.

BIFB is an invited member of the International Biennale Association and led the formation of the Asia Pacific Photoforum. It is the only Oceanic Member of the Festival of Light and is now in the process of establishing a National Centre for Photography (NCFP) in Ballarat.



Photo: Garth Oriander

Ballarat International Foto Biennale + National Centre for Photography

STRATEGIC PLAN 2023 TO 2028

Embarking on a transformative journey, the Ballarat International Foto Biennale (BIFB) stands at a pivotal moment in its history. Evolving from a renowned biennial photographic festival to a cultural institution, it is set to establish the National Centre for Photography (NCFP) with the Biennale as its marquee event.

As Australia's premier photographic festival, Ballarat is the natural home for this evolution. Our 2023-2028 Strategic Plan outlines the visionary shift, emphasising the metamorphosis into a hub for visual image culture, innovation, and enterprise.

Acquiring the historic former Union Bank in 2018, we aim to unveil Phase One of the NCFP in 2024, marking a significant milestone in our ongoing legacy of celebrating and advancing photography.

OUR STRATEGIC PRIORITIES:

- Completing the staged development of the NCFP as an important part of Australia's creative infrastructure and landscape, with the planned launch in 2024 and full formal opening in 2026.
- Continuing to deliver and evolve the Ballarat International Foto Biennale as a leading national and international photography event, including Core and Open Exhibition Programs that attract both professional and general community audiences from near and far, maintaining the profile of the Biennale in its own right and as part of the broader NCFP Program.
- Delivering a distinctive and innovative NCFP Program that builds on the activity and profile of the Biennale and positions the NCFP as a world-class centre for photography and visual imaging culture.
- Investing in and developing BIFB Inc's operational capability and sustainability.



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

Digital Transformation Framework



Samara Sutton Baker, *Carpark*, 2022

The establishment of the NCFP is driving the transformation of our organisation from a biennale festival to a broader arts organisation requiring a new direction and approach for our digital strategy.

BIFB teamed with mentors Mandy Braddick (Wojamin Creative) and Caddie Brian (community technologist and journalist) through the Australia Council Digital Strategist-In-Residence Program to develop a Digital Strategy and Implementation Plan.

The Plan addressed BIFB leadership, governance and internal ways of working along with audience connection and communication via digital platforms. It is designed to integrate with the BIFB + NCFP Strategic Plan 2023-2028 and embedded as a practice within the organisation in online systems and physical spaces and creative programming.

Fundraising Plan

Philanthropy Squared have supported BIFB to undertake a Fundraising Review and Plan. This will inform our annual giving programs and capital fundraising program for the Biennale and National Centre for Photography.

Two fundraising events were held in October 2022 with more than 50 artists donating works to be sold. Held at Mitchell Harris Wines in Ballarat and Chapter House, Alpha60 in Melbourne, the events contributed just over \$20,000 in fundraising income for the organisation.

We extend our gratitude to the following photographers for their support:

- Mark Ashkanasy
- Mal Austin
- Lauren Bath
- Jeremy Bannister
- Lisa Beaumont
- Marc Buckner
- Mel Brackstone
- Pat Brassington
- Chris Budgeon
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- Gabrielle Clement
- Lesley Costley-Gray
- Donna Crebbin
- Zoë Croggon
- Yvon Davis
- Rodney Dekker
- Maggie Diaz
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- Liss Fenwick
- Alastair Firkin
- Jane Fitzgerald
- Gordon Flynn
- Shane Hulbert
- Kylie Keene
- Ian Kemp
- Bronislaw Kozka
- Denise Lawry
- Valerie Lee
- Daniel Longo
- Rodney Magazinovic
- Meredith Marshallsea
- Sally McKay
- Mia Mala McDonald
- Alexander Martino
- Craig Mitchell
- Alan Moyle
- Helen Myall
- Garth Oriander
- Kim Percy
- Robin Sellick
- Rhiannon Slatter
- Pollyanna Sutton
- Dave Tacon
- Paul Tadday
- Cyrus Tang
- Brooke Tunbridge
- Konrad Winkler
- Michele Winsor



Photo: Sally McKay

Fire Country Initiative

The Ballarat International Foto Biennale is unique on many fronts, we curate shows and programs introducing exhibitions that are Australian exclusives and often world-firsts. We work to connect artists and community through collaboration with organisations including those featured in the 2023 festival program – Blak Lens, M.33, Tarnathi and the Art Gallery of South Australia that foster the art of photography among Aboriginal and Torres Strait Island artists.

In 2022-23, Ballarat International Foto Biennale established its Fire Country Initiative within the Core Program of the 10th Biennale which places focus on Aboriginal and Torres Strait Islander (ATSI) artists, reconciliation, and self-determination.

Photography is not only about creating an image – in the right hands, it can become a tool for inspiration and empowerment. However, access and capacity for Aboriginal photographers is important and long overdue. Over time, this Initiative will establish ATSI photographers in the industry who, for too long have been the subject and not the creator.

This Project aims to reduce disadvantage and extend opportunities for ATSI photographers. Facilitating sustained opportunities for Aboriginal-led outcomes, both cultural: through research, sharing and preservation of stories, and through capacity building and industry creation.

Continued on next page...



Colleen Raven Strangways (Nharla Photography), *Kati Tahanda Protector* (detail), 2012

Fire Country Initiative cont...

The 2023 pilot initiative has enabled four First Nations artists to develop significant new projects:

Kyle Archie Knight is a Wiradjuri, queer, multidisciplinary photographic artist based in Naarm (Melbourne). Knight will produce the 'Cruising for a Bruising' exhibition and photobook published by Helen Frajman at M.33. This project has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body. Commissioned as part of the BIFB Fire Country Initiative 2023.

Colleen Raven Strangways is a proud Arabana, Mudbura, Gurindji and Warlpiri woman. Her photography is infused with a spirit of activism and acknowledgement, sparked by her relationship with courageous First Nation women and her trailblazing father. Strangways exhibition 'UV Songlines: Illuminating Ancestral Roots', presents captivating portraits of First Nations people. UV Songlines will tour to South Australia as part of the Tarnathi Festival 2023.

Michael Jalaru Torres is a Djugun and Yawuru Man with tribal connections to the Jabirr Jabirr and Gooniyandi people. He draws inspiration from the unique landscapes and people of the Kimberley region. 'Vessel' is new work that Torres describes as 'photography poems', seeking to illuminate the dark history of Australia and modern-day issues that shape both remote and urban communities. Torres is the founder of Blak Lens, a community organisation aimed at highlighting and amplifying First Nations voices, talent, culture and stories across the photography industry. A collaborative partnership approach between BIFB and BlakLens will inform detailed co-design of future exhibitions and First Nations involvement in the Festival and National Centre for Photography as part of the Fire Country Initiative.

Michael Cook is a Bidjara photographic artist. His work is a reflection of his personal experiences as a mixed-heritage Aboriginal man. He often invites viewers to question what makes an authentic life and

explores the legacy of colonisation. His 2023 series, Fake, tells the story of an Indigenous couple and their adopted child on a road trip through the Australian outback. As they journey through remote locations, the family discovers a deeper connection to their culture and the land. 'Fake' will be presented by Total Outdoor Media (TOM), on a large outdoor billboard in Ballarat.

FIRE COUNTRY INITIATIVE

The title Fire Country is inspired by Wadawurrung Elder and Ballarat International Foto Biennale Ambassador Tammy Gilson, who is a fire knowledge holder. The Fire Country Initiative begins in 2023 as a spark, one BIFB hopes will grow as the National Centre for Photography opens, facilitating an Aboriginal and Torres Strait Islander-led space and program.



Kyle Archie Knight, *Untitled* (from the series *Cruising for a Bruising*) (detail), 2022

BIFB X Lucky & James

Tremendous things are in store for you. A wonderful surprise awaits! BIFB has partnered with Lucky & James to create a limited edition chocolate range with 10 golden tickets to celebrate our 10th edition.

- Purchase a Limited Edition BIFB X Lucky & James chocolate in Dark, Honeycomb or Classic from the Festival Hub shop at the Mining Exchange 12 Lydiard Street North, Ballarat.
- Keep an eye out for a golden ticket.
- If you find a Golden Ticket, be sure to visit us and redeem the prize indicated on your ticket.

Prizes include bouquets of yellow flowers from Windflower, Ballarat; Hotel Provincial Ballarat accommodation package with complimentary breakfast at Lola; Polaroid camera with film; Lucky & James chocolate; and BIFB prize packs.

Featured artists include: Kate Ballis, Erik Johansson, Kylie Ruszczyński, Yvonne Todd, Telly Tuita, Jonathan Zawada. Design by Annie MacInnes. Photos by Carli Wilson.

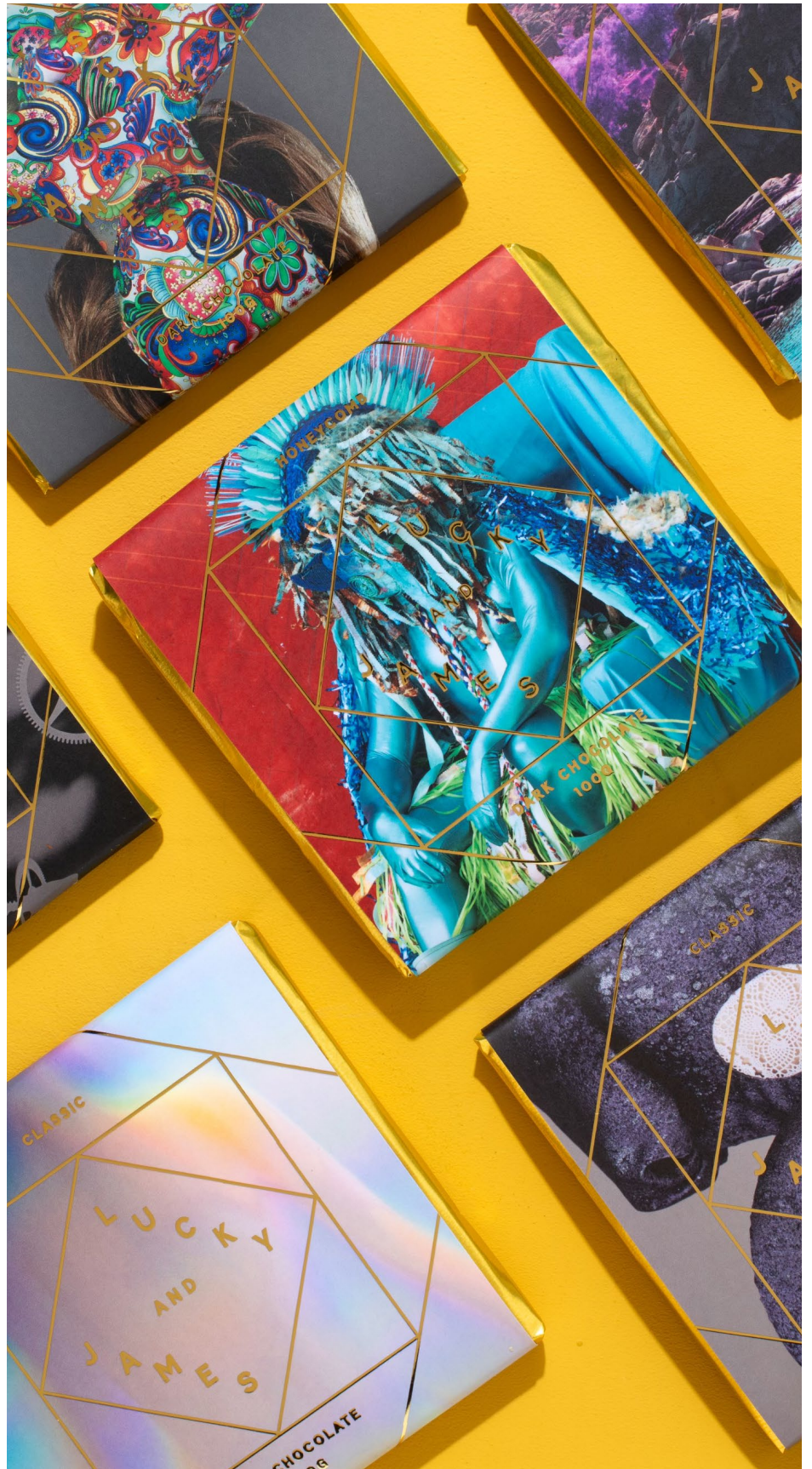


Photo: Carli Wilson

GradFoto 2022 Award

The third year of the GradFoto Award welcomed 49 entries, with 22 finalists selected from 12 universities across Australia. This award celebrates the artistic excellence of graduating students, open to emerging contemporary artists from selected tertiary institutions whose artistic practice includes photography.

GradFoto 2022 continues to showcase the high calibre of photographic work by up-and-coming graduates to new audiences across Australia and beyond. The following tertiary institutions participated in the GradFoto 2022 award:

- Charles Darwin University
- Charles Sturt University
- Curtin University
- Deakin University
- Edith Cowan University
- Federation University Australia
- Griffith University
- LCI Melbourne
- Monash University
- Murdoch University
- National Art School
- North Metropolitan TAFE WA
- Oxygen College
- Photography Studies College
- RMIT University
- School of Art and Design ANU
- Swinburne University of Technology
- TAFE New South Wales
- University of New South Wales
- University of Tasmania
- University of Technology Sydney
- University Western Australia
- University of Wollongong
- Victorian College of the Arts, University of Melbourne
- Whitehouse Institute of Design



Samantha Poling, *Home Beautiful, Life gives you lemons*, 2022

GradFoto 2022 Award cont...

JURY

- **Jeff Moorfoot OAM**, Founding director of the Ballarat International Foto Biennale, founder of the 'Free Radicals' magazine and BETA developments in Photography'
- **Vanessa Gerrans**, CEO, Ballarat International Foto Biennale
- **Pete Volich**, Creative Producer, Ballarat International Foto Biennale

WINNER

The \$1000 prize was awarded by the judges to graduate **Samantha Poling** from **Photography Studies College Victoria**, for their series *Home Beautiful 2022*.

"Prizes such as GradFoto are a great opportunity for developing photo-media artists to gauge where they sit at this early stage of their careers and can be a great boost to their future development."

– **Jeff Moorfoot**

AWARD FINALISTS

- **Samantha Poling**
Photography Studies College, VIC
WINNER
- **Rob Johnston**
Photography Studies College, VIC
HIGHLY COMMENDED
- **Kyle Archie Knight**
RMIT University, VIC
HIGHLY COMMENDED
- **Samara Sutton-Baker**
Griffith University, QLD
HIGHLY COMMENDED
- **Victoria Talaina**
Whitehouse Institute of Design, VIC
HIGHLY COMMENDED
- **Wilson Jedd Adams**
Whitehouse Institute of Design, VIC
- **Bridget Baskerville**
School of Art and Design, ANU, ACT
- **Rhy Dyball**
RMIT University, VIC
- **Adam Epps**
Whitehouse Institute of Design, VIC
- **Holly Jennings**
Photography Studies College, VIC
- **Kayla May Petty-Kook**
RMIT University, VIC
- **Johanna Ng**
National Art School, NSW
- **Spencer Paul**
RMIT University, VIC

- **Jesse Pretorius**
Edith Cowan University, WA
- **Emma Sanders**
Photography Studies College, VIC
- **Judd Sell**
North Metropolitan TAFE, WA
- **Manca Slapernik**
North Metropolitan TAFE, WA
- **Adrian Song**
RMIT University, VIC
- **Ashleigh Speechly**
LCI Melbourne, VIC
- **Kaede James Takamoto**
Photography Studies College, VIC
- **Hugo Webster**
RMIT University, VIC
- **See Yean-Pong**
Curtin University, WA

PEOPLE'S CHOICE AWARD

A cash prize of \$500 for the People's Choice Award, as voted by the public throughout the GradFoto 2022 exhibition, was awarded to Adam Epps for their series *The Woman in the Red Dress*, a monochromatic editorial celebration of a local up-and-coming designer, Marvi Barillo.



Adam Epps, *The Woman in the Red Dress*, 2022

2022-23 Team

The BIFB Team expanded in preparation for the 2023 Festival.

We welcomed Creative Producer, **Pete Volich** in November 2022. Pete relocated to Ballarat from Croatia, bringing over fifteen years' experience gained across the Visual Arts sector.

Quinn Fletcher who joined the Team in February 2023, has assisted in creative production and development.

In March 2023 **Christine McFetridge** commenced as Education & Public Engagement Coordinator along with **Meg Hewitt**, Events Producer and **Madeleine Sherburn**, Assistant Curator.

In August 2023, we will be joined by two graduating students Coventry University, UK. **Lily Fernandez** and **Jordan Hall** will complete a two week intensive internship focussing on creative production and marketing assistance in the lead up to the festival launch.

The festival is much loved by the Ballarat and broader volunteer community, this year we once again see our loyal volunteers who have attended every festival since 2005. We will welcome a new diverse range of volunteers who share a common interest in photography, bringing the best of visual imaging culture to Ballarat, learning new skills and networking.

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Paul Newcombe

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Current at July 2023

We thank our wonderful community of donors that give so generously. For information about how to support the festival email Vanessa Gerrans, CEO vanessa@ballaratfoto.org

10th Ballarat International Foto Biennale Partners

The Ballarat International Foto Biennale is supported by the City of Ballarat, Creative Victoria and Visit Victoria. We gratefully acknowledge 2023 principal partners: RACV and TOM (Total Outdoor Media).

RACV is supporting the Ballarat International Foto Biennale to showcase a series of events and exhibitions across Ballarat and the RACV Goldfields Resort during the festival.

Installations at RACV Goldfields Resort include *WITHIN THE LANDSCAPE* curated by Adam Harding; *Winterbloom: Aldona Kmiec* curated by Ellen Wignell; and Erik Johansson's *Behind the Image* located at the RACV ArtHouse.

The Biennale will provide an opportunity for guests to save on RACV accommodation and Biennale passes, with offers including a 15%

discount on accommodation at RACV Goldfields Resort when booking online using the code FOTO2023 – plus more for RACV members booking direct – and a 15% discount for RACV Members when buying Biennale tickets with the code RACV2023.

A number of events will also run at the RACV Goldfields Resort to complement the Biennale, including *The Art of Lunch* on 2 September – a three course meal with beverages to be enjoyed while hearing from artists including Erik Johansson and Aldona Kmiec – a Ballarat local.

“RACV actively supports communities through working together on programs like this that not only support the arts community but also provide an opportunity for locals and guests to have excellent art experiences”

– **Bowen Kress, RACV Goldfields Resort Manager**

Total Outdoor Media (TOM) will illuminate the 2023 festival, showcasing photography's power on billboards across regional Victoria.

“The team at Total Outdoor Media (TOM), are immensely excited to once again be a part of the Ballarat International Foto Biennale, to the extent that we are now an official Principal Sponsor for the event. With a shared vision to captivate Victoria's regional audiences through powerful and inspiring imagery, we look forward to promoting Biennale artists across high-exposure billboard locations in Geelong, Ballarat, Bendigo, Shepparton, Wangaratta, Traralgon, Hamilton and Horsham.”

– **Ged Hart, Managing Director, TOM**



Naomi Hobson as part of *WITHIN THE LANDSCAPE*, curated by Adam Harding, RACV
Photo: Courtesy of RACV, 2023

Principal Partners



Major Supporter



Camera Partners



Government Partners



Trusts & Foundations



Major Partners



Festival Partners



Supporting Partners



Major Venue Partner



Venue Partners



Touring Partner



Learning Partners



Industry Partners



Community Partners



Media Partners



Financial Statements

BALLARAT INTERNATIONAL FOTO BIENNALE INC
ABN 70496228247

FOR THE YEAR ENDED 30 JUNE 2022

CONTENTS

| | |
|---|----|
| Financial Statements | 21 |
| Income Statement | 22 |
| Balance Sheet | 23 |
| Cash Flow Statement | 24 |
| Statement of changes in equity | 25 |
| Notes to and forming part of the accounts | 26 |
| Statement by Members of the Board | 28 |
| Independent Auditor's Report | 29 |

Income Statement

1 JULY 2022 TO 30 JUNE 2023

| | 2023 \$ | 2022 \$ |
|--------------------------------------|------------------|------------------|
| INCOME | | |
| Trading Income – Sales/Ticketing | 1,665 | 629,491 |
| Private Sector Philanthropic Support | 142,417 | 58,364 |
| Sponsorship | 50,000 | 4,100 |
| Grants | 874,804 | 1,821,703 |
| Sundry Income | 922 | 231 |
| Total Income | 1,069,808 | 2,513,889 |
| OTHER INCOME | | |
| Interest | 8,369 | 213 |
| Total Other Income | 8,369 | 213 |
| LESS EXPENSES | | |
| Administration Expenses | 88,437 | 56,900 |
| Education/Prizes/Workshops | 4,444 | 49,218 |
| Marketing & Promotion | 75,962 | 192,198 |
| Production & Program | 47,628 | 146,149 |
| Salaries, Wages & Fees | 389,255 | 633,817 |
| Total Operating Expenses | 605,726 | 1,078,282 |
| NET PROFIT | 472,451 | 1,435,820 |

The accompanying notes form part of these financial statements.

Balance Sheet

AS AT 30 JUNE 2023

| ASSETS | NOTE | 2023 \$ | 2022 \$ |
|--------------------------------------|------|------------------|------------------|
| CURRENT ASSETS | | | |
| Cash and Cash Equivalents | | 3,521,419 | 1,546,246 |
| Accounts Receivable | | 77,665 | 1,155,129 |
| Other Receivables and Accrued Income | | 16,216 | 14,487 |
| Total Current Assets | | 3,615,300 | 2,715,862 |
| FIXED ASSETS | | | |
| Building at WDV – Lydiard St | | 2,548,851 | 2,007,112 |
| Total Fixed Assets | | 2,548,851 | 2,007,112 |
| INTANGIBLE ASSETS | | | |
| Website Development | | 22,640 | – |
| Total Intangible Assets | | 22,640 | – |
| Total Assets | | 6,186,791 | 4,722,974 |
| LIABILITIES | | | |
| Trade Creditors | | 149,444 | 49,782 |
| Other Creditors and Payables | | 76,944 | 142,593 |
| Deferred Income – Grants | 2 | 2,514,855 | 1,567,877 |
| Provision for Leave | | 18,176 | 7,801 |
| Total Liabilities | | 2,759,419 | 1,768,053 |
| Net Assets | | 3,427,372 | 2,954,921 |
| EQUITY | | | |
| Retained Earnings | | 728,521 | 2,804,921 |
| Capital Reserve | | 2,548,851 | – |
| Sustainability Reserve | | 150,000 | 150,000 |
| Total Equity | | 3,427,372 | 2,954,921 |

The accompanying notes form part of these financial statements.

Cash Flow Statement

1 JULY 2022 TO 30 JUNE 2023

| | 2023 \$ | 2022 \$ |
|--|------------------|------------------|
| CASH FLOW FROM OPERATING ACTIVITIES | | |
| Receipts from sales and other income | 3,300,495 | 1,603,634 |
| Payment to Suppliers, Employees & other expenses | (800,519) | (1,359,388) |
| Interest Received | 8,369 | 213 |
| Net Cash Provided by (Used in) Operating Activities | 2,508,345 | 244,459 |
| CASH FLOW FROM INVESTING ACTIVITIES | | |
| (Increase) Decrease in Building Asset – Capital Costs | (533,172) | (524,950) |
| Net Cash Provided by (Used in) Investing Activities | (533,172) | (524,950) |
| CASH FLOW FROM FINANCING ACTIVITIES | | |
| Repayments – Fully Drawn Advance | | (22,973) |
| Net Cash Provided by (Used in) Investing Activities | | (22,973) |
| NET INCREASE (DECREASE) IN CASH HELD | 1,975,173 | (303,464) |
| CASH AT BEGINNING OF YEAR | 1,546,246 | 1,849,710 |
| CASH AT END OF YEAR | 3,521,419 | 1,546,246 |

The accompanying notes form part of these financial statements.

Statement of changes in equity

1 JULY 2022 TO 30 JUNE 2023

| | RETAINED EARNINGS | SUSTAINABILITY RESERVE | CAPITAL RESERVE | TOTAL |
|---------------------------------------|-------------------|------------------------|------------------|------------------|
| Opening Balance 1/7/22 | 2,804,921 | 150,000 | – | 2,954,921 |
| Profit for the year | 472,451 | – | – | 472,451 |
| Transfers to (from) Retained Earnings | (2,548,851) | – | 2,548,851 | – |
| CLOSING BALANCE 30/6/23 | 728,521 | 150,000 | 2,548,851 | 3,427,372 |

The accompanying notes form part of these financial statements.

Notes to and forming part of the accounts

FOR THE YEAR ENDED 30 JUNE 2023

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 S23(g)(v) 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

The Building at 4 Lydiard Street South has been included in the accounts at its fair value. At as 30th June, 2023 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 since 2019. Consideration will be given to commencing depreciation of the Building and Improvements in 2024 when further improvements are planned.

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, 2023.

Notes to and forming part of the accounts cont...

FOR THE YEAR ENDED 30 JUNE 2023

NOTE 2

| DEFERRED INCOME - GRANTS | 2023 \$ | 2022 \$ |
|--|------------------|------------------|
| Deferred Income at financial year end consists of: | | |
| CREATIVE VICTORIA - CORE/OPERATIONAL FUNDING | | |
| Deferred grant funds – opening | 50,000 | - |
| Grant Funds invoiced in year | 50,000 | 50,000 |
| Grant allocated as Income in year | (100,000) | - |
| Deferred Creative Victoria Income | - | 50,000 |
| OTHER STATE AGENCIES | | |
| Deferred grant funds – opening | 1,475,050 | 1,000,000 |
| Grant Funds invoiced in year | 1,570,782 | 1,000,000 |
| Grant allocated as Income in year | (546,453) | (524,950) |
| Deferred State Government Agencies Income | 2,499,379 | 1,475,050 |
| CREATIVE VICTORIA - SUSTAINING CREATIVE ORGANISATIONS FUNDING | | |
| Deferred grant funds – opening | 42,827 | - |
| Grant Funds received in year | - | 192,827 |
| Grant allocated as Income in year | (27,351) | (150,000) |
| Deferred Creative Victoria Grants Income | 15,476 | 42,827 |
| TOTAL DEFERRED INCOME | 2,514,85 | 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 2023 and its 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:



Alicia Linley, Chair



Daniel Groch, Treasurer

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, 2023.

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, 2023 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.

Continued on next page...

Independent Auditor's Report cont...

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.



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

Dated: 22nd November, 2023