

# Ballarat International Foto Biennale



**2024-25**  
**Annual Report**

Monika Makour, from the series *Lefai* (detail), 2024  
2024 GradFoto People's Choice Award Winner

**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.**

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# Letter from the Chief Executive

## Vanessa Gerrans

The 2024–25 year has been one of focus, collaboration, and momentum for the Ballarat International Foto Biennale as we prepared to deliver the 11th Biennale under the theme *Lifeforce*. This period has been defined by strengthened partnerships, dedicated artist support, and the continued building of the organisational and physical foundations that will sustain both the Biennale and the National Centre for Photography into the future.

Our small and dedicated team has worked tirelessly to shape an ambitious program that celebrates photography as a living, evolving art form. *Lifeforce* embodies the spirit of renewal, connection, and creativity – values that drive our artistic vision and community engagement.

The 2025 program features an exceptional line-up of international and Australian artists and curators, including Campbell Addy, Ibby Njoya, Catherine Leroy, Robert Pledge and Dominique Deschavanne, Robert Mapplethorpe, Edward Enninfu OBE, Debasish Mukherjee, Hiromi Tango, and Todd Hido, alongside Australian artists and curators Jody Haines, Leicolhn McKellar, Lê Nguyễn Phương, and Anindita Banerjee and many more. Together, they present a compelling dialogue between global perspectives and local voices, with the Biennale providing a platform for over 400 creatives.



I extend my sincere thanks to our government partners – the City of Ballarat, Creative Victoria, Visit Victoria – and to our Principal Partners for the 2025 Festival: RACV, Intrepid Travel, Sigma, Ilford, and Civic Outdoor. Our Major Partners, Nevetts Lawyers will proudly present the Open Program; Krause Bricks will present the Education Program; Haymes Paint, will help us transform key exhibitions in the Ballarat Mining Exchange and Town Hall.

This year in Central Ballarat a shimmering Bogong Moth will feature on the National Centre for Photography titled *Mumu Mirri*. Once a vital food source for Aboriginal people, the Bogong Moth is now on the IUCN endangered species list. Through a collaboration with John Truscott Prize winner, Dave Jones and Wadawurrung artist Dr Deanne Gilson, *Mumu Mirri* highlights themes of sustenance, survival, and interconnectedness. Support from the Commonwealth Government's Festivals Australia program acknowledges the enormous cultural and economic contribution the festival brings to the region. This year, we have deepened our relationships with 97 sponsors, partners, and supporters, whose commitment makes our work possible, alongside the continued generosity of our 235 volunteers.

Our annual Yellow Dot fundraising events were highlights of the year, supported by 80 generous artists and hosted by RACV City Club in Melbourne and The Unicorn Hotel in Ballarat. As a recipient of the Plus1 program, contributions to our fundraising campaign were matched by the Australian Government through Creative Australia, amplifying the impact of community giving.

As we look ahead to the 11th Ballarat International Foto Biennale – from 23 August to 19 October 2025 – we are excited to expand our initiatives, including support for the Refocus Retreat, a female-led photography conference, and the Visual Description Project, which enhances access for audiences who are blind or have low vision.

We are deeply grateful to our artists, supporters, volunteers, and the Ballarat community for sharing in our vision. Together, we are ensuring that the Biennale and the National Centre for Photography remain dynamic, relevant, and connected to the lifeforce of contemporary photography.

# Letter from the Chair

## Alicia Linley

The 2024–25 financial year marked a significant period of renewal and development for the Ballarat International Foto Biennale as we prepare to deliver the 11th Biennale under the inspiring theme *Lifeforce*. As one of Australia's leading photographic festivals, Ballarat International Foto Biennale continues to celebrate creativity, inclusivity, and innovation while reinforcing Ballarat's growing reputation as a cultural destination of international standing.

This year, our focus was on strengthening organisational foundations, deepening partnerships, and advancing the development of the National Centre for Photography, with Stage One scheduled for completion in December 2025. The Board and executive team worked collaboratively to uphold strong governance, financial sustainability, and strategic growth. A key highlight was our collaboration with Tanarra Social Purpose, whose expert advisory services refined our financial modelling and enhanced our risk and governance frameworks.

We also made significant progress in education and sector partnerships. Our ongoing collaboration with Coventry University (UK) and a new partnership with Federation University Australia are creating internship and learning opportunities that nurture the next generation of photographers and visual storytellers.

The Biennale welcomed new Board members, with Karla Treweek joining in February and Francesca Carter in May. We farewelled Nici Cumpston OAM in January as she commenced her new role as Director of the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia. As a not-for-profit organisation, the Ballarat International Foto Biennale is guided by a dedicated volunteer Board, whose members generously contribute their time and expertise. Their commitment and leadership are deeply valued and appreciated.

We were delighted to welcome Andrew Walsh AM and Warren Ellis as Ambassadors in July.

Despite challenges during the year – including the temporary closure of our major venue partner, the Art Gallery of Ballarat, for renovations – the Board remained focused on ensuring the organisation's structural and financial integrity. Through collective effort, the Biennale secured over \$1,000,000 in cash and in-kind support for the upcoming festival.

Looking ahead, the 2025 Festival program will reaffirm our commitment to artistic excellence and diversity. Major exhibitions include *I ♥ Campbell* by Campbell Addy, *Ennifful x Mapplethorpe*, and *Catherine Leroy: One-Way*

*Ticket to Vietnam*, presented in partnership with the Dotation Catherine Leroy and supported by the Embassy of France in Australia. These projects exemplify Ballarat International Foto Biennale's international engagement and mission to present voices that challenge, inspire, and connect global audiences.

Community participation remains central to our vision. The Open Program engages artists and businesses across Ballarat and regional Victoria, while the Outdoor Program will transform the city's streetscape with large-scale installations such as *Mumu Mirri* by Natimuk artist Dave Jones and Wadawurrung artist Dr Deanne Gilson, celebrating cultural storytelling and environmental sustainability.

I extend my sincere thanks to our funders, including the City of Ballarat, Creative Victoria, and our principal partners – RACV, Intrepid Travel, Sigma, and Civic Outdoor – whose support enables our creative ambitions. I also acknowledge our dedicated staff, led by CEO Vanessa Gerrans, for their professionalism, resilience, and vision.

To my fellow Board members, thank you for your expertise, generosity, and commitment. Your leadership ensures that the Biennale remains artistically vibrant, financially sound, and deeply connected to its community.



# National Centre for Photography

## Now

The National Centre for Photography is a landmark destination for contemporary photography and lens-based practice.

The Centre is a vibrant space where photography is celebrated as an artform and as a powerful medium for storytelling, innovation, and connection. We showcase leading Australian and international practitioners, nurturing emerging visions, and amplifying the voices of First Nations and diverse communities.

Through exhibitions, residencies, education, and cross-disciplinary collaborations, the Centre expands opportunities for artists and audiences alike. It is a place where experimentation meets dialogue, and where new ideas are sparked through photography in all its forms.

## Next

After two decades presenting the globally renowned Ballarat International Foto Biennale, we are evolving into a permanent home for photography in Australia. The National Centre for Photography will establish a world-class cultural institution that celebrates the power and diversity of the photographic image.

Housed in the historic Union Bank building in Ballarat's core arts precinct, the Centre hosts four gallery spaces, including a dedicated First Nations exhibition space. Residency programs, learning spaces, and facilities for emerging hybrid and digital practices all combine within a hub for innovation, dialogue, and community connection.

Commencing in 2021, Stage 1 Development for the Centre is supported by the Victorian Government's Tourism Infrastructure Program, as an identified flagship project boosting the regional tourism economy.

As construction continues, our site is revealing more than just foundations. Through demolition, excavation, and restoration, layers of the building's past are coming to light – from hidden architectural details to everyday objects lost or left behind.

We're capturing this moment of change as it happens. These discoveries – alongside original plans and early photographs – tell the story of the site before its next chapter begins, and will continue to inform how we shape what comes next.

## Project developed in partnership with:

Project Manager – Ontoit

Contractor – Searle Bros Building Contractors

Architect & Designer – Kerstin Thompson

Architects (KTA)

Quantity Surveyor – Slattery Australia

Building Surveyor – Sampson Wong & Associates

## Future

The restoration of the heritage-listed Union Bank will be completed in Stage 2 Development for the National Centre for Photography. Located in the heart of Ballarat, the building will be transformed, with an Australian First Nations Gallery, Digital Gallery, and Media Lab among multiple amenities. Exhibitions, public engagement, and education programs will be brought together for the community, visitors, and creative practitioners.

The ground floor comes to life with exhibitions, events, and public programs – marking the first step in a broader transformation of this historic site.

While the ground floor begins its new role, work continues behind the scenes. Fundraising for Stage 2 – restoration and activation of the upper levels – is now underway. This next phase will complete the vision: a fully realised centre for photography, housed within one of Ballarat's most iconic buildings.

Looking ahead, the completed National Centre for Photography will stand as a permanent home for photography in all its forms – contemporary and historic, local and international. With all levels open and activated, the Centre will offer year-round exhibitions, commissions, education, and public programs.

This is more than a restoration – it's an investment in a cultural future. A place where image, history, and dialogue meet. A place built to reflect, to question, and to inspire.

## Join Us

Stay tuned for our inaugural program, and join us as we build a new cultural landmark in Australian photography.

Sign up for our newsletter and follow us online to take part in the journey, as the National Centre for Photography takes shape.

Go to [nationalcentreforphotography.org](https://nationalcentreforphotography.org)

# GradFoto 2024 Award

The Ballarat International Foto Biennale proudly presented GradFoto 2024, featuring 22 finalists from 10 universities. This annual award celebrates the creative excellence of graduating students and is open to emerging contemporary artists from institutions across Australia and Aotearoa New Zealand whose artistic practice includes photography.

Following its inaugural launch in 2020, GradFoto continues to highlight the exceptional talent of new graduates, offering a platform for emerging photo-media artists to present their work to national and international audiences.

## Judging

The 2024 GradFoto Award was judged by Alejandro Acín, founder and director of IC Visual Lab, an independent photography platform that led the 2024 Bristol Photo Festival. Alejandro commended the entrants, noting:

“The 84 photographic submissions showcased an impressive range of creativity and skill, spanning deeply personal narratives to inventive still lifes. The diversity of themes reflected thoughtful exploration, with many works demonstrating strong technical abilities in lighting, composition, and storytelling.”

“The shortlisted students’ works demonstrate dedication and passion, with a diverse range of themes and creative approaches. Many pieces reveal strong technical skills and narrative depth, while others highlight unique perspectives and imaginative concepts. This collection is a testament to their artistic growth and commitment, offering an inspiring glimpse into their evolving talents.”

The Ballarat International Foto Biennale recognises the importance of early career opportunities for photo-media graduates. Alongside the overall winner, three additional finalists received Highly Commended recognition. We extend our sincere appreciation to Alejandro Acín for his valuable contribution to the judging process.

We also thank the participating institutions for their support and involvement in GradFoto 2024: Auckland University of Technology; Canberra School of Art; Charles Darwin University; Charles Sturt University; Curtin University; Collarts; Deakin University; Edith Cowan University; Elam School of Fine Arts, University of Auckland; Federation University Australia; LCI Melbourne; Melbourne Polytechnic; Monash University; Murdoch University; National Art School; North Metropolitan TAFE; Oxygen College; Photography Studies College; Queensland College of Art and Design, Griffith University; RMIT University; Swinburne University of Technology; Sydney College of the Arts; TAFE New South Wales; TAFE Queensland; Te Kura Kōwaiwai Ilam School of Fine Arts, University of Canterbury; UNITEC; University of New South Wales; University of Tasmania; University of Technology Sydney; University of Western Australia; University of Wollongong; Victorian College of the Arts, University of Melbourne; Whitecliffe College of Art and Design; Whitehouse Institute of Design; and Whiti o Rehua School of Art, Massey University.

## Winner

The GradFoto 2024 Prize of \$1,000 was awarded to **Lê Nguyễn Phương** from RMIT University for his compelling photographic series *Vỡ ô ly*.

## People’s Choice Award

A cash prize of \$500 for the People’s Choice Award, as voted by the public throughout the GradFoto exhibition, was awarded to **Monika Makour** for her series *Lefaj, 2024*.

## Award Finalists

**Lê Nguyễn Phương** – *Vỡ ô ly*, 2024  
(Winner)  
RMIT University, VIC

**Monika Makour** – *Lefaj*, 2024  
(People's Choice)  
Whitehouse Institute of Design, VIC

**Harry Merriman** – *Untitled Australia*, 2024  
(Highly Commended)  
National Art School, NSW

**Jesse Pretorius** – *ICONOCLAST*, 2024  
(Highly Commended)  
RMIT University, VIC

**Emily Raffaele** – *Life. Time. Line.*, 2024  
(Highly Commended)  
RMIT University, VIC

**Cullen Butters** – *Within the Reeds (converged)*, 2024  
University of Tasmania, TAS

**Kim Feng Cheong** – *Antara*, 2024  
Victorian College of the Arts, VIC

**Joshua Gleeson** – *Notes on the Partial Form*, 2024  
Photography Studies College, VIC

**Sheydar Hasar** – *Whispers in the Dark*, 2024  
Deakin University, VIC

**Kirra Jeram** – *The unseen experience of chronic health: Seeking empathy through photographic practices*, 2024  
RMIT University, VIC

**Brent Leideritz** – *We shall not worship false idols*, 2024  
RMIT University, VIC

**Romy McIlroy** – *The Performative Alien*, 2024  
Photography Studies College, VIC

**Maya Melrose** – *Lost Lands Found*, 2024  
RMIT University, VIC

**Lee O'Donoghue** – *Song of Souls*, 2024  
RMIT University, VIC

**Matthew Parsons** – *Human Reproduction*, 2024  
RMIT University, VIC

**Tilly Parsons** – *My Mum is a Witch*, 2024  
RMIT University, VIC

**Liam Philp** – *Now men see not the bright light which is in the clouds*, 2024  
Whiti o Rehua School of Art, Massey University, NZ

**Richard Trang** – *(Un)Familiar Photos*, 2024  
University of New South Wales, NSW

**Dani Watson** – *Connection*, 2024  
Photography Studies College, VIC

**Leah Weir** – *Untitled #1*, 2024  
Queensland College of Art, QLD

**Mei Wah Williams** – *Substantial and Significant: Changeover*, 2024  
RMIT University, VIC

**King Chuen Wong** – *Hold A Flower in the Palm of Your Hand*, 2024  
RMIT University, VIC



Emily Raffaele, *Life. Time. Line.*, 2024. Highly Commended, GradFoto 2024.

# 2025 Festival Development

## Campbell Addy

Campbell Addy and Ibby Njoya visited Australia in advance of the landmark exhibition *I ♥ Campbell* by Campbell Addy, headline exhibition of the 2025 Ballarat International Foto Biennale from 23 August to 19 October, bringing their creative insight and collaborative spirit directly to our community.

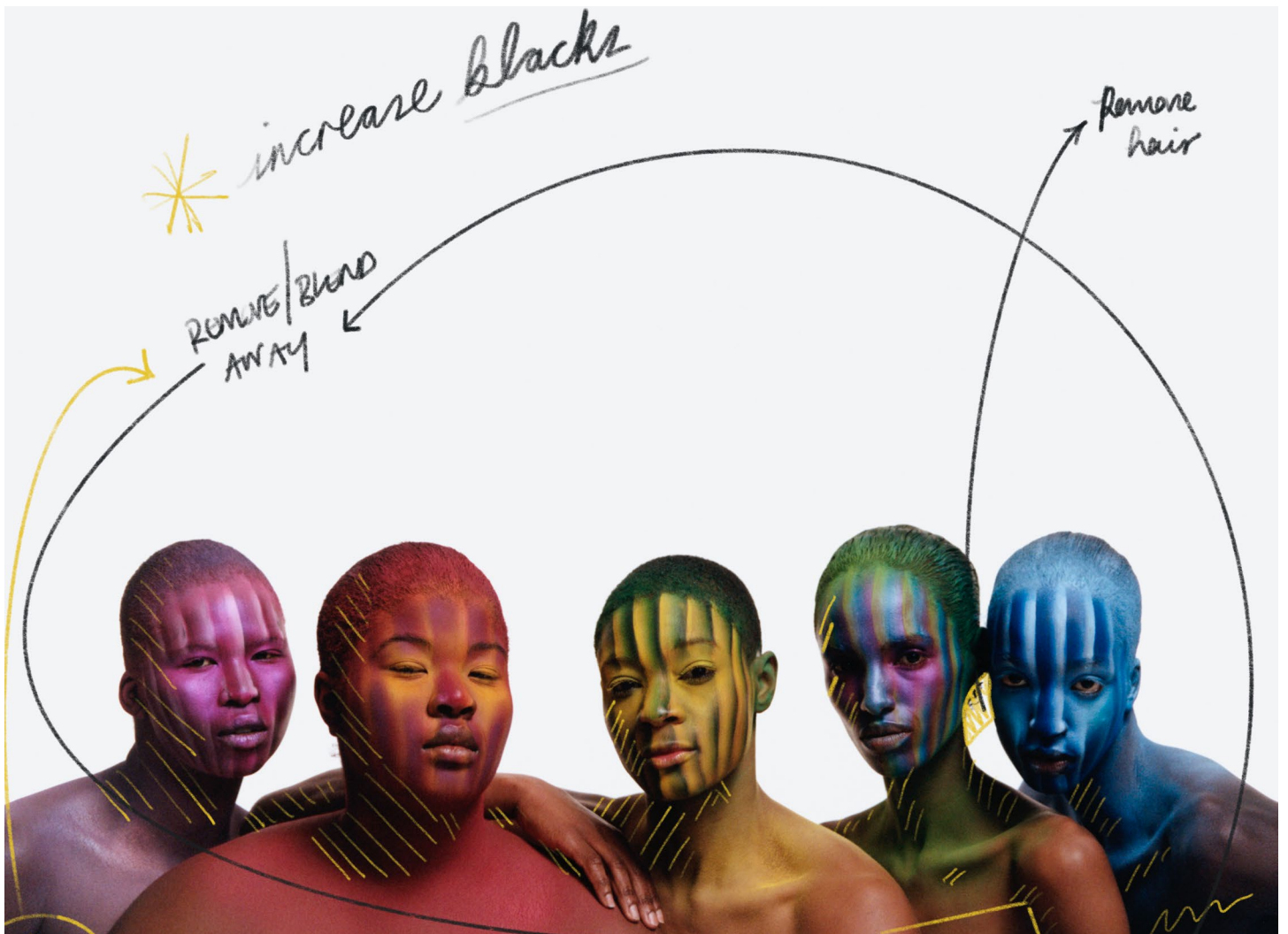
Their visit provided an opportunity for early engagement with local artists, partners, and supporters, enriching the development of the exhibition and deepening its connection to Australian audiences. Through studio conversations, site visits, and planning sessions with our curatorial team, Addy and Njoya will shape a project that celebrates contemporary image-making, identity, and global perspectives. Their presence generated significant excitement and positioned the upcoming exhibition as a major highlight of our 2025 program.



Campbell Addy and Ibby Njoya. Photo: Astrid Mulder, 2024

*"I am honoured to present my work in Australia, where my practice converges as an intimate love letter to the world. I'm intrigued to see how the people of Australia will connect with and interpret my work. As a contemporary artist, I believe in the significance of forging meaningful connections with new communities, and I hope that through I ♥ Campbell, I can foster those bonds and inspire dialogue."*

CAMPBELL ADDY



Campbell Addy, *The First Rainbow*, 2023. Courtesy of the artist and New School Represents.



Catherine Leroy training on 21 February 1967, jumping with the 173rd Airborne on the eve of Operation Junction City. © Bob Cole. Courtesy Dotation Catherine Leroy.

*“The Embassy of France to Australia is proud to support this great exhibition as we mark this year the bicentenary of the invention of photography by the French pioneer Nicéphore Niépce. Catherine Leroy’s life and work embody the pioneering spirit of photography that began with its very invention, and I am truly delighted that the public can discover the legacy of this exceptional figure in photographic modern history.”*

HIS EXCELLENCY MR PIERRE-ANDRÉ IMBERT, AMBASSADOR OF FRANCE TO AUSTRALIA

## Catherine Leroy

In 2025, the 11th Ballarat International Foto Biennale will present the world premiere exhibition *Catherine Leroy: One-Way Ticket to Vietnam 1966–1968*, delivered in partnership with Dotation Catherine Leroy. The exhibition is presented with the support of the City of Ballarat, ILFORD, Haymes Paint and the Embassy of France in Australia.

At just 21 years of age, and barely five feet tall, Catherine Leroy bought a one-way ticket and arrived in Saigon in February 1966 with a hundred dollars in her pocket and a Leica M2 camera. In a field dominated by men, she broke barriers, becoming the first and only accredited female but also civilian journalist to parachute into combat in Vietnam and the first woman to win the prestigious George Polk Award in Photography for her raw, emotional images of battle. Her iconic photographs, including a haunting sequence of Navy medic Vernon Wilkes attending to a dying Marine, revealed the war’s human cost and appeared in *Life* magazine and across the world to critical acclaim. Gravely wounded in action, captured

by the People’s Army of Vietnam, and later documenting the Fall of Saigon at her own initiative, Leroy’s fearless storytelling reshaped war photography.

Catherine would continue to take images in war zones for *Time* magazine, from the late 1970s to 1986, in Northern Ireland, Cyprus, Somalia, Afghanistan, Iraq, Iran and Libya. In 1976, she became the first woman ever to receive the Robert Capa Gold Medal for her coverage of the Civil War in Lebanon. This retrospective exhibition, to be showcased in the historic Ballarat Town Hall, will present a curated selection of her powerful images, offering an intimate look at the realities of war through the lens of a pioneering woman in photojournalism.

A significant new book featuring her images and private letters and writings will be launched during the Ballarat International Foto Biennale in October. Concept and editing by Robert Pledge, with Dominique Deschavanne. Published in French and English editions by Atelier EXB / Éditions Xavier Barral, Paris.

## Robert Mapplethorpe

The Australian exclusive *Enniful x Mapplethorpe*, brings together 46 works of Robert Mapplethorpe – one of the most influential American photographers of the 20th century – with the curatorial eye of Edward Enniful, who first encountered Mapplethorpe’s images as a young model in the UK fashion world. Enniful, long captivated by Mapplethorpe’s mastery of light, form and contrast, pairs Mapplethorpe’s photographs to create compelling visual dialogues exploring serenity and chaos, purity and excess. The exhibition highlights Mapplethorpe’s extraordinary range: the iconic portraits that shaped New York’s art, fashion and music scenes in the 1970s and ‘80s; the sculptural studies of the human body; and the intimate floral works that marked a shift in his later practice. Through these dynamic juxtapositions, *Enniful x Mapplethorpe* illuminates Mapplethorpe’s willingness to challenge social norms, disrupt portraiture, and reveal the quiet, arresting stillness at the heart of his images.

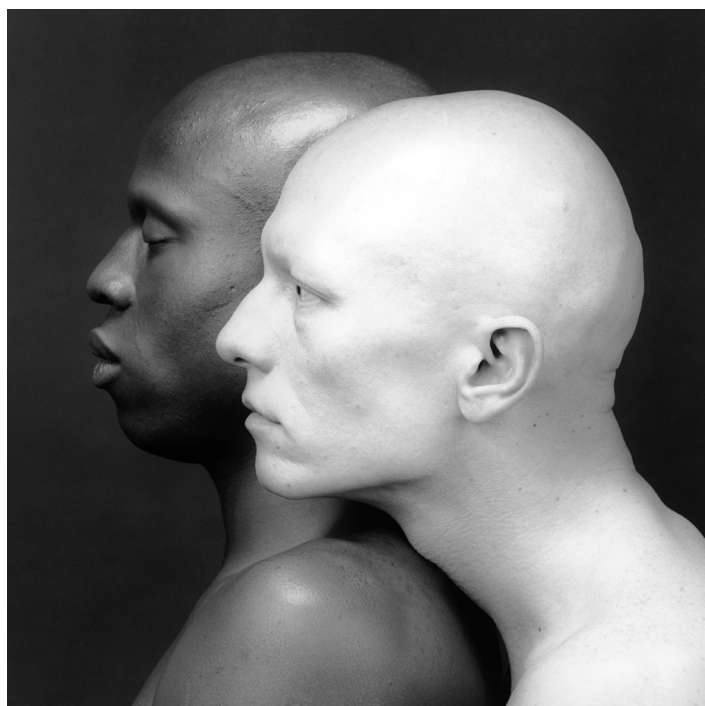
Courtesy of the Robert Mapplethorpe Foundation and Galerie Thaddaeus Ropac, Paris. Proudly supported by Federation University and ILFORD.

*“On behalf of the Board of Directors of the Robert Mapplethorpe Foundation, I express how pleased we are that Edward Enniful’s unique and visionary approach to Mapplethorpe will now be part of the distinguished Ballarat International Foto Biennale... we are particularly excited for his works to be presented at this important festival, showing the talent not only of the artist, but also the curator.”*

MICHAEL WARD STOUT, PRESIDENT OF THE ROBERT MAPPLETHORPE FOUNDATION



Robert Mapplethorpe, *Lisa Lyon*, 1982.  
Copyright © Robert Mapplethorpe Foundation.  
Used by permission.



Robert Mapplethorpe, *Moody and Robert Sherman*, 1984.  
Copyright © Robert Mapplethorpe Foundation.  
Used by permission.

# Education & Research

*My internship with the Ballarat International Foto Biennale was an enriching and transformative experience. From assisting with installations and education programs to exhibiting my own work, I gained valuable insight into the collaborative effort behind delivering a major arts festival. The guidance and trust offered by the Ballarat International Foto Biennale team – especially from Education & Public Engagement Coordinator Christine McFetridge – allowed me to grow in confidence, develop new professional skills, and recognise my place within the arts community.*

PETER LAQUA (FEDERATION UNIVERSITY), FESTIVAL INTERN, APRIL-AUGUST 2025

Partnerships with Federation University and the UK's Coventry University foster creative learning, research exchange and career pathways for emerging photographers and arts workers. We welcomed Sofia Arago (Arts Administration Intern, Coventry University), Peter Laqua (intern, Federation University), Liam Rogers (intern, Federation University) and Tara Unwin (Open Program Intern, Coventry University).

Our Education Program offers visual literacy workshops, school tours and masterclasses, with programs tailored for children, young people and students in regional and outer-metro areas. Highlights from our non-festival year include:

## Cyanotype Incursion Pilot Program with Pleasant Street Primary School

In response to educator feedback from the 2023 festival regarding travel costs, Ballarat International Foto Biennale ran an incursion pilot program in 2024 with Pleasant Street Primary School.

Education & Public Engagement Coordinator Christine McFetridge visited the school over a two-week period, facilitating, with art teacher Danielle Murray, a cyanotype activity with all students. Cyanotypes were developed in the 1840s and are renowned for their vivid blue tone. By placing objects directly onto sensitised paper and exposing them to sunlight, students produce unique photograms that explore the relationship between light and shadow.



Cyanotype Incursion Pilot Program with Pleasant Street Primary School.

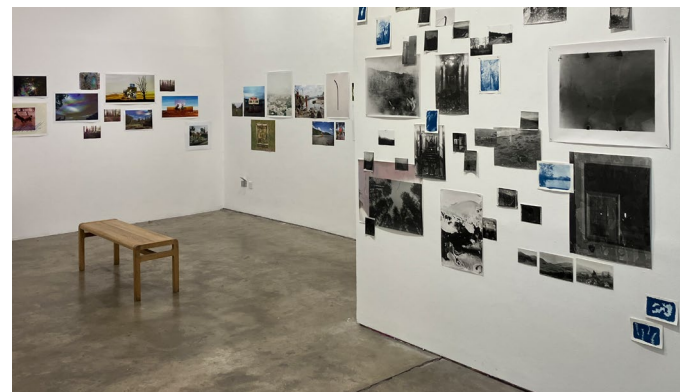
Students engaged with the history and materiality of photography through hands-on experimentation. The works will be showcased as a digital exhibition at Ballarat Library during the 2025 Biennale, highlighting the creativity sparked by the program.

## GradFoto x Coventry University Pop-up Exhibition at Stills Gallery, Scotland

As part of the ongoing partnership with Coventry University, we collaborated with Associate Professor and Program Coordinator Dan Bosworth to present a pop-up exhibition at Stills Gallery in Edinburgh, Scotland. The exhibition brought together work by GradFoto 2024 finalists from Australia and New Zealand/Aotearoa and students from Coventry University's Photography BA (Hons) program.

GradFoto 2024 finalists were invited to submit projects that explored ideas of ecology and place. Meanwhile, Coventry students—undertaking an intensive subject in Scotland focused on ecological awareness—developed site-responsive work during a series of walks and photography workshops led by Bosworth in the lead-up to the March 2024 exhibition.

Education & Public Engagement Coordinator, Christine McFetridge, facilitated two online sessions that enabled participants to meet one another, share their practice and build connections ahead of the exhibition.



GradFoto x Coventry University Pop-up Exhibition at Stills Gallery, Scotland.

# Accountability & Management

In 2025, the Ballarat International Foto Biennale and the National Centre for Photography were selected for pro bono advisory support through Tanarra Social Purpose. This collaboration brought specialised guidance in risk, financial, and organisational oversight, offering the organisation a valuable external perspective during a period of significant strategic development. The support has equipped the organisation with clearer tools for scenario planning, improved governance processes, and a more robust foundation for future growth.

*“As a result of our project, we have adopted forward-looking financial modelling based on clear and current assumptions.*

*The introduction of refreshed base case and downside scenarios has provided confidence to management and the Board, improving decision-making, long-term planning, and the organisation’s ability to secure new funding partners.”*

VANESSA GERRANS, CEO

## Organisational Structure

Ballarat International Foto Biennale Inc is an incorporated association registered in Victoria and is governed under the Associations Incorporation Reform Act 2012 (Vic). Our Rules of Association establish the governance structure. The organisation is a registered charity with Deductible Gift Recipient (DGR) and Tax Concession Charity (TCC) status, operating under the terms of the Australian Charities and Not-for-profit Commission (ACNC).

## About the Board

The Board of the Ballarat International Foto Biennale is made up of dedicated professionals who volunteer their time, expertise, and networks to advance the organisation’s vision and objectives. The Board meets monthly and is further supported by a number of subcommittees comprising both internal and external members. Each subcommittee is chaired by a current Board member in line with its Terms of Reference.

### Chair

Alicia Linley

### Secretary

Leila Chalk

### Treasurer

Karla Treweek

### Members

Gayle Boschert

Francesca Carter

Georgia Manifold

James Remington

Joseph van Dyk

Chris Whitefield

### Arts Advisory Subcommittee

Alicia Linley

Georgia Manifold

Sally McKay

### National Centre for Photography Subcommittee

Gayle Boschert (Chair)

Leila Chalk

Joseph van Dyk

Craig Fletcher

Paul Minifie

Chris Whitefield

### Fundraising Campaign Committee

Francesca Carter

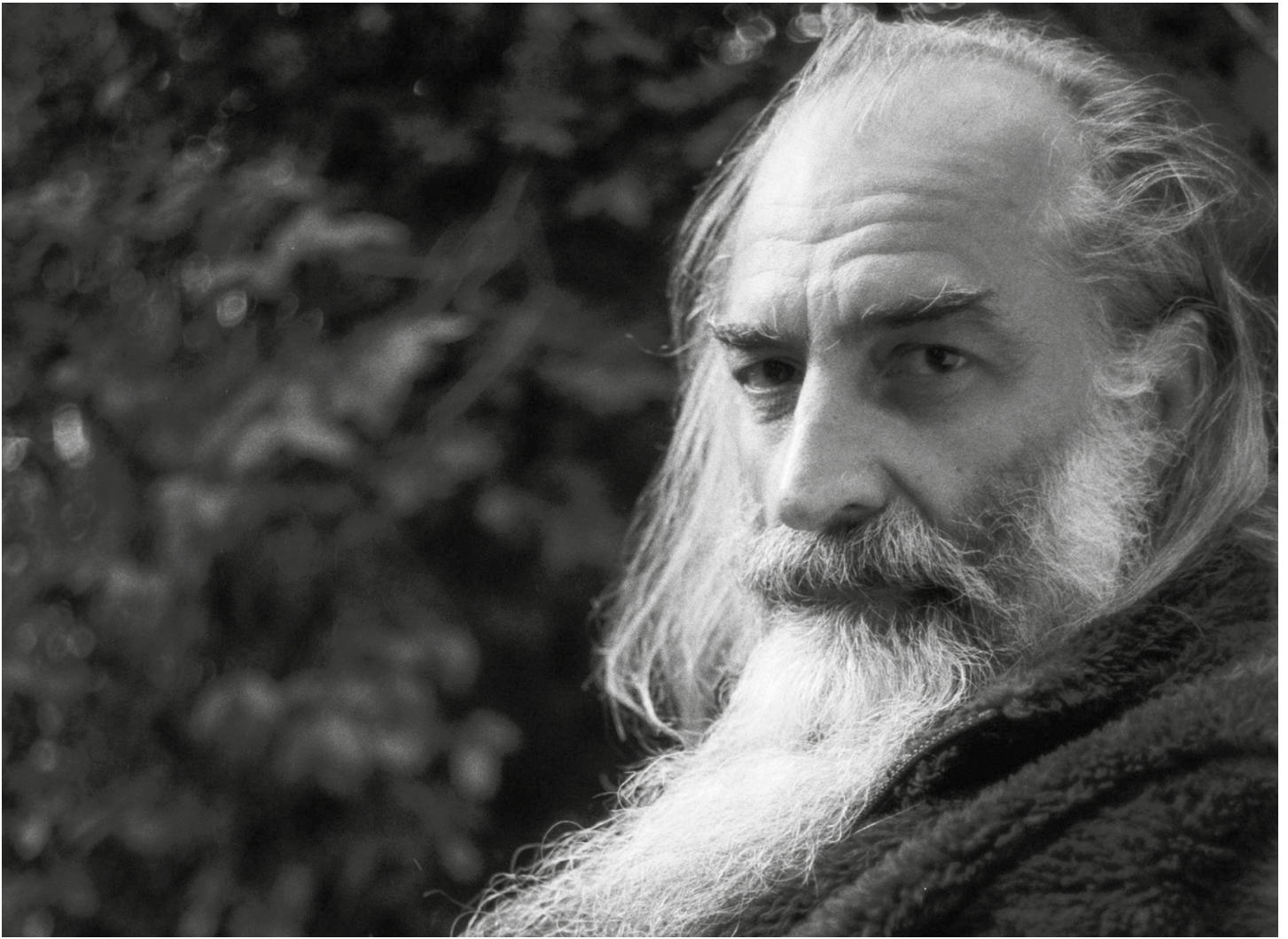
Joseph van Dyk (co-Chair)

Alicia Linley

Georgia Manifold (co-Chair)

Serena Mitchell

James Remington



Matthew Thorne, *Warren Ellis in his garden in Paris* (detail), 2022

## Ambassadors

Ballarat International Foto Biennale is delighted to welcome two distinguished new Ambassadors – Warren Ellis, whose portrait by Matthew Thorne won the 2023 Martin Kantor Portrait Prize and whose appointment was announced at the world premiere in Ballarat of *Ellis Park*, and Andrew Walsh AM, acclaimed artistic director and creative producer known for landmark events including White Night.

### Ambassadors

The Hon. Steve Bracks AC  
 Warren Ellis  
 Mayor Cr Tracey Hargreaves  
 Her Honour Judge Sara Hinchey  
 Peter Jopling AM KC  
 Julie Kantor AO  
 Natalie King OAM  
 The Hon. Robert Knowles AO  
 Kate Torney OAM  
 James Valentine  
 Andrew Walsh AM  
 Nici Cumpston OAM

## Industry Awards

Recognition by two industry awards highlight the Ballarat International Foto Biennale’s rising influence across the cultural and tourism sectors.

Achieving a finalist nomination in the 2024 Victorian Tourism Awards and the Commerce Ballarat Business Excellence Awards celebrate the Biennale’s artistic excellence and its role in attracting visitors to regional Victoria, supporting local businesses, and strengthening Ballarat’s reputation as a vibrant hub for creativity and innovation.



# 2024–25 Team

## Staff

### Chief Executive Officer

Vanessa Gerrans

### General Manager

Kate O'Hehir

### Creative Activation Producer

Stephen Payne

### Education & Engagement Coordinator

Christine McFetridge

### Festival Producer

Emil Freund

### Volunteer Coordinator

Philippa Griffin

### Festival Assistant

Fiona Marshall

### Federation University Interns

Peter Laqua, Liam Rogers, Michael Watson

### Coventry University UK Interns

Tara Unwin, Sofia Aragao

### Festival Hub & Retail

Geraldine Maher

### Publicity

House of Webb

### Bookkeeping

RSM Ballarat

### Graphic Design

Boruk Gradman

# Donors

## Ballarat International Foto Biennale

### Principal

Julie Kantor AO  
Michael Kantor  
Thea & Peter Linley  
Alicia Linley & Craig Mitchell  
Jill & Andrew Oliver  
Sarah & Nick Orloff  
Anna & Mark Yates

### Benefactor

Alane Fineman  
Carolyn & Mark Guirguis  
Paula & Richard Nicholson  
June Wilson Trust

### Major Patron

Naomi Cleary  
Debbie Dadon AM  
Mardi Featherston &  
Stephen Jurica  
Sara Hinchey & Tom Pikusa  
Elizabeth & Sandy Lewis-Gray  
Sally & Sam McKay  
Jamie Mulcahy

### Patron

Pat Brassington  
Zoë Croggon  
Cyril Curtain  
Zo Damage  
Jinglu & Morgan McLay  
Brigid Moloney  
Jeff Moorfoot OAM  
Susan & Phillip Schudmak  
Rhiannon Slatter  
Prue Stent & Honey Long

### Major Supporter

Amelia Bartak & Murray McKeich  
Sally Browne AM  
Carolyn Buckley  
Jane Collinson & Dale Brown  
Jane Fisher  
Penny & Milton Harris  
Teresa Tjia in memory of  
Dr Stephen Hennessy  
June & Neil Jens  
Evan Lowenstein  
Meakin Charitable Fund  
Karin & John Nelson

Fiona Prince  
Warryn Robertson  
Ross Sparks  
Sam & Mick Staley  
Professor Haoliang Sun  
Marsha Tauber  
Rosemary Walls  
Laine Warwick  
Andrew Walsh AM  
Susana & Steven Yung

### Supporter

Lisa Anderson  
Sari Baird  
Pat Brassington  
Angela Carli  
Vicki Coltman  
Nici Cumpston OAM  
Jane & Peter Elliston  
Christina Fitzgerald  
Craig Fletcher  
Anton Gautama  
Merle Hathaway  
Helen Landau  
Lynne McLennan &  
John McLeod  
Serena Mitchell  
David McConville  
Tara Poole  
Hedy Ritterman  
Eva Sweet  
Matthew Teasdale  
Chris Whitefield  
Milton Wordley

### Trusts & Foundations

Bardas Foundation  
Besen Family Foundation  
Dara Foundation  
Hugh Williamson Foundation  
Ian Potter Foundation  
John Truscott Foundation  
Thyne Reid Foundation

## National Centre For Photography

### Gold

Helen Myall & Alastair Firkin

### Eureka

Kathy Hancock in memory  
of Al Ebenreuter

### Sovereign

Alicia Linley & Craig Mitchell  
David Mitchell  
Michael Prior

### Silver

Dara Foundation  
Haymes Family  
June Wilson Trust  
Paula & Richard Nicholson

### Bullion

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

### Seed

Susan Nethercote

# 11th Ballarat International Foto Biennale Partners

The Ballarat International Foto Biennale is proudly supported by the City of Ballarat, Creative Victoria and Visit Victoria. We gratefully acknowledge our Principal Partners: Civic Outdoor, Sigma, ILFORD and RACV. Their commitment enables the Biennale to present a bold and ambitious program that connects artists, audiences and communities across Ballarat and regional Victoria.

Thanks to Presenting Partner Intrepid Travel, all Ballarat International Foto Biennale ticket holders can go into the draw to win a Golden Ticket: an Intrepid adventure worth up to \$15,000.

*“Intrepid Travel is proud to support the 2025 Ballarat International Foto Biennale for the first time. We share a strong alignment in seeing the world through new perspectives, sparking curiosity and encouraging a sense of adventure. We are excited to reach a new culturally engaged audience and celebrate the city of Ballarat. Both photography and travel are transformative, inspiring positive change and serving as a force for good. We are thrilled to see an incredible collection of international art come to Ballarat to foster creativity and communities.”*

INTREPID TRAVEL ANZ MANAGING DIRECTOR BRETT MITCHELL

Civic Outdoor joins the Biennale in 2025 as a new Principal Partner, driving bold, statewide promotion across regional and metropolitan Victoria. This high-impact partnership will supercharge the festival’s visibility—placing striking photographic imagery across major transport routes, high-traffic precincts and prominent outdoor sites, ensuring the Biennale is impossible to miss.

*“Civic Outdoor is thrilled to partner with the Ballarat International Foto Biennale in 2025. We believe in the power of bold public promotion and are proud to help bring the festival into the daily journeys of Victorians, wherever they live, travel or work.”*

LEAH WHITFORD MARKETING DIRECTOR, CIVIC OUTDOOR

Also new in 2025, Sigma strengthens the festival’s commitment to excellence in photographic practice. Their support champions creativity, innovation and the technical mastery at the heart of world-class image-making.

*“Sigma is proud to support the 2025 Biennale in fostering creativity, technical mastery and the highest standards of photographic artistry.”*

MARC PAYET, GENERAL MANAGER CONSUMER, CR KENNEDY & COMPANY PTY LTD

ILFORD joins the Biennale in 2025 as a Principal Partner, underscoring the festival’s long-standing commitment to both analogue and digital photographic traditions. Their support enhances opportunities for audiences to engage with the tactile and timeless qualities of photography, particularly through the Catherine Leroy exhibition.

*“This partnership enhances opportunities for audiences to engage with the enduring craft of photography. ILFORD is delighted to partner with the 2025 Biennale, supporting the Catherine Leroy exhibition and celebrating the rich legacy of artists – from Catherine Leroy to Robert Mapplethorpe – who have trusted ILFORD paper to bring their images to life.”*

MARC PAYET, GENERAL MANAGER, ILFORD IMAGING EUROPE GMBH

RACV continues its valued Principal Partnership with the Ballarat International Foto Biennale in 2025, supporting exhibitions and events presented across Ballarat and at the RACV Goldfields Resort. Members and festival visitors will again enjoy exclusive offers—including accommodation packages and discounted Biennale Passes—encouraging extended stays and richer engagement with the festival. A suite of experiences, from The Art of Lunch to artist talks and creative workshops, will further enhance the program.

*“RACV is proud to be part of the 2025 Ballarat International Foto Biennale, hosting a vibrant program of exhibitions, talks, and events that celebrate the art of photography. At RACV Goldfields Resort in Creswick, we’re excited to welcome visitors and locals alike to experience the work of world-class photographers in our beautiful regional setting. The Ballarat International Foto Biennale continues to be a cultural cornerstone for regional Victoria, and RACV is proud to support its mission of enriching communities through art. Whether you’re staying at the resort or visiting for the day, there’s something here to spark your imagination and deepen your connection to the world around you.”*

MARDI NOWAK, HEAD OF VISUAL ARTS, RACV

# Sponsors

## Presenting Partner



## Principal Partners



SIGMA

ILFORD



## Government Partners



## Lead Media Partner



## Major Festival Partners



## Trusts & Foundations



Dotation Catherine Leroy  
Catherine Leroy Fund



JOHN TRUSCOTT  
FOUNDATION

THE ROBERT MAPPLETHORPE FOUNDATION



## Exhibition Partners



ATELIER EXB



Mitchell Linley  
Family

new school.

Thaddaeus Ropac  
London Paris Salzburg Milan Seoul

## Cultural Partners



## Camera Partners



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## Festival Partners



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Half  
Eaten  
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hygge  
property

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Venue Partners



Learning Partners



Contributing Partners



Hospitality Partners



Accommodation Partners



Community Partners



Industry Partners



Media Partners



# Financial Report

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# Statement of profit or loss and other comprehensive income

For the year ended 30 June 2025

	2025 \$	2024 \$
<b>Revenue</b>		
Trading Income – Merchandise, Sales & Ticketing	56,965	475,031
Private Sector Philanthropic Support	73,954	144,757
Sponsorship	100,000	2,000
Grants	1,998,053	875,097
Sundry Income	–	1,396
Interest	120,142	23,444
<b>Total revenue</b>	<b>2,349,114</b>	<b>1,521,725</b>
<b>Expenses</b>		
Administration Expenses	103,724	102,110
Depreciation	4,740	4,714
Education/Prizes/Workshops	2,068	46,864
Marketing & Promotion	56,869	228,693
Production & Program	170,903	526,194
Employee Benefits	355,473	463,425
<b>Total expenses</b>	<b>693,777</b>	<b>1,372,000</b>
<b>Surplus before income tax expense</b>	<b>1,655,337</b>	<b>149,725</b>
Income tax expense	–	–
<b>Surplus after income tax expense for the year</b>	<b>1,655,337</b>	<b>149,725</b>
Other comprehensive income for the year, net of tax	–	–
<b>Total comprehensive income for the year</b>	<b>1,655,337</b>	<b>149,725</b>

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

# Statement of financial position

As at 30 June 2025

	Note	2025 \$	2024 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	3	4,041,343	625,478
Accounts Receivable		46,100	-
Financial Assets	4	237,281	2,000,000
Other Receivables and Accrued Income	5	-	11,765
Prepayments	6	2,057	-
<b>Total current assets</b>		<b>4,326,781</b>	<b>2,637,243</b>
<b>Non-current assets</b>			
Property, plant and equipment	7	4,730,714	2,985,619
Website Development		23,419	31,015
<b>Total non-current assets</b>		<b>4,754,133</b>	<b>3,016,634</b>
<b>Total assets</b>		<b>9,080,914</b>	<b>5,653,877</b>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade Creditors		275,633	25,748
Other Creditors and Payables	8	41,200	69,320
Deferred Income – Grants	9	3,541,705	1,989,758
Provision for Leave – Current	10	19,468	21,777
<b>Total current liabilities</b>		<b>3,878,006</b>	<b>2,106,603</b>
<b>Non-current liabilities</b>			
Provision for Leave – Non-Current	11	5,343	5,046
<b>Total non-current liabilities</b>		<b>5,343</b>	<b>5,046</b>
<b>Total liabilities</b>		<b>3,883,349</b>	<b>2,111,649</b>
<b>Net assets</b>		<b>5,197,565</b>	<b>3,542,228</b>
<b>Equity</b>			
Retained Earnings		290,151	406,609
Capital Reserve		4,757,414	2,985,619
Sustainability Reserve		150,000	150,000
<b>Total equity</b>		<b>5,197,565</b>	<b>3,542,228</b>

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

# Statement of changes in equity

For the year ended 30 June 2025

	Retained Earnings \$	Sustainability Reserve \$	Capital Reserve \$	Total Equity \$
Balance at 1 July 2024	406,609	150,000	2,985,619	3,542,228
Profit for the year	1,655,337	-	-	1,655,337
Transfers to/(from) retained earnings	(1,771,795)	-	1,771,795	-
<b>Balance at 30 June 2025</b>	<b>290,151</b>	<b>150,000</b>	<b>4,757,414</b>	<b>5,197,565</b>

	Retained Earnings \$	Sustainability Reserve \$	Capital Reserve \$	Total Equity \$
Balance at 1 July 2023	693,652	150,000	2,548,851	3,392,503
Profit for the year	149,725	-	-	149,725
Transfers to/(from) retained earnings	(436,768)	-	436,768	-
<b>Balance at 30 June 2024</b>	<b>406,609</b>	<b>150,000</b>	<b>2,985,619</b>	<b>3,542,228</b>

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

# Statement of cash flows

For the year ended 30 June 2025

	Note	2025 \$	2024 \$
<b>Cash flows from operating activities</b>			
Receipts from sales and other income		3,746,584	1,055,300
Payment to Suppliers, Employees & other expenses		(463,745)	(1,517,866)
Interest Received		120,142	23,444
<b>Net cash from operating activities</b>	<b>12</b>	<b>3,402,981</b>	<b>(439,122)</b>
<b>Cash flows from investing activities</b>			
(Increase) Decrease in Building Asset – Capital Costs		(1,749,835)	(456,819)
Payments for deposits with more than 3 months to maturity		(237,281)	(2,000,000)
Proceeds from maturity of term deposit		2,000,000	-
<b>Net cash used in investing activities</b>		<b>12,884</b>	<b>(2,456,819)</b>
Net increase in cash and cash equivalents		3,415,865	(2,895,941)
Cash and cash equivalents at the beginning of the financial year		625,478	3,521,419
<b>Cash and cash equivalents at the end of the financial year</b>	<b>3</b>	<b>4,041,343</b>	<b>625,478</b>

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

# Notes to the financial statements

30 June 2025

## Note 1. Material accounting policy information

The accounting policies that are material to the Ballarat International Foto Biennale Inc are set out below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

### New or amended Accounting Standards and Interpretations adopted

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

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

### Basis of preparation

In the officers' opinion, the Ballarat International Foto Biennale Inc is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012. The board have determined that the accounting policies adopted are appropriate to meet the needs of the members of Ballarat International Foto Biennale Inc.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

### Revenue recognition

The Ballarat International Foto Biennale Inc recognises revenue as follows:

#### *Trading revenue*

Merchandise, sales and ticketing are recognised when received or receivable.

#### *Private Sector Philanthropic Support*

Private Sector Philanthropic Support is recognised at the time the pledge is made.

#### *Grants*

Grant revenue is recognised in profit or loss when the Ballarat International Foto Biennale Inc satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the Ballarat International Foto Biennale Inc is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

#### *Interest*

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

#### *Sundry income*

Sundry income is recognised when it is received or when the right to receive payment is established.

#### *Sponsorship*

Sponsorship is recognised when received or receivable.

#### *Volunteer services*

The Ballarat International Foto Biennale Inc has elected not to recognise volunteer services as either revenue or other form of contribution received.

## Income tax

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

## Current and non-current classification

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

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

A liability is classified as current when: it is either expected to be settled in the Ballarat International Foto Biennale Inc's normal operating cycle; it is due to be settled within 12 months after the reporting period; or there is no right at the end of the reporting period to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

## Cash and cash equivalents

Cash and cash equivalents includes cash at bank, credit card and term deposits, with maturity less than 3 months.

## Financial assets

Financial instruments are recognised initially on the date that the Ballarat International Foto Biennale Inc becomes party to the contractual provisions of the instrument. On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred). All recognised financial assets are subsequently measured in their entirety at amortised cost.

## Trade and other receivables

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

## Property, plant and equipment

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

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives.

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

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the Ballarat International Foto Biennale Inc. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

## Trade and other payables

These amounts represent liabilities for goods and services provided to the Ballarat International Foto Biennale Inc prior to the end of the financial year and which are unpaid.

## Employee benefits

### *Short-term employee benefits*

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

### *Other long-term employee benefits*

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

## Goods and Services Tax ('GST') and other similar taxes

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

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

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

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

## New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the Ballarat International Foto Biennale Inc for the annual reporting period ended 30 June 2025. The Ballarat International Foto Biennale Inc's assessment of the impact of these new or amended Accounting Standards and Interpretations, most relevant to the Ballarat International Foto Biennale Inc, are set out below.

### *AASB 18 Presentation and Disclosure in Financial Statements*

This standard is applicable to annual reporting periods beginning on or after 1 January 2027 and early adoption is permitted. The standard replaces IAS 1 'Presentation of Financial Statements', with many of the original disclosure requirements retained and there will be no impact on the recognition and measurement of items in the financial statements. But the standard will affect presentation and disclosure in the financial statements, including introducing five categories in the statement of profit or loss and other comprehensive income: operating, investing, financing, income taxes and discontinued operations. The standard introduces two mandatory sub-totals in the statement: 'Operating profit' and 'Profit before financing and income taxes'. There are also new disclosure requirements for 'management-defined performance measures', such as earnings before interest, taxes, depreciation and amortisation ('EBITDA') or 'adjusted profit'. The standard provides enhanced guidance on grouping of information (aggregation and disaggregation), including whether to present this information in the primary financial statements or in the notes. The Ballarat International Foto Biennale Inc will adopt this standard from 1 July 2027 and it is expected that there will be a significant change to the layout of the statement of profit or loss and other comprehensive income.

## Note 2. Critical accounting judgements, estimates and assumptions

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

### *Estimation of useful lives of assets*

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

### *Employee benefits provision*

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

## Note 3. Current assets - cash and cash equivalents

	2025 \$	2024 \$
Cash at bank	4,035,603	620,750
Paypal	98	98
Square	4,414	3,433
Credit card	1,228	1,197
	<b>4,041,343</b>	<b>625,478</b>

## Note 4. Current assets – Financial assets

Term deposits > 3 months	237,281	2,000,000
	<b>237,281</b>	<b>2,000,000</b>

**Note 5.**  
**Current assets – other receivables and accrued income**

	2025 \$	2024 \$
Other debtors and accrued income	-	11,765
	<b>-</b>	<b>11,765</b>

**Note 6.**  
**Current assets – prepayments**

Other debtors and accrued income	2,057	-
	<b>2,057</b>	<b>-</b>

**Note 7.**  
**Non-current assets - property, plant and equipment**

Land and buildings – at cost (4 Lydiard Street, Ballarat)	1,306,135	1,306,135
Freehold improvements – at cost	188,559	188,559
Less: Accumulated depreciation	(26,700)	(21,960)
	<b>161,859</b>	<b>166,599</b>
Capital work in progress	3,262,720	1,512,885
	<b>4,730,714</b>	<b>2,985,619</b>

	Land and buildings \$	Freehold improvements \$	Capital work in progress \$	Total \$
Balance at 30 June 2024	1,306,135	166,599	1,512,885	2,985,619
Additions	-	-	1,749,835	1,749,835
Depreciation expense	-	(4,740)	-	(4,740)
Balance at 30 June 2025	1,306,135	161,859	3,262,720	4,730,714

**Note 8.**  
**Current liabilities – other creditors and payables**

Other creditors and accruals	5,200	13,757
Sundry creditor	80,855	61,468
GST	(68,198)	(6,241)
PAYG withholding	9,474	4,928
Superannuation payable	13,869	7,092
ATO clearing	–	(11,684)
	<b>41,200</b>	<b>69,320</b>

**Note 9.**  
**Current liabilities – deferred income – grants**

Deferred Income at financial year end consists of:

Deferred grant funds – opening	1,989,758	2,514,855
Grant funds invoiced in year	3,200,000	–
Grant allocated as income in year	(1,648,053)	(525,097)
<b>Deferred grant funds – closing</b>	<b>3,541,705</b>	<b>1,989,758</b>

**Note 10.**  
**Current liabilities – provision for leave**

<b>Annual leave</b>	<b>19,468</b>	<b>21,777</b>
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**Note 11.**  
**Non-current liabilities – provision for leave**

<b>Long service leave</b>	<b>5,343</b>	<b>5,046</b>
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**Note 12.**  
**Contingent liabilities**

The Ballarat International Foto Biennale Inc had no contingent liabilities as at 30 June 2025 and 30 June 2024.

### Note 13. Related party transactions

The Ballarat International Foto Biennale Inc had no related party transactions during the year ended 30 June 2025 and 30 June 2024.

### Note 14. Adjustment to retained earnings

The Ballarat International Foto Biennale Inc had an adjustment to retained earnings of \$47,691 in relation to a sundry creditor being included in the accounts for outstanding council rates. This debt was not reported in prior financial years.

### Note 15. Events after the reporting period

No matter or circumstance has arisen since 30 June 2025 that has significantly affected, or may significantly affect the Ballarat International Foto Biennale Inc's operations, the results of those operations, or the Ballarat International Foto Biennale Inc's state of affairs in future financial years.

### Note 16. Reconciliation of surplus after income tax to net cash from operating activities

	2025 \$	2024 \$
Surplus after income tax expense for the year	1,655,337	162,547
<b>Adjustments for:</b>		
Depreciation and amortisation	12,336	11,676
<b>Change in operating assets and liabilities:</b>		
(Increase)/decrease in trade and other receivables	(46,100)	77,665
Decrease in accrued income	11,765	4,451
(Increase) in prepayments	(2,057)	-
Increase/(decrease) in trade and other payables	221,765	(179,011)
Increase/(decrease) in income in advance	1,551,947	(525,097)
Increase/(decrease) in employee benefits	(2,012)	8,647
<b>Net cash from operating activities</b>	<b>3,402,981</b>	<b>(439,122)</b>

# Officers' declaration

30 June 2025

In the opinion of the board of Ballarat International Foto Biennale:

- the Ballarat International Foto Biennale Inc is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Notfor-profits Commission Act 2012;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the Ballarat International Foto Biennale Inc's financial position as at 30 June 2025 and of its performance for the financial year ended on that date; and
- 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.



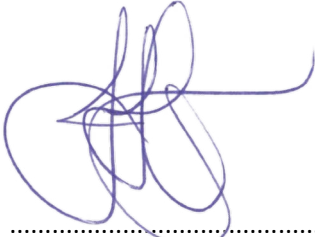
**Alicia Linley**, Chair  
19 November 2025

**AUDITORS INDEPENDENCE DECLARATION OF THE MEMBERS OF BALLARAT  
INTERNATIONAL FOTO BIENNALE INC**

I declare that, to the best of my knowledge and belief, during the period ended 30 June 2025, there have been:

- i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

CountPro Audit Pty Ltd.....  
CountPro Audit Pty Ltd

A handwritten signature in blue ink, appearing to read "J. Hargreaves", is written over a horizontal dotted line.

Jason D. Hargreaves  
Director

180 Eleanor Drive, Lucas  
18 November 2025

**INDEPENDENT AUDIT REPORT**

**TO THE MEMBERS OF BALLARAT INTERNATIONAL FOTO BIENNALE INC**

**Opinion**

We have audited the accompanying financial report, being a special purpose financial report of Ballarat International Foto Biennale Inc (the Company), which comprises the statement of financial position as at 30 June 2025, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors Declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, including:

- giving a true and fair view of the financial position of the Company as at 30 June 2025 and of its financial performance for the year ended in accordance with the accounting policies described in Note 1 to the financial statements; and
- complying with *Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013*.

**Basis of Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of *Division 60 of the Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants (the Code)* that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by *Division 60 of the Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the Directors of the Company, would be in the same terms if given to the Directors at the date of this Auditor's Report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Emphasis of Matter – Basis of Preparation**

We draw attention to Note 1 of the financial report, which describes the basis of preparation. The financial report is prepared to assist the Company in meeting the requirements of *Division 60 of the Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**Responsibilities of Management and the Directors for the Financial Report**

Management are responsible for the preparation and fair presentation of the financial report in accordance with *Division 60 of the Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as management determines is necessary to enable the preparation of the financial report is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

The Directors are responsible for overseeing the Company's financial reporting process.

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

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable

**INDEPENDENT AUDIT REPORT  
TO THE MEMBERS OF BALLARAT INTERNATIONAL FOTO BIENNALE INC**

assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

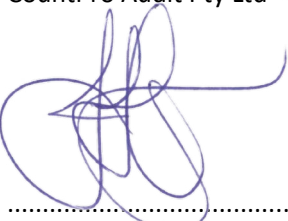
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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

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

We also provide the Directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

*CountPro Audit Pty Ltd* .....  
CountPro Audit Pty Ltd



.....  
Jason D. Hargreaves  
Director

180 Eleanor Drive, Lucas  
19 November 2025