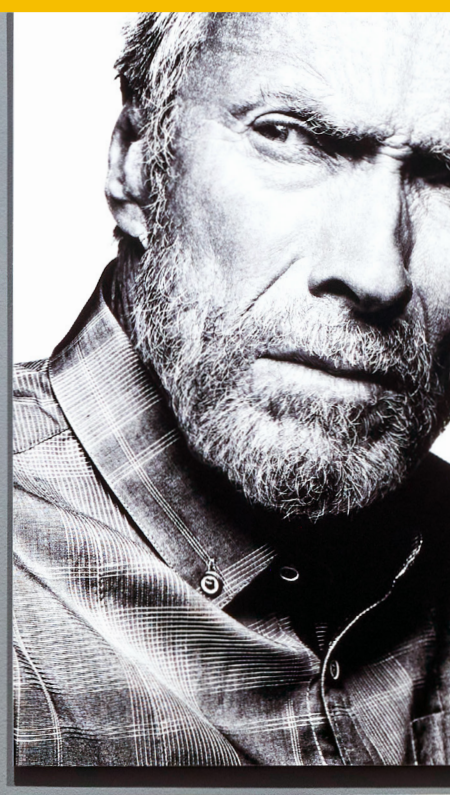
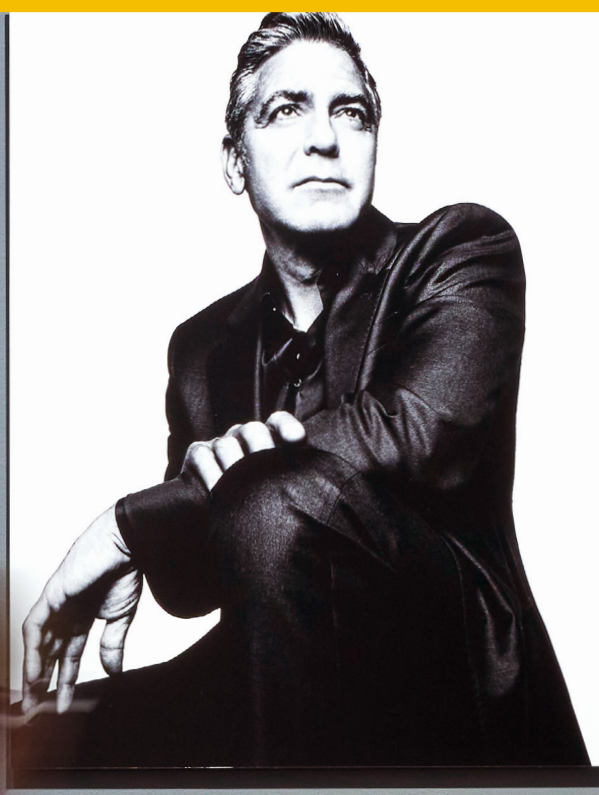
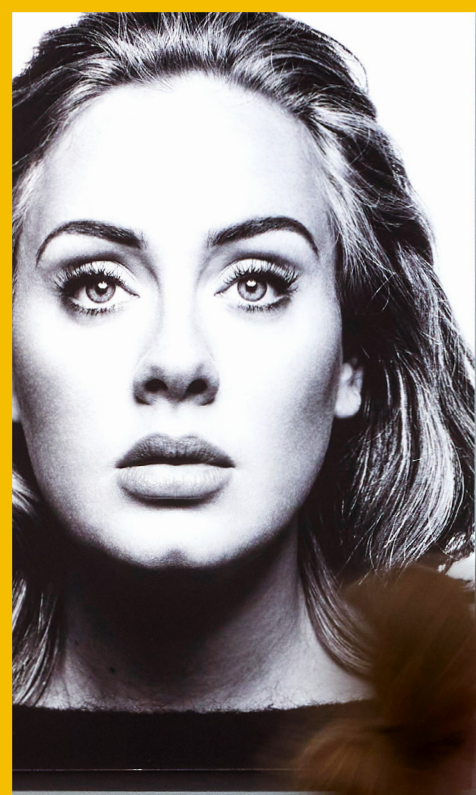




**Ballarat
International
Foto
Biennale
2023-24
Annual
Report**

**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.**

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Letter from the Chief Executive

VANESSA GERRANS

The 2023–2024 season has been transformative for the Ballarat International Foto Biennale, reinforcing our mission to showcase thought-provoking photography and drive cultural tourism. The 2023 Biennale celebrated diverse voices, curating Platon's *People Power* alongside world premieres from Erik Johansson, Vineet Vohra, Yvonne Todd, and Andy Warhol's original Polaroids. Lisa Roet's Golden Monkey installation captivated audiences, while our *Prompted Peculiar* world-first International AI Prize positioned us at the forefront of art and technology.

The Festival is a major driver of regional creative industries, supporting 437 artists and 146 event participants generating \$9.7M in direct economic impact, contributing \$2M in accommodation spend and 65.7 FTE jobs. For every \$1 of State Government funding, we delivered \$48.50 back to the Victorian economy. Our economic impact was captured for us by independent evaluation agency Culture Counts. We are thrilled that 98% of our survey respondents agreed or strongly agreed the Biennale moved and inspired them. This motivates our small team to keep delivering a fantastic Ballarat experience.

Our Open Program activated 69 venues across Ballarat, transforming the city into a vibrant photographic landscape, including *A Wall of Women by Women*, the world's largest exhibition of women and non-binary street photographers.

A defining milestone is the National Centre for Photography, designed by Kerstin Thompson Architects. With a dedicated First Nations Gallery, Digital Gallery, and Creative Residency Program, it will nurture talent, drive innovation, and expand engagement with new audiences. State Government support has enabled Stage 1 construction, laying the foundation for a landmark cultural asset with an estimated \$75.7M economic benefit over 15 years.

We acknowledge the City of Ballarat for their support since the festival's relocation in 2009. We thank the Victorian Government, through Visit Victoria and Creative Victoria, for their support, as well as the many dedicated public supporters, trusts and foundations, donors, corporate, brand and venue partners, whose support is integral to the festival's presentation and impact every two years.

Thank you to our Board of Directors, led by our Chair Alicia Linley, for the leadership and guidance they have provided us across the year. And of course, none of this would have been possible if it weren't for our incredible staff and volunteers who give so much of themselves to make this festival happen. We cannot thank you enough.

As we look ahead to 2025, we remain committed to elevating photography, embracing new technologies, and celebrating Ballarat as Australia's photography capital.



Letter from the Chair

ALICIA LINLEY

I am honoured to present the Chair's Annual Report for the Ballarat International Foto Biennale, marking a year of significant growth and achievement. As we reflect on our 10th edition, it's clear that the Ballarat International Foto Biennale continues to evolve as a leading platform for contemporary photography, artistic innovation, and cultural exchange.

Beyond the outstanding exhibitions and record-breaking engagement of 2023, this year has been about building long-term sustainability and deepening our impact. Our team has focused on strategic planning, strengthening partnerships, and preparing for the next phase of our journey. A key milestone is the commencement of construction on the National Centre for Photography – a visionary project that will establish a permanent home for photography in Ballarat and serve as a dynamic hub for artists, audiences, and industry leaders.

The Biennale's success is built on collaboration. From artists and audiences to funding partners and supporters, our shared commitment to photography as a transformative art form drives us forward. The completion of our Philanthropy Program Review and Plan provides a strong framework to expand sponsorship, ensuring the festival's continued growth and influence on the global stage.

Looking ahead, we are excited to foster even greater engagement through expanded public programs, education initiatives, and international partnerships. The Biennale's role extends beyond presenting world-class exhibitions – it is a catalyst for new ideas, creative exchange, and regional cultural development.

I extend my deepest gratitude to our team, volunteers, and supporters for their dedication and passion. Together, we are shaping the future of photography in Australia, and I look forward to what's to come.



Financial Statement 2023-24

The 10th edition of the Ballarat International Foto Biennale kicked off in the first quarter of this financial year, drawing significant crowds and creating a direct economic impact of \$9.7 million for the local economy. This success was made possible by the unwavering support from our community, private donors, and corporate sponsors, who enabled us to deliver 20 world-class photography exhibitions and 127 public programs to engage 437 artists during the 2023 festival. This report outlines our financial performance for the year and highlights the generosity of those who contributed to our continued success.

Despite broader economic challenges, BIFB Inc. has maintained stability, with strong revenue generated from ticket sales, workshops, and events and a net profit stands of \$162,547. Rising material prices, higher wages, and increased logistical expenses required to deliver a competitive product were key factors that strained our overall financial performance. While these cost pressures outpaced revenue growth, leading to a narrower profit margin, our ability to maintain steady sales demonstrates the enduring appeal of the Biennale.

Our total expenditure for the year covered vital costs such as artist fees, venue hire, marketing, and operational overheads. Through careful financial management, we have secured a modest surplus, ensuring BIFB Inc. is well-positioned for future growth.

We would like to extend our deepest gratitude to our sponsors, whose invaluable support allows us to uphold the high standard of the Biennale. In particular, we thank our Principal Partners, RACV and TOM; Major Wine Supporter, Mount Langi Ghiran; and Major Partners,

Mitchell Harris and Nevetts Lawyers. Their contributions, alongside those of our many venues, suppliers, artists, and accommodation providers, have been crucial to the success of the Biennale. A complete list of sponsors will be included in the final annual report.

Our gratitude also extends to the Victorian State Government and the City of Ballarat, whose steadfast support over the years has been instrumental. We look forward to continuing our strong relationship with these partners as we strive to make meaningful contributions to the Victorian arts and tourism industry.

In June, we received confirmation of our successful application to the City of Ballarat's City Partnership Program. This three-year partnership will provide secure funding for future festivals in 2025 and 2027, offering a solid foundation for the sustainability of the festival.

Private donors played a critical role in the festival delivery. Their generous contributions support our mission of promoting photography as a celebrated art form. They also helped BIFB Inc. introduce Ballarat to visiting international artists like Platon, Erik Johansson, Vineet Vohra and Telly Tuita along with innovations such as Lisa Roet's Golden Monkey installed on the National Centre for Photography building. We are especially grateful to the following individuals and families for their continued support:

Alicia & Craig Mitchell
Thea Linley & Peter Linley
Sarah & Nick Orloff
Anna and Mark Yates
David Mitchell

Looking ahead, the continued financial support from businesses,

private donors, and the wider community will be the cornerstone of BIFB Inc.'s success. With a strategic plan and strong financial stewardship in place, we are confident in our ability to expand and continue bringing world-class photography to Ballarat in the years to come.

The Board is excited to report progress on developing the National Centre for Photography (NCP). We acknowledge the dedicated members of the NCP Subcommittee, whose expertise, guidance, and thoughtful consultation over the past twelve months have been invaluable. The collaboration between the Board, subcommittee, and project team has ensured that this ambitious project remains on track, promising to leave a lasting legacy for Australia and the Ballarat community.

We sincerely thank everyone who has supported us this year. We are eager to build upon this momentum and look forward to a bright future for BIFB Inc.

A Vision for Future Growth

Founded in 2005, BIFB Inc. is a key driver of visual arts innovation and engagement in Ballarat, bringing together the creative community and the wider public through the Ballarat International Foto Biennale (BIFB) and the development of the National Centre for Photography (NCP). BIFB Inc. stands at the intersection of contemporary photographic practice, cultural exchange, and community involvement, with a strong commitment to inclusivity and representation.

The Ballarat International Foto Biennale is the most prestigious photographic arts festival in Australia, showcasing a world-class program of exhibitions, installations, and community-driven projects. BIFB continues to evolve, positioning itself as both a significant biennale and a year-round creative institution.

The National Centre for Photography, set to open in 2025, is the culmination of BIFB Inc.'s vision to create a globally recognised institution

dedicated to photography. Supported by the Victorian Government's Tourism Infrastructure Program, this cultural hub will house a diverse exhibition program, fostering collaborations with local, national, and international artists. It will also play a key role in education, public programming, and supporting the next generation of photographic practitioners.

OUR PURPOSE

To enrich community through photography.

OUR VISION

A vibrant physical and digital space and community for the curation, exploration, and celebration of photography and visual imaging culture, innovation, and enterprise.

OUR MISSION

To promote and support photographic excellence from

regional, national, and international artists for audiences in Ballarat, across Australia, and globally. Through exhibitions, commissions, research, residencies, education, and public programs, BIFB Inc. nurtures talent and drives creative innovation and enterprise.

OUR GUIDING PRINCIPLES

- Prioritising First Nations artists, reconciliation, and self-determination
- Embedding innovation, learning, and creative excellence in all aspects of our work
- Remaining engaged and connected to the communities we serve
- Championing diversity, access, and inclusion
- Operating ethically, socially responsibly, and sustainably
- Pursuing financial and operational sustainability while embracing entrepreneurial, risk-informed growth.



National Centre for Photography
Virtual image courtesy of Kerstin Thompson Architects

National Centre for Photography



National Centre for Photography, future main entrance, Bath Lane, Ballarat
Virtual image courtesy of Kerstin Thompson Architects

BIFB Inc. is entering an exciting new chapter, driven by ambition, creativity, and a commitment to delivering world-class contemporary photographic experiences. Building on the strong foundation of the Ballarat International Foto Biennale and the establishment of the National Centre for Photography, our future growth will be guided by clear strategic priorities: deepening artist and audience engagement, expanding our national and international profile, and enhancing financial sustainability.

We are focused on creating new opportunities for artists and audiences alike through innovative programming, strong partnerships, and an expanded year-round calendar of exhibitions and public programs. The National Centre for Photography will evolve into a cultural destination and creative hub, offering space for experimentation, education, and collaboration.

Through thoughtful investment, entrepreneurial thinking, and community partnerships, we aim to strengthen our impact on the Australian arts landscape while remaining agile and responsive to change. Our commitment to artistic excellence, cultural leadership, and operational sustainability ensures that BIFB Inc. is positioned to grow as a dynamic and influential force for photography and visual culture, in Ballarat and beyond.

Ballarat International Foto Biennale at a Glance

TOTAL ATTENDANCE

39,228

EXHIBITIONS

105

ARTISTS FEATURED

437

TOTAL EVENTS & ACTIVATIONS

125

VOLUNTEER CONTRIBUTION

127

participants

ECONOMIC IMPACT

\$9.7m

direct

\$28.1m

flow-on



Kate Ballis, *Portals to Atlantis*, installation view
Photo: Garth Oriander, 2023

Festival Highlights

HEADLINE EXHIBITIONS

Platon's *People Power* marked a global exclusive, celebrating activism through photography. Other major exhibitions included:

- **Andy Warhol – *Instant Warhol***
59 original Polaroid photographs
- **Telly Tuita – *Tongpop Pantheon***
Vibrant storytelling
- **Vineet Vohra – *Here, There, Everywhere***
New Delhi's foremost street photographer
- **Kate Ballis – *Portals to Atlantis***
Unseen dimensions and ultraviolet photography through a Ballarat Railway Station showcase

- **Serwah Attafuah and Jonathan Zawada – *Digital Anthropocene***

Landscapes and speculative futures shaped by technology and human impact

- ***The Real Thing* curated by Jeff Moorfoot OAM**

The Real Thing toured to the 23rd Pingyao International Photography Festival, one of the world's largest photography events, showcasing regional artists in Ballarat and on an international stage. The exhibition tour elevated Australian talent with regional Australian artists Robert Ashton, Tim Burder, and curator Jeff Moorfoot OAM engaging in cross-border cultural exchange.

We supported 437 artists and 146 event participants, championing both emerging and established practitioners.



Telly Tuita, *Tongpop Pantheon*, installation view
Photo: Garth Oriander, 2023

Festival Highlights

PUBLIC ART & INNOVATION



Lisa Roet, *Golden Monkey*
Photo: Craig Mitchell, 2023

In 2023, public art played a central role in expanding the reach and impact of the festival, transforming Ballarat's streets and public spaces into dynamic sites of artistic encounter. Through a focus on innovation, the festival commissioned large-scale installations, interactive works, and site-specific projects that invited audiences to engage with art beyond the gallery walls.

- **Lisa Roet's *Golden Monkey*** transformed Ballarat's skyline and was viewed by approximately **480,000 passing vehicles**.
- **Prompted Peculiar International AI Prize** – A new frontier in **visual imaging**, garnering national press.
- Expansion of **Open Program** (82 exhibitions, 330 artists).

Festival Highlights

FIRST NATIONS ENGAGEMENT

In 2023, the festival deepened its commitment to First Nations engagement by centering Indigenous voices, perspectives, and cultural practices across programming. A highlight of this commitment was the Fire Country initiative – a powerful collaboration with First Nations artists and knowledge holders that explored themes of land, identity, resilience, and storytelling through photography.

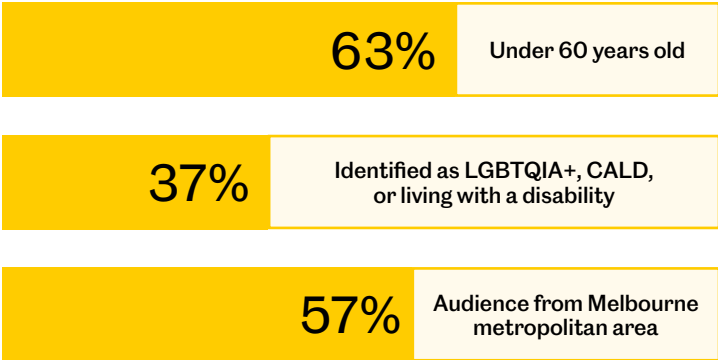
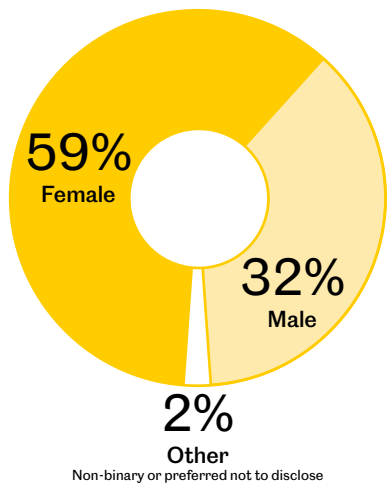
The Fire Country initiative supported creative development and exhibitions for Michael Cook, Kyle Archie Knight, Colleen Raven Strangways, Michael Jalaru Torres and Dr Christian Thompson AO.



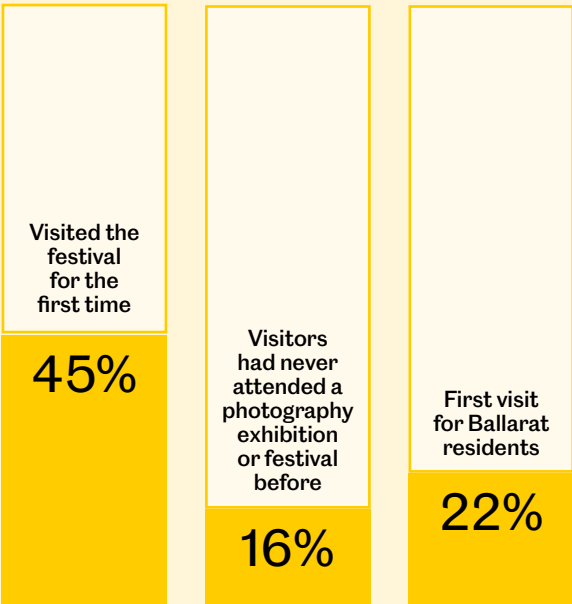
Colleen Raven Strangways, *UV Songlines: Illuminating ancestral roots*, installation view
Photo: Garth Oriander, 2023

Audience Profile

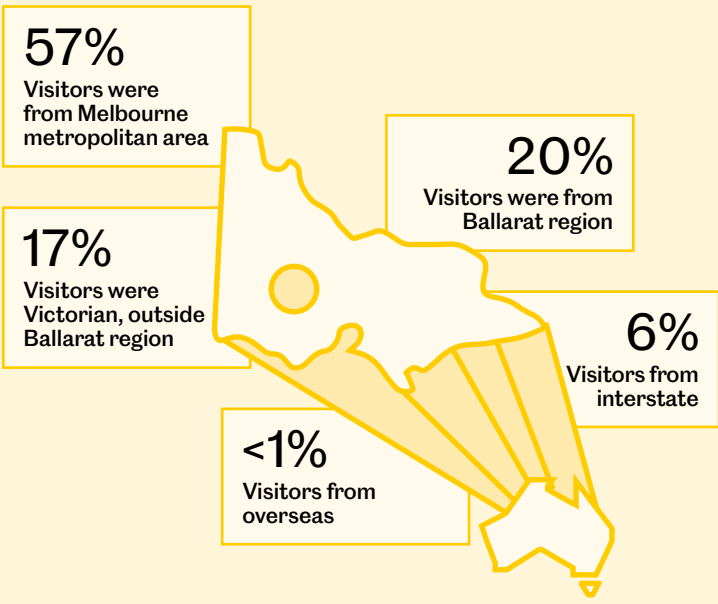
DEMOGRAPHICS



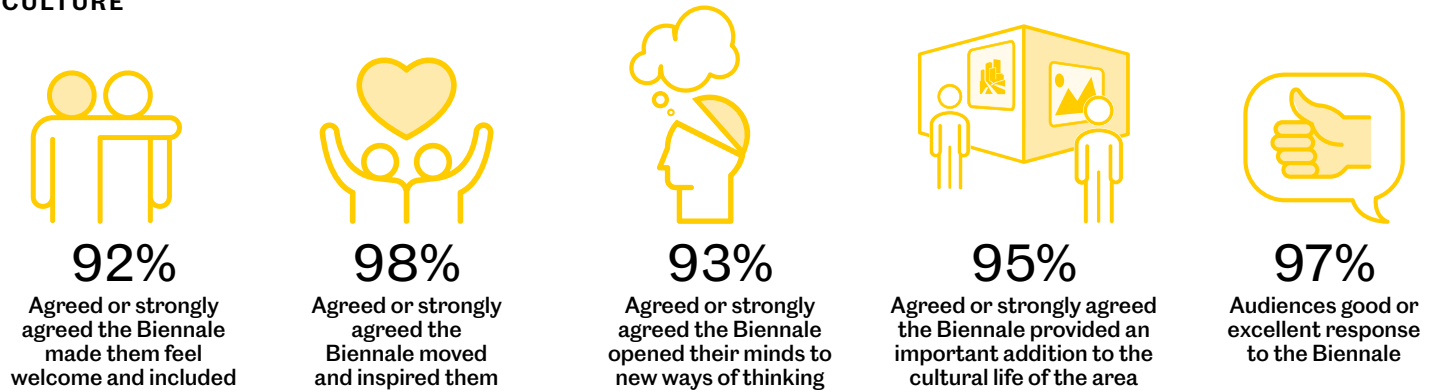
ATTENDANCE HISTORY



VENUE



CULTURE



Economic Impact

VISITATION



119

Number of venues



125

Number of events



6.5

Average venues visited per person



2

Average nights stayed per person



6,330

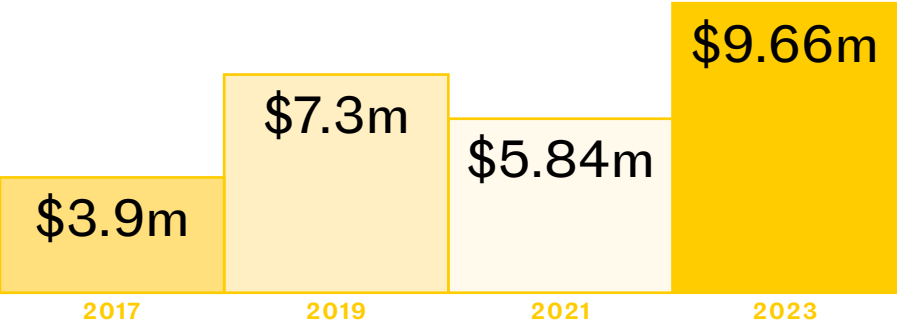
Overnight stays generated



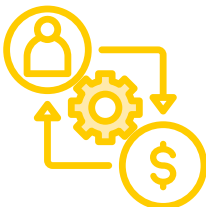
\$2,012,842

Accommodation and trip spend

OUTCOMES

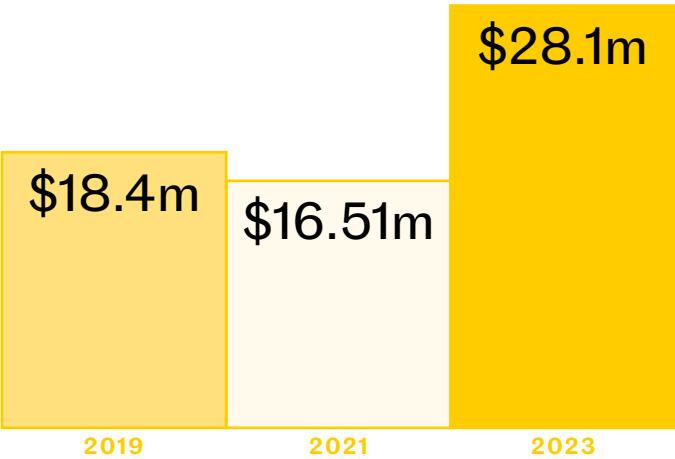


Estimated direct economic benefit attributed to the Ballarat International Foto Biennale



65.7

Full time equivalent employment value



Estimated indirect economic benefit attributed to the Ballarat International Foto Biennale



4.6

Full time equivalent direct employment by Biennale for the festival

2023 Artists

Karenne Ann
Serwah Attafuah
Kate Ballis
Ramak Bamzar
Michael Cook
David Cossini
Lauren Crooke
Stephen Dupont
Adam Epps
Heather Horrocks
Erik Johansson
Rob Johnston
Martyn Jolly
Ian Kemp
Kyle Archie Knight
Platon
Samantha Poling
Colleen Raven Strangways
Lisa Roet
Kylie Ruszczyński
Samara Sutton-Baker
Victoria Talaina
Christian Thompson AO
Yvonne Todd
Michael Jalaru Torres
Telly Tuita
Vineet Vohra
Andy Warhol
Crank Williams & Patsy Decline
William Yang
Jonathan Zawada

FOTO AT RACV

Naomi Hobson
Erik Johansson
Aldona Kmiec
Selina Ou
Lisa Sorgini

OCULI COLLECTIVE

Matt Abbott
Conor Ashleigh
Narelle Autio
James Brickwood
James Bugg
Judith Crispin
Meg Hewitt
Tajette O'Halloran
Trent Parke
Jeremy Piper
Andrew Quilty
Jesse Marlow
Dean Sewell
David Maurice Smith
Abigail Varney
Tamara Voininski

MARTIN KANTOR PORTRAIT PRIZE

Riste Andrievski
Catherine Black
Simon Dow
Stephen Dupont
Tom Goldner
Paul Gosney
Tony Kearney
Mia Mala McDonald
Mark Munro
Matthew Newton
Eva Otsing
Kristoffer Paulsen
Mike Reed
Allison Rose
Anna Shimshak
Marcus Struzina
Matthew Thorne
Tobias Titz
Rudiger Wasser
Louisa West

PROMPTED PECULIAR

Kate Ballis
Tom Blachford
Jasneet Dhingra
Stacy Elson
Adrian Elton
Jonathon Harris
Breeanna Hill
Ashadi Hopper
Nic Kocher
Pavel Kohout
Derek Kreckler
Morganna Magee
Carolyn McKay
Annika Nordenskiöld
Kate Robertson
Marcus Rose
Jane Shadbolt
Hanna Silver
Keren Sohezki
David von Bassewitz

THE REAL THING

John Ansell
Robert Ashton
Tim Burder
Andrew Chapman OAM
Peter Dunphy
Trevor Foon
Jacqui Henshaw
Aldona Kmiec
Julie Millowick OAM
Rachel Mounsey
Harry Nankin
Kim Percy
Michael Rayner
Sandy Scheltema
Ellie Young

Credits

We are grateful to our Ambassadors and Board for their gracious and ongoing support and our dedicated and hard working staff. We thank our many volunteers for their generous and enthusiastic involvement.

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individuals most warmly for their
advice and support:**

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Credits

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National Centre for Photography
Virtual image courtesy of Kerstin Thompson Architects
Featuring photograph by Lyndal Irons from her project *Physie*, 2019

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Current at January 2024

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Blak Lens Michael Jalaru Torres

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Jeff Pulford

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Jon Zabiegala

RACV Adam Harding, Bowen Kress,
Mardi Nowak, Ellen Wignell

Rathbone Wine Group

Regent Cinema Stephen Anderson,
Cheryl Cording

Snapper Media Kym Shields

Southern Impact Heath Nankervis,
Jeff Clifford

Sovereign Hill

Spicers Daniela Barth, Cyndi Setia

Sporting Globe Richard Alexander

The Brant Foundation Study Centre

Allison & Peter Brant, Zoe Larson,
Kelly Keenan, Kate Smirnova

The Mining Exchange Jo Kruse

Thyne Reid Foundation

Stirling McGregor

Total Outdoor Media (TOM)

Ged Hart, Heidi Lawire, Inese White

Visit Victoria Monique George,
Sonya Deligiannis

V/Line Greg Deftereos

**Wadawurrung Traditional Owners
Corporation** Nichole Madin

Windflower Kristy Tippet

Xin Jin Shan Chinese Library

Yilin Liu, Professor Haoliang Sun

Your Secret Agent Claire Martino

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Nevetts
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Financial Report

BALLARAT INTERNATIONAL FOTO BIENNALE INC
ABN 70496228247

FOR THE YEAR ENDED 30th JUNE 2024

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Income Statement

1st JULY 2023 TO 30th JUNE 2024

	2024 \$	2023 \$
INCOME		
Trading Income – Sales/Ticketing	475,031	1,665
Private Sector Philanthropic Support	144,757	142,417
Sponsorship	2,000	50,000
Grants	875,097	874,804
Sundry Income	1,396	922
Total Income	1,498,281	1,069,808
OTHER INCOME		
Interest	23,444	8,369
Total Other Income	23,444	8,369
LESS EXPENSES		
Administration Expenses	179,542	88,437
Education/Prizes/Workshops	46,864	4,444
Marketing & Promotion	246,879	75,962
Production & Program	346,191	47,628
Salaries, Wages & Fees	539,702	389,255
Total Operating Expenses	1,359,178	605,726
NET PROFIT	162,547	472,451

The accompanying notes form part of these financial statements.

Balance Sheet

AS AT 30th JUNE 2024

ASSETS	NOTE	2024 \$	2023 \$
CURRENT ASSETS			
Cash and Cash Equivalents		2,625,478	3,521,419
Accounts Receivable		0	77,665
Other Receivables and Accrued Income		11,765	16,216
Total Current Assets		2,637,243	3,615,300
FIXED ASSETS			
Building at WDV – Lydiard St		2,985,619	2,548,851
Total Fixed Assets		2,985,619	2,548,851
INTANGIBLE ASSETS			
Website Development		31,015	22,640
Total Intangible Assets		31,015	22,640
Total Assets		5,653,877	6,186,791
LIABILITIES			
Trade Creditors		39,525	149,444
Other Creditors and Payables		7,852	76,944
Deferred Income – Grants	2	1,989,758	2,514,855
Provision for Leave		26,823	18,176
Total Liabilities		2,063,958	2,759,419
Net Assets		3,589,919	3,427,372
EQUITY			
Retained Earnings		454,300	728,521
Capital Reserve		2,985,619	2,548,851
Sustainability Reserve		150,000	150,000
Total Equity		3,589,919	3,427,372

The accompanying notes form part of these financial statements.

Cash Flow Statement

1st JULY 2023 TO 30th JUNE 2024

	2024 \$	2023 \$
CASH FLOW FROM OPERATING ACTIVITIES		
Receipts from sales and other income	1,630,565	3,300,495
Payment to Suppliers, Employees & other expenses	(2,069,528))	(800,519)
Interest Received	23,444	8,369
Net Cash Provided by (Used in) Operating Activities	(415,519)	2,508,345
CASH FLOW FROM INVESTING ACTIVITIES		
(Increase) Decrease in Building Asset – Capital Costs	(480,422)	(533,172)
Net Cash Provided by (Used in) Investing Activities	(480,422)	(533,172)
CASH FLOW FROM FINANCING ACTIVITIES		
Repayments – Fully Drawn Advance		
Net Cash Provided by (Used in) Investing Activities		
NET INCREASE (DECREASE) IN CASH HELD	(895,941)	1,975,173
CASH AT BEGINNING OF YEAR	3,521,419	1,546,246
CASH AT END OF YEAR	2,625,478	3,521,419

The accompanying notes form part of these financial statements.

Statement of changes in equity

1st JULY 2023 TO 30th JUNE 2024

	RETAINED EARNINGS	SUSTAINABILITY RESERVE	CAPITAL RESERVE	TOTAL
Opening Balance 1/7/22	728,521	150,000	2,548,851	3,427,372
Profit for the year	162,547	–	–	162,547
Transfers to (from) Retained Earnings	(436,768)	–	436,768	–
CLOSING BALANCE 30/6/24	454,300	150,000	2,985,619	3,589,919

The accompanying notes form part of these financial statements.

Notes to and forming part of the accounts

FOR THE YEAR ENDED 30th JUNE 2024

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. Depreciation will commence to be charged when all capital improvements are completed.

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, 2024.

Notes to and forming part of the accounts

FOR THE YEAR ENDED 30th JUNE 2023

NOTE 2

DEFERRED INCOME - GRANTS	2024 \$	2023 \$
Deferred Income at financial year end consists of:		
CREATIVE VICTORIA - CORE/OPERATIONAL FUNDING		
Deferred grant funds – opening	0	50,000
Grant Funds invoiced in year	100,000	50,000
Grant allocated as Income in year	(100,000)	(100,000)
Deferred Creative Victoria Income	0	0
OTHER STATE AGENCIES		
Deferred grant funds – opening	2,499,379	1,475,050
Grant Funds invoiced in year	0	1,570,782
Grant allocated as Income in year	(512,264)	(546,453)
Deferred Other State Government Agencies Income	1,987,115	2,499,379
SUSTAINING CREATIVE ORGANISATIONS (CREATIVE VICTORIA) FUNDING		
Deferred grant funds – opening	15,476	42,827
Grant Funds received in year	–	0
Grant allocated as Income in year	(12,833)	(27,351)
Deferred Sustaining Creative Organisations Income	2,643	15,476
TOTAL DEFERRED INCOME - GRANTS	1,989,758	2,514,855

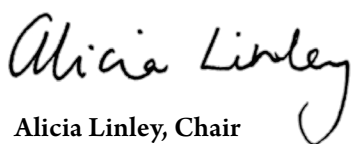
Statement by Members of the Board of Ballarat International Foto Biennale Inc.

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 2024 and it's performance for the year of operations ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Ballarat International Foto Biennale Inc. will be able to pay its debts as and when they fall due.

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



Alicia Linley, Chair

Dated: 14th October, 2024

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, 2024.

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, 2024 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

BASIS FOR OPINION

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

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

EMPHASIS OF MATTER - BASIS OF ACCOUNTING

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

RESPONSIBILITY OF THE BOARD FOR THE FINANCIAL REPORT

The Board is responsible for the preparation and fair presentation of the financial report in accordance with the requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* and for such internal control as the Board members determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Board members either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

The Board is responsible for overseeing the Association's financial reporting process. Auditor's Responsibilities for the Audit of the Financial Report.

Independent Auditor's Report

TO THE MEMBERS OF BALLARAT INTERNATIONAL FOTO BIENNALE INC. REPORT ON 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: 16th October, 2024