

PHOTOWORKS

England & Wales · Charity number 1053208

Details

Other names	CROSS CHANNEL PHOTOGRAPHIC MISSION
Status	Registered
Legal form	Charitable company
Company number	03043169
Registered	1996-02-23
Register	View on the Charity Commission register

Contact

Address	Photoworks 28 Kensington Street Brighton BN1 4AJ
Phone	07960262188
Email	info@photoworks.org.uk
Website	www.photoworks.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE THEORY AND PRACTICE OF PHOTOGRAPHY AS AN ART AND TO UNDERTAKE ANY OTHER CHARITABLE ACTIVITY WHICH WILL FURTHER THE ATTAINMENT OF THE OBJECT OF THE COMPANY.

Activities: Promoting the practice and understanding of photography in England by commissioning and producing new work over four main areas of activity: exhibitions, publications, research and education initiatives. Photoworks sets the agenda, proving a benchmark of quality and originality for the widest possible audience on a national and international stage.

Classification

- **How:** Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£492,185	£654,603	-	-
2024-03-31	£567,595	£638,803	£393,355	7
2023-03-31	£504,599	£564,206	£464,563	7
2022-03-31	£464,272	£415,957	-	-
2021-03-31	£542,881	£376,309	£475,855	9

Trustees

Name	Role	Appointed
Andrew James Simpkin		2019-01-02
Deborah Cooper		2025-10-20
Helen Nicola St Cyr		2024-09-03
Melissa Carole McVeigh		2021-07-20
Michael Holland		2023-12-31
Natasha Caruana		2022-05-11
Peter Pupender Max Kandhola		2025-03-19
Richard Stuart Burton		2016-12-20
Sinead Esler Patel		2022-08-05

Accounts

Charity registration number 1053208 (England and Wales)

Company registration number 03043169

PHOTOWORKS
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

WEDNESDAY



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10/12/2025

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COMPANIES HOUSE

PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R S Burton A J Simpkin M C McVeigh N E R Caruana S Esler Patel M A Holland H N St Cyr P M P Kandhola	(Appointed 9 September 2024) (Appointed 19 March 2025)
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Executive and Artistic Director	L M Fedotov-Clements
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Secretary	L M Fedotov-Clements
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Charity number	1053208
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Company number	03043169
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Principal address	East Wing Second Floor Workshop Industrial House Conway Street Hove BN3 3LW
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Registered office	East Wing Second Floor Workshop Industrial House Conway Street Hove BN3 3LW
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Independent examiner	Kristina Perry Amelia House Crescent Road Worthing West Sussex BN11 1RL
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PHOTOWORKS

CONTENTS

	Page
Trustees' report	1 - 11
Statement of trustees' responsibilities	12
Independent examiner's report	13
Statement of financial activities	14
Balance sheet	15
Statement of cash flows	16
Notes to the accounts	17 - 26

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

Photoworks is a charity that works across the UK to promote and develop contemporary photography. We do this by supporting artists to make new work; by producing and curating exhibitions and events that can be enjoyed by a wide audience; and by publishing writing about photography both in print and online. Much of what we do is free to access and enjoy.

Learning and engagement is at the centre of what we do. Our award-winning learning programmes are aimed to break down barriers and invite everyone to participate – regardless of their background or ability.

Photoworks values

- **Inclusivity:** We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.
- **Opportunity:** We share our knowledge to inspire others and believe that everyone should have the opportunity to engage with photography.
- **Responsibility:** We take our roles seriously. We care about everyone we work with and about the environments in which we create and operate.
- **Transparency:** We're honest and open and we believe in a better, fairer sector for everyone.
- **Partnership:** Working with others to create, facilitate and advocate for photography is at the core of what we do.

Photoworks aims:

- Provide an informed and creative environment in which artists can create high-quality new work
- Foster critical thinking and debate in photography and visual culture at a national and international level, and position Photoworks as a collaborative, conversant and outward-facing organisation
- Embrace and leverage global changes in the production, distribution and consumption of photography and photographic culture
- Deliver an innovative and integrated programme of multi-platform activity for a range of artists and audiences
- Cultivate cultural partnerships to extend our impact

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Summary of main activities

- Ampersand Foundation / Photoworks Residency
- Ampersand / Photoworks Fellowship 2 (Felicity Hammond)
- English Heritage Partnership (Freedom & Photography, Focal Point)
- Explorers / In Focus - Lauren Joy Kennett
- Jerwood/Photoworks Awards
- Chennai Darkroom Residency and engagement
- National Schools Resource (NSR)
- Picturing High Streets (with Historic England)
- Photography+ (Graduate Issue)
- Photography Clubs
- Photography Champions
- Photoworks Digital Residency (Raymond Thompson, Marilene Ribiero)
- Hey Rembrandt
- Photoworks Weekender
- Photoworks Annual 31: Multi Multi
- What did you want to see - Mahtab Hussain

Photoworks is committed to supporting artists at different stages in their careers. In that spirit, we run a series of funding opportunities throughout the year, such as the Jerwood/Photoworks Award, the Ampersand/Photoworks Fellowship, Photography+ writer-in-residence, and Festive Digital Commission.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

Talent development

The **Jerwood/Photoworks Awards (JPA)**, in partnership with Jerwood Arts continued during 2024-25, with new commissioning of JPA5 continuing which will culminate in the presentation of the opening exhibition and subsequent tour. The Jerwood/Photoworks Awards (JPA) grants two artists a bursary of £10k, a production budget of £5k and in-kind printing from print partner Spectrum of £5k. The artists receive mentoring and curatorial support throughout the programme.

The JPA5 Artists Roman Manfredi and Sayuri Ichida were selected by our industry jury:

Cindy Sissokho, Curator, Cultural Producer & Writer, Curator at Wellcome Collection / Ingrid Pollard, Artist and Researcher / Louise Fedotov-Clements, Director of Photoworks / Lúa Ribeira, Photographer, past JPA awardee / Omar Kholeif, Director of collections and Senior Curator at Sharjah Art Foundation UAE and visiting professor in critical race in fine art and the creative industries at MIMA Research Unit, Teesside University.

The JPA5 exhibition will tour to The Drawing Room in London, Streetlevel Photoworks in Glasgow, Barnsley Civic, and Fotogallery in Cardiff as touring partners in 2026.

In 2024/25 we developed the tour the second exhibition from the **Ampersand/Photoworks Fellowship**. Supported by The Ampersand Foundation, this is a unique opportunity for a mid-career artist to complete and exhibit a new body of work. It aims to enable and nurture the creation of new work through a combination of support including a £15,000 award, mentoring and curatorial support, a dedicated public programme and digital content with international reach, production budget and touring exhibition.

Photoworks and Ampersand opened a call for the second Ampersand/Photoworks Fellowship. The open call received nearly 260 applications from UK-based artists. The pre-selectors included Pacheanne Anderson, freelance curator; Danit Ariel, Assistant Curator, Photoworks and Julia Bunnemann, Curator, Photoworks. The international selection panel included Julia Bunnemann, Curator, Photoworks; Shoair Mavlian, Director, The Photographers Gallery; Johnny Pitts, artist and first recipient of the fellowship; Elisabeth Sherman, Director of Exhibitions and Senior Curator at ICP New York and Flor Souto, Director, The Ampersand Foundation.

Felicity Hammond was selected and announced, and began the process of mentorship and support to develop a new body of work, exploring how digital photographic material makes its journey from mineral to pixel; from the subsurface to the screen.

Felicity's new work *Variations* investigates mining, ai and the photographic medium. Four unique variations of the exhibition are on tour to Jubilee Place Brighton (with Dreamy Place), QUAD/FORMAT Festival (Derby), The Photographers' Gallery (London), and Stills (Edinburgh).

Photography+

Titled The Graduate Issue, our annual call for recent graduates to support emerging artists and recognise the innovative work produced by international voices.

Judging panel: Bindi Vora, Artist and Senior Curator at Autograph Marina Paulenka, Founding Director of Exhibitions at Fotografiska Berlin, Andrew Sanigar, Commissioning Editor at Thames & Hudson, Louise Fedotov-Clements, Photoworks Director, Diane Smyth, Photoworks Editor.

The edition published August 2024 features diasporic identity, gender politics, the environment, and families; the ten graduates selected for the Photography+ Graduate Issue this year tackle the big topics with elegance and wit. From Isabella Madrid's anarchic take on Colombian femininity to Mohamed Hassan's elegiac exploration of his relationship with his father, they use photography in unique, individual ways, championing image-making as a method of self-expression and communication. Congratulations on great work to Amin Abdulrahman, Murray Ballard, Africa Barrero-Alexander, Madeleine Brunmeier, Noah Fodor, Mohamed Hassan, Isabella Madrid, Emily June Smith, Seok-woo Song, and Quincey Spagnoletti. Our USA based, Writer in Residence, Angelina Ruiz, wrote her first piece for Photography+ titled Why People Photograph for The Graduate Issue 2024.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Photoworks Annual #31: Multi Multi

During the year we continued to prepare content and distribution strategies to launch I Multi Multi: Photoworks Annual #31. Due for release in October 2024, Photoworks' 31 Annual Publication is a deep dive into image replication, edited by Diane Smyth. William Henry Fox Talbot pioneered photomechanical reproduction in the 1840s, and Walter Benjamin published his iconic essay *The Work of Art in the Age of Mechanical Reproduction*, in 1935. Since then, the implications of photography's reproducibility have been largely ignored - and even deliberately suppressed in limited edition prints.

That is, until now. The invention of digital imaging, the internet, and social media have brought the ability to reproduce and circulate images, and with them new questions around what it all means. Multi Multi 31 gathers contemporary artists working with replication, via 23 projects from around the world. Including series made with both cutting-edge technology and works created with the oldest analogue processes, it suggests image replication is nothing new and is intrinsically linked to the capitalist culture in which it was born.

Designed by Shaz Madani, Multi Multi is a print publication which includes essays by Andrew Dewdney, Michelle Henning, and Photoworks editor Diane Smyth, plus an experimental text created with AI by Alex Puliatti.

Featuring artworks by Paul Mpagi, Sepuya, Juno x GERIKO, Scheltens & Abbenes, Lunga Ntila, Cai Dongdong, Jasleen Kaur, Zou Jingyao, Yuxing Chen, Louisa Clement, Jason Grant and Oliver Vodeb, Chuan-Lun Wu, Marcel Top, Armin Linke and Estelle Blaschke, Felicity Hammond, Thomas Sauvin and Max Pinckers, Raena Abella, Sayako Sugawara, Luis Cobelo, Hoda Afshar, Lewis Bush, Anna Ridler, Kurt Caviezel, and Ton Grote.

What did you want to see - Mahtab Hussain

Our co-commission with Ikon Gallery and artist Mahtab Hussain *What Did You Want To See?* opened at Ikon Gallery in Birmingham in March 2025. Through long-term, multimedia research, Mahtab examines the complex relationship between identity, heritage and displacement, challenging prevailing notions of multiculturalism.

The exhibition spans across photography, installation, film and textual works, and explores the fine line between photographic documentation and surveillance culture, following Project Champion's impact on Birmingham's Muslim community. Mahtab, who grew up in Birmingham, invited audiences to engage with the feeling of being watched, whilst reclaiming the image of self, community and culture. In the film *Here Is The Brick*, made in collaboration with Guy Gunaratne, the two combined their own footage with samples of British media from the last 30 years, showing the vilification of Muslims and South Asians in the UK. Excellent media coverage from a wide range of features and critical writers including a 5* review in the Guardian from Charlotte Jansen.

Events included an in conversation with the artists, an Iftar meal was held in the gallery for the community and Ramadan prayers.

For the fourth year, we collaborated with The Ampersand Foundation in the **Ampersand/Photoworks Residency**, a 5-month live-in residency that enables artists to produce new work, revisit existing projects, and have time to create. Artist Matthew Arthur Williams was the fourth resident of Wigwell Lodge in Derbyshire. Based in Glasgow, Matthew Arthur Williams is a multidisciplinary artist, photographer and DJ known for his collaborative approach. His work, which often incorporates photography, moving image and sound, explores themes of representation and memory, with a focus on uncovering hidden narratives.

During his residency at Wigwell Lodge, Williams delved deeper into the realms of collaboration and the black community, and over the course of the residency will invite fellow artists and collaborators to join him in rural Derbyshire for discussions and collaborations. Having family connection to the Midlands, Williams investigated institutional archives from the area combined with personal and private archives outside of the institution. During his residence at Wigwell Lodge, Williams went deeper into cooperation and the black community, inviting composer and violinist Blaize Henry to join him in rural Derbyshire and sharing works through performance, print, sound and moving image.

Matthew Arthur Williams was nominated by Niki Russel, Director at Primary, an artist-led contemporary visual arts organisation, and charity based in Nottingham. The selection process for the 2024 residency involved arts institutions and galleries across the Midlands, including Derby QUAD, Eastside Projects, Graves Gallery, Sheffield, New Art Exchange, Nottingham Contemporary and Primary.

Previous artists selected for the residency include Freddy Griffiths in 2020, Mónica Alcázar-Duarte in 2021 and Charlie Fitz in 2023.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Our wider programme of opportunities also continued to include talent development through our online platforms; we appointed our fourth **Writer-in-residence** as part of the editorial team of our digital magazine Photography+ and we commissioned a new artist to create a new digital seasonal greeting card through our **Festive Commission** programme; we continued featuring the work of talented artists through our curated **Digital Residencies**.

Photoworks also took part in **Peckham 24 – a bigger book fair**. With a table in the photobook fair 17-19 May, to present a range of Photoworks publications across the three days. We made sales of books and membership alongside great audience, networking and partnership development

We continued creating new partnerships to share opportunities for artists. Photoworks extended their ongoing partnership with Giovane Fotografia Italiana. The Awards were renamed into the Luigi Ghirri prize, and the jury to shortlist the 7-finalists consisted of Julia Bunnemann (Photoworks), Ilaria Campioli (Giovane Fotografia Italiana, Reggio Emilia), Krzysztof Candrowicz (Fotofestiwal, Łódź), Daniele De Luigi (Giovane Fotografia Italiana, Reggio Emilia), and Lisanne van Hapen (Fotodok, Utrecht).

As part of the new agreement Photoworks is offering a residency for emerging Italian artists from the shortlist. The ten-day residency took place at Dalby Forest in North Yorkshire in partnership with Forestry England and the Italian Cultural Institute. Camilla Marese, Gabrielle Chiapparini and Alessandro Truffa in April 2024 including a talk by the artists at the Italian Cultural Institute, London.

Photoworks X PhEST

Photoworks secured funding from the Italian Cultural Institute, to collaborate on a new partnership with PhEST, a festival based in Monopoli, Italy. PhEST is an ambitious international festival that is celebrating its 10th anniversary in 2025. The festival is focussed on photography, art, and music, in relation to the Mediterranean. Photoworks and PhEST will be working together to select and host an artist based in Italy to spend time in the UK to take part in a residency in Brighton responding to the environment and communities of the coast, culminating in the presentation of works in the programmes of both organisations within 2025.

Forestry England contracted Photoworks to lead the production, open call, events and exhibitions including the award event panel including Azu Nwagbogu, of **Earth Photo 2024** in partnership with the Royal Geographical Society, Parker Harris and Forestry England plus 15 partner venues across the UK from National Trust to the Gardens of Heligan.

Photographer Raymond Thompson, followed Marilene Ribiero took part in the Photoworks **Digital Residency programme** across June 2024.

Photoworks also continued to build our profile as a national leader in the photography sector, by leading a consortium of English Photography organisations in a successful partnership bid with Historic England; **Picturing High Streets**. Picturing High Streets is a three-year project as part of the national cultural programme for High Street Heritage Action Zones.

The photographers will use a socially-engaged approach, working alongside local communities, to create a contemporary portrait of England's high streets between throughout 2024. Starting in July 2021, the six photographers-in-residence worked with local communities to reimagine the high street, producing images which will become part of the Historic England Archive. To host each residency, Photoworks and Historic England have partnered with photography organisations across England, including GRAIN Projects, Open Eye Gallery, QUAD/FORMAT, Photofusion and local partners. Users of the high streets and the community are at the heart of Picturing England's High Streets, and each selected photographer has a link to the local high street area.

We commissioned six artists for residencies; Khatun (Leicester), and Rehan Jamil (Tower Hamlets), Tim Mills (Coventry), Natalie Willatt (Stoke), Suzanne St Clare (Chester) and Tony Mallon (Prescot). The artists concluded their 3-year-residencies residencies in 2024 by engaging with the local communities. We concluded the digital Mass Participation Project on Instagram in September and have had good numbers of submissions and engagement helped by a paid marketing campaign.

To compliment the project artist Alejandra Carles-Tolra has made five digital toolkits to help spark engagement with the fortnightly calls to action. We have also ran four artist led workshop with Anand Chhabra in. A national touring Picturing High Street exhibition was presented at the Photographers Gallery, continued to tour England with exhibitions in Derby, Middlesbrough, Prescot, Hastings, Norwich, Bradford and Stoke-on-Trent.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Funding secured from British Council enabled us to develop a new partnership with **Chennai Photo Biennale** for creation of new resources for adults with additional learning needs, present young people's photography at the Chennai Childrens Photo Festival and organise a darkroom residency at the Chennai Darkroom with three artists Soham Joshi (UK), Holly Birtles (UK) and Arun (IN) who spent 40 days collaborating and developing new works that were exhibited in the Chennai Photo Festival in Jan 2025.

Photoworks in Paris – **The Elephant in The Room** : Provocations on Artificial Intelligence + Joint publication launch event The Elephant in the Room: Provocations on Artificial Intelligence Took place on 9 November on the occasion of Paris Photo hosted by Riseau Lux (a network of French Photography festivals) It was a collaboration between Foam Magazine, Der Greif, Photoworks and The Photographers Gallery exploring the impact of artificial intelligence on photography and visual culture.

During the afternoon thought-provoking discussions explored key topics such as creative opportunities, authorship, bias, and the shift towards synthetic images. How do these changes reshape our view of photography, and what role does AI play as an agent or collaborator? Selected artists who featured in our publications shared how technology and AI has influenced their photography and creative practices: Marcel Top, Stéphane Degoutin and Gwenola Wagon, Ben Millar Cole, and Hiên Hoàng.

Followed by a lively social gathering with drinks to celebrate the double launch of Der Greif Issue 17 and Photoworks' Annual 31, Multi Multi, with a special poetry performance from Photoworks commissioned poet Mitchell Robertson, and music by DJ Ludo. Organised in partnership and within the context of Réseau L U X featuring artists in a group exhibition presented by photography festivals from across France

Photoworks weekender - Our event took place across four days in October 2024, featuring talks, schools programmes, collaborations with Dreamy Place, Brighton University, Photo Fringe, Photomeet and more. We presented the first part of our Photoworks/Ampersand

Fellowship exhibition tour by Felicity Hammond, outdoors as part of and part funded by Dreamy Place international digital art festival.

Photoworks Annual Multi launched with a panel discussion, we collaborated with Offspring Photomeet to create a Superlab intensive weekend of professional photography, masterclasses, and featured artists through photo-poetry performances and peer to peer round tables, workshops and participatory programmes alongside exhibitions and networking events within Brighton.

Photoworks continues with **Photography Champions**; a programme that creates and invests, supports and locally develops communities of artists and practitioners in selected locations across England. The programme seeks to make new connections and build networks that activate the Photoworks programme and resources we already produce and expanding its impact and reach. Designed to empower communities in Arts Council England priority places, photography Champions is a national initiative led by Photoworks, supported by public funding through Arts Council England's National Portfolio.

Photography Champions programme are active in the following locations:

- Dudley led by Anand Chhabra
- Barnsley led by Emily Ryalls
- Blackpool led by Henry Iddon and Claire Walmsley Griffiths
- Portsmouth led by Katherine Thompson
- Medway Led by Seema Khalique

In Focus Commission

Lauren Joy Kennett's first solo show and the launch of her most recent body of work, 'Sorry I'm Not Sorry,' opened at Aspex in Portsmouth on April 11, 2024, and ran until June 30, 2024. We conducted an excellent public programme centred on touch tours and a round table artist lecture.

Project Artworks has agreed to support a publication on Lauren's current work, which is being developed in close collaboration with the artists, Photoworks curatorial team, and the designers Jane and Jeremy. The publication was launched in October, at the Photoworks Weekender.

Peer Matters by Photoworks an artist-led development programme, facilitated by Eva Jonas, Ezra Evans and Marguerite Minnot Thomas, supported by Photoworks. The programme is held online, once a month for 5 months. The group supported 12 artists focused on sustaining and enriching their existing photographic practices through peer-to-peer learning.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Learning and Engagement Programme

In 2024/25 Photoworks continued to grow and deliver our award-winning arts education programme across the South-East, England and the wider United Kingdom. Highlights of our programme include:

Learning and education:

English Heritage Partnership

Freedom & Photography End of project schools exhibition took place at Portchester Castle Oct - Nov including family workshops at the castle. Photoworks created a teaching resource exploring photography & colonialism that launched in October.

Photoworks Focal Point artists **Sally Barton, Serena Burgis and Yuxi Hou** received mentoring by Hoda Afshar and Hannah Starkey, they completed bodies of work for their residency programme focused on exploring and redefining heritage through the lens of contemporary photography and featuring socially engaged practice. All three artists engaged with stone circles sites an exhibition was created and presented at the visitor centre at Stonehenge Feb 24 – September 2025. This exhibition is the first contemporary art exhibition to be shown at Stonehenge.

Photoworks collaboration with Historic England for Secondary school students in Portsmouth who used photography as a creative vehicle through which to investigate the history of the Caribbean prisoners of war held at **Portchester Castle** during the French Revolution. Working with artists Maya Brasington and Eva Louisa Jonas and historians Dr. Katherine Astbury and Abigail Coppins, the students undertook research and responded creatively through photography, focusing on telling forgotten stories, with a particular focus on Black British history and the ways in which free people of colour fought for emancipation in the Caribbean.

Photoworks Freedom & Photography schools exhibition took place at Portchester Castle featuring 40 participants plus family workshops at the castle. A teaching resource exploring photography & colonialism was created and shared as a digitally on our website.

CARAS Partnership programme confirmed (artist-led programme with young refugee and asylum seekers in Tooting).

Youth Placement

Successful recruitment of a Learning & Engagement Assistant funded through Breakthrough - a paid 6-month (26 weeks) training and work-based learning programme run by Artswork. Breakthrough is specifically for young people aged 18-24 facing significant barriers to employment in the sector.

Council for British Archaeology partnership programme with artist Laura El-Tantawy for youth mentoring and a creative programme took place Sept 24 – March 25.

Photoworks Weekender included an Schools Programme which delivered 16 artist-led workshops for 97 KS4/5 students from 4 schools in multiple venues across Brighton in relation to our exhibition of works by Felicity Hammond.

National Schools Resource (NSR) several new resources in were created in Autumn 24 focussed on:

- Felicity Hammond's new commission and the second as an outcome from Freedom & Photography programme.
- New Picturing High Streets Resources x 2
- New 'How To' on zine making.

Schools

- 16 artist-led workshops for 97 x SE based students from 4 schools delivered Oct 24 featuring exhibition visits and practical workshops.
- New partnership Barnsley Academy working with 15 x year 10 students and supporting the school to reopen its darkroom.
- Outcomes from Revenants & Remains schools project was presented in an exhibition.
- Delivered PGCE workshop introducing strategies for delivering photography in a classroom context for with 35 trainee teachers.

Arts Award

A new Arts Award template was commissioned to provide a standard structure for all submissions. The Bronze Arts Award was incorporated into all Photoworks Photography Clubs. One Photoworks artist facilitator undertook Adviser (Bronze/Silver) training through Photoworks to support this.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Digital Badges

Photoworks continued offering new accreditation (badgenation.org) for participation in L&E projects with digital badges awarded from Spring 23 for all participants of Photoworks L&E activity.

These bespoke digital badges acknowledge and reward the achievements of participants, and are quality assured to the RSA Badge Standard, which is endorsed by City and Guilds.

We continued to participate in portfolio reviews in Derby, Hong Kong, online and London, developing new partnerships and extending our reach nationally, as well as internationally at festivals such as Rencontre d'Arles.

Workshops and Creative Development

Photography Clubs

Photoworks continued to develop and deliver LGBTQ+ Photography Club activity in West Sussex following successful taster sessions at three secondary schools.

Summer Brighton Photography Club complete with work exhibited Sept – Dec and over 12,000 museum visitors. Autumn club with 14 participants led by artist Alejandra Carles-Tolra.

Partnership with the National Gallery as part of their National Treasures celebrations.

Participant artwork was exhibited in the main gallery at Brighton Museum alongside the National Gallery's Rembrandt portrait that has inspired the club this year.

National Schools Resource (NSR)

A major focus and achievement for Photoworks aimed specifically at schoolteachers across a range of subjects up to age 18, with the intention of supporting photography teaching and learning. The Photoworks National Schools Resource (NSR) is designed as a space for Teachers to find out about contemporary photographers and their work, gain practical information on photography techniques, get ideas and inspiration for their classroom teaching, find out about photography exhibitions, and kept up to date with our programme and related opportunities.

The NSR builds on Photoworks unique and extensive knowledge base of contemporary photographic practice and photographers, and track-record for working with schools, by providing teachers with professional development opportunities, downloadable teaching resources and opportunities for students to engage directly with photographers and photography.

Significantly, Photoworks is one of only a handful of organisations with a specific national remit to promote engagement with photography, enabling the Photoworks NSR to deliver a sophisticated and informed national resource for photography teaching & learning in schools. The newly developed NSR therefore plays a vital role in helping Photoworks fulfil its remit as an organisation with national reach.

Our teaching resources are designed to support knowledge and understanding of photography, equipping teachers with what they need to deliver quality engagement with contemporary photography in the arts syllabus, capable of filtering by age, theme or subject area to find the resources matching educational requirements.

Photoworks invested in the development of a database of Further Education Art and Design teachers across England to build teacher audiences for the resource. After informing our design and content plan, this database underpinned our successful launch and subsequent marketing plan where new content was delivered through monthly schools' newsletters and live Spring/Autumn teacher CPD events.

New content continues to be regularly uploaded, inspired by or through Photoworks programmes, with a schools newsletter released monthly, and continued work undertaken to grow teacher database.

Explorers/In Focus 2024/5

Photoworks and Project Art Works secured funding from Arts Council England to take In Focus into phase II, which includes new commissions, photography clubs, and public events designed with and for neurodiverse artists and communities.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

In Focus is part of a wider programme called Explorers; comprising awareness-raising activity, commissions, exhibitions, seminars, and events developed by Project Art Works in partnership with Photoworks and other cultural partners, with and for neurodiverse communities, placing them at the heart of social, civic, and cultural activity. In Focus commissions support the creation of new work specifically by a neurodiverse adult, including those who may be non-verbal or require complex support.

The programme launched in Coventry, with subsequent programme activity that includes:

- Inclusive Photography Club
- Digital commissions
- A new physical commission for a neurodiverse artist – Photoworks Artist Lauren Joy Kennet produced a body of work that was exhibited at Aspex Gallery Portsmouth

Digital Programme

Photoworks continued to grow our online audience, and digital programme for international reach, generating new work, platforms and dialogue for artists, curators, and audiences for photographic practice. Core achievements and activities included:

Photoworks released three editions of our online magazine **Photography+** with curatorial themes of Multiplication, Seen/Unseen, plus our annual Graduate Issue, which featured work from 10 undergrad and post graduate artists from across the globe. Through Photography + in 2024/25 we commissioned 29 articles and interviews with photographers, 8 essays by writers, and platformed the work of 24+ artists, alongside articles and editorial written in-house by our team and online Editors.

Photoworks continued our **Writer in Residence** programme. Our inaugural writer in Residence, Tanlume Enyatseng (South Africa) completed his tenure writing for our digital channels, and we appointed our new writer for 2024-25 was appointed Angelina Ruiz (USA) in the final quarter of 2024. Angelina wrote four articles for *Photography+*, working closely with the Freelance Editor, Curators, Director, and Digital Marketing Officer within 2024/2025.

Photoworks presented several Digital Residencies in 24/25, featuring artists from our programme and guest residencies including Raymond Thompson Jr, Tamsin Green and Photoworks Earth Photo Award winner Marilene Ribeiro. The Digital Residencies are an international opportunity to platform artists and their work. The intention of the residencies is to delve deeper and to share insight on how and why artists create the work that they do.

Within 24/25, our website received the highest number of visitors, with an increase of **50.7%**, our audience has grown from **57,942** to **87,350** users from **192** countries, including Cambodia, Zambia, Puerto Rico, India, Sweden, Canada, Hong Kong, and many more.

Following social media trends, we have directed our focus on growing our Instagram following and engagement, which has resulted in our engagement growing from **32,482** to **36,343**, increasing **11.9%**, equally, our following organically grew **4.7%**, going from **55,385** to **58,005**.

Children and young people (CYP) - See Learning and Engagement above.

Diversity and engagement

Our programming continued to address a wide range of subjects and themes including LGBTQ+, PoC, socio-economic, health/wellbeing and disability. Across our programme 44% of the artists featured were Black or POC. We remain firmly committed to equity, diversity, and inclusion (EDI), proactively embedding these principles within our team and across all aspects of our work to ensure that our programmes, partnerships, and opportunities are accessible, representative, and responsive to the diverse communities we serve.

Leadership, skills development

We continued to assess, develop and action training needs throughout the year alongside tracking through our annual appraisals and regular one to ones. Plus Photoworks Team members are regularly invited to deliver mentoring and consultancy sessions for external organisations nationally and internationally.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Financial review

Total income for the year was £492,185 (2024 - £567,595) and total expenditure was £654,603 (2024 - £638,803).

Photoworks has various types of reserves. Some are destined to cover the costs of the Photoworks programme and are separated into designated and restricted funds; whereas designated funds are not specifically allocated to a specific project, restricted funds can be used solely to cover the costs of the specific project the funds have been raised for. Whether the funds will be designated or restricted is specified in the terms and conditions of the agreement with the funding body.

Furthermore, Photoworks holds a separate amount of reserves to cover the organisation's 6 month wind-down costs.

The total amount of Photoworks reserves is £230,937. This is made up of restricted reserves of £82,407 (held for delivery of contracted activity in 2025-2026), designated reserves of £15,430 (funds raised through earned and donated income for activity in 2025-2026) and unrestricted reserves of £133,100 (six month wind-down costs).

The charity's principal sources of funds (including any fundraising)

Photoworks is a National Portfolio Organisation. Funding received from the Arts Council amounts to approximately 70% of the total yearly income. The other 30% is raised by trust and foundation fundraising, sales of books/magazines, individual giving, and partnerships with Jerwood Foundation, The Ampersand Foundation, English Heritage, Historic England, University of Brighton and other smaller funders.

Risk management

Photoworks maintains a detailed, regularly updated risk register with clear accountabilities and mitigation plans. The risk register is regularly updated internally and reviewed by trustees and executive on a quarterly basis. The trustees are satisfied that systems are in place to mitigate exposure to any major risks.

At the end of March 2025, Photoworks was in a healthy position not facing any major risks. Considering the uncertainty of the year ahead, we were cautious with our budget expenditure, aiming at starting in real activity, but maintaining the organisation in a safe space.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Plans for the future

During 2025/26 we aim to develop the following:

Talent development

- Development of 2 artists practice, and produce new exhibitions of this work through a touring exhibition via the Jerwood/Photoworks Awards 5
- Development of an artist's practice, and produce new exhibition of this work through a touring exhibition via the Ampersand Fellowship
- Launch one new writer-in-residence
- Launch a new edition of our Festive Commission
- Support emerging talent Photography+ and through our digital platforms
- Continue delivering portfolio reviews and mentorship
- Develop new commissioning and residency vehicles to provide opportunities for artists nationally and internationally

Creation of new work

- Produce and commission work for JPA5, Ampersand/Photoworks Fellowship, develop Photoworks Festival, produce Photoworks Annual, Photoworks Photobook 101, Photo Poetry P5 publications, residencies, events and Festive Commission

Diversity, reach and engagement

- Further consolidate the impact of our work in formal education through the University of Brighton and University of Sussex partnership as well as guest/one off engagement with multiple universities around the UK.
- Participate in the development of a consortium of new inclusive Photography engagement programmes with adults in social care settings building on the legacy of In Focus/Explorers
- Develop new partnerships to extend our reach nationally and internationally
- Continue to grow our digital channels including Photography+, creating digital residencies, professional practice surgeries and digital events to coincide with Photography+ launches

Children and young people (CYP)

- Continue to offer CYP opportunities programme through Arts Award and Photography Club
- Deliver a programme of CYP activities including Photography Club and schools' engagement
- Develop and deliver CPD and teaching resources for JPA5, Ampersand Fellowship, and the Photoworks Festival
- Further research and develop national digital schools' resource for photography model and secure national cultural and strategic partners

Leadership, diversity, skills development progress

- Ensure professional development opportunity for all staff throughout the year
- Strengthen governance and Board diversity by recruiting new trustees
- Throughout our programmes raise diversity awareness around complex needs for artists and audiences to feed into equality action plan and practical applications

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

The charity is a company limited by guarantee, has no share capital, and is governed by its Memorandum and Articles of Association.

Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally.

The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

R S Burton

A J Simpkin

P Drewitt

(Resigned 3 February 2025)

M Allende

(Resigned 11 September 2024)

M C McVeigh

N E R Caruana

S Esler Patel

M A Holland

H N St Cyr

(Appointed 9 September 2024)

P M P Kandhola

(Appointed 19 March 2025)

Appointment of trustees

Photoworks had 10 board members during the year and could have a maximum of 12. The organisation strives for diversity and inclusion, also at a governance level. The recruitment and selection methods are based on individual approaches to individuals with different sets of skills whose profile and skills can benefit Photoworks.

Organisation

The activities of the charity are advised and monitored by the Board of Trustees, who meet four times a year to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfils its objectives and complies with the requirements of the Charities Commission.

The day-to-day management is delegated by the Board to the Executive and Artistic Director, Louise Fedotov-Clements who attends the Board meetings to update trustees on developments, finances, risks and seek approval on future strategy.

The trustees' report was approved by the Board of Trustees.



Andrew Simpkin (Dec 9, 2025 10:25:31 GMT)

A J Simpkin

Trustee

Dated: 9 December 2025

PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2025

The trustees, who are also the directors of Photoworks for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

I report to the trustees on my examination of the financial statements of Photoworks (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Kristina Perry

Kristina Perry (Dec 9, 2025 11:05:00 GMT)

Kristina Perry FCCA

Carpenter Box

Amelia House

Crescent Road

Worthing

West Sussex

BN11 1RL

9 December 2025

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

		Unrestricted funds 2025 £	Designated funds 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income from:						
Voluntary income	2	350,037	-	-	350,037	350,013
Charitable activities	3	35,667	-	106,377	142,044	216,687
Investments	4	104	-	-	104	895
Total income		385,808	-	106,377	492,185	567,595
Expenditure on:						
Raising funds	5	36,453	-	-	36,453	27,035
Charitable activities	6	435,973	-	182,177	618,150	611,768
Total resources expended		472,426	-	182,177	654,603	638,803
Net outgoing resources before transfers		(86,618)	-	(75,800)	(162,418)	(71,208)
Gross transfers between funds	15	86,231	(86,231)	-	-	-
Net expenditure for the year/ Net movement in funds		(387)	(86,231)	(75,800)	(162,418)	(71,208)
Fund balances at 1 April 2024		133,487	101,661	158,207	393,355	464,563
Fund balances at 31 March 2025		133,100	15,430	82,407	230,937	393,355

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PHOTOWORKS

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	10		2,389		-
Current assets					
Debtors	11	38,464		29,692	
Cash at bank and in hand		204,596		391,232	
		<u>243,060</u>		<u>420,924</u>	
Creditors: amounts falling due within one year	12	<u>(14,512)</u>		<u>(27,569)</u>	
Net current assets			228,548		393,355
Total assets less current liabilities			<u>230,937</u>		<u>393,355</u>
Income funds					
Restricted funds	14		82,407		158,207
<u>Unrestricted funds</u>	15				
Designated funds		15,430		101,661	
General unrestricted funds		<u>133,100</u>		<u>133,487</u>	
			148,530		235,148
			<u>230,937</u>		<u>393,355</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The financial statements were approved by the Trustees on 9 December 2025

Andrew Simpkin

Andrew Simpkin (Dec 9, 2025 10:25:31 GMT)

A J Simpkin

Trustee

Company Registration No. 03043169

PHOTOWORKS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

		2025		2024	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash absorbed by operations	18		(183,593)		(101,175)
Investing activities					
Purchase of tangible fixed assets		(3,147)		-	
Investment income received		104		895	
Net cash (used in)/generated from investing activities			(3,043)		895
Net cash generated from financing activities			-		-
Net decrease in cash and cash equivalents			(186,636)		(100,280)
Cash and cash equivalents at beginning of year			391,232		491,512
Cash and cash equivalents at end of year			204,596		391,232

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Photoworks is a private company limited by guarantee incorporated in England and Wales. The registered office is East Wing, Second Floor Workshop Industrial House, Conway Street, Hove, BN3 3LW.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds are set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income including grants, donations and legacies are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

The donor specifies that the grant or donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Incoming resources from charitable activities is accounted for when earned.

Donated services and facilities are included in the Statement of Financial Activities where the benefit to the charity is reasonably quantifiable and measurable. The value placed on these resources is the estimated value to the charity of the service or facility received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

Costs of generating funds are those costs incurred in the search for and application for grant income.

Charitable activities include expenditure associated with both the promotion of the practice and understanding of photography, and the costs in excess of relevant grant income of the publication of books and magazines. The categories include the direct costs, the support costs and the governance costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated constitutional and statutory requirements.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of the resources.

Overall, unless an item of expenditure specifically relates to one particular activity, resources expended are apportioned as follows: 20% Cost of generating voluntary income and 80% promoting photography practice.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	3 years straight line
Fixtures, fittings & equipment	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Financial instruments

The company has the following financial instruments :

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.8 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Capital grants

Grants towards capital expenditure are recognised in the statement of financial activities in the year of acquisition within a relevant designated fund. Depreciation is charged against the fund over the expected useful life of the assets.

2 Income from donations and legacies

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Donations and gifts	24	-
Grants receivable for core activities	350,013	350,013
	<u>350,037</u>	<u>350,013</u>
Donations and gifts		
Individual donations	24	-
	<u>24</u>	<u>-</u>
Grants receivable for core activities		
Arts Council of England core funding	350,013	350,013
	<u>350,013</u>	<u>350,013</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

3 Charitable activities

	Grants received for specific projects	Sales of books and magazines	Sponsorships	Other events and projects income	Total	Total
	£	£	£	£	2025	2024
					£	£
Sale of goods and services	-	17,148	5,000	13,519	35,667	19,031
Performance related grants	106,377	-	-	-	106,377	197,656
	<u>106,377</u>	<u>17,148</u>	<u>5,000</u>	<u>13,519</u>	<u>142,044</u>	<u>216,687</u>
Analysis by fund						
Unrestricted funds	-	17,148	5,000	13,519	35,667	
Restricted funds	106,377	-	-	-	106,377	
	<u>106,377</u>	<u>17,148</u>	<u>5,000</u>	<u>13,519</u>	<u>142,044</u>	
For the year ended 31 March 2024						
Unrestricted funds	-	16,224	-	2,807		19,031
Restricted funds	197,656	-	-	-		197,656
	<u>197,656</u>	<u>16,224</u>	<u>-</u>	<u>2,807</u>		<u>216,687</u>
Performance related grants						
Jerwood/Photoworks						
Awards	-	-	-	-	-	15,000
Explorers	3,225	-	-	-	3,225	5,705
Ampersand	6,000	-	-	-	6,000	25,000
Historic England	36,133	-	-	-	36,133	46,300
English Heritage	10,261	-	-	-	10,261	32,350
The British Council	500	-	-	-	500	10,000
Project Artworks LJK Photo	8,000	-	-	-	8,000	5,250
CBA	2,110	-	-	-	2,110	-
Ikon Gallery Birmingham	14,993	-	-	-	14,993	-
Freedom and Photography	25,215	-	-	-	25,215	-
Other	-	-	-	-	-	53,487
	<u>106,377</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>106,377</u>	<u>197,656</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

4 Investments

	2025 £	2024 £
Interest receivable	104	895

5 Raising funds

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
<u>Costs of generating voluntary income</u>		
Other fundraising costs	19,667	13,620
Staff costs	16,634	13,415
Depreciation and impairment	152	-
	<u>36,453</u>	<u>27,035</u>

6 Charitable activities

Promoting photography practices

	Activities undertaken directly £	Support costs £	Governance costs £	Total 2025 £	Total 2024 £
Staff costs	115,700	66,538	2,000	184,238	183,110
Depreciation and impairment	-	606	-	606	-
Other costs	344,909	78,665	9,732	433,306	428,658
	<u>460,609</u>	<u>145,809</u>	<u>11,732</u>	<u>618,150</u>	<u>611,768</u>
Analysis by fund					
Unrestricted funds	278,432	145,809	11,732	435,973	
Restricted funds	182,177	-	-	182,177	
	<u>460,609</u>	<u>145,809</u>	<u>11,732</u>	<u>618,150</u>	
For the year ended 31 March 2024					
Unrestricted funds	285,357	108,138	11,340		404,835
Restricted funds	206,933	-	-		206,933
	<u>492,290</u>	<u>108,138</u>	<u>11,340</u>		<u>611,768</u>

Governance costs includes payments to the independent examiners of £4,800 (2024 - £4,800) for independent examination fees.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

7 Support and governance costs

	Support costs	Governance costs	2025	2024	Basis of allocation
	£	£	£	£	
Staff costs	66,538	2,000	68,538	55,659	Split directors salary
Depreciation	606	-	606	-	Support
Office rent	10,915	-	10,915	10,841	Support
Insurance	2,704	-	2,704	2,257	Support
Printing, postage and stationery	4,760	-	4,760	3,626	Support
Travel	36,025	-	36,025	23,429	Support
Marketing costs	10,566	-	10,566	3,394	Support
Recruitment costs	-	-	-	68	Support
Bank charges	476	-	476	823	Support
Sundry expenses	43	-	43	1,008	Support
Staff training	79	-	79	40	Support
Website	2,323	-	2,323	2,179	Support
Computer costs	10,601	-	10,601	6,814	Support
Bad debt	173	-	173	-	Support
Bookkeeping	-	3,942	3,942	3,640	Governance
Accountancy	-	5,790	5,790	5,500	Governance
	<u>145,809</u>	<u>11,732</u>	<u>157,541</u>	<u>119,278</u>	
Analysed between					
Charitable activities	<u>145,809</u>	<u>11,732</u>	<u>157,541</u>	<u>119,278</u>	

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
	<u>8</u>	<u>7</u>
Employment costs	2025 £	2024 £
Wages and salaries	183,176	179,833
Social security costs	12,786	11,597
Other pension costs	4,910	5,095
	<u>200,872</u>	<u>196,525</u>

There were no employees whose annual remuneration was £60,000 or more.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

10 Tangible fixed assets

	Computer equipment £	Fixtures, fittings & equipment £	Total £
Cost			
At 1 April 2024	16,201	3,666	19,867
Additions	3,147	-	3,147
	<u>19,348</u>	<u>3,666</u>	<u>23,014</u>
At 31 March 2025	19,348	3,666	23,014
Depreciation and impairment			
At 1 April 2024	16,201	3,666	19,867
Depreciation charged in the year	758	-	758
	<u>16,959</u>	<u>3,666</u>	<u>20,625</u>
At 31 March 2025	16,959	3,666	20,625
Carrying amount			
At 31 March 2025	<u>2,389</u>	<u>-</u>	<u>2,389</u>
At 31 March 2024	<u>-</u>	<u>-</u>	<u>-</u>

11 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	33,611	25,541
Prepayments and accrued income	4,853	4,151
	<u>38,464</u>	<u>29,692</u>

12 Creditors: amounts falling due within one year

	2025 £	2024 £
Other taxation and social security	2,318	1,038
Trade creditors	6,147	13,375
Accruals and deferred income	6,047	13,156
	<u>14,512</u>	<u>27,569</u>

13 Retirement benefit schemes

	2025 £	2024 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	<u>4,910</u>	<u>5,095</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024	Incoming resources	Resources expended	At 31 March 2025
	£	£	£	£
	-	-	-	-
Jerwood/Photoworks Awards	72,495	-	(20,442)	52,053
Explorers	20,322	3,225	(6,658)	16,889
Ampersand Fellowship	-	6,000	(6,000)	-
Historic England	13,217	36,133	(49,350)	-
English Heritage	42,174	10,261	(52,435)	-
The British Council	9,999	500	(10,499)	-
Project Artworks LJK Photo	-	8,000	(8,000)	-
CBA	-	2,110	(2,110)	-
Ikon Gallery Birmingham	-	14,933	(14,933)	-
Freedom and Photography	-	25,215	(11,750)	13,465
	<u>158,207</u>	<u>106,377</u>	<u>(182,177)</u>	<u>82,407</u>

Previous year:	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
Jerwood/Photoworks Awards	-	75,000	(2,505)	72,495
Explorers	30,819	-	(10,497)	20,322
Saturday Photography Club	-	3,400	(3,400)	-
Ampersand Fellowship	17,526	5,000	(22,526)	-
Historic England	66,257	73,907	(126,947)	13,217
English Heritage	27,635	23,400	(8,861)	42,174
The British Council	10,000	9,999	(10,000)	9,999
National Lottery Fund	9,997	-	(9,997)	-
Fleetwod HAZ	5,250	6,950	(12,200)	-
	<u>167,484</u>	<u>197,656</u>	<u>(206,933)</u>	<u>158,207</u>

The purpose of the restricted funds is to complete the associated photography project for which the funding has been received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
The Photoworks Festival	82,231	-	-	(82,231)	-
Marketing	3,430	-	-	-	3,430
CRM	5,000	-	-	-	5,000
PR	5,000	-	-	-	5,000
General Programme Activity	6,000	-	-	(4,000)	2,000
General funds	133,487	385,808	(472,426)	86,231	133,100
	<u>235,148</u>	<u>385,808</u>	<u>(472,426)</u>	<u>-</u>	<u>148,530</u>
Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Brighton Photo Biennial	82,231	-	-	-	82,231
Marketing	3,430	-	-	-	3,430
CRM	5,000	-	-	-	5,000
PR	5,000	-	-	-	5,000
General Programme Activity	68,000	-	-	(62,000)	6,000
General funds	133,418	369,939	(431,870)	62,000	133,487
	<u>297,079</u>	<u>369,939</u>	<u>(431,870)</u>	<u>-</u>	<u>235,148</u>

The purpose of the designated funds is to ensure that funds are set aside for the charity to carry out its annual program of activities.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

16 Analysis of net assets between funds

	Unrestricted funds 2025 £	Designated funds 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Tangible assets	2,389	-	-	2,389
Current assets/(liabilities)	130,711	15,430	82,407	228,548
	<u>133,100</u>	<u>15,430</u>	<u>82,407</u>	<u>230,937</u>
	Unrestricted funds 2024 £	Designated funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Current assets/(liabilities)	133,487	101,661	158,207	393,355
	<u>133,487</u>	<u>101,661</u>	<u>158,207</u>	<u>393,355</u>

17 Related party transactions

There were no further disclosable related party transactions during the year.

18 Cash absorbed by operations	2025 £	2024 £
Deficit for the year	(162,418)	(71,208)
Adjustments for:		
Investment income recognised in statement of financial activities	(104)	(895)
Depreciation and impairment of tangible fixed assets	758	-
Movements in working capital:		
(Increase) in debtors	(8,772)	(23,127)
(Decrease) in creditors	(13,057)	(5,945)
Cash absorbed by operations	<u>(183,593)</u>	<u>(101,175)</u>

Accounts

Charity registration number 1053208

Company registration number 03043169 (England and Wales)

PHOTOWORKS

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R S Burton A J Simpkin P Drewitt M Allende M C McVeigh N E R Caruana S Esler Patel M A Holland H N St Cyr	(Appointed 31 December 2023) (Appointed 9 September 2024)
Executive and Artistic Director	L Fedotov-Clements	
Secretary	J M May	
Charity number	1053208	
Company number	03043169	
Principal address	28 Kensington Street Brighton East Sussex BN1 4AJ	
Independent examiner	S R A Holmes FCA Victor Boorman & Co Europa House Goldstone Villas Hove East Sussex BN3 3RQ	

PHOTOWORKS

CONTENTS

	Page
Trustees' report	1 - 10
Statement of trustees' responsibilities	11
Independent examiner's report	12
Statement of financial activities	13
Balance sheet	14
Statement of cash flows	15
Notes to the accounts	16 - 24

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

Photoworks is a charity that works across the UK to promote and develop contemporary photography. We do this by supporting artists to make new work; by producing and curating exhibitions and events that can be enjoyed by a wide audience; and by publishing writing about photography both in print and online. Much of what we do is free to access and enjoy.

Learning and engagement is at the centre of what we do. Our award-winning learning programmes are aimed to break down barriers and invite everyone to participate – regardless of their background or ability.

Photoworks values

- Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.
- Opportunity: We share our knowledge to inspire others and believe that everyone should have the opportunity to engage with photography.
- Responsibility: We take our roles seriously. We care about everyone we work with and about the environments in which we create and operate.
- Transparency: We're honest and open and we believe in a better, fairer sector for everyone.
- Partnership: Working with others to create, facilitate and advocate for photography is at the core of what we do.

Photoworks aims:

- Provide an informed and creative environment in which artists can create high-quality new work
- Foster critical thinking and debate in photography and visual culture at a national and international level, and position Photoworks as a collaborative, conversant and outward-facing organisation
- Embrace and leverage global changes in the production, distribution and consumption of photography and photographic culture
- Deliver an innovative and integrated programme of multi-platform activity for a range of artists and audiences
- Cultivate cultural partnerships to extend our impact

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Summary of main activities

- Ampersand Foundation / Photoworks Residency
- Ampersand / Photoworks Fellowship 1 (Johny Pitts, *Home is not a Place*)
- Ampersand / Photoworks Fellowship 2 (Felicity Hammond)
- English Heritage Partnership (Freedom & Photography, Focal Point)
- Explorers / In Focus
- Fleetwood HAZ Cultural Consortium Commission
- Instagram takeovers
- Jerwood/Photoworks Awards
- Laia Abril, *A History of Misogyny*, Chapter two: On Rape and Institutional Failure
- National Schools Resource (NSR)
- Picturing High Streets (with Historic England)
- Photography+
- Photography Clubs
- Photography Champions
- Photoworks Digital Residency
- Photoworks Summit
- Photoworks Annual 30: THE THING
- Photoworks Festival: *From Little Acorns...* (Festival in a Box)
- RISK at RAW Photo Triennial Worpswede
- *The Power to Punish* (working title) - Mahtab Hussain

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Photoworks is committed to supporting artists at different stages in their careers. In that spirit, we run a series of funding opportunities throughout the year, such as the Jerwood/Photoworks Award, the Ampersand/Photoworks Fellowship, Photography+ writer-in-residence, and Festive Digital Commission.

Achievements and performance

Talent development

The Jerwood/Photoworks Awards (JPA), in partnership with Jerwood Arts continued during 2022-23, with new commissioning of JPA4 continuing, culminating in the presentation of the opening exhibition and subsequent tour. The Jerwood/Photoworks Awards (JPA) grants two artists a bursary of £10k, a production budget of £5k and in-kind printing from print partner Spectrum of £5k. The artists received mentoring and developed the JPA4 exhibition 2021-2022. The fourth edition of JPA continued to tour, presenting at Belfast Exposed 6 April – 20 May 2024. Negotiations for a second tour location continue.

The Arts Council Collection has acquired Heather Agyepong's JPA4 piece 'The O daughter' from her series ego death, resulting in earned income for Photoworks and the artist. Photoworks continues to support the artists in encouraging to apply to further opportunities in writing recommendation letters or preparing for exhibitions. Heather and ego death exhibited at the National Gallery as part of the Taylor Wessing Prize. Heather Agyepong's work D is For... from the series ego death has been shortlisted for the Aesthetica Art Prize 2024. It will be exhibited at York Art Gallery from February 16 to April 21. Heather received all of her works back to her studio, as we decided not to pursue touring opportunities.

Joanne Coates' work was acquired by the Government Arts Collection in January 2024. Joanne will exhibit her series at Photo Frome in October 2024, the opening of the exhibition will be October 4.

We secured financial support for a fifth edition, with Streetlevel Photoworks in Glasgow, Barnsley Civic, and Ffotogallery in Cardiff as touring partners in 2026. In 2023/24 we continued to tour the inaugural exhibition from the Ampersand/Photoworks Fellowship. Supported by The Ampersand Foundation, this is a new opportunity for a mid-career artist to complete and exhibit a new body of work in 2021-2022. It aims to enable and nurture the creation of new work through a combination of support including a £15,000 award, mentoring and curatorial support, a dedicated public programme and digital content with international reach, production budget and touring exhibition. Johny Pitts was selected as the recipient of the inaugural Ampersand/Photoworks.

Photoworks and Ampersand opened a call for the second Ampersand/Photoworks Fellowship. The open call received nearly 260 applications from UK-based artists. The pre-selectors included Pacheanne Anderson, freelance curator; Danit Ariel, Assistant Curator, Photoworks and Julia Bunnemann, Curator, Photoworks. The international selection panel included Julia Bunnemann, Curator, Photoworks; Shoair Mavlian, Director, The Photographers Gallery; Johny Pitts, artist and first recipient of the fellowship; Elisabeth Sherman, Director of Exhibitions and Senior Curator at ICP New York and Flor Souto, Director, The Ampersand Foundation.

Felicity Hammond was selected and announced, and began the process of mentorship and support to develop a new body of work, exploring how digital photographic material makes its journey from mineral to pixel; from the subsurface to the screen.

Felicity's new work Variations will investigate mining photography and the relationship between the photographic medium and tour to QUAD (Derby), The Photographers' Gallery (London), and Stills (Edinburgh).

For the fourth year, we collaborated with The Ampersand Foundation in the Ampersand/Photoworks Residency, a 5-month live-in residency that enables artists to produce new work, revisit existing projects, and have time to create. Artist Matthew Arthur Williams was the fourth resident of Wigwell Lodge in Derbyshire. Born in London in 1989 and based in Glasgow, Matthew Arthur Williams is a multidisciplinary artist, photographer and DJ known for his collaborative approach. His work, which often incorporates photography, moving image and sound, explores themes of representation and memory, with a focus on uncovering hidden narratives.

During his residency at Wigwell Lodge, Williams delved deeper into the realms of collaboration and the black community, and over the course of the residency will invite fellow artists and collaborators to join him in rural Derbyshire for discussions and collaborations. Having family connection to the Midlands, Williams will further investigate institutional archives from the area combined with personal and private archives outside of the institution.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Matthew Arthur William was nominated by Niki Russel, Director at Primary, an artist-led contemporary visual arts organisation, and charity based in Nottingham.

The selection process for the 2024 residency involved arts institutions and galleries across the Midlands, including Derby QUAD, Eastside Projects, Graves Gallery, Sheffield, New Art Exchange, Nottingham Contemporary and Primary. Previous artists selected for the residency include Freddy Griffiths in 2020, Mónica Alcázar-Duarte in 2021 and Charlie Fitz in 2023.

Our wider programme of opportunities also continued to include talent development through our online platforms; we appointed our third Writer-in-residence as part of the editorial team of our digital magazine Photography+ and we commissioned a new artist to create a new digital seasonal greeting card through our Festive Commission programme; we continued featuring the work of talented artists through our curated Instagram takeovers.

2023-24 saw us tour our second edition of the Photoworks Festival in a Box (FIAB). FIAB is a distributed festival model that enables our festival to be distributed, recontextualised and presented across the world, simultaneously over a 10-month period. The festival was presented across the UK (in levelling-up real with support from Arts Council England) and in ODA countries in partnership with festivals in those countries.

Photoworks Festival: From Little Acorns... was developed in a collaboration between UK, Cameroon, India and Thailand through a cross-cultural exchange and collaboration, with the aim of connecting our curatorial approaches and audiences to build authentic relationships and generates new curatorial forms of participation. We partnered with international organisations in Thailand and Cameroon who co-curated and exhibited the festival, whilst running workshops in tandem. YaPhoto and FotoGarten, co-created the FIAB with a contextual reimagined in each country, and public programming to activate both online and in-person.

From Little Acorns... presents the work of 10 artists: Mohamad Abdouni, Antony Cairns, Felicity Hammond, Josèfa Ntjam, Johny Pitts, Ebum Sodipo, Harit Srikhao, Diana Tamane, Anshika Varma, and Charlotte Yonga, alongside essays and new commissioned writing. This latest Festival in a Box was produced as a bespoke publication; a limited- edition that contains the work of ten artists: 18 posters, 10 labels, and a wall text that can be interpreted, adapted, and installed in many different forms. Each of the artworks can be installed at home, in the office, in a gallery, in classrooms or with your community.

The Festival in a Box was produced and distributed to our national members, partners and contributors in the UK and overseas. The festival was featured on The Guardian and BJP. and presented across the UK (in levelling-up real with support from Arts Council England) and, with the support of British Council in countries with our partners YaPhoto, FotoGarten, and Offset Projects.

Works presented in the festival included:

Johny Pitts (UK)

Johny Pitts latest work circumnavigates the British coast in search of Black history and communities in this new body of work. Drawing on an archive of images Pitts has been making over the past 15 years, beginning in his hometown of Sheffield and spreading out across the UK. The project is an important continuation of Pitts' work to make everyday Black experiences visible. The artwork included here resembles the format of a fold-out map, offering an alternative reading of the British coast.

Harit Srikhao (Thailand)

Harit Srikhao lives and works in Bangkok. Incubus layers facts, myths, gossips, propaganda, history and lore spoken by elders. The series explores the tensions between fantasy and reality by looking back on a tangled past to reinterpret what might be tomorrow.

Antony Cairns (UK)

Antony Cairns presents a look back through photographic technological history to produce 1024px images that live on a memory stick and can only be seen using the Sony Mavica FD200 viewing screen. Now considered archaic apparatus, the cameras and the images displayed become the work of art.

Mohamad Abdouni (Lebanon)

The series chronicles the lives of Doris and her genderqueer son/daughter, Andrea. Together, they become an example that challenges the social norms of a heteronormative family unit, ultimately making us wonder what constitutes a family. The images document and offer an alternative to living under a patriarchal society and conforming to the alleged family values of a 'Middle Eastern family'.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Charlotte Yonga (Cameroon)

The title Naam Na La translates as I long for you, a work originally commissioned by the Blachère Foundation in Senegal, centring around the theme of love. The series takes us on a journey of a warm yet authentic depiction of human relationships with one another, and with nature in a mix of landscape and portrait photography, from carefully staged images to snapshots. Photographing love can be a complicated business, a dilemma Yonga faces and tackles through nuanced presentations of love's ambiguity.

Felicity Hammond (UK)

Felicity Hammond's large-scale collage transports us to futuristic fiery orange scenery. It is reminiscent of apocalyptic images, a run-down construction site in an unknown future. No organic materials can be found; everything needs to be covered. The extracts of blue and orange cleaning products and the silver minerals reinforce the impression that this is a hostile environment for humans and animals.

We continued creating new partnerships to create new opportunities for artists. In 2023-24, we presented a new exhibition RISK at RAW Photo Triennial Worpswede. Photoworks (Julia Bunnemann) has curated the main group exhibition at the RAW Photo Triennial Worpswede, Germany (Photoworks' international collaboration for 2023.) What is Risk (if it is anything at all), how do people think about it, what do they feel about it, and what do they do about it? The exhibition RISK deals with current political and social topics such as revolutions, armed conflicts, migration, and climate change on a large scale but also on a small, private sphere. It highlights issues in which people step out of their comfort zone, cross borders, and break with everyday life. The seven selected photographic positions of contemporary artists illustrate that these themes, in the macro and micro realms, are always related to each other and are closely interwoven. The exhibition RISK opened March 18 and ran until June 11th. Worpswede is a North German artist colony near Bremen. Hoda Afshar, Marina Caneve, Tina Farifteh, Laura Pannack, Victoria Pidust, and Prarthna Singh will be among the artists on show and Julia will give multiple tours during the three-month exhibition.

Photoworks also continued to build our profile as a national leader in the photography sector, by leading a consortium of English Photography organisations in a successful partnership bid with Historic England; Picturing High Streets. Picturing High Streets is a three-year project as part of the national cultural programme for High Street Heritage Action Zones. The photographers will use a socially-engaged approach, working alongside local communities, to create a contemporary portrait of England's high streets between now and 2024. Starting in July 2021, the six photographers-in-residence will work with local communities to reimagine the high street, producing images which will become part of the Historic England Archive. To host each residency, Photoworks and Historic England have partnered with photography organisations across England, including GRAIN Projects, Open Eye Gallery, QUAD/FORMAT, Photofusion and local partners. Users of the high streets and the community are at the heart of Picturing England's High Streets, and each selected photographer has a link to the local high street area. To begin this programme in 2021/22 we commissioned six artists for residencies; Khatun (Leicester), and Rehan Jamil (Tower Hamlets), Tim Mills (Coventry), Natalie Willatt (Stoke), Suzanne St Clare (Chester) and Tony Mallon (Prescot).

The artists concluded their 3-year-residencies by engaging with the local communities. We concluded the digital Mass Participation Project on Instagram in September and have had good numbers of submissions and engagement helped by a paid marketing campaign. To compliment the project artist Alejandra Carles-Tolra has made five digital toolkits to help spark engagement with the fortnightly calls to action. We have also run one artist led workshop with Anand Chhabra in Dudley and have 3 more workshops planned for 2023. A national touring Picturing High Street exhibition, launched in March 2023 at the Photographers Gallery, continued to tour England with exhibitions in Derby, Middlesbrough, Prescot, Hastings and an ongoing tour into 2023-24 in Norwich (June), Bradford (July) and Stoke-on-Trent (August).

Photoworks launched Photography Champions; a programme that creates and invests in communities of artists and practitioners in selected locations across England. The programme seeks to make new connections and build networks that activate the Photoworks programme and resources we already produce and expanding its impact and reach. Designed to empower communities in Arts Council England priority places, photography Champions is a national initiative led by Photoworks, supported by public funding through Arts Council England's National Portfolio.

The first phase of Photography Champions were founded in the following locations:

- Dudley led by Anand Chhabra
- Barnsley led by Emily Ryalls
- Blackpool led by Henry Iddon and Claire Walmsley Griffiths
- Portsmouth led by Katherine Thompson

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

On 12/13 March 2024 we produced the first Photoworks Summit in Brighton. Marking the anniversary of the Brighton Photo Biennial, the Photoworks Summit strengthened relationships with audiences and partners and launched new activities and encouraged a stronger membership offer. The Photoworks Summit drew together photographers, creatives and arts professionals in one place to explore 'The Thing' about photography; from festivals to photobooks and across creative and professional practices. The two-day event saw 144 attendees and speakers come together for presentations, performances, roundtables and practical sessions. New commissions included a performative panel with guest speakers directed by Ashok Mistry on access, 'How to consume festivals without being consumed', a 'Culture at Home' text and image work by Gabrielle De La Puente (White Pube), and a tourable modular photo book installation curated and designed by Jane & Jeremy (with Standard8) featuring a selection of influential independent photobooks and narratives. DJing by our Ampersand artist in residence Mathew Arthur Williams. Aka Junglehussi. Three spoken word poetry performances responding to The Thing by Erin James, Noah Martin and AFLO. the Poet We also launched a print sale supported by Spectrum. Partners included the University of Brighton, Fabrica, Nanima, Photo Fringe, Spectrum and Jane & Jeremy (publishers).

Alongside these programmes, Photoworks also:

- launched Photoworks Annual 30: THE THING distributing 1,000+ copies across the UK and internationally.
- We continued to deliver Fleetwood HAZ Cultural Consortium commission; a new co-commission in partnership with Fleetwood HAZ Cultural Consortium and Fleetwood Museum Trust in Lancashire, commissioning new work by a solo artist presented end of 23.
- artist Lauren Joy Kennett developed and delivered her In Focus 2023 commission (partnership with Aspex Portsmouth, part of Explorers national programme increasing visibility and representation of neurodivergent artists led by Project Art Works) culminating in a solo exhibition at Aspex, Portsmouth. Alma Haser was invited to mentor Lauren.
- Photoworks delivered a new participatory commission with Arpita Shah and Devonshire Collective, collaborating with a group of young refugee and migrant men from the Eastbourne area, developing a collective creative dialogue and producing new work which was exhibited in May 2023.
- Photoworks extended our five-year partnership with Giovane Fotografia Italiana. The Awards were renamed into the Luigi Ghirri 2024 prize, and the jury to shortlist the 7-finalist consisted of Julia Bunnemann (Photoworks), Ilaria Campioli (Giovane Fotografia Italiana, Reggio Emilia), Krzysztof Candrowicz (Fotofestiwal, Łódź), Daniele De Luigi (Giovane Fotografia Italiana, Reggio Emilia), and Lisanne van Hapen (Fotodok, Utrecht).
- We launched *Peer Matters*; an artist-led development programme, facilitated by Eva Jonas, Ezra Evans and Marguerite Minnot Thomas, supported by Photoworks. The programme launched in 23-24 and was held online, once a month for 5 months. The group includes 13 artists interested in sustaining and enriching their existing photographic practices through peer-to-peer learning. Most of the artists are mid-career with a few early-career artists. There is a mix of geographic locations, backgrounds and photographic industry roles and experience.
- Photoworks partnered and secured funding with Chennai Photo Biennale via British Council to develop a new international residency.
- We launched a new Photoworks Digital Residency programme, which featured artists Elijah Ndoumbe, Ignacio Navas, and Tamsin Green.

Learning and engagement programme

"The Photoworks experience has helped shape fifteen young girls' future". Teacher

In 2023/24 Photoworks continued to grow and deliver our award-winning arts education programme across the South-East, England and the wider United Kingdom. Highlights of our programme include:

Learning and education

Arts Award

A new Arts Award template was commissioned to provide a standard structure for all submissions. The Bronze Arts Award was incorporated into all Photoworks Photography Clubs. One Photoworks artist facilitator undertook Adviser (Bronze/Silver) training through Photoworks to support this.

32 young participants completed their portfolio to achieve Bronze Arts Awards certification.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Digital Badges

Photoworks began offering new accreditation (badgenation.org) for participation in L&E projects with digital badges awarded from Spring 23 for all participants of Photoworks L&E activity. These bespoke digital badges acknowledge and reward the achievements of participants, and are quality assured to the RSA Badge Standard, which is endorsed by City and Guilds.

Workshops and Creative Development

Photography Clubs

Photoworks continued to develop and deliver LGBTQ+ Photography Club activity in West Sussex following successful taster sessions at three secondary schools. The success of this programme resulted in another new partnership with One Church Brighton, enabling a new LGBTQ+ club to begin in the city. 75+ people attended our Pride event with AudioActive, and 120 viewing a pop-up exhibition in Brighton.

Photoworks also completed DisCo Photo Club with Sussex Recovery College in partnership with the De La Warr Pavilion, after the programme was extended due to its success. The programmes were aimed at young people experiencing mental health crises (blended approach via Zoom and F2F) with artist Lynn Weddle.

Photography Club at Brighton & Hove's Royal Pavilion & Museums, delivered in Spring 23 co-produced with Brighton Museum linked to Marilyn Stafford Retrospective. Led by artist Marysa Dowling, the workshop led to an exhibition delivered at Brighton Museum South Balcony in March.

A new Photoworks Photography Club was delivered with English Heritage at Wrest Park, Bedfordshire exploring relationships between their sites and the Transatlantic Slave Trade. Six full day, face to face sessions took place at Wrest Park, Bedfordshire Sept - Dec, led by artist facilitator Juliana Kasumu.

A second and third Photoworks Saturday Club funded by University of Brighton (UoB) successfully ran with 24 young people taking part. The session included award-winning photographers discussing their work with the group, an online exhibition of the work, and a zine.

Summer Brighton Photography Club complete with work exhibited Sept – Dec and over 12,000 museum visitors. Autumn club with 14 participants led by artist Alejandra Carles-Tolra. Partnership with the National Gallery as part of their National Treasures celebrations. Participant artwork was exhibited in the main gallery at Brighton Museum alongside the National Gallery's Rembrandt portrait that has inspired this club from May 24.

Council for British Archaeology (CBA)

Photoworks delivered artist-led photography training for adult leaders of the Young Archaeologist Club (YAC) in January, which was enthusiastically received. Resources built for this training will form part of the Photoworks National Schools Resource (see below). The relationship continued with further funding from CBA supporting the development and delivery of workshop activity in late Summer for UK wide YAC participants and further training for adult Club Leaders. Photoworks delivered a weekend of face-to-face artist-led photography training for adult YAC leaders as well as youth placements. These workshops were delivered with young people at Bolsover Castle with overwhelming positive feedback from participants, and the equally well-received delivery of a face-to-face artist-led workshop for young people at Wrest Park.

Successful workshop delivered with YP online for the Festival of Archaeology in July 2023 (fully booked, 20 participants).

Explorers/In Focus 2022/3

PAppointment made for the solo co-commission (Lauren Joy Kennett) with two shortlisted artists being offered an alternative (micro) digital commission. Good relationships being established with adult social care providers in Portsmouth, 5 with the inclusive clubs and support worker training kicking off early January (led by artists Becky Warnock and Kate Watson).

First of four inclusive clubs was completed in 2022/23. Plans for second club confirmed for adults with profound and complex support needs (Sense Plus in Portsmouth). Recruitment underway for clubs 3 and 4 later in 2023. Revision of support worker training based on feedback, we will now deliver two programmes summer/Autumn with participants from all four clubs, plus creation of digital resources for support workers.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Schools Programmes

"I loved being pushed out of my creative comfort zone". Secondary school student

Schools Engagement with Photoworks Festival

Five schools participated in festival workshops this autumn (one primary, four secondary). Over 150 mixed age students took part in bespoke workshops engaging with festival box led by Lindsey Smith. Further workshops with a Crawley secondary school, and SEN school planned for Jan 23. Free boxes (as part of educational package) offered through schools newsletter.

National Schools Resource (NSR)

A major focus and achievement for Photoworks in 2021/22 was the creation and launch a website aimed specifically at schoolteachers across a range of subjects up to age 18, with the intention of supporting photography teaching and learning. The Photoworks National Schools Resource (NSR) was designed as a space for Teachers to find out about contemporary photographers and their work, gain practical information on photography techniques, get ideas and inspiration for their classroom teaching, find out about photography exhibitions, and kept up to date with our programme and related opportunities.

The NSR builds on Photoworks unique and extensive knowledge base of contemporary photographic practice and photographers, and track-record for working with schools, by providing teachers with professional development opportunities, downloadable teaching resources and opportunities for students to engage directly with photographers and photography.

Significantly, Photoworks is one of only a handful of organisations with a specific national remit to promote engagement with photography, enabling the Photoworks NSR to deliver a sophisticated and informed national resource for photography teaching & learning in schools. The newly developed NSR therefore plays a vital role in helping Photoworks fulfil its remit as an organisation with national reach.

Our teaching resources are designed to support knowledge and understanding of photography, equipping teachers with what they need to deliver quality engagement with contemporary photography in the arts syllabus, capable of filtering by age, theme or subject area to find the resources matching educational requirements.

Photoworks invested in the development of a database of Further Education Art and Design teachers across England to build teacher audiences for the resource. After informing our design and content plan, this database underpinned our successful launch and subsequent marketing plan where new content was delivered through monthly schools' newsletters and live Spring/Autumn teacher CPD events.

New content continues to be regularly uploaded, inspired by or through Photoworks programmes, with a schools newsletter released monthly, and continued work undertaken to grow teacher database.

Peer Led Community Engagement Project

Photoworks supported students from several Brighton secondary schools to take part in artist-led training enabling delivery of student photography projects in local feeder primaries.

Explorers/In Focus 2023/4

Photoworks and Project Art Works secured funding from Arts Council England to take In Focus into phase II, which includes new commissions, photography clubs, and public events designed with and for neurodiverse artists and communities.

In Focus is part of a wider programmed called Explorers; comprising awareness-raising activity, commissions, exhibitions, seminars, and events developed by Project Art Works in partnership with Photoworks and other cultural partners, with and for neurodiverse communities, placing them at the heart of social, civic, and cultural activity. In Focus commissions support the creation of new work specifically by a neurodiverse adult, including those who may be non-verbal or require complex support.

The programme launched in Coventry, with subsequent programme activity that includes:

- Inclusive Photography Club
- Digital commissions
- A new physical commission for a neurodiverse artist

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

University of Sussex

Funding secured for one-day workshop led by Arpita Shah supporting Eastbourne-based students (many of whom have caring responsibilities or live at home due to financial hardship).

Digital Programme

Photoworks continued to grow our online audience, and digital programme for international reach, generating new work, platforms and dialogue for artists, curators, and audiences for photographic practice. Core achievements and activities included:

Photoworks released four quarterly editions of our online magazine Photography+ with curatorial themes of street photography, science fiction, as well as our annual Graduate Issue, which featured work from 10 undergrad and post graduate artists from across the globe.

Through Photography + we commissioned, 12 articles and interviews with photographers, 8 essays on new and emerging, and platforming the work of four artists from the Photoworks community, alongside articles and editorial written in-house by our team and online Editor.

Photoworks continued our Writer in Residence programme. Our inaugural writer in Residence, Tanlume Enyatseng (South Africa) completed his tenure writing for our digital channels, and we appointed our new writer for 2024-24 was appointed Angelina Ruiz (USA) in the final quarter of 2024/24. Angelina will write four articles for Photography+, working closely with the Freelance Editor, Curators, Director, and Digital Marketing Officer.

We ran 43 Instagram Takeovers in 2023/24, platforming the work of emerging photographers to our international digital audience. Supported by this dynamic suite of content, our social media engagement continued to grow. Our Facebook following grew by 4.2%, Twitter by 2.8% and Instagram by 12.1% – and engaging an audience from 41 countries, with 41% of our online audience engaging from the UK, and the rest spread globally with significant numbers across India, France, Portugal, Indonesia, Japan, Hungary and the USA.

Diversity and engagement

Our programming continued to address a wide range of subjects and themes including LGBTQ+, PoC, socio-economic, health/wellbeing and disability. Across our programme 44% of the artists featured were Black or POC.

We continued to participate in portfolio reviews in Derby and London, developing new partnerships and extending our reach nationally, as well as in internationally at festivals such as Rencontre d'Arles.

Children and young people (CYP)

See Learning and Engagement above.

Leadership, diversity, skills development progress

We continued an ongoing programming that enabled us to maintain all the staff in work during the pandemic. Some individuals also took advantage of the extensive training offer online to upgrade their skills in Diversity Training and Accessibility.

Financial review

Total income for the year was £567,595 (2023 - £504,599) and total expenditure was £638,803 (2023 - £564,207).

Photoworks has various types of reserves. Some are destined to cover the costs of the Photoworks programme and are separated into designated and restricted funds; whereas designated funds are not specifically allocated to a specific project, restricted funds can be used solely to cover the costs of the specific project the funds have been raised for. Whether the funds will be designated or restricted is specified in the terms and conditions of the agreement with the funding body.

Furthermore, Photoworks holds a separate amount of reserves to cover the organisation's 6 month wind-down costs.

The total amount of Photoworks reserves is £393,355. This is made up of restricted reserves of £158,207 (held for delivery of contracted activity in 2024-2026), designated reserves of £101,661 (funds raised through earned and donated income for activity in 2024-2026) and unrestricted reserves of £133,487 (six month wind-down costs).

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The charity's principal sources of funds (including any fundraising)

Photoworks is a National Portfolio Organisation. Funding received from the Arts Council amounts to approximately 50% of the total yearly income. The other 50% is raised by trust and foundation fundraising, individual giving, and partnerships with Jerwood Foundation, The Ampersand Foundation, English Heritage, Historic England, University of Brighton and other smaller funders.

Risk management

Photoworks maintains a detailed, regularly updated risk register with clear accountabilities and mitigation plans. The risk register is regularly updated internally and reviewed by trustees and executive on a quarterly basis. The trustees are satisfied that systems are in place to mitigate exposure to any major risks.

At the end of March 2024, Photoworks was in a very healthy position not facing any major risks. Considering the uncertainty of the year ahead, we were cautious with our budget expenditure, aiming at starting in real activity, but maintaining the organisation in a safe space.

Plans for the future

During 2024/25 we aim to develop the following:

Talent development

- Development of 2 artists practice, and produce new exhibitions of this work through a touring exhibition via the Jerwood/Photoworks Awards 5
- Development of an artist's practice, and produce new exhibition of this work through a touring exhibition via the Ampersand Fellowship
- Launch the sixth writer-in-residence
- Launch the fifth edition of our Festive Commission
- Support emerging talent Photography+ and Instagram
- Continue delivering portfolio reviews and mentorship
- Develop new commissioning and residency vehicles to provide opportunities for artists

Creation of new work

- Produce and commission work for JPA5, Ampersand/Photoworks Fellowship, Photoworks Festival, Photoworks Weekender, new commission from Mahtab Hussain at Ikon Gallery, and Festive Commission

Diversity, reach and engagement

- Further consolidate the impact of our work in formal education through the University of Brighton and University of Sussex partnership as well as guest/one off engagement with multiple universities around the UK.
- Deliver new inclusive Photography Clubs with adult social care settings as part of In Focus/Explorers
- Develop new partnerships to extend our reach nationally and internationally including Rencontre d'Arles in France
- Continue to grow our digital channels including Photography+, creating podcasts and digital events to coincide with Photography+ launches

Children and young people (CYP)

- Continue to offer CYP opportunities programme through Arts Award and Photography Club
- Deliver a programme of CYP activities including Photography Club and schools' engagement
- Develop and deliver CPD and teaching resources for JPA5, Ampersand Fellowship, and the Photoworks Festival
- Develop a digital toolkit for photography and accessibility for Explorers
- Further research and develop national digital schools' resource for photography model and secure national cultural and strategic partners

Leadership, diversity, skills development progress

- Ensure professional development opportunity for all staff throughout the year
- Strengthen governance and Board diversity by recruiting new trustees
- Through Explorers programme raise diversity awareness around complex needs for artists and audiences to feed into equality action plan.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management

The charity is a company limited by guarantee, has no share capital, and is governed by its Memorandum and Articles of Association.

Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally.

The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

R S Burton	
A J Simpkin	
D Knaus	(Resigned 31 December 2023)
P Drewitt	
M Allende	
C Condrón	(Resigned 31 December 2023)
L H Momodu-Gordon	(Resigned 1 December 2023)
M C McVeigh	
N E R Caruana	
S Esler Patel	
M A Holland	(Appointed 31 December 2023)
H N St Cyr	(Appointed 9 September 2024)

Appointment of trustees

Photoworks had 10 board members during the year and could have a maximum of 12. The organisation strives for diversity and inclusion, also at a governance level. The recruitment and selection methods are based on individual approaches to individuals with different sets of skills whose profile and skills can benefit Photoworks.

Organisation

The activities of the charity are advised and monitored by the Board of Trustees, who meet four times a year to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfils its objectives and complies with the requirements of the Charities Commission.

The day-to-day management is delegated by the Board to the Executive and Artistic Director, Louise Fedotov-Clements who attends the Board meetings to update trustees on developments, finances, risks and seek approval on future strategy.

The trustees' report was approved by the Board of Trustees.

A J Simpkin
Trustee

Dated: 9 September 2024

PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also the directors of Photoworks for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

I report to the trustees on my examination of the financial statements of Photoworks (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



S R A Holmes FCA^{SA}

Victor Boorman & Co
Europa House
Goldstone Villas
Hove
East Sussex
BN3 3RQ

Dated: 9 September 2024

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

		Unrestricted funds 2024 £	Designated funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes					
<u>Income from:</u>						
Voluntary income	2	350,013	-	-	350,013	273,252
Charitable activities		19,031	-	197,656	216,687	231,111
Investments	4	895	-	-	895	236
Total income		<u>369,939</u>	<u>-</u>	<u>197,656</u>	<u>567,595</u>	<u>504,599</u>
<u>Expenditure on:</u>						
Raising funds	5	<u>27,035</u>	<u>-</u>	<u>-</u>	<u>27,035</u>	<u>25,678</u>
Charitable activities	6	<u>404,835</u>	<u>-</u>	<u>206,933</u>	<u>611,768</u>	<u>538,528</u>
Total resources expended		<u>431,870</u>	<u>-</u>	<u>206,933</u>	<u>638,803</u>	<u>564,206</u>
Net outgoing resources before transfers		(61,931)	-	(9,277)	(71,208)	(59,607)
Gross transfers between funds		<u>62,000</u>	<u>(62,000)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income/(expenditure) for the year/ Net movement in funds		69	(62,000)	(9,277)	(71,208)	(59,607)
Fund balances at 1 April 2023		<u>133,418</u>	<u>163,661</u>	<u>167,484</u>	<u>464,563</u>	<u>524,170</u>
Fund balances at 31 March 2024		<u><u>133,487</u></u>	<u><u>101,661</u></u>	<u><u>158,207</u></u>	<u><u>393,355</u></u>	<u><u>464,563</u></u>

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PHOTOWORKS

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Current assets					
Debtors	10	29,692		6,565	
Cash at bank and in hand		391,232		491,512	
		<u>420,924</u>		<u>498,077</u>	
Creditors: amounts falling due within one year	11	<u>(27,569)</u>		<u>(33,514)</u>	
Net current assets			393,355		464,563
Income funds					
Restricted funds	13		158,207		167,484
<u>Unrestricted funds</u>					
Designated funds	14	101,661		163,661	
General unrestricted funds		<u>133,487</u>		<u>133,418</u>	
			235,148		297,079
			<u>393,355</u>		<u>464,563</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The financial statements were approved by the Trustees on 9 September 2024

A J Simpkin
Trustee



Company Registration No. 03043169

PHOTOWORKS**STATEMENT OF CASH FLOWS*****FOR THE YEAR ENDED 31 MARCH 2024***

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash absorbed by operations	17		(101,175)		(34,200)
Investing activities					
Investment income received		895		236	
Net cash generated from investing activities			895		236
Net cash used in financing activities			-		-
Net decrease in cash and cash equivalents			(100,280)		(33,964)
Cash and cash equivalents at beginning of year			491,512		525,476
Cash and cash equivalents at end of year			391,232		491,512

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Photoworks is a private company limited by guarantee incorporated in England and Wales. The registered office is 28 Kensington Street, Brighton, East Sussex, BN1 4AJ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds are set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income including grants, donations and legacies are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

The donor specifies that the grant or donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Incoming resources from charitable activities is accounted for when earned.

Donated services and facilities are included in the Statement of Financial Activities where the benefit to the charity is reasonably quantifiable and measurable. The value placed on these resources is the estimated value to the charity of the service or facility received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

Costs of generating funds are those costs incurred in the search for and application for grant income.

Charitable activities include expenditure associated with both the promotion of the practice and understanding of photography, and the costs in excess of relevant grant income of the publication of books and magazines. The categories include the direct costs, the support costs and the governance costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated constitutional and statutory requirements.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of the resources.

Overall, unless an item of expenditure specifically relates to one particular activity, resources expended are apportioned as follows: 20% Cost of generating voluntary income and 80% promoting photography practice.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	3 years straight line
Fixtures, fittings & equipment	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Financial instruments

The company has the following financial instruments :

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.8 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Capital grants

Grants towards capital expenditure are recognised in the statement of financial activities in the year of acquisition within a relevant designated fund. Depreciation is charged against the fund over the expected useful life of the assets.

2 Voluntary income

	2024 £	2023 £
Grants receivable for core activities	350,013	273,252
Grants receivable for core activities		
Arts Council of England core funding	350,013	273,252
	350,013	268,315

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

3 Charitable activities

	Grants received for specific projects	Sales of books and magazines	Other events and projects income	Total	Total
	£	£	£	2023 £	2022 £
Sale of goods	-	16,224	2,807	19,031	38,019
Performance related grants	197,656	-	-	197,656	193,092
	<u>197,656</u>	<u>16,224</u>	<u>2,807</u>	<u>216,687</u>	<u>231,111</u>
Analysis by fund					
Unrestricted funds	-	16,224	2,807	19,031	
Restricted funds	197,656	-	-	197,656	
	<u>197,656</u>	<u>16,224</u>	<u>2,807</u>	<u>216,687</u>	
For the year ended 31 March 2023					
Unrestricted funds	-	33,947	4,072		38,019
Restricted funds	193,092	-	-		193,092
	<u>193,092</u>	<u>33,947</u>	<u>4,072</u>		<u>231,111</u>
Performance related grants					
Jerwood/Photoworks Awards	75,000	-	-	75,000	15,000
Saturday Photography Club	3,400	-	-	3,400	5,705
Ampersand	5,000	-	-	5,000	25,000
Historic England	73,907	-	-	73,907	46,300
English Heritage	23,400	-	-	23,400	32,350
The British Council	9,999	-	-	9,999	10,000
Fleetwood HAZ	6,950	-	-	6,950	5,250
Other	-	-	-	-	53,487
	<u>197,656</u>	<u>-</u>	<u>-</u>	<u>197,656</u>	<u>193,092</u>

4 Investments

	2024 £	2023 £
Interest receivable	<u>895</u>	<u>236</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

5 Raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
<u>Costs of generating voluntary income</u>		
Other fundraising costs	13,620	11,256
Staff costs	13,415	13,889
Depreciation and impairment	-	533
	<u>27,035</u>	<u>25,678</u>

6 Charitable activities

Promoting photography practices

	Activities undertaken directly £	Support costs £	Governance costs £	Total 2024 £	Total 2023 £
Staff costs	127,451	53,659	2,000	183,110	176,935
Depreciation and impairment	-	-	-	-	2,131
Other costs	364,839	54,479	9,340	428,658	359,462
	<u>492,290</u>	<u>108,138</u>	<u>11,340</u>	<u>611,768</u>	<u>538,528</u>
Analysis by fund					
Unrestricted funds	285,357	108,138	11,340	404,835	
Restricted funds	206,933	-	-	206,933	
	<u>492,290</u>	<u>108,138</u>	<u>11,340</u>	<u>611,768</u>	
For the year ended 31 March 2023					
Unrestricted funds	257,591	102,725	11,732		372,048
Restricted funds	166,480	-	-		166,480
	<u>424,071</u>	<u>102,725</u>	<u>11,732</u>		<u>538,528</u>

Governance costs includes payments to the independent examiners of £4,800 (2023 - £4,800) for independent examination fees.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

7 Support and governance costs

	Support costs	Governance costs	2024	2023	Basis of allocation
	£	£	£	£	
Staff costs	53,659	2,000	55,659	57,559	Split directors salary
Depreciation	-	-	-	2,131	Support
Office rent	10,841	-	10,841	9,701	Support
Insurance	2,257	-	2,257	2,251	Support
Printing, postage and stationery	3,626	-	3,626	4,933	Support
Travel	23,429	-	23,429	13,980	Support
Marketing costs	3,394	-	3,394	4,005	Support
Recruitment costs	68	-	68	708	Support
Bank charges	823	-	823	609	Support
Sundry expenses	1,008	-	1,008	309	Support
Staff training	40	-	40	485	Support
Website	2,179	-	2,179	4,905	Support
Computer costs	6,814	-	6,814	3,149	Support
Bookkeeping	-	3,640	3,640	3,432	Governance
Accountancy	-	5,500	5,500	6,300	Governance
	<u>108,138</u>	<u>11,140</u>	<u>119,278</u>	<u>114,457</u>	
Analysed between					
Charitable activities	<u>108,138</u>	<u>11,140</u>	<u>119,278</u>	<u>114,457</u>	

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
	<u>7</u>	<u>7</u>
Employment costs	2024	2023
	£	£
Wages and salaries	179,833	174,679
Social security costs	11,597	11,924
Other pension costs	5,095	4,221
	<u>196,525</u>	<u>190,824</u>

There were no employees whose annual remuneration was £60,000 or more.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

10 Debtors

	2024	2023
	£	£
Amounts falling due within one year:		
Trade debtors	25,541	1,354
Prepayments	4,151	5,211
	<u>29,692</u>	<u>6,565</u>

11 Creditors: amounts falling due within one year

	2024	2023
	£	£
Other taxation and social security	1,038	2,568
Trade creditors	13,375	17,750
Accruals	13,156	13,196
	<u>27,569</u>	<u>33,514</u>

12 Retirement benefit schemes

	2024	2023
	£	£
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	5,095	4,221
	<u>5,095</u>	<u>4,221</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

13 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Balance at 1 April 2023	Movement in funds		Balance at 31 March 2024
	£	Income	Expenditure	£
		£	£	
Jerwood/Photoworks Awards	-	75,000	(2,505)	72,495
Explorers	30,819	-	(10,497)	20,322
Saturday Photography Club	-	3,400	(3,400)	-
Ampersand Fellowship	17,526	5,000	(22,526)	-
Historic England	66,257	73,907	(126,947)	13,217
English Heritage	27,635	23,400	(8,861)	42,174
The British Council	10,000	9,999	(10,000)	9,999
National Lottery Fund	9,997	-	(9,997)	-
Fleetwod HAZ	5,250	6,950	(12,200)	-
	<u>167,484</u>	<u>197,656</u>	<u>(206,933)</u>	<u>158,207</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

14 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2023 £	Transfers £	Balance at 31 March 2024 £
Brighton Photo Biennial	82,231	-	82,231
Marketing	3,430	-	3,430
CRM	5,000	-	5,000
PR	5,000	-	5,000
General Programme Activity	68,000	(62,000)	6,000
	<u>163,661</u>	<u>(62,000)</u>	<u>101,661</u>

15 Analysis of net assets between funds

	Unrestricted funds 2024 £	Designated funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fund balances at 31 March 2024 are represented by:				
Current assets/(liabilities)	133,487	101,661	158,207	393,355
	<u>133,487</u>	<u>101,661</u>	<u>158,207</u>	<u>393,355</u>
	Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £
Fund balances at 31 March 2023 are represented by:				
Current assets/(liabilities)	133,418	163,661	167,484	464,563
	<u>133,418</u>	<u>163,661</u>	<u>167,484</u>	<u>464,563</u>

16 Related party transactions

There were no further disclosable related party transactions during the year.

PHOTOWORKS**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 MARCH 2024**

17	Cash generated from operations	2024	2023
		£	£
	Deficit for the year	(71,208)	(59,607)
	Adjustments for:		
	Investment income recognised in statement of financial activities	(895)	(236)
	Depreciation and impairment of tangible fixed assets	-	2,664
	Movements in working capital:		
	(Increase)/decrease in debtors	(23,127)	10,165
	(Decrease)/increase in creditors	(5,945)	13,214
	(Decrease) in deferred income	-	(400)
	Cash absorbed by operations	(101,175)	(34,200)

Accounts

Charity registration number 1053208

Company registration number 03043169 (England and Wales)

PHOTOWORKS

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R S Burton A J Simpkin D Knaus P Drewitt M Allende C Condron M C McVeigh N E R Caruana S Esler Patel	(Appointed 11 May 2022) (Appointed 5 August 2022)
Executive and Artistic Director	L Fedotov-Clements	
Secretary	J M May	
Charity number	1053208	
Company number	03043169	
Principal address	28 Kensington Street Brighton East Sussex BN1 4AJ	
Independent examiner	S R A Holmes FCA Victor Boorman & Co Europa House Goldstone Villas Hove East Sussex BN3 3RQ	

PHOTOWORKS

CONTENTS

	Page
Trustees' report	1 - 11
Statement of trustees' responsibilities	12
Independent examiner's report	13
Statement of financial activities	14
Balance sheet	15
Statement of cash flows	16
Notes to the accounts	17 - 26

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

Photoworks is a charity that works across the UK to promote and develop contemporary photography. We do this by supporting artists to make new work; by producing and curating exhibitions and events that can be enjoyed by a wide audience; and by publishing writing about photography both in print and online. Much of what we do is free to access and enjoy.

Learning and engagement is at the centre of what we do. Our award-winning learning programmes are aimed to break down barriers and invite everyone to participate – regardless of their background or ability.

Photoworks values

- Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.
- Opportunity: We share our knowledge to inspire others and believe that everyone should have the opportunity to engage with photography.
- Responsibility: We take our roles seriously. We care about everyone we work with and about the environments in which we create and operate.
- Transparency: We're honest and open and we believe in a better, fairer sector for everyone.
- Partnership: Working with others to create, facilitate and advocate for photography is at the core of what we do.

Photoworks aims:

- Provide an informed and creative environment in which artists can create high-quality new work
- Foster critical thinking and debate in photography and visual culture at a national and international level, and position Photoworks as a collaborative, conversant and outward-facing organisation
- Embrace and leverage global changes in the production, distribution and consumption of photography and photographic culture
- Deliver an innovative and integrated programme of multi-platform activity for a range of artists and audiences
- Cultivate cultural partnerships to extend our impact

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Summary of main activities

- Ampersand Foundation / Photoworks Residency
- Ampersand / Photoworks Fellowship
- England's New Lenses
- Explorers / In Focus
- Fleetwood HAZ Cultural Consortium Commission
- Instagram takeovers
- Jerwood/Photoworks Awards
- Laia Abril, A History of Misogyny, Chapter two: On Rape and Institutional Failure
- National Schools Resource (NSR)
- Picturing High Streets
- Photography+
- Photography Clubs
- Photoworks X Build Hollywood
- Photoworks Annual 28
- Photoworks Festival: *From Little Acorns...* (Festival in a Box)
- RAW Photo Triennial Worpswede

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Photoworks is committed to supporting artists at different stages in their careers. In that spirit, we run a series of funding opportunities throughout the year, such as the Jerwood/Photoworks Award, the Ampersand/Photoworks Fellowship, Photography+ writer-in-residence, and Festive Digital Commission.

Achievements and performance

Talent development

The Jerwood/Photoworks Awards (JPA), in partnership with Jerwood Arts continued during 2022-23, with new commissioning of JPA4 continuing, culminating in the presentation of the opening exhibition and subsequent tour. The Jerwood/Photoworks Awards (JPA) grants two artists a bursary of £10k, a production budget of £5k and in-kind printing from print partner Spectrum of £5k. The artists received mentoring and from 2021-2022, and were supported to develop and produce new bodies of work. Both artists used their year of support to go on a personal journey with their practice. Reaching beyond photography, the artists have implemented activism, sociology, philosophy and archiving as well as cultural studies in their work.

The opening exhibition at Jerwood Space received over 1800 thanks to an extensive event programme, including a two two-hour long panel discussion The Countryside Code chaired by writer Nathalie Olah with contributions from Joanne Coates, artist and Menelaos Gkartzios, Reader in Planning & Rural Development at Newcastle University; and Giulia Gregnanin, Director of Timespan in Helmsdale, Scotland. A Movement Workshop with Movement Director, Somatic Therapist and Multidisciplinary Artist Imogen Knight looked at the body to create movements in response to Heather Agyepong's commission ego death. The closing event was a conversation between Heather Agyepong and Osei Bonsu. The JPA4 exhibition then began a national tour, with the first exhibition tour date held at Belfast Exposed (Belfast), opening on 3 April as part of a symposium titled Healing Through Photography: Seeing Through a Different Lens (hosted by Belfast Exposed). Both artists gave presentations at the symposium, with the exhibition on display until May 20th.

The Arts Council Collection has acquired Heather Agyepong's JPA4 piece 'The O daughter' from her series ego death, resulting in earned income for Photoworks and the artist. Heather and ego death were also recognised in the shortlist for the inaugural Parasol Foundation Prize for Women in Photography, and shortlisted for Taylor Wessing Photo Portrait Prize 2023.

In 2022/23 we produced the inaugural exhibition from the Ampersand/Photoworks Fellowship. Supported by The Ampersand Foundation, this is a new opportunity for a mid-career artist to complete and exhibit a new body of work in 2021-2022. It aims to enable and nurture the creation of new work through a combination of support including a £15,000 award, mentoring and curatorial support, a dedicated public programme and digital content with international reach, production budget and touring exhibition. Johnny Pitts was selected as the recipient of the inaugural Ampersand/Photoworks Fellowship in June. The selection panel included Duncan Forbes (Director, Department of Photography, V&A), Renée Mussai (Senior Curator / Head of Curatorial & Collections, Autograph), Shoair Mavlian (Director, Photoworks), and Flor Souto (Director, The Ampersand Foundation). Working closely with the Photoworks team, Pitts developed a new body of work titled Home Is Not a Place.

Presented as an exhibition, as well as a Harper Collins published book, the show opened at Sheffield's Graves Gallery. September - December 2022, receiving great feedback and the publication being recognised in many best lists of 2022. Coverage for the show include Huck Magazine, Creative Boom, Observer New Review, Dazed, Amateur Photographer magazine and RPS Journal, and Frieze. The show toured to Stills Gallery in Edinburgh in March 2023 and into the next financial year.

We continued our England's New Lenses (ENL) programme, supported by English Heritage, working with 13 – 25-year-olds across England to explore their own sense of heritage through photography. Over 200 young people made new artwork documenting the people, places, and communities that have shaped them. Entering Phase 2 of the programme, Photoworks created a series of four commissioning opportunities for young photographers aged 18 – 25 who made work in response to an English Heritage site of their choice with artists Kemka Ajoku (Wrest Park), Abena Appiah (Hadrian's Wall), Megan Dalton (Middleham Castle) and Mia Parker Tang (Tintagel Castle). The production phase of making work was supported by the Photoworks team and their artist mentors, Mahtab Hussain, Ingrid Pollard, Alys Tomlinson, Alberta Whittle, Silvia Rosi and Alejandra Carles-Tolra. The outdoor exhibition successfully opened at Wrest Park at Aug 5 and will run until Oct 31. A series of four videos were created to promote the artist's works, and the exhibition received national press coverage & within the British Journal of Photography.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Photoworks further supported ENL artists in their professional development in terms of business thinking and how to sell/price their work with Fiona Rogers from Webber Gallery. Photoworks also undertook brokering support for ENL artists with Government Art Collection curators for potential purchases of works by all four artists. Photoworks secured funding through English Heritage to develop a new publication of works from the England New Lenses programme. This publication of works from ENL went into production in 2022. ENL received sector recognition being published as a case study in GEM Case Studies, Issue 28; Young People. Please see Learning & Engagement section for details of ENL Phase 3 (Photography Club) and English Heritage funded youth placements. The publication of works launched in June, and was disseminated by English Heritage to trustees, participants and VIPs. The Government Art Collection purchased works by all four artists.

The closing conference event at Wrest Park on 29-30 June was successful, where Photoworks delivered:

- artist talk with Kemka Ajoku & Mia Parker-Tang with PW Curator
- photo walks with ENL artists
- a workshop with Eva Louisa Jonas

Photoworks secured funding to help delivery of a youth engagement programme with two sites/FE Colleges for 30 students in the north of England exploring haunted heritage with historian Dale Townsend and artist Sarah Sparkes. Delivery took place November 22 – January 23 at Lanercost Priory and Furness Abbey in the North of England exploring haunted heritage with historian Dale Townsend and artist Sarah Sparkes. Outputs included:

- e-book
- online exhibition with English Heritage

Planning underway for a further phase of the partnership (youth engagement, with additional funding) summer 23, as well as future commissioning partnership activity.

For the third year, we collaborated with The Ampersand Foundation in the Ampersand/Photoworks Residency, a 5-month live-in residency that enables artists to produce new work, revisit existing projects, and have time to create. Artist Charlotte 'Charlie' Fitz became the third resident of Derbyshire's Wigwell Lodge. Charlie moved into the Lodge in early February with her partner and caretaker and started to continue new work. She self-describes as an ill and disabled artist, arts practitioner, writer, and Birkbeck medical humanities postgraduate. Fitz has turned to artwork as a meditative technique, a type of disability activism, and a way to understand and reclaim her disease and trauma experiences since becoming ill. Her multidisciplinary works investigate lived experiences of disease, disability, and trauma to resist and challenge the expectation that the 'ill' be patient or passive to Western biomedicine. Alongside a programme of mentoring, Photoworks planned a summer gathering focussed on exposing curators to Charlie's work for June 2023.

Our wider programme of opportunities also continued to include talent development through our online platforms; we appointed our third Writer-in-residence as part of the editorial team of our digital magazine Photography+ and we commissioned a new artist to create a new digital seasonal greeting card through our Festive Commission programme; we continued featuring the work of talented artists through our curated Instagram takeovers.

2022-23 saw us launch our second edition of the Photoworks Festival in a Box (FIAB). FIAB is a distributed festival model that enables our festival to be distributed, recontextualised and presented across the world, simultaneously over a 10-month period. The festival was presented across the UK (in levelling-up real with support from Arts Council England) and in ODA countries in partnership with festivals in those countries.

In December we launched the FIAB as Photoworks Festival: From Little Acorns... This latest Festival in a Box was developed in a collaboration between UK, Cameroon, India and Thailand through a cross-cultural exchange and collaboration, with the aim of connecting our curatorial approaches and audiences to build authentic relationships and generates new curatorial forms of participation. We partnered with international organisations in Thailand and Cameroon who co-curated and exhibited the festival, whilst running workshops in tandem. YaPhoto and FotoGarten, co-created the FIAB with a contextual reimagined in each country, and public programming to activate both online and in-person.

From Little Acorns... presents the work of 10 artists: Mohamad Abdouni, Antony Cairns, Felicity Hammond, Josèfa Ntjam, Johnny Pitts, Egun Sodipo, Harit Srikhao, Diana Tamane, Anshika Varma, and Charlotte Yonga, alongside essays and new commissioned writing. This latest Festival in a Box was produced as a bespoke publication; a limited-edition that contains the work of ten artists: 18 posters, 10 labels, and a wall text that can be interpreted, adapted, and installed in many different forms. Each of the artworks can be installed at home, in the office, in a gallery, in classrooms or with your community.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Our Festival Unboxing event in December 2022 invited six collectives to curate the festival at Brighton CCA within RESOLVE Collectives installation Summer House. The Festival in a Box was produced and distributed to our national members, partners and contributors in the UK and overseas. The festival was featured on The Guardian and BJP. From January 2023 the festival is being presented across the UK (in levelling-up real with support from Arts Council England) and, with the support of British Council in countries with our partners YaPhoto, FotoGarten, and Offset Projects. Works presented in the festival included:

Johny Pitts (UK)

Johny Pitts latest work circumnavigates the British coast in search of Black history and communities in this new body of work. Drawing on an archive of images Pitts has been making over the past 15 years, beginning in his hometown of Sheffield and spreading out across the UK. The project is an important continuation of Pitts' work to make everyday Black experiences visible. The artwork included here resembles the format of a fold-out map, offering an alternative reading of the British coast.

Harit Srikhao (Thailand)

Harit Srikhao lives and works in Bangkok. Incubus layers facts, myths, gossips, propaganda, history and lore spoken by elders. The series explores the tensions between fantasy and reality by looking back on a tangled past to reinterpret what might be tomorrow.

Antony Cairns (UK)

Antony Cairns presents a look back through photographic technological history to produce 1024px images that live on a memory stick and can only be seen using the Sony Mavica FD200 viewing screen. Now considered archaic apparatus, the cameras and the images displayed become the work of art.

Mohamad Abdouni (Lebanon)

The series chronicles the lives of Doris and her genderqueer son/daughter, Andrea. Together, they become an example that challenges the social norms of a heteronormative family unit, ultimately making us wonder what constitutes a family. The images document and offer an alternative to living under a patriarchal society and conforming to the alleged family values of a 'Middle Eastern family'.

Charlotte Yonga (Cameroon)

The title Naam Na La translates as I long for you, a work originally commissioned by the Blachère Foundation in Senegal, centring around the theme of love. The series takes us on a journey of a warm yet authentic depiction of human relationships with one another, and with nature in a mix of landscape and portrait photography, from carefully staged images to snapshots. Photographing love can be a complicated business, a dilemma Yonga faces and tackles through nuanced presentations of love's ambiguity.

Felicity Hammond (UK)

Felicity Hammond's large-scale collage transports us to futuristic fiery orange scenery. It is reminiscent of apocalyptic images, a run-down construction site in an unknown future. No organic materials can be found; everything needs to be covered. The extracts of blue and orange cleaning products and the silver minerals reinforce the impression that this is a hostile environment for humans and animals.

We continued creating new partnerships to create new opportunities for artists. In 2021-22, we co-presented Laia Abril's On Rape and Institutional Failure in partnership with the V&A's Parasol Foundation Women in Photography Project. We held the first UK exhibition of Laia Abril's latest chapter of A History of Misogyny at the Copeland Gallery in Peckham, London. The exhibition was a great success, with approximately 870 visitors over two and a half weeks. We invited several different organisations to engage with us with talks, bookshops and workshops throughout the exhibition, such as the Sexual Harms and Medical Encounters (SHaME) is a research project exploring the role of medicine and psychiatry in sexual violence to raise awareness but also to raise an interdisciplinary profile. We hope to continue the partnership with the V&A's Parasol Foundation Women in Photography in future exhibition projects and events.

We also produced a new exhibition RISK at RAW Photo Triennial Worpswede. Photoworks (Julia Bunnemann) has curated the main group exhibition at the RAW Photo Triennial Worpswede, Germany (Photoworks' international collaboration for 2023.) What is Risk (if it is anything at all), how do people think about it, what do they feel about it, and what do they do about it? The exhibition RISK deals with current political and social topics such as revolutions, armed conflicts, migration, and climate change on a large scale but also on a small, private sphere. It highlights issues in which people step out of their comfort zone, cross borders, and break with everyday life. The seven selected photographic positions of contemporary artists illustrate that these themes, in the macro and micro realms, are always related to each other and are closely interwoven. The exhibition RISK opened March 18 and runs until June 11th. Worpswede is a North German artist colony near Bremen. Hoda Afshar, Marina Caneve, Tina Farifteh, Laura Pannack, Victoria Pidust, and Prarthna Singh will be among the artists on show and Julia will give multiple tours during the three-month exhibition.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Photoworks also continued to build our profile as a national leader in the photography sector, by leading a consortium of English Photography organisations in a successful partnership bid with Historic England; Picturing High Streets. Picturing High Streets is a three-year project as part of the national cultural programme for High Street Heritage Action Zones. The photographers will use a socially-engaged approach, working alongside local communities, to create a contemporary portrait of England's high streets between now and 2024. Starting in July 2021, the six photographers-in-residence will work with local communities to reimagine the high street, producing images which will become part of the Historic England Archive. To host each residency, Photoworks and Historic England have partnered with photography organisations across England, including GRAIN Projects, Open Eye Gallery, QUAD/FORMAT, Photofusion and local partners. Users of the high streets and the community are at the heart of Picturing England's High Streets, and each selected photographer has a link to the local high street area. To begin this programme in 2021/22 we commissioned six artists for residencies; Khatun (Leicester), and Rehan Jamil (Tower Hamlets), Tim Mills (Coventry), Natalie Willatt (Stoke), Suzanne St Clare (Chester) and Tony Mallon (Prescot).

In 2022-23 Tim Mills completed his one-year residency and a selection of images were accepted into the Historic England archive. Images by Ciara Leeming and Lucy Hunter, who undertook micro residencies also had their images accepted into The remaining five artists are working on their residencies and engaging with the local communities, they are; are the Historic England Archive. Khatun (Leicester), and Rehan Jamil (Tower Hamlets), Tim Mills (Coventry), Natalie Willatt (Stoke), Suzanne St Clare (Chester) and Tony Mallon (Prescot). We launched the digital Mass Participation Project on Instagram in September and have had good numbers of submissions and engagement helped by a paid marketing campaign. To compliment the project artist Alejandra Carles-Tolra has made five digital toolkits to help spark engagement with the fortnightly calls to action. We have also run one artist led workshop with Anand Chhabra in Dudley and have 3 more workshops planned for 2023. In 2022-23 we reached the 5,000 uses of the PicturingHighStreet hashtag KPI and completed the selection of images for the England-wide Picturing High Street exhibitions, launching in March 2023 at the Photographers Gallery, with exhibitions in Derby (launching in March), Middlesbrough (March), Prescot (March), Hastings (March), and an ongoing tour into 2023-24 in Norwich (June), Bradford (July) and Stoke-on-Trent (August).

Alongside these programmes, Photoworks also:

- launched Photoworks Annual 28: Manual for Protest distributing 700+ copies across the UK and internationally.
- collaborated with Build Hollywood to run outdoor exhibitions of *Home is Not a Place* across the UK, and commissioned artist Nathaniel Bailey to photograph festival goers at 3 music festivals around the country to produce a series of images titled Festival Families. These have been shown at festivals in Birmingham, Manchester and Reading with a culminating showcase on the streets of London until 1st of November.
- securing a new Fleetwood HAZ Cultural Consortium commission; a new co-commission in partnership with Fleetwood HAZ Cultural Consortium and Fleetwood Museum Trust in Lancashire, commissioning new work by a solo artist to be produced in 2023, presented end of 23.
- artist Lauren Joy Kennett appointed for In Focus 2023 commission (partnership with Aspex Portsmouth, part of Explorers national programme increasing visibility and representation of neurodivergent artists led by Project Art Works) culminating in a solo exhibition at Aspex, Portsmouth. Alma Haser was invited to mentor Lauren, a work in progress.
- Photoworks began planning for a new participatory commission with Arpita Shah and Devonshire Collective, collaborating with a group of young refugee and migrant men from the Eastbourne area, developing a collective creative dialogue and producing new work which will be exhibited in May 2023.
- Curated a solo show by artist Diana Tamane, *Half-Love*, which opened at Tartu Kunstmuseum Estonia open June-Oct, and from which work was featured in the Photoworks FIAB.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Learning and engagement programme

“The Photoworks experience has helped shape fifteen young girls’ future”. Teacher

In 2022/23 Photoworks continued to grow and deliver our award-winning arts education programme across the South-East, England and the wider United Kingdom. Highlights of our programme include:

Learning and education

Arts Award

A new Arts Award template was commissioned to provide a standard structure for all submissions. The Bronze Arts Award was incorporated into all Photoworks Photography Clubs. One Photoworks artist facilitator undertook Adviser (Bronze/Silver) training through Photoworks to support this.

43 young participants completed their portfolio to achieve Bronze Arts Awards certification

Digital Badges

Photoworks began offering new accreditation (badgenation.org) for participation in L&E projects with digital badges awarded from Spring 22 for all participants of Photoworks L&E activity. These bespoke digital badges acknowledge and reward the achievements of participants, and are quality assured to the RSA Badge Standard, which is endorsed by City and Guilds.

Youth Placements

Supported by funding from English Heritage and through the government Kickstart scheme we facilitated 2 youth placements in 2021. Alongside gathering valuable sector experience, Youth Placements were given the brief to analyse Photoworks and the wider sector to propose ways in which youth voices can be embedded in the organisation and supporting innovative approaches to reaching young people digitally. This included facilitating two Youth Focus Groups to gather primary research from young participants who have previously taken part in youth programmes at Photoworks. Research completed has set the foundations for a new Photoworks Youth social media account, and an audience advisory board now in development.

Workshops and Creative Development

Photography Clubs

Photoworks continued to develop and deliver LGBTQ+ Photography Club activity in West Sussex following successful taster sessions at three secondary schools. The success of this programme resulted in another new partnership with One Church Brighton, enabling a new LGBTQ+ club to begin in the city. 75+ people attended our Pride event with AudioActive, and 120 viewing a pop-up exhibition in Brighton.

Photoworks also completed DisCo Photo Club with Sussex Recovery College in partnership with the De La Warr Pavilion, after the programme was extended due to its success. The programmes were aimed at young people experiencing mental health crises (blended approach via Zoom and F2F) with artist Lynn Weddle.

Photography Club at Brighton & Hove's Royal Pavilion & Museums, delivered in Spring 22 co-produced with Brighton Museum linked to Marilyn Stafford Retrospective. Led by artist Marysa Dowling, the workshop led to an exhibition delivered at Brighton Museum South Balcony in March.

A new Photoworks Photography Club was delivered with English Heritage at Wrest Park, Bedfordshire exploring relationships between their sites and the Transatlantic Slave Trade. Six full day, face to face sessions took place at Wrest Park, Bedfordshire Sept - Dec, led by artist facilitator Juliana Kasumu.

A second and third Photoworks Saturday Club funded by University of Brighton (UoB) successfully ran with 24 young people taking part. The session included award-winning photographers discussing their work with the group, an online exhibition of the work, and a zine.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Council for British Archaeology (CBA)

Photoworks delivered artist-led photography training for adult leaders of the Young Archaeologist Club (YAC) in January, which was enthusiastically received. Resources built for this training will form part of the Photoworks National Schools Resource (see below). The relationship continued with further funding from CBA supporting the development and delivery of workshop activity in late Summer for UK wide YAC participants and further training for adult Club Leaders. Photoworks delivered a weekend of face-to-face artist-led photography training for adult YAC leaders as well as youth placements. These workshops were delivered with young people at Bolsover Castle with overwhelming positive feedback from participants, and the equally well-received delivery of a face-to-face artist-led workshop for young people at Wrest Park.

Successful workshop delivered with YP online for the Festival of Archaeology in July 2022 (fully booked, 20 participants). Conversations are now underway for further partnership working.

Community Action for Refugees and Asylum Seekers Community Action for Refugees and Asylum Seekers (CARAS) – Young Roots

Photoworks delivered three workshops with young people exploring themes of identity, activism and protest through photography in early summer, sustaining relationship with CARAS.

Creative Beach Clean

Photoworks delivered a partnership with the Marine Conservation Society working with 30 young people with additional needs from Downs View Link College (SEN school) led by artist Lynn Weddle. The group learnt about Sealife and marine conservation through photography, and did a beach clean, followed by a workshop back at the college.

Explorers/In Focus 2022/3

PAppointment made for the solo co-commission (Lauren Joy Kennett) with two shortlisted artists being offered an alternative (micro) digital commission. Good relationships being established with adult social care providers in Portsmouth, 5 with the inclusive clubs and support worker training kicking off early January (led by artists Becky Warnock and Kate Watson).

First of four inclusive clubs was completed in 2022/23. Plans for second club confirmed for adults with profound and complex support needs (Sense Plus in Portsmouth). Recruitment underway for clubs 3 and 4 later in 2023. Revision of support worker training based on feedback, we will now deliver two programmes summer/Autumn with participants from all four clubs, plus creation of digital resources for support workers.

Schools Programmes

"I loved being pushed out of my creative comfort zone". Secondary school student

Schools Engagement with Photoworks Festival

Five schools participated in festival workshops this autumn (one primary, four secondary). Over 150 mixed age students took part in bespoke workshops engaging with festival box led by Lindsey Smith. Further workshops with a Crawley secondary school, and SEN school planned for Jan 23. Free boxes (as part of educational package) offered through schools newsletter.

National Schools Resource (NSR)

A major focus and achievement for Photoworks in 2021/22 was the creation and launch a website aimed specifically at schoolteachers across a range of subjects up to age 18, with the intention of supporting photography teaching and learning. The Photoworks National Schools Resource (NSR) was designed as a space for Teachers to find out about contemporary photographers and their work, gain practical information on photography techniques, get ideas and inspiration for their classroom teaching, find out about photography exhibitions, and kept up to date with our programme and related opportunities.

The NSR builds on Photoworks unique and extensive knowledge base of contemporary photographic practice and photographers, and track-record for working with schools, by providing teachers with professional development opportunities, downloadable teaching resources and opportunities for students to engage directly with photographers and photography.

Significantly, Photoworks is one of only a handful of organisations with a specific national remit to promote engagement with photography, enabling the Photoworks NSR to deliver a sophisticated and informed national resource for photography teaching & learning in schools. The newly developed NSR therefore plays a vital role in helping Photoworks fulfil its remit as an organisation with national reach.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Our teaching resources are designed to support knowledge and understanding of photography, equipping teachers with what they need to deliver quality engagement with contemporary photography in the arts syllabus, capable of filtering by age, theme or subject area to find the resources matching educational requirements.

Photoworks invested in the development of a database of Further Education Art and Design teachers across England to build teacher audiences for the resource. After informing our design and content plan, this database underpinned our successful launch and subsequent marketing plan where new content was delivered through monthly schools' newsletters and live Spring/Autumn teacher CPD events.

New content continues to be regularly uploaded, inspired by or through Photoworks programmes, with a schools newsletter released monthly, and continued work undertaken to grow teacher database.

Peer Led Community Engagement Project

Photoworks supported students from several Brighton secondary schools to take part in artist-led training enabling delivery of student photography projects in local feeder primaries.

Explorers/In Focus 2022/3

Photoworks and Project Art Works secured funding from Arts Council England to take In Focus into phase II, which includes new commissions, photography clubs, and public events designed with and for neurodiverse artists and communities.

In Focus is part of a wider programme called Explorers; comprising awareness-raising activity, commissions, exhibitions, seminars, and events developed by Project Art Works in partnership with Photoworks and other cultural partners, with and for neurodiverse communities, placing them at the heart of social, civic, and cultural activity. In Focus commissions support the creation of new work specifically by a neurodiverse adult, including those who may be non-verbal or require complex support.

The programme launched in Coventry, with subsequent programme activity that includes:

- Inclusive Photography Club
- Digital commissions
- A new physical commission for a neurodiverse artist

University of Sussex

Funding secured for one-day workshop led by Arpita Shah supporting Eastbourne- based students (many of whom have caring responsibilities or live at home due to financial hardship).

Digital programme

Photoworks continued to grow our online audience, and digital programme for international reach, generating new work, platforms and dialogue for artists, curators, and audiences for photographic practice. Core achievements and activities included:

Photoworks released four quarterly editions of our online magazine Photography+ with curatorial themes of street photography, science fiction, as well as our annual Graduate Issue, which featured work from 10 undergrad and post graduate artists from across the globe. Through Photography + we commissioned, 12 articles and interviews with photographers, 8 essays on new and emerging, and platforming the work of four artists from the Photoworks community, alongside articles and editorial written in-house by our team and online Editor.

Photoworks continued our Writer in Residence programme. Our inaugural writer in Residence, Sabrina Citra (Indonesia), completed her tenure writing for our digital channels, and we appointed our new writer for 2023/24 was appointed Tanlume Enyatseng (South Africa) in the final quarter of 2021/22. Tanlume will write four articles for *Photography+*, working closely with the Freelance Editor, Curators, Director, and Digital Marketing Officer.

We ran 43 Instagram Takeovers in 2022/23, platforming the work of emerging photographers to our international digital audience. Supported by this dynamic suite of content, our social media engagement continued to grow. Our Facebook following grew by 4.2%, Twitter by 2.8% and Instagram by 12.1% – and engaging an audience from 41 countries, with 41% of our online audience engaging from the UK, and the rest spread globally with significant numbers across India, France, Portugal, Indonesia, Japan, Hungary and the USA.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Diversity and engagement

Our programming continued to address a wide range of subjects and themes including LGBTQ+, PoC, socio-economic, health/wellbeing and disability. Across our programme 454% of the artists featured were Black or POC.

We continued to participate in portfolio reviews in Derby and London, developing new partnerships and extending our reach nationally, as well as in internationally at festivals such as Rencontre d'Arles.

Children and young people (CYP)

See Learning and Engagement above.

Leadership, diversity, skills development progress

We continued an ongoing programming that enabled us to maintain all the staff in work during the pandemic. Some individuals also took advantage of the extensive training offer online to upgrade their skills in Diversity Training and Accessibility.

Financial review

Total income for the year was £504,599 (2022 - £464,272) and total expenditure was £564,206 (2022 - £415,957).

Photoworks has various types of reserves. Some are destined to cover the costs of the Photoworks programme and are separated into designated and restricted funds; whereas designated funds are not specifically allocated to a specific project, restricted funds can be used solely to cover the costs of the specific project the funds have been raised for. Whether the funds will be designated or restricted is specified in the terms and conditions of the agreement with the funding body.

Furthermore, Photoworks holds a separate amount of reserves to cover the organisation's 6 month wind-down costs.

The total amount of Photoworks reserves is £464,563. This is made up of restricted reserves of £167,484 (held for delivery of contracted activity in 2023-2025), designated reserves of £163,661 (funds raised through earned and donated income for activity in 2023-2025) and unrestricted reserves of £133,418 (six month wind-down costs).

The charity's principal sources of funds (including any fundraising)

Photoworks is a National Portfolio Organisation. Funding received from the Arts Council amounts to approximately 50% of the total yearly income. The other 50% is raised by trust and foundation fundraising, individual giving, and partnerships with Jerwood Foundation, The Ampersand Foundation, English Heritage, Historic England, University of Brighton and other smaller funders.

Risk management

Photoworks maintains a detailed, regularly updated risk register with clear accountabilities and mitigation plans. The risk register is regularly updated internally and reviewed by trustees and executive on a quarterly basis. The trustees are satisfied that systems are in place to mitigate exposure to any major risks.

At the end of March 2023, Photoworks was in a very healthy position not facing any major risks. Considering the uncertainty of the year ahead, we were cautious with our budget expenditure, aiming at starting in real activity, but maintaining the organisation in a safe space.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Plans for the future

During 2023/24 we aim to develop the following:

Talent development

- Development of 2 artists practice, and produce new exhibitions of this work through a touring exhibition via the Jerwood/Photoworks Awards 5
- Development of an artist's practice, and produce new exhibition of this work through a touring exhibition via the Ampersand Fellowship
- Launch the fourth edition of the Ampersand Residency
- Launch the fifth writer-in-residence
- Launch the fourth edition of our Festive Commission
- Support emerging talent Photography+ and Instagram
- Continue delivering portfolio reviews and mentorship
- Develop new commissioning and residency vehicles to provide opportunities for artists

Creation of new work

- Produce and commission work for JPA5, Ampersand/Photoworks Fellowship, Photoworks Festival, Picturing England's High Streets, second edition of Explorers, and Festive Commission
- Produce the second Festival in a box

Diversity, reach and engagement

- Further consolidate the impact of our work in formal education through the University of Brighton and University of Sussex partnership as well as guest/one off engagement with multiple universities around the UK.
- Deliver new inclusive Photography Clubs with adult social care settings as part of In Focus/Explorers
- Develop new partnerships to extend our reach nationally and internationally including Rencontre d'Arles in France
- Continue to grow our digital channels including Photography+, creating podcasts and digital events to coincide with Photography+ launches

Children and young people (CYP)

- Continue to offer CYP opportunities programme through Arts Award and Photography Club
- Deliver a programme of CYP activities including Photography Club and schools' engagement
- Develop and deliver CPD and teaching resources for JPA5, Ampersand Fellowship, and the Photoworks Festival
- Develop a digital toolkit for photography and accessibility for Explorers
- Further research and develop national digital schools resource for photography model and secure national cultural and strategic partners

Leadership, diversity, skills development progress

- Ensure professional development opportunity for all staff throughout the year
- Strengthen governance and Board diversity by recruiting new trustees
- Through Explorers programme raise diversity awareness around complex needs for artists and audiences to feed into equality action plan.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance and management

The charity is a company limited by guarantee, has no share capital, and is governed by its Memorandum and Articles of Association.

Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally.

The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

R S Burton

A J Simpkin

D Knaus

P Drewitt

M Allende

C Condron

L H Momodu-Gordon

(Resigned 1 December 2023)

M C McVeigh

N E R Caruana

(Appointed 11 May 2022)

S Esler Patel

(Appointed 5 August 2022)

Appointment of trustees

Photoworks had 10 board members during the year and could have a maximum of 12. The organisation strives for diversity and inclusion, also at a governance level. The recruitment and selection methods are based on individual approaches to individuals with different sets of skills whose profile and skills can benefit Photoworks.

Organisation

The activities of the charity are advised and monitored by the Board of Trustees, who meet four times a year to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfils its objectives and complies with the requirements of the Charities Commission.

The day-to-day management is delegated by the Board to the Executive and Artistic Director, Louise Fedotov-Clements who attends the Board meetings to update trustees on developments, finances, risks and seek approval on future strategy.

The trustees' report was approved by the Board of Trustees.



A J Simpkin

Trustee

Dated: 12 December 2023

PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

The trustees, who are also the directors of Photoworks for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

I report to the trustees on my examination of the financial statements of Photoworks (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

S R A Holmes FCA

Victor Boorman & Co
Europa House
Goldstone Villas
Hove
East Sussex
BN3 3RQ

Dated: 12 December 2023

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes					
<u>Income from:</u>						
Voluntary income	2	273,252	-	-	273,252	285,883
Charitable activities		38,019	-	193,092	231,111	178,270
Investments	4	236	-	-	236	119
Total income		<u>311,507</u>	<u>-</u>	<u>193,092</u>	<u>504,599</u>	<u>464,272</u>
<u>Expenditure on:</u>						
Raising funds	5	<u>25,678</u>	<u>-</u>	<u>-</u>	<u>25,678</u>	<u>19,377</u>
Charitable activities	6	<u>372,048</u>	<u>-</u>	<u>166,480</u>	<u>538,528</u>	<u>396,580</u>
Total resources expended		<u>397,726</u>	<u>-</u>	<u>166,480</u>	<u>564,206</u>	<u>415,957</u>
Net (outgoing)/incoming resources before transfers		(86,219)	-	26,612	(59,607)	48,315
Gross transfers between funds		<u>86,593</u>	<u>(86,593)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income for the year/ Net movement in funds		374	(86,593)	26,612	(59,607)	48,315
Fund balances at 1 April 2022		<u>133,044</u>	<u>250,254</u>	<u>140,872</u>	<u>524,170</u>	<u>475,855</u>
Fund balances at 31 March 2023		<u>133,418</u>	<u>163,661</u>	<u>167,484</u>	<u>464,563</u>	<u>524,170</u>

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PHOTOWORKS

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	10		-		2,664
Current assets					
Debtors	11	6,565		16,730	
Cash at bank and in hand		491,512		525,476	
		<u>498,077</u>		<u>542,206</u>	
Creditors: amounts falling due within one year	12	<u>(33,514)</u>		<u>(20,700)</u>	
Net current assets			464,563		521,506
Total assets less current liabilities			<u>464,563</u>		<u>524,170</u>
Income funds					
Restricted funds	14		167,484		140,872
<u>Unrestricted funds</u>					
Designated funds	15	163,661		250,254	
General unrestricted funds		<u>133,418</u>		<u>133,044</u>	
			297,079		383,298
			<u>464,563</u>		<u>524,170</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The financial statements were approved by the Trustees on 12 December 2023



A J Simpkin
Trustee

Company Registration No. 03043169

PHOTOWORKS**STATEMENT OF CASH FLOWS*****FOR THE YEAR ENDED 31 MARCH 2023***

	Notes	2023 £	£	2022 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	18		(34,200)		108,572
Investing activities					
Investment income received		236		119	
Net cash generated from investing activities			236		119
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(33,964)		108,691
Cash and cash equivalents at beginning of year			525,476		416,785
Cash and cash equivalents at end of year			491,512		525,476

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Photoworks is a private company limited by guarantee incorporated in England and Wales. The registered office is 28 Kensington Street, Brighton, East Sussex, BN1 4AJ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds are set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income including grants, donations and legacies are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

The donor specifies that the grant or donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Incoming resources from charitable activities is accounted for when earned.

Donated services and facilities are included in the Statement of Financial Activities where the benefit to the charity is reasonably quantifiable and measurable. The value placed on these resources is the estimated value to the charity of the service or facility received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

Costs of generating funds are those costs incurred in the search for and application for grant income.

Charitable activities include expenditure associated with both the promotion of the practice and understanding of photography, and the costs in excess of relevant grant income of the publication of books and magazines. The categories include the direct costs, the support costs and the governance costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated constitutional and statutory requirements.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of the resources.

Overall, unless an item of expenditure specifically relates to one particular activity, resources expended are apportioned as follows: 20% Cost of generating voluntary income and 80% promoting photography practice.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	3 years straight line
Fixtures, fittings & equipment	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Financial instruments

The company has the following financial instruments :

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.8 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Capital grants

Grants towards capital expenditure are recognised in the statement of financial activities in the year of acquisition within a relevant designated fund. Depreciation is charged against the fund over the expected useful life of the assets.

2 Voluntary income

	2023 £	2022 £
Donations and gifts	-	12,632
Grants receivable for core activities	273,252	273,251
	<u>273,252</u>	<u>285,883</u>
Donations and gifts		
Individual donations	-	12,632
	<u>-</u>	<u>12,632</u>
Grants receivable for core activities		
Arts Council of England core funding	273,252	268,315
	<u>273,252</u>	<u>268,315</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

3 Charitable activities

	Grants received for specific projects	Sales of books and magazines	Sponsorships	Other events and projects income	Total	Total
	£	£	£	£	2023 £	2022 £
Sale of goods	-	33,947	-	4,072	38,019	59,814
Performance related grants	193,092	-	-	-	193,092	118,456
	<u>193,092</u>	<u>33,947</u>	<u>-</u>	<u>4,072</u>	<u>231,111</u>	<u>178,270</u>
Analysis by fund						
Unrestricted funds	-	33,947	-	4,072	38,019	
Restricted funds	193,092	-	-	-	193,092	
	<u>193,092</u>	<u>33,947</u>	<u>-</u>	<u>4,072</u>	<u>231,111</u>	
For the year ended 31 March 2022						
Unrestricted funds	-	35,910	12,000	11,904		59,814
Restricted funds	118,456	-	-	-		118,456
	<u>118,456</u>	<u>35,910</u>	<u>12,000</u>	<u>11,904</u>		<u>178,270</u>
Performance related grants						
Jerwood/Photoworks						
Awards	15,000	-	-	-	15,000	34,330
Saturday Photography Club	5,705	-	-	-	5,705	5,740
Explorers	29,525	-	-	-	29,525	-
Ampersand	25,000	-	-	-	25,000	5,000
Historic England	46,300	-	-	-	46,300	28,883
CBA	2,495	-	-	-	2,495	280
English Heritage	32,350	-	-	-	32,350	34,669
The British Council	10,000	-	-	-	10,000	-
National Lottery Fund	9,997	-	-	-	9,997	-
Fleetwood HAZ	5,250	-	-	-	5,250	-
Victoria and Albert	11,470	-	-	-	11,470	-
Other	-	-	-	-	-	9,554
	<u>193,092</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>193,092</u>	<u>118,456</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

4 Investments

	2023 £	2022 £
Interest receivable	236	119

5 Raising funds

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
<u>Costs of generating voluntary income</u>		
Other fundraising costs	11,256	7,445
Staff costs	13,889	11,399
Depreciation and impairment	533	533
	25,678	19,377

6 Charitable activities

Promoting photography practices

	Activities undertaken directly £	Support costs £	Governance costs £	Total 2023 £	Total 2022 £
Staff costs	119,376	55,559	2,000	176,935	143,917
Depreciation and impairment	-	2,131	-	2,131	2,132
Other costs	304,695	45,035	9,732	359,462	250,531
	424,071	102,725	11,732	538,528	396,580
Analysis by fund					
Unrestricted funds	257,591	102,725	11,732	372,048	
Restricted funds	166,480	-	-	166,480	
	424,071	102,725	11,732	538,528	
For the year ended 31 March 2022					
Unrestricted funds	152,405	77,512	10,123		240,040
Restricted funds	156,540	-	-		156,540
	308,945	77,512	10,123		396,580

Governance costs includes payments to the independent examiners of £4,800 (2022 - £4,200) for independent examination fees.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

7 Support and governance costs

	Support costs	Governance costs	2023	2022	Basis of allocation
	£	£	£	£	
Staff costs	55,559	2,000	57,559	47,599	Split directors salary
Depreciation	2,131	-	2,131	2,132	Support
Office rent	9,701	-	9,701	9,504	Support
Storage costs	-	-	-	151	Support
Insurance	2,251	-	2,251	1,793	Support
Printing, postage and stationery	4,933	-	4,933	1,315	Support
Travel	13,980	-	13,980	5,352	Support
Marketing costs	4,005	-	4,005	4,328	Support
Recruitment costs	708	-	708	-	Support
Bank charges	609	-	609	1,038	Support
Sundry expenses	309	-	309	426	Support
Staff training	485	-	485	448	Support
Website	4,905	-	4,905	3,170	Support
Computer costs	3,149	-	3,149	2,256	Support
Bookkeeping	-	3,432	3,432	3,023	Governance
Accountancy	-	6,300	6,300	5,100	Governance
	<u>102,725</u>	<u>11,732</u>	<u>114,457</u>	<u>87,635</u>	
Analysed between					
Charitable activities	<u>102,725</u>	<u>11,732</u>	<u>114,457</u>	<u>87,635</u>	

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	<u>7</u>	<u>7</u>
Employment costs	2023 £	2022 £
Wages and salaries	174,679	145,495
Social security costs	11,924	6,747
Other pension costs	4,221	3,074
	<u>190,824</u>	<u>155,316</u>

There were no employees whose annual remuneration was £60,000 or more.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

10 Tangible fixed assets

	Computer equipment	Fixtures, fittings & equipment	Total
	£	£	£
Cost			
At 1 April 2022	16,201	3,666	19,867
At 31 March 2023	16,201	3,666	19,867
Depreciation and impairment			
At 1 April 2022	13,537	3,666	17,203
Depreciation charged in the year	2,664	-	2,664
At 31 March 2023	16,201	3,666	19,867
Carrying amount			
At 31 March 2022	2,664	-	2,664

11 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	1,354	10,905
Accrued income	-	5,000
Prepayments	5,211	825
	6,565	16,730

12 Creditors: amounts falling due within one year

	Notes	2023 £	2022 £
Other taxation and social security		2,568	2,308
Deferred income	13	-	400
Trade creditors		17,750	6,802
Other creditors		-	1,524
Accruals		13,196	9,666
		33,514	20,700

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

13 Deferred income

	2023 £	2022 £
Arising from events carried out after the year end	-	400

Deferred income is included in the financial statements as follows:

	2023 £	2022 £
Deferred income is included within:		
Current liabilities	-	400
Movements in the year:		
Deferred income at 1 April 2022	400	-
Released from previous periods	(400)	-
Resources deferred in the year	-	400
Deferred income at 31 March 2023	-	400

14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Balance at 1 April 2022 £	Movement in funds		Balance at 31 March 2023 £
		Income £	Expenditure £	
Jerwood/Photoworks Awards	8,693	15,000	(23,693)	-
ACE - Catalyst	21,228	-	(21,228)	-
Explorers	4,243	29,525	(2,949)	30,819
Chalk Cliff Trust	5,000	-	(5,000)	-
Souter Trust	1,202	-	(1,202)	-
Saturday Photography Club	2,515	5,705	(8,220)	-
All Sorts/BHCC 2020	1,914	-	(1,914)	-
Ampersand Fellowship	10,541	25,000	(18,015)	17,526
Historic England	67,433	46,300	(47,476)	66,257
CBA	1,290	2,495	(3,785)	-
English Heritage	16,813	32,350	(21,528)	27,635
The British Council	-	10,000	-	10,000
National Lottery Fund	-	9,997	-	9,997
Fleetwod HAZ	-	5,250	-	5,250
Victoria and Albert	-	11,470	(11,470)	-
	140,872	193,092	(166,480)	167,484

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2022 £	Transfers £	Balance at 31 March 2023 £
Brighton Photo Biennial	82,231	-	82,231
Programme Activity Funded by Individual Giving	46,095	(46,095)	-
Marketing	3,430	-	3,430
Festival 22 Commissions	8,498	(8,498)	-
CRM	5,000	-	5,000
PR	5,000	-	5,000
General Programme Activity	100,000	(32,000)	68,000
	<u>250,254</u>	<u>(86,593)</u>	<u>163,661</u>

16 Analysis of net assets between funds

	Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £
Fund balances at 31 March 2023 are represented by:				
Current assets/(liabilities)	133,418	163,661	167,484	464,563
	<u>133,418</u>	<u>163,661</u>	<u>167,484</u>	<u>464,563</u>

	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2022 are represented by:				
Tangible assets	2,664	-	-	2,664
Current assets/(liabilities)	130,380	250,254	140,872	521,506
	<u>133,044</u>	<u>250,254</u>	<u>140,872</u>	<u>524,170</u>

17 Related party transactions

There were no further disclosable related party transactions during the year.

PHOTOWORKS**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 MARCH 2023**

18	Cash generated from operations	2023	2022
		£	£
	(Deficit)/surplus for the year	(59,607)	48,315
	Adjustments for:		
	Investment income recognised in statement of financial activities	(236)	(119)
	Depreciation and impairment of tangible fixed assets	2,664	2,665
	Movements in working capital:		
	(Increase)/decrease in stocks	-	2,924
	Decrease in debtors	10,165	66,433
	Increase/(decrease) in creditors	13,214	(12,046)
	(Decrease)/increase in deferred income	(400)	400
	Cash (absorbed by)/generated from operations	(34,200)	108,572

Accounts

Charity registration number 1053208

Company registration number 03043169 (England and Wales)

PHOTOWORKS

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R S Burton	
	A J Simpkin	
	D Knaus	
	P Drewitt	
	M Allende	
	C Condrón	
	L H Momodu-Gordon	(Appointed 26 May 2021)
	M C McVeigh	(Appointed 20 July 2021)
	N E R Caruana	(Appointed 11 May 2022)
	S Esler Patel	(Appointed 5 August 2022)
Executive and Artistic Director	S Mavlian	
Secretary	S Mavlian	
Charity number	1053208	
Company number	03043169	
Principal address	28 Kensington Street Brighton East Sussex BN1 4AJ	
Independent examiner	S R A Holmes FCA Victor Boorman & Co Europa House Goldstone Villas Hove East Sussex BN3 3RQ	

PHOTOWORKS

CONTENTS

	Page
Trustees' report	1 - 8
Statement of trustees' responsibilities	9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12
Statement of cash flows	13
Notes to the accounts	14 - 25

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

Photoworks is a charity that works across the UK to promote and develop contemporary photography. We do this by supporting artists to make new work; by producing and curating exhibitions and events that can be enjoyed by a wide audience; and by publishing writing about photography both in print and online. Much of what we do is free to access and enjoy.

Learning and engagement is at the centre of what we do. Our award-winning learning programmes are aimed to break down barriers and invite everyone to participate – regardless of their background or ability.

Photoworks values

Our programme is guided by:

Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.

- Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.
- Opportunity: We share our knowledge to inspire others and believe that everyone should have the opportunity to engage with photography.
- Responsibility: We take our roles seriously. We care about everyone we work with and about the environments in which we create and operate.
- Transparency: We're honest and open and we believe in a better, fairer sector for everyone.
- Partnership: Working with others to create, facilitate and advocate for photography is at the core of what we do.

Photoworks aims:

- Provide an informed and creative environment in which artists can create high-quality new work
- Foster critical thinking and debate in photography and visual culture at a national and international level, and position Photoworks as a collaborative, conversant and outward-facing organisation
- Embrace and leverage global changes in the production, distribution and consumption of photography and photographic culture
- Deliver an innovative and integrated programme of multi-platform activity for a range of artists and audiences
- Cultivate cultural partnerships to extend our impact

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Summary of main activities

- Jerwood/Photoworks Awards
- Photography Clubs
- England's New Lenses
- Instagram takeovers
- Photography+
- The Ampersand Foundation / Photoworks Residency
- The Ampersand Foundation / Photoworks Fellowship
- Photoworks X Liverpool Biennial
- Photoworks X Ballarat International Foto Biennale
- Queer Heritage Now

Photoworks is committed to supporting artists at different stages in their careers. In that spirit, we run a series of funding opportunities throughout the year, such as the Jerwood/Photoworks Award, the Ampersand/Photoworks Fellowship, Photography+ writer-in-residence, and Festive Digital Commission.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Achievements and performance

Talent development

The Jerwood/Photoworks Awards (JPA), in partnership with Jerwood Arts continued during 2021-22, with touring of JPA3, and new commissioning of JPA4 beginning. The Jerwood/Photoworks Awards (JPA) grants two artists a bursary of £10k, a production budget of £5k and in-kind printing from print partner Spectrum of £5k.

An exhibition of our JPA3 artists (Silvia Rosi and Theo Simpson) took place at Belfast Exposed, and we commissioned new artists for the fourth edition of JPA. For this fourth open call, extra resources were used to ensure the call was accessible including audio recording, easy read, Welsh translation and advice sessions. The Open Call for JPA4 ended with 372 applications, The Jury who met in mid-July consisted of Christine Eyene (curator), Joy Gregory (artist), Sunil Gupta (artist), Harriet Cooper (Head of Visual art, Jerwood Arts) and Julia Bunnemann (Curator Photoworks). Two new awardees were selected for JPA4, Heather Agyepong and Joanne Coates, who began to develop new work and receive mentorship during 2021/22.

In 2021/22 we launched the Ampersand/Photoworks Fellowship. Supported by The Ampersand Foundation, this is a new opportunity for a mid-career artist to complete and exhibit a new body of work in 2021-2022. It aims to enable and nurture the creation of new work through a combination of support including a £15,000 award, mentoring and curatorial support, a dedicated public programme and digital content with international reach, production budget and touring exhibition.

Johny Pitts was selected as the recipient of the inaugural Ampersand/Photoworks Fellowship in June. The selection panel included Duncan Forbes (Director, Department of Photography, V&A), Renée Mussai (Senior Curator / Head of Curatorial & Collections, Autograph), Shoair Mavlian (Director, Photoworks), and Flor Souto (Director, The Ampersand Foundation). Working closely with the Photoworks team, Pitts will develop a new body of work to present at three British venues from 2022-2023. Two touring venues have been confirmed; Museums Sheffield, for August 2022 – Jan 2023, and Still Gallery Edinburgh opening March 2023. A third will be confirmed in 2023.

We continue supporting emerging talent.

We continued our England's New Lenses (ENL) programme, supported by English Heritage, working with 13 – 25-year-olds across England to explore their own sense of heritage through photography. Over 200 young people made new artwork documenting the people, places, and communities that have shaped them. Entering Phase 2 of the programme, Photoworks created a series of four commissioning opportunities for young photographers aged 18 – 25 who made work in response to an English Heritage site of their choice with artists Kemka Ajoku (Wrest Park), Abena Appiah (Hadrian's Wall), Megan Dalton (Middleham Castle) and Mia Parker Tang (Tintagel Castle). The production phase of making work was supported by the Photoworks team and their artist mentors, Mahtab Hussain, Ingrid Pollard, Alys Tomlinson, Alberta Whittle, Silvia Rosi and Alejandra Carles-Tolra.

The outdoor exhibition successfully opened at Wrest Park at Aug 5 and will run until Oct 31. A series of four videos were created to promote the artist's works, and the exhibition received national press coverage & within the British Journal of Photography. Photoworks further supported ENL artists in their professional development in terms of business thinking and how to sell/price their work with Fiona Rogers from Webber Gallery. Photoworks also undertook brokering support for ENL artists with Government Art Collection curators for potential purchases of works by all four artists. Photoworks secured funding through English Heritage to develop a new publication of works from the England New Lenses programme. This publication of works from ENL went into production in 2022. ENL received sector recognition being published as a case study in GEM Case Studies, Issue 28; Young People. Please see Learning & Engagement section for details of ENL Phase 3 (Photography Club) and English Heritage funded youth placements.

For the second year, we collaborated with The Ampersand Foundation in the Ampersand/Photoworks Residency, a 5-month live-in residency that enables artists to produce new work, revisit existing projects, and have time to create. Artist Mónica Alcázar-Duarte undertook this residency at Wigwell Lodge and developed new work between February-July, and was profiled on the Photoworks website and editorial channels. She undertook seven mentorship sessions during this residency period, which culminated in a series of public events engaging the local visual arts community and concerned with the language of new technologies applied to her current work.

Our wider programme of opportunities also continued to include talent development through our online platforms; we appointed our third Writer-in-residence as part of the editorial team of our digital magazine Photography+ and we commissioned a new artist to create a new digital seasonal greeting card through our Festive Commission programme; we continued featuring the work of talented artists through our curated Instagram takeovers.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

We began the research, fundraising, and preparation of Photoworks Festival 2022, developing the curatorial concept, artists and partners. It is intended to produce another festival in a box where audience engagement is at its core in two folds: young community groups in the UK and international arts partnerships.

We continued creating new partnerships to create new opportunities for artists. In 2021-22, we co-presented with Liverpool Biennial the work of the north American artist Xaviera Simmons, and a co-commission with the Ballarat International Foto Biennale a new body of work by the French Alix Marie. The exhibition was delayed due to lockdown restrictions in the Victoria region where the festival takes place, and this year presented the exhibition in full as a video and sound installation as well as a photography installation.

Marie also participated in Ballarat International Foto Biennale's associated programme with Photoworks in conversation between the artist and the local curatorial team. Xaviera Simmons' exhibition was delayed due to pandemic restrictions resulting in Liverpool Biennial moving their dates to 2021. The artist and her work presented in 2021 from on May 19 until June 27 at the Cotton Exchange building. Alongside the exhibition, Photoworks produced curators' tour video and contributed to the surrounding programme.

Photoworks also continued to build our profile as a national leader in the photography sector, by leading a consortium of English Photography organisations in a successful partnership bid with Historic England; Picturing High Streets. Picturing High Streets is a three-year project as part of the national cultural programme for High Street Heritage Action Zones. The photographers will use a socially-engaged approach, working alongside local communities, to create a contemporary portrait of England's high streets between now and 2024. Starting in July 2021, the six photographers-in-residence will work with local communities to reimagine the high street, producing images which will become part of the Historic England Archive. To host each residency, Photoworks and Historic England have partnered with photography organisations across England, including GRAIN Projects, Open Eye Gallery, QUAD/FORMAT, Photofusion and local partners.

Users of the high streets and the community are at the heart of Picturing England's High Streets, and each selected photographer has a link to the local high street area. To begin this programme in 2021/22 we commissioned six artists for residencies; Khatun (Leicester), and Rehan Jamil (Tower Hamlets), Tim Mills (Coventry), Natalie Willatt (Stoke), Suzanne St Clare (Chester) and Tony Mallon (Prescot).

Alongside these programmes, Photoworks continued the development of Photoworks Annual 28: Manual for Protest. Hong Kongese Designer Renatus Wu continued to collaborate on the design and content, set for release in 2022/23.

Learning and Engagement Programme

"The Photoworks experience has helped shape fifteen young girls' future" - Teacher.

In 2021/22 Photoworks continued to grow and deliver our award-winning arts education programme across the South-East, England and the wider United Kingdom. Highlights of our programme include:

Learning and education:

Arts Award

A new Arts Award template was commissioned to provide a standard structure for all submissions. The Bronze Arts Award was incorporated into all Photoworks Photography Clubs. One Photoworks artist facilitator undertook Adviser (Bronze/Silver) training through Photoworks to support this.

10 young participants completed their portfolio to achieve Bronze Arts Awards certification as part of Saturday Club 2 (in partnership with Widening Participation, University of Brighton) which ran during spring/summer.

14 young people completed their Bronze Arts Award as part of our partnership with English Heritage, and 15 as part of our Photography Club with Brighton & Hove's Royal Pavilion & Museums.

Digital Badges

Photoworks began offering new accreditation (badgenation.org) for participation in L&E projects with digital badges awarded from Spring 22 for all participants of Photoworks L&E activity. These bespoke digital badges acknowledge and reward the achievements of participants, and are quality assured to the RSA Badge Standard, which is endorsed by City and Guilds.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Youth Placements

Supported by funding from English Heritage and through the government Kickstart scheme we facilitated 2 youth placements in 2021. Alongside gathering valuable sector experience, Youth Placements were given the brief to analyse Photoworks and the wider sector to propose ways in which youth voices can be embedded in the organisation and supporting innovative approaches to reaching young people digitally. This included facilitating two Youth Focus Groups to gather primary research from young participants who have previously taken part in youth programmes at Photoworks. Research completed has set the foundations for a new Photoworks Youth social media account, and an audience advisory board now in development.

Workshops and Creative Development:

Photography Clubs

Photoworks began the development of LGBTQ+ Photography Club activity in West Sussex with taster sessions at three secondary schools. Following successful taster sessions, Photoworks delivered new LGBTQ+ Photography Club activity in West Sussex. This long-term club with artist Eva Louisa Jonas in two phases from January – May 2021. The success of this programme resulted in another new partnership with One Church Brighton, enabling a new LGBTQ+ club to begin in the city running May – July with artist Danit Ariel.

Photoworks also delivered DisCo Photo Club 3 with Sussex Recovery College in partnership with the De La Warr Pavilion, for young people experiencing mental health crises (blended approach via Zoom and F2F) with artist Lynn Weddle. This programme was extended for four further sessions due to its success.

Photography Club at Brighton & Hove's Royal Pavilion & Museums, delivered in Spring 22 co-produced with Brighton Museum linked to Marilyn Stafford Retrospective. Led by artist Marysa Dowling, the workshop led to an exhibition delivered at Brighton Museum South Balcony 1st March – 27 March.

A new Photoworks Photography Club was delivered with English Heritage at Wrest Park, Bedfordshire exploring relationships between their sites and the Transatlantic Slave Trade. Six full day, face to face sessions took place at Wrest Park, Bedfordshire Sept - Dec, led by artist facilitator Juliana Kasumu.

A second and third Photoworks Saturday Club funded by University of Brighton (UoB) successfully ran with 24 young people taking part. The session included award-winning photographers discussing their work with the group, an online exhibition of the work, and a zine.

Council for British Archaeology (CBA)

Photoworks delivered artist-led photography training for adult leaders of the Young Archaeologist Club (YAC) in January, which was enthusiastically received. Resources built for this training will form part of the Photoworks National Schools Resource (see below). The relationship continued with further funding from CBA supporting the development and delivery of workshop activity in late Summer for UK wide YAC participants and further training for adult Club Leaders. Photoworks delivered a weekend of face-to-face artist-led photography training for adult YAC leaders as well as youth placements. These workshops were delivered with young people at Bolsover Castle with overwhelming positive feedback from participants, and the equally well-received delivery of a face-to-face artist-led workshop for young people at Wrest Park.

National Museums Liverpool (NML)

Photoworks delivered five online workshops for young people aged 16 to 24 responding to the John Moore Painting Prize and Xaviera Simmons' exhibition curated by Photoworks for the Liverpool Biennial (see above).

Community Action for Refugees and Asylum Seekers Community Action for Refugees and Asylum Seekers (CARAS) – Young Roots

Photoworks delivered three workshops with young people exploring themes of identity, activism and protest through photography in early summer, sustaining relationship with CARAS.

Schools Programmes:

"I loved being pushed out of my creative comfort zone" - Secondary school student

National Schools Resource (NSR)

A major focus and achievement for Photoworks in 2021/22 was the creation and launch a website aimed specifically at schoolteachers across a range of subjects up to age 18, with the intention of supporting photography teaching and learning. The Photoworks National Schools Resource (NSR) was designed as a space for Teachers to find out about contemporary photographers and their work, gain practical information on photography techniques, get ideas and inspiration for their classroom teaching, find out about photography exhibitions, and kept up to date with our programme and related opportunities.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

The NSR builds on Photoworks unique and extensive knowledge base of contemporary photographic practice and photographers, and track-record for working with schools, by providing teachers with professional development opportunities, downloadable teaching resources and opportunities for students to engage directly with photographers and photography.

Significantly, Photoworks is one of only a handful of organisations with a specific national remit to promote engagement with photography, enabling the Photoworks NSR to deliver a sophisticated and informed national resource for photography teaching & learning in schools. The newly developed NSR therefore plays a vital role in helping Photoworks fulfil its remit as an organisation with national reach.

Our teaching resources are designed to support knowledge and understanding of photography, equipping teachers with what they need to deliver quality engagement with contemporary photography in the arts syllabus, capable of filtering by age, theme or subject area to find the resources matching educational requirements.

Photoworks invested in the development of a database of Further Education Art and Design teachers across England to build teacher audiences for the resource. After informing our design and content plan, this database underpinned our successful launch and subsequent marketing plan where new content was delivered through monthly schools' newsletters and live Spring/Autumn teacher CPD events.

New content continues to be regularly uploaded, inspired by or through Photoworks programmes, with a schools newsletter released monthly, and continued work undertaken to grow teacher database.

Peer Led Community Engagement Project

Photoworks supported students from a number of Brighton secondary schools to take part in artist-led training enabling delivery of student photography projects in local feeder primaries.

Explorers/In Focus 2022/3

Photoworks and Project Art Works secured funding from Arts Council England to take In Focus into phase II, which includes new commissions, photography clubs, and public events designed with and for neurodiverse artists and communities.

In Focus is part of a wider programmed called Explorers; comprising awareness-raising activity, commissions, exhibitions, seminars, and events developed by Project Art Works in partnership with Photoworks and other cultural partners, with and for neurodiverse communities, placing them at the heart of social, civic, and cultural activity. In Focus commissions support the creation of new work specifically by a neurodiverse adult, including those who may be non-verbal or require complex support.

The programme launched in Coventry, with subsequent programme activity that includes:

- Inclusive Photography Club
- Digital commissions
- A new physical commission for a neurodiverse artist

Digital Programme

Photoworks continued to grow our online audience, and digital programme for international reach, generating new work, platforms and dialogue for artists, curators, and audiences for photographic practice. Core achievements and activities included:

Photoworks released four quarterly editions of our online magazine Photography+ with curatorial themes of time, the environment, on Hope and Futurity, as well as our annual Graduate Issue, which featured work from 10 undergrad and post graduate artists from across the globe. Through Photography + we commissioned, 12 articles and interviews with photographers, 8 essays on new and emerging, and platforming the work of four artists from the Photoworks community.

With ambitions to build on this success of this editorial output we launched a Writer in Residence programme. Our inaugural writer in Residence, Sabrina Citra, was appointed in the final quarter of 2021/22. Citra will write four articles for Photography+, working closely with the Freelance Editor, Curators, Director, and Digital Marketing Officer.

We ran 42 Instagram Takeovers in 2021/22, platforming the work of emerging photographers to our international digital audience. Photoworks also piloted a new podcast format: This Image is Not Available investigates why we see, share, and know about some images, while other images remain unknown, hidden, or hard to find. Future guests will include photographers, curators, young people working/interested in the Arts, and community members who will discuss issues of censorship, social media, race and gender, and history.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Supported by this dynamic suite of content, our social media engagement continued to grow. Our Facebook following grew by 3.2%, Twitter by 1.8% and Instagram by 12.3% 102k – more than 12k more followers than the previous year – and engaging an audience from 45 countries, with 33% of our online audience engaging from the UK, and the rest spread globally with significant numbers across India, France, Portugal, Indonesia, Japan, Hungary and the USA.

Diversity and engagement

Our programming continued to address a wide range of subjects and themes including LGBTQ+, PoC, socio-economic, health/wellbeing and disability. Across our programme 49% of the artists featured were Black or POC.

We continued to participate in portfolio reviews in Derby and London, developing new partnerships and extending our reach nationally, as well as in internationally at festivals such as Rencontre d'Arles.

Leadership, diversity, skills development progress

We continued an ongoing programming that enabled us to maintain all the staff in work during the pandemic. Some individuals also took advantage of the extensive training offer online to upgrade their skills in Diversity Training and Accessibility.

Financial review

Photoworks continued in growing income generation through the sales of products in the redeveloped website, strategic partnerships, and successful T&F bids.

Despite covid having a negative impact on Photoworks fundraising activities, we continued our Patrons cultivation programme, which raised over £25k. This went into a designated fund for programme next financial year.

In addition, we raised a further £40,000 from Trusts & Foundations to support our L&E programme. Furthermore, we received more than £75,000 for other elements of the Photoworks programme starting in 2021/22, including the Ampersand Fellowship and a three-year partnership with Historic England for the project Picturing England's High Streets.

We continued to raise earned income through online book and edition sales and Photoworks membership.

We continued to build cultural partnerships to reduce costs whilst expanding impact, reach and audience access, such as our collaboration with Liverpool Biennial and Ballarat International Foto Biennale.

We also received the final instalments of the Arts Council England Culture Recovery Fund, that helped relieve the expenditure incurred from having to move offices during the pandemic. This along cost efficiencies across the organisation meant that Photoworks ended the 2021/22 financial year in a healthier position than budgeted, and mitigating unexpected costs borne from the Covid-19 pandemic.

Photoworks has various types of reserves. Some are destined to cover the costs of the Photoworks programme and are separated into designated and restricted funds; whereas designated funds are not specifically allocated to a specific project, restricted funds can be used solely to cover the costs of the specific project the funds have been raised for. Whether the funds will be designated or restricted is specified in the terms and conditions of the agreement with the funding body.

Furthermore, Photoworks holds a separate amount of reserves to cover the organisation's 6 month wind-down costs.

The total amount of Photoworks reserves is £524,170. This is made up of restricted reserves of £140,871, designated reserves of £250,254 and unrestricted reserves of £133,045.

The charity's principal sources of funds (including any fundraising)

Photoworks is a National Portfolio Organisation. Funding received from the Arts Council amounts to approximately 50% of the total yearly income. The other 50% is raised by trust and foundation fundraising, individual giving, and partnerships with Jerwood Foundation, The Ampersand Foundation, English Heritage, Historic England, University of Brighton and other smaller funders.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Risk management

Photoworks maintains a detailed, regularly updated risk register with clear accountabilities and mitigation plans. The risk register is regularly updated internally and reviewed by trustees and executive on a quarterly basis. The trustees are satisfied that systems are in place to mitigate exposure to any major risks.

At the end of March 2022, Photoworks was in a very healthy position not facing any major risks. Considering the uncertainty of the year ahead, we were cautious with our budget expenditure, aiming at starting in real activity, but maintaining the organisation in a safe space.

Plans for the future

During 2022/23 we aim to develop the following:

Talent development

- Development of 2 artists practice, and produce new exhibitions of this work through a touring exhibition via the Jerwood/Photoworks Awards 4
- Development of an artist's practice, and produce new exhibition of this work through a touring exhibition via the Ampersand Fellowship
- Launch the third edition of the Ampersand Residency
- Launch the third writer-in-residence
- Launch of the first Photobook writer-in-residence
- Launch the third edition of our Festive Commission
- Support emerging talent Photography+ and Instagram
- Continue delivering portfolio reviews and mentorship

Creation of new work

- Produce and commission work for JPA4, Ampersand/Photoworks Fellowship, Photoworks Festival, Picturing England's High Streets, second edition of Explorers, and Festive Commission
- Produce the second Festival in a box

Diversity, reach and engagement

- Further consolidate the impact of our work in formal education through the University of Brighton and University of Sussex partnership as well as guest/one off engagement with multiple universities around the UK.
- Deliver new inclusive Photography Clubs with adult social care settings as part of In Focus/Explorers
- Develop new partnerships to extend our reach nationally and internationally including Rencontre d'Arles in France and Tartu Kunstimuuseum, Estonia.
- Continue to grow our digital channels including Photography+, creating podcasts and digital events to coincide with Photography+ launches

Children and young people (CYP)

- Continue to offer CYP opportunities programme through Arts Award and Photography Club
- Deliver a programme of CYP activities including Photography Club and schools' engagement
- Develop and deliver CPD and teaching resources for JPA4, Ampersand Fellowship, and the Photoworks Festival
- Develop a digital toolkit for photography and accessibility for Explorers
- Further research and develop national digital schools resource for photography model and secure national cultural and strategic partners

Leadership, diversity, skills development progress

- Ensure professional development opportunity for all staff throughout the year
- Strengthen governance and Board diversity by recruiting new trustees
- Through Explorers programme raise diversity awareness around complex needs for artists and audiences to feed into equality action plan.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance and management

The charity is a company limited by guarantee, has no share capital, and is governed by its Memorandum and Articles of Association.

Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally.

The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

R S Burton

A J Simpkin

D Knaus

P Drewitt

M Allende

C Condron

L H Momodu-Gordon

(Appointed 26 May 2021)

M C McVeigh

(Appointed 20 July 2021)

N E R Caruana

(Appointed 11 May 2022)

S Esler Patel

(Appointed 5 August 2022)

Appointment of trustees

Photoworks had 8 board members during the year and could have a maximum of 12. The organisation strives for diversity and inclusion, also at a governance level. The recruitment and selection methods are based on individual approaches to individuals with different sets of skills whose profile and skills can benefit Photoworks.

Organisation

The activities of the charity are advised and monitored by the Board of Trustees, who meet four times a year to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfils its objectives and complies with the requirements of the Charities Commission.

The day-to-day management is delegated by the Board to the Executive and Artistic Director, Shoair Mavlian who attends the Board meetings to update trustees on developments, finances, risks and seek approval on future strategy.

The trustees' report was approved by the Board of Trustees.

A J Simpkin

Trustee

Dated: 28 March 2023

PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also the directors of Photoworks for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

I report to the trustees on my examination of the financial statements of Photoworks (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

S R A Holmes FCA

Victor Boorman & Co
Europa House
Goldstone Villas
Hove
East Sussex
BN3 3RQ

Dated: 28 March 2023

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes					
<u>Income from:</u>						
Voluntary income	2	285,883	-	-	285,883	345,898
Charitable activities	3	59,814	-	118,456	178,270	180,372
Investments	4	119	-	-	119	611
Total income		<u>345,816</u>	<u>-</u>	<u>118,456</u>	<u>464,272</u>	<u>526,881</u>
<u>Expenditure on:</u>						
Raising funds	5	<u>19,377</u>	<u>-</u>	<u>-</u>	<u>19,377</u>	<u>17,045</u>
Charitable activities	6	<u>240,040</u>	<u>-</u>	<u>156,540</u>	<u>396,580</u>	<u>359,264</u>
Total resources expended		<u>259,417</u>	<u>-</u>	<u>156,540</u>	<u>415,957</u>	<u>376,309</u>
Net incoming/(outgoing) resources before transfers		86,399	-	(38,084)	48,315	150,572
Gross transfers between funds		<u>(86,307)</u>	<u>86,307</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income/(expenditure) for the year/ Net movement in funds		92	86,307	(38,084)	48,315	150,572
Fund balances at 1 April 2021		<u>132,952</u>	<u>163,947</u>	<u>178,956</u>	<u>475,855</u>	<u>325,283</u>
Fund balances at 31 March 2022		<u>133,044</u>	<u>250,254</u>	<u>140,872</u>	<u>524,170</u>	<u>475,855</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PHOTOWORKS**BALANCE SHEET****AS AT 31 MARCH 2022**

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	10		2,664		5,329
Current assets					
Stocks	11	-		2,924	
Debtors	12	16,730		83,163	
Cash at bank and in hand		525,476		416,785	
		<u>542,206</u>		<u>502,872</u>	
Creditors: amounts falling due within one year	13	<u>(20,700)</u>		<u>(32,346)</u>	
Net current assets			521,506		470,526
Total assets less current liabilities			<u>524,170</u>		<u>475,855</u>
Income funds					
Restricted funds	15		140,872		178,956
<u>Unrestricted funds</u>					
Designated funds	16	250,254		163,947	
General unrestricted funds		<u>133,044</u>		<u>132,952</u>	
			383,298		296,899
			<u>524,170</u>		<u>475,855</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The financial statements were approved by the Trustees on 28 March 2023

A J Simpkin

Trustee

Company Registration No. 03043169

PHOTOWORKS**STATEMENT OF CASH FLOWS*****FOR THE YEAR ENDED 31 MARCH 2022***

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash generated from operations	19		108,572		97,147
Investing activities					
Purchase of tangible fixed assets		-		(7,994)	
Investment income received		119		611	
Net cash generated from/(used in) investing activities			119		(7,383)
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			108,691		89,764
Cash and cash equivalents at beginning of year			416,785		327,021
Cash and cash equivalents at end of year			525,476		416,785

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Photoworks is a private company limited by guarantee incorporated in England and Wales. The registered office is 28 Kensington Street, Brighton, East Sussex, BN1 4AJ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds are set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income including grants, donations and legacies are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

The donor specifies that the grant or donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Incoming resources from charitable activities is accounted for when earned.

Donated services and facilities are included in the Statement of Financial Activities where the benefit to the charity is reasonably quantifiable and measurable. The value placed on these resources is the estimated value to the charity of the service or facility received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

Costs of generating funds are those costs incurred in the search for and application for grant income.

Charitable activities include expenditure associated with both the promotion of the practice and understanding of photography, and the costs in excess of relevant grant income of the publication of books and magazines. The categories include the direct costs, the support costs and the governance costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated constitutional and statutory requirements.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of the resources.

Overall, unless an item of expenditure specifically relates to one particular activity, resources expended are apportioned as follows: 20% Cost of generating voluntary income and 80% Promoting photography practice.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	3 years straight line
Fixtures, fittings & equipment	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

1.8 Financial instruments

The company has the following financial instruments :

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.9 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.11 Capital grants

Grants towards capital expenditure are recognised in the statement of financial activities in the year of acquisition within a relevant designated fund. Depreciation is charged against the fund over the expected useful life of the assets.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

2 Voluntary income

	2022	2021
	£	£
Donations and gifts	12,632	16,432
Grants receivable for core activities	273,251	323,253
Donated goods and services	-	6,213
	<u>285,883</u>	<u>345,898</u>
Donations and gifts		
Individual donations	<u>12,632</u>	<u>16,432</u>
Grants receivable for core activities		
Arts Council of England core funding	273,251	268,315
Arts Council of England coronavirus recovery grant	-	50,000
	<u>273,251</u>	<u>318,315</u>

Donated goods and services

During the previous year the University of Brighton leased office space to Photoworks at a peppercorn rent. Since moving to alternative premises the charity has not received any donated gifts or services (2021 - £6,213).

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

3 Charitable activities

	Grants received for specific projects	Sales of books and magazines	Sponsorships	Other events and projects income	Total	Total
	£	£	£	£	2022 £	2021 £
Sales within charitable activities	-	35,910	12,000	11,904	59,814	35,179
Performance related grants	118,456	-	-	-	118,456	145,193
	<u>118,456</u>	<u>35,910</u>	<u>12,000</u>	<u>11,904</u>	<u>178,270</u>	<u>180,372</u>
Analysis by fund						
Unrestricted funds	-	35,910	12,000	11,904	59,814	
Restricted funds	118,456	-	-	-	118,456	
	<u>118,456</u>	<u>35,910</u>	<u>12,000</u>	<u>11,904</u>	<u>178,270</u>	
For the year ended 31 March 2021						
Unrestricted funds	-	27,276	-	7,903		35,179
Restricted funds	145,193	-	-	-		145,193
	<u>145,193</u>	<u>27,276</u>	<u>-</u>	<u>7,903</u>		<u>180,372</u>
Performance related grants						
Jerwood/Photoworks						
Awards	34,330	-	-	-	34,330	2,000
Saturday Photography Club	5,740	-	-	-	5,740	-
CAF America	8,254	-	-	-	8,254	-
The Queer Project	-	-	-	-	-	2,000
All Sorts/BHCC 2020	-	-	-	-	-	4,900
Ampersand	5,000	-	-	-	5,000	20,000
Historic England	28,883	-	-	-	28,883	90,333
CBA	280	-	-	-	280	3,150
English Heritage	34,669	-	-	-	34,669	20,015
Other	-	-	-	-	-	2,795
	<u>118,456</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>118,456</u>	<u>145,193</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

4 Investments

	2022	2021
	£	£
Interest receivable	119	611
	<u>119</u>	<u>611</u>

5 Raising funds

	Unrestricted	Restricted	Total	Total
	funds	funds	2022	2021
	£	£	£	£
<u>Costs of generating voluntary income</u>				
Other fundraising costs	7,445	-	7,445	7,055
Staff costs	11,399	-	11,399	9,431
Depreciation and impairment	533	-	533	559
	<u>19,377</u>	<u>-</u>	<u>19,377</u>	<u>17,045</u>

For the year ended 31 March 2021

Costs of generating voluntary income	17,036	9	17,045
	<u>17,036</u>	<u>9</u>	<u>17,045</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

6 Charitable activities

Promoting photography practices

	Activities undertaken directly	Support costs	Governance costs	Total	Total
	£	£	£	2022 £	2021 £
Staff costs	96,318	45,599	2,000	143,917	137,764
Depreciation and impairment	-	2,132	-	2,132	2,236
Other costs	212,627	29,781	8,123	250,531	219,264
	<u>308,945</u>	<u>77,512</u>	<u>10,123</u>	<u>396,580</u>	<u>359,264</u>
Analysis by fund					
Unrestricted funds	152,405	77,512	10,123	240,040	
Restricted funds	156,540	-	-	156,540	
	<u>308,945</u>	<u>77,512</u>	<u>10,123</u>	<u>396,580</u>	
For the year ended 31 March 2021					
Unrestricted funds	240,087	70,616	8,505		319,208
Restricted funds	40,019	37	-		40,056
	<u>280,106</u>	<u>70,653</u>	<u>8,505</u>		<u>359,264</u>

Governance costs includes payments to the independent examiners of £4,200 (2021 - £4,200) for independent examination fees.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

7 Support and governance costs

	Support costs	Governance costs	2022	2021	Basis of allocation
	£	£	£	£	
Staff costs	45,599	2,000	47,599	39,723	Split directors salary
Depreciation	2,132	-	2,132	2,236	Support
Office rent	9,504	-	9,504	9,953	Support
Storage costs	151	-	151	314	Support
Insurance	1,793	-	1,793	1,801	Support
Office move costs	-	-	-	1,990	Support
Printing, postage and stationery	1,315	-	1,315	1,966	Support
Travel	5,352	-	5,352	214	Support
Marketing costs	4,328	-	4,328	6,455	Support
Recruitment costs	-	-	-	918	Support
Bank charges	1,038	-	1,038	1,048	Support
Sundry expenses	426	-	426	413	Support
Staff training	448	-	448	465	Support
Website	3,170	-	3,170	3,226	Support
Computer costs	2,256	-	2,256	1,931	Support
Bookkeeping	-	3,023	3,023	2,242	Governance
Board expenses	-	-	-	63	Governance
Accountancy	-	5,100	5,100	4,200	Governance
	<u>77,512</u>	<u>10,123</u>	<u>87,635</u>	<u>79,158</u>	
Analysed between					
Charitable activities	<u>77,512</u>	<u>10,123</u>	<u>87,635</u>	<u>79,158</u>	

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year, but trustees were reimbursed a total of £nil travelling expenses (2021: trustees were reimbursed £63).

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

9 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	7	6

Employment costs

	2022 £	2021 £
Wages and salaries	145,495	136,080
Social security costs	6,747	8,147
Other pension costs	3,074	2,968
	155,316	147,195

There were no employees whose annual remuneration was £60,000 or more.

10 Tangible fixed assets

	Computer equipment £	Fixtures, fittings & equipment £	Total £
Cost			
At 1 April 2021	16,201	3,666	19,867
At 31 March 2022	16,201	3,666	19,867
Depreciation and impairment			
At 1 April 2021	10,872	3,666	14,538
Depreciation charged in the year	2,665	-	2,665
At 31 March 2022	13,537	3,666	17,203
Carrying amount			
At 31 March 2022	2,664	-	2,664
At 31 March 2021	5,329	-	5,329

11 Stocks

	2022 £	2021 £
Finished goods and goods for resale	-	2,924

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

12 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	10,905	2,100
Accrued income	5,000	77,535
Prepayments	825	3,528
	<u>16,730</u>	<u>83,163</u>

13 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Other taxation and social security		2,308	683
Deferred income	14	400	-
Trade creditors		6,802	4,457
Other creditors		1,524	1,423
Accruals		9,666	25,783
		<u>20,700</u>	<u>32,346</u>

14 Deferred income

	2022 £	2021 £
Arising from events carried out after the year end	400	-
	<u>400</u>	<u>-</u>

Deferred income is included in the financial statements as follows:

	2022 £	2021 £
Deferred income is included within:		
Current liabilities	400	-
	<u>400</u>	<u>-</u>
Movements in the year:		
Deferred income at 1 April 2021	-	-
Resources deferred in the year	400	-
	<u>400</u>	<u>-</u>
Deferred income at 31 March 2022	<u>400</u>	<u>-</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2021	Movement in funds		Balance at 31 March 2022
	£	Income	Expenditure	£
Jerwood/Photoworks Awards	5,307	34,330	(30,943)	8,694
ACE - Catalyst	42,455	-	(21,227)	21,228
Explorers	4,243	-	-	4,243
Chalk Cliff Trust	5,000	-	-	5,000
Souter Trust	1,202	-	-	1,202
Saturday Photography Club	-	5,740	(3,226)	2,514
Fidelity - LGBTQ	1,500	-	(1,500)	-
CAF America	-	8,254	(8,254)	-
All Sorts/BHCC 2020	2,820	-	(906)	1,914
Ampersand Fellowship	19,350	5,000	(13,809)	10,541
Historic England	90,333	28,883	(51,783)	67,433
CBA	2,250	280	(1,240)	1,290
English Heritage	4,496	34,669	(22,352)	16,813
Festival of Ideas	-	1,300	(1,300)	-
	178,956	118,456	(156,540)	140,872

16 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021	Transfers	Balance at 31 March 2022
	£	£	£
Brighton Photo Biennial	82,231	-	82,231
Programme Activity Funded by Individual Giving	50,634	(4,539)	46,095
Marketing	6,501	(3,071)	3,430
Learning & Participation Projects - Core	3,581	(3,581)	-
Festival 22 Commissions	9,000	(502)	8,498
CRM	5,000	-	5,000
Finance Upgrade	2,000	(2,000)	-
PR	5,000	-	5,000
General Programme Activity	-	100,000	100,000
	163,947	86,307	250,254

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

17 Analysis of net assets between funds

	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:					
Tangible assets	2,664	-	-	2,664	5,329
Current assets/(liabilities)	130,380	250,254	140,872	521,506	470,526
	<u>133,044</u>	<u>250,254</u>	<u>140,872</u>	<u>524,170</u>	<u>475,855</u>

18 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2022 £	2021 £
Aggregate compensation	<u>58,998</u>	<u>49,154</u>

During the year the charity received donations without conditions totalling £5,000 (2021 - £nil) from trustees.

19 Cash generated from operations

	2022 £	2021 £
Surplus for the year	48,315	150,572
Adjustments for:		
Investment income recognised in statement of financial activities	(119)	(611)
Depreciation and impairment of tangible fixed assets	2,665	2,795
Movements in working capital:		
Decrease in stocks	2,924	2,842
Decrease/(increase) in debtors	66,433	(66,860)
(Decrease)/increase in creditors	(12,046)	8,409
Increase in deferred income	400	-
Cash generated from operations	<u>108,572</u>	<u>97,147</u>

Photoworks

Notes to the Accounts From the Independent Examiner **Year end 31st March 2022**

General

We have prepared these accounts based on records provided to us by Photoworks.

Any subsequent adjustments that we have made to the figures provided to us have been communicated to Photoworks and agreed.

We then conducted an independent examination to ensure that the accounts are prepared in accordance with :

The Companies Act 2006

The Charities Act 2011

The Statement of Recommended Practice: Accounting and Reporting by Charities.

In order to carry out this independent examination we conducted analytical reviews of the figures in the accounts and made appropriate enquires to Photoworks' management.

At the beginning of the financial year the accounting software was changed from Accounts Edge to Xero. This transitional year, combined with several changes in staff, resulted in the work becoming more involved and taking more time than usual. However, going forward with the new accounting software and the evolving relationship with Jonathan and Adeola (who have been extremely helpful), the process will be much more straightforward and efficient.

We are pleased to report that we have not found anything to suggest that the accounts are not in accordance with the regulations. The accounting records continue to be maintained to a high standard and as a whole the charity is run very well.

Statement of Financial Activity (page 11)

This provides a summary of all the income and expenditure over the course of the year. Unrestricted funds represent income that has not been received for a specific purpose and the associated expenditure needs to relate to the objects of the charity. Restricted funds relate to income that has various conditions attached which the associated expenditure has to follow. Designated funds are unrestricted funds that have been set aside by the charity for a specific purpose, mainly the Brighton Photo Biennial (BPB) and the programme of activity.

Income from voluntary income primarily includes £273,251 from Arts Council England. This is the charities core funding which has been secured until 2025/26 and goes a long way to alleviate any concern regarding the charities ability to continue with its activities. There is also £12,632 of individual donations received without restrictions.

Income from charitable activities includes £118,456 of grants for specific projects. A detailed breakdown of this is provided on note 3 of the accounts.

Expenditure from raising funds of £19,377 relates to approximately 20% of costs not related to either a specific project or the governance of the charity.

Expenditure on charitable activities includes £308,945 of costs that relate directly to specific projects. This is the main expenditure of the charity and the majority of this relates to staff/freelance costs, Jerwood Photoworks Awards, Historic England, English Heritage and various education projects. Expenditure on charitable activities also includes support and governance costs of £77,512 and £10,123 respectively and there is a detailed breakdown of this on note 7 of the accounts.

The gross transfer between funds of £86,307 represents additional amounts set aside for the programme of activities in subsequent years.

The net income/expenditure in the year shows a surplus of £48,315 which has reflected the cautious approach to expenditure. Reserves have therefore improved by approximately 10% from the previous year.

Balance Sheet (Page 12)

This is a summary of the charities assets and liabilities on the charities accounting year end date of 31st March 2022.

Tangible assets of £2,664 is the value of fixtures, fittings and equipment owned and still used by the charity.

Value of stocks has been reduced to nil following a further review by Photoworks.

Debtors represent amounts owed to the charity and the balance is primarily made of two figures. Firstly there is £10,905 of outstanding sales invoices which have been received since 31.03.22. Secondly there is £5,000 which was due from the Arts Council for the covid recovery grant in 2020/21, received in April 2022.

Cash at bank and in hand of £525,476 has increased from last year by £90k.

Creditors represent amounts owed by the company and the balance of £20,701 primarily relates to expense invoices outstanding on 31.03.22 and accrued costs that relate to projects carried out during the year but not yet invoiced to Photoworks.

The income funds represent the company reserves that are unspent at the year end. There is a breakdown of the restricted funds of £140,872 on note 15 of the accounts, a breakdown of the designated funds of £250,254 on note 16 and the remaining unrestricted funds of £133,044 are very similar to last year.

The criteria for the level of general unrestricted funds is that it should cover 6 months worth of the charities expenditure, should all income cease and the amount held ensures there are no issues here.

Accounts

Charity Registration No. 1053208

Company Registration No. 03043169 (England and Wales)

PHOTOWORKS

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr R S Burton	
	Mr A J Simpkin	
	Mr D Knaus	
	Mr P Drewitt	
	Ms M Allende	
	Mr C Condron	
	Mrs L H Momodu-Gordon	(Appointed 26 May 2021)
	Ms M C McVeigh	(Appointed 20 July 2021)
Executive and Artistic Director	Ms S Mavlian	
Secretary	Ms S Mavlian	
Charity number	1053208	
Company number	03043169	
Principal address	28 Kensington Street Brighton East Sussex BN1 4AJ	
Independent examiner	S.R.A. Holmes FCA Victor Boorman & Co Europa House Goldstone Villas Hove East Sussex BN3 3RQ	

PHOTOWORKS

CONTENTS

	Page
Trustees' report	1 - 8
Statement of trustees' responsibilities	9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12
Statement of cash flows	13
Notes to the accounts	14 - 25

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their annual report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

Photoworks is a charity that works across the UK to promote and develop contemporary photography. We do this by supporting artists to make new work; by producing and curating exhibitions and events that can be enjoyed by a wide audience; and by publishing writing about photography both in print and online. Much of what we do is free to access and enjoy.

Learning and engagement is at the centre of what we do. Our award-winning learning programmes are aimed to break down barriers and invite everyone to participate – regardless of their background or ability.

Photoworks values

Our programme is guided by:

Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.

- Inclusivity: We strive to be accessible both online and in real life. We are open to all, and everyone is welcome.
- Opportunity: We share our knowledge to inspire others and believe that everyone should have the opportunity to engage with photography.
- Responsibility: We take our roles seriously. We care about everyone we work with and about the environments in which we create and operate.
- Transparency: We're honest and open and we believe in a better, fairer sector for everyone.
- Partnership: Working with others to create, facilitate and advocate for photography is at the core of what we do.

Photoworks aims:

- Provide an informed and creative environment in which artists can create high-quality new work
- Foster critical thinking and debate in photography and visual culture at a national and international level, and position Photoworks as a collaborative, conversant and outward-facing organisation
- Embrace and leverage global changes in the production, distribution and consumption of photography and photographic culture
- Deliver an innovative and integrated programme of multi-platform activity for a range of artists and audiences
- Cultivate cultural partnerships to extend our impact

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Summary of main activities

- Jerwood/Photoworks Awards
- Ampersand/Photoworks Fellowship
- Photoworks Festival (Formerly Brighton Photo Biennial)
- Photography Clubs
- England's New Lenses: Untold Heritage
- Instagram takeover
- Photography+
- The Ampersand Foundation / Photoworks Residency
- Photoworks X Liverpool Biennial
- Photoworks X Ballarat International Foto Biennale
- Queer Heritage Now

Photoworks is committed to supporting artists at different stages in their careers. In that spirit, we run a series of funding opportunities throughout the year, such as the Jerwood/Photoworks Award, the Ampersand/Photoworks Residency, Photography+ writer-in-residence, and Festive Digital Commission.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance

Talent development

The third edition of the Jerwood/Photoworks Awards (JPA), in partnership with Jerwood Arts continued during 2020-21. The Jerwood/Photoworks Awards grants two artists a bursary of £10k, a production budget of £5k and in-kind printing from print partner Spectrum of £5k. The two awardees, Silvia Rosi and Theo Simpson, completed their new work during 2019 and exhibited at Jerwood space from 15 January until 7 March 2020. The exhibition was due to tour to Belfast Exposed and Street Level Photoworks Glasgow in early 2021, but due to covid, these exhibitions had to be postponed.

Nonetheless, Rosi's work was exhibited at Landskrona Foto Festival in Sweden and Photo Oxford.

In 2020 we launched open call for the inaugural Ampersand Fellowship. Supported by The Ampersand Foundation, this is a new opportunity for a mid-career artist to complete and exhibit a new body of work in 2021-2022. It aims to enable and nurture the creation of new work through a combination of support including a £15,000 award, mentoring and curatorial support, a dedicated public programme and digital content with international reach, production budget and touring exhibition.

We continue supporting emerging talent. During the summer 2020 we partnered up with English Heritage through Shout Out Loud for the project England's New Lenses, Untold Heritage. We invited 13 – 25-year-olds across England to explore their own sense of heritage through photography. Over 200 young people made new artwork documenting the people, places, and communities that have shaped them.

For the second year, we collaborated with The Ampersand Foundation in the Ampersand/Photoworks Residency, a 5-month live-in residency that enables artists to produce new work, revisit existing projects, and have time to create.

Our wider programme of opportunities also continued to include talent development through our online platforms; we appointed our second Writer-in-residence as part of the editorial team of our digital magazine Photography+ and we commissioned a new artist to create a new digital seasonal greeting card through our Festive Commission programme; we continued featuring the work of talented artists through our curated Instagram takeovers.

Our innovative Festival in a box enabled us to continue supporting and showing the work of early and mid-career artists as part of the Photoworks Festival. We included the work of Farah Al Qasimi, Lotte Andersen, Poulomi Basu, Roger Eberhard, Ivars Gravlejs, Pixy Liao, Alix Marie, Ronan McKenzie, Sethembile Msezane, Alberta Whittle, Guanyu Xu. We partnered up with 45 organisations across the world, that exhibited the Festival in a box, reaching to an estimated audience of 1,277,571 visitors.

We continued creating new partnerships to create new opportunities for artists. In 2020-21, we co-presented with Liverpool Biennial the work of the north American artist Xaviera Simmons, and a co-commission with the Ballarat International Foto Biennale a new body of work by the French Alix Marie.

Diversity, reach and engagement

Our programming continued to address a wide range of subjects and themes including LGBTQ+, PoC, socio-economic, health/wellbeing and disability. Across our programme 47% of the artists featured were Black or POC.

We participated in portfolio reviews in the Derby and London, developing new partnerships and extending our reach nationally.

Photoworks' digital presence continued to grow during the 2020/21. Our Facebook following grew by 2.2%, Twitter by 1.9% and Instagram by 12.2% 102k – more than 12k more followers than the previous year – from more than 30 different countries.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Children and young people (CYP)

Our photography clubs had to move to online delivery. We organised 5 photography clubs throughout the year, one less than the previous year, addressed to young people with protected characteristics (socio-economic/LGBTQ+), engaging nearly 600 CYP.

We supported 14 participants to successfully gain a Bronze Arts Awards (AA) plus 8 Discover Awards.

Although covid has had an impact on the pace of developing the national digital schools' resource for photography, we have now completed the wireframe and build on Photoworks' website is now underway.

Leadership, diversity, skills development progress

Despite covid, we continued an ongoing programming that enabled us to maintain all the staff in work during the pandemic. Some individuals also took advantage of the extensive training offer online to upgrade their skills in the History of Photography.

Achievements against objectives set

Plans for 2020/21	Actuals
Talent Development	
Present the Jerwood/Photoworks Awards tour exhibition in Belfast and Glasgow	Due to covid, both venues remained closed, and the tour exhibitions had to be postponed to 2021/22.
Support emerging talent through The Ampersand Foundation Residency, Photography+ and Instagram	We selected an artist to spend 5 months at Wigwell Lodge as part of the second iteration of The Ampersand Foundation / Photoworks Residency; we released 5 issues of Photography+ featuring the work of 50 artists including 12 recent graduates as part of our inaugural Photography+ Graduate Issue; and invited 39 artists to take over the Photoworks' instagram account for a week each, that is 3 more than the previous year.
Deliver portfolio reviews and mentorship sessions	- 2 portfolio reviews sessions supporting 18 artists at events in Derby and London - 3 mentoring sessions
Continue the collaboration with the Ampersand Foundation	We coordinated the second edition of The Ampersand Foundation / Photoworks residency. It was awarded to Mónica Alcázar-Duarte from February – June, a 5-month period.
Launched the Ampersand Fellowship with the support of The Ampersand Foundation	At the end of 2020/21 we launched the open call for a new development opportunity, the Ampersand/Photoworks Fellowship. Aimed at artists with more than 10 years of experience, it provides a £15,000 bursary to complete a new body of work, mentorship opportunities, and a touring exhibition.
Writer-in-residence	We continued the opportunity for a writer-in-residence to contribute with 5 articles to our online magazine Photography+ during 2020/21.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Creation of new work	
Produce and commission work for the Photoworks Festival, Festive Commission,	We commissioned 19 new works including: - We produced the work of 10 artists for the Photoworks Festival in a box and commissioned 1 new work by Lotte Andersen. - We commissioned 5 new texts for the Photoworks Festival in a box - We created the second Festive Digital opportunity and commissioned Zhidang Zhong to create a digital seasonal greeting card - We selected our second writer-in-residence opportunity and commissioned Tshepiso Mabula to write 5 essays for our online magazine Photography+ during 2020/21 - We commissioned 7 photographers/curators/writers commissioned to create a suite of teaching resources
Continue partnership with Queer in Brighton	We created the project <i>Queer Heritage Now</i> project. A group of self-identified queer individuals, met fortnightly and develop work for the Photoworks Festival - included in the festival box, online and as part of the festival events programme.
Diversity, reach and engagement	
Further consolidate the impact of our work in formal education through the University of Brighton partnership	Our programming continued to address a wide range of subjects and themes including LGBTQ+, POC, socio-economic, health/wellbeing and disability. 40% or the artists featured across our programmes was Black or POC.
Develop new partnerships to extend our reach nationally and internationally	We co-presented with Liverpool Biennial the work of the north American artist Xaviera Simmons, and a co-commission with the Ballarat International Foto Biennale a new body of work by the French Alix Marie and participated in portfolio reviews in London and Derby developing this way new partnerships and extending our reach nationally and internationally.
Continue to grow our digital channels including Photography +	Photoworks' digital presence continued to grow during the 2020/21. Our Facebook following grew by 2.2%, Twitter by 1.9% and Instagram by 12.2% 102k – more than 12k more followers than the previous year – from more than 30 different countries.
Rebrand and web redevelopment project	We completed our rebrand and web redevelopment project and was launched in June 2020. In the first year our website saw a 99.31% increase in page views.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Children and young people (CYP)	
Continue to offer CYP opportunities programme through Arts Award and Photography Club	We supported 14 participants to successfully gain a Bronze Arts Awards (AA) plus 8 Discover Awards.
Deliver a programme of CYP activities including Photography Club and schools engagement	We organised 5 photography clubs throughout the year, one less than the previous year, addressed to young people with protected characteristics (socio-economic/ LGBTQ+), engaging nearly 600 CYP. 1 of them were addressed to LGBTQ+ young people; another two were in collaboration with the University of Brighton; another one was in collaboration with Culture Shift partnership for a new photography club Sussex Recovery College; the fifth one was in partnership with Council for British Archaeology, an artist led photography training for adult leaders.
Further research and develop national digital schools resource for photography model and secure national cultural and strategic partners	Although covid has had an impact on the pace of developing the national digital schools' resource for photography, we have now completed the wireframe and build on Photoworks' website is now underway.
Leadership, diversity, skills development progress	
Staffing	Despite covid, we continued an ongoing programme that enabled us to maintain all the staff in work during the pandemic.
Ensure professional development opportunity for all staff throughout the year	Some individuals also took advantage of the extensive training offer online during the pandemic to upgrade their skills in the History of Photography.
Strengthen governance and Board diversity by recruiting new trustees	A registered charity since 1995, Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally. The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively. Photoworks has an iterative equalities plan with a diversity champion trustee. Our programme has a strategic focus on the protected characteristics of sexual orientation and gender, in particular LGBTQ+ groups. We also deliver targeted programmes for people facing socio-economic barriers to arts engagement.

Performance of fundraising activities against objectives set

Covid had a negative effect on our fundraising activities. We raised over £13k, which is only 26% of our target. The funding was secured by Patron donations and foundations.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Financial review

Photoworks continued growing income generation through the sales of products in the redeveloped website and was also successful in a number of T&F bids.

Despite covid having a negative impact on Photoworks fundraising activities, we continued our Patrons cultivation programme, which raised over £13k. This went into a designated fund for programme next financial year.

In addition, we raised a further £33,865 from Trusts & Foundations to support our L&E programme. Furthermore, we received more than £113,304 for other elements of the Photoworks programme starting in 2021/22, including the Ampersand Fellowship and a three-year partnership with Historic England for the project Picturing England's High Streets.

We continued to raise earned income through online book and edition sales and Photoworks membership.

We continued to build cultural partnerships to reduce costs whilst expanding impact, reach and audience access, such as our collaboration with Liverpool Biennial and Ballarat International Foto Biennale.

We also succeeded at the ACE Culture Recovery Fund, that helped relieve the expenditure incurred from having to move offices during the pandemic. This along cost efficiencies across the organisation meant that Photoworks ended the 2020/21 financial year in a healthier position than budgeted.

The total amount of Photoworks reserves is £475,855.

Photoworks has various types of reserves. Some are destined to cover the costs of the Photoworks programme and are separated into designated and restricted funds; whereas designated funds are not specifically allocated to a specific project, restricted funds can be used solely to cover the costs of the specific project the funds have been raised for. Whether the funds will be designated or restricted is specified in the terms and conditions of the agreement with the funding body.

Furthermore, Photoworks holds a separate amount of reserves to cover the organisation's 6 month wind-down costs.

The charity's principal sources of funds (including any fundraising)

Photoworks is a National Portfolio Organisation. Funding received from the Arts Council amounts to approximately 50% of the total yearly income. The other 50% is raised by trust and foundation fundraising, individual giving, and partnerships with Jerwood Foundation, The Ampersand Foundation, English Heritage, Historic England, University of Brighton and other smaller funders.

Risk management

Photoworks maintains a detailed, regularly updated risk register with clear accountabilities and mitigation plans. The risk register is regularly updated internally and reviewed by trustees and executive on a quarterly basis. The trustees are satisfied that systems are in place to mitigate exposure to any major risks.

At the end of March 2021, Photoworks was in a very healthy position not facing any major risks. Considering the uncertainty of the year ahead, we were cautious with our budget expenditure, aiming at starting in real activity, but maintaining the organisation in a safe space.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Plans for the future

During 2021/22 we aim to develop the following:

Talent development

- Development and exhibition of the Jerwood/Photoworks Awards 4
- Development and exhibition of the Ampersand Fellowship
- Launch the third edition of the Ampersand Residency
- Launch the third writer-in-residence
- Launch of the first Photobook writer-in-residence
- Launch the third edition of our Festive Commission
- Support emerging talent Photography+ and Instagram
- Continue delivering portfolio reviews and mentorship

Creation of new work

- Produce and commission work for JPA4, Ampersand/Photoworks Fellowship, Photoworks Festival, Picturing England's High Streets, second edition of Explorers, and Festive Commission
- Produce the second Festival in a box

Diversity, reach and engagement

- Further consolidate the impact of our work in formal education through the University of Brighton and University of Sussex partnership as well as guest/one off engagement with multiple universities around the UK.
- Deliver new inclusive Photography Clubs with adult social care settings as part of In Focus/Explorers
- Develop new partnerships to extend our reach nationally and internationally including Rencontre d'Arles in France and Tartu Kunstmuuseum, Estonia.
- Continue to grow our digital channels including Photography+, creating podcasts and digital events to coincide with Photography+ launches

Children and young people (CYP)

- Continue to offer CYP opportunities programme through Arts Award and Photography Club
- Deliver a programme of CYP activities including Photography Club and schools' engagement
- Develop and deliver CPD and teaching resources for JPA4, Ampersand Fellowship, and the Photoworks Festival
- Develop a digital toolkit for photography and accessibility for Explorers
- Further research and develop national digital schools resource for photography model and secure national cultural and strategic partners

Leadership, diversity, skills development progress

- Ensure professional development opportunity for all staff throughout the year
- Strengthen governance and Board diversity by recruiting new trustees
- Through Explorers programme raise diversity awareness around complex needs for artists and audiences to feed into equality action plan.

PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management

The charity is a company limited by guarantee, has no share capital, and is governed by its Memorandum and Articles of Association.

Photoworks is supported by a strong governance structure that meets quarterly. The board is responsible for fiduciary matters including protecting public interest, fulfilling legal obligations, maintaining financial overview and managing risk. They have a duty of care including compliance and safeguarding responsibilities. They are responsible for strategic guidance and holding the executive to account on progress of organisational objectives. We work closely with our trustees' extensive networks to gain deeper impact for our work in its creation and dissemination particularly artistically and digitally.

The board includes high profile and active artists. Finance and fundraising subcommittees support the executive with financial reporting, budgeting and fundraising strategies respectively.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mr S Roberts	(Resigned 20 May 2020)
Ms J Dahman	(Resigned 8 September 2020)
Mr R S Burton	
Mr A J Simpkin	
Mr D Knaus	
Mr P Drewitt	
Ms M Allende	
Mr C Condron	
Mrs L H Momodu-Gordon	(Appointed 26 May 2021)
Ms M C McVeigh	(Appointed 20 July 2021)

Appointment of trustees

Photoworks had 8 board members during the year and could have a maximum of 12. The organisation strives for diversity and inclusion, also at a governance level. The recruitment and selection methods are based on individual approaches to individuals with different sets of skills whose profile and skills can benefit Photoworks.

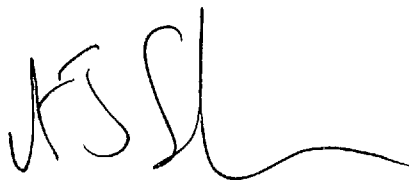
Organisation

The activities of the charity are advised and monitored by the Board of Trustees, who meet four times a year to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfils its objectives and complies with the requirements of the Charities Commission.

The day-to-day management is delegated by the Board to the Executive and Artistic Director, Shoair Mavlian who attends the Board meetings to update trustees on developments, finances, risks and seek approval on future strategy.

The trustees' report was approved by the Board of Trustees.

Mr A J Simpkin
Trustee
Dated: 16 November 2021



PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2021

The trustees, who are also the directors of Photoworks for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

I report to the trustees on my examination of the financial statements of Photoworks (the charity) for the year ended 31 March 2021.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

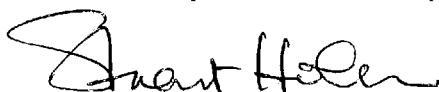
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



S.R.A. Holmes FCA

Victor Boorman & Co
Europa House
Goldstone Villas
Hove
East Sussex
BN3 3RQ

Dated: 16 November 2021

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

		Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
	Notes					
<u>Income from:</u>						
Voluntary income	2	345,898	-	-	345,898	331,403
Charitable activities	3	35,179	-	145,193	180,372	166,684
Investments	4	611	-	-	611	845
Total income		381,688	-	145,193	526,881	498,932
<u>Expenditure on:</u>						
Raising funds	5	17,036	-	9	17,045	23,870
Charitable activities	6	319,208	-	40,056	359,264	395,804
Total resources expended		336,244	-	40,065	376,309	419,674
Net incoming resources before transfers		45,444	-	105,128	150,572	79,258
Gross transfers between funds		(38,982)	38,982	-	-	-
Net income for the year/ Net movement in funds		6,462	38,982	105,128	150,572	79,258
Fund balances at 1 April 2020		126,490	124,965	73,828	325,283	246,026
Fund balances at 31 March 2021		132,952	163,947	178,956	475,855	325,284

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PHOTOWORKS

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	10		5,329		130
Current assets					
Stocks	11	2,924		5,766	
Debtors	12	83,163		16,303	
Cash at bank and in hand		416,785		327,021	
		502,872		349,090	
Creditors: amounts falling due within one year	13	(32,346)		(23,936)	
Net current assets			470,526		325,154
Total assets less current liabilities			475,855		325,284
Income funds					
Restricted funds	14		178,956		73,829
<u>Unrestricted funds</u>					
Designated funds	15	163,947		124,965	
General unrestricted funds		132,952		126,456	
			296,899		251,421
			475,855		325,284

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

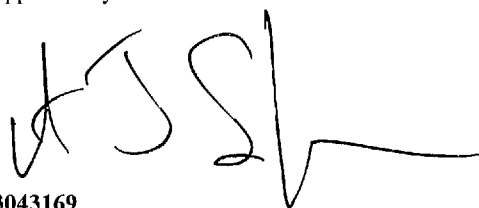
The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)".

The financial statements were approved by the Trustees on 16 November 2021

Mr A J Simpkin
Trustee



Company Registration No. 03043169

PHOTOWORKS**STATEMENT OF CASH FLOWS*****FOR THE YEAR ENDED 31 MARCH 2021***

	Notes	2021 £	£	2020 £	£
Cash flows from operating activities					
Cash generated from operations	18		97,147		48,365
Investing activities					
Purchase of tangible fixed assets		(7,994)		-	
Investment income received		611		845	
Net cash (used in)/generated from investing activities			(7,383)		845
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			89,764		49,210
Cash and cash equivalents at beginning of year			327,021		277,811
Cash and cash equivalents at end of year			416,785		327,021

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Photoworks is a private company limited by guarantee incorporated in England and Wales. The registered office is 28 Kensington Street, Brighton, East Sussex, BN1 4AJ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds are set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income including grants, donations and legacies are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

The donor specifies that the grant or donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Incoming resources from charitable activities is accounted for when earned.

Donated services and facilities are included in the Statement of Financial Activities where the benefit to the charity is reasonably quantifiable and measurable. The value placed on these resources is the estimated value to the charity of the service or facility received.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

Costs of generating funds are those costs incurred in the search for and application for grant income.

Charitable activities include expenditure associated with both the promotion of the practice and understanding of photography, and the costs in excess of relevant grant income of the publication of books and magazines. The categories include the direct costs, the support costs and the governance costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated constitutional and statutory requirements.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of the resources.

Overall, unless an item of expenditure specifically relates to one particular activity, resources expended are apportioned as follows: 20% Cost of generating voluntary income and 80% Promoting photography practice.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	3 years straight line
Fixtures, fittings & equipment	25% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.8 Financial instruments

The company has the following financial instruments :

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.9 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.10 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.11 Capital grants

Grants towards capital expenditure are recognised in the statement of financial activities in the year of acquisition within a relevant designated fund. Depreciation is charged against the fund over the expected useful life of the assets.

PHOTOWORKS**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 MARCH 2021****2 Voluntary income**

	2021	2020
	£	£
Donations and gifts	16,432	49,088
Grants receivable for core activities	323,253	268,315
Donated goods and services	6,213	14,000
	<u>345,898</u>	<u>331,403</u>
Donations and gifts		
Individual donations	<u>16,432</u>	<u>49,088</u>
Grants receivable for core activities		
Arts Council of England core funding	273,253	268,315
Arts Council of England coronavirus recovery grant	50,000	-
	<u>323,253</u>	<u>268,315</u>

Donated goods and services

During the year the University of Brighton leased office space to Photoworks at a peppercorn rent. In accordance with the charity's accounting policy the trustees estimate the annual value of the rent to be £6,213 (2020 - £14,000).

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

3 Charitable activities

	Grants received for specific projects £	Sales of books and magazines £	Other events and projects income £	Total 2021 £	Total 2020 £
Sales within charitable activities	-	27,276	7,903	35,179	33,973
Performance related grants	145,193	-	-	145,193	132,711
	<u>145,193</u>	<u>27,276</u>	<u>7,903</u>	<u>180,372</u>	<u>166,684</u>
Analysis by fund					
Unrestricted funds	-	27,276	7,903	35,179	
Restricted funds	145,193	-	-	145,193	
	<u>145,193</u>	<u>27,276</u>	<u>7,903</u>	<u>180,372</u>	
For the year ended 31 March 2020					
Unrestricted funds	-	15,775	18,198		33,973
Restricted funds	132,711	-	-		132,711
	<u>132,711</u>	<u>15,775</u>	<u>18,198</u>		<u>166,684</u>
Performance related grants					
Jerwood/Photoworks Awards	2,000	-	-	2,000	10,000
Connect the 3Ts	545	-	-	545	5,740
Explorers	2,250	-	-	2,250	16,200
The Queer Project	2,000	-	-	2,000	-
All Sorts/BHCC 2020	4,900	-	-	4,900	-
Ampersand	20,000	-	-	20,000	-
Historic England	90,333	-	-	90,333	-
CBA	3,150	-	-	3,150	-
English Heritage	20,015	-	-	20,015	-
Other	-	-	-	-	100,771
	<u>145,193</u>	<u>-</u>	<u>-</u>	<u>145,193</u>	<u>132,711</u>

4 Investments

	2021 £	2020 £
Interest receivable	<u>611</u>	<u>845</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

5 Raising funds

	Unrestricted funds £	Restricted funds £	Total 2021 £	Total 2020 £
<u>Costs of generating voluntary income</u>				
Other fundraising costs	7,055	-	7,055	9,198
Staff costs	9,431	-	9,431	14,600
Depreciation and impairment	550	9	559	72
	<u>17,036</u>	<u>9</u>	<u>17,045</u>	<u>23,870</u>
For the year ended 31 March 2020				
Costs of generating voluntary income	<u>23,867</u>	<u>3</u>		<u>23,870</u>

6 Charitable activities

Promoting photography practices

	Activities undertaken directly £	Support costs £	Governance costs £	Total £	2020 £
Staff costs	98,041	37,723	2,000	137,764	163,885
Depreciation and impairment	-	2,236	-	2,236	289
Other costs	182,065	30,694	6,505	219,264	231,630
	<u>280,106</u>	<u>70,653</u>	<u>8,505</u>	<u>359,264</u>	<u>395,804</u>
Analysis by fund					
Unrestricted funds	240,087	70,616	8,505	319,208	
Restricted funds	40,019	37	-	40,056	
	<u>280,106</u>	<u>70,653</u>	<u>8,505</u>	<u>359,264</u>	
For the year ended 31 March 2020					
Unrestricted funds	179,704	95,480	8,725		283,909
Restricted funds	111,883	12	-		111,895
	<u>291,587</u>	<u>95,492</u>	<u>8,725</u>		<u>395,804</u>

Governance costs includes payments to the independent examiners of £4,200 (2020 - £4,200) for independent examination fees.

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

7 Support and governance costs

	Support costs	Governance costs	2021	2020	Basis of allocation
	£	£	£	£	
Staff costs	37,723	2,000	39,723	60,400	Split directors salary
Depreciation	2,236	-	2,236	289	Support
Office rent	9,953	-	9,953	11,200	Support
Storage costs	314	-	314	75	Support
Insurance	1,801	-	1,801	1,844	Support
Office move costs	1,990	-	1,990	-	Support
Printing, postage and stationery	1,966	-	1,966	2,357	Support
Travel	214	-	214	4,506	Support
Marketing costs	6,455	-	6,455	10,516	Support
Recruitment costs	918	-	918	1,247	Support
Bank charges	1,048	-	1,048	798	Support
Sundry expenses	413	-	413	1,202	Support
Staff training	465	-	465	1,196	Support
Website	3,226	-	3,226	1,566	Support
Computer costs	1,931	-	1,931	296	Support
Bookkeeping	-	2,242	2,242	2,480	Governance
Board expenses	-	63	63	45	Governance
Accountancy	-	4,200	4,200	4,200	Governance
	<u>70,653</u>	<u>8,505</u>	<u>79,158</u>	<u>104,217</u>	
Analysed between					
Charitable activities	<u>70,653</u>	<u>8,505</u>	<u>79,158</u>	<u>104,217</u>	

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year, but trustees were reimbursed a total of £63 travelling expenses (2020: trustees were reimbursed £45).

PHOTOWORKS**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**
FOR THE YEAR ENDED 31 MARCH 2021**9 Employees**

The average monthly number of employees during the year was:

	2021	2020
	Number	Number
	6	7
	<u> </u>	<u> </u>
Employment costs	2021	2020
	£	£
Wages and salaries	136,080	163,892
Social security costs	8,147	11,495
Other pension costs	2,968	3,098
	<u>147,195</u>	<u>178,485</u>

There were no employees whose annual remuneration was £60,000 or more.

10 Tangible fixed assets

	Computer equipment	Fixtures, fittings & equipment	Total
	£	£	£
Cost			
At 1 April 2020	19,280	7,136	26,416
Additions	7,994	-	7,994
Disposals	(11,073)	(3,470)	(14,543)
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2021	16,201	3,666	19,867
	<u> </u>	<u> </u>	<u> </u>
Depreciation and impairment			
At 1 April 2020	19,280	7,006	26,286
Depreciation charged in the year	2,665	130	2,795
Eliminated in respect of disposals	(11,073)	(3,470)	(14,543)
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2021	10,872	3,666	14,538
	<u> </u>	<u> </u>	<u> </u>
Carrying amount			
At 31 March 2021	5,329	-	5,329
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2020	-	130	130
	<u> </u>	<u> </u>	<u> </u>

11 Stocks

	2021	2020
	£	£
Finished goods and goods for resale	2,924	5,766
	<u> </u>	<u> </u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Debtors

	2021	2020
	£	£
Amounts falling due within one year:		
Trade debtors	2,100	8,458
Accrued income	77,535	7,845
Prepayments	3,528	-
	<u>83,163</u>	<u>16,303</u>

13 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	683	792
Trade creditors	4,457	2,440
Other creditors	1,423	1,556
Accruals	25,783	19,148
	<u>32,346</u>	<u>23,936</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			
	Balance at 1 April 2020	Income	Expenditure	Balance at 31 March 2021
	£	£	£	£
ACE assets	46	-	(46)	-
Jerwood/Photoworks Awards	9,000	2,000	(5,693)	5,307
ACE - Catalyst	44,615	-	(2,160)	42,455
BMAG Photo Club	731	-	(731)	-
Connect the 3Ts	396	545	(941)	-
Sussex Community Foundation	180	-	(180)	-
Explorers	1,993	2,250	-	4,243
Chalk Cliff Trust	5,000	-	-	5,000
Rampion Fund	559	-	(559)	-
Souter Trust	2,000	-	(798)	1,202
Saturday Photography Club	3,160	-	(3,160)	-
Fidelity - LGBTQ	1,500	-	-	1,500
CAF America	4,648	-	(4,648)	-
The Queer Project	-	2,000	(2,000)	-
All Sorts/BHCC 2020	-	4,900	(2,080)	2,820
Ampersand Fellowship	-	20,000	(650)	19,350
Historic England	-	90,333	-	90,333
CBA	-	3,150	(900)	2,250
English Heritage	-	20,015	(15,519)	4,496
	<u>73,828</u>	<u>145,193</u>	<u>(40,065)</u>	<u>178,956</u>

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2020 £	Transfers £	Balance at 31 March 2021 £
Brighton Photo Biennial	44,959	37,272	82,231
Photoworks Annual	21,613	(21,613)	-
Learning & Participation Projects - Individual Giving	131	(131)	-
Programme Activity Funded by Individual Giving	50,217	417	50,634
Digital Programme	154	(154)	-
Marketing	6,595	(94)	6,501
Learning & Participation Projects - Core	1,296	2,285	3,581
Festival 22 Commissions	-	9,000	9,000
CRM	-	5,000	5,000
Finance Upgrade	-	2,000	2,000
PR	-	5,000	5,000
	<u>124,965</u>	<u>38,982</u>	<u>163,947</u>

16 Analysis of net assets between funds

	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Fund balances at 31 March 2021 are represented by:					
Tangible assets	5,329	-	-	5,329	130
Current assets/(liabilities)	127,623	163,947	178,956	470,526	325,154
	<u>132,952</u>	<u>163,947</u>	<u>178,956</u>	<u>475,855</u>	<u>325,284</u>

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2021 £	2020 £
Aggregate compensation	<u>49,154</u>	<u>75,000</u>

During the year the charity received donations without conditions totalling £nil (2020 - £5,000) from trustees.

PHOTOWORKS**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 MARCH 2021**

18	Cash generated from operations	2021	2020
		£	£
	Surplus for the year	150,572	79,258
	Adjustments for:		
	Investment income recognised in statement of financial activities	(611)	(845)
	Depreciation and impairment of tangible fixed assets	2,795	361
	Movements in working capital:		
	Decrease in stocks	2,842	3,148
	(Increase)/decrease in debtors	(66,860)	13,296
	Increase/(decrease) in creditors	8,411	(40,915)
	(Decrease) in deferred income	-	(5,938)
	Cash generated from operations	97,149	48,365