

**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

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

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## PHOTOWORKS

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## PHOTOWORKS

### TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

#### FOR THE YEAR ENDED 31 MARCH 2023

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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

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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*

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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*

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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.

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## PHOTOWORKS

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

**FOR THE YEAR ENDED 31 MARCH 2023**

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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**

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#### 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](https://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**

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#### 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

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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*

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#### **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**

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#### **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**

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#### 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***

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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**

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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					
<b><u>Income from:</u></b>						
Voluntary income	2	273,252	-	-	273,252	285,883
Charitable activities		38,019	-	193,092	231,111	178,270
Investments	4	236	-	-	236	119
<b>Total income</b>		<u>311,507</u>	<u>-</u>	<u>193,092</u>	<u>504,599</u>	<u>464,272</u>
<b><u>Expenditure on:</u></b>						
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>
<b>Total resources expended</b>		<u>397,726</u>	<u>-</u>	<u>166,480</u>	<u>564,206</u>	<u>415,957</u>
<b>Net (outgoing)/incoming resources before transfers</b>		(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>
<b>Net income for the year/ Net movement in funds</b>		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>
<b>Fund balances at 31 March 2023</b>		<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 £	£
<b>Fixed assets</b>					
Tangible assets	10		-		2,664
<b>Current assets</b>					
Debtors	11	6,565		16,730	
Cash at bank and in hand		491,512		525,476	
		<u>498,077</u>		<u>542,206</u>	
<b>Creditors: amounts falling due within one year</b>	12	(33,514)		(20,700)	
Net current assets			464,563		521,506
<b>Total assets less current liabilities</b>			<u>464,563</u>		<u>524,170</u>
<b>Income funds</b>					
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*

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

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# PHOTOWORKS

## NOTES TO THE FINANCIAL STATEMENTS

**FOR THE YEAR ENDED 31 MARCH 2023**

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### **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

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#### 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>
<b>Donations and gifts</b>		
Individual donations	-	12,632
	<u>-</u>	<u>12,632</u>
<b>Grants receivable for core activities</b>		
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>	
<b>For the year ended 31 March 2022</b>						
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>
<b>Performance related grants</b>						
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
<b>Analysis by fund</b>					
Unrestricted funds	257,591	102,725	11,732	372,048	
Restricted funds	166,480	-	-	166,480	
	424,071	102,725	11,732	538,528	
<b>For the year ended 31 March 2022</b>					
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
	£	£	£
<b>Cost</b>			
At 1 April 2022	16,201	3,666	19,867
At 31 March 2023	16,201	3,666	19,867
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2022	2,664	-	2,664

### 11 Debtors

	2023 £	2022 £
<b>Amounts falling due within one year:</b>		
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 £
<b>Fund balances at 31 March 2023 are represented by:</b>				
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 £
<b>Fund balances at 31 March 2022 are represented by:</b>				
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**

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<b>18</b>	<b>Cash generated from operations</b>	<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
	(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
		<hr/>	<hr/>
	<b>Cash (absorbed by)/generated from operations</b>	<b>(34,200)</b>	<b>108,572</b>
		<hr/> <hr/>	<hr/> <hr/>