

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	

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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

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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.

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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'.

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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

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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 Happen (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.

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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.

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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

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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).

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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
	<u>350,013</u>	<u>273,252</u>
Grants receivable for core activities		
Arts Council of England core funding	350,013	273,252
	<u>350,013</u>	<u>268,315</u>

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)
		<hr/>	<hr/>
	Cash absorbed by operations	(101,175)	(34,200)
		<hr/>	<hr/>