

Charity registration number 1053208 (England and Wales)

Company registration number 03043169

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

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PHOTOWORKS

LEGAL AND ADMINISTRATIVE INFORMATION

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

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PHOTOWORKS

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

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

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

Objectives and activities

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

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

Photoworks values

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

Photoworks aims:

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

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

Summary of main activities

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

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

Talent development

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

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

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

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

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

Photoworks and Ampersand opened a call for the second Ampersand/Photoworks Fellowship. The open call received nearly 260 applications from UK-based artists. The pre-selectors included Pacheanne Anderson, freelance curator; Danit Ariel, Assistant Curator, Photoworks and Julia Bunnemann, Curator, Photoworks. The international selection panel included Julia Bunnemann, Curator, Photoworks; Shoair Mavlian, Director, The Photographers Gallery; 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* investigates mining, ai and the photographic medium. Four unique variations of the exhibition are on tour to Jubilee Place Brighton (with Dreamy Place), QUAD/FORMAT Festival (Derby), The Photographers' Gallery (London), and Stills (Edinburgh).

Photography+

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

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

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

Photoworks Annual #31: Multi Multi

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

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

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

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

What did you want to see - Mahtab Hussain

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

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

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

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

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

Matthew Arthur 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.

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

Photoworks X PhEST

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

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

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

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

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

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

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

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

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

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

Photography Champions programme are active in the following locations:

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

In Focus Commission

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

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

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

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

FOR THE YEAR ENDED 31 MARCH 2025

Learning and Engagement Programme

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

Learning and education:

English Heritage Partnership

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

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

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

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

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

Youth Placement

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

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

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

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

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

Schools

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

Arts Award

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

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

FOR THE YEAR ENDED 31 MARCH 2025

Digital Badges

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

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

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

Workshops and Creative Development

Photography Clubs

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

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

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

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

National Schools Resource (NSR)

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

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

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

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

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

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

Explorers/In Focus 2024/5

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

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

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

Digital Programme

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

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

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

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

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

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

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

Diversity and engagement

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

Leadership, skills development

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

Financial review

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

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

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

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

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

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

Risk management

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

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

Plans for the future

During 2025/26 we aim to develop the following:

Talent development

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

Creation of new work

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

Diversity, reach and engagement

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

Children and young people (CYP)

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

Leadership, diversity, skills development progress

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

PHOTOWORKS

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

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

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

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

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

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

R S Burton

A J Simpkin

P Drewitt

(Resigned 3 February 2025)

M Allende

(Resigned 11 September 2024)

M C McVeigh

N E R Caruana

S Esler Patel

M A Holland

H N St Cyr

(Appointed 9 September 2024)

P M P Kandhola

(Appointed 19 March 2025)

Appointment of trustees

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

Organisation

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

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

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



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

A J Simpkin

Trustee

Dated: 9 December 2025

PHOTOWORKS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

PHOTOWORKS

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOTOWORKS

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

Kristina Perry

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

Kristina Perry FCCA

Carpenter Box

Amelia House

Crescent Road

Worthing

West Sussex

BN11 1RL

9 December 2025

PHOTOWORKS

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

PHOTOWORKS

BALANCE SHEET

AS AT 31 MARCH 2025

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

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

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

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

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

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

Andrew Simpkin

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

A J Simpkin

Trustee

Company Registration No. 03043169

PHOTOWORKS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

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

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

1.4 Income

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

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

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

Incoming resources from charitable activities is accounted for when earned.

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

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

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

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

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

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

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

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

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

1.6 Tangible fixed assets

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

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

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

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

1.7 Financial instruments

The company has the following financial instruments :

Basic financial assets

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

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

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

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

1.8 Employee benefits

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

1.9 Retirement benefits

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

1.10 Capital grants

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

2 Income from donations and legacies

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

3 Charitable activities

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

4 Investments

	2025 £	2024 £
Interest receivable	104	895

5 Raising funds

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

6 Charitable activities

Promoting photography practices

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

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

7 Support and governance costs

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

8 Trustees

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

9 Employees

The average monthly number of employees during the year was:

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

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

10 Tangible fixed assets

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

11 Debtors

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

12 Creditors: amounts falling due within one year

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

13 Retirement benefit schemes

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

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

14 Restricted funds

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

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

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

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

15 Unrestricted funds

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

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

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

PHOTOWORKS

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

16 Analysis of net assets between funds

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

17 Related party transactions

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

18 Cash absorbed by operations

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