

# PHOTOGRAPHY OXFORD

England & Wales · Charity number 1154142

## Details

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**Status** Registered

**Legal form** CIO

**Registered** 2013-10-08

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** 18 Collett Drive  
Wolvercote  
Oxford  
OX2 8FU

**Phone** 07849 952648

**Email** [paul.f.bullivant@gmail.com](mailto:paul.f.bullivant@gmail.com)

**Website** <http://www.photooxford.org>

## Activities

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**Objects:** THE OBJECT OF THE CHARITY IS TO ADVANCE EDUCATION BY PROMOTING AND PROVIDING OPPORTUNITIES FOR THE APPRECIATION, UNDERSTANDING AND ENJOYMENT OF PHOTOGRAPHY AND THE ARTS, IN PARTICULAR THROUGH THE PROMOTION AND RUNNING OF A PHOTOGRAPHY FESTIVAL IN OXFORD.

**Activities:** To advance education by promoting and providing opportunities for the appreciation, understanding, and enjoyment of photography and the arts, in particular through the delivery of biennial festivals of international photography in Oxford.

## Classification

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- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

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- Throughout England

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£96,183	£48,796	-	-
2024-08-31	£27,558	£13,398	-	-
2023-08-31	£50,990	£60,262	-	-
2022-08-31	£39,379	£47,574	-	-
2021-08-31	£40,159	£32,442	-	-
2020-08-31	£29,475	£20,803	-	-

## Trustees

Name	Role	Appointed
<b>Paul Francis Bullivant</b>	Chair	2023-05-22
Edward Tyrrell Gibb		2024-06-06
JUGDIP PARMAR		2024-06-06
Jane Smith		2025-07-22
Megan Ringrose		2024-09-03
Mx Haley Drolet		2024-06-06
Samantha Anne McGuire		2024-09-03
Samuel John Isaacs		2026-04-21
Tegan Louise Rush		2025-12-10

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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**PHOTOGRAPHY OXFORD**  
Charity Registration Number: 1154142  
Trustees Report and Accounts for the  
year ended 31st August 2025

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## 1. Legal and Administrative Information:

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<b>TRUSTEES AS AT 31 AUGUST 2025:</b>	Paul Bullivant (Chair) Kate Ji (Treasurer) Haley Drolet Eddie Gibb Sam McGuire Jug Parmar Megan Ringrose Jane Smith Joanna Vestey Sean Wyatt Benet Slay
<b>DIRECTOR:</b>	Katy Barron
<b>CHARITY NUMBER:</b>	1154142
<b>PRINCIPAL ADDRESS:</b>	78 Oxford Road, Oxford, OX3 0RD
<b>INDEPENDENT EXAMINER</b>	Mr. David Barron 51 Stratfield Road, Oxford, OX2 7BG
<b>BANKERS</b>	The Co-Operative Bank
<b>INSURANCE BROKERS</b>	Marvin Hatchwell Howden Insurance 107 High Street Oxford OX1 4DA

## 2. Trustees' Report

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The accounts have been prepared in accordance with the accounting policies set out in Note 1, the charity's governing document and the Charities SORP (FRS 102).

### **A. Structure, governance and management:**

The charity is a Charitable Incorporated Organisation (CIO) and is governed by its Foundation Constitution.

#### **Objectives:**

The objective of Photography Oxford (abbreviated as Photo Oxford) as stated in the founding constitution is: 'to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts'.

Photo Oxford's mission is to deliver a biennial international photography festival featuring a diverse programme of exhibitions and related events, professional development opportunities, and a public engagement and outreach programme, delivered in collaboration with strategic partners across the City of Oxford as well as nationally and internationally.

#### **The detailed objectives are:**

- Delivery of an ambitious and creative programme working to a high level of excellence, informed by current and historical photographic practice and research.
- Creation of an expansive public programme designed to engage members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford Festival, the only professionally curated and exclusively visual arts festival in the city.
- Fostering local, national and international collaborations.
- Generating a range of educational outreach initiatives, with local schools, the University of Oxford and Oxford Brookes University, local photographic societies and groups, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging talent by providing a series of professional development opportunities.
- Using the festival theme to develop new perspectives and opportunities.
- Working towards financial and environmental sustainability.

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

#### **Organisation:**

The charity is governed by a Board of Trustees (The Board) that must have a minimum of three individuals. There is no maximum number of trustees. Trustees meet on a regular basis 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 Charity Commission.

Trustees also take on important roles in the activities of Photo Oxford in the lead up to and during the festival.

The Board has formed a number of working groups to concentrate on specific activities including; Communications, Community Outreach, Fundraising and Programming.

The Charity's day-to-day activities including the organisation and promotion of a biennial photography festival is delegated by the Board to the Director. The Director attends Board meetings to report to trustees on developments, including finance, fundraising and risks, and to seek approval to the festival programme and to other related events and opportunities.

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**Appointment of Trustees:**

New trustees are invited to join the Board with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photo Oxford and current best practice. New trustees are given an induction pack that includes information on governance, good practice, legal obligations, the foundation constitution, a copy of the most recent annual report and accounts, and an overview of the current business plan.

No trustee has any beneficial interest in the charity. All trustees are members of the CIO and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

**Trustees:**

The Trustees who served during the period 01/09/2024 - 31/08/2025 were as follows:

Paul Bullivant - Chair  
Kate Ji – Treasurer  
Haley Drolet  
Eddie Gibb  
Jug Parmar  
Megan Ringrose  
Joanna Vestey  
Sean Wyatt  
Benet Slay  
Taous Dahmani (retired 28.04.25.)  
John Hunt (retired 10.09.24.)  
Sam McGuire (appointed 20.11.24)  
Jane Smith (appointed 22.07.25.)

At their meeting on 22.01.25. the trustees also appointed an Emerging Career Associate, Tegan Rush, who is not a trustee but is invited to attend board meetings and to participate fully in the business of the charity.

**B. Key achievements during the year ended 31st August 2025:**

The next festival is programmed to take place in October and November 2025, therefore the year ended 31st August 2025 was an intense period of planning, coordination and fundraising.

The Board can report the following principal achievements:

- Two long serving trustees retired and a number of new trustees were recruited bringing a range of relevant skills to the Board as well as greater diversity.
- The Board supported the Director in the development of a diverse and innovative programme of exhibitions, events, professional development opportunities and outreach activities in the lead up to the festival 2025.
- Thanks primarily to the efforts of the Director, valuable funding was obtained from a range of sources including The Arts Council England, patrons, commercial sponsors and a trust that wishes to remain anonymous, as well as income from the international 'Open Call' to photographers.

The trustees gratefully acknowledge valuable funding from a range of sources outlined above.

The trustees wish to formally record their thanks to former trustees Taous Dahmani and John Hunt for their very significant contribution to Photo Oxford.

The trustees also wish to record their thanks to the Director, Katy Barron, whose vision, experience, energy and commitment have made the forthcoming festival possible.

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**Development and partnership activities:**

The theme chosen for the Photo Oxford Festival 2025 is 'Truth'. The Director and trustees believe that this theme both reflects the longstanding debate about the medium of photography as well as drawing on contemporary concerns about AI generated images. It is also a theme which is flexible enough to allow a range of interpretations.

During the year under review the Director developed detailed plans for the festival in autumn 2025 including :- consolidating relationships with a range of key partners including The British Journal of Photography, The Bodleian Library, Modern Art Oxford and Oxford Brookes University; identifying suitable exhibition venues; researching photographers and artists who would contribute to the theme and objectives of the festival; and exploring sources of funding and making funding applications, e.g. to The Arts Council England.

In addition, the Director engaged with a range of partners and initiated active participation in the following:

- Working with a Photo Oxford trustee developing a photographic outreach programme for clients of the Oxford based charity, Aspire which supports often vulnerable people with their employment and housing needs. This outreach work was later expanded to include a number of charities and other organisations supporting people with special needs.
- Maintaining the long-term project with the new Schwarzmann Centre for the Humanities including a commission for 6 photographers, working over several months, recording the creation of the largest new building in Oxford for many years as well as some of the many people who have worked on the construction of the building.
- On-going consultations with Oxford-based photographers and photography groups to further develop their thoughts about future festivals.
- Supporting and promoting a series of workshops on the application of alternative photographic techniques.

**Further detailed preparations for the forthcoming festival included:**

- Working with trustees on the coordination of volunteers; ticketing of events; marketing and communications.
- Planning and implementing a new website to improve communications with and information for supporters and the public
- Engaging and briefing members of the production team for website development and management; marketing and communications including graphics and presentation; social media; logistics.

### 3. Reserves Policy

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The aim of our reserves policy is to maintain free reserves in unrestricted funds at a level that equates to at least three months and at most six months of unrestricted expenditure. This is in line with Charity Commission guidance (Charity Reserves: Building Resilience). The policy is reviewed annually by the Board of Trustees.

The purpose of the financial reserves is to have the ability to respond positively to a variety of circumstances, including the need:

- to fund short-term commitments before a funding grant is received.
- to cover expenses while the trustees devise a plan of action when income unexpectedly falls short of promises.
- to cover expenses that unexpectedly exceed those that were budgeted.
- for seed-funding a promising project.
- for remuneration of the Director during the non-festival year so that she/he might prepare funding applications, book venues, research artists and generally engage in planning activities for the forthcoming festival.

For the 2024/25 financial year the target for reserves was set at £4,000. This was approximately 3 months average operating costs.

Furthermore, the trustees recognise that year-end reserves exceeded the target level due primarily to the receipt during the financial year of grant and festival-related funding intended to support the delivery of the 2025 festival programme and associated activities taking place after the year end.

## 4. Statement of Trustee's Responsibilities

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The Trustees are responsible for preparing the Trustees' Report and Accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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.
- Prepare the accounts 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. 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.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations and for preparing accounts that give a true and fair view of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

## 5. Independent Examination

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For the financial year ended 31 August 2025, the charity's gross income was less than £250,000. Accordingly, the accounts have been subject to an independent examination in accordance with the requirements of the Charities Act 2011. The trustees appointed an Independent Examiner whom they consider to have the necessary ability and practical experience to carry out a competent examination of the accounts.

Our independent examiner is Mr David Barron, who resides at 51 Stratfield Road, Oxford, OX2 7BG. Their report is attached on the next page.

# Independent Examiner's Report:



**CHARITY COMMISSION  
FOR ENGLAND AND WALES**

**Independent examiner's  
report on the accounts**

## Section A Independent Examiner's Report

**Report to the trustees/  
members of**

Charity Name  
Photography Oxford

**On accounts for the year  
ended**

31 August 2025

**Charity no  
(if any)** 1154142

**Set out on pages**

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/08/2025.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

**Signed:**

**Date:** 07/06/2026

**Name:**

David Barron

**Relevant professional  
qualification(s) or body  
(if any):**

**Address:**

51 Stratfield Road

Oxford

OX2 7BG

## 6. Statement of Financial Activities

Income and expenditure account for the year ended 31st August 2025:

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
<b>INCOMING RESOURCES</b>				
Incoming resources generated by funds				
Voluntary income (NOTE 2)	30,160	28,418	58,578	27,308
Incoming resources from charitable activities (NOTE 3)	37,605	0	37,605	250
Other incoming resources	0	0	0	0
<b>TOTAL INCOMING RESOURCES</b>	<b>67,765</b>	<b>28,418</b>	<b>96,183</b>	<b>27,558</b>
<b>RESOURCES EXPENDED (NOTE 4)</b>				
Cost of charitable activity	47,196	1,600	48,796	13,248
Governance costs	0	0	0	150
<b>TOTAL RESOURCES EXPENDED</b>	<b>47,196</b>	<b>1,600</b>	<b>48,796</b>	<b>13,398</b>
<b>NET MOVEMENT IN FUNDS</b>	<b>20,569</b>	<b>26,818</b>	<b>47,387</b>	<b>14,159</b>
<b>Reconciliation of funds</b>				
Funds from previous period	18,373	0	18,373	4,214
<b>FUNDS AS AT YEAR END</b>	<b>38,942</b>	<b>26,818</b>	<b>65,760</b>	<b>18,373</b>

## 7. Balance Sheet

Balance Sheet as at 31st August 2025

	2025	2024
	£	£
<b>ASSETS</b>		
Fixed assets	0	0
Current assets	0	0
Cash at bank	70,515	18,373
<b>NET CURRENT ASSETS</b>	<b>70,515</b>	<b>18,373</b>
<b>LESS: LIABILITIES</b>		
Creditors (NOTE 9)	4,755	0
<b>NET ASSETS</b>	<b>65,760</b>	<b>18,373</b>

### Accounts Approval

The accounts were approved by the Board on 23/05/2026 and signed by:



**Paul Bullivant**  
Chair

Dated: 23/05/2026



**Samuel John Isaacs**  
Trustee

Dated: 23/05/2026

## 8. Notes to the Accounts

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### 1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Charities SORP (FRS 102).

### Going concern

The trustees have considered the financial position of the charity and its expected future income and expenditure. The trustees believe that the charity has adequate resources to continue in operational existence for the foreseeable future and have therefore prepared the accounts on a going concern basis.

### 2. Voluntary 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.

#### A. Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

#### B. Donated services and facilities have not been included in the Statement of Financial Activities.

#### C. Restricted funds

Restricted funds represent income received for specific charitable purposes defined by the donor or grant-making body.

During the year the charity received restricted funding from Arts Council England to support the delivery of the 2025 Photo Oxford Festival and associated outreach activities. The charity also received a restricted contribution from Remenham Con LTD to cover Picter platform fees associated with the festival Open Call process.

Restricted income received during the year totalled £28,418.

**Continued on next page.**

Voluntary income for this period, including grants, donations, gifts and sponsorships:

	2025	2024
	£	£
Arts Council of England (Restricted)	26,818	0
Bern Schwartz Foundation	0	17,259
Private Donations	3,500	49
Friends and Patrons Programme	11,660	10,000
Grant: Anonymous Trust	15,000	0
Remenham Con LTD (Restricted)	1,600	0
<b>TOTAL VOLUNTARY INCOME</b>	<b>58,578</b>	<b>27,308</b>

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### 3. Charitable activities

This is income received as payment for services provided by the Charity in aid of professional development or from the sale of goods.

	2025	2024
	£	£
Commercial Gallery Participation Fees	500	0
Curatorial Fee	3,260	0
Event Tickets	2,061	0
Open Call Entry Fees	28,800	0
Photographic Print Sales	295	0
Project Reimbursement	2,689	0
Young Creatives project	0	250
<b>TOTAL CHARITABLE ACTIVITIES INCOME</b>	<b>37,605</b>	<b>250</b>

Notes continued on next page.

#### 4. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates.

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

	2025	2024
	£	£
Accountancy/Bank charges	40	155
Art Transport	648	0
Artist's/Speakers'/Judges'/Reviewers' Fees and Travel	0	0
Freelance Expenses	124	0
Freelance Remuneration	31,641	10,869
Fundraising	3,700	0
Marketing (Advertisement, Posters)	4,568	430
Printing of sale prints, Postage, Stationery	0	674
Project Costs (Various suppliers)	3,496	0
Public Liability Insurance	391	366
Subscriptions (Google / Mailchimp)	606	388
Travel Expenses	0	15
Website	3,582	500
<b>TOTAL RESOURCES EXPENDED</b>	<b>48,796</b>	<b>13,398</b>

Notes continued on next page

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**5. Trustees**

None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses.

**6. Employees**

The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.

**7. Tangible fixed assets**

The charity has no tangible fixed assets.

**8. Debtors**

The charity has no debtors.

**9. Creditors**

Creditors at the year end comprised unpaid freelance remuneration and website development costs relating to work undertaken during the financial year.

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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# **PHOTOGRAPHY OXFORD**

**Charity Registration No. 1154142**

**TRUSTEES' REPORT AND ACCOUNTS FOR THE YEAR ENDED 31st AUGUST 2024**

## 1] LEGAL AND ADMINISTRATIVE INFORMATION:

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### TRUSTEES AS AT 31.08.24.

Paul Bullivant (Chair)  
Taous Dahmani  
Haley Drolet  
Eddie Gibb  
Kate Ji (Treasurer)  
Jug Parmar (Company Secretary)  
Megan Ringrose  
Benet Slay  
Joanna Vestey  
Sean Wyatt

### DIRECTOR

Katy Barron

### CHARITY NUMBER

1154142

### PRINCIPAL ADDRESS

78 Oxford Road  
Oxford  
OX3 0RD

### INDEPENDENT EXAMINER

Mr. Richard Hughes  
76 Oxford Road  
Oxford  
OX3 0RD

### BANKERS

The Co-Operative Bank

### INSURANCE BROKERS

Marvin Hatchwell  
Howden Insurance  
107 High Street  
Oxford  
OX1 4DA

## PHOTOGRAPHY OXFORD

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## 2] TRUSTEES' REPORT AND ACCOUNTS FOR THE YEAR ENDED 31st AUGUST 2024:

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The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's governing document and the Statement of Recommended Practice 'Accounting and Reporting by Charities', issued in March 2005.

### **a] Structure, governance and management:**

The charity is a Charitable Incorporated Organisation (CIO) and is governed by its Foundation Constitution.

#### **Objectives:**

The objective of Photography Oxford as stated in the founding constitution is :- 'to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts.'

Photography Oxford's mission is to deliver a biennial international photography festival featuring a diverse programme of exhibitions and related events, professional development opportunities, and a public engagement and outreach programmes, delivered in collaboration with strategic partners across the City of Oxford as well as nationally and internationally.

The detailed objectives are :-

- Delivery of an ambitious and creative programme working to a high level of excellence, informed by current and historical photographic practice and research.
- Creation of an expansive public programme designed to engage members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford Festival, the only professionally curated and exclusively visual arts festival in the city.
- Fostering local, national and international collaborations.
- Generating a range of educational outreach initiatives, with local schools, the University of Oxford and Oxford Brookes University, local photographic societies, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging talent by providing a series of professional development opportunities.
- Using the festival theme to develop new perspectives and opportunities.
- Working towards financial and environmental sustainability.

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

## **Organisation :**

The charity is governed by a Board of Trustees (The Board) that must have a minimum of three individuals. There is no maximum number of trustees. Trustees meet on a regular basis 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 Board has formed a number of working groups to concentrate on specific activities including :- Communications, Fundraising, Programming and Outreach.

The Charity's day-to-day activities including the organization and promotion of a biennial photography festival is delegated by the Board to the Director. The Director attends Board meetings to report to trustees on developments, including finance and risks, and to seek approval to the festival programme and to other related events and opportunities.

## **Appointment of Trustees:**

New trustees are invited to join the Board with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photography Oxford and current best practice. New trustees are given an induction pack that includes information on governance, good practice, legal obligations, the Foundation Constitution, a copy of the most recent Annual Report and Accounts, and an overview of the current business plan.

No trustee has any beneficial interest in the charity. All trustees are members of the CIO and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities

## **Trustees:**

The Trustees who served during the period 1st September 2023 – 31st August 2024 were:

Professor Uwe Ackermann (retired 15.07.24.)

Katy Barron (resigned 22.03.24.)

Paul Bullivant

Taous Dahmani

Haley Drolet

Dr. Lena Fritsch (retired 31.12.23.)

Eddie Gibb

John Hunt

Kate Ji

Jug Parmar

Sir Brian Pomeroy (retired 30.04.24.)

Megan Ringrose

Benet Slay

Joanna Vestey

Sean Wyatt

## **b] Achievements during the year ended 31<sup>st</sup> August 2024:**

The next festival is programmed to take place in October and November 2025, therefore the year ended 31<sup>st</sup> August 2024 was primarily a period of review, consolidation and planning.

The Board can report the following achievements:

- Three long serving trustees (including 2 founder members) retired and a number of new trustees were recruited bringing a range of relevant skills to the Board as well as greater diversity.
- After a number of years as Director, Danielle Battigelli stood down to pursue other opportunities and, following an extensive recruitment process, Katy Barron was appointed Director. As Katy Barron was a former trustee formal approval from the Charity Commission was obtained to her appointment in March 2024.
- The Board formed four working groups to concentrate on key areas of activity covering: Communications, Fundraising, Outreach and Programming.

The trustees wish to formally record their thanks to former trustees Uwe Ackermann, Lena Fritsch and Brian Pomeroy and to former Director Danielle Battigelli for their very significant contribution to Photography Oxford over many years.

### **Development and partnership activities:**

During the year under review the Director commenced planning for the festival in 2025 including making contact with key partners, identifying suitable exhibition venues and researching photographers and artists who would contribute to the theme and objectives of the festival, and exploring sources of funding.

In addition, the Director engaged with a range of partners and initiated active participation in the following:

- An exhibition of photographic portraits by Arpita Shah at the Barn Galleries at St. John's College in Oxford under the theme 'Modern Muse' coordinated by Oxford Festival of the Arts.
- An outreach programme for young people not in employment, education or training (NEET) in partnership with The Ashmolean Museum.
- Establishing a long-term project with the new Schwarzmann Centre for the Humanities including a commission for 6 photographers, working over the next 18 months, recording the creation of the largest new building in Oxford for many years as well as some of the many peoples who have worked on the construction of the building.
- On-going consultations with Oxford-based photographers and photography groups to understand their thoughts about previous festivals and future festivals. This includes offering portfolio reviews with the Director.

### **c] Reserves Policy:**

The aim of our reserves policy is to maintain free reserves in unrestricted funds at a level that equates to at least three months and at most six months of unrestricted expenditure. This is in line with Charity Commission guidance (Charity Reserves: Building Resilience). The policy is reviewed annually by the Board of Trustees.

The purpose of the financial reserves is to have the ability to respond positively to a variety of circumstances, including the need:

- to fund short-term commitments before a funding grant is received.
- to cover expenses while the trustees devise a plan of action when income unexpectedly falls short of promises.
- to cover expenses that unexpectedly exceed those that were budgeted.
- for seed-funding a promising project.
- for remuneration of the Festival Director during the non-Festival year so that they might prepare funding applications, book venues, research artists and generally engage in planning activities for the forthcoming festival.

For the 2023/24 financial year the target for reserves was set at £4,000. This was approximately 3 months average operating costs.

### **3] STATEMENT OF ACCOUNTING RESPONSIBILITIES:**

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The Trustees are responsible for preparing the Trustees' Report and Accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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.
- Prepare the accounts 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. 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.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations and for preparing accounts that give a true and fair view of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

**4] INDEPENDENT EXAMINATION:**

For the financial year ended 31st August 2024 gross income of the charity was less than £250,000. As a result, these accounts were examined by an Independent Examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

**The report and accounts were approved by trustees at a Board meeting held on 27<sup>th</sup> May 2025.**

**On behalf of the Board:**



**Paul Bullivant**

**Chair**

**Dated: .....27<sup>th</sup> May.....2025**

**And Trustee.**

5] INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31st AUGUST 2024:

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76 Oxford Road  
Old Marston  
Oxford  
OX3 0RD

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the year ended 31 August 2024.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the year ended 31 August 2024. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in the year.

Yours faithfully,

  
R. A Hughes  
Retired F. C. A

04-06-2025

PHOTOGRAPHY OXFORD STATEMENT OF FINANCIAL ACTIVITIES

**INCLUDING INCOME AND EXPENDITURE ACCOUNT**

FOR THE YEAR ENDED 31 AUGUST 2024

		Unrestricted funds	Restricted funds	Total 2024	Total 2023
INCOMING RESOURCES	Note	£	£	£	£
<b>Incoming resources from generated funds</b>					
Voluntary income	2	27,308	0	27,308	43,623
<b>Incoming resources from charitable activities</b>	3	250	0	250	7,368
<b>Incoming resources from charitable activities</b>					
<b>Other incoming resources</b>		<u>0</u>		<u>0</u>	<u>0</u>
<b>Total incoming resources</b>		<b>27,558</b>	<b>0</b>	<b>27,558</b>	<b>50,991</b>
<b>RESOURCES EXPENDED</b>	4				
Cost of generating funds					0
Cost of charitable activity		13,248	0	13,248	60,112
Governance costs		150	0	150	150
Other resources expended		0	0	0	0
<b>Total resources expended</b>		<b><u>13,398</u></b>	<b><u>0</u></b>	<b><u>13,398</u></b>	<b><u>60,262</u></b>
<b>Net movement in funds</b>				<b>14,159</b>	<b>(9,271)</b>
<b>Reconciliation of funds</b>					
Funds as at 31 August 2023				<b><u>4,214</u></b>	
<b>Funds as at 31 August 2024</b>				<b><u>18,373</u></b>	<b><u>4,214</u></b>

**PHOTOGRAPHY OXFORD BALANCE SHEET**  
AS AT 31 AUGUST 2024

	Notes	2024	2023
<u>Assets</u>		£	£
Fixed assets		0	0
Current assets			
Cash at bank		<u>18,373</u>	<u>4,214</u>
<b>Net current assets</b>		<b><u>18,373</u></b>	<b><u>4,214</u></b>
Less: <u>Liabilities</u>			
Creditors		<u>0</u>	<u>0</u>
<b>Net assets</b>		<b><u>18,373</u></b>	<b><u>4,214</u></b>

For the financial year ending 31 August 2024 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as ‘an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts’.

The accounts were approved by the Board on 27th May 2025.



Paul Bullivant  
Chair of Trustees



Dr. Kate Mingjie Ji  
Trustee

## NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 AUGUST 2024

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1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, 'Accounting and Reporting by Charities', issued in March 2005.

2. Voluntary 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.

(i) Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

(ii) Incoming resources from charitable activities are accounted for when earned.

(iii) Donated services and facilities have not been included in the Statement of Financial Activities.

3. Charitable activities

This is income received as payment for services provided by the Charity in aid of professional development or from the sale of goods. In this financial year such income is of this nature.

	<b>Total 2024</b>	<b>Total 2023</b>
<b>VOLUNTARY INCOME</b>		<b>£</b>
<b>Grants, Donations, Gifts and Sponsorships</b>		
HMRC Gift Aid	0	1,323
Arts Council of England	0	0
Bern Schwartz Foundation	17,259	11,560
The Oxford Collection	0	5,000
Donation (Uwe Ackermann)	0	1,012
Donation (Patricia Baker-Cassidy)	0	0
Donation (Cate Cary-Elwes (MAO Film Programme))	0	0
Grant (Modern Art Oxford re Film Programme)	0	0
Donations (The Big Give)	0	0
Friends and Patrons Programme	49	1,726
Grant (Fluxus)	0	0
Remenham Consulting	0	2,100
Oxford City Council	0	500
City of Oxford Culture Fund	0	0
Commercial Galleries' Participation Fees	0	1,150
Inktec	0	1,000
Tolkien Trust	10,000	0
Esmeé Fairbairn	0	0
Bern Schwartz Family Foundation	0	0
The Arts Society, Oxford (for the 2021 Young People's Project)	250	1,560
<b>Income from Charitable Activities</b>		
Open Call Entry Fees	0	15,081
Portfolio Reviews Entry Fees	0	1,611
Sale of Photographic Prints	0	7,368
Poster sale	<u>0</u>	<u>0</u>
<b>Total voluntary income</b>	<b><u>27,558</u></b>	<b><u>50,991</u></b>

4. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates:

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

**TOTAL RESOURCES EXPENDED**

	<b>Total 2024</b>	<b>Total 2023</b>
	<b>£</b>	<b>£</b>
<b>Cost of generating funds</b>	0	0
Fundraiser	0	0
<b>Costs of generating voluntary income</b>	0	0
<b>Cost of charitable activity</b>		
Exhibition costs (printing, framing, shipping, installation, etc)	0	5,931
Fees and travel to artists, speakers, judges and reviewers	0	3,303
Freelance Remuneration (Festival Director; Marketing & Comms; Festival Assistant)	10,885	42,432
Freelance Travel	0	51
Freelance Expenses	0	106
Marketing (Advertisements; Posters)	430	5,419
Printing of sale prints, postage, stationery	674	2,044
Pegasus Theatre (Young Peoples' Project)		
Other resources expended		0
<b>Governance costs</b>		
Legal	0	0
Liability Insurance	366	351
Independent examination of accounts	150	150
<b>Other resources expended</b>		

Subscriptions (Zoom; Mailchimp)	388	458
We Site; Domain Registration	500	10
Bank charges	<u>5</u>	<u>7</u>
<b>Total resources expended</b>	<b><u>13,398</u></b>	<b><u>60,262</u></b>

**5 Trustees**

None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses.

**6. Employees**

The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.

**7. Tangible fixed assets**

The charity has no tangible fixed assets.

**8. Debtors**

The charity has no debtors.

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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PHOTOGRAPHY OXFORD  
TRUSTEES' REPORT AND AUDITED ACCOUNTS  
FOR THE YEAR ENDED 31 AUGUST 2023

PHOTOGRAPHY OXFORD

LEGAL AND ADMINISTRATIVE INFORMATION

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CURRENT TRUSTEES	Prof. Uwe Ackermann Mr. Paul Bullivant (Chair) Sir Brian Pomeroy Mr. Benet Slay Ms. Katy Barron (Acting Chair until May 2023) Ms. Taous Dahmani Ms. Joanna Brooks Mr. John Hunt
DIRECTOR	Ms. Danielle Battigelli
CHARITY NUMBER	1154142
PRINCIPAL ADDRESS	20 Yarnells Hill OXFORD Oxfordshire OX2 9BD
INDEPENDENT EXAMINER	Mr. Yong Feng Han 6 Sage Walk Oxford Oxfordshire OX4 7YU
BANKERS	The Co-Operative Bank
INSURANCE BROKERS	Mr Marvin Hatchwell Howden Insurance 107 High Street Oxford Oxfordshire OX1 4DA

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The Trustees present their report and accounts for the year ended 31 August 2023.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's governing document and the Statement of Recommended Practice 'Accounting and Reporting by Charities', issued in March 2005.

### **Structure, governance and management**

The charity is a Charitable Incorporated Organisation and is governed by its Foundation Constitution.

The Trustees who served during the year 01 September 2022 – 31 August 2023 were:

Prof. Uwe Ackermann

Dr. Mark Alexander

Mr. Paul Inman (Resigned 21 January 2023)

Mr. Jeremy Lewis Mogford

Sir Brian Pomeroy

Mr. Benet Slay

Dr. Lena Fritsch

Ms. Katy Barron (Acting Chair from 21 January - 22 May 2023)

Ms. Taous Dahmani

Ms. Chloe Dewe Matthews

Ms. Joanna Brooks

Prof. Daniela Treveri-Gennari (Resigned 28 June 2023)

Mr. Paul Bullivant (appointed as trustee and Chair 22 May 2023)

### **Organisation**

The charity is governed by a Board of Trustees that must have a minimum of three individuals. There is no maximum number of Trustees. The Trustees meet on a regular basis 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.

In years when the Charity's activities include the staging of a Festival of photographic exhibitions and talks, day-to-day management is delegated by the Board to the Festival Director, who attends Board meetings to update trustees on developments, finance and risks, and to seek approval on the programme, planning and future strategy.

### **Appointment of Trustees**

New Trustees join the Board at the invitation of the Trustees and are chosen with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photography Oxford and current best practice. New Trustees are given an induction pack that includes information on governance, good practice, legal obligations, the Governing Document, a copy of the most recent Trustees' Annual Report and Statement of Accounts, and an overview of the current business plan.

None of the Trustees has any beneficial interest in the charity. All of the Trustees are members of the Charitable Incorporated Organisation (CIO) and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

## Objectives and Activities

The charity's objects are to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts, in particular through the promotion and running of a photography Festival in Oxford.

Photography Oxford's mission is to deliver a biennial international photography festival featuring a diverse and ambitious programme of exhibitions and related events, professional development opportunities, and a public engagement and outreach programme, delivered in collaboration with strategic partners across the city of Oxford, nationally and internationally.

Our detailed objectives have been:

- Delivery of an ambitious creative programme working to a high level of excellence, informed by current and historical photographic research.
- Creation of an expansive public programme designed to engage members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford Festival, which is the only professionally curated and exclusively visual arts festival in the city.
- Fostering local, national and international collaborations.
- A range of educational outreach initiatives, with local schools, the University of Oxford and Oxford Brookes University, local photographic societies, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging professional talent by providing a series of professional development opportunities.
- Use of the Festival theme to open up new perspectives and opportunities.
- Working towards financial and environmental sustainability.

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.

## Artistic Programme

The Photo Oxford Festival, which ran from 14 April to 6 May 2023, was the 5th Festival presented since 2014 by the charity.

The Festival theme *The Hidden Power of the Archive* reflected on the rich context Oxford has to offer with its links to archives and photographic collections. A varied programme of exhibitions, events (physical and online) and commissions was delivered in partnership with major institutions, arts and other organisations across the city, involving local, national and international artists, and developing new relationships with commercial galleries.

This year's Festival was brought forward in the calendar year, from the usual autumn dates, to coincide with major photography exhibitions at the Bodleian's Weston Library.

Existing partnerships continued with many artists/curators and cultural venues either programming to coincide with the festival or providing venues, and new partnerships were developed.

Artists sought to take part in the Festival, as well as being invited to participate by the Photo Oxford team, demonstrating that the Festival is gaining a good reputation with artists and venues across the city and further afield.

### **Numbers**

20 exhibitions plus 3 at the Bodleian Library and 3 online (see list below)

9,000 images were submitted to our Open Call by photographers from over 60 countries

38 participants & 7 reviewers participated in face-to-face portfolio reviews

70 artists/curators contributed to the Festival programme

4 new Festival related blogs were shared through our website

55,000 visitors/participants, in person & online (excluding the Bodleian Library exhibitions)

130 volunteer hours were given during the Festival, and more during the Festival preparations

### **Festival Exhibitions**

- Aliko Braine: *Into the Woods*, Meakin + Parsons x Hannah Payne Gallery
- Ania Ready: *I Also Fight Windmills*, Ronapainting Gallery
- Anne Howeson: *Feet of Angels*, Carey Blyth Gallery
- Bernice Mulenga: *The Makings of You*, Modern Art Oxford
- *Diverse Oxford*, Oxford Brookes University film and media student exhibition
- Jenny Matthews: *Losing Freedom - A Tribute to Afghan Women*, Gees Gallery
- Jermaine Francis: *A Pleasant Land*, new commission, Pembroke College JCR Art Gallery
- Kazem Hakimi and Henry Underhill: *Portraits from Oxford*, Pegasus Theatre
- *Latent: From our archives*, Magdalen Road Studios group exhibition
- *Live from the Moon*, The Barn Gallery, St John's College
- Marilyn Stafford: *Street Stories*, Zuleika Gallery
- Mirja Maria Thiel: *Portrait of an Artist as an Old Man*, Oxfordshire County Library
- *Photo Oxford 2023 Open Call* images by winners and finalists, Modern Art Oxford
- *Pictures from the Garden*, group exhibition in tribute to Paddy Summerfield, The North Wall
- *Reflecting Oxford: A Transient Catalogue*, Crisis Skylight exhibition at The Old Fire Station
- Rory Carnegie: *Autoportraits and Sirkhane Darkroom*, Fusion Arts Space, Gloucester Green
- Shane Balkowitsch: *Collaborating with the Past - Native American Portraiture*, Pitt Rivers Museum
- Wendy Aldiss: *My Father's Things*, Medieval Barn, Old Bank Hotel
- Ye Bing: *Archiving the Archive - A photographic record*, Maison Française d'Oxford
- YouthLab Camera Club: *Look a Little Closer*, Broad Street

### **Bodleian Library exhibitions**

- *A New Power: Photography in Britain 1800 - 1850*, curated by Prof. Geoffrey Batchen
- *Bright Sparks: Photography and the Talbot Archive*, curated by Prof. Geoffrey Batchen
- *Natural Magic: Experiments in Photography*, curated by Dr. Phillip Roberts

### **Online exhibitions**

- *In the Blink of an eye - photography's chronicle of the world*, curated by Alamy
- *Life in Colour: the autochromes of Sir Robert Bland Bird Bt*, curated by Dr Michael Pritchard, RPS

### **The Yard, Modern Art Oxford**

- Open Call Winners & Finalists

### **Events included:**

- Panel discussion about photography publishing, hosted by Photo Oxford Artistic Director Alex Schneideman with Dewi Lewis (Dewi Lewis Publishing), Christiane Monarchi (Photomonitor and

Hapax Magazine), Mick Moore (CEO and Creative Director BJP and 1854 Media) and Tiffany Jones (Overlap Publishing)

- Online talk by a photo historian Rose Teanby, in partnership with RPS, investigating photographic archives in the Bodleian Library
- Photo archive sharing by researchers at the Pitt Rivers Museum
- Creative workshop based on photography archives at the Ashmolean Museum
- *Women and the Photobook* pop-up library at the Bodleian Weston Library and at The Old Fire Station arranged by photographic artist Philippa James
- Projection of photographs with words, by Kirk Ellingham and Rowan J Curtis, at Trinity College, Oxford
- Many exhibition related talks and tours
- Photo embroidery workshop led by artist Jenny Matthews for refugees, asylum seekers and forced migrants, in partnership with Asylum Welcome and the Multaka Project
- School group curator/artist led visits to exhibitions

**The Artist Open Call** was highly successful attracting around 9,000 images from over 60 countries, with high quality artists' work from across the world. The Open Call was hosted on the Pictor platform, which was professional and accessible. The winning entries were displayed in The Yard space at Modern Art Oxford, attracting a high and diverse footfall.

**Portfolio Reviews** were highly successful, with 38 participants and 7 reviewers. All reviewers reported the experience to be highly positive.

## Festival Partners

Alamy  
Ashmolean Museum  
Blackwell's Bookshop, Oxford (Festival bookseller)  
Bodleian Libraries  
Bounce Design (Branding & Design Partner)  
British Journal of Photography  
Crisis Skylight Oxford  
Dementia Oxfordshire  
Dewi Lewis Publishing  
Fusion Arts  
Magdalen Road Studios  
Maison Francaise d'Oxford  
Meakin + Parsons x Hannah Payne Gallery

Modern Art Oxford  
Overlaps Books  
Oxford Brookes University  
Oxford Festival of the Arts  
Oxfordshire County Council Library  
Pegasus Theatre  
Pembroke College JCR Art Collection  
Photomonitor  
Pitt Rivers Museum  
Royal Photographic Society  
St John's College  
The North Wall Arts Centre  
University for the Creative Arts, Farnham

## Festival Funders and Supporters

The Bern Schwartz Family Foundation  
The Oxford Collection  
Epson  
Jetrix, powered by InkTec  
Oxford City Council

Senecio Creative Print Solutions  
The Arts Society Oxford  
Print sale purchasers  
Patrons, Members and Friends  
And those who wish to remain anonymous

## Festival Team

Danielle Battigelli - Director  
Alex Schneideman - Artistic Director  
Hannah Pye - Marketing and Communications  
Mariasanta Tedesco - Social Media  
Sophie Russell-Jeffrey - Festival Assistant

Anstice Oakeshott - Portfolio Review Coordinator

Grateful thanks to all our volunteers

## Survey Feedback and Visitor comments

Feedback indicated that visitors to the festival felt it was high quality, thought-provoking and engaging. 91.2% of visitors would recommend Photo Oxford to others; of which 54.3% were extremely likely to do so. Visitors' most used words to describe the Festival were: inspiring, engaging, stimulating, educational.

Feedback from artists and partners was also very positive, with many remarking on the successful delivery of a high-quality Festival. The overall experience of being part of the Festival was rated excellent by 75% of respondents and good by the remaining 25%.

*'Congratulations on mounting an excellent programme of exhibitions and events in challenging times.'* Visitor comment

*'I was impressed by the breadth of engagement across Oxford, and by the overall quality of the work regardless of venue.'* Visitor comment

*'Congratulations on an amazing festival! You pulled off an incredible series of events and exhibitions and I heard so many positive comments from so many people about the whole festival.'*  
Festival participant

*'An intoxicating reminder of the depth in which the archive holds us on to memories. Were it not for such collections, how different our histories would be, both personally and collectively. Bing, your exhibition is a triumph of so many things: creativity, focus, reflection, artistic presence. However, the most important reminder is that it delves our minds into understanding our own hidden histories.'*  
Visitor comment in comment book at Ye Bing's exhibition

*'A very moving and unique exhibition whose like you will not see again. I felt mournful, but also exhilarated.'* Visitor comment at *Pictures from the Garden*

*'Very interesting responses to the wider concept of photography - excellent!'* Visitor comment at *Lament: From our archives*, Magdalen Road Studios

*'What an immersive and fabulous experience of an exhibition. A truly great body of work. Thank you for introducing me to such a fascinating woman, story and interpretation.'* Visitor comment at *Ania Ready: I Also Fight Windmills*

*'Captivating storytelling through the lenses of two fine photographers. Beautiful.'*

Visitor comment at Mirja Maria Thiel's exhibition: *Portrait of an Artist as an Old Man*, Oxfordshire County Library, telling the story of the life of Fritz Dressler, a professional photographer who suffered from Alzheimers. Complemented by dementia advice sessions offered by Dementia Oxfordshire. After the Festival this exhibition continued to the John Radcliffe Hospital.

*'An educational experience in the history of the creation of photographs as well as beautiful images of the moon. Had not through of the social history element before.'*

*'An amazing combination of art, history and music.'*

Visitor comments at *Live from the Moon* exhibition, Kendrew Barn, St John's College

*'Thank you for your impactful, thought provoking work. How important that we stop and think ... and your images did that.'* Visitor comment at Jenny Matthew's exhibition *Losing Freedom - A tribute to Afghan Women*, Gees Gallery

*'Thank you for arranging such a smooth-running event with such high quality portfolios to look through.'* Portfolio Reviewer feedback

## **Reserves Policy**

*Approved by the Board on 14 September 2022*

The aim of our reserves policy is to maintain free reserves in unrestricted funds at a level that equates to at least three months and at most six months of unrestricted expenditure. This is in line with Charity Commission guidance (Charity Reserves: Building Resilience). The policy is reviewed annually by the Board of Trustees.

The purpose of the financial reserves is to provide the ability to respond positively to a variety of circumstances, including a need:

- to fund short-term commitments before a funding grant is received.
- To cover expenses while the Trustees devise a plan of action when income unexpectedly falls short of promises.
- To cover expenses that unexpectedly exceed those that were budgeted.
- For seed-funding a promising project.
- For remuneration of the Festival Director during the non-Festival year so that they might prepare funding applications, book venues, scout artists and generally engage in planning activities for the upcoming Festival.

For the 2020-2021 financial year the goal for reserves was set at £4,000. This was about 6% of the projected 2023 Festival budget income.

## **Independent Examination**

For the financial year ending 31 August 2021 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The accounts were approved by the Board on 09 January 2024.

On behalf of the Board of Trustees



Paul Bullivant  
Chair of Trustees  
Dated: 04 April 2024  
PHOTOGRAPHY OXFORD

## STATEMENT OF TRUSTEES' RESPONSIBILITIES

---

The Trustees are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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 accounts 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. 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.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations, and for preparing accounts that give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

PHOTOGRAPHY OXFORD

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2023

---

Yong Feng Han  
6 Sage Walk  
Oxford  
OX4 7YU

31-01-2024

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the period from 01 September 2022 to 31 August 2023.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the period from 01 September 2022 to 31 August 2023. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in this period.

Yours faithfully

A handwritten signature in black ink, appearing to be the Chinese characters '韩永锋' (Han Yongfeng), written in a cursive style.

Yong Feng Han

PHOTOGRAPHY OXFORD

STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2023

		Unrestricted funds	Restricted funds	Total 2023	Total 2022
<b>INCOMING RESOURCES</b>	<b>Note</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Incoming resources from generated funds</b>					
Voluntary income	2	38,763	4,860	43,623	39,100
<b>Incoming resources from charitable activities</b>	3	7,368	0	7,368	279
<b>Other incoming resources</b>		0	0	0	0
<b>Total incoming resources</b>		<b>46,131</b>	<b>4,860</b>	<b>50,990</b>	<b>39,379</b>
<b>RESOURCES EXPENDED</b>	4				
Cost of generating funds		0	0	0	0
Cost of charitable activity		55,236	4,876	60,262	47,380
Governance costs		150	0	150	150
Other resources expended		0		0	44

<b>Total resources expended</b>		<b>55,386</b>	<b>4,876</b>	<b>60,262</b>	<b>47,574</b>
<b>Net movement in funds</b>		<b>(9,255)</b>	<b>(16)</b>	<b>(9,272)</b>	<b>(8,195)</b>
<b>Reconciliation of funds</b>					
Funds as at 31 August 2022		(9,747)	1,552		(8,195)
<b>Funds as at 31 August 2023</b>		<b>(9,255)</b>	<b>(16)</b>	<b>(9272)</b>	
The notes on pp 17 to 19 form part of these statements					

PHOTOGRAPHY OXFORD

BALANCE SHEET

AS AT 31 AUGUST 2023

**Balance sheet:**

	Notes	2023	2022
<u>Assets</u>		£	£
Fixed assets		0	0
Current assets			
Cash at bank		4,213	13,485
<b>Net current assets</b>		<b>4,213</b>	<b>13,485</b>
Less: <u>Liabilities</u>			
Creditors		0	0
<b>Net assets</b>		<b>4,213</b>	<b>13,485</b>

For the financial year ending 31 August 2023 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The accounts were approved by the Board on 09 January 2024



Paul Bullivant  
Chair of Trustees



Uwe Ackermann  
Trustee

1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, 'Accounting and Reporting by Charities', issued in March 2005.

2. Voluntary 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.

(i) Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

(ii) Incoming resources from charitable activities are accounted for when earned.

(iii) Donated services and facilities have not been included in the Statement of Financial Activities.

3. Charitable Activities

This is income received as payment for services provided by the Charity in aid of professional development or from the sale of goods. In this financial year such income derived from the sale of photographic prints that had been donated by artists.

4. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates:

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

	Total 2023	Total 2022
	£	£
<b>VOLUNTARY INCOME</b>		
<b>Grants, Donations, Gifts and Sponsorships</b>		
HMRC Gift Aid	1,323	95
Arts Council of England	0	14,950
Bern Schwartz Foundation	11,560	0
The Oxford Collection	5,000	0
Donation (Uwe Ackermann)	1,012	1,010
Donation (Patricia Baker-Cassidy)	0	1,000
Donation [Cate Cary-Elwes (MAO Film Programme)]	0	200
Grant (Modern Art Oxford re Film Programme)	0	200
Donations (The Big Give)	0	357
Friends and Patrons Programme	1,726	788
Grant (Fluxus)	0	4,000
Remenham Consulting	2,100	0
Oxford City Council	500	500
City of Oxford Culture Fund	0	1,000
Commercial Galleries' Participation Fees	1,150	0
Inktec	1,000	0
Tolkien Trust	0	10,000
Esmeé Fairbairn	0	5,000
Bern Schwartz Family Foundation	0	10,000
The Arts Society, Oxford (for the 2021 Young People's Project)	1,560	0
<b>Income from Charitable Activities</b>		
Open Call Entry Fees	15,081	0
Portfolio Reviews Entry Fees	1,611	250
Sale of Photographic Prints	7,368	0
Poster sale	0	29
<b>Total voluntary income</b>	<b>50,991</b>	<b>39,379</b>

#### 4. TOTAL RESOURCES EXPENDED

	Total 2023	Total 2022
	£	£
<b>Cost of generating funds</b>	0	0
Fundraiser	0	0
<b>Costs of generating voluntary income</b>	0	0
<b>Cost of charitable activity</b>		
Exhibition costs (printing, framing, shipping, installation, etc)	5,931	13,200
Fees and travel to artists, speakers, judges and reviewers	3,303	5,003
Freelance Remuneration (Festival Director; Marketing & Comms; Festival Assistant)	42,432	28,537
Freelance Travel	51	0
Freelance Expenses	106	119
Marketing (Advertisements; Posters)	5,419	30
Printing of sale prints, postage, stationery	2,044	0
Pegasus Theatre (Young Peoples' Project)		900
Other resources expended	0	30
<b>Governance costs</b>		
Legal	0	0
Liability Insurance	351	342
Independent examination of accounts	150	150
<b>Other resources expended</b>		
Subscriptions (Zoom; Mailchimp)	458	173
..We Site; Domain Registration	10	0
Bank charges	7	20
<b>Total resources expended</b>	<b>60,262</b>	<b>47,574</b>

#### 5 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses.

#### 6. Employees

The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.

#### 7. Tangible fixed assets

The charity has no tangible fixed assets.

#### 8. Debtors

The charity has no debtors.



## Receipts and payments accounts

CC16a

<b>For the period from</b>	Period start date 01-Sep-22	<b>To</b>	Period end date 31-Aug-23
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### Section A Receipts and payments

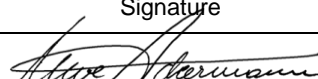
	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donation: Uwe Ackermann	1,012			1,012	1,010
Oxford City Council		500		500	500
Grant: Esmée Fairbairn				-	5,000
Bern Schwartz Foundation	11,560			11,560	-
Grant: Tolkein Trust				-	10,000
Portfolio Review Sales	1,611			1,611	250
The Arts Society Oxford (M M Thiel exh'b'n)	-	1,560		1,560	
Commercial Gallery Participation Fees	1,150			1,150	
Photographic Print Sales	7,368			7,368	
Open Call Entry Fees	15,081			15,081	
Remenham Consulting (towards Open Call)	-	1,800		1,800	
Remenham Consulting	300			300	
HMRC Gift Aid	1,323			1,323	95
The Oxford Collection (Mogford) Ltd	5,000			5,000	
InkTec (towards Open Call)		1,000		1,000	
Arts Council of England				-	14,950
Cate Cary-Elwes (re Film Programme)				-	200
Modern Art Oxford (re Film Programme)				-	200
Big Give Donations Campaign				-	357
Fluxus (re Maison Francaise exhibition)				-	4,000
City of Oxford Culture Fund				-	1,000
Donation Patricia Baker-Cassidy				-	1,000
Friends and Patrons Programme	1,726			1,726	788
Poster sale + postage				-	29
	<b>46,130</b>	<b>4,860</b>	<b>-</b>	<b>50,990</b>	<b>39,379</b>
<b>Sub total (Gross income for AR)</b>					
<b>A2 Asset and investment sales, (see table).</b>	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>					
<b>Total receipts</b>	<b>46,130</b>	<b>4,860</b>	<b>-</b>	<b>50,990</b>	<b>39,379</b>
<b>A3 Payments</b>					
Freelance Remuneration	42,432			42,432	22,140
Freelance Expenses	106			106	6,016
Travel Expenses	51			51	
Accountancy/Bank charges	157			157	170
Artist's/Speakers'/Judges'/Reviewers' Fees and Travel	2,452	851		3,303	5,503
Art Transport and Insurance		-		-	3,224
Public Liability Insurance	351			351	
Project Costs (Various suppliers)	3,256	2,675		5,931	10,318
Printing of sale prints, Postage, Stationery	2,044			2,044	
Marketing (Advertisement, Posters)	4,369	1,050		5,419	30
Web site	10			10	
Subscriptions (Zoom; Mailchimp)	458			458	173
<b>Sub total</b>	<b>55,686</b>	<b>4,576</b>	<b>-</b>	<b>60,262</b>	<b>47,574</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>55,686</b>	<b>4,576</b>	<b>-</b>	<b>60,262</b>	<b>47,574</b>

<i>Net of receipts/(payments)</i>	- 9,556	284	-	- 9,272	- 8,195
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	13,485	-	-	13,485	21,680
<i>Cash funds this year end</i>	<b>3,929.33</b>	<b>284</b>	<b>-</b>	<b>4,213</b>	<b>13,485</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>				-
				-
				-
	<b>Total cash funds</b>	<b>-</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	Agreement Error	Agreement Error	OK
	<b>Unrestricted to nearest £</b>	<b>Restricted to nearest £</b>	<b>Endowment to nearest £</b>	
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	<b>Details</b>	<b>Fund to which asset belongs</b>	<b>Cost (optional)</b>	<b>Current value (optional)</b>
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-
	<b>Details</b>	<b>Fund to which asset belongs</b>	<b>Cost (optional)</b>	<b>Current value (optional)</b>
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	<b>Details</b>	<b>Fund to which liability relates</b>	<b>Amount due (optional)</b>	<b>When due (optional)</b>
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature 	Print Name Uwe Ackermann	Date of approval xx/YY/2024
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PHOTOGRAPHY OXFORD

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2023

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Yong Feng Han  
6 Sage Walk  
Oxford  
OX4 7YU

31-01-2024

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the period from 01 September 2022 to 31 August 2023.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the period from 01 September 2022 to 31 August 2023. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in this period.

Yours faithfully



Yong Feng Han

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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PHOTOGRAPHY OXFORD  
TRUSTEES' REPORT AND AUDITED ACCOUNTS  
FOR THE YEAR ENDED 31 AUGUST 2022

PHOTOGRAPHY OXFORD

LEGAL AND ADMINISTRATIVE INFORMATION

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CURRENT TRUSTEES	Professor Uwe Ackermann Dr. Mark Alexander Mr. Paul Inman (Chair, resigned 17 November 2022) Mr. Jeremy Lewis Mogford Dr. Lena Fritsch Mr. Richard Ovenden (resigned 19 March 2022) Sir Brian Pomeroy Mr. Benet Slay Ms. Katy Barron (Interim Chair, 17 Nov - 22 May 2022) Ms. Taous Dahmani Ms. Chloe Dewe Matthews Ms. Joanna Brooks Professor Daniela Treveri-Gennari Mr. John Hunt (appointed 14 March 2023) Mr. Paul Bullivant (Chair, appointed 22 May 2023)
DIRECTOR	Ms. Danielle Battigelli
CHARITY NUMBER	1154142
PRINCIPAL ADDRESS	20 Yarnells Hill OXFORD Oxfordshire OX2 9BD
INDEPENDENT EXAMINER	Mr. Yong Feng Han 6 Sage Walk Oxford Oxfordshire OX4 7YU
BANKERS	The Co-Operative Bank
INSURANCE BROKERS	A-Plan Insurance 107 High Street Oxford Oxfordshire OX1 4DA

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The Trustees present their report and accounts for the year ended 31 August 2022.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's governing document and the Statement of Recommended Practice 'Accounting and Reporting by Charities', issued in March 2005.

### **Structure, governance and management**

The charity is a Charitable Incorporated Organisation and is governed by its Foundation Constitution.

The Trustees who served during the year 01 September 2021 – 31 August 2022 were:

Professor Uwe Ackermann

Dr. Mark Alexander

Mr. Paul Inman (Chair)

Mr. Jeremy Lewis Mogford

Mr. Richard Ovenden (resigned 19 March 2022)

Sir Brian Pomeroy

Mr. Benet Slay

Dr. Lena Fritsch

Ms. Katy Barron

Ms. Taous Dahmani

Ms. Chloe Dewe Matthews

Ms. Joanna Brooks

Professor Daniela Treveri-Gennari

### **Organisation**

The charity is governed by a Board of Trustees that must have a minimum of three individuals. There is no maximum number of Trustees. The Trustees meet on a regular basis 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.

In years when the Charity's activities include preparation for and delivery of a Festival of photographic exhibitions and talks, day-to-day management is delegated by the Board to the Festival Director, who attends Board meetings to update trustees on developments, finance and risks, and to seek approval on the programme, planning and future strategy.

### **Appointment of Trustees**

New trustees join the Board at the invitation of the Trustees and through open calls, and are chosen with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photography Oxford and current best practice. New trustees are given an induction pack that includes information on governance, good practice, legal obligations, the Constitution and Governing Document, a copy of the most recent Trustees' Annual Report and Statement of Accounts and an overview of the current business plan.

None of the Trustees has any beneficial interest in the charity. All of the Trustees are members of the Charitable Incorporated Organisation (CIO) and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

## Objectives and Activities

Photography Oxford is a charity that works to bring high quality local, national and international photography and photographic debate to existing and new audiences of all ages and backgrounds, to inspire creativity, nurture emerging photographers, raise awareness of photography as an art form and build connections across diverse communities through the accessible visual language of photography.

Our refreshed mission from April 2022 has been to offer a biennial international photography festival featuring a diverse and ambitious programme of exhibitions and related events, professional development opportunities, and a public engagement and outreach programme, delivered in collaboration with strategic partners across the city of Oxford, nationally and worldwide.

The charity objectives are to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts, in particular through the promotion and running of a photography Festival in Oxford.

Our detailed objectives have been:

- Delivery of an ambitious creative programme working to a high level of excellence, informed by current and historical photographic research.
- Creation of an expansive public programme designed to engage all members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford Festival, which is the only professionally curated and exclusively visual arts festival in the city.
- Fostering international collaborations.
- A range of educational outreach initiatives, partnering with local schools, the University of Oxford and Oxford Brookes University, local photographic societies, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging professional talent by providing a series of professional development opportunities.
- Use of the Festival theme to open up new perspectives and opportunities, in particular in 2020-21 and 2021-22 to raise awareness of the contributions of women to photography.
- Working towards financial and environmental sustainability.

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.

## Artistic Programme

Building on the success of the Photo Festivals delivered by the Charity in 2014 and 2017, and particularly on the Covid-curtailed Festival in 2020-21, our activity during the year 01 September 2021 - 31 August 2022 was focused on delivering a Festival that included activities that could not be delivered in 2020-21 because of the second government-imposed lockdown of all public events. The theme for both the 2020-

21 and the 2021-22 Festivals was, therefore, **‘Women and Photography – Ways of seeing and being seen’**.

### **Programme for Photo Oxford 2021 Festival, 15 October 2021 – 15 November 2021**

#### **In-Venue Exhibitions**

- **Tokyo: Art & Photography**, Ashmolean Museum
- Keiko Ikeuchi: **Water Lily: Dance of Darkness** - Butoh Dance photos, Oxford Playhouse
- Dr. Michael Pritchard, Director of Programmes, Royal Photographic Society, Curator - **Line and Texture: The Photography of Nancy Sheung (1914-1979)**: Hamlin Gallery, St. Hugh’s College
- **A Different Mirror: Photographs from the Hyman Collection** (Heather Agyepong, Eliza Hatch, Alexis Hunter, Jo Spence, Bindi Vora) and **Maud Sulter: Remaking the Past**, Barn Galleries, St. John’s College
- Pelumi Odubanjo , curator - Elisa Moris Vai (2020 Photo Oxford Open Call winner): **Catherine, Kiambé, Surya**, Maison Française d’Oxford.
- Maga Esberg, Curator: **HATCHED2021: Women creating Landscapes** OVADA Gallery
- Megan Ringrose, Curator with work by 12 artists: **Fabric of Photography: A Material Matter**, Arts at the Old Fire Station gallery.
- Fran Monks: **ZOOM Portraits of Covid19 Vaccine Trial Participants**. History of Science Museum (also outdoors) and **ZOOM Portraits of Climate Change Negotiators** at Blavatnik School of Government cafe (also outdoors)
- Caroline Seymour: **Plastic Theatre: The operating theatre of Peter Kalu and his team**, Stanford House Gallery.
- Khadija Saye: **Dwelling: In this Space we breathe** Pitt Rivers Museum.
- Joanna Vestey, Curator: **Photography and the Book** 45 Park Town, Oxford
- Four Corners, Partner/Curator: **Images of Liberation: Sally Fraser’s photography of women’s protest**, Cohen Quad, Exeter College
- Vanessa Winship, Curator - Jim Grover: **Dearly Beloved** University Church of St. Mary the Virgin
- Carla van de Puttelaar: **Light Touch** Medieval Barn at the Old Bank Hotel
- Sophie Jeffrey, Laura Skog, Lydia Wakefield (Oxford Brookes University photography students): **Three new Voices**. Avenue 4, the Covered Market.
- Young Photographers from Pegasus Theatre and D’Overbroeck’s School: **Illuminate: Exploring the Way the Camera sees** Avenue 4, the Covered Market.
- Teresa Williams: **Not Many People Here Yet** Wolfson College.
- Alice Oliver, Charlotte Foster Lill, Claire Francis, Elina Medley, Flavia Catena, Francesca Provenzano, Laura Boffin, Leah Gordon, Mariasanta Tedesco, Nell Derby, Phillippa James, Sarah Attwood, Sian Gourly and Wendy Aldiss: **Arts Lab: Fourteen**, The North Wall gallery

### Outdoor Exhibitions/Projections, 15 October 2021 – 15 November 2021

- Chloe Dewe Mathews: **Thames Log**  
Christ Church College meadows along the Thames river bank.
- Hundred Heroines curated - Anna Fox, Hannah Reyes Morales, Lola Flash, Margaret Courtney-Clarke, Maria Magdalena Camos-Pons and Zanele Muholi: **Women on Women: Relationships, Identity and Power — Explored through Photography**  
Displayed on digital boards at 6 bus stops around Oxford
- Catlin Langford, Curator- **Women and Early Colour Photography**: An Autochrome Trail on windows at 8 locations around Oxford
- Fran Monks: **ZOOM Portraits of Covid19 Vaccine Trial Participants**, Broad Street building hoardings, and **ZOOM Portraits of Climate Change Negotiators** on outside of the Blavatnik School of Government

### On-Line Exhibitions (including exhibitions released between Festivals)

- Philip Grover, Curator: Photographs of Hollywood legend Greta Garbo
- Philip Grover, Curator- **East Meets West: The Kimono in Photographs**
- Catlin Langford and Helen Trompeteler, Curators: **Moments of Transition: The Photographs of Grace Robertson (1930-2021)**
- Mirja Maria Thiel: **Portrait of an Artist as an Old Man**
- Hannah Pye: **Women in Beekeeping**
- Amy Budd, Curator: **Mariana Castillo Deball: Between making and knowing something.**
- Magdalen Road Studios artists Claudia Figueiredo, Helen Ganly, Kate Hammersley, Asmaa M Hashmi, Joanna Kidner, Lucas McLaughlin, Annabel Ralphs, Ann, Rapstoff, Catalina Renjifo, Cally Shadbolt, Wig Sayell, Vicky Vergou: **A Dangerous Field: Women, Artists and the Photographic Image**
- 30 young Photographers, curated by Philippa James- **HER Story: A response to 100 Women of Oxford**
- Lucy Sabin and Andree Latham curator, an Activating Our Archives project at Modern Art Oxford - **Responsive Space**

### Conferences, Talks and Presentations, 15 October 2021 – 15 November 2021

- **ElisaMoris Vai and Justine Feyereisen**: Conference/symposium at Maison Française d'Oxford about photography and literature, exploring themes of slavery, colonisation, memory and the senses  
Maison Française d'Oxford
- Rose Teanby: online talk hosted by the Royal Photographic Society - **Mary Somerville: Refocusing the Queen of Science**

### Screenings, 15 October 2021 – 15 November 2021

- Helen de Witt, Curator: **Sculptural Film**  
Modern Art Oxford
- Rob West, Director, with Q&A - **Picture Stories: a documentary film about the *Picture Post* magazine**  
Ultimate Picture Palace, Cowley Road
- Bindi Vora: **Mountain of Salt** and **Vivian Maier, Susan Meiselas and Judith Joy Ross** curated by Isabella Seniuta, projected outside Ruskin School of Art, Bullingdon Road

## **Programme Evaluation**

Photography Oxford engaged an external evaluator to assess the key successes and identify improvements to be made in future Festivals. In addition to making recommendations for how Photography Oxford might develop short, medium and long-term plans, the evaluator was asked to identify key priorities to be considered by the Festival Director and Board of Trustees. The independent, professional Evaluator we appointed was Jenine McGaughran of JMG Creative, a Curator and Project Manager based in the West Midlands.

## **Evaluation Methodology**

The evaluator's brief was to review all available evaluation data, including the 2020-21 evaluation report, feedback from artists/curators/speakers, partners/venues, and visitors; visitor comment books, marketing and print material as well as digital output including social media. The Evaluator also interviewed project contributors including the Festival Director, Trustees and a participating artist.

## **The 2020 – 21 Festival in Numbers**

The Festival took place in venues across the city of Oxford between 15 October – 15 November 2021 (31 days) and consisted of the following:

### **Exhibitions, Events, Conference and Workshops**

In collaboration with 30 partners we presented:

- 19 indoor exhibitions (all but one were free to attend)
- 4 outdoor exhibits in public spaces
- 2 indoor screenings & 1 outdoor projection
- 6 online exhibitions (including 2 released during the lead up to 2021 festival)
- 20 online events (including a full day conference)
- 5 in-person events
- 7 in-person professional development opportunities (workshops, courses, portfolio reviews, exhibitions offered to finalists from the 2020 Open Call)

### **Attendance**

- 31,259 live visitors at venue exhibitions (excluding outdoor/public space exhibits)
- 41,891 online audience
- 137 participants in projects, workshops, portfolio reviews etc
- 128 creatives benefitted (artists, curators, speakers)

The live exhibitions and events programme received 340,038 visits; this number includes data shared from partners Hundred Heroines who obtained user data from Clear Channel, the provider of the digital bus stop advertising screens, for the number of passengers using bus stops where artwork was displayed. Audiences at live online events were 460. 2,719 people viewed online content (recorded events and online exhibitions) via the website. Analysis of online data indicate that the Festival received 29,833 website views between 15 September and 13 December 2021.

Analysis of online data indicates that the Festival received 29,833 website views between 15 September and 13 December 2021. Data for social media followers indicated an increase of 26.3% in Instagram followers from the 2020 festival, as well as increases in Twitter and Facebook followers.

Instagram is a highly relevant platform for taking and sharing of photographs and moving image content and is regularly used by artists, photographers and relevant organisations. The Festival saw this opportunity and commissioned specific content for the platform in the form of Instagram Takeovers by artists

and curators from across the world. A dedicated volunteer managed this account, and regularly updated and communicated on content.

## **Partners**

The Festival was possible because of positive partnerships with a range of venues and organisations across the city, including Oxford Brookes University; University of Oxford and its library and museums; arts organisations in and outside of Oxford; and arts-facing businesses.

## **Volunteers**

It would not have been possible to deliver the Festival without the support of 15 volunteers, as invigilators and in other roles, as well as significant volunteer time from the 3 freelance staff and from Photography Oxford Trustees.

## **Evaluator's Overall Comment:**

Photo Oxford 2021 continued its theme of *Women and Photography – Ways of Seeing and Being Seen*, celebrating the significant contributions that women make to photography, both behind and in front of the camera.

It was an ambitious, city-wide Festival bringing together a thoughtful and eclectic mix of international artists in collaboration with key partners throughout Oxford. Comprising a balance of venue-based exhibitions and outdoor displays, complemented by an engaging and thoughtful online programme of events.

Collaborative community projects and professional development were successful in merging strands of the programme and this enabled the Festival to reach new audiences.

Some projects, including commissions, exhibitions and events were a continuation of activity that could not take place due to Covid-related closures in 2020. The impact of the pandemic continued into 2021 resulting in the postponement of some outreach work, with local charities not having the capacity to facilitate what had originally been planned.

All of this activity was delivered on a budget of £56,945 – an impressive achievement of which the Festival organisers should be incredibly proud. A key factor in achieving this success was the development of important partnerships.

## **The Impact of Covid**

Due to uncertainty arising as a result of the Covid pandemic, the 2020 and 2021 Festivals were presented as a hybrid of live, 'in person' and online exhibitions and events.

## **Evaluator's Comment:**

This adaptability demonstrates a commitment to the delivery of the Festival, as well as developing the necessary skills of staff and volunteers to provide a programme with national and international reach that developed Festival audiences in new and exciting ways.

## **Festival Director's Comment**

Despite our best organisational efforts planning and development were adversely affected by uncertainty surrounding the lifting of restrictions, the timetable for venues reopening, and relevant staff at partner venues being on furlough during planning periods.

Fundraising was equally challenging in the context of Covid recovery with priority given to organisations that had urgent Covid-related issues to address, venues to support, or year-round programmes to maintain.

## **Evaluator's Assessment**

### **Successes**

The scale of the Festival, delivered in challenging circumstances, is something that should be celebrated.

This was made possible in part through the development of strategic partnerships across the city and to a large extent through the dedication of the Directorial team.

The delivery of the outdoor programme was an important development in 2021, particularly in the context of the challenges that presented themselves in making this happen. The tenacity of the Director and their ability to problem-solve should be given special mention.

The Festival's approach to audience development was encouraging, with the inclusion of a moving image screening hosted by Modern Art Oxford and projections with The Ruskin School of Art. Portfolio reviews, undertaken with leaders in the sector, allowed the Festival to explore an emerging programme strand of Professional Development. Outreach work planned in collaboration with key organisations and charities in the city demonstrated a keen understanding of where the Festival could explore new audiences and ways of working in the pursuit of creating a more engaging and inclusive programme. Social media were well utilised as a tool for showcasing Festival highlights with artist takeovers and programme announcements.

Artist and partnership feedback was overwhelmingly positive with the majority of artists and partners stating they would like to be involved in future Festivals.

### **Challenges**

Key challenges included a change to personnel due to illness that had a significant impact on marketing, communication and PR, resulting in the Festival not being adequately advertised or attracting sufficient press/ editorial coverage.

Due to increased online engagement and successful reliance on digital resources in 2020, and the desire to keep environmental impact to a minimum, it was decided that the website would be the main source of information relating to exhibition content, opening times and navigating the Festival by way of its online map. A short programme list was printed as a reference for visitors and a printed map followed soon after the Festival opened, when it became obvious that digital methods were not satisfying all audiences.

### **Evaluator's Recommendations**

The Evaluator has provided recommendations for organisational development and recruitment of specific roles, future programming and audience and partnership development in the lead-up to the next proposed Festival in 2023.

### **Reserves Policy**

The aim of our reserves policy is to maintain free reserves in unrestricted funds at a level that equates to at least three months and at most six months of unrestricted expenditure. This is in line with Charity Commission guidance (Charity Reserves: Building Resilience). The policy is reviewed annually by the Board of Trustees.

The purpose of the financial reserves is to provide the ability to respond positively to a variety of circumstances, including a need:

- To fund short-term commitments before a funding grant is received.
- To cover expenses while the Trustees devise a plan of action when income unexpectedly falls short of promises.
- To cover expenses that unexpectedly exceed those that were budgeted.
- For seed-funding a promising project.
- For remuneration of the Festival Director during the non-Festival year so that they might prepare funding applications, book venues, scout artists and generally engage in planning activities for the upcoming Festival.

For the 2020-2021 financial year the goal for reserves was set at £4,500. This is well below our year end assets because the 2020 Festival was curtailed by Covid, to be continued by part 2 in 2021-2022.

**Independent Examination**

For the financial year ending 31 August 2021 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as ‘an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts’.

The accounts were approved by the Board on 22 May 2023.

On behalf of the Board of Trustees

A handwritten signature in black ink, appearing to read 'Paul Bullivant', with a stylized flourish at the end.

Paul Bullivant  
Chair of Trustees  
Dated: 28 June 2023

STATEMENT OF TRUSTEES' RESPONSIBILITIES

---

The Trustees are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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 accounts 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. 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.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations, and for preparing accounts that give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

PHOTOGRAPHY OXFORD

INDEPENDENT EXAMINER'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2022

---

Yong Feng Han  
6 Sage Walk  
Oxford  
OX4 7YU  
17-02-2023

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the period from 01 September 2021 to 31 August 2022.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the period from 01 September 2021 to 31 August 2022. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in this period.

Yours faithfully

A rectangular box containing a handwritten signature in black ink. The signature consists of three Chinese characters: '韩永峰' (Han Yongfeng).

Yong Feng Han

PHOTOGRAPHY OXFORD

STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2022

		Unrestricted funds	Restricted funds	Total 2022	Total 2021
INCOMING RESOURCES	Note	£	£	£	£
<b>Incoming resources from generated funds</b>					
Voluntary income	2	33,200	5,900	39,100	36,563
<b>Incoming resources from charitable activities</b>	3	279	0	279	3,112
<b>Other incoming resources</b>		0	0	0	0
<b>Total incoming resources</b>		<b>33,479</b>	<b>5,900</b>	<b>39,379</b>	<b>39,675</b>
<b>RESOURCES EXPENDED</b>	4				
Cost of generating funds		0	0	0	1,000
Cost of charitable activity		43,032	4,348	47,380	30,788
Governance costs		150	0	150	150
Other resources expended		44		44	20
<b>Total resources expended</b>		<b>43,226</b>	<b>4,348</b>	<b>47,574</b>	<b>31,958</b>

<b>Net movement in funds</b>		<b>(9,747)</b>	<b>1,552</b>	<b>(8,195)</b>	<b>7,717</b>
<b>Reconciliation of funds</b>					
Funds as at 31 August 2021		13,874	7,806		21,680
<b>Funds as at 31 August 2022</b>		<b>(9,747)</b>	<b>1,552</b>	<b>(8,195)</b>	
The notes on pp 16 to 18 form part of these statements					

PHOTOGRAPHY OXFORD

BALANCE SHEET

AS AT 31 AUGUST 2022

**Balance sheet:**

	Notes	2022	2021
<u>Assets</u>		£	£
Fixed assets		0	0
Current assets			
Cash at bank		13,485	21,680
<b>Net current assets</b>		<b>13,485</b>	<b>21,680</b>
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9		22,684
<b>Net assets</b>		<b>13,485</b>	<b>(1,004)</b>

For the financial year ending 31 August 2022 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The accounts were approved by the Board on 22 May 2023



Paul Bullivant  
Chair of Trustees



Uwe Ackermann  
Trustee

1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, 'Accounting and Reporting by Charities', issued in March 2005.

2. Voluntary 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.

(i) Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

(ii) Incoming resources from charitable activities are accounted for when earned.

(iii) Donated services and facilities have not been included in the Statement of Financial Activities.

3. Charitable Activities

This is income received as payment for services provided by the Charity in aid of professional development or from the sale of goods

4. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates:

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

	<b>Total 2022</b>	<b>Total 2021</b>
	<b>£</b>	<b>£</b>
<b>VOLUNTARY INCOME</b>		
<b>Grants, Donations, Gifts and Sponsorships</b>		
HMRC Gift Aid	95	852
Arts Council England	14,950	
Donation (Uwe Ackermann)	1,010	484
Donation (Patricia Baker-Cassidy)	1,000	
Donation (Cate Cary-Elwes (MAO Film Programme))	200	
Grant (Modern Art Oxford re Film Programme)	200	
Donations (The Big Give)	357	1,191
Friends and Patrons Programme	788	
Grant (Fluxus)	4,000	
Barnsbury Trust	0	2,500
Oxford City Council (for 2023 Festival)	500	1,000
Oxford City Council Culture Fund	1,000	
Doris Field Trust	0	1,000
Sir Brian Pomeroy (designated for Anna Atkins exhibition)		1,020
Arnold Clark Lottery	0	500
Bodleian Library (designated for Women & Colour Photography trail)	0	3,000
Pye Charitable Foundation (designated for The Gatehouse project)	0	500
Tolkien Trust	10,000	10,000
Esmeé Fairbairn TASK grant	5,000	2,500
University of Oxford Community Fund (designated for the 2021 Young People's Project)	0	500
Bern Schwartz Family Foundation	0	10,000
The Arts Society, Oxford (for the 2021 Young People's Project)	0	2,000
<b>Income from Charitable Activities</b>		
Open Call Entry Fees		2,812
Portfolio Reviews Entry Fees	250	
Contributions towards costs of the Digital Map		300
Poster sale	29	
<b>Total voluntary income</b>	<b>39,379</b>	<b>40,159</b>

#### 4. TOTAL RESOURCES EXPENDED

	Total 2022	Total 2021
	£	£
<b>Cost of generating funds</b>	0	0
Fundraiser	0	1,000
<b>Costs of generating voluntary income</b>	0	0
<b>Cost of charitable activity</b>		
Exhibition costs (printing, framing, shipping, installation, etc)	13,542	342
Talks costs (speaker expenses, venue hire)	5,003	394
Competition Prizes	0	1,000
Staffing (Festival Director; Marketing & Comms; Festival Assistant)	28,537	24,660
Staff Travel	0	0
Staff Expenses	119	248
Print, postage, stationery		
Pegasus Theatre (Young Peoples' Project)		900
Other resources expended	30	3,704
<b>Governance costs</b>		
Legal	0	0
Independent examination of accounts	150	150
<b>Other resources expended</b>		
Subscriptions (Zoom)	173	
Bank charges	20	20
<b>Total resources expended</b>	<b>47,574</b>	<b>32,442</b>

#### 5 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses in relation to their roles as trustees.

#### 6. Employees

The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.

#### 7. Tangible fixed assets

The charity has no tangible fixed assets.

#### 8. Debtors

The charity has no debtors.

#### 9. Creditors

The Founding Director contributed a total of £15,000 in 2014 plus £7,684 in 2015 as an interest-free loan to the charity, repayable only when charitable surplus permits. At the 22 May 2023 meeting of the Board of Trustees it was agreed that the loan/gift was given in 2014 with no record of a repayment date and can now be regarded as a gift without liability for repayment.



**Receipts and payments accounts**

For the period  
from

Period start date  
01-Sep-21

To

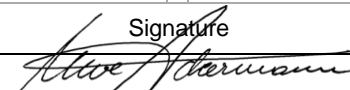
Period end date  
31-Aug-22

**Section A Receipts and payments**

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
Donation: Uwe Ackermann	1,010			1,010	
Brian Pomeroy Sponsorship A Atkins	-				1,020
Donation: Barnsbury Trust	-				2,500
Oxford City Council		500		500	1,000
Doris Field Trust	-				1,000
Grant: Esmeé Fairbairn	5,000			5,000	2,500
Bern Schwartz Foundation	-				10,000
Grant: Tolkien Trust	10,000			10,000	10,000
Pye Charitable Settlement	-				500
Oxford University Community Fund	-				500
Bodleian Library (Acland Exhibition)	-				3,000
Bodleian Library (Portfolio Review Sales)	250			250	
The Arts Society Oxford	-				2,000
Arnold Clark Lottery	-				500
Open Call Entry Fees	-				2,812
Contributions towards Digital Map	-				300
HMRC Gift Aid	95			95	852
Arts Council of England	14,950			14,950	
Cate Cary-Elwes (re Film Programme)		200		200	
Modern Art Oxford (re Film Programme)		200		200	
Big Give Donations Campaign	357			357	1,191
Fluxus (re Maison Francaise exhibition)		4,000		4,000	
City of Oxford Culture Fund		1,000		1,000	
Donation Patricia Baker-Cassidy	1,000			1,000	
Friends and Patrons Programme	788			788	
Poster sale + postage	29			29	
<b>Sub total (Gross income for AR)</b>	<b>33,479</b>	<b>5,900</b>	<b>-</b>	<b>39,379</b>	<b>39,675</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>33,479</b>	<b>5,900</b>	<b>-</b>	<b>39,379</b>	<b>39,675</b>
<b>A3 Payments</b>					
Support Remuneration	22,140			22,140	25,490
Support Expenses	6,016			6,016	418
Accountancy/Bank charges	170			170	150
Artist's/Speakers'/Judges' Fees, Travel and Accommodation	2,853	2,650		5,503	300
Competition prizes				-	1,044
Art Transport and Insurance	3,152	72		3,224	342
Pegasus Theatre (Young Peoples' Project)				-	900
Project Costs (Various suppliers)	8,692	1,626		10,318	3,314
Marketing (Advertisement in Daily Info)	30			30	-
Zoom Subscriptions	173			173	
<b>Sub total</b>	<b>43,226</b>	<b>4,348</b>	<b>-</b>	<b>47,574</b>	<b>31,958</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>43,226</b>	<b>4,348</b>	<b>-</b>	<b>47,574</b>	<b>31,958</b>
CCXX R1 accounts (SS)		1			12/03/2023

<b>Net of receipts/(payments)</b>	- 9,747	1,552	-	- 8,195	7,717
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	21,680	-	-	21,680	13,963
<b>Cash funds this year end</b>	<b>11,933.17</b>	<b>1,552</b>	<b>-</b>	<b>13,485</b>	<b>21,680</b>

### Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balance	11,933	1,552	-
				-
				-
	<b>Total cash funds</b>	<b>11,933</b>	<b>1,552</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name		Date of approval
		Uwe Ackermann		22/05/2023



**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
Photography Oxford

**On accounts for the year  
ended**

31 August 2022

**Charity no  
(if any)**

1154142

**Set out on pages**

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended DD / MM / YYYY.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

*\* Please delete the words in the brackets if they do not apply.*

**Signed:**

**Date:**

17-02-2023

**Name:**

Yong Feng Han

**Relevant professional  
qualification(s) or body  
(if any):**

Business Support Manager, Faculty of Health and Life Sciences  
Oxford Brookes University

**Address:**

6 Sage Walk

Oxford

OX4 7YU

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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PHOTOGRAPHY OXFORD  
TRUSTEES' REPORT AND AUDITED ACCOUNTS  
FOR THE YEAR ENDED 31 AUGUST 2021

PHOTOGRAPHY OXFORD

LEGAL AND ADMINISTRATIVE INFORMATION

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TRUSTEES	Professor Uwe Ackermann Dr. Mark Alexander Mr. Paul Inman (Chair) Mr. Jeremy Lewis Mogford Dr. Lena Fritsch Mr. Richard Ovenden Sir Brian Pomeroy Mr. Benet Slay Ms. Katy Barron Ms. Taous Dahmani Ms. Chloe Dewe Matthews Ms. Joanna Brooks Professor Daniela Treveri-Gennari
DIRECTOR	Ms. Danielle Battigelli
CHARITY NUMBER	1154142
PRINCIPAL ADDRESS	20 Yarnells Hill OXFORD Oxfordshire OX2 9BD
INDEPENDENT EXAMINER	Mr. Yong Feng Han 6 Sage Walk Oxford Oxfordshire OX4 7YU
BANKERS	The Co-Operative Bank

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Statement of Trustees' responsibilities	12
Independent examiner's report	13
Statement of financial activities	14 - 15
Balance sheet	16
Notes to the accounts	17 – 19

The Trustees present their report and accounts for the year ended 31 August 2020.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's governing document and the Statement of Recommended Practice 'Accounting and Reporting by Charities', issued in March 2005.

### **Structure, governance and management**

The charity is a Charitable Incorporated Organisation and is governed by its Foundation Constitution.

The Trustees who served during the year were:

Professor Uwe Ackermann	Dr. Lena Fritsch
Dr. Mark Alexander	Ms. Katy Barron
Mr. Paul Inman (Chair)	Ms. Taous Dahmani
Mr. Jeremy Lewis Mogford	Ms. Chloe Dewe Matthews (appointed 26.3.21)
Mr. Richard Ovenden	Ms. Joanna Brooks (appointed 17.3.21)
Sir Brian Pomeroy	Professor Daniela Treveri-Gennari (appointed 8.7.21)
Mr. Robert John Price (retired January 2021)	
Mr. Benet Slay	

### **Organisation**

The charity is governed by a Board of Trustees that must have a minimum of three individuals. There is no maximum number of Trustees. The Trustees meet on a regular basis to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfills its objectives and complies with the requirements of the Charities Commission.

In years when the Charity's activities include the staging of a Festival of photographic exhibitions and talks, day-to-day management is delegated by the Board to the Festival Director, who attends Board meetings to update trustees on developments, finance, risks and to seek approval on the programme, planning and future strategy.

### **Appointment of Trustees**

New trustees join the Board at the invitation of the Trustees and are chosen with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photography Oxford and current best practice. New trustees are given an induction pack that includes information on governance, good practice, legal obligations, the Constitution and Governing Document, a copy of the most recent Trustees' Annual Report and Statement of Accounts and an overview of the current business plan.

None of the Trustees has any beneficial interest in the charity. All of the Trustees are members of the Charitable Incorporated Organisation (CIO) and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

## Objectives and Activities

Photography Oxford is a charity that works to bring high quality photography and photographic debate to the city of Oxford and its environs, benefiting both local residents and visitors to the area, while drawing in a wider arts audience, furthering debate, and celebrating and promoting the art of photography for audiences and photographers.

The charity objects are to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts, in particular through the promotion and running of a photography festival in Oxford.

Our objectives have been:

- Delivery of an ambitious creative programme working to a high level of excellence, informed by current and historical photographic research.
- Creation of an expansive public programme designed to engage all members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford festival being the only professionally curated and exclusively visual arts festival in the city.
- Fostering international collaborations.
- A range of educational outreach initiatives, partnering with local schools, the University of Oxford and Oxford Brookes University, local photographic societies, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging professional talent by providing a series of professional development opportunities.
- Use of the Festival theme to open up new perspectives and opportunities, in particular in 2020-21 to raise awareness of the contribution of women to photography.
- Working towards financial and environmental sustainability.

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.

## Achievements and Performance

Building on the success of the Photo Festivals delivered by the Charity in 2014 and 2017 our activity during the year 01 September 2020 - 31 August 2021 was focused on delivering the 2020 Festival (16 October – 16 November) and preparing for the 2021 festival, both with the theme, '**Women and Photography – Ways of seeing and being seen**'.

Our focus on this theme was aided by the appointment of 3 additional members to our Board of Trustees: Professor Daniela Treveri-Gennari (Professor of Cinema Studies, Oxford Brookes University), Ms. Chloe Dewe Matthews (a documentary photographer) and Ms. Joanna Brooks, a photographic artist who practices under the name, Joanna Vestey.

## **2020 Festival: Women and Photography - Ways of Seeing and Being Seen**

Photo Oxford 2020 celebrated the significant contribution of women as photographers, critics, editors, and photographic subjects, past and present, and across the world, through this theme. The 2020 festival coincided with the centenary of the first women matriculating and graduating from the University of Oxford.

Participants, audience and venues all responded positively to the theme, as demonstrated by comments like these following the 2020 Festival:

*'It succeeded in making women photographers more visible. I'm pretty familiar with photography and photographers, including a fair few women, but it brought quite a bit of new talent to my attention.'*

*'Historically, yes. It was galvanising.'*

*'It was great to discover how important women were in pushing the boundaries of creative photography.'*

*'The program highlighted my interest and made me research deeper.'*

*'It was really wonderful to see and be part of a community of people interested and invested in women and photography.'*

*'I am now in an instagram group with other woman photographers from the conference day and I enjoyed several of the exhibitions and understanding how women have contributed historically and today.'*

## **Festival in a Pandemic**

Scheduled for 15 October to 15 November 2020 in venues across Oxford, festival plans had to be reviewed in light of the international pandemic and the first UK lockdown from March to June 2020. The pandemic resulted not only in uncertainty about access to venues and restricted movement for artists and audiences, but also in suspension and diversion of arts and other charitable funding towards pandemic-related emergencies. Careful consideration was given to whether to proceed with the festival in the circumstances.

The festival did go ahead as scheduled, with a programme adapted to include exhibitions in available venues, outdoors and online; live and recorded online events; other online resources; and educational and public outreach activity within the bounds of the Covid-19 restrictions.

At the core of the festival was the *Helen Muspratt Photographer* exhibition at Oxford University's Weston Library (part of The Bodleian Library). The Library also hosted the on-line festival conference, convened by Taous Dahmani, a PhD student in the history of photography and a Photography Oxford Trustee. These contributions, together with commitments from other partners and universal willingness to think creatively and constructively, enabled the eventual festival programme to emerge from the uncertainties that followed the first Covid-19 lockdown.

'Live' venue exhibitions and events, whose attendance was controlled in compliance with Covid-19 health guidelines, were welcomed by artists and audiences at a time when so much else was cancelled and closed. Partway through the Festival, on 31 October, 2020, Oxford moved to Tier 2 of the Government's Covid-19 alert levels by which indoor visits to Festival exhibitions were limited to single households. On 5 November, 10 days before the end of the Festival, the second lockdown began, and indoor exhibition venues had to close. Online exhibitions and events as well as outdoor exhibits continued to be available to people locally and further afield. Online exhibitions, blogs and recordings of talks remain available as an ongoing resource.

Some elements of the planned Festival programme had to be abandoned — or put on hold — at an early or later stage of planning as venues adjusted their programme and public access in response to the impacts of the pandemic. The possibility of presenting 'Part 2' of the festival in 2021 was discussed at this stage, and fundraising and preparations for the autumn 2021 festival commenced.

### Selected Relevant Comments:

- *'Congratulations on making it all such a success. In my ignorance I at first thought what you proposed was rather marginal to what we really needed in lockdown. How wrong I was.'*
- *'I think this was the best Photo Oxford yet and held in the most difficult times. Congratulations to all involved.'*
- *'An outstanding effort that rose well above the covid-driven circumstances.'*
- *'A remarkable achievement under the circumstances!'*
- *'The outdoor & online exhibitions were of great importance in present times. Many people would have given up, so I thought it was great how much content there was, and how innovative the festival was in finding ways to still involve the public.'*
- *'I am looking forward to the second part of the festival next year.'*

### **Festival Programme**

The programme, presented in venues, outdoors and online, explored women as photographers and photographic subjects; forgotten or little known women photographers; contemporary women photographers, collectors and curators; and photographic techniques. The full programme remains available to view on [www.photooxford.org](http://www.photooxford.org)

Audience surveys revealed the following as programme highlights:

- *Helen Muspratt Photographer* exhibition, Weston Library
- Conference: *Let Us Now Praise Famous Women: Discovering the work of female photographers*
- *Alegra Ally: Into Motherhood* (online exhibition)
- Open Call exhibition, OVADA gallery
- Film screening of *Tracking Edith*, Ultimate Picture Palace cinema
- *Circles Collection*, exhibition in Joanna Vestey's studio
- Paddy Summerfield and Patricia Baker Cassidy exhibition: *Home and Heart*
- Philippa James' exhibition at The North Wall: *100 Women of Oxford*
- Magdalen Road Studios artists: *A Dangerous Field* (online exhibition film)
- *Unretouched Women: Eve Arnold, Abigail Heyman & Susan Meiselas*, exhibition at Maison Française d'Oxford
- *Silvia Rosi* image on building hoardings on Cornmarket Street
- *Miss Acland's Gaze* and *Protest on Camera*: live event with projections and talks in Gloucester Green, outside The Old Fire Station
- Geoffrey Batchen & Lena Fritsch in conversation online: *Anna Atkins: Botanical Illustration & Photographic Innovation*
- Rose Teanby's talk *The First Women of Photography 1839-1860*, hosted online by Royal Photographic Society, reached nearly 800 people, live and recorded online, around the world

More generally, audience and participants praised the following elements of the Festival:

- *'I love the large outdoor prints'*
- *'Seeing the diversity of work and being able to access online exhibitions and events'*
- *'Multiplicity of techniques and venues and formats'*
- *'The exhibitions in the venues were very responsibly held and, during lockdown, the transition into online-exhibits, with recordings and videos being made available was brilliant.'*
- *'All elements worked well, given the dreadful circumstances. The discovery of on-line potential was a special treat.'*
- *'The physical exhibitions. But some of the online ones worked surprisingly well.'*
- *'I enjoyed the combination of real and virtual spaces and loved the fact that there was so much to see outdoors for free in the centre of the city.'*
- *'It was all good. I thought programme info was excellent.'*
- *'How great this idea of having smallish venues with inside and outside spaces. And most importantly the quality was impressive.'*
- *'Compared with previous festivals, this one felt much more rooted and connected to Oxford.'*

## **Public engagement**

This included:

- The online Open Call through Photocrowd, resulting in an exhibition at OVADA gallery of the top 40 images selected by an expert panel of 6 judges and by public vote
- An exhibition, created in collaboration with Oxford International Links groups, of photography from Oxford's 8 twin cities across the world, curated by local photographers, exhibited in the Oxford Covered Market
- *'Strength and Resilience'*, an outdoor exhibition of portraits by local Oxford photographer Fran Monks, of women guests, volunteers and staff at The Gatehouse charity for the homeless
- Outdoor, street-facing displays of photographic images by Anna Atkins (made c1850) and Silvia Rosi (made 2019)
- Free live online conference, talks, in-conversations and panel discussions

*Selected Relevant Comments:*

- *'Working with Fran (photographer) has taught me the beauty of photography and the people that I work with, which I didn't realise that I needed reminding of under such trying times. Fran treated everyone with the same level of respect, awareness and dignity on the photo shoot.'*  
(Director of The Gatehouse homeless charity)
- *'I wish you well and hope that displays like this can help people gain a more positive view of themselves and establish a culture of hope. It is going to be needed as we recover from the effects of the pandemic.'*  
(Vicar of St Giles Church, The Gatehouse portraits were exhibited in the churchyard)
- *'I hope this festival continues to offer lectures online after Covid. I would never have been able to participate otherwise.'*

## Education and Professional Development

Original plans for education and outreach were curtailed by the Covid-19 restrictions and reduced available funding. However, we delivered the following in collaboration with various partners:

- The planned project with Oxford Brookes University first year architecture students, based on Sarah Angelina Acland's life and photography in Oxford c1900, with the students' and Acland's images projected outdoors and a talk by one of the students, along with 'Photography of Protest' from Format Photography Agency archives
- Our collaboration with the Bodleian Library's public engagement staff resulted in photography students from Activate Learning College having a bespoke tour of the Helen Muspratt exhibition and 1:1 reviews of students' images, made in response to the Muspratt exhibition, by professional festival photographer, Fran Monks
- We collaborated with The North Wall Arts Centre on Masterclasses for Sixth Form students led by exhibiting photographer Philippa James, resulting in an online exhibition of students' portraits
- Primary school children made cyanotype prints inspired by Anna Atkins' images, following our collaboration with TORCH (The Oxford Research Centre in the Humanities, University of Oxford) and Fusion Arts
- We promoted a pinhole camera online children's workshop through the History of Science Museum
- Adult workshops on offer through the Festival covered Zine Making and Lithography print-making
- Adult photographers taking part in the Open Call and St John's College photography competition had the benefit of receiving direct comments on their images from professional photographers, artists and curators, and Open Call finalists took part in face to face discussion with the expert judges

*Selected Relevant Comments:*

- *'The contacts and networks I have made by being in the festival has been fantastic, from meeting people in the art world in oxford, to networking with other photographers both from Oxford and further afield via social media. I had no idea how impactful being a part of the festival was going to have on my practice. I've applied for funding for my next project, which being a part of this festival gave me the confidence (and now credibility) to move forward with this.'*  
(Philippa James, participating photographer)
- *'Networking, meeting like-minded people, discovering new works, learning about the history of women in photography. The relationships I've made with other members /organisers.'*  
(Elisa Moris Vai, Open Call winner, based in France)

## Publicity and Communication

The following were created/set up for the 2020 Festival:

- New branding
- New website
- Instagram account
- eNewsletter
- Digital festival map
- Venue booking system from ArtSVP

Social media following was increased: Twitter followers were almost doubled to over 4,000 and Instagram followers grew steadily from start up in April 2020 to 1,900 by the end of the year.

- Press coverage included previews in *PRS Journal* and *Black & White Photography* magazine; BBC Oxford radio interviews and BBC South Today TV news report; a photo gallery on *The Guardian* online; and reviews on *Photomonitor* online.

## Audience

Our online audience survey received 37 responses. These gave some indication of the audience breakdown, which was inevitably influenced by the Covid situation. Indicators from those who responded were:

Location	Age	Gender
54.1% Oxford	83.8% 31-65	62.2% female
21.6% UK	13.5% 65+	35.1% male
18.9% Continental Europe	2.7% 18-30	2.7% prefer not to say
5.4% North America		

Our website analytics indicated the following about our online audience:

Location	Age	Gender
65.82% from UK	33.5% aged 25-34	45.85% female
9.13% from USA	27.5% aged 18-24	54.15% male
Over 2% from each of: France, Japan, Netherlands, Germany	15.5% aged 35-44	

## Partners

The Festival was possible because of positive partnerships with a range of venues and organisations across the city, including Oxford Brookes University; University of Oxford and its library and museums; arts organisations in and outside of Oxford; and arts-facing businesses. The support of our partners is gratefully acknowledged on our website: <https://www.photooxford.org/about/partners>

## Volunteers

It would not have been possible to deliver the Festival without the support of 15 volunteers, as invigilators and in other roles, as well as significant volunteer time from the 3 freelance staff and from Photography Oxford Trustees.

## Reserves Policy

The aim of our reserves policy is to maintain free reserves in unrestricted funds at a level that equates to at least three months and at most six months of unrestricted expenditure. This is in line with Charity Commission guidance (Charity Reserves: Building Resilience). The policy is reviewed annually by the Board of Trustees.

The purpose of the financial reserves is to provide the ability to respond positively to a variety of circumstances, including a need:

- to fund short-term commitments before a funding grant is received.
- To cover expenses while the Trustees devise a plan of action when income unexpectedly falls short of promises.
- To cover expenses that unexpectedly exceed those that were budgeted.
- For seed-funding a promising project.
- For remuneration of the Festival Director during the non-Festival year so that they might prepare funding applications, book venues, scout artists and generally engage in planning activities for the upcoming Festival.

For the 2020-2021 financial year the goal for reserves was set at £4,500. This is well below our year end assets because the 2020 Festival was curtailed by Covid, to be continued by part 2 in 2021-2022.

## Independent Examination

For the financial year ending 31 August 2021 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The accounts were approved by the Board on 26 March 2021.

On behalf of the Board of Trustees



Paul Inman  
Chair of Trustees  
Dated: 26 March 2022  
PHOTOGRAPHY OXFORD

## STATEMENT OF TRUSTEES' RESPONSIBILITIES

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The Trustees are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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 accounts 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. 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.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations, and for preparing accounts that give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

PHOTOGRAPHY OXFORD

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2021

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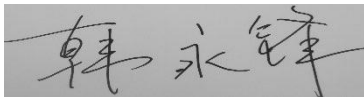
Yong Feng Han  
6 Sage Walk  
Oxford  
OX4 7YU  
24-03-2022

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the period from 01 September 2020 to 31 August 2021.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the period from 01 September 2020 to 31 August 2021. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in this period.

Yours faithfully



Yong Feng Han

PHOTOGRAPHY OXFORD

STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2021

		Unrestricted funds	Restricted funds	Total 2021	Total 2020
<b>INCOMING RESOURCES</b>	<b>Note</b>	£	£	£	£
<b>Incoming resources from generated funds</b>					
Voluntary income	2	27,855	12,304	40,159	29,975
<b>Incoming resources from charitable activities</b>					
	3	2,812	0	0	0
<b>Other incoming resources</b>		0	0	0	0
<b>Total incoming resources</b>		<b>27,855</b>	<b>12,304</b>	<b>40,159</b>	<b>29,975</b>
<b>RESOURCES EXPENDED</b>					
	4				
Cost of generating funds		1,000	0	0	3,163
Cost of charitable activity		25,294	4,604	3,992	17,515
Governance costs		150	0	150	125
Other resources expended		1,000	394	0	0
<b>Total resources expended</b>		<b>27,444</b>	<b>4,998</b>	<b>32,442</b>	<b>20,803</b>

<b>Net movement in funds</b>		<b>411</b>	<b>7,306</b>	<b>7,717</b>	<b>9,173</b>
<b>Reconciliation of funds</b>					
Funds as at 31 August 2020		13,463	500		13,963
<b>Funds as at 31 August 2021</b>		<b>13,874</b>	<b>7,806</b>	<b>21,680</b>	
The notes on pp 17 to 19 form part of these statements					

PHOTOGRAPHY OXFORD

BALANCE SHEET

AS AT 31 AUGUST 2021

**Balance sheet:**

	Notes	2021	2020
<u>Assets</u>		£	£
Fixed assets		0	0
Current assets			
Cash at bank		21,680	13,963
<b>Net current assets</b>		<b>21,680</b>	<b>13,963</b>
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9	(22,684)	(22,684)
<b>Net assets</b>		<b>(1,004)</b>	<b>(17,895)</b>

For the financial year ending 31 August 2021 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The accounts were approved by the Board on 26 March 2021



Paul Inman  
Chair of Trustees



Uwe Ackermann  
Trustee

1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, 'Accounting and Reporting by Charities', issued in March 2005.

2. Incoming resources

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

(i) Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

(ii) Incoming resources from charitable activities are accounted for when earned.

(iii) Donated services and facilities have not been included in the Statement of Financial Activities.

3. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates:

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

	<b>Total 2021</b>	<b>Total 2020</b>
<b>VOLUNTARY INCOME</b>	<b>£</b>	<b>£</b>
<b>Grants, Donations, Gifts and Sponsorships</b>		
HMRC Gift Aid	852	1,302
Donations (Uwe Ackermann)	484	1,125
Donations (The Big Give)	1,191	48
Barnsbury Trust	2,500	2,000
Oxford City Council	1,000	0
Doris Field Trust	1,000	4,000
Sir Brian Pomeroy (designated for Acland exhibition)	1,020	0
Arnold Clark Lottery	500	0
Bodleian Library (designated for Women & Colour Photography)	3,000	0
Pye Charitable Foundation (designated for The Gatehouse project)	500	500
Tolkien Trust	10,000	15,000
Esmeé Fairbairn	2,500	5,000
University of Oxford Community Fund (designated for the 2021 Young People's Project)	500	500
Bern Schwartz Family Foundation	10,000	500
The Arts Society, Oxford (for the 2021 Young People's Project)	2,000	0
<b>Income from Charitable Activities</b>		
Open Call Entry Fees	2,812	0
Contributions towards costs of the Digital Map	300	0
<b>Loans</b>		
<b>Total voluntary income</b>	<b>40,159</b>	<b>29,975</b>

#### 4. TOTAL RESOURCES EXPENDD

	Total 2021	Total 2020
	£	£
<b>Cost of generating funds</b>	0	0
Fundraiser	1,000	3,163
<b>Costs of generating voluntary income</b>	0	0
<b>Cost of charitable activity</b>		
Exhibition costs (printing, framing, shipping, installation, etc)	342	0
Talks costs (speaker expenses, venue hire)	394	0
Competition Prizes	1,000	0
Staffing (Festival Director; Marketing & Comms)	24,660	17,397
Staff Travel	0	67
Staff Expenses	248	51
Print, postage, stationery		0
Pegasus Theatre (Young Peoples' Project	900	0
Other resources expended	3,704	0
<b>Governance costs</b>		
Legal	0	0
Independent examination of accounts	150	125
<b>Other resources expended</b>		
Bank charges	44	0
<b>Total resources expended</b>	<b>32,442</b>	<b>20,803</b>

#### 5 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses.

#### 6. Employees

The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.

#### 7. Tangible fixed assets

The charity has no tangible fixed assets.

#### 8. Debtors

The charity has no debtors.

#### 9. Creditors

The Founding Director contributed a total of £15,000 in 2014 plus £7,684 in 2015 as an interest-free loan to the charity, repayable only when charitable surplus permits.



## Receipts and payments accounts

For the period from	Period start date 01-Sep-20	To	Period end date 31-Aug-21
---------------------	--------------------------------	----	------------------------------

### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donation: Uwe Ackermann		484	-	484	1,125
Brian Pomeroy Sponsorship A Atkins		1,020		1,020	
Donation: Barnsbury Trust		2,500	-	2,500	2,000
Oxford City Council	-	1,000	-	1,000	-
Doris Field Trust		1,000	-	1,000	4,000
Grant: Esmée Fairbairn	2,500	-	-	2,500	5,000
Bern Schwartz Foundation	10,000	-	-	10,000	500
Grant: Tolkien Trust	10,000	-	-	10,000	15,000
Pye Charitable Settlement	-	500		500	500
Oxford University Community Fund		500		500	500
Bodleian Library (Acland Exhibition)		3,000		3,000	
The Arts Society Oxford		2,000		2,000	
Arnold Clark Lottery	500			500	
Open Call Entry Fees	2,812			2,812	
Contributions towards Digital Map		300		300	
HMRC Gift Aid	852			852	1,302
The Big Give Donations	1,191	-	-	1,191	48
<b>Sub total (Gross income for AR)</b>	<b>27,855</b>	<b>12,304</b>	<b>-</b>	<b>40,159</b>	<b>29,975</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>27,855</b>	<b>12,304</b>	<b>-</b>	<b>40,159</b>	<b>29,975</b>
<b>A3 Payments</b>					
Support Staff Remuneration	25,660	-	-	25,660	20,560
Support Staff Travel	-	-	-	-	67
Support Staff Expenses	248			248	51
Accountancy/Bank charges	194	-	-	194	125
Artist's/Speakers'/Judges' Fees, Travel and Accommodation		-	-	-	-
Competition prizes	1,000	-	-	1,000	-
Art Transport and Insurance	342	-	-	342	-
Pegasus Theatre (Young Peoples' Project)		900		900	
Project Costs (Various suppliers)		3,704	-	3,704	-
Marketing (Sponsors; Dinner)		-	-	-	-
Speakers' Fees and Travel	-	394	-	394	-
<b>Sub total</b>	<b>27,444</b>	<b>4,998</b>	<b>-</b>	<b>32,442</b>	<b>20,803</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>27,444</b>	<b>4,998</b>	<b>-</b>	<b>32,442</b>	<b>20,803</b>
<b>Net of receipts/(payments)</b>	<b>411</b>	<b>7,306</b>	<b>-</b>	<b>7,717</b>	<b>9,172</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>13,463</b>	<b>500</b>	<b>-</b>	<b>13,963</b>	<b>5,201</b>
<b>Cash funds this year end</b>	<b>13,874</b>	<b>7,806</b>	<b>-</b>	<b>21,680</b>	<b>14,373</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>		13,874	7,806	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	13,874	7,806	-
	(agree balances with receipts and payments account(s))	OK	OK	OK


	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature 	Print Name Uwe Ackermann	Date of approval 26/03/2022
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**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
Photography Oxford

**On accounts for the year  
ended**

31 August 2021

**Charity no  
(if any)**

1154142

**Set out on pages**

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended DD / MM / YYYY.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

*\* Please delete the words in the brackets if they do not apply.*

**Signed:**

**Date:**

24-03-2022

**Name:**

Yong Feng Han

**Relevant professional  
qualification(s) or body  
(if any):**

Business Support Manager, Faculty of Health and Life Sciences  
Oxford Brookes University

**Address:**

6 Sage Walk

Oxford

OX4 7YU

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**



**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
Photography Oxford

**On accounts for the year  
ended**

31 August 2021

**Charity no  
(if any)**

1154142

**Set out on pages**

(remember to include the page numbers of additional sheets)

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**Signed:**

**Date:**

24-03-2022

**Name:**

Yong Feng Han

**Relevant professional  
qualification(s) or body  
(if any):**

Business Support Manager, Faculty of Health and Life Sciences  
Oxford Brookes University

**Address:**

6 Sage Walk

Oxford

OX4 7YU

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**

**PHOTOGRAPHY OXFORD**

England & Wales - Charity number 1154142

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# Accounts

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PHOTOGRAPHY OXFORD  
TRUSTEES' REPORT AND AUDITED ACCOUNTS  
FOR THE YEAR ENDED 31 AUGUST 2020

PHOTOGRAPHY OXFORD

LEGAL AND ADMINISTRATIVE INFORMATION

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TRUSTEES	Professor Uwe Ackermann Dr Mark Alexander Mr Paul Inman (Chair) Mr Jeremy Lewis Mogford Dr Lena Fritsch Mr Richard Ounden Sir Brian Pomeroy Mr Benet Slay Ms Katy Barron Ms Taous Dahmani
DIRECTOR	Ms Danielle Battigelli
CHARITY NUMBER	1154142
PRINCIPAL ADDRESS	20 Yarnells Hill OXFORD Oxfordshire OX2 9BD
INDEPENDENT EXAMINER	Mr. Yong Feng Han 6 Sage Walk Oxford Oxfordshire OX4 7YU
BANKERS	The Co-Operative Bank

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PHOTOGRAPHY OXFORD

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 AUGUST 2020

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The Trustees present their report and accounts for the year ended 31 August 2020.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's governing document and the Statement of Recommended Practice 'Accounting and Reporting by Charities', issued in March 2005.

### **Structure, governance and management**

The charity is a Charitable Incorporated Organisation and is governed by its Foundation Constitution.

The Trustees who served during the year were:

Professor Uwe Ackermann

Dr Mark Alexander

Mr Paul Inman (Chair)

Mr Jeremy Mogford

Mr Richard Ovenden

Sir Brian Pomeroy

Mr Robert John Price

Mr Benet Slay

Dr Lena Fritsch

Ms Katy Barron

Ms Taous Dahmani

### **Organisation**

The charity is governed by a Board of Trustees that must have a minimum of three individuals. There is no maximum number of Trustees. The Trustees meet on a regular basis to agree the strategic direction and policy of the organisation. They also ensure that the charity fulfills its objectives and complies with the requirements of the Charities Commission.

In years when the Charity's activities include the staging of a Festival of photographic exhibitions and talks, day-to-day management is delegated by the Board to the Festival Director/Project Manager, who attends Board meetings to update trustees on developments, finance, risks and to seek approval on the programme, planning and future strategy.

### **Appointment of trustees**

New trustees join the Board at the invitation of the Trustees and are chosen with a view to ensuring the Board has the appropriate skills, knowledge, experience and diversity relevant to Photography Oxford and current best practice. New trustees are given an induction pack that includes information on governance, good practice, legal obligations, the Constitution and Governing Document, a copy of the most recent Trustees' Annual Report and Statement of Accounts and an overview of the current business plan.

None of the Trustees has any beneficial interest in the charity. All of the Trustees are members of the Charitable Incorporated Organisation (CIO) and the only persons eligible to be members of the CIO are its trustees. If the CIO is wound up, the members have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

## Objectives and Activities

Photography Oxford is a charity that works to bring high quality photography and photographic debate to the city of Oxford and its environs, benefiting both local residents and visitors to the area, while drawing in a wider arts audience, furthering debate, and celebrating and promoting the art of photography for audiences and photographers.

The charity objects are to advance education by promoting and providing opportunities for the appreciation, understanding and enjoyment of photography and the arts, in particular through the promotion and running of a photography festival in Oxford.

Our objectives include:

- Delivery of an ambitious creative programme working to a high level of excellence, informed by current and historical photographic research.
- Creation of an expansive public programme designed to engage all members of the community, with an emphasis on developing new audiences.
- Connecting visual arts venues across Oxford and raising their profile through the Photo Oxford festival being the only professionally curated and exclusively visual arts festival in the city.
- Fostering international collaborations.
- A range of educational outreach initiatives, partnering with local schools, the University of Oxford and Oxford Brookes University, local photographic societies, community and arts organisations and a broad online constituency.
- Nurturing and supporting emerging professional talent by providing a series of professional development opportunities.
- Use of the Festival theme to open up new perspectives and opportunities, in particular in 2020-21 to raise awareness of the contribution of women to photography.
- Working towards financial and environmental sustainability.

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.

## Achievements and Performance

Building on the success of the Photo Festivals delivered by the Charity in 2014 and 2017 our activity during the year ending 31 August 2020 was preparation and planning for the 2020 Festival (16 October – 16 November) with the theme, '**Women and Photography – Ways of seeing and being seen**'. This theme was chosen because 2020 was the 100<sup>th</sup> anniversary of women first graduating from the University of Oxford.

Our preparations included appointment of 2 new women trustees: Ms Katy Barron and Ms Taous Dahmani; development of a new web site (<https://www.photooxford.org>); consultation with potential partners and venues; programme planning and fundraising. In response to feedback from previous Festivals the 2020 programme was developed in collaboration with individual venues, discussing with them what they would like to contribute under the chosen theme rather than just using their facilities to present a centrally chosen activity.

Our planning and fundraising from early in 2020 took place in the very dark shadow of the corona virus pandemic; a shadow that caused venues to close, funding institutions to divert their grants toward Covid

emergencies, businesses to struggle for survival, potential volunteers to withdraw into isolation, students to be either absent or confined to campuses and trustees' energies to be consumed by having to devise coping strategies for their respective organisations and enterprises.

By the end of this reporting year (August 2020) our plans had been defined to this extent:

- The 2020 Festival will run from 16 October to 16 November in permitted indoor venues across Oxford, as well as outdoors and online.
- The Festival opening will be marked by projections, in an open air public space in central Oxford, of 2 photographic series: *Miss Acland's Gaze* and *Protest on Camera*. *Miss Acland's Gaze*, a project by Oxford Brookes Architecture students, and *Protest on Camera*, co-curated by Taous Dahmani and Maggie Murray, founder of the women-only Format Photographers' Agency.
- A way would be found, within the restrictions, for members of the festival's Open Call competition to meet with finalists for discussion of their work and joint viewing of the Open Call exhibition at OVADA gallery.

Indoor Exhibitions:

- The headline exhibition will feature the work of Helen Muspratt, one of Britain's leading women photographers of the 1900's. Oxford was her base from 1937 until the end of her working life.
- *Circles* will be a selection of photography from the 20th and 21st Century - featuring early modernist works by Edward Steichen and Margaret Bourke-White, more conceptually driven works by John Baldessari and Lewis Baltz along with more politically driven works by Broomberg and Chanarin. The venue for this exhibition will be the Studio of Joanna Vestey, an Oxford photographer.
- *Unretouched Women* at the Maison Française d'Oxford will be panels curated by Clara Bouveresse revealing the process by which Eve Arnold, Abigail Heyman and Susan Meiselas made books to test the photographic image of women.
- The Jam Factory will feature *The New Woman*, photographs and interviews made and conducted by Elena Gallina of and with women in Kabul, Afghanistan.
- The pop-up gallery created in *The Medieval Barn*, at the Old Bank Hotel, will exhibit *Home and Heart* exhibition by Paddy Summerfield and Patricia Baker-Cassidy.
- Philippa James' portrait series, *100 Women of Oxford*, will be exhibited at The North Wall Gallery.
- The top 40 entries to our Open Call competition (20 chosen by crowd vote and 20 chosen by a panel of expert judges selected by Photography Oxford) will have their prints exhibited at OVADA Gallery and online.
- The Covered Market in central Oxford will show a selection of images from the *Oxford International Links (OIL)* exhibition, by photographers from Oxford's 8 twin cities: Bonn, Leiden, Perm, Grenoble, Leon, Wroclaw, Padua, Ramallah, curated by two Oxford photographers. The full selection of images will appear online.
- *Open Space* will be an exhibition of work by Femke Dekkers at the Zuleika Gallery in Woodstock, near Oxford.
- Modern Art Oxford will feature an exhibition by Marina Castillo Deball inspired by photographs from the photography archives at Pitt Rivers Museum, as well as Images from from their 'Activating our Archives' projects including photography of and by women.
- Blackwell's Art and Poster shop will have a window display of Photo Oxford posters and festival-related books.

Outdoor Exhibitions:

- Gloucester Green projections on the evenings of 16 and 17 October onto canvas erected around the entrance to the Old Fire Station, in collaboration with Arts at The Old Fire Station charity.
- Images by Silvia Rosi, Jerwood/Photoworks award winner, on the Jesus College construction hoardings, on Cornmarket Street in central Oxford.
- *Strength and Resilience: Celebrating the achievements of the community of women at The Gatehouse*. Portraits by Fran Monks of women who are guests, volunteers or staff at The Gatehouse, an organisation that offers free support for adults aged 25+ who are homeless, vulnerably housed, on low income and/or looking for company and community. These portraits will be displayed in St. Giles' churchyard, next door to The Gatehouse.
- Anna Atkins' cyanotypes on Trinity College construction hoardings, Parks Road.

#### On-Line Exhibitions:

- OVADA gallery: Photo Oxford Open Call exhibition
- JA Mortram: *Helena, every day is a morning after*, hosted by Oxford Brookes University
- The Oxford Photography Group: Online exhibition in response to the festival theme, curated by Katy Baron.
- Pitt Rivers Museum: *Women and the Camera*: images selected by staff from the Museum's photographic collection.
- *Women and the Camera*: a presentation of images from the Historic Environment ImageResource (HEIR) archive.
- Oxford International Links (OIL) full collection of images from Oxford's 8 twin cities.
- Julia Margaret Cameron: film exhibition and introduction by the Ashmolean Museum.
- History of Science Museum: Prints and lantern slides by Sarah Angelina Acland, Anna Atkins and Charles Dodson.

#### Events, Conferences, Interviews:

- Ultimate Picture Palace: *Tracking Edith*: a documentary film about Edith Tudor-Hart a photographer, spy and remarkably courageous woman. The film will be introduced and followed by a Q&A led by Amanda Hopkinson, academic and writer on photography.
- On-Line conference: *Let Us Now Praise Famous Women: Discovering the Work of Female Photographers*. Convened by Taous Dahmani and hosted by the Bodleian Library.
- Illustrated interviews with women in photography conducted by Dr. Lena Fritsch and Taous Dahmani.
- Rose Teanby: *The first women of photography 1839 – 1860*. Hosted by the Royal Photographic Society.
- Teresa Williams: Zine-making workshop. Hosted online by OVADA gallery.
- Introduction to Adobe Lightroom Classic. Hosted by Film Oxford (planned to run in person, but could not eventually run).
- Collaboration with the Bodleian Library outreach team to engage City of Oxford College photography and media students.
- Online blogs by photographers and photo history researchers.
- Online introductions to photo books published in 2020 relevant to the Festival theme.

#### General:

- We devised a Festival programme that is fully cognisant of the need for diversity of representation and for appeal to a diverse audience.
- In keeping with our commitment to education, outreach and widening access, our plans for the 2020 festival include partnering with local community groups, the University of Oxford and Oxford Brookes University, local photographic societies, and a broad online constituency,

to reach hundreds of people of all ages and backgrounds, and contribute to their learning and artistic development.

- To work with and create a map for visual arts venues across the city for use beyond the Festival.
- To build on the successes of our two previous Festivals, in collaboration with local, national and international partners, to bring examples of photographic excellence to Oxford, develop new audiences, nurture talent, and promote investment within the sector.
- To the extent permitted by Covid-imposed restrictions we will diversify our audience base and deepen levels of involvement through increased outreach.
- To the extent permitted by Covid-imposed restrictions we will invite people of all ages and backgrounds to experience and be inspired by a wide range of photographic practice. We will open up Oxford's rich resources in archives and research, providing platforms for display and discussion, enabling people to view and participate in the art of photography.'
- In spite of Covid-imposed challenges we plan to identify and secure more diverse income streams to increase the charity's financial resilience and afford the development of reserves sufficient to cover forward costs for a 6-month period, and to establish partnerships with mutual benefit and in-kind support.

### **Financial Review**

Total incoming resources for 2019-2020 were £29,975. This is an increase of £26,725 from the preceding year. The reason for the increase is explained by the cycle of work leading up to a 2020 Festival: the bulk of the fundraising effort to deliver the autumn 2020 Festival took place from September 2019 onwards, once the outline plans for the festival had been developed.

All of the income of £29,975 derived from donations and grants.

Resources expended in 2019-2020 were £20,802. This is an increase of £16,685 from the preceding year. The reason for the increase is that budget year 2019-2020 saw intense preparation of a Covid-responsive Festival programme. This involved increased time commitment by our Festival Director with the result that the main area of cost during this current year (2019-2020) was remuneration for our part-time Director.

For the year 2019-2020 the difference between total income and total expenses was £9,173. Our cash surplus from the 2018-2019 budget year was £4,790, giving us a surplus of £13,963 at the end of the 2019-2020 budget year. This reserve was needed for expenses related to staff, speakers, venue hire, art transport, photo printing and programme evaluation of the 2020 Festival, which took place from 16 October 2020 to 16 November 2020 and fell, therefore, into our 2020-2021 budget year and will be the subject of our 2020-2021 report.

### **Plans for the Future**

In the first instance we plan a thorough evaluation to assess to what degree aims for the first part of the Festival were achieved.

Global measures of success will include delivery of a core festival, including exhibitions, a talks programme and an outreach programme; viewings/attendance at our exhibitions and events; broad press coverage and the Festival becoming a focus for photography on the local, national and international arts scene; good numbers of submissions to our online Open Call competition; positive feedback from visitors to the Festival; the discovery of new talent and the inclusion of work from an international and diverse group of artists; the development of strong partnerships in the city, its twin cities and beyond; and the securing of grant, sponsorship and donated income sufficient to secure the future work of the charity in the short term.

Secondly we plan to build on the 2020 momentum to showcase in 2021 aspects of our programme that had to be cancelled as a result of the corona virus pandemic. We intend to present these and additional exhibitions and events as Part 2 of the Women and Photography Festival. To the extent permitted by Covid-imposed social distancing rules we plan to hold this second part from 16 October to 16 November 2021 in physical venues, outdoors and online. To that end we have developed strong relationships with potential venues including Arts at The Old Fire Station; The North Wall; Oxford University library, museums, institutes and colleges, Oxford Brookes University, Fusion Arts, Oxford City Council and Oxford International Links (Oxford's twin cities) as well as with photographers locally and further afield.

On behalf of the Board of Trustees

A handwritten signature in black ink that reads "Paul Inman". The signature is written in a cursive, flowing style.

Paul Inman  
Chair of Trustees  
Dated:17 February 2021

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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The Trustees are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these accounts, 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 accounts 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. 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.

PHOTOGRAPHY OXFORD

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2020

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Yong Feng Han  
6 Sage Walk  
Oxford  
OX4 7YU

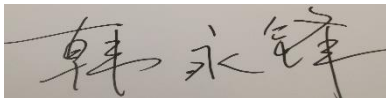
28-01-2021

To Whom It May Concern:

Re: Photography Oxford Accounts Review for the period from 01 September 2019 to 31 August 2020.

I can confirm that I have performed an independent check of the Photography Oxford accounting records for the period from 01 September 2019 to 31 August 2020. I can confirm that the transactions have been correctly recorded for the purpose of reporting income and expenditure in this period.

Yours faithfully

A rectangular box containing a handwritten signature in black ink. The signature consists of three Chinese characters: 韩永峰 (Han Yongfeng).

Yong Feng Han

PHOTOGRAPHY OXFORD

STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2020

		Unrestricted funds	Designated funds	Restricted funds	Total 2020	Total 2019
<b>INCOMING RESOURCES</b>	Note	£	£	£	£	£
<b>Incoming resources from generated funds</b>						
Voluntary income	2	29,475	500	0	29,975	3,250
<b>Incoming resources from charitable activities</b>	3	0	0	0	0	0
<b>Other incoming resources</b>		0	0	0	0	0
<b>Total incoming resources</b>		<b>29,475</b>	<b>500</b>	<b>0</b>	<b>29,975</b>	<b>3,250</b>
<b>RESOURCES EXPENDED</b>	4					
Cost of generating voluntary income		0	0	0	0	0
Cost of generating funds		3,163	0	0	0	250
Cost of charitable activity		17,514	0		3,992	3,992
Governance costs		125	0	0	100	100
Other resources expended		0	0	0	0	0
<b>Total resources expended</b>		<b>20,802</b>	<b>0</b>	<b>0</b>	<b>20,802</b>	<b>4,117</b>

<b>Net movement in funds</b>		<b>8,673</b>	<b>500</b>	<b>0</b>	<b>9,173</b>	<b>(867)</b>
<b>Reconciliation of funds</b>						
Funds as at 31 August 2019		4,789				4,789
<b>Funds as at 31 August 2020</b>		<b>13,963</b>	<b>0</b>		<b>13,963</b>	
The notes on pp 16 to 18 form part of these statements						

PHOTOGRAPHY OXFORD

BALANCE SHEET

AS AT 31 AUGUST 2020

Balance sheet:

	Notes	2020	2019
<u>Assets</u>		£	£
Fixed assets		0	0
Current assets			
Cash at bank		13,963	4,789
<b>Net current assets</b>		<b>13,963</b>	<b>4,789</b>
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9	(22,684)	(22,684)
<b>Net assets</b>		<b>(8,721)</b>	<b>(17,895)</b>

For the financial year ending 31 August 2020 gross income of the charity was less than £250,000. As a result, these accounts were examined by an independent examiner, described in section 43(3)(a) of the 1993 Act as 'an independent person who is reasonably believed by the Trustees to have the requisite ability and practical experience to carry out a competent examination of the accounts'.

The Trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records that comply with Charity Commission regulations, and for preparing accounts that give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its incoming resources and its application of resources, including its income and expenditure, for the financial year.

The accounts were approved by the Board on 23 April 2020.



Paul Inman  
Chair of Trustees



Uwe Ackermann  
Trustee

1. Accounting policies

1. Basis of preparation

The accounts have been prepared under the historical cost convention.

The accounts have been prepared in accordance with applicable accounting standards, the Statement of Recommended Practice, 'Accounting and Reporting by Charities', issued in March 2005.

2. Incoming resources

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

(i) Donations and grants

Income from donations and grants is included in incoming resources when these are receivable except as follows:

- When donors specify that donations and grants given to charity must be used in future accounting years, the income is deferred until those years.
- When donors impose conditions that have to be fulfilled before the charity is entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

(ii) Incoming resources from charitable activities are accounted for when earned.

(iii) Donated services and facilities have not been included in the Statement of Financial Activities.

3. Resources expended

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT and is reported as part of the expenditure to which it relates:

Costs of generating voluntary income comprise the costs associated with attracting and applying for voluntary income, including gifts, donations and grants.

Costs of generating funds comprise the costs associated with fundraising.

Costs of charitable activity are those costs associated with carrying out the charity's activity, including the promotion of the practice and understanding of photography through photographic exhibitions and learned talks and discussions about the nature and purpose of photography.

Governance costs are those incurred in meeting the constitutional and statutory requirements of the charity and include the independent examination fees.

2. Voluntary income

	Total 2020	Total 2019
	£	£
<b>VOLUNTARY INCOME</b>		
<b>Donations and gifts, unrestricted</b>		
HMRC Gift Aid	1,302	
Donations	7,625	3,250
Donations (The Big Give)	48	
<b>Donations and gifts, restricted or designated</b>		0
Pye Charitable Foundation: designated for Oxford International Links	500	0
<b>Grants</b>		
Tolkien Trust	15,000	
Esmeé Fairbairn	5,000	
University of Oxford Community Fund	500	
<b>Loans</b>		
<b>Total voluntary income</b>	<b>29,975</b>	<b>3,250</b>

3. Incoming resources from charitable activities

	Total 2020	Total 2019
Sale of talks tickets	0	0
Share of Open Call Entry Fee	0	0
	<b>0</b>	<b>0</b>

4. Total resources expended

	Total 2020	Total 2019
	£	£
<b>Cost of generating funds</b>	0	0
Fundraiser	3163	0
<b>Costs of generating voluntary income</b>	0	0
<b>Cost of charitable activity</b>		

Exhibition costs (printing, framing, shipping, installation, etc)	0	0
Talks costs (speaker expenses, venue hire)	0	0
Staffing (Director; Artistic Directors incl expenses; Tech Spprt)	16,597	3,992
Staff Travel	66	
Staff Expenses	51	
Website; Social Media	800	0
Print, postage, stationery		0
Other resources expended		0
<b>Governance costs</b>		
Legal	0	0
Independent examination of accounts	125	125
<b>Other resources expended</b>		
Bank charges	0	22
<b>Total resources expended</b>	<b>20,802</b>	<b>4,117</b>

- 5 Trustees  
None of the Trustees (or any persons connected with them) received any remuneration during the year, nor were they reimbursed any travelling expenses.
6. Employees  
The charity contracted, on a freelance basis, a Festival Director and other services. There were no employees.
7. Tangible fixed assets  
The charity has no tangible fixed assets.
8. Debtors  
The charity has no debtors.
9. Creditors  
The Founding Director contributed a total of £15,000 in 2014 plus £7,684 in 2015 as an interest-free loan to the charity, repayable only when charitable surplus permits.



## Receipts and payments accounts

For the period from	Period start date 01-Sep-19	To	Period end date 31-Aug-20
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donation: Uwe Ackermann	1,125	-	-	1,125	1,000
Donation: Remenham Consulting	2,000	-	-	2,000	1,250
Donation: Sir Brian Pomeroy	-	-	-	-	1,000
Donation: Jeremy Mogford	4,000	-	-	4,000	-
Grant: Esmée Fairbairn	5,000	-	-	5,000	-
Donation: P Baker Cassidy	500	-	-	500	-
Grant: Tolkien Trust	15,000	-	-	15,000	-
Pye Charitable Settlement	-	500	-	500	-
Oxford University Community Fund	500	-	-	500	-
HMRC Gift Aid	1,302	-	-	1,302	-
The Big Give Donations	48	-	-	48	-
<b>Sub total (Gross income for AR)</b>	<b>29,475</b>	<b>500</b>	<b>-</b>	<b>29,975</b>	<b>3,250</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>29,475</b>	<b>500</b>	<b>-</b>	<b>29,975</b>	<b>3,250</b>
<b>A3 Payments</b>					
Support Staff Remuneration	20,560	-	-	20,560	3,950
Support Staff Travel	67	-	-	67	42
Support Staff Expenses	51	-	-	51	-
Accountancy/Bank charges	125	-	-	125	125
Artist's/Speakers'/Judges' Fees, Travel and Accommodation	-	-	-	-	-
Competition prizes	-	-	-	-	-
Art Transport and Insurance	-	-	-	-	-
Photo Printing; Venue Hire; Supplies	-	-	-	-	-
Marketing (Sponsors; Dinner)	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>20,803</b>	<b>-</b>	<b>-</b>	<b>20,803</b>	<b>4,117</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>20,803</b>	<b>-</b>	<b>-</b>	<b>20,803</b>	<b>4,117</b>
<b>Net of receipts/(payments)</b>	<b>8,672</b>	<b>500</b>	<b>-</b>	<b>9,172</b>	<b>- 867</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>4,790</b>	<b>-</b>	<b>-</b>	<b>4,790</b>	<b>5,656</b>
<b>Cash funds this year end</b>	<b>13,462</b>	<b>500</b>	<b>-</b>	<b>13,962</b>	<b>4,789</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Cash Funds this year end	13,462		-
	Pye Charitable Settlement	-	500	-
		-	-	-
	<b>Total cash funds</b>	<b>13,462</b>	<b>500</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK


Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Uwe Ackermann	20/01/2021



**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
Photography Oxford

**On accounts for the year  
ended**

31 August 2020

**Charity no  
(if any)**

1154142

**Set out on pages**

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended DD / MM / YYYY.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

*\* Please delete the words in the brackets if they do not apply.*

**Signed:**

**Date:**

28-01-2021

**Name:**

Yong Feng Han

**Relevant professional  
qualification(s) or body  
(if any):**

Business Support Manager, Faculty of Health and Life Sciences  
Oxford Brookes University

**Address:**

6 Sage Walk

Oxford

OX4 7YU

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**