

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

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
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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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 100th 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, appearing to read 'Paul Inman', with a stylized, cursive script.

Paul Inman
Chair of Trustees
Dated:17 February 2021

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.

PHOTOGRAPHY OXFORD

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2020

Yong Feng Han
6 Sage Walk
Oxford
OX4 7YU

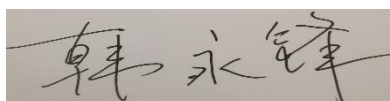
28-01-2021

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



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
INCOMING RESOURCES	Note	£	£	£	£	£
Incoming resources from generated funds						
Voluntary income	2	29,475	500	0	29,975	3,250
Incoming resources from charitable activities	3	0	0	0	0	0
Other incoming resources		0	0	0	0	0
Total incoming resources		29,475	500	0	29,975	3,250
RESOURCES EXPENDED	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
Total resources expended		20,802	0	0	20,802	4,117

Net movement in funds		8,673	500	0	9,173	(867)
Reconciliation of funds						
Funds as at 31 August 2019		4,789				4,789
Funds as at 31 August 2020		13,963	0		13,963	
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
Net current assets		13,963	4,789
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9	(22,684)	(22,684)
Net assets		(8,721)	(17,895)

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

3. Incoming resources from charitable activities

	Total 2020	Total 2019
Sale of talks tickets	0	0
Share of Open Call Entry Fee	0	0
	0	0

4. Total resources expended

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

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
Governance costs		
Legal	0	0
Independent examination of accounts	125	125
Other resources expended		
Bank charges	0	22
Total resources expended	20,802	4,117

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.



CHARITY COMMISSION
FOR ENGLAND AND WALES

Photography Oxford

No (if any)
1154142

Receipts and payments accounts

CC16a

For the period
from

Period start date
01-Sep-19


To

Period end date
31-Aug-20

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 £
A1 Receipts					
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: Esmeé 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	-
Sub total (Gross income for AR)	29,475	500	-	29,975	3,250
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	29,475	500	-	29,975	3,250
A3 Payments					
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)	-	-	-	-	-
	-	-	-	-	-
Sub total	20,803	-	-	20,803	4,117
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	20,803	-	-	20,803	4,117
Net of receipts/(payments)	8,672	500	-	9,172	- 867
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	4,790	-	-	4,790	5,656
Cash funds this year end	13,462	500	-	13,962	4,789

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 £
B1 Cash funds	Cash Funds this year end	13,462		-
	Pye Charitable Settlement	-	500	-
		-	-	-
	Total cash funds	13,462	500	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	
			-	
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.