

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

PHOTOGRAPHY OXFORD

LEGAL AND ADMINISTRATIVE INFORMATION

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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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

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 Meisles*, 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
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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.

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INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2021

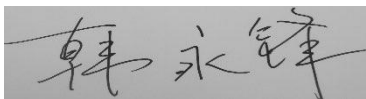
Yong Feng Han
6 Sage Walk
Oxford
OX4 7YU
24-03-2022

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

A rectangular box containing a handwritten signature in black ink. The signature appears to be 'Yong Feng Han' in Chinese characters.

Yong Feng Han

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STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2021

		Unrestricted funds	Restricted funds	Total 2021	Total 2020
INCOMING RESOURCES	Note	£	£	£	£
Incoming resources from generated funds					
Voluntary income	2	27,855	12,304	40,159	29,975
Incoming resources from charitable activities	3	2,812	0	0	0
Other incoming resources		0	0	0	0
Total incoming resources		27,855	12,304	40,159	29,975
RESOURCES EXPENDED	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
Total resources expended		27,444	4,998	32,442	20,803

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

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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
Net current assets		21,680	13,963
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9	(22,684)	(22,684)
Net assets		(1,004)	(17,895)

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.

	Total 2021	Total 2020
VOLUNTARY INCOME	£	£
Grants, Donations, Gifts and Sponsorships		
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
Income from Charitable Activities		
Open Call Entry Fees	2,812	0
Contributions towards costs of the Digital Map	300	0
Loans		
Total voluntary income	40,159	29,975

4. TOTAL RESOURCES EXPENDD

	Total 2021	Total 2020
	£	£
Cost of generating funds	0	0
Fundraiser	1,000	3,163
Costs of generating voluntary income	0	0
Cost of charitable activity		
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
Governance costs		
Legal	0	0
Independent examination of accounts	150	125
Other resources expended		
Bank charges	44	0
Total resources expended	32,442	20,803

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


CC16a

For the period from	Period start date 01-Sep-20	To	Period end date 31-Aug-21
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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 £
A1 Receipts					
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: Esmeé 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
Sub total (Gross income for AR)	27,855	12,304	-	40,159	29,975
A2 Asset and investment sales, (see table).					
	-	-	-	-	
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	27,855	12,304	-	40,159	29,975
A3 Payments					
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	-
Sub total	27,444	4,998	-	32,442	20,803
A4 Asset and investment purchases, (see table)					
	-	-	-	-	
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	27,444	4,998	-	32,442	20,803
Net of receipts/(payments)	411	7,306	-	7,717	9,172
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	13,463	500	-	13,963	5,201
Cash funds this year end	13,874	7,806	-	21,680	14,373

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		13,874	7,806	-
		-	-	-
		-	-	-
	Total cash funds	13,874	7,806	-
	(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	26/03/2022



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)

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

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* 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

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