

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

LEGAL AND ADMINISTRATIVE INFORMATION

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

CONTENTS

	Pages
Trustees' report	4 – 11
Reserves Policy	10
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 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 Odubango, 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 McGaughan 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.

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INDEPENDENT EXAMINER'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2022

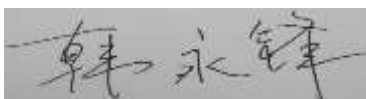
Yong Feng Han
6 Sage Walk
Oxford
OX4 7YU
17-02-2023

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 handwritten signature in black ink, appearing to read '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 2022

		Unrestricted funds	Restricted funds	Total 2022	Total 2021
INCOMING RESOURCES	Note	£	£	£	£
Incoming resources from generated funds					
Voluntary income	2	33,200	5,900	39,100	36,563
Incoming resources from charitable activities	3	279	0	279	3,112
Other incoming resources		0	0	0	0
Total incoming resources		33,479	5,900	39,379	39,675
RESOURCES EXPENDED	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
Total resources expended		43,226	4,348	47,574	31,958

Net movement in funds		(9,747)	1,552	(8,195)	7,717
Reconciliation of funds					
Funds as at 31 August 2021		13,874	7,806		21,680
Funds as at 31 August 2022		(9,747)	1,552	(8,195)	
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
Net current assets		13,485	21,680
Less: <u>Liabilities</u>			
Creditors (carrying no due date for payment)	9		22,684
Net assets		13,485	(1,004)

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.

	Total 2022	Total 2021
VOLUNTARY INCOME	£	£
Grants, Donations, Gifts and Sponsorships		
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
Income from Charitable Activities		
Open Call Entry Fees		2,812
Portfolio Reviews Entry Fees	250	
Contributions towards costs of the Digital Map		300
Poster sale	29	
Total voluntary income	39,379	40,159

4. TOTAL RESOURCES EXPENDED

	Total 2022	Total 2021
	£	£
Cost of generating funds	0	0
Fundraiser	0	1,000
Costs of generating voluntary income	0	0
Cost of charitable activity		
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
Governance costs		
Legal	0	0
Independent examination of accounts	150	150
Other resources expended		
Subscriptions (Zoom)	173	
Bank charges	20	20
Total resources expended	47,574	32,442

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

CC16a

For the period
from

Period start date
01-Sep-21

To

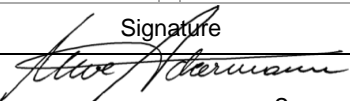
Period end date
31-Aug-22

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 £
A1 Receipts					
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	
Sub total (Gross income for AR)	33,479	5,900	-	39,379	39,675
A2 Asset and investment sales, (see table).					
	-	-	-	-	
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	33,479	5,900	-	39,379	39,675
A3 Payments					
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	
Sub total	43,226	4,348	-	47,574	31,958
A4 Asset and investment purchases, (see table)					
	-	-	-	-	
	-	-	-	-	
Sub total	-	-	-	-	-
Total payments	43,226	4,348	-	47,574	31,958
CCXX R1 accounts (SS)		1			12/03/2023

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

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	Bank Balance	11,933	1,552	-
				-
				-
	Total cash funds	11,933	1,552	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
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 liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	
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.