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**The Centre for British Photography (Formerly The Hyman Foundation)**

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**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2023**

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## THE CENTRE FOR BRITISH PHOTOGRAPHY

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### CONTENTS

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	Page
<b>Reference and administrative details of the Charity, its Trustees and advisers</b>	1
<b>Trustees' report</b>	2 - 21
<b>Independent examiner's report</b>	22 - 23
<b>Statement of financial activities</b>	24
<b>Balance sheet</b>	25
<b>Notes to the financial statements</b>	26 - 39

The following pages do not form part of the statutory financial statements:

**Appendix 1: Spring 2023 Impact Report**

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## THE CENTRE FOR BRITISH PHOTOGRAPHY

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### REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2023

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<b>Trustees</b>	Dr Claire Hyman, Chair Dr James Hyman Christiane Pratsch, Trustee Gary Blaker, Trustee Renee-Melanie Mussai, Trustee (appointed 3 April 2023) Dr Madeline Preston, Trustee (appointed 31 May 2023) Gregg Wilson, Trustee (appointed 6 June 2023) Marcie Larizadeh, Trustee (appointed 6 June 2023)
<b>Charity registered number</b>	1190955
<b>Principal address</b>	49 Jermyn Street London SW1Y 6LX
<b>Accountants</b>	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

# **Centre for British Photography**

*Trustees' report for the year end 31 March 2023*

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## **Centre for British Photography**

Registered Charity Number 1190955

The Trustees present their annual report together with the financial statements for the year 1 April 2022 to 31 March 2023.



## Centre for British Photography

*Trustees' report for the year end 31 March 2023*

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### **Executive Summary**

Established in 2020, the Centre for British Photography (UK registered charity number 1190955) presents an expansive overview of the diversity of photographic practices in Britain from a range of voices past and present. Its mission is to support all kinds of photographic practices in Britain and to provide platforms for these contributions that are educational, inclusive and inspiring for the benefit of all audiences. It has a particular focus on supporting the practices of women and emerging artists working in photography. It accomplishes these aims through community engagement, mentoring, grants, educational resources, exhibitions and events.

At the heart of CBP is its curatorial activities. Serving as a hub, CBP is a conduit for the circulation of exhibitions within the UK that feature photographic practices in Britain. For its own venue, CBP is host to exhibitions curated independently by external curators and institutional partners as well as internally curated exhibitions. Its programming is able to draw from works in the Hyman Collection of British photography; currently on loan CBP, it is the cornerstone of CBP's research hub.

CBP currently has the most extensive programme of photography exhibitions of any public space in Britain. In January 2023 CBP opened an 8,000 square foot exhibition space at 49 Jermyn Street just off Piccadilly in central London. The temporary venue, leased until 2024, provides six exhibition spaces, a programme of public events, an archive and a photography sales gallery. All exhibitions held at CBP are free admission. Our 2023 programming includes staging 18 exhibitions at the centre and one major external exhibition, as well as providing a wide-ranging programme of related events.

The success of our events to-date (as referenced in the recent impact report) has served as proof of concept; it demonstrates there is a critical need for a permanent home for photography in Britain to benefit all audiences. The charity's strategic goals and fundraising focus in 2023 are to secure a permanent home in London so we can continue to make and grow CBP's contributions to society.

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## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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#### **About the Centre for British Photography**

The Centre for British Photography (registered charity number 1190955) is a major new public space for all audiences that supports photographers working in Britain through community engagement, mentoring, grants, educational resources, exhibitions and events.

CBP is currently located at 49 Jermyn Street just off Piccadilly in central London. It has six exhibition spaces, a programme of public events, mentoring and grant opportunities, a photography sales gallery and a photography research hub. The research hub is an educational resource that includes the Hyman Collection of British photography, currently on loan to the charity. CBP's vision is to provide a dedicated home for photography in Britain in all its diversity; this includes a place for archives and collections.

Exhibitions are central to the charity's activities; our aim is to host exhibitions curated independently by outside curators and institutional partners as well as to stage internally curated exhibitions. We wish to provide a platform for a range of voices to present an expansive overview of photography in Britain past and present. Exhibitions at the centre are FREE.

CBP is seeking a permanent home. The charity's principal aim for 2023 is to secure and develop a new venue that will build on the charity's existing philanthropy and expand it to incorporate a wider scope of opportunities.

#### **History**

Claire and James Hyman began collecting British photography in 1998 and, utilising their collection, created an online platform for research and engagement in 2015. They partnered with several organisations to realise curatorial projects. In 2018 they donated 120 photographs from their collection to the Yale Center for British Art and in 2019 they donated 100 works to the Bodleian Library. Working with national and international photographers and institutions over many years highlighted to collectors the gaps in provision for many British photographers in terms of access and support.

In February 2020 the Hyman Foundation (the previous name for the charity) was incorporated and began researching the potential to develop a centre to: support the work and archives of British photographers; showcase these archives to a wider public; make accessible the work of many photographers for academic and artistic research; and exhibit work loaned by The Hyman Collection of British Photography; and support the photographers themselves as well as external organisations.

Claire and James Hyman soon recognised the need for additional research to develop the charity's aims and created an advisory group of eminent industry experts who guided their thinking and supported them in developing focus and strategy. This initially helped create criteria for making grants to support artists; research best practice for archive management; widen the board of trustees; and research staffing requirements.

The results of this research over a span of three years included the founders' decision to expand the scope of the charity's initial aims and reach; to seed-fund the establishment and running costs of CBP's venue in Jermyn Street for a limited period; to be one of the initial supporters of CBP's grants programme; and to donate photographs to the value of £244,000 for sale in the charity's photography sales gallery to generate revenue to fund the activities of the charity.

The founders' ethos is to be curious about and actively pursue new leadership beyond their own contributions; to create a charity with an ambitious reach and scope of which the Hyman Collection of British Photography will potentially become a component of its overall offerings in the midst of other

# Centre for British Photography

## *Trustees' report for the year end 31 March 2023*

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collections and archives at CBP; and to help guide the development of a financially self-sustaining independent organisation governed by Trustees. This research determined that CBP should be a public body, not a private project, that is supported by state as well as private funding.

In Spring 2023 the Trustees decided to change the name of the charity from The Hyman Foundation to The Centre for British Photography to better reflect the charity's expanded aims, its independent yet symbiotic relationship with the Hyman Collection and its newfound position as a physical, public exhibition space.

Also in Spring 2023 the Trustee board was expanded to eight members to provide the charity and thus its beneficiaries with a more diverse and wide-ranging skill-set of experiences and perspectives. It was agreed that all formal Trustees' meetings would require at least half the board members to be quorate.

### **Mission**

The Centre for British Photography's mission is to support all kinds of photographic practices in Britain and to provide platforms for these contributions that are educational, inclusive and inspiring for the benefit of all audiences.

### **Vision**

Our vision is to support photography in Britain by celebrating and championing the benefits of a multi-cultural society in which we are all enriched by the experiences of others. We aim to:

- Celebrate photography in all its diversity;
- Raise awareness of photography in Britain amongst British and international audiences and organisations;
- Create a permanent home for photography in Britain that is a self-sustaining, public organisation;
- Support photographers working in Britain through commissions, grants, exhibitions and sales;
- Fund research and scholarship;
- Address issues of legacy and the preservation of archives.

### **Values**

The Centre for British Photography supports photographers and artists working in photography in Britain irrespective of nationality. We aim to be:

- **Accessible** – Our activities are informed by our desire to celebrate our national diversity and we seek to achieve a high level of accessibility. We aim to provide equality of access and opportunity in our physical and virtual environments, including within the services, education and employment opportunities we provide. We strive to provide clear informative cataloguing on our website and exhibition labels and to put as much accessible content online as possible.
- **Collaborative** – We seek to work with others nationally and internationally to deliver our vision; collaborating with photographers, educators, independent specialists, community organisations and large public institutions to formulate and deliver our programme.

## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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- **Curious** – We seek to continuously learn about photographic practices in Britain; we aim to create deepened knowledge as well as educate and inspire others about photographic practices in Britain, including the practices of those who are underrepresented and under supported.
  - **Generous** – We seek to provide financial support to photographers and access to an archive that currently includes a significant collection of British photography, free of charge.
  - **Inclusive** – We seek to support all involved in photography in Britain and championing those who may have been overlooked or not yet given opportunities; creating a warm, inviting space that welcomes all visitors and a platform that is both physical and virtual.
- Nurturing** – We seek to provide a welcoming environment for everyone; a place that is warm, friendly and supportive to enrich visitors' experiences; a place that supports our team, encourage their involvement in decision-making and help their career development.
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## Centre for British Photography

*Trustees' report for the year end 31 March 2023*

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### **Strategic Position**

Between 2020 and 2022, the Trustees identified gaps in the current provisions for photography in the UK. These include the lack of support for the preservation of archives for future generations; a lack of resources for the public and academic study on photographic practices in Britain, in particular by women; a lack of opportunity for emerging British photographers to find platforms to show their work in major venues; and a lack of financial support to finalise projects or produce final outcomes to their work.

While there are individual organisations such as The Photographers Gallery, Martin Parr Foundation, the V&A and others such as Bodleian Library who collect and show British photography, these institutions do so only as a small part of a much wider remit around photography. Similarly regional galleries such as Open Eye and Impressions exhibit and platform some photographers working in Britain, this is not their central focus. There are also a small number of projects such as Amber/Side Gallery with a regional rather than a national focus.

The trustees believe that by creating CBP and dedicating it to supporting photographic practices in Britain we can fill this gap and ensure maximum opportunity and exposure is created for those working with photography in Britain, its emerging and established generations of artists and provide, as a result, an unlimited level of support to photographers in Britain, including their artistic and professional development and the legacy of their archives.

During 2020 the charity developed this thought process further to incorporate the need for provisions of platforms to show work by photographers in Britain – this became more apparent in the wake of Covid and lockdowns bringing photography exhibitions to a close and many photographers losing opportunities. To this end the charity began to test out a new project and loaned out work from the collection to galleries and festivals free of charge to raise the profile of photographers and provide new platforms in the challenging times. This proved successful with projects on health, wellbeing and women at the Arnolfini gallery in Bristol in 2021, to which the charity made a donation of £6,000 to help support their community programme.

In January 2023 the charity opened an 8,000 square foot venue on Jermyn Street to develop its exhibition and events programme, and as a location for a Photography Sales Gallery with all profits from sales going to support the charity's public programme and grants.

# Centre for British Photography

## *Trustees' report for the year end 31 March 2023*

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### **Strategies for achieving objectives**

Achieving the charity's sustainability with physical permanence

To fulfil our mission to support all kinds of photographic practices in Britain and to provide platforms for these contributions that are educational, inclusive and inspiring for the benefit of all audiences, we believe that a permanent venue for the charity that serves as a community hub is essential.

We believe that London is the best location for this venue as it enables us to maximise the size and breadth of all audiences and enhance the national and international status of British photography. Whilst there are other important initiatives across Britain, there is no space dedicated solely to supporting photography nationally. There have been calls for such a space going back for many decades. Our venue at Jermyn Street is on a short lease and we are working towards locating and opening a permanent space.

The charity's strategy is to consider our growth in two phases, as outlined below.

#### **Phase 1. 2022-24: Proof of concept**

- ☐ Create a physical presence
- ☐ Develop an extensive, professional exhibition and events programme
- ☐ Demonstrate a large, diverse audience and extensive publicity in the press
- ☐ Establish partnerships for a programme of exhibitions, grants, education and research
- Audit best practices towards the creation of ethical, organisational and governance systems that ensure the charity's status and permanence.

#### **Phase 2. 2023-25: Establish a permanent home**

- ☐ Research possible venues and conduct feasibility studies
- ☐ Locate venue fit to convert to be an inclusive environment that welcomes and facilitates equal access by all audiences
- ☐ Engage in budgetary and planning phases, establish a new reserves policy
- ☐ Embark on a capital project to support this initiative
- ☐ Begin and complete fit-out

## Centre for British Photography

*Trustees' report for the year end 31 March 2023*

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### **Main achievements of the Charity in FY 2022-23**

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 activities.

#### **Opening a physical space**

The Centre for British Photography opened on 26<sup>th</sup> January 2023 at 49 Jermyn Street. At this venue we offer exhibitions, events, talks, a shop, an archive, a library and an education and resource centre. Although based in London, CBP is a national organisation with a remit to tour exhibitions and productions to regional spaces and to provide a London venue for regional exhibitions; and to ensure the widest reach of opportunities for all people to participate. We aim to partner and collaborate with regional galleries, institutions and arts communities.

#### **Exhibitions Programme**

CBP hosts several exhibitions curated independently by external curators and institutional partners as well as internally curated exhibitions. Its programming is able to draw from works in the Hyman Collection of British photography; currently on loan to CBP.

We currently have the most extensive programme of photography exhibitions of any public space in Britain, showing up to six exhibitions simultaneously, which change three times a year. Since we opened the Jermyn Street venue towards the end of FY 2022-23, we have created an extensive programme for the 2023 year that includes staging 18 exhibitions at CBP at the Jermyn Street location and curating one major external exhibition, alongside a programme of related events.

Our 2023 exhibitions demonstrate our commitment to a diverse programme and to supporting women in photography. We made a major statement with our main opening exhibition, *Headstrong: Women and Empowerment* which was an exhibition that represented women practitioners and also included works from a community project for LGBTQIA+ refugee women.

Our first three solo exhibitions also showcased the work of women in photography: Heather Agyepong, Natasha Caruana and the late Jo Spence. Our subsequent exhibitions have continued to celebrate this diversity and to platform women working in photography. These exhibitions range from environmental campaigner Mandy Barker's solo exhibition that sought to comment on the ubiquity of marine plastics and Jermaine Francis's show raised questions about black presence in the English countryside.

Our vision of photography in Britain is about celebrating diversity and this will remain central to our future planning and programming. CBP's activities are exhibition led. Alongside our exhibitions there are programmes of talks, workshops and film screenings.

Our exhibitions in 2023 are as follows:

#### **January-May**

Headstrong: Women and Empowerment  
Spitting: Andrew Bruce and Anna Fox  
Heather Agyepong: Wish You Were Here  
Natasha Caruana: Fairytale for Sale

## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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Jo Spence: Fairytales and Phototherapy

The English at Home: 20<sup>th</sup> Century Photographs from the Hyman Collection

#### **10th - 14th May**

Writing her own Script: Women Photographers from the Hyman Collection (at **Photo London**)

#### **June-September**

(THEME: LANDSCAPE AND THE ENVIRONMENT)

Open Call - Countryside, Landscape, Environment

Landscape Trauma (group exhibition)

John Blakemore: Seduced by Light

Jermaine Francis: A Storied Ground

Helen Sear: Composites

Mandy Barker: Plastic Soup

#### **October-December**

(THEME: COMMUNITY/COMMUNITY PROJECTS)

Open Call: Communities

Charlie Phillips: How Great Thou Art, 50 Years of African Caribbean Funerals in London

Daniel Meadows: Free Photographic Omnibus, 50<sup>th</sup> Anniversary exhibition

Dorothy Bohm: London Street Markets

Grace Lau: Chinese Portrait Studio

Arpita Shah: Modern Muse

### **Events**

In 2022-23 we delivered to diverse audiences a wide-ranging programme of related events including talks, courses, tours, workshops and film screenings.

### **Press and Social Media**

Our opening exhibitions have received extensive press coverage. See Impact Report at the conclusion of this document.

Created in October 2022, our Instagram account gained 10,000 followers within the first four months of opening our site on Jermyn Street.

### **Support for Photographers**

We have achieved sponsorship for printing artists' work from Genesis and Spectrum, and sponsorship for artist fees for exhibiting and talks from The University for the Creative Arts.

In February 2023, we formed a commercial partnership with Brighton-based MPB, an online platform for used photography and videography equipment, on the 70:15:40 project. It aims to help redress the barriers and challenges faced by women in photography and videography.



## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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Plans were made to develop our grant programme and support for emerging photographs to launch in Autumn 2023. Awards, open competitions and grants will be assessed by a panel of selectors that include outside, independent specialists with oversight from the Trustees.

At the end of this FY, we planned an open call for photographs for our front windows and entrance areas on the theme of *Landscape and the Environment*. This launched in May 2023 and received 1,100 applicants.

### **University Collaborations**

In 2022-23 we established the following university collaborations:

Birkbeck College London: co-curation of the exhibition Jo Spence: Fairytales and Photo Therapy and related programme of workshops and talks (January – March 2023).

University for the Creative Arts: curation of the exhibition Headstrong: Women and Empowerment and extensive related programme of talks and workshops (January – March 2023)

UCA Farnham: a lecture series in partnership with Fast Forward: Women in Photography advocacy group that takes place at 49 Jermyn Street. There is also a funded PhD position, in collaboration with CBP, that will use Jo Spence works in the Hyman Collection as the basis of research, which will commence at CBP in September 2023.

University of Westminster: co-branded lecture series of conversations with photographers (Spring/Summer 2023). Events have taken place at the University of Westminster and at CBP.

Imperial College London: Co-branded course on the history of British Photography, taught by Founding Director, Dr James Hyman, that utilised the Hyman Collection of British photography at CBP in Spring 2023, and ongoing.

### **Archives / Collections**

CBP aspires to serve as an academically rigorous curatorial and research hub for British photography as well as an important incubator for art historical thought that disseminates its output through a variety of educational offerings.

In 2022-23 we promoted and advanced education in and appreciation of photography in Britain, in particular but not exclusively by the establishment and maintenance of archives and collections containing historical and contemporary photography.

## **Centre for British Photography**

*Trustees' report for the year end 31 March 2023*

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### **The Hyman Collection: educational and curatorial resource for CBP**

A portion of CBP's programming draws from works in the Hyman Collection of British Photography. The Centre for British Photography and the Hyman Collection are separate entities. The Hyman Collection is the private collection of photographic works owned and governed by Claire and James Hyman. It has its own acquisition agenda with specific goals that relate to its existing collection and current collecting priorities.

By loan agreement, renewable on an annual basis, the Hyman Collection is fully accessible to CBP. It is administrated by CBP, is currently the cornerstone of CBP's research hub and is a vital source of material for the charity's exhibition programming and for external collaborations.

CBP's research hub allows researchers to access the Hyman Collection's 3,000+ works by appointment. Under the agreement CBP administers loans of works from the Hyman Collection to national and international institutions. The Hyman Collection does not charge a loan fee but the CBP, as the administrator of loans to national and international institutions, does charge a fee to reflect registrar time. This symbiotic relationship provides a source of income for the charity.

CBP's website [www.britishphotography.org](http://www.britishphotography.org) includes details of our exhibitions and events and also a very well-catalogued section on photographers. It uses the Hyman Collection as an educational resource. There is extensive information, often written in collaboration with the photographers; commissioned essays; and links to each photographer's website. We also have a Community section, which provides links to other photography organisations.

### **Photography Sales Gallery**

We established the Photography Sales Gallery at 49 Jermyn Street, where profits from the sale of photographs support our charitable activities. The Photography Sales Gallery exhibited at Photo London in May 2023, further generating earned income for the charity.

In addition to generating income for CBP, the Photography Sales Gallery operates as a site for display; it provides creative and professional opportunities to photographers at all stages of their careers.

## Centre for British Photography

*Trustees' report for the year end 31 March 2023*

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### **Key performance indicators**

#### **Audience Engagement**

In Phase 1 we have demonstrated that there are significant audiences for CBP's offerings. We have seen firsthand that there is a need for a charity dedicated to supporting photographers in Britain and to provide platforms for their contributions that are educational, inclusive and inspiring for the benefit of all audiences.

In the first three months of opening our venue on Jermyn Street, we have received more than 30,000 visitors. Our exhibitions have been consistently busy. We have hosted 117 prebooked groups (adult education, schools, art schools, university, patrons and friends' groups) and have sold out every public event (whether paid or free), including workshops, talks and film screenings.

Our open call for photographs for our front windows and entrance areas on the theme of Landscape and the Environment received an incredible 1,100 applicants.

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## **Centre for British Photography**

### *Trustees' report for the year end 31 March 2023*

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#### **Fundraising activities and income generation**

##### **Income generation**

In this tax year, CBP has been largely seed-funded by James and Claire Hyman through donations and loans. However, to be sustainable other sources of funding are also required. As a new organisation, we have initiated membership and support programmes, including a new Support Us scheme. We have begun to make grant applications and to solicit individual support and corporate partnerships and sponsorships. We also operate a bookshop and photography sales gallery. In November 2022 we held a very successful fundraising print sale. All profits from these sales support the charity's work. The charity complies with fundraising regulations and will continue to review best practice as it develops its range of funding sources. The charity is developing multiple sources of income, in addition to those listed below, these include venue hire; our events programme; and University partnerships on adult education programmes.

##### **Membership**

The charity operates a membership programme with different tiers of support.

##### **Shop**

The bookshop and Photography Sales Gallery are important sources of funding.

##### **Fundraising Campaigns**

In November 2022 we held a very successful fundraising sale of photographs donated by leading photographers.

##### **Sponsorship and brand partnerships Trusts and Foundations**

We are developing our sponsorship packages and have so far received sponsorship for exhibitions, events, printing costs and framing.

## **Centre for British Photography**

### *Trustees' report for the year end 31 March 2023*

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#### **Income Strategy for tax year 2023-24**

We have been working for several months on a proactive fundraising plan focused on:

- Applications to Trusts and Foundations
- Sponsorship of core costs and activities
- Development of a Patrons/Friends/Benefactors scheme
- Partnerships for shared costs and support in-kind

In addition, we are working with:

- UCA Farnham on the development of a Wolfson Foundation grant for archive and collections research
- MPB on the development of a women's photography commission
- Patrons and corporate donors to support an emerging artists grant programme for 12 months
- Westminster University on the development of a photography-based professional practice learning programme for young artists

Outcomes to date:

- Sponsorship for print and production from Spectrum
- Sponsorship of women in photography commission from MPB
- Patronage of 6 emerging artists grants
- Donations via Friends/Benefactors and Patrons for core costs and programme
- Seed Funding from James Hyman
- Ongoing development of a retail function selling prints and photobooks
- Further development of Patrons, Benefactors & Friends Schemes

The Centre for British Photography will utilise statutory funding sources, patrons, donations, sponsorship and retail.

#### **Summary of Funding Priority Sources**

Several key sources of funding are available to the Centre. These include:

- Friends scheme
- Benefactors/supporters scheme
- Patrons
- Regular Donors
- Sponsorship
- Major Gifts
- Retail
- Registrar fees from loaning works from the Hyman Collection
- Photographs donated to sell in the Photography Sales Gallery
- Events
- Statutory Funding/Trusts and Foundations

## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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#### **Financial review**

##### **Going concern**

After making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

##### **Reserves policy**

As the Charity has only recently registered, it is still in the process of accumulating reserves and formulating a reserves policy. As we build our fundraising activities and seek a permanent home for the charity, we will develop our future reserves policy that will take into consideration our ambitions and help ensure the prudent financial management and future stability of the charity. Once our permanent home is confirmed, we will create an established reserves policy, to be approved by the Trustees. This policy will consider the charity's working capital requirements and its commitment to maintain an appropriate level of reserves to support the charity's activities, deliver its activities to its beneficiaries and safeguard against financial exposure and unanticipated challenges.

This future reserves policy will:

- Outline the purpose of the reserves policy;
- define reserves as funds that are extraneous of restricted funds, other funds set aside by the trustees for specific purposes and fixed assets;
- determine appropriate levels of reserves and propose a specific financial target;
- outline when the reserves policy will be reviewed;
- define the circumstances when reserves may be accessed;
- summarise the charity's commitment to public transparency and reporting measures.

##### **Financial results**

During the tax year 2022-23, the charity received voluntary income totaling £387,448. Of this, £8,072 was for restricted purposes. A total of £71,053 was generated from sales of art, books and other non-voluntary activities. Expenditure relating to these sales was £13,665, and expenditure on charitable activities was £146,483, resulting in a surplus for the year of £298,353, and £301,033 funds carried forward, with £3,000 being restricted. (This includes cash donations as well as pictures for resale.)

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## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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#### **Principal risks and uncertainties**

##### **Venue**

Although some of our activities reside online, we have determined that it is essential for our programming to principally take place within a bricks and mortar venue. Our current lease at 49 Jermyn Street is short-term, subject to termination in 2024.

The charity is actively seeking a permanent home: the trustees have determined that the current precarity with the temporary venue is the greatest risk for the organisation and securing a long-term home for CBP is the top priority.

##### **Funding**

The charity's present dependence on donations from Claire and James Hyman in the form of cash donations, donations from a family trust and loans from James Hyman Fine Art is unsustainable. As of June 2023, it was anticipated that other funding sources would be more developed and secured by this stage. The Hymans intend to review their financial investment and support in the third quarter of 2023. Their ongoing support is dependent on other sources of revenue having been secured.

Although the Hyman's loans made to the charity are at 0% interest with no repayment date, there will need to be a schedule for repayment drafted in 2023.

The Trustees have identified the following four principal funding issues:

1. The need to increase the number of trustees to diversify the range of voices and skill-sets – this has been addressed with the recruitment of four new trustees in 2023. As of June 2023, the charity has eight trustees.
2. The need for the company accounts to reflect our activities and the opening of a physical space – this has been rectified with the production of draft accounts to be approved by the Trustees in July 2023.
3. The need to demonstrate our community engagement through our programme of exhibitions, events and awards – this has been addressed and articulated in the recent Impact Report.
4. The need to have a long-term home; donors need to be convinced that their investment in a new organisation is towards a permanent and sustainable venue– this is being addressed.

##### **Leadership**

Although there are precedents where the Director is also a voting member of the Trustees, we believe this is not best practice. Currently founder James Hyman is serving as Founding Director and as a Trustee. This should be reviewed going forward. The preferable long-term position is probably a separation between these roles, with a new Director appointed and James Hyman serving as a Trustee. Given James's founding role, it is assumed that his leadership position will remain within the Trustee board, as an exceptional circumstance in the charity's governance practices.

# Centre for British Photography

## *Trustees' report for the year end 31 March 2023*

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

#### **Constitution**

The Centre for British Photography is a registered charity, number 1190955, and is constituted under a CIO Foundation constitution. The charity was incorporated on 19 August 2020 and commenced trading on that date.

#### **Structure**

In Spring 2023 it was decided to change the name of the charity from The Hyman Foundation to The Centre for British Photography to better reflect the charity's aims and the fact that it now has a public exhibition space.

The Centre for British Photography is a small team with three full-time members of staff and three part-time. Freelancers are also employed on a project-by-project basis. The management style is collegiate and open discussion is welcome.

CBP has a Trustee Board with between four and 12 trustees. In Spring 2023 the trustee board was expanded to 8 members to increase the range of expertise and perspectives. Trustee terms are limited to three years with no more than two consecutive, three year terms, except in exceptional circumstances.

The trustees' principal goals are to advance the mission of the charity for public benefit and to perform legal and regulatory responsibilities. They ensure that all of CBP's activities align with the charity's mission and vision, help to develop the charity's strategic goals and analyse the charity's progress towards these aims. CBP's trustees offer extensive professional experience in governance and legal issues, charity management, public sector engagement, fundraising, capital projects, architecture, curation and museum direction.

CBP's trustees meet four to six times per year for official board meetings; agendas and papers are sent out a minimum of one week prior. At present, there must be a minimum of four trustees present for each official meeting to be quorum. In between official board meetings, the trustees provide guidance, assistance and advice.

The Founding Director also works with trustees in sub-committees and individually between official board meetings.

There are sub-committees for fundraising, finance and strategy.

#### **The Team**

Dr. James Hyman, Founding Director  
Becky Martin, Gallery Manager  
Saray Garcia Alvarez, Collections and Exhibitions Registrar  
Jarelle Francis, Gallery Assistant  
Selin Sari, Gallery Assistant  
Jess Davies, Gallery Assistant



## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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#### **External contractors**

Nadine Thompson, Strategic Communication  
Rebecca Ward, Press and Publicity

#### **Trustees**

Claire Hyman Chair	joined 2020
Gary Blaker KC	joined 2020
James Hyman	joined 2020
Marcie Larizadeh	joined 2023
Christiane Monarchi	joined 2020
Renée Mussai	joined 2023
Madeline Yale Preston	joined 2023
Gregg Wilson	joined 2023

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## Centre for British Photography

*Trustees' report for the year end 31 March 2023*

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### **Equality and Diversity Statement**

The Centre for British Photography is committed to Equality, Diversity and Inclusivity.

We champion photography made in Britain in all its diversity. We acknowledge that 'diversity' relates to multiple considerations including, but not limited to, race, religion or belief, gender and sexual orientation, age, disability, civil status, pregnancy and maternity/paternity rights. Our commitment is to support and platform photographs that represent and are from all backgrounds and to be as inclusive as possible.

As a new organisation we are mindful of the importance of creating a diverse programme of exhibitions and events. We strive to create a diverse workforce and trustee board that serves our communities. To this end we are guided by the 2010 Equality Act which provides a clear legislative framework for addressing discrimination in the workplace, actively promoting diversity and implementing equality of opportunity for all persons.

We will regularly monitor, review and adapt both our EDI commitments and actions to remain relevant and effective and report progress to staff, trustees, stakeholders and other relevant parties.

We are proactively seeking to ensure that our trustees, advisory group and team are inclusive and we welcome applications from everyone regardless of age, gender, ethnicity, sexual orientation, faith or disability. Applications from those from an ethnic minority background are particularly encouraged. All appointments will be made on merit, following a fair and transparent process. In line with the Equality Act 2010, however, we may employ positive action where candidates from underrepresented groups can demonstrate their ability to perform the role equally well. We are very mindful of issues around diversity and inclusion and are taking active steps to address this in our recruitment as well as programming.

## Centre for British Photography

### *Trustees' report for the year end 31 March 2023*

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#### **Recruitment, induction and training of Trustees**

The management of the Charity is the responsibility of the Trustees who are elected and coopted under the terms of the constitution.

Trustees are recruited according to Trustees' and Director's ongoing assessments of the overall skills required. Newly appointed Trustees are supplied with an Executive Summary of the charity's aims, policies and safeguarding documents, accounting records, and relevant Charity commission guidance.

Training is considered on a case-by-case basis.

#### **Statement of Trustees' responsibilities**

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

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial which give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

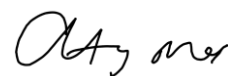
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the Trust deed. 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.

Approved by order of the members of the  
board of Trustees on

18/07/2023

and signed on their behalf by:



**Claire Hyman**  
(Chair)

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## THE CENTRE FOR BRITISH PHOTOGRAPHY

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### INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2023

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#### **Independent Examiner's Report to the Trustees of The Centre for British Photography ('the Charity')**

I report to the charity Trustees on my examination of the accounts of the Charity for the year ended 31 March 2023.

#### **Responsibilities and Basis of Report**

As the Trustees of the Charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the Charity'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 2011 Act.

#### **Independent Examiner's Statement**

Since the Charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

Your attention is drawn to the fact that the Charity has prepared the accounts in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

I understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

This report is made solely to the Charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body, for my work or for this report.

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THE CENTRE FOR BRITISH PHOTOGRAPHY

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INDEPENDENT EXAMINER'S REPORT (CONTINUED)  
FOR THE YEAR ENDED 31 MARCH 2023

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Signed: 

Dated: 18 July 2023

JENNIFER POPE  
Nyman Libson Paul LLP  
124 Finchley Road  
London  
NW3 5JS

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2023**

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	Note	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
<b>Income from:</b>					
Donations and legacies	3	8,072	379,376	387,448	3,000
Other trading activities	4	-	71,053	71,053	-
<b>Total income</b>		<u>8,072</u>	<u>450,429</u>	<u>458,501</u>	<u>3,000</u>
<b>Expenditure on:</b>					
Raising funds	5	-	13,665	13,665	-
Charitable activities	6	5,072	141,411	146,483	1,320
<b>Total expenditure</b>		<u>5,072</u>	<u>155,076</u>	<u>160,148</u>	<u>1,320</u>
<b>Net movement in funds</b>		<u>3,000</u>	<u>295,353</u>	<u>298,353</u>	<u>1,680</u>
<b>Reconciliation of funds:</b>					
Total funds brought forward		-	2,680	2,680	1,000
Net movement in funds		3,000	295,353	298,353	1,680
<b>Total funds carried forward</b>		<u>3,000</u>	<u>298,033</u>	<u>301,033</u>	<u>2,680</u>

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 26 to 39 form part of these financial statements.



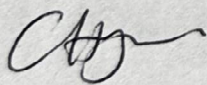
**THE CENTRE FOR BRITISH PHOTOGRAPHY**

**BALANCE SHEET  
AS AT 31 MARCH 2023**

	Note	2023 £	2022 £
<b>Fixed assets</b>			
Tangible assets	11	130,586	-
<b>Current assets</b>			
Stocks: photographs for sale in shop	12	295,049	-
Debtors	13	18,719	-
Cash at bank and in hand		6,145	2,680
		<u>319,913</u>	<u>2,680</u>
Creditors: amounts falling due within one year	14	(143,466)	-
<b>Net current assets</b>		<u>176,447</u>	<u>2,680</u>
Provisions for liabilities		(6,000)	-
<b>Total net assets</b>		<u><u>301,033</u></u>	<u><u>2,680</u></u>
<b>Charity funds</b>			
Restricted funds	16	3,000	-
Unrestricted funds	16,17	298,033	2,680
<b>Total funds</b>		<u><u>301,033</u></u>	<u><u>2,680</u></u>

The financial statements were approved and authorised for issue by the Trustees on  
on their behalf by:

and signed



**Dr Claire Hyman**  
(Chair)

18 July 2023

The notes on pages 26 to 39 form part of these financial statements.

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## THE CENTRE FOR BRITISH PHOTOGRAPHY

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### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

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#### 1. General information

The charity is registered with the Charities Commission as a Charitable Incorporated Organisation, with charity number 1190955. The charity's registered office is 124 Finchley Road, London, NW3 5JS, but the address of its principal place of business is 49 Jermyn Street, London, SW1Y 6LX.

In Spring 2023 it was decided to change the name of the charity from The Hyman Foundation to The Centre for British Photography to better reflect the charity's aims and the fact that it now has a public exhibition space.

#### 2. Accounting policies

##### 2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The Centre for British Photography meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

##### 2.2 Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

##### 2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants and donations are included in the statement of financial activities on a receivable basis. Sale of art and other sales are included in the statement of financial activities at the date of sale. Donated goods received by the charity for resale are measured at fair value, which is the expected proceeds from sale less the expected costs of sale. Unsold goods are recorded as stock on the statement of financial position at the reporting date.



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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**2. Accounting policies (continued)**

**2.4 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

**2.5 Tangible fixed assets and depreciation**

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following bases:

Short-term leasehold improvements	- Over the life of the lease
Fixtures and fittings	- Over the life of the lease

**2.6 Stocks**

Stocks are valued at the lower of cost (or fair value in the case of donated stock) and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

**2.7 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**2.8 Cash at bank and in hand**

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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**2. Accounting policies (continued)**

**2.9 Liabilities**

Liabilities and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the statement of financial activities as a finance cost.

**2.10 Financial instruments**

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

**2.11 Pensions**

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

**2.12 Fund accounting**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**3. Income from donations and legacies**

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
<b>Donations</b>				
Donation of art	-	292,772	292,772	-
Cash donations	-	83,704	83,704	3,000
Gift aid	-	2,900	2,900	-
Exhibition and events sponsorship	8,072	-	8,072	-
<b>Subtotal detailed disclosure</b>	<u>8,072</u>	<u>379,376</u>	<u>387,448</u>	<u>3,000</u>
	<u>8,072</u>	<u>379,376</u>	<u>387,448</u>	<u>3,000</u>
Total 2022	<u>-</u>	<u>3,000</u>	<u>3,000</u>	

**4. Income from other trading activities**

**Income from fundraising events**

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Sale of artwork	55,733	55,733	-
Sale of books	7,200	7,200	-
Gallery hire	6,330	6,330	-
Membership	1,200	1,200	-
Other	590	590	-
	<u>71,053</u>	<u>71,053</u>	<u>-</u>

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**5. Expenditure on raising funds**

**Fundraising**

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Purchase of artwork for resale	5,275	5,275	-
Purchase books for resale	8,960	8,960	-
Closing stock	(2,277)	(2,277)	-
Event costs	1,707	1,707	-
	<u>13,665</u>	<u>13,665</u>	<u>-</u>

The closing stock adjustment to the Statement of Financial Activities in the above note differs to the stock held on the Balance Sheet (and as per note 12) due to £292,772 of inventory that was donated to the charity and thus not included in purchases (see note 3).

**6. Analysis of expenditure on charitable activities**

**Summary by fund type**

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total 2023 £	Total 2022 £
Gallery costs	<u>5,072</u>	<u>141,411</u>	<u>146,483</u>	<u>1,320</u>
Total 2022	<u>-</u>	<u>1,320</u>	<u>1,320</u>	

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**7. Analysis of expenditure by activities**

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £	Total funds 2022 £
Gallery costs	25,646	120,837	146,483	1,320
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
Total 2022	-	1,320	1,320	
	<u>          </u>	<u>          </u>	<u>          </u>	

**Analysis of direct costs**

	Total funds 2023 £	Total funds 2022 £
Costs for borrowing artwork	2,781	-
Travel	168	-
Hanging and framing	21,947	-
Production costs	750	-
	<u>          </u>	<u>          </u>
	25,646	-
	<u>          </u>	<u>          </u>

The Hyman Collection does not charge a loan fee. However, it is payable to some of the artists and lenders.

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**7. Analysis of expenditure by activities (continued)**

**Analysis of support costs**

	Total funds 2023 £	Total funds 2022 £
Wages and salaries	36,624	-
Technical support	460	-
Literature and brochures	1,964	-
Insurances	1,489	-
Electricity	9,987	-
Travel	177	-
Stationery	1,095	-
Repairs	553	-
Premises	7,393	-
Business rates	5,542	-
Sundry	321	-
Accountancy	6,100	1,320
Consultancy	12,362	-
Bank charges	2,299	-
Security	240	-
Telephone costs	421	-
Professional fees	3,060	-
Depreciation	30,750	-
	<u>120,837</u>	<u>1,320</u>

**8. Independent examiner's remuneration**

	2023 £	2022 £
Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts	1,500	-
Fees payable to the Charity's independent examiner in respect of:		
All other services not included above	<u>4,560</u>	<u>1,320</u>

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THE CENTRE FOR BRITISH PHOTOGRAPHY

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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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**9. Staff costs**

	2023 £	2022 £
Wages and salaries	34,626	-
Social security costs	1,800	-
Contribution to defined contribution pension schemes	198	-
	<u>36,624</u>	<u>-</u>

The average number of persons employed by the Charity during the year was as follows:

	2023 No.	2022 No.
Average number of employees	<u>2</u>	<u>-</u>

No employee received remuneration amounting to more than £60,000 in either year.

The key management personnel were the trustees. No trustee received any remuneration, thus, payments to key management were also £nil.

**10. Trustees' remuneration and expenses**

During the year, no Trustees received any remuneration, expenses or other benefits (2022 - £NIL)

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**11. Tangible fixed assets**

	Short-term leasehold improvements £	Fixtures and fittings £	Total £
<b>Cost or valuation</b>			
Additions	135,852	25,484	161,336
At 31 March 2023	135,852	25,484	161,336
<b>Depreciation</b>			
Charge for the year	26,645	4,105	30,750
At 31 March 2023	26,645	4,105	30,750
<b>Net book value</b>			
At 31 March 2023	109,207	21,379	130,586
At 31 March 2022	-	-	-

**12. Stocks**

	2023 £	2022 £
Photographs for sale in the shop	295,049	-

**13. Debtors**

	2023 £	2022 £
Other debtors	6,000	-
Prepayments and accrued income	12,719	-
	18,719	-



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THE CENTRE FOR BRITISH PHOTOGRAPHY

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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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**14. Creditors: Amounts falling due within one year**

	2023 £	2022 £
Loans	97,370	-
Trade creditors	19,080	-
Other taxation and social security	2,738	-
Accruals and deferred income	24,278	-
	<u>143,466</u>	<u>-</u>

The loans are due to companies controlled by Dr James Hyman and are at 0% interest. Whilst they are disclosed as falling due within one year, the lenders will not be seeking repayment until such time that funds are available.

**15. Provisions**

	Dilapidations of leasehold £
Additions	6,000
	<u>6,000</u>

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THE CENTRE FOR BRITISH PHOTOGRAPHY

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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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16. Statement of funds

Statement of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
<b>Unrestricted funds</b>				
General Funds - all funds	2,680	450,429	(155,076)	298,033
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Restricted funds</b>				
Emerging artists fund	-	3,000	-	3,000
UCA fund	-	5,072	(5,072)	-
	<hr/>	<hr/>	<hr/>	<hr/>
	-	8,072	(5,072)	3,000
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total of funds</b>	2,680	458,501	(160,148)	301,033
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

The Emerging Artists fund is for the charity's programme mentoring emerging photographers.

The UCA fund was from the University of the Creative Arts, to support the opening exhibition, *Headstrong*.

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**THE CENTRE FOR BRITISH PHOTOGRAPHY**

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**16. Statement of funds (continued)**

**Statement of funds - prior year**

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
<b>Unrestricted funds</b>				
General Funds - all funds	1,000	3,000	(1,320)	2,680

**17. Summary of funds**

**Summary of funds - current year**

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
General funds	2,680	450,429	(155,076)	298,033
Restricted funds	-	8,072	(5,072)	3,000
	<u>2,680</u>	<u>458,501</u>	<u>(160,148)</u>	<u>301,033</u>

**Summary of funds - prior year**

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
General funds	1,000	3,000	(1,320)	2,680

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THE CENTRE FOR BRITISH PHOTOGRAPHY

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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023

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18. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	-	130,586	130,586
Current assets	3,000	316,913	319,913
Creditors due within one year	-	(143,466)	(143,466)
Provisions for liabilities and charges	-	(6,000)	(6,000)
<b>Total</b>	<b>3,000</b>	<b>298,033</b>	<b>301,033</b>

Analysis of net assets between funds - prior year

	Unrestricted funds 2022 £	Total funds 2022 £
Current assets	2,680	2,680
<b>Total</b>	<b>2,680</b>	<b>2,680</b>

19. Pension commitments

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £198.

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## THE CENTRE FOR BRITISH PHOTOGRAPHY

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### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

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#### **20. Related party transactions**

During the year the charity received for resale donated goods valued at £244,860 from James Hyman Photography Limited, a company owned and controlled by James Hyman, Trustee. The charity also received goods valued at £1,062 from James Hyman, Trustee.

During the year the charity received unrestricted cash donations from trustees and related parties totalling £70,500 (2022: £3,000 from companies controlled by a trustee).

During the year companies controlled by James Hyman, Trustee charged £14,550 to the charity for costs incurred on its behalf.

At the reporting date companies controlled by James Hyman, Trustee, were owed £97,370 by the charity. These loans had no interest applied and while repayable on demand, the lenders have confirmed that they will not be seeking repayment until such time that funds are available.

CENTRE FOR	
BRITISH PHOTOGRAPHY	



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# OVERVIEW

26 JANUARY - 28 MAY 2023

A new home for British Photography opened in central London in late January 2023 with six exhibitions spaces, a programme of public events, an archive, and a photography sales gallery.

Our opening exhibitions featured photographs from 1900 to the present, work by photographers living and working in the UK today, and images taken by those who immigrated to the UK. The presentation included self-generated exhibitions and those led by independent curators and organisations, as well as monographic displays.

Two major, new exhibitions included a self-portrait show curated by the campaign group Fast Forward: Women in Photography; and *The English at Home* - over 150 photographs which provide an overview of British photography focused on the domestic interior drawn from some of the major bodies of work in the Hyman Collection.

Four 'In Focus' displays included Jo Spence. *Fairytales and Photography* in collaboration with the Jo Spence Memorial Library at Birkbeck, University of London; and the series *Fairytale for Sale* by Natasha Caruana that was recently acquired by the Hyman Collection. Also on display were two bodies of work that were commissioned by the Hyman Collection: *Spitting* by Andrew Bruce and Anna Fox is a response to the original Spitting Image puppets in the Hyman Collection, and *Wish You Were Here*, a recent series commissioned from Heather Agyepong.

The Photography Sales Gallery presented two selling shows - Paul Hill. *Prenotations* - of large format platinum prints and a selection of images by Dafydd Jones from his period working for Tatler in the 1980s.

## EXHIBITION PROGRAMME

**SPITTING. ANDREW BRUCE AND ANNA FOX**

**HEADSTRONG. WOMEN AND EMPOWERMENT**

**HEATHER AGYEPONG. WISH YOU WERE HERE**

**JO SPENCE. FAIRYTALES AND PHOTOGRAPHY**

**NATASHA CARUANA. FAIRYTALE FOR SALE**

**THE ENGLISH AT HOME. 20TH CENTURY PHOTOGRAPHS FROM THE HYMAN COLLECTION**

## PHOTOGRAPHY SALES GALLERY

**PAUL HILL. PLATINUM PRENOTATIONS**

**SHIRLEY BAKER. STREET LIFE**

**HEATHER AGYEPONG. WISH YOU WERE HERE (POSTCARD EDITION)**

**DAFYDD JONES. ENGLAND: THE LAST HURRAH**



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## Visitors: 32,334

**Number of pre booked groups: 117**

**Number of tours given by members of staff: 44 (including 28 Director-led tours)**

“So encouraged to see this space - well done, fantastic work”

“FANTASTIC. We need this space!”

“Thought provoking and very well presented. Team very helpful too!”

“Splendid, terrific, wonderful, beautiful!”

“Amazing photos. Fabulous place and would highly recommend it to my friends.”

“NEEDED/NECESSARY!”

“So happy to have found this space - so interesting! Great visit.”

“Superb space, and great choice / variety of work on show. I look forward to more! “

“Best photography space in London!”

“Enjoyable visit! Friendly staff.”

“What a find! Brilliant space and wonderful photographers.”

“A brilliant exhibition - such memories - very emotional - The English at Home.”

“SO thrilled to see photography being so beautifully presented. Thank you.”

“It is a great place. All exhibitions are very interesting. We were very impressed, thank you for making us feel welcome!”





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## Number of exhibiting artists: 50

### **Headstrong: Women and Empowerment**

Whiskey Chow, Shirin Fathi, Joy Gregory, Sarah Maple, Rosy Martin collaborations with Jo Spence and Verity Welstead, Haley Morris-Cafiero, Trish Morrissey, Paloma Tendero, Maryam Wahid, Maxine Walker, Vicky Hodgson, Putting Ourselves in the Picture; Bradford Group – Ana, Elham, Manar, Maryam, Taraneh and Rainbow Sisters – CeeCee, Florence, Kiki, Leonelle, Phim, Raolat.

### **The English at Home. 20th Century Photographs from The Hyman Collection**

Shirley Baker, Richard Billingham, John Bulmer, Bill Brandt, Anna Fox, Ken Grant, Bert Hardy, Nick Hedges, Kurt Hutton, Colin Jones, Karen Knorr, Sirkka-Liisa Konttinen, Marketa Luskacova, Roger Mayne, Daniel Meadows, David Moore, Martin Parr, Charlie Phillips, Jo Spence and Edith Tudor-Hart.

### **In Focus**

Heather Agyepong, Natasha Caruana, and Jo Spence.

### **Front Windows / Foyer**

Anna Fox and Andrew Bruce.

### **Photography Sales Gallery**

Paul Hill, Dafydd Jones and Karen Knorr.



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**Thank you to the following photographers for lending their works to our opening exhibitions:**

- Whiskey Chow
- Shirin Fathi
- Joy Gregory
- Vicky Hodgson
- Sarah Maple
- Haley Morris-Cafiero
- Trish Morrissey
- Maryam Wahid

**Thank you to the following institutions for loaning work to our opening exhibitions:**

- **Impressions Gallery/Fast Forward** for loaning *Putting Ourselves in the Picture*: Bradford Group – Ana, Elham, Manar, Maryam, Taraneh.
- **Autograph/Fast Forward** for loaning *Putting Ourselves in the Picture*: Rainbow Sisters in partnership with Women for Refugee Women – CeeCee, Florence, Kiki, Leonelle, Phim, Raolat.
- **Autograph** for loaning works by Maxine Walker.
- **The Hyman Collection** for loaning work by 27 photographers.
- **Birkbeck University London** for loaning work from the Jo Spence Memorial Archive.

**Thank you to the following individuals and institutions:**

- **James and Claire Hyman** for loans from the Hyman Collection.
- **Anna Fox** (Fast Forward: Women in Photography, University of the Creative Arts) for curating our main opening exhibition *Headstrong: Women and Empowerment* and also organising the related programme of workshops and talks.
- **Patrizia Di Bello** (Professor of History and Theory of Photography, Birkbeck University London) for co-curating the exhibition *Jo Spence: Fairytales and Photography* and also organising the related programme of workshops and talks.
- **David Moore** (Principal Lecturer and MA Documentary Photography and Photojournalism Course Leader, University of Westminster) for partnering with us on a series of photographer in conversations relating to our exhibition programme.
- **Imperial College London** for the jointly-branded lecture series on British photography.
- **Genesis Imaging** for printing and framing a number of works for our opening exhibitions.
- **Karen Knorr** for donating a special fundraising print edition.
- **Zelda Cheatle** for donating works by Edwin Smith to the Photography Sales Gallery.
- **Marketa Luskacova** for donating two prints to the Photography Sales Gallery.

# PRESS

'Centre for British Photography — unmissable pictures in a shiny new West End gallery.'

**The Sunday Times**

'Britain has been crying out for decades for a dedicated CfBP and now somebody is giving it a go, to fill that gap, work alongside other institutions and unite British Photography.'

**Amateur Photographer**

'Compelling ... well worth visiting'

**Financial Times**

'The recently-opened Centre for British Photography in Mayfair, a light, bright and incredibly inviting space for school kids, university student groups and organised art tours.'

**Jewish News**

'There are marvellous things here. From clusters of photographs by important but under appreciated photographers like Joy Gregory and Maxine Walker, addressing race and place, to artists who are new to me, like Paloma Tendero.'

**Evening Standard**





## Featured in:

### Art World

The New Centre for British Photography in London is the First Space Dedicated Entirely to U.K.-Based Artists in the Medium

The venue launches January 26 with seven shows across three floors.

**Neil Card**, January 12, 2023



**More than a woman:  
images of female  
empowerment - in  
pictures**

**VANITY FAIR**

People | News | Beauty & Health | Fashion | Lifestyle | Food & Travel | Arts & Culture | Podcasts | Sustainability | Vanity Fair Studios

## The best of British photography in a new exhibition center in London

At the New Centre for British Photography, six exhibitions on three floors covering 750 square metres. To coincide with the launch

BY SARA SHAW (CNS)  
MARCH 2, 2023



© Sarah Maple Courtesy Centre for British Photography, London |  
USE STRICTLY BY WRITTEN AGREEMENT

## London's getting a huge new photography gallery

The Centre for British Photography opens this month in Mayfair

Written by **Eddy Frankel** Tuesday 10 January 2023



**Evening Standard** NEWS SPORT BUSINESS EVENTS ES MONEY CULT



Untitled (NRAL 2 from Ray's a Laugh), 1994, Richard Billingham / © Richard Billingham / Courtesy Centre for British Photography, London

This brand new exhibition space opened at the end of January with two leading exhibitions: **Headstrong: Women and Empowerment**, curated by advocacy group **Fast Forward: Women in Photography**, and a showcase of 20th century photographs focused on the theme of home. The giant new centre (which boasts three floors and spans 8,000

**Wallpaper\*** Subscribe

## Seven exhibitions to welcome London's Centre for British Photography

Opening on 26 January 2023, the new Centre for British Photography in London is set to build on the Hyman Collection and will be holding seven shows, on until 30 April

Newsletter



2023 culture preview  
Film

SUN 1 JAN 2023 10:00 GMT  
f t i

## 23 for 2023: Observer writers' culture highlights for the year ahead



49 Jermyn Street  
London SW1Y 6LX

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## PRESS LINKS (CLICKABLE LINKS)

8.11.22	<a href="#"><u>Amateur Photographer</u></a>
8.11.22	<a href="#"><u>British Photo History blog</u></a>
8.11.22	<a href="#"><u>Photography News</u></a>
15.11.22	<a href="#"><u>The eye of photography (FR)</u></a>
17.11.22	<a href="#"><u>Arts Industry</u></a>
19.11.22	<a href="#"><u>Art Daily</u></a>
21.11.22	<b><a href="#"><u>Antiques Trade Gazette AND Print</u></a></b>
21.11.22	<a href="#"><u>FAD</u></a>
24.11.22	<a href="#"><u>Hundred Heroines</u></a>
24.11.22	<a href="#"><u>Poppy Loves newsletter</u></a>
25.11.22	<a href="#"><u>Esquire</u></a>
2.12.22	<a href="#"><u>BJP online</u></a>
2.12.22	<a href="#"><u>Widewalls</u></a>
7.12.22	<a href="#"><u>Robert Darch blog</u></a>
8.12.22	<a href="#"><u>Lampoon magazine</u></a>
28.12.22	<a href="#"><u>Art Society</u></a>
1.1.23	<a href="#"><u>The Wick</u></a>
1.1.23	<b><a href="#"><u>Observer Review and online</u></a></b>
2.1.23	<a href="#"><u>Hole &amp; Corner</u></a>
3.1.23	<a href="#"><u>Ham &amp; High</u></a>
7.1.23	<a href="#"><u>This is local London</u></a>
9.1.23	<a href="#"><u>The Resident</u></a>
9.1.23	<b><a href="#"><u>This is London: print</u></a></b>
9.1.23	<b><a href="#"><u>Photo (France): print</u></a></b>
10.1.23	<a href="#"><u>Time Out</u></a>
10.1.23	<a href="#"><u>Amateur Photographer</u></a>
11.1.23	<a href="#"><u>Digital Camera World</u></a>
11.1.23	<a href="#"><u>Widewalls</u></a>
11.1.23	<a href="#"><u>Photography News</u></a>
12.1.23	<a href="#"><u>London on the inside</u></a>
12.1.23	<a href="#"><u>Artnet</u></a>
12.1.23	<a href="#"><u>USA artnews</u></a>
14.1.23	<a href="#"><u>Londonist</u></a>
17.1.23	<a href="#"><u>Hero</u></a>
17.1.23	<a href="#"><u>The London Mother</u></a>
17.1.23	<a href="#"><u>Evening Standard</u></a>
18.1.23	<a href="#"><u>Photography Now newsletter</u></a>
18.1.23	<a href="#"><u>Photography Now online</u></a>
18.1.23	<b><a href="#"><u>Amateur Photographer: six page print feature</u></a></b>
19.1.23	<b><a href="#"><u>BJP online (print in Feb)</u></a></b>
20.1.23	<a href="#"><u>The nudge</u></a>
21.1.23	<a href="#"><u>Wallpaper</u></a>

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22.1.23	<b><u>Sunday Times Magazine and six page print feature</u></b>
22.1.23	<u>BBC Radio London - Robert Elms 10 minute interview</u>
23.1.23	<u>Christie's</u>
24.1.23	<u>The Big Issue</u>
24.1.23	<u>Autre interview with Heather</u>
25.1.23	<u>L'oeil de la photographie</u>
25.1.23	<b><u>The Times and print</u></b>
25.1.23	<u>Daily Telegraph</u>
25.1.23	<u>Standard</u>
25.1.23	<u>UCA news</u>
25.1.23	<u>Airmail (USA)</u>
26.1.23	<u>The Glossary</u>
26.1.23	<u>Widewalls</u>
27.1.23	<u>The Guardian</u>
27.1.23	<b><u>The Guardian in print</u></b>
27.1.23	<u>TAN The Week in Art podcast</u>
29.1.23	<u>Gourmet gigs blog</u>
30.1.23	<u>The i</u>
31.1.23	<u>Evening Standard</u>
3.2.23	<u>Financial Times Life and Arts</u>
11.2.23	<u>My Art Guides</u>
	<b><u>Daily Mirror - print</u></b>
23.2.23	<u>London on the inside</u>
24.2.23	<u>Japan Journals</u>
24.2.23	<u>Mutual Art</u>
25.2.23	<b><u>British Journal of Photography in print</u></b>
1.3.23	<u>Aperture</u>
2.3.23	<u>Vanity Fair Italy</u>
3.3.23	<u>The Nudge</u>
7.3.23	<u>Tutti Space</u>
14.3.23	<u>Professional photo</u>
15.3.23	<u>Amateur Photographer</u>
22.3.23	<u>PH Museum</u>
22.3.23	<u>Photography News</u>
22.3.23	<u>London Photography</u>
25.3.23	<u>Londonist</u>
5.4.23	<u>Why Now</u>
6.4.23	<u>Secret London</u>
1.5.23	<u>Evening Standard</u>
4.5.23	<b><u>House and Garden and in print</u></b>
5.5.23	<u>Amateur Photographer</u>
11.5.23	<u>The Spaces</u>
11.5.23	<u>Guardian online</u>
17.5.23	<u>Hypebae</u>
May	<u>Autograph</u>

# CONTENT

## VIDEO

Opening event by Piotr Sell:

<https://britishphotography.org/video/19>

Specially commissioned film: Heather Agyepong, *Wish You Were Here*, video by Piotr Sell in which Heather discusses the ideas behind the series and gives a snapshot of the artistic journey.

<https://britishphotography.org/video/18/>

## DIGITAL CONTENT

Social Media

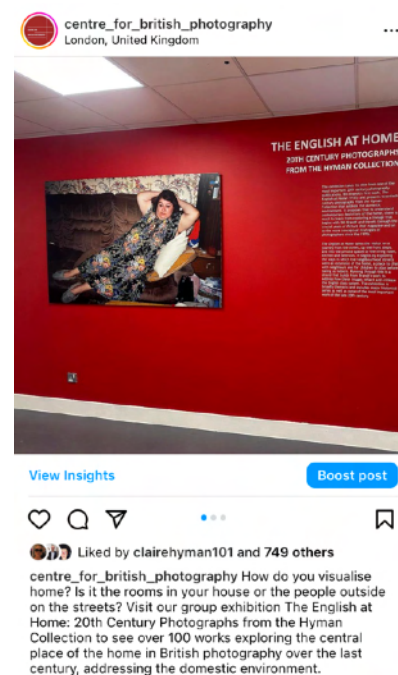
INSTAGRAM	
Number of Posts	69
Likes*	401
Reach*	4108
Reach Total	283,455
*Average per post	

## HIGHLIGHTS

Likes: 1,576 | Reach: 6,367 | Comments: 61



Likes: 750 | Reach: 4,764 | Comments: 11





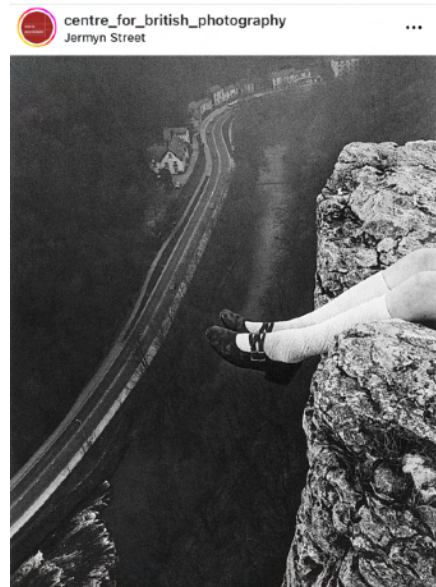
Likes: 621 | Reach: 6,547 | Comments: 13



Liked by clairehyman101 and 620 others

centre\_for\_british\_photography In the run up to International Women's Day, we're excited to announce our very first event taking place at the centre on Saturday the 11th of March, 15:00-17:00 GMT.

Likes: 773 | Reach: 4,795 | Comments: 9



Liked by clairehyman101 and 772 others

centre\_for\_british\_photography Some of our favourite photographs from Paul Hill's exhibition 'Platinum'

Likes: 1,073 | Reach: 11,470 | Comments: 59



Liked by clairehyman101 and 1,072 others

centre\_for\_british\_photography OPEN CALL! 📸  
Would you like to show your work at the Centre for British Photography?



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## EVENTS

**Number of events: 19**

### Headstrong: Women and Empowerment

#### **Panel Discussion**

Organised by Fast forward: Women in Photography, University of the Creative Arts  
22 March

Headstrong artists: Haley Morris-Cafiero, Joy Gregory, Trish Morrissey and Maryam Wahid took part in a panel discussion chaired by Director of Fast Forward: Women in Photography, Anna Fox talking about self-portraiture, women photographers and empowerment.

**- 50 tickets (sold out)**



#### **Re-enactment phototherapy, memory and identity: An experiential approach**

Workshop by Rosy Martin sharing the working processes evolved by Jo Spence and herself since 1983

Two day worksop: 27 March and 3 April

*"The re-enactment phototherapy workshops were brilliant - it all went well.*

*The women who enrolled were all committed to doing this work and were able to work in a group well, respecting confidentiality and we created a very safe space to explore deep, dark and difficult issues within.*

*Very deep work was done by each of the participants, and the final sharing in the group was cathartic."* - Rosy Martin

**- 12 participants (sold out)**

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## **Panel Discussion**

25 May

Headstrong artists: Shirin Fathi, Sarah Maple, Rosy Martin and Paloma Tendero took part in a panel discussion chaired by Jean Wainwright, talking about how artists can use their bodies as a site to fight against societal norms.

*"The discussion was both engaging and thought-provoking. A wonderful evening with inspiring women!"* - Becky Martin, Gallery Manager, Centre for British Photography

**- 41 tickets sold**



## **The English at Home**

### **Picture Stories: Film Screening**

20 April

Film director Rob West in conversation with James Hyman about Picture Post magazine to coincide with the Centre for British Photography exhibition *The English at Home*, followed by a special screening of Picture Stories.

**- 50 tickets (sold out)**

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### **Shirley Baker: Life Through a Lens: Film Screening**

London Premiere

18 May

- 50 tickets (sold out)

### **Shirley Baker: Life Through a Lens: Film Screening**

Second Screening

24 May

- 50 tickets (sold out)



### **Karen Knorr in conversation with David Company**

Collaboration between University of Westminster and the Centre for British Photography.

4 April

- 40 in person (32 online)

### **Ken Grant in conversation with David Moore**

Collaboration between University of Westminster and the Centre for British Photography.

2 May

- 42 tickets sold

### **Jo Longhurst in conversation with Lucy Soutter**

Collaboration between University of Westminster and the Centre for British Photography.

6 June

- 35 in person (30 online)

*"It was a pleasure to both host and contribute to this University of Westminster collaboration with Centre for British Photography. It allowed us to cover three very different aspects of uk based practice within an informal conversational format."* - David Moore, University of Westminster



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## Jo Spence, Fairytales and Photography

### **Synthetic Documents: Jo Spence's "self" portraiture, from the Faces Group to the Polysnappers**

Workshop organised by Birkbeck University London

11 March

Through the handling and discussion of documents from the Jo Spence Memorial Library Archive, and a presentation on the history of Spence's collaborations by curator and writer Alexandra Symons-Sutcliffe, the workshop aimed to unpack the role of the personal in collective political identity both in the 1970s and 1980s, and today within our changed political and media landscape.

*"Eight people attended the workshop, all with prior knowledge about Jo Spence, and the group was lively and the conversation wide-ranging."* - Alexandra Symons-Sutcliffe

- **8 participants**

### **Marina Warner in conversation with Patrizia di Bello**

Discussion organised by Birkbeck University London

30 March 2023

Marina Warner in conversation with Patrizia Di Bello, reflecting on the themes of fairy tales and transformation in Jo Spence's work, and its resonances in contemporary culture.

- **46 tickets sold**



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## **A Roundtable discussion with Charlene Heath, James Hyman and Patrizia di Bello** **Jo Spence: The Archive which is not one**

Discussion organised by Birkbeck University London  
13 April

A roundtable discussion with Charlene Heath, James Hyman and Patrizia Di Bello, discussing multiplicity, dispersal and repetitions of the 'dispersed' Jo Spence Memorial Archive.

*"5 of the attendants had been friends or collaborators with Jo Spence and so could contribute their own perspective on the topics discussed, making it a very special occasion."* - James Hyman

**- 15 tickets sold**

## COURSES

### **A Short History of British Photography**

5 classes over 5 weeks

This course was run by Imperial College, London, in partnership with the Centre for British Photography. Course tutor, Dr. James Hyman, Founding Director, Centre for British Photography.

**- 20 participants**

## TALKS AND BOOK SIGNINGS

### **Paul Hill. Thinking With My Eyes**

Talk and Book Signing  
5 April 2023

**- 50 tickets (sold out)**

### **Dafydd Jones. Book Launch**

England: The Last Hurrah  
27 April 2023

**- 79 attended**



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## OUTSIDE OF PUBLIC PROGRAMME

### **Writing Her Own Script: Women and Activism - Photographers from The Hyman Collection**

Panel discussion organised by Photo London

12 May

Photographers Eliza Hatch and Bindi Vora talk to co-founder of the Centre for British Photography Claire Hyman about their imagery in 'Writing her own script', which celebrates many of the pioneering women photographers at work in Britain over the last 100 years.

**- 43 attended**



### **What We See. Women and Nonbinary Perspectives Through the Lens**

Book Launch

7 March

The book features 100 photographs from 100 members of the Women Photograph community from around the world, and spans over 50 years of visual history.

**- 78 attended**



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### **Natasha Caruana. Work Show Grow**

Workshop led by James Hyman

14 April

How to present your work to a collector, led by Founding Director, James Hyman.

**- 30 participants (in person and live streamed)**

### **Eye Mama**

Book Launch, Signing and Talks

15 May

The book launch of Eye Mama: Poetic Truths of Home and Motherhood with talks by founder and curator Karni Arieli and writer and chair Catherine McCormack, as well as some of the Eye Mama photographers featured in the book.

**- 62 attended**









Fast Forward  
Women in Photography



Imperial College  
London

PHOTO  
LONDON

RRB   
*PhotoBooks*

SPECTRUM 



UNIVERSITY OF  
WESTMINSTER 

LONDON  
ART FAIR

