
The Centre for British Photography

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

THE CENTRE FOR BRITISH PHOTOGRAPHY

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THE CENTRE FOR BRITISH PHOTOGRAPHY

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2024

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|----------------------------------|---|
| Trustees | 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) |
| Charity registered number | 1190955 |
| Principal address | 124 Finchley Road London NW3 5JS |
| Accountants | Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS |

The Trustees present their annual report together with the financial statements for the year 1 April 2023 to 31 March 2024.

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.

Over 2023-24 we used our temporary space in Jermyn Street as a proof of concept and in 2024-25 we intend to focus on fundraising to secure a permanent home in London so that we can continue to make and grow CBP's contributions to society.

About the Centre for British Photography

The Centre for British Photography (registered charity number 1190955) supports photographers working in Britain through exhibitions, events, grants and mentoring. The charity provides a platform for a range of voices in order to present an expansive overview of the diversity of photography, past and present.

History

The Centre for British Photography was founded by Claire and James Hyman in 2020 to support photography in Britain. The founders' ethos is to be curious and actively pursue new leadership beyond their own contributions; to create a charity with an ambitious reach and scope; and to help guide the development of a financially self-sustaining independent organisation governed by the 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.

Objectives and Activities

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.
- **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 champion 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, encourages their involvement in decision-making and helps their career development.

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.

Summary of main activities

Visitors

- Welcomed more than 70,000 visitors between the 26th January 2023 and 17th December 2023 at our temporary space at 49 Jermyn Street.

Exhibitions

- The Centre 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 to CBP.
- Over 2023-2024 we staged 18 exhibitions at the Centre and two external exhibitions at Photo London and Ben Uri Gallery & Museum, exhibiting more than 80 British based photographers.

Events

- We staged 40 events at the Centre and our partnership venues. We provided a wide-ranging programme of related events including talks, courses, tours, workshops, and film screenings.
- Accommodated 203 prebooked groups and 72 tours given by members of staff in 2023.

Collaborations

- 4 university collaborations: Birkbeck College London, University for the Creative Arts Farnham, University of Westminster, Imperial College.
- Collaborators: FastForward: Women in Photography, Autograph, GRAIN Projects, The National Trust, PhotoFusion, John Hansard Gallery, Photo London, London Art Fair, Café Royal Books and Bluecoat Publishers.

Partnerships

- We provided a grant to Stills Gallery to support the Markéta Luskačová exhibition in Edinburgh, the first exhibition in Scotland dedicated to the photography of Luskačová.

Sponsorship

- Printing costs for both Open Call exhibitions were sponsored by Genesis Imaging and Spectrum Photographic.
- MPB and Genesis Imaging sponsored Grace Lau's Chinese Portrait Studio exhibition.

Online Content

- CBP's website www.britishphotography.org includes details of our exhibitions, events, photography sales gallery and bookshop.
- The Centre has 15,000 Instagram followers.
- We launched our 'Artist in Focus' takeover series in June 2023, so far providing a platform to 13 photographers to promote their work.
- In November 2023 we launched a second Instagram account dedicated to photography sales.
- We commissioned and produced two artist films in 2023 for Heather Agyepong and John Blakemore, providing a visual record and showing our commitment to preserving Britain's photographic heritage. More films are planned.

Press

- Over 2023 - 2024, the Centre received over 150 articles in the national and international press.

Archives / Collections

- Promoting and advancing 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.
- The Centre renewed its loan agreement between the CBP and the Hyman Collection, allowing researchers to access over 3000 works by appointment.
- 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 and this provides a source of income for the charity.

Fundraising

- We held a successful fundraiser organised by Horage Watchmakers and with support from Brian Griffin to fund our inaugural Realisation Grants.

Support for Photographers and Community Engagement

- In May 2023, 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.

- In August 2023, our second open-call for young people aged 14 – 21 on the theme of Community attracted applications from across the UK.

Grants

- In November 2023, we launched our inaugural Realisation Grants awarding a total of £10,000.
- We received 574 project submissions.
- Support includes £2,500 in funding per recipient and a total of three sessions of expert mentorship.
- Mentorship includes professional development, promoting work, execution of books/ exhibitions, help with building relationships within the photography community and beyond and future opportunities.
- The grants will help artists working in photography to help realise a project.
- The four inaugural CBP Realisation Grant winners were Ajamu X for the project *Ecce Homo*, Phillipa Klaiber & Michael Swann for the project *Compost*, Zula Rabikowska for the project *Nothing But a Curtain* and Almudena Romero for the project *Farming a Photograph*.

Sales

- Established the Photography Sales Gallery at 49 Jermyn Street and online, where all profits from the sale of photographs and merchandise support our charitable activities.
- Separately from our public programme, we staged 5 selling exhibitions at the Centre in 2023, as well as a mixture of revolving inventory and represented photographers.
- The Photography Sales Gallery exhibited at Photo London in May 2023 and at the British Art Fair in September 2023.
- We collaborated with Caroline Coon to edition for the first time her celebrated punk photographs, which are exclusively for sale from the Photography Sales Gallery to raise funds for the charity.

Touring Exhibitions

- Launched our Touring Exhibition Programme in March 2024, showcasing 10 exhibition brochures: <https://britishphotography.org/news/155-touring-exhibition-programme/>
- We offer a diverse range of exhibitions for hire which include major group exhibitions and focused solo shows.
- Began programme of external shows with an exhibition curated by the CBP for the Ben Uri Gallery and Museum: *Uncharted Streets: Kurt Hutton, Bill Brandt, Edith Tudor-Hart, Charlie Phillips, Markéta Luskáčová* celebrating artists born elsewhere and their contribution to British culture.
- Became a member of the Touring Exhibition Group in March 2024 giving access to a UK wide museum network.

Strategic Position

The Trustees have 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 British Photography, in particular by women; a lack of opportunity for new 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, Tate, 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. Although regional galleries such as Open Eye and Impressions exhibit and platform some British Photographers, this is not their central focus. The Martin Parr Foundation has a focus on forms of British documentary photography. 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 our dedicated mission to support photographic practices in Britain – in all its diversity – is novel, different and necessary. By creating CBP and dedicating it to supporting British photographers and photography we can fill this gap and ensure maximum opportunity and exposure is created for those working with photography in Britain, its new generation of artists and provide, as a result, an unlimited level of support to British photographers, their development, and the legacy of their archives.

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 maximize 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 British photography nationally. There have been calls for such a space going back for many decades.

CBP is looking at its organisational structure and we will be appointing a new fundraiser in 2024.

Our strategy is to consider our growth in three phases, as outlined below. As planned, over 2023-2024 we delivered our exhibitions and events programme and rolled out the first of our grants.

- **Phase 1. 2023-24: Proof of concept**

- ☐ Create a physical presence;
- ☐ Demonstrate what we can do: defining audiences, funding avenues;
- ☐ Establish partnerships for a programme of exhibitions, grants, education and research;
- ☐ Audit best practices towards the creation of ethical, organizational and governance systems that ensure the charity's status and permanence.

Phase 2. 2024-25: Fundraising + Sustain Visibility and Engagement

- Develop Touring Exhibition Programme;
- Partner and collaborate with regional galleries, institutions and arts communities;
- Hire a Fundraiser and embark on a capital project to support this initiative;
- Engage in budgetary and planning phases.
- Research possible venues and conduct feasibility studies;

Phase 3. 2025 - 26: Establish a permanent home

- ☐ Locate venue fit to convert to be an inclusive environment that welcomes and facilitates equal access by all audiences;
- ☐ Begin and complete build-out.

The following sections will outline the growth achieved in Phase 1.

Main achievements of the Charity

Programme

It has been very special to see the public's enthusiasm for our exhibitions and events in 2023-2024.

During 2023, we had the most extensive programme of photography exhibitions of any public space in Britain, showing up to six exhibitions simultaneously, which changed three times a year. We staged 18 exhibitions at CBP on Jermyn Street and curated one major external exhibition at Photo London, alongside a programme of related events and selling exhibitions.

We welcomed over 70,000 visitors local, national and international, a tribute to the quality of photography in Britain and, no doubt, helped by the fact that all our exhibitions are free. Our January - May 2023 programme demonstrated 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 included environmental campaigner Mandy Barker's solo exhibition that sought to comment on the ubiquity of marine plastics and Jermaine Francis's show which raised questions about a black presence in the English countryside.

The October shows centred around communities, spanning generations, and often reflecting engagement over an extended period. The exhibitions celebrated the richness of cultures in this country from Charlie Phillips's moving and respectful depiction of African Caribbean customs and practices, to Arpita Shah's series on British Southeast Asian women.

Our vision of photography in Britain is about celebrating diversity and this will remain central to our future planning and programming. We staged 40 events at the Centre and our partnership venues, as well as accommodating 203 prebooked groups and 72 tours given by members of staff in 2023. This programme included talks, courses, tours, workshops and film screenings. We also staged a number of community projects. These included Daniel Meadows' democratic observation of Britain in the early 1970s and Grace Lau's functional Chinese portrait studio, where visitors have the opportunity to have their picture taken by the artist and their team. The six community led

exhibitions complemented each other and provided a powerful statement about multiculturalism. To coincide with Charlie Phillips exhibition, we hosted a Nine Nights Celebration and worked closely with Charlie to bring together members of the community for a special evening that included singing, a drummer and a libation ceremony.

CBP continues to actively support photographers and increase community engagement. In May 2023, 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. In August 2023, our second open-call for young people aged 14 – 21 on the theme of Community attracted applications from across the UK.

We held a successful fundraiser organised by Horage Watchmakers and with support from Brian Griffin to fund our inaugural Realisation Grants. We launched our Grants in November 2023 and received 574 project submissions. The grants enable four photographers and artists working with photography to bring an ongoing project to completion within a year. Support includes £2,500 in funding per recipient and a total of three sessions of expert mentorship. Mentorship includes professional development, promoting work, execution of books/ exhibitions, help with building relationships within the photography community and beyond and future opportunities

Our short term lease in Jermyn Street came to an end in January 2024 when the landlords advanced their plans to develop the site. Since then, we have developed our Touring Exhibition Programme, staging *Unchartered Streets* at Ben Uri Gallery and Museum from January – March 2024, as well as becoming a member of the Touring Exhibition Group giving access to a UK wide museum network.

Although we seek to establish a permanent home in London, CBP is a national organisation. Our Touring Exhibition Programme accompanied by educational resources, 10 exhibition packs and outreach activities demonstrate our committed to tour exhibitions and productions to regional spaces. We aim to continue to partner and collaborate with regional galleries, institutions and arts communities and to ensure the widest reach of opportunities for all people to participate.

See **Appendix A** for a summary of 2023/2024 exhibition programming and **Appendix B, C and D** for Impact Reports for exhibitions (Jan – May / June – Sept and Oct – Dec).

Research Hub

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.

University Collaborations

University collaborations executed in 2023-2024 have included:

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

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

UCA Farnham: a lecture series in partnership with *Fast Forward: Women in Photography* advocacy group in March and September 23, and ongoing.

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 utilized the Hyman Collection of British photography at CBP in Spring 2023, and on-going.

Collaborations

Impressions Gallery/Fast Forward: Loans for *Putting Ourselves in the Picture: Bradford Group* for *Headstrong: Women and Empowerment* at CBP. (January – May 2023)

Autograph/Fast Forward: Loans for *Putting Ourselves in the Picture: Rainbow Sisters* in partnership with Women for Refugee Women for *Headstrong: Women and Empowerment* at CBP. (January – May 2023)

Autograph: Loaned works by Maxine Walker for *Headstrong Women and Empowerment* at CBP. (January – May 2023)

Photo London: Curated a major external exhibition, *Writing Her Own Script* for the public programme at Photo London celebrating many of the pioneering women photographers at work in Britain over the last 100 years. (May 2023)

The National Trust: *Mandy Barker: Plastic Soup* was initially staged by the National Trust at Laycock Abbey and had its first showing in London at CBP. (June – September 2023)

British Art Fair: In September 2023 the Photography Sales Gallery at CBP exhibited for the first time at the British Art Fair, stand 39. We bought a fantastic selection of historic as well as contemporary photographic art works to celebrate the richness of the medium.

GRAIN Projects: Arpita Shah's *Modern Muse* was commissioned by GRAIN Projects, this body of work had not been shown in London before CBP. (October – December 2023)

PhotoFusion: The exhibition *Charlie Phillips: 50 Years of African Caribbean Funerals* is a re-presentation of an exhibition originally curated by Eddie Otchere and Lizzy King for Photofusion in 2014. (October – December 2023)

John Hansard Gallery: In 2023, Grace Lau's Portrait Studio reopened in a Southampton shopping mall during the Chinese New Year as part of John Hansard Gallery's Co-Creating Public Space programme, the studio had its first London showing at CBP. (October – December 2023)

Café Royal Books: In 2024, following the great reception of the exhibition *Nothing to Lose: The Punk Photographs of Caroline Coon* the CBP in collaboration with Cafe Royal Books presented a new zine of Caroline Coon's best punk photographs from the 1970s.

Bluecoat Press: Daniel Meadow's *Book of the Road* published by Bluecoat was produced to coincide with the 50th anniversary exhibition of Daniel's Free Photographic Bus staged at the CBP. The book launch was held at CBP on the opening night.

London Art Fair: In January 2024, CBP in collaboration with LAF bought together a panel of experts (which included two CBP Trustees) from the world of photography focusing on collecting photography, including advice on how to start or build a collection, where and what to look out for, and key trends happening in the photography sector both nationally and internationally. It was a sold out event.

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.

Over 2023 we received over 70,000 visitors from local, national and international communities, a tribute to the quality of photography in Britain and, no doubt, helped by the fact that all our exhibitions are free. We hosted 203 prebooked groups (adult education, schools, art schools, university, patrons, friends' groups etc...) and have sold out every public event (whether paid or free), including workshops, talks and film screenings. This reflects the strong demand and the high level of audience engagement with our cultural and educational programming.

Our digital presence is equally robust, with over 15,000 followers on Instagram. Since launching our 'Artist in Focus' takeover series in June 2023, we have provided a

platform for 13 photographers to promote their work. Many thousands of people engaged with these posts, demonstrating the effectiveness of this initiative in connecting with our audience.

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, illustrating the strong interest and participation from photographers. Although we could only exhibit 6 projects, it builds an invaluable insight into British photographic practice to be drawn on for future exhibitions and event planning.

We commissioned and produced two artist films in 2023 for Heather Agyepong and John Blakemore. These films not only provide a visual record of their work but also highlight our commitment to preserving Britain's photographic heritage. Artist films engage audiences by offering unique, in-depth content that enhances their understanding and appreciation of photography.

Grace Lau's functional Chinese portrait studio, where visitors have the opportunity to have their picture taken by the artist and their team on Friday's and Saturday's throughout the exhibitions run (5 October – 17 December) was very popular. In total, Grace and her team had 258 online and in person bookings and photographed 744 people, groups ranged from 1– 10 people per sitting. This interactive experience was highly engaging, providing visitors with a memorable and personal connection to the Centre's offerings.

These outcomes collectively demonstrate our extensive audience engagement with high levels of participation, interest, and interaction across various activities and platforms. They indicate that CBP effectively reaches and resonates with a wide audience, fulfilling its mission to support and promote photography in Britain.

Review of activities

Impact Reports

Jan – May 23 (**Appendix B**)

June – September (**Appendix C**)

October – December (**Appendix D**)

Fundraising activities and income generation

Freed from curating shows and running the space, the focus in 2024 is firmly on fundraising for a permanent home and to support our expanding grants programme.

There is no shortage of exciting spaces in London. However, there are ongoing conversations about the ideal location, specifically not just proximity to public transport but also closeness to central London.

Income Strategy

The 2023-24 accounts demonstrate that the CBP seed-funders, Claire and James Hyman increased their funding for 2023-24. The trustees also identified the need to secure multiple sources of funding. The areas under development include sale of artwork and books, membership, events, fundraising campaigns, sponsorship and approaches to individuals, trusts, foundations, corporations and the public sector. We have already made significant progress on developing and securing these income streams.

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 reserve policy.

Principal risks and uncertainties

Venue

Our short term lease in Jermyn Street came to an end in January 2024 when the landlords advanced their plans to develop the site. This has not changed our plans, it has simply accelerated our schedule.

Although some of our activities reside online, we have determined through the success of our 2023 exhibitions and events that it is essential for our programming to principally take place within a bricks and mortar venue.

Securing a long-term home for CBP is the top priority for the charity. For much of 2023-2024 our trustees have been working on securing fundraising for this to become a reality.

The trustees have determined that the principle risks of not having a physical venue are:

- Without a physical exhibition space, CBP might struggle to maintain visibility and engagement with the public.
- CBP relied on income from venue hire, selling merchandise and in person donations which could impact its financial stability.

Addressing these risks involves developing robust online engagement strategies, seeking alternative revenue streams, and developing its touring exhibition programme to maintain a physical presence.

Funding

The charity is developing an assortment of funding streams. The seed-funding, donations and loans provided by Claire and James Hyman are intended to help fund the charities activities and act as a spring-board to securing significant external funding. Their loans are at 0% interest with no repayment date. This is subject to annual review.

1. The need to increase the number of trustees – 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 company accounts to demonstrate the current situation – 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 programme of exhibitions and events and community engagement – 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.
5. The need to deepen funding – this will be addressed with the recruitment of a Director of Development and Strategy in 2024.

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 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.

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.

The charity has secured NGO equivalency status to facilitate giving by US donors.

Structure

The Centre for British Photography is a small team and the management style is collegiate. Open discussion is welcome.

CBP has a Trustee Board with between four and 12 trustees. It presently has 8 members to provide a diverse and wide-ranging skill-set of experiences 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.

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 |

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.

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 on going assessments of the overall skills required. Newly appointed Trustees are supplied with an Executive Summary of the charity's aims, policies and safeguarding documents, as well as 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.

The Centre for British Photography
Trustees' report for the year end 31 March 2024

Approved by order of the members of the board of Trustees on 15/10/2024 and signed
on their behalf by

Claire Hyman
(Chair)



Appendix A

Exhibitions 2023

January-May 2023

Headstrong: Women and Empowerment
Spitting: Andrew Bruce and Anna Fox
Heather Agyepong: Wish You Were Here
Natasha Caruana: Fairytale for Sale
Jo Spence: Fairytales and Phototherapy
The English at Home: 20th Century Photographs from the Hyman Collection

10th - 14th May 2023

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

June-September 2023

(THEME: LANDSCAPE AND THE ENVIRONMENT)

Open Call - Countryside, Landscape, Environment
Landscape Trauma
John Blakemore: Seduced by Light
Jermaine Francis: A Storied Ground
Helen Sear: Composites
Mandy Barker: Plastic Soup

October-December 2023

(THEME: COMMUNITY/COMMUNITY PROJECTS)

Charlie Phillips: How Great Thou Art, 50 Years of African Caribbean Funerals in London
Daniel Meadows: Free Photographic Omnibus, 50th Anniversary exhibition
Grace Lau: Chinese Portrait Studio

Dorothy Bohm: London Street Markets
Arpita Shah: Modern Muse

January 2024

Unchartered Streets. Photographers from the Hyman Collection (at Ben Uri Gallery & Museum)

See separate Impact Report (**Appendix B, C, D**), which details visitors, exhibitions, events and press.

EVENTS (April 2023 – March 2024)

- Rosy Martin's Re-enactment phototherapy, memory and identity: An experiential approach (27th March and 3rd April 2023)
- Karen Knorr in conversation with David Campany: Westminster Photo Forum / Centre for British Photography (4th April)
- Paul Hill. Thinking With My Eyes: Talk and Book Signing (5th April 2023)
- A Roundtable discussion with Charlene Heath, James Hyman and Patrizia di Bello. Jo Spence: The Archive which is not one: Birkbeck University London (13th April 2023)
- Natasha Caruana. Work Show Grow - Workshop led by James Hyman (14th April 2023)
- Picture Stories: Film Screening (20th April 2023)
- Dafydd Jones. Book Launch - England: The Last Hurrah (27th April 2023)
- Ken Grant in conversation with David Moore: Westminster Photo Forum / Centre for British Photography (2nd May 2023)
- Writing Her Own Script: Women and Activism Panel Discussion (12th May 2023 at Photo London)
- Eye Mama: Book Launch, Signing and Talks (15th May 2023)
- The London Premiere of Shirley Baker: Life Through a Lens: Film Screening (18th May 2023)
- Second Screening of Shirley Baker: Life Through a Lens: Film Screening (24th May 2023)
- Headstrong artists: Shirin Fathi, Sarah Maple, Rosy Martin and Paloma Tendero took part in a panel discussion chaired by Jean Wainwright (25th May 2023)
- OPUS: Breakfast Event (28th May 2023)
- Jo Longhurst in conversation with Lucy Souter: Westminster Photo Forum / Centre for British Photography (6th June 2023)
- Art Fund Event (29th June 2023)
- Pelumi Odubanjo in conversation with photographer Jermaine Francis (26th July 2023)

The Centre for British Photography
Trustees' report for the year end 31 March 2024

- Hole & Corner Magazine Round Table (4th July 2023)
- Book Launch: Kiss it! by Abbie Trayler-Smith (12th July 2023)
- Mark Neville. Life in Ukraine, The Connection between aid and art (2nd August 2023)
- Melanie Friend in conversation with Dr. Pippa Oldfield (19th September 2023)
- Helen Sear in conversation with Eugenie Shinkle (21st September 2023)
- British Art Fair (28th September – 1st October 2023)
- Grace Lau Portrait's in a Chinese Studio (5th October – 17th December 2023)
- Horage Fundraiser in collaboration with Brian Griffin (19th October – 1st November 2023)
- Talking Pictures: Daniel Meadows in Conversation with Alan Dein (19th October 2023)
- Vanley Burke, Armet Francis and Charlie Phillips in conversation, chaired by Marlene Smith (26th October 2023)
- Nothing to Lose. The Punk Photographs of Caroline Coon Private View (16th November 2023)
- Nine Nights Celebration (21st November 2023)
- Film Screening of Seeing Daylight: The Photography of Dorothy Bohm (22nd November 2023)
- Book Launch: 'I Burn But I am Not Consumed' by Alicia Bruce (28th November 2023)
- Panel Discussion: Chila Burman, Arpita Shah and Bindi Vora in conversation, chaired by Shasti Lowton (29 November 2023)
- Realisation Grants: Applications open (15 December 2023 – 15 January 2024)
- *Unchartered Streets* at Ben Uri Gallery and Museum Opening Speeches (17th January 2024)
- Panel Discussion on Collecting Photography: London Art Fair in Collaboration with Centre for British Photography (19th January 2024)
- James Hyman, Founding Director of CBP in conversation with David Glasser, Executive Chair of the Trustees of Ben Uri Gallery & Museum discussing *Unchartered Streets* (27th February 2024)

Below are some of the written responses from visitors.

"Thank you for all you've done, look forward to supporting future ventures. I loved visiting. Atmosphere was relaxed and welcoming, enjoyed chatting to staff and other visitors. A glimpse of what we should have always had for photography in this country."

The Centre for British Photography
Trustees' report for the year end 31 March 2024

“Just think the entire endeavor is fantastic and really appreciate the work all of you have done.”

“Please continue your work which is essential for a healthy photographic culture in the UK.”

“Eagerly looking forward to the establishment in your new premises. And, hopefully, be an active participant.”

“Thank you for creating the CBP. It is very much appreciated!”

“The CBP is a great idea and should be supported.”

“Best of luck. CBP is brilliant and a welcome addition to the photo world.”

| | |
|---------------------|--|
| | |
| CENTRE FOR | |
| BRITISH PHOTOGRAPHY | |
| | |



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

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!”



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.



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



PHOTOGRAPHY SPECIAL The English at Home — intimate 20th century pictures

A preview of the new Centre for British
Photography, which opens in London this week



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

Evening Standard



Untitled (NSRL 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



© 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

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



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



PRESS LINKS (CLICKABLE LINKS)

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

| | |
|---------|--|
| 22.1.23 | <u>Sunday Times Magazine and six page print feature</u> |
| 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 | <u>The Times and print</u> |
| 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 | <u>The Guardian in print</u> |
| 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> |
| | <u>Daily Mirror - print</u> |
| 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 | <u>British Journal of Photography in print</u> |
| 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 | <u>House and Garden and in print</u> |
| 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



[View Insights](#)

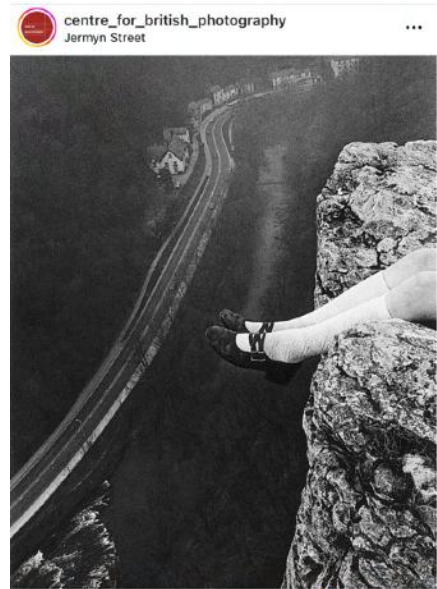
[Boost post](#)



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



[View Insights](#)

[Boost post](#)



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



[View Insights](#)

[Boost post](#)



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?

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)

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)

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

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



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



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

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

GENESIS IMAGING

Imperial College
London

PHOTO
LONDON

RRB 
PhotoBooks

SPECTRUM 



UNIVERSITY OF
WESTMINSTER 

LONDON
ART FAIR





IMPACT REPORT 8TH JUNE - 24TH SEPTEMBER

WWW.BRITISHPHOTOGRAPHY.ORG

The Centre for British Photography focuses on innovative photographic approaches to landscape and the environment in its SIX new exhibitions and displays which opened in June. From a lightbox composite work of Helen Sear to an immersive exhibition of photographs by Mandy Barker, the Centre encourages visitors to reconsider the world around them and our impact on the landscape.

James Hyman, Director of the Centre for British Photography said: "Following our hugely successful launch in January, we have decided to give over all three floors of the Centre to stage six interconnected exhibitions on the themes of landscape and the environment. In an era obsessed with celebrity, documentary and reportage, we are taking a stand to bring attention to brilliant conceptual work by a diverse group of photographers that engages with our relationship to the natural world.

"The works on display will give pause for thought. From John Blakemore's communion with nature to the plastic pollutants amassed by Mandy Barker, there will be plenty for visitors to consider in this striking group of shows. We are also delighted to be exhibiting environmental work in our windows as a result of our open call. Part of our mission is to platform emerging photographers and to give them prominence in our central London space, so we are delighted that this open call will allow less well known photographers to show their images alongside those of award-winning photographers."



8TH JUNE - 24TH SEPTEMBER

VISITORS: 17,388

EXHIBITION PROGRAMME

LANDSCAPE TRAUMA

MANDY BARKER: PLASTIC SOUP

JOHN BLAKEMORE: SEDUCED BY LIGHT

JERMAINE FRANCIS: A STORIED GROUND

HELEN SEAR: COMPOSITES

OPEN CALL: LANDSCAPE & ENVIRONMENT

PHOTOGRAPHY SALES GALLERY

EDWIN SMITH: EVOCATION

JOHN BLAKEMORE: LARGE PRINTS

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

HELEN SEAR: IN WAITING

EXTERNAL

**WRITING HER OWN SCRIPT
AT PHOTO LONDON**

ALL EXHIBITIONS ARE FREE

LANDSCAPE TRAUMA

Landscape Trauma explores the different ways in which we impact the landscape and suggests that nature cannot be viewed without considering our relationship to it. Landscape is understood as a site of history and conflict as well as the subject of more recent human interventions that include farming, industry, oil exploration, tourism, terrorism and war.

The exhibition features the work of Keith Arnatt, John Blakemore, Victor Burgin, John Davies, Willie Doherty, Melanie Friend, Fay Godwin, Paul Hart, Paul Hill, Roshini Kempadoo, Simon Norfolk, Ingrid Pollard, Paul Seawright, Mitra Tabrizian, and Jane and Louise Wilson.

Its title acknowledges a previous exhibition on the subject curated by Richard Hylton and its timing coincides with the 25th anniversary of Simon Norfolk's seminal book, *For Most of It I Have No Words* (1998). It is structured around two major themes, Natural Histories and Human Nature.

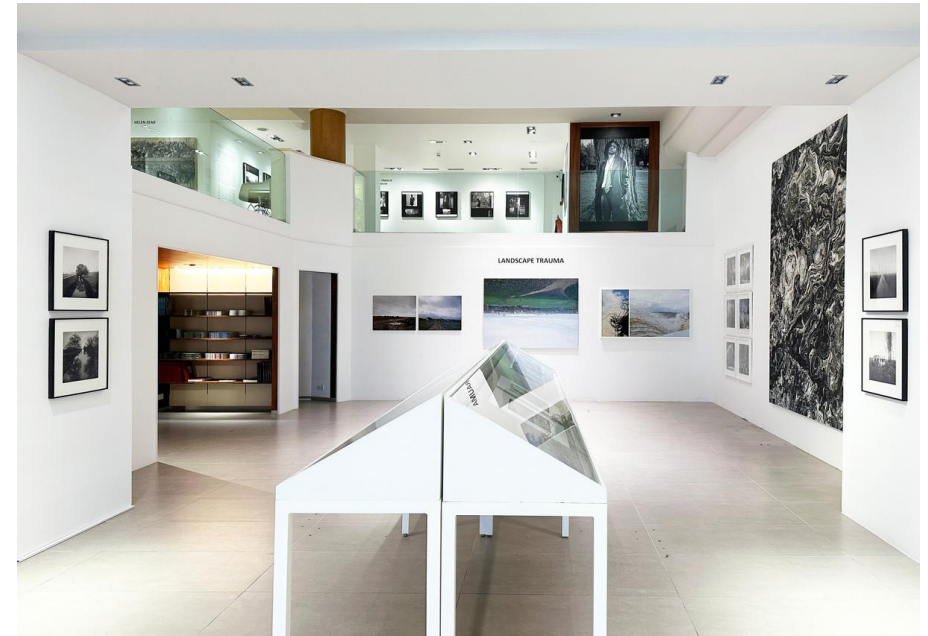
Natural Histories explores the ways in which the past is reflected in the present. Victor Burgin combines the distant and recent past to address the Holocaust; Simon Norfolk presents sites of atrocities; Willie Doherty shows an anti-terrorist road-block and Paul Seawright presents sites of Sectarian murders; Ingrid Pollard uses rocks to suggest the accumulated layers of history; and Jane and Louise Wilson monumentalise the massive insertion of concrete look-out bunkers.

Human Nature presents more recent incursions into the countryside. Keith Arnatt's *ANOB (Area of Outstanding Natural Beauty)* looks at the effects of tourism; John Blakemore, Fay Godwin, and Paul Hill address the ways that our right to roam is restricted; Melanie Friend shows an Immigration Removal Centre at Dover and Salisbury Plain scarred by war games; Paul Hart explores the dominance of industry and electricity pylons; John Davies campaigns to preserve trees and thereby thwart a housing development; Roshini Kempadoo critiques the links between oil exploration and colonialism; and Mitra Tabrizian wittily shows the world turned upside-down by the Covid-19 pandemic.

We are grateful to the photographers for their assistance and for their loans of works, which are presented alongside a selection of pictures loaned by the Hyman Collection.

Curated by James Hyman.

LANDSCAPE TRAUMA



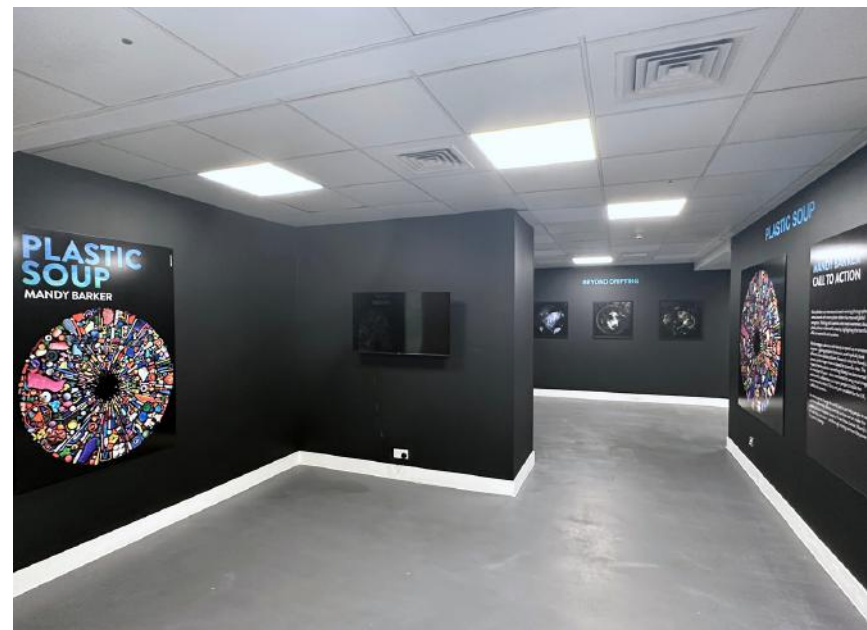
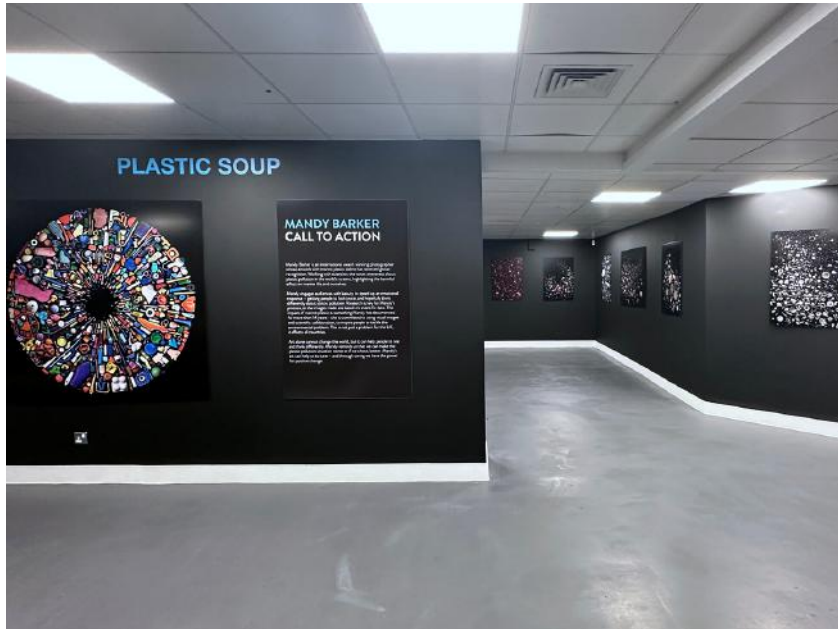
MANDY BARKER: PLASTIC SOUP

The work of award-winning photographer, Mandy Barker, is created to raise awareness of marine plastic pollution and has received global recognition. This is its first showing in London of *Plastic Soup* which was initially staged by the National Trust at Laycock Abbey. In this immersive exhibition Barker uses visual interpretation and scientific collaboration to inspire people into action in tackling this global environmental problem.

'Soup' is a description given by scientists to plastic debris suspended in the sea, and with particular reference to the mass accumulation that exists in an area of The North Pacific Ocean known as the Garbage Patch. The series of images aims to stimulate an emotional response in the viewer by combining a contradiction between initial aesthetic attraction and social awareness. The sequence reveals a narrative concerning oceanic plastics from initial attraction and attempted ingestion, to the ultimate death of sea creatures and representing the disturbing statistics of dispersed plastics having no boundaries. All the plastics photographed have been salvaged from beaches around the world and represent a global collection of debris that has existed for varying amounts of time in the world's oceans. The captions record the plastic ingredients in each image providing the viewer with the realisation and facts of what exists in the sea.



MANDY BARKER: PLASTIC SOUP



JOHN BLAKEMORE: SEDUCED BY LIGHT

John Blakemore: Seduced by Light brings together black and white landscapes and unique artist's books to explore movement and light.

The exhibition includes black and white landscapes made in Wales and England. These range from early works that respond to the movement of water to later works taken in a forest that combine up to 48 exposures on a single negative capturing, in a single image, the ever-changing light and wind.

The display also presents a selection of John Blakemore's unique hand-made artist books. These books, usually made from colour photographs, reveal the ways that in recent years Blakemore has turned away from dark-room printing to explore colour photography. This has found its fullest expression in his unique hand-made artist's books. At the heart of these, there is a concern with sequencing and rhythm. Each book takes the viewer on an intimate journey that suggests the possibility of a spiritual communion with nature through a poetic or metaphysical response to light.

John Blakemore is one of the greatest British photographers and darkroom printers of the last half century. One of the leading photographers of landscape and the natural world, his exquisite black and white prints, each subtly different as a result of toning or variations in exposure - represent interpretative responses to the subject before him.

The exhibition is accompanied by a new film about the photographer commissioned by the Centre for British Photography. Find the full 30 minute film on Vimeo [**HERE**](#). Curated by James Hyman.



John Blakemore

JOHN BLAKEMORE: SEDUCED BY LIGHT



JERMAINE FRANCIS: A STORIED GROUND

Jermaine Francis: A Storied Ground is the London premiere of this recent body of work. In it Francis uses multiple images to explore a Black presence in nature.

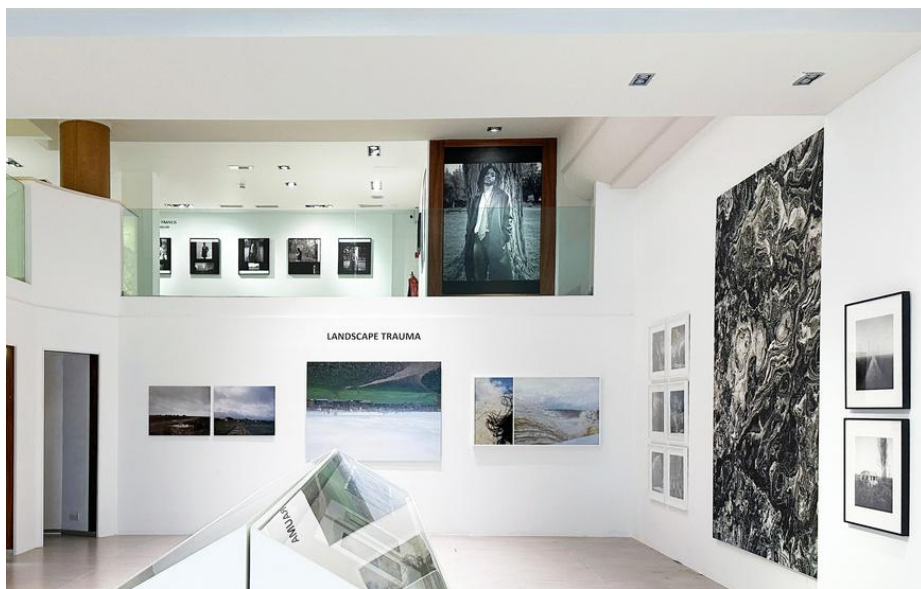
Historically the Black figure is absent in the English landscape, which has a strong relationship to nationalism and colonialism. Francis considers how these codes infiltrate and influence how the Black figure is seen.

As Song Tae Chong explains:

“The visuality of British Landscape painting in the tradition of such luminaries as Sir Thomas Gainsborough, Sir Joshua Reynolds and Sir John Constable have long provided viewers with a pastoral history of the British Landscape as an idealized and romantic one, free of the politics of the time and offering an aesthetic paradigm for the fabled “English countryside” that we know today. But the visual culture that produced those sweeping pastoral views, sometimes populated by wealthy white landowners, dressed in the finest garments of the time and enjoying leisure activities that were decidedly of the titled class. In fact, those sweeping views also contained nuanced messages pertaining to white ownership of that landscape, the right to surveil their own private property, and the centrality of the white body as both owner and natural and “neutral” inhabitant of that landscape.

Using those same gestures as the centrality of the body occupying space, Jermaine Francis’ project obliges the viewer to think about who is considered a natural inhabitant of the British landscape. The history and the visualization of the landscape is about property and wealth, and embedded are deeper meanings alluding to a sense of belonging and ownership. This project situates the black body within those landscapes with both an unflinching primacy as well as a natural ease. The participants of Francis’ photographs do not offer a reason to justify their position in the landscape: they have a right to occupy that space without explanation.”

JERMAINE FRANCIS: A STORIED GROUND



HELEN SEAR: COMPOSITES

Helen Sear presents a series of large-scale works that combine multiple images to emphasise the indivisibility of the human and the natural worlds. In giving equal status to the human and natural, Sear observes the landscape as another body.

In the lightbox *Caetera Fumus* a rapeseed field is pierced by arrows inspired by a painting of Saint Sebastian by Mantegna in Venice where the work was exhibited in the Biennale (2015); in the extraordinary multi-panel glasswork, *Cold Frame*, a cold frame is enlarged to the size of a greenhouse; and in *Winter Stack* a landscape is constructed from a hundred images stitched together images.

Sear questions whether it is possible to have a view of nature without incorporating the human presence. She emphasises that what she records is not something that is separate or distant from her. Instead she is a part of nature and the experience is immersive. One way she does this is by disrupting a fixed-point perspective in many of her large composite works. The viewer follows her as she moves around, looks up and down, travels from the front to the back.

In denying a fixed-point perspective and stitching her images together, she creates multi-layered landscapes. Ultimately, what Sear achieves in her composites is an active, rather than a static viewing.



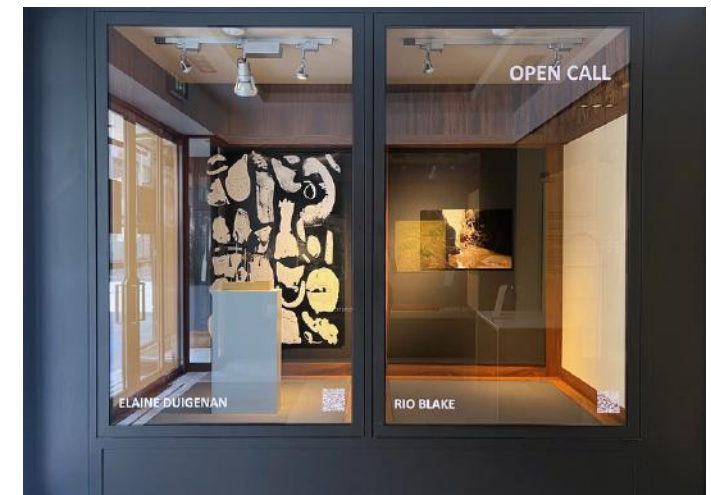
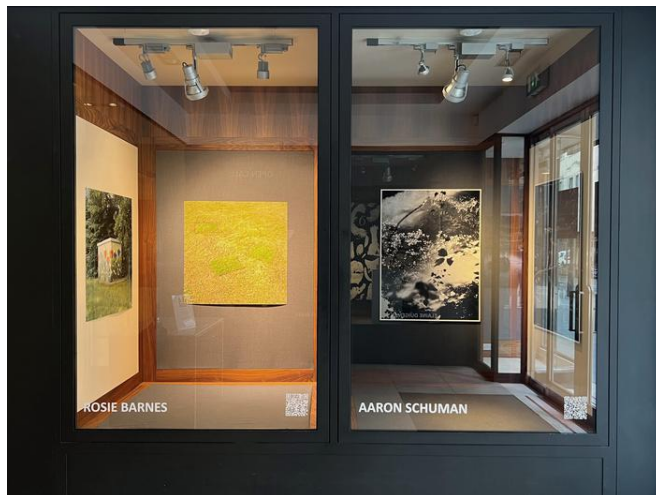
HELEN SEAR: COMPOSITES



OPEN CALL

Our Open Call on Countryside - Landscape - Environment attracted an incredible 1,100 entries! A display of works by the six winning photographers was shown in the Centre's windows and foyer spaces.

The Open Call is part of the Centre's programme to platform photographers at all stages of their career. The Open Call was sponsored by Spectrum Photographic.



WINNING PHOTOGRAPHERS

ROSIE BARNES | RIO BLAKE | ALIKI BRAINE | ELAINE DUIGENAN | MARIO POPHAM | AARON SCHUMAN

WRITING HER OWN SCRIPT: WOMEN PHOTOGRAPHERS FROM THE HYMAN COLLECTION

PHOTO LONDON 2023 | FAIR VISITORS:35,000

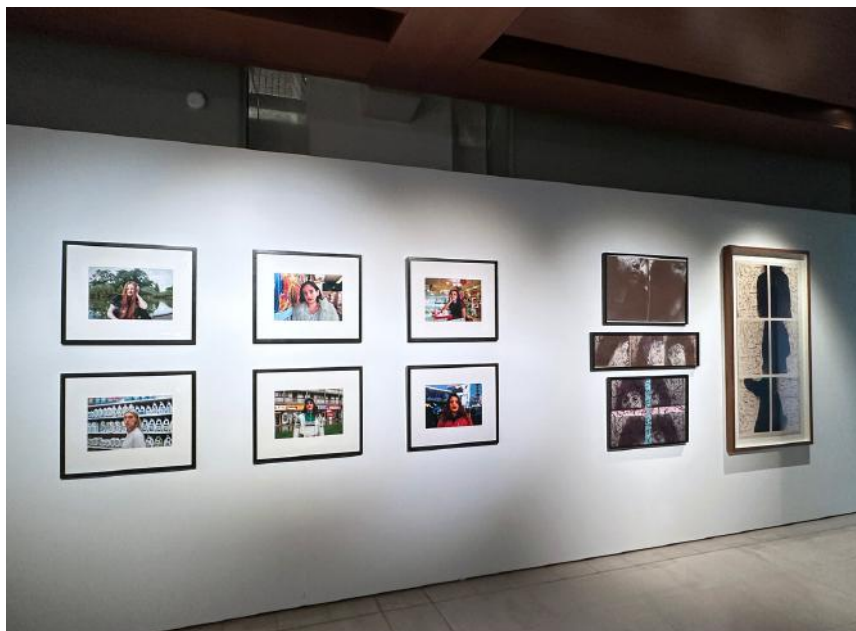
The exhibition charts a course from the 1930s to the present and provides an overview of photography in Britain that focuses on two strands: a humanistic documentary tradition and a more personal, performative, practice. The exhibition takes its name from a large-scale photograph by Susan Hiller.

It begins with political and social engagement, presenting the very rare work of Edith Tudor-Hart, the Picture Post photographs of Grace Robertson, the street photography of Dorothy Bohm and the humanism of Shirley Baker and Marketa Luskacova. It then suggests the importance of this legacy to younger photographers that include Eliza Hatch and Bindi Vora. It aims to provide an opportunity to consider the use of photography as a social or political tool.

The exhibition then focuses on the pioneering feminist work of Jo Spence, Alexis Hunter, Susan Hiller and Sonia Boyce and their exploration of psychological and physical wellbeing. In doing so it aims to de-stigmatise subjects around mental health and create an environment in which people can have open conversations about their wellbeing. This section will include the photo-therapy of Rosy Martin, powerful portraits by Anna Fox, and the self-portrait based works of Heather Agyepong, Juno Calypso, Rose-Finn Kelcey and Polly Penrose.



WRITING HER OWN SCRIPT: WOMEN PHOTOGRAPHERS FROM THE HYMAN COLLECTION



PHOTOGRAPHY SALES GALLERY

In 2023 we launched our Photography Sales Gallery in person and online.

All profits from the sale of photographs from the Photography Sales Gallery at the Centre for British Photography support our charitable activities including exhibitions, events and our grants programme. The Photography Sales Gallery includes photographs donated by the photographers, including special fundraising editions by Karen Knorr and Daniel Meadows; photographs donated by private collectors; and works by photographers represented by the Photography Sales Gallery where all profits support the charity.

Exhibitions included:

EDWIN SMITH: EVOCATION

JOHN BLAKEMORE: LARGE PRINTS

DAFYDD JONES. ENGLAND: THE LAST HURRAH

HELEN SEAR: IN WAITING (ONLINE ONLY)

EDWIN SMITH: EVOCATION

The poignant images included in *Evocation* present Edwin Smith's concern for the fragility of the environment in early 20th century Britain. A master of texture and light, Smith's compositions capture historic architecture and countryside that are rooted in time and place.



JOHN BLAKEMORE: LARGE PRINTS

The photographs provide an overview of some of John Blakemore's major works, from his beautiful landscapes to his stunning exploration of the Tulips.

Photographs of this size are rare and we are grateful to John Blakemore for consigning these works to us.



DAFYDD JONES. ENGLAND: THE LAST HURRAH

The Photography Sales Gallery is delighted to present a display of images by Dafydd Jones to coincide with the book launch of *England: The Last Hurrah* (published by ACC Art Books). The selection comes from his period working for Tatler in the 1980s.



PHOTOGRAPHY SALES GALLERY

In June 2023 the Photography Sales Gallery joined Artsy, an online sales platform.

Our first online exhibition, *Helen Sear: In Waiting*, was exclusive to Artsy and presented works related to a commission by the Brighton and Sussex University Hospitals NHS Trust.

Show

'In Waiting' by Helen Sear June 20 – September 24, 2023



Closed

Presented by [Centre for British Photography](#)



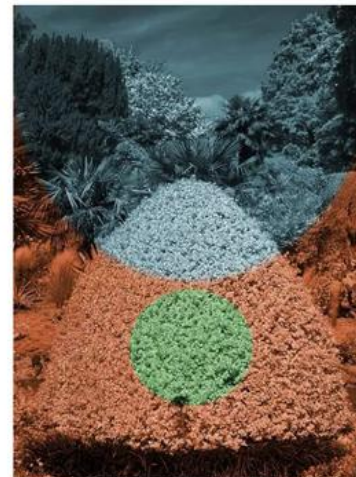
Helen Sear
Ophelia Escaped, 2020
Centre for British Photography
£3,200



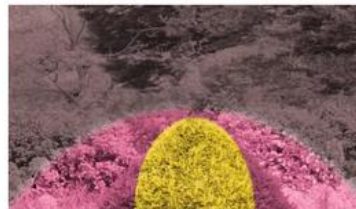
Helen Sear
Small delight 1, 2020
Centre for British Photography
£1,500



Helen Sear
The Science of Care 2, 2020
Centre for British Photography
£2,400



Helen Sear
Surreal Bush 1, 2020
Centre for British Photography
£1,400

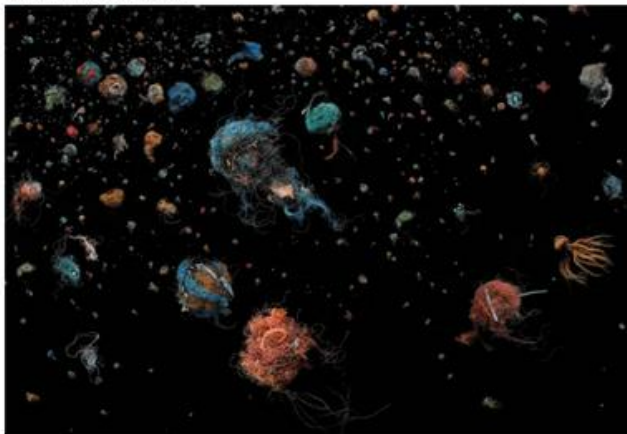




THE GUARDIAN

Aesthetica

Confronting Plastic Pollution



AESTHETICA

Evening Standard

Landscape Trauma



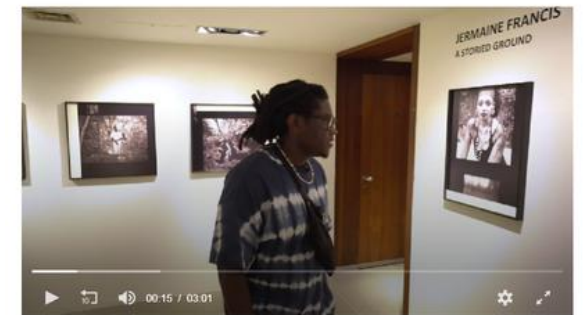
From the series Like Gold Dust, 2019, Roshini Kempadoo / Courtesy of the artist and The Centre for British Photography

Landscape Trauma explores the ways that humans engage with the environment. Works from artists including Keith Arnatt, John Blakemore, Victor Burgin, John Davies, Willie Doherty and Melanie Friend are on display, provoking questions and ideas around the role that landscape has played as a witness of history, a place of human intervention, a source of life and a source of tension and conflict.

EVENING STANDARD

Art After Dark: artist and poet Julian Knxx on Jermaine Francis at the Centre for British Photography

The multi-disciplinary artist visits a photography show that poses the question of whom nature belongs to



EVENING STANDARD

| | | | |
|---------|---------------------------|---|--|
| 5.5.23 | Amateur Photographer | https://amateurphotographer.com/latest/photo-news/landscape-and-environment-exhibitions-at-the-centre-for-british-photography/ | |
| 5.5.23 | Fotografiya | https://fotografiya.com/british-photography-centre-landscape-and-environment-shows/ | |
| 5.5.23 | FAD | https://fadmagazine.com/2023/05/05/photo-london-2023-full-details-revealed/ | |
| 7.5.23 | Cream | https://cream.ac.uk/exhibitions/landscape-trauma/ | |
| 11.5.23 | The Spaces | https://thespaces.com/meet-the-women-who-photographed-britain/ | |
| 11.5.23 | Guardian online | https://www.theguardian.com/artanddesign/gallery/2023/may/11/human-skulls-and-grass-burns-pioneering-female-photographers-in-pictures | |
| 11.5.23 | Art Plugged | https://artplugged.co.uk/photo-london-2023-words-and-photos-by-lee-sharrock/ | |
| 13.5.23 | Feature shoot | https://www.featureshoot.com/2023/05/15-photography-grants-for-women-and-nonbinary-photographers/ | |
| 17.5.23 | Hypebae | https://hypebae.com/2023/5/writing-her-own-script-women-photographers-hyman-collection-photo-london-details | |
| 26.5.23 | Art Quarterly | https://www.artfund.org/pages/art-quarterly | |
| May | Autograph | https://autograph.org.uk/exhibitions/maxine-walker-works-on-loan-to-the-centre-for-british-photography | |
| 1.6.23 | Amateur Photographer | https://amateurphotographer.com/latest/photo-news/centre-for-british-photography-landscape-open-call-winners-to-go-on-display/ | |
| 5.6.23 | Airmail (USA) | https://airmail.news/arts-intel/venues/centre-for-british-photography | |
| 5.6.23 | Aesthetica | https://aestheticamagazine.com/confronting-plastic-pollution/ | |
| 11.6.23 | On landscape | https://www.onlandscape.co.uk/2023/06/landscape-trauma/ | |
| 22.6.23 | Evening Standard | https://www.standard.co.uk/culture/art-after-dark-julian-knox-centre-for-british-photography-jermaine-francis-b1089476.html | |
| 1.7.23 | Londonist | https://londonist.com/london/museums-and-galleries/the-biggest-exhibitions-to-see-in-london-this-summer | |
| 6.7.23 | Aesthetica | https://aestheticamagazine.com/landscape-trauma/ | |
| 7.7.23 | Evening Standard | https://www.standard.co.uk/culture/exhibitions/best-free-exhibitions-in-london-now-b1053240.html?itm_source=Internal&itm_channel=homepage_trending_article_component&itm_campaign=editors_picks&itm_content=5 | |
| 7.7.23 | Dazed | https://www.dazeddigital.com/art-photography/article/60281/1/art-shows-to-leave-the-house-for-in-july-2023-london-new-york-yayoi-kusama | |
| 18.7.23 | Know UK | https://knowunitedkingdom.co.uk/the-biggest-exhibitions-to-see-in-london-this-summer/#more-939 | |
| 20.7.23 | Amateur Photographer | https://amateurphotographer.com/latest/photo-news/centre-for-british-photography-announces-autumn-exhibitions/ | |
| 21.7.23 | L'oeil de la photographie | https://loeildelaphotographie.com/en/the-centre-for-british-photography-landscape-trauma-and-more/ | |
| 21.7.23 | F Stop | https://www.fstopmagazine.com/blog/2023/dorothy-bohm-charlie-phillips-daniel-meadows-more-centre-for-british-photography/ | |
| 6.8.23 | Photography Now | https://photography-now.com/exhibition/?type=A&country=GB | |
| 7.8.23 | It's Nice That | https://www.itsnicethat.com/features/mpb-701540-project-uk-photography-sponsored-content-070823 | |
| 26.7.23 | Perspective | https://perspectivemag.co.uk/the-new-photo-shows-lack-vision/ | |
| 24.7.23 | E photozine | https://www.ephotozine.com/article/70-15-40-project-uk-winners-announced-36572 | |
| 1.8.23 | The London Mother | https://www.thelondonmother.net/best-museums-galleries-london-children/ | |
| 1.8.23 | Trippin | https://trippin.world/page/things-to-do-in-london-week-31 | |
| 22.8.23 | The Guardian | https://www.theguardian.com/artanddesign/gallery/2023/aug/22/marketa-luskacovas-images-of-childhood-in-pictures | |
| 25.8.23 | On landscape | https://www.onlandscape.co.uk/2023/08/tulip-celebrations-4-john-blakemore/ | |
| 8.9.23 | Evening Standard | https://www.standard.co.uk/culture/exhibitions/the-five-exhibitions-to-see-this-week-in-london-b1102286.html | |

ONLINE

VIMEO

John Blakemore: Seduced by Light is accompanied by a new film about the photographer commissioned by the Centre for British Photography. Find the full 30 minute film on Vimeo [HERE](#).



INSTAGRAM

NUMBER OF FOLLOWERS: 13K

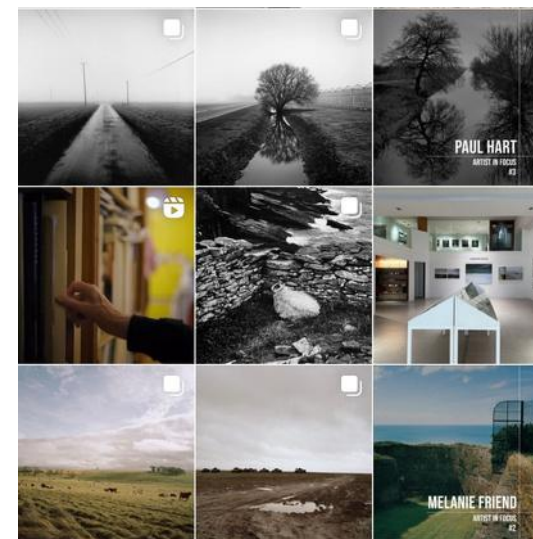
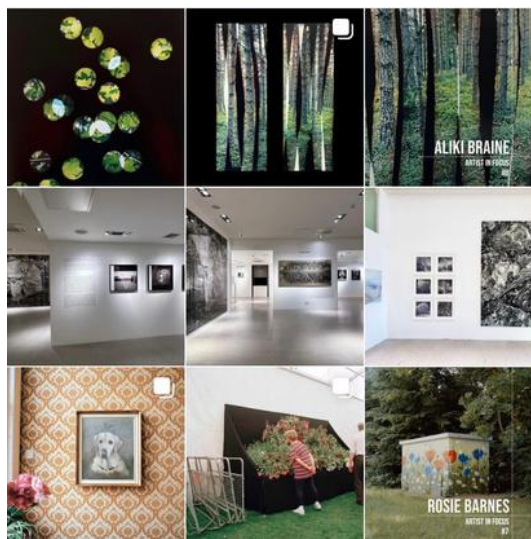
NUMBER OF POSTS: 75 POSTS

MOST LIKED POSTS →



ARTIST IN FOCUS

We launched our 'Artist in Focus' Instagram takeover series in June 2023, so far providing a platform to 13 photographers to promote their work.



OPEN CALL

In May 2023, 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.

In August 2023, our second open-call for young people aged 14 – 21 on the theme of Community attracted applicants from across the UK.



[View Insights](#)

[Boost post](#)



Liked by annafox61 and 1,067 others
centre_for_british_photography OPEN CALL!
Would you like to show your work at the Centre for British Photography?

The Centre for British Photography is delighted to offer an exciting opportunity for photographers to exhibit their work in this high profile central London location.

[The Opportunity](#)



[View Insights](#)

[Boost post](#)



Liked by annafox61 and 253 others
centre_for_british_photography CALL FOR ENTRIES

FREE TO SUBMIT

THE OPPORTUNITY The Centre for British Photography is delighted to offer an exciting opportunity for six young

PUBLIC PROGRAMME

Jo Longhurst in conversation with Lucy Souter: Westminster Photo Forum / Centre for British Photography

6th June 2023

Dialogues - Artists from The Hyman Collection is a collaboration between University of Westminster and the Hyman Collection.

Pelumi Odubanjo in conversation with photographer Jermaine Francis

26th July 2023

Pelumi Odubanjo was in conversation with photographer Jermaine Francis about the making of his series 'A Storied Ground', on show at the Centre for British Photography. Exploring Francis' long-term interrogation of Black presence in nature and within British landscapes, they discussed how his practice questions what it means to be Black in these spaces, and how photography may be used to reconstitute the absences and presences of these figures.

Mark Neville. Life in Ukraine, The Connection between aid and art

2nd August 2023

An online talk by British artist Mark Neville who has been living in Kyiv since 2020.

Melanie Friend in conversation with Dr. Pippa Oldfield

19th September 2023

The discussion ranged over Melanie's photographs, past & present, where documentary overlaps with landscape, looking at borders and territory in Border Country, and the historical echoes within the landscape in The Home Front and her recent work The Plain. Images from Border Country and The Plain were included in Landscape Trauma at the Centre for British Photography.

Helen Sear in conversation with Eugenie Shinkle

21st September 2023

An in conversation organised in collaboration with Fast Forward, University of the Creative Arts and the Centre for British Photography in London.

OTHER EVENTS

Writing Her Own Script: Women and Activism Panel Discussion

12th May: Photo London

Photographers Eliza Hatch and Bindi Vora spoke 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.

OPUS: Breakfast Event

28th May 2023

Art Fund Event

29th June 2023

Book Launch: Kiss it! by Abbie Trayler-Smith

12th July 2023

Hole & Corner Magazine Round Table

4th July 2023

British Art Fair

September 2023

The Photography Sales Gallery at the Centre for British Photography exhibited for the first time at the British Art Fair. We bought a fantastic selection of historic as well as contemporary photographic art works to celebrate the richness of the medium.





IMPACT REPORT 4TH OCTOBER - 17TH DECEMBER

WWW.BRITISHPHOTOGRAPHY.ORG

The 50th anniversary of Daniel Meadows' Free Photographic Omnibus and Charlie Phillips's 50-year work on Afro Caribbean funerals in London will be the two lead exhibitions considering communities opening at the Centre for British Photography on Thursday 5 October. Community-focussed work of three other photographers will also be on show: Grace Lau's Chinese portrait studio; Dorothy Bohm's photographs of London street markets; and Arpita Shah's portraits of young British Asian women.

James Hyman, Founding Director of the Centre for British Photography, said: "Building a community around photography in Britain is central to our aims and I am delighted that our autumn exhibitions present a range of voices, across generations, to celebrate different communities. Our mission is to provide a platform for all types of photography and to champion the ways in which our lives are enriched through learning about the perspectives, cultures and heritages of others. So it is really special to present five shows that complement one another so well and give such powerful expression to the vibrancy of these different communities. I am also pleased that as well as curating our own shows, we are again providing a London venue for exhibitions and bodies of work that that would not otherwise reach this audience."



4TH OCTOBER - 17TH DECEMBER

VISITORS: 21,488

EXHIBITION PROGRAMME

CHARLIE PHILLIPS: HOW GREAT THOU ART, 50 YEARS OF AFRICAN CARIBBEAN FUNERALS IN LONDON

DANIEL MEADOWS: FREE PHOTOGRAPHIC OMNIBUS, 50TH ANNIVERSARY

DOROTHY BOHM: LONDON STREET MARKETS

GRACE LAU: PORTRAITS IN A CHINESE STUDIO

ARPITA SHAH: MODERN MUSE

OPEN CALL: COMUNITY / COMMUNITY PROJECTS

PHOTOGRAPHY SALES GALLERY

NOTHING TO LOSE: THE PUNK PHOTOGRAPHS OF CAROLINE COON

ALL EXHIBITIONS ARE FREE

CHARLIE PHILLIPS: HOW GREAT THOU ART

Charlie Phillips' *How Great Thou Art - 50 Years of African Caribbean Funerals in London* is a sensitive photographic documentary of the social and emotional traditions that surround death in London's African Caribbean community. This will be the first time that the Centre for British Photography's main space will present a solo exhibition.

The title for the exhibition is borrowed from the popular hymn sung at funerals that praises the life of an individual, and this project is a declaration of love and celebration for the traditions and cultures of the African diaspora in London. An immersive exhibition, it will include photographs, video and music.

Paul Goodwin, curator, lecturer and urban theorist has observed:

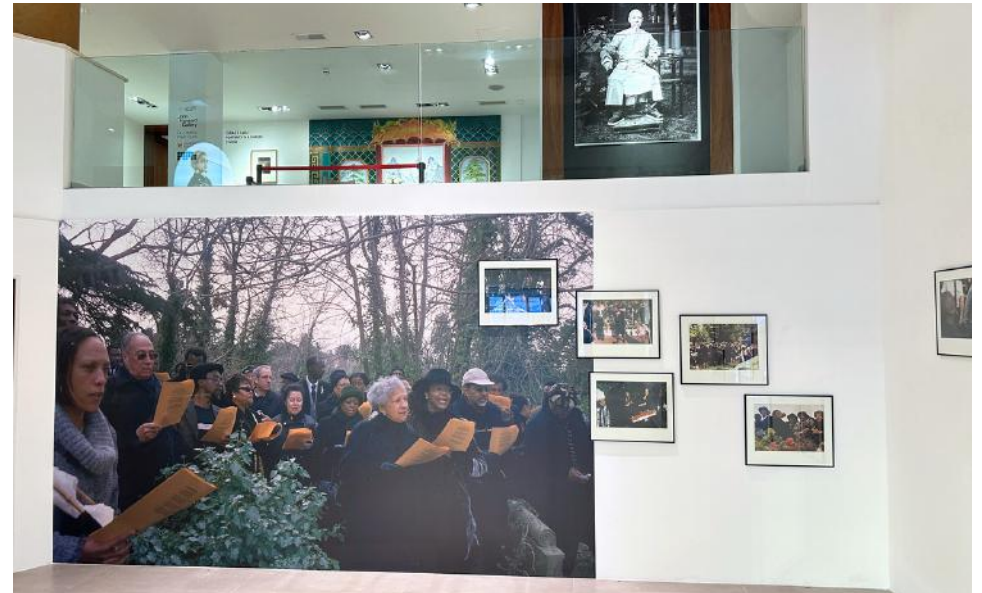
"How Great Thou Art is a new landmark in black British photography. The question of death and the cultural responses to death through funerals in the Caribbean community has featured sporadically in various photographic oeuvres before but no one has explored this subject in such depth and in such a participatory and embedded manner as Charlie Phillips in *How Great Thou Art*."

Charlie Phillips was born in Kingston, Jamaica in 1944 and arrived in Britain in 1955, where he settled in London's Notting Hill. His photographs provide an intimate insight into the Black British experience. He was awarded an OBE in 2022.

This exhibition is a re-presentation of an exhibition originally curated by Eddie Otchere and Lizzy King for Photofusion in 2014, with support from Arts Council England's Grants for the Arts Fund.



CHARLIE PHILLIPS: HOW GREAT THOU ART



DANIEL MEADOWS: FREE PHOTOGRAPHIC OMNIBUS

On 22 September 1973, Daniel Meadows set off on a long-planned adventure in a rickety 1948 double-decker bus that he had repurposed as his home, gallery and darkroom. He was intent on making a portrait of England. He was 21 years old.

Over the next 14 months, travelling alone, Meadows crisscrossed the country covering 10,000 miles. He photographed 958 people, in 22 towns and cities. From circus performers to day trippers. He developed and printed the photographs as he went along, giving them away for free to those who posed for him.

This exhibition will feature dozens of photographs, including loans from The Hyman Collection, as well as previously unseen works of documentary reportage that Meadows made during his travels.

The project was heralded as highly original, a project guided by its subjects as much as the photographer, and an experiment in countercultural values, socialist principals and collaboration, and 50 years later it is just as remarkable.

Daniel Meadows is a documentarist. He has spent a lifetime recording British society, challenging the status quo by working in a collaborative way to capture extraordinary aspects of ordinary life through photography, audio recordings and short movies. His work has been exhibited in the UK and overseas, and he has taught photojournalism across the world. Meadows was awarded a PhD in 2005 and his archive is held in the Bodleian Libraries at the University of Oxford.



DANIEL MEADOWS: FREE PHOTOGRAPHIC OMNIBUS



DOROTHY BOHM: LONDON STREET MARKETS

London's street markets and especially the people who worked there were an important aspect of Bohm's engagement with London. Having run a successful portrait studio in Manchester in the late 1940s and 1950s, it was only in the 60s and 70s, after she settled in London, that Bohm turned her lens on the city that remained her home until her death earlier this year. The markets she depicted include the old Covent Garden fruit and vegetable market, Smithfield, Billingsgate, Petticoat Lane, Portobello Road, Farringdon Road book market, as well as stalls in Camden Town and Hampstead.

The exhibition will be made up of familiar and unfamiliar works. As Bohm's daughter, the art historian Monica Bohm-Duchen, writes:

"Familiar or otherwise, collectively they present a vivid picture of a bygone world, sometimes entertaining and extrovert, as often melancholy and introspective, but always humane, empathetic and engaging - a world of horse carts and cloth caps, hard work and meagre monetary rewards but also of unexpected grace, good-humoured camaraderie and other rewards less possible to quantify."

The comfortable central European world in which Dorothy Bohm (née Israelit) grew up was a very different one to that of the London street markets she was to be so fascinated by over three decades later. Born in Königsberg, East Prussia, in 1924, her Jewish family left Germany and moved to Memel in Lithuania in 1932; in June 1939, just a few months before the outbreak of the Second World War, her parents made the wise but difficult decision to send her to the safety of England. By Dorothy's own admission, and fully understandable given her early experience of profound displacement, photography's unique ability to stop time in its tracks and preserve a moment for ever lies at the very heart of its appeal for her.



DOROTHY BOHM: LONDON STREET MARKETS



GRACE LAU: PORTRAITS IN A CHINESE STUDIO

The first photographic portrait studios in China were set up in the mid-19th century by Western travellers, and focused on 'exotic' subjects such as beggars, opium smokers, coolies and courtesans. Many of these images were reproduced as postcards to send back to amuse a European audience. In 2005, Lau created her own version of an old Chinese portrait studio in which she would document the residents and tourists to Hastings as 'exotic' subjects. Open to anyone passing by, the project made an oblique comment on Imperialist visions of the Chinese; and by reversing roles, Lau became the Imperialist photographer making portraits of the diverse people of a British seaside town.

The props including mock Chinese furniture and a faux panda rug, and the vibrant 'Oriental' backdrop was painted by muralist, Robina Barson. The discrepancy between the historic studio context and the contemporary appearance of the subjects is highlighted by the overly formal presentation.

In 2023, Lau's Portrait Studio reopened in a Southampton shopping mall during the Chinese New Year as part of John Hansard Gallery's Co-Creating Public Space programme and resulted in over 600 portraits representing a Southern English port. The resulting portraits would inform several layers of cultural interpretation, conflating 150 years of history in a raucous theatre of photography, but leaving an unrepeatable archive of '21st Century Types'.

Grace Lau was born in London of Chinese parentage. She has written that her intent is to raise awareness of stereotyping and prejudices, to encourage questions and debate, and to respond as an artist to social issues. She is also driven by curiosity about the performative aspect of portraiture photography and how her subjects enact out roles and interact with the photographer. From her earlier work on the underground fetish scene of the 1980s to this series, all her portraits are based on photography providing the stage for performance.

Portraits In a Chinese Studio is presented in partnership with John Hansard Gallery, part of the University of Southampton, supported by Arts Council England and sponsored by MPB and Genesis Imaging.

In total, Grace and her team had 258 online and in person bookings and photographed 744 people, groups ranged from 1– 10 people per sitting.

GRACE LAU: PORTRAITS IN A CHINESE STUDIO



ARPITA SHAH: MODERN MUSE

Drawing from and subverting the conventions of Mughal and Indian miniature paintings from ancient to pre-colonial times, Arpita Shah's *Modern Muse* visually and conceptually explores the ever-shifting identities and representations of South Asian women in contemporary Britain. The portraits give an insight into the perspectives of what it means to be a young British and Asian woman. Shah examines the intersections of culture and identity, drawing on the women's lived experiences and her own journey and life. Commissioned by GRAIN projects, this body of work has not been shown in London before.

Arpita Shah was born in Ahmedabad in India and spent an earlier part of her life living between India, Ireland and the Middle East before settling in the UK. This migratory experience is reflected in her practice, which often focuses on the notion of home, belonging and shifting cultural identities. In *Modern Muse* she does this in collaboration with women who are also artists, creatives and educators based in Birmingham and the West Midlands. The portraits were collaborative in nature and during their participation the women spoke of their own experiences.

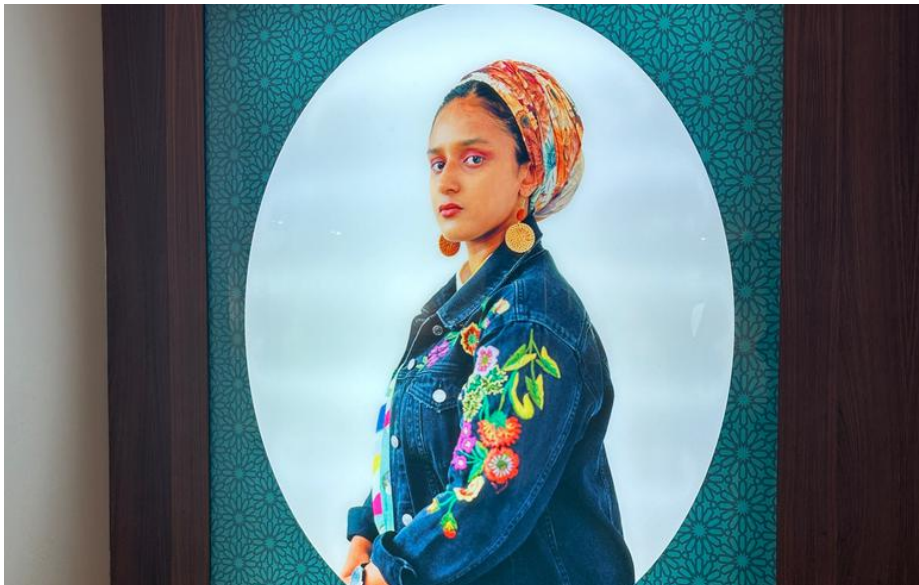
Shah's work often draws from Asian and Eastern mythology, using it both visually and conceptually to explore issues of cultural displacement in the South Asian diaspora.

She states:

"As a South Asian artist it was important to challenge representations of South Asian women in Mughal and Indian miniatures, but also comment on the visibility of women of colour as 'Muses' in Western art history. I made *Modern Muse* for South Asian girls and women, for them to feel represented."



ARPITA SHAH: MODERN MUSE



OPEN CALL: COMMUNITY / COMMUNITY PROJECTS

Our second open-call for young people aged 14 – 21 on the theme of Community drew students from across the UK. A display of works by the six young photographers were shown in the Centre's windows and foyer spaces. Each display was accompanied by a text on what community means to them.

The Open Call is part of the Centre's programme to platform photographers at all stages of their career. Printing costs were sponsored by [Genesis Imaging](#), one of the UK's leading photographic printers.



ZOE GREEN



JAKE WALL



STELLA HARFORD



GEORGE SHARP



LUCAS CANNON



SOREN
FROOME-LEWIS

Aesthetica

20 Years Magazine Shop Art Price Creative Writing Dive

Subverting the Canon:
Grace Lau Review



In 2004, British-Chinese photographer Grace Lau (b. 1939) was commissioned to work on the illustrated book *Picturing the Chinese: Early Western Photography and Portraits of China*. It tells the story of Western photography in China from the mid-19th century to the present. During her research, Lau noticed that the portraits of local Chinese people taken by Western photographers, such as Jon Thomson and William Saunders, were of a certain "type" – beggars, opium smokers, women with bound feet. These images were circulated in the Western world, promoting a skewed, exoticised and, not to mention, racially biased view of the country and its residents. In response, Lau set up her own "Chinese portrait studio" in the seaside

AESTHETICA



Get your vintage photos,
two for a pound! Old
London street markets -
in pictures

▲ Lighter sides... Dorothy Batten's
Butchers at Smithfield Market, London,
1970s. Photograph: Dorothy Batten

THE GUARDIAN



SPECTRUM

Portraits of Britain in 1973 — taken from a double-decker bus

Fifty years ago, funded in part by a £100 cheque from *The Sunday Times*, Daniel Meadows began a unique photographic project, driving 10,000 miles and taking the portraits of more than 950 people along the way



THE SUNDAY TIMES



The Centre for British Photography showcases the diversity and variety of photography in the UK. Director James Hyman tells us more

WORDS JAMES HYMAN

NATION WIDE

From social traditions surrounding death on London's African Caribbean community to modern portraits inspired by 19th-century Chinese studios, the Centre for British Photography is determined to champion British photography in all its diversity.

Founded as a charity by its director, James Hyman, in 2006, it opened on Leeson Street (in a space formerly occupied by Italian clothing brand Toppi Milano) in January this year. "I've had galleries in Mayfair and St James's since 2004 and I've got somebody very good who finds me spaces," says James, a leading authority on British photography and 20th-century British art. "This place was available and it's an amazing location."

The centre has an exhibition space, a photography sales gallery and a programme of public events. It also administers and provides access to the Hyman Collection, the renowned private collection of artworks owned by James and his wife, Clara, a specialist oral surgeon and clinical lecturer who is the charity's chair of trustees.

The single began collecting in 1991 and have amassed more than 4,000 pieces, from historic photographs to contemporary works, bound by a commitment to champion diversity and support women in photography. In 2015, they launched a website (www.britishphotography.org) based on the British photography in their collection to be used as an educational resource and thereafter, donated

THE MAYFAIR TIMES

Photomonitor:

Contact About Exhibitions Search

Communities

Portfolios Exhibitions Interviews Essays Books Experiments



Communities
05.10.23 - 17.12.23
Centre for British Photography

Reviewed by Caroline Molloy

PHOTO MONITOR



THE NEVER-BEFORE-SEEN PUNK PHOTOGRAPHY OF CAROLINE COON

SHOW STUDIO

British Journal of Photography

Established 1934



Daniel Meadows, *Free Photographic Omnibus, 50th Anniversary* (Centre for British Photography)

BRITISH JOURNAL OF PHOTOGRAPHY



BBC RADIO LONDON

| | | | |
|----------------|--------------------------------|--|---|
| 17.9.23 | Sunday Times Magazine | | https://www.thetimes.co.uk/article/daniel-meadows-portraits-of-britain-in-1973-taken-from-a-double-decker-bus-glc93klp8 |
| 28.9.23 | This Is London | | Grace Lau - print |
| 2.10.23 | Urban 75 blog | | http://www.urban75.org/blog/in-photos-landscape-trauma-at-the-centre-for-british-photography-piccadilly-london/ |
| 5.10.23 | Hole and Corner | | https://www.holeandcorner.com/recommends/the-centre-for-british-photography-explores-the-theme-of-community-for-its-autumn-exhibitions |
| 5.10.23 | L'oeil de la photographie | | https://loeildelaphotographie.com/en/centre-for-british-photography-grace-lau-portraits-in-a-chinese-studio/ |
| 5.10.23 | Mutual art | | https://www.mutualart.com/Exhibition/Grace-Lau--Portraits-In-A-Chinese-Studio/38EC2F00F606F061 |
| 5.10.23 | Red eye | | https://www.redeye.org.uk/exhibitions/arpita-shah-modern-muse-centre-british-photography |
| 5.10.23 | Hole and Corner | | https://www.holeandcorner.com/recommends/the-centre-for-british-photography-explores-the-theme-of-community-for-its-autumn-exhibitions |
| 6.10.23 | Professional photo | | Grace Lau - Print |
| 6.10.23 | Happening Next | | https://happeningnext.com/event/grace-lau-portraits-in-a-chinese-studio-eid4so4e8wrtk1 |
| 8.10.23 | Observer Review | | https://www.theguardian.com/artanddesign/2023/oct/08/the-big-picture-daniel-meadows-book-of-the-road-free-photographic-omnibus |
| 8.10.23 | BBC London radio - Robert Elms | | https://www.bbc.co.uk/programmes/p0gdtph1 |
| 8.10.23 | Musee magazine | | https://museemagazine.com/culture/2023/10/5/bob-gomel-daniel-meadows-albert-watson |
| 10.10.23 | Guardian online | | https://www.theguardian.com/artanddesign/gallery/2023/oct/10/magical-history-tour-all-aboard-the-bus-around-1970s-britain-in-pictures-daniel-meadows |
| 11.10.23 | BJP online | | https://www.1854.photography/2023/10/frieze-week-photo-guide-london/ |
| 18.10.23 | ES magazine listing | | In print |
| 28.10.23 | Amateur Photographer | | https://amateurphotographer.com/latest/articles/best-photography-exhibitions-to-see/ |
| November issue | Mayfair Times | | https://edition.pagesuite-professional.co.uk/html5/reader/production/default.aspx?pubname=&edid=8e64203c-26d6-4d18-996a-2e7ead3f9b9c&pnum=1 |
| 15.11.23 | SHOWstudio | | https://showstudio.com/news/the-never-before-seen-punk-photography-of-caroline-coon |
| 17.11.23 | Londonist | | https://londonist.com/london/art-and-photography/punk-photos-1970s-london |
| 17.11.23 | Disney Roller Girl blog | | https://www.disneyrollergirl.net/ |
| 21.11.23 | The Guardian - Dorothy Bohm | | https://www.theguardian.com/artanddesign/gallery/2023/nov/21/old-london-street-markets-in-pictures-dorothy-bohm |
| 21.11.23 | Artlyst | | https://artlyst.com/whats-on-archive/nothing-lose-punk-photographs-caroline-coon/ |
| 23.11.23 | Plaster | | https://plastermagazine.com/articles/caroline-coon-punk-godmother-british-photography/ |
| November | St James's website | | https://stjameslondon.co.uk/news/art-exhibitions-in-london |
| 4.12.23 | The Nudge | | https://thenudge.com/features/art-galleries-in-london/ |
| 5.12.23 | Red Eye | | https://www.redeye.org.uk/opportunities/centre-british-photography-realisation-grants |
| 11.12.23 | L'oeil de la photographie | | https://loeildelaphotographie.com/en/centre-for-british-photography-realisation-grants/ |
| 11.12.23 | Aesthetica | | https://aestheticamagazine.com/subverting-the-canongrace-lau-review/ |
| 17.12.23 | Artsy | | https://www.artsy.net/show/centre-for-british-photography-nothing-to-lose-the-punk-photographs-of-caroline-coon?sort=partner_show_position |
| 21.12.23 | BJP online | | https://www.1854.photography/2023/12/centre-for-british-photography-james-hyman-closure-funding/ |
| 20.12.23 | Creative Review | | https://www.creativeireview.co.uk/trends-of-2023-the-year-in-photography/ |
| 2.1.23 | Amateur Photographer | | https://amateurphotographer.com/technique/what-to-photograph-this-year/ |

PHOTOGRAPHY SALES GALLERY

In 2023 we launched our Photography Sales Gallery in person and online.

All profits from the sale of photographs from the Photography Sales Gallery at the Centre for British Photography support our charitable activities including exhibitions, events and our grants programme. The Photography Sales Gallery includes photographs donated by the photographers, including special fundraising editions by Karen Knorr and Daniel Meadows; photographs donated by private collectors; and works by photographers represented by the Photography Sales Gallery where all profits support the charity.

Exhibitions included:

NOTHING TO LOSE: THE PUNK PHOTOGRAPHS OF CAROLINE COON



NOTHING TO LOSE: THE PUNK PHOTOGRAPHS OF CAROLINE COON

THE PHOTOGRAPHY SALES GALLERY

The Photography Sales Gallery at the Centre for British Photography is pleased to present Nothing to Lose. The Punk Photographs of Caroline Coon. This is the very first time that Caroline Coon's celebrated punk photographs have been editioned.

The artist, Caroline Coon, was part of the early Punk scene and the author of one of the first books on Punk, 1988: The New Wave Punk Rock Explosion (1977). Her photographs are an important, intimate record of its heady early days.

The exhibition marks the publication of three special limited edition boxed sets of Coons photographs. Each box contains 10 photographs and each is in a limited edition of just 10 copies.

THE CLASH. A RELEVANT REBELLION

PUNK. A VERY CONTEMPORARY SIGNIFICANCE

WORD AND IMAGE. PERSONAL AND POLITICAL STATEMENTS

All profits from sales of these pictures will go the Centre for British Photography (registered charity number 1190955)



PHOTOGRAPHY SALES GALLERY

INSTAGRAM

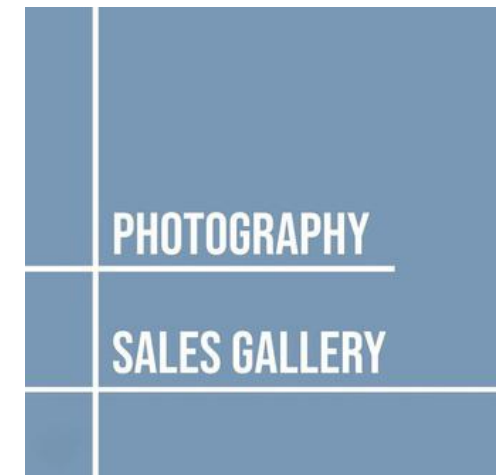
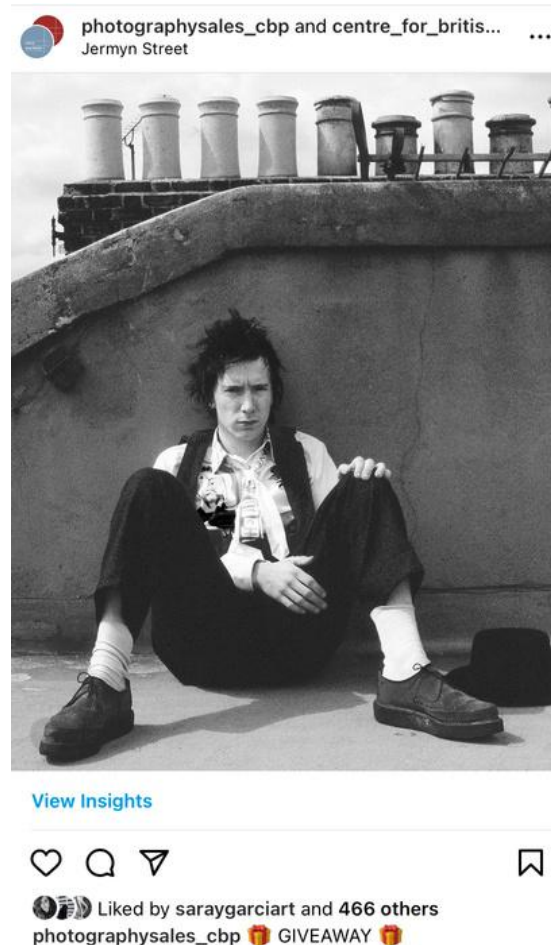
In November 2023 we launched a second Instagram account dedicated to photography sales.

We staged an Instagram give away with a photograph from *Nothing to Lose. The Punk Photographs of Caroline Coon*. We saw the followers of our new account increase by nearly 300 in just a couple of days.

⚡ Johnny Rotten on his Rooftop. Artist Proof signed by Caroline Coon ⚡

To win, simply;

- ➡ Follow the @photographysales_cbp
- ➡ Follow the @centre_for_british_photography
- ➡ Like this post
- ➡ Tag a friend who will love it too



REALISATION GRANTS

In 2023 the Centre for British Photography launched its annual programme of grants for artists working with photography. We received 574 applicants and selected four winners.

The first four photographers to receive our inaugural CBP Realisation Grant are Ajamu X for the project *Ecce Homo*, Phillipa Klaiber & Michael Swann for the project *Compost*, Zula Rabikowska for the project *Nothing But a Curtain* and Almudena Romero for the project *Farming a Photograph*.

The grants enable photographers and artists working with photography to bring an ongoing project to completion within a year. Support includes £2,500 in funding per recipient and a total of three sessions of expert mentorship.



PUBLIC PROGRAMME

GRACE LAU PORTRAIT'S IN A CHINESE STUDIO

5 October – 17 December 2023

Visitors had the opportunity to have their picture taken by the artist and their team on Friday's and Saturday's throughout the exhibitions run. In total, Grace and her team had 258 online and in person bookings and photographed 744 people, groups ranged from 1– 10 people per sitting.

HORAGE FUNDRAISER

19 October – 1 November 2023

We held a successful fundraiser organised by Horage Watchmakers and with support from Brian Griffin to fund our inaugural Realisation Grants.

TALKING PICTURES: DANIEL MEADOWS IN CONVERSATION WITH ALAN DEIN

19 October 2023

Daniel Meadows in conversation with Alan Dein, oral historian and BBC Radio 4 broadcaster ([Don't Log Off](#)). An evening celebrating and sharing the audio in Daniel's pictures, its inspirations and what happened next.

VANLEY BURKE, ARMET FRANCIS AND CHARLIE PHILLIPS IN CONVERSATION, CHAIRED BY MARLENE SMITH

26 October 2023

The evening included a discussion of their important decades-long engagement with their communities. Each photographer was the subject of a major exhibition: Charlie Phillips. How great thou art at the Centre for British Photography; Armet Francis. Beyond the black triangle at Autograph; and Vanley Burke. Between Two Worlds at the V&A.

NOTHING TO LOSE. THE PUNK PHOTOGRAPHS OF CAROLINE COON PRIVATE VIEW

16 November 2023

NINE NIGHTS CELEBRATION

21 November 2023

To coincide with Charlie Phillips exhibition, we hosted a Nine Nights Celebration and worked closely with Charlie to bring together members of the community for a special evening that included singing, a drummer and a libation ceremony.

PUBLIC PROGRAMME

FILM SCREENING OF SEEING DAYLIGHT : THE PHOTOGRAPHY OF DOROTHY BOHM

22 November 2023

Released in 2018, it is the first feature-length documentary since 1980 about one of Britain's most accomplished street photographers. The screening was followed by a Q&A with Monica Bohm-Duchen and Amanda Hopkinson.

PANEL DISCUSSION: CHILA BURMAN, ARPITA SHAH AND BINDI VORA IN CONVERSATION, CHAIRED BY SHASTI LOWTON

29 November 2023

The Centre for British Photography invited groundbreaking artists Chila Burman, Arpita Shah and Bindi Vora to discuss the concept of femininity within South Asian culture and how this has been represented within their bodies of work. This panel discussion was chaired by Shasti Lowton, Curator at the Government Art Collection.

REALISATION GRANTS

15 December 2023 - 15 January 2024

We launched our Grants at the end of 2023 and received 574 project submissions. The grants enable four photographers and artists working with photography to bring an ongoing project to completion within a year.

OTHER EVENTS

BOOK LAUNCH: 'I BURN BUT I AM NOT CONSUMED' BY ALICIA BRUCE

28 November 2023

A book launch to celebrate the publication of the photobook 'I Burn But I Am Not Consumed' (Daylight Books USA) by Alicia Bruce. Alicia was also in conversation with Christiane Monarchi (Photomonitor, Hapax, British Centre for Photography).

PANEL DISCUSSION ON COLLECTING PHOTOGRAPHY: LONDON ART FAIR IN COLLABORATION WITH CENTRE FOR BRITISH PHOTOGRAPHY

19 January 2023

CBP brought together a panel of experts from the world of photography focusing on collecting photography, including advice on how to start or build a collection, where and what to look out for, and key trends happening in the photography sector both nationally and internationally. Brandei Estes, James Hyman and Hannah Watson will be in discussion, chaired by Madeline Yale Preston.





THE CENTRE FOR BRITISH PHOTOGRAPHY

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2024

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 2024.

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

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.

THE CENTRE FOR BRITISH PHOTOGRAPHY

INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Signed:



Dated: 17 October 2024

Andrew Thomas ACA
Nyman Libson Paul LLP
124 Finchley Road
London
NW3 5JS

THE CENTRE FOR BRITISH PHOTOGRAPHY

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

| | Note | Restricted funds 2024 £ | Unrestricted funds 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|------------------------------------|------|----------------------------------|------------------------------------|-----------------------------|-----------------------------|
| Income from: | | | | | |
| Donations and legacies | 3 | - | 67,447 | 67,447 | 387,448 |
| Other trading activities | 4 | - | 88,444 | 88,444 | 71,053 |
| Total income | | - | 155,891 | 155,891 | 458,501 |
| Expenditure on: | | | | | |
| Raising funds | 5 | - | 41,630 | 41,630 | 13,665 |
| Charitable activities | 7 | 4,375 | 387,826 | 392,201 | 146,483 |
| Total expenditure | | 4,375 | 429,456 | 433,831 | 160,148 |
| Net (expenditure)/income | | (4,375) | (273,565) | (277,940) | 298,353 |
| Transfers between funds | 17 | 1,375 | (1,375) | - | - |
| Net movement in funds | | (3,000) | (274,940) | (277,940) | 298,353 |
| Reconciliation of funds: | | | | | |
| Total funds brought forward | | 3,000 | 298,033 | 301,033 | 2,680 |
| Net movement in funds | | (3,000) | (274,940) | (277,940) | 298,353 |
| Total funds carried forward | | - | 23,093 | 23,093 | 301,033 |

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

The notes on pages 96 to 110 form part of these financial statements.

THE CENTRE FOR BRITISH PHOTOGRAPHY

**BALANCE SHEET
AS AT 31 MARCH 2024**

| | Note | 2024 £ | 2023 £ |
|--|-------|----------------------|-----------------------|
| Fixed assets | | | |
| Tangible assets | 12 | - | 130,586 |
| Current assets | | | |
| Stocks: photographs for sale in shop | 13 | 284,073 | 295,049 |
| Debtors | 14 | 52,907 | 18,719 |
| Cash at bank and in hand | | 435 | 6,145 |
| | | <u>337,415</u> | <u>319,913</u> |
| Creditors: amounts falling due within one year | 15 | (314,322) | (143,466) |
| Net current assets | | <u>23,093</u> | <u>176,447</u> |
| Provisions for liabilities | | - | (6,000) |
| Total net assets | | <u><u>23,093</u></u> | <u><u>301,033</u></u> |
| Charity funds | | | |
| Restricted funds | 17 | - | 3,000 |
| Unrestricted funds | 17,18 | 23,093 | 298,033 |
| Total funds | | <u><u>23,093</u></u> | <u><u>301,033</u></u> |

The financial statements were approved and authorised for issue by the Trustees on 15/10/2024 and signed on their behalf by:



Dr Claire Hyman
(Chair)

The notes on pages 96 to 110 form part of these financial statements.

THE CENTRE FOR BRITISH PHOTOGRAPHY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

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.

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 2024

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 2024

2. Accounting policies (continued)

2.9 Liabilities and provisions

Liabilities 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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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

3. Income from donations and legacies

| | Restricted funds 2024 £ | Unrestricted funds 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|-------------------------------------|----------------------------------|------------------------------------|-----------------------------|-----------------------------|
| Donations | | | | |
| Donation of art | - | 2,329 | 2,329 | 292,772 |
| Cash donations | - | 20,598 | 20,598 | 83,704 |
| Gift aid and other tax reliefs | - | 43,020 | 43,020 | 2,900 |
| Exhibition and events sponsorship | - | - | - | 8,072 |
| Friends scheme | - | 1,500 | 1,500 | - |
| Subtotal detailed disclosure | - | 67,447 | 67,447 | 387,448 |
| Total 2024 | - | 67,447 | 67,447 | 387,448 |
| Total 2023 | 8,072 | 379,376 | 387,448 | |

4. Income from other trading activities

Income from fundraising events

| | Unrestricted funds 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|-----------------|------------------------------------|-----------------------------|-----------------------------|
| Sale of artwork | 56,078 | 56,078 | 55,733 |
| Sale of books | 12,174 | 12,174 | 7,200 |
| Gallery hire | 9,626 | 9,626 | 6,330 |
| Membership | 2,702 | 2,702 | 1,200 |
| Other sales | 7,864 | 7,864 | 590 |
| | 88,444 | 88,444 | 71,053 |

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

5. Expenditure on raising funds

Fundraising

| | Unrestricted funds 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|--------------------------------|------------------------------------|-----------------------------|-----------------------------|
| Purchase of artwork for resale | 26,650 | 26,650 | 5,275 |
| Purchase books for resale | 5,114 | 5,114 | 8,960 |
| Closing stock adjustment | - | - | (2,277) |
| Event costs | 9,866 | 9,866 | 1,707 |
| | <u>41,630</u> | <u>41,630</u> | <u>13,665</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 grants

| | Grants to Individuals 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|----------------|---------------------------------------|-----------------------------|-----------------------------|
| Grants payable | <u>4,375</u> | <u>4,375</u> | <u>-</u> |

THE CENTRE FOR BRITISH PHOTOGRAPHY

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

7. Analysis of expenditure on charitable activities

Summary by fund type

| | Restricted funds 2024 £ | Unrestricted funds 2024 £ | Total 2024 £ | Total 2023 £ |
|---------------|----------------------------------|------------------------------------|--------------------|--------------------|
| Gallery costs | 4,375 | 387,826 | 392,201 | 146,483 |
| | | | | |
| Total 2023 | 5,072 | 141,411 | 146,483 | |

THE CENTRE FOR BRITISH PHOTOGRAPHY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

8. Analysis of expenditure by activities

| | Activities undertaken directly 2024 £ | Grant funding of activities 2024 £ | Support costs 2024 £ | Total funds 2024 £ | Total funds 2023 £ |
|---------------|---|--|-------------------------------|-----------------------------|-----------------------------|
| Gallery costs | 50,751 | 4,375 | 337,075 | 392,201 | 146,483 |
| | <u>50,751</u> | <u>4,375</u> | <u>337,075</u> | <u>392,201</u> | <u>146,483</u> |
| Total 2023 | 25,646 | - | 120,837 | 146,483 | |
| | <u>25,646</u> | <u>-</u> | <u>120,837</u> | <u>146,483</u> | |

Analysis of direct costs

| | Total funds 2024 £ | Total funds 2023 £ |
|-----------------------------|-----------------------------|-----------------------------|
| Costs for borrowing artwork | 8,323 | 2,781 |
| Photographic processing | 16,236 | - |
| Postcards | 1,650 | - |
| Transport and shipping | 12,904 | 168 |
| Hanging and framing | 10,688 | 21,947 |
| Production costs | 950 | 750 |
| | <u>50,751</u> | <u>25,646</u> |

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

THE CENTRE FOR BRITISH PHOTOGRAPHY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

8. Analysis of expenditure by activities (continued)

Analysis of support costs

| | Total funds 2024 £ | Total funds 2023 £ |
|----------------------------------|-----------------------------|-----------------------------|
| Wages and salaries | 82,771 | 36,624 |
| Technical support | 504 | 460 |
| Literature and brochures | 6,554 | 1,964 |
| Insurances | 16,747 | 1,489 |
| Electricity | 24,835 | 9,987 |
| Travel | 202 | 177 |
| Printing, postage and stationery | 449 | 1,095 |
| Repairs | 2,026 | 553 |
| Premises expenses | 6,075 | 7,393 |
| Business rates | 28,924 | 5,542 |
| Sundry | 506 | 321 |
| Accountancy | 10,102 | 6,100 |
| Consultancy | 15,815 | 12,362 |
| Bank charges | 2,504 | 2,299 |
| Security | - | 240 |
| Telephone costs | 20 | 421 |
| Professional fees | 2,700 | 3,060 |
| Depreciation | 136,341 | 30,750 |
| | <u>337,075</u> | <u>120,837</u> |

9. Independent examiner's remuneration

| | 2024 £ | 2023 £ |
|---|--------------|--------------|
| Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts | 1,500 | 1,500 |
| Fees payable to the Charity's independent examiner in respect of: | | |
| All other services not included above | <u>7,546</u> | <u>4,560</u> |

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

10. Staff costs

| | 2024 £ | 2023 £ |
|--|---------------|---------------|
| Wages and salaries | 81,800 | 34,626 |
| Social security costs | 373 | 1,800 |
| Contribution to defined contribution pension schemes | 598 | 198 |
| | <u>82,771</u> | <u>36,624</u> |

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

| | 2024 No. | 2023 No. |
|-----------------------------|-------------|-------------|
| Average number of employees | <u>3</u> | <u>2</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.

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration, expenses or other benefits (2023 - £NIL)

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

12. Tangible fixed assets

| | Short-term leasehold improvements £ | Fixtures and fittings £ | Total £ |
|-----------------------|--|-------------------------------|------------|
| At 1 April 2023 | 135,852 | 25,484 | 161,336 |
| Additions | 5,755 | - | 5,755 |
| Disposals | (141,607) | (25,484) | (167,091) |
| At 31 March 2024 | - | - | - |
| At 1 April 2023 | 26,645 | 4,105 | 30,750 |
| Charge for the year | 114,962 | 21,379 | 136,341 |
| On disposals | (141,607) | (25,484) | (167,091) |
| At 31 March 2024 | - | - | - |
| Net book value | | | |
| At 31 March 2024 | - | - | - |
| At 31 March 2023 | 109,207 | 21,379 | 130,586 |

13. Stocks

| | 2024 £ | 2023 £ |
|----------------------------------|-----------|-----------|
| Photographs for sale in the shop | 284,073 | 295,049 |

14. Debtors

| | 2024 £ | 2023 £ |
|--------------------------------|-----------|-----------|
| Trade debtors | 720 | - |
| Other debtors | 6,000 | 6,000 |
| Prepayments and accrued income | 46,187 | 12,719 |
| | 52,907 | 18,719 |

THE CENTRE FOR BRITISH PHOTOGRAPHY

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

15. Creditors: Amounts falling due within one year

| | 2024 £ | 2023 £ |
|------------------------------------|----------------|----------------|
| Loans | 286,225 | 97,370 |
| Trade creditors | 12,088 | 19,080 |
| Other taxation and social security | 7,853 | 2,738 |
| Accruals and deferred income | 8,156 | 24,278 |
| | <u>314,322</u> | <u>143,466</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.

16. Provisions

| | Dilapidations of leasehold £ |
|-----------------|------------------------------------|
| At 1 April 2023 | 6,000 |
| Additions | (6,000) |
| | <u>-</u> |

THE CENTRE FOR BRITISH PHOTOGRAPHY

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

17. Statement of funds

Statement of funds - current year

| | Balance at 1 April 2023 £ | Income £ | Expenditure £ | Transfers in/out £ | Balance at 31 March 2024 £ |
|---------------------------|---------------------------------|-------------|------------------|--------------------------|-------------------------------------|
| Unrestricted funds | | | | | |
| General Funds - all funds | 298,033 | 155,891 | (429,456) | (1,375) | 23,093 |
| Restricted funds | | | | | |
| Realisation Grants | 3,000 | - | (4,375) | 1,375 | - |
| Total of funds | 301,033 | 155,891 | (433,831) | - | 23,093 |

The Realisation Grants (previously known as Emerging Artists) fund is for the charity's programme mentoring emerging photographers. Mentorship includes professional development, promoting work, execution of books/exhibitions, help with building relationships within the photography community and beyond and future opportunities. The grants will help artists working in photography to help realise a project.

THE CENTRE FOR BRITISH PHOTOGRAPHY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

17. Statement of funds (continued)

Statement of funds - prior year

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

18. Summary of funds

Summary of funds - current year

| | Balance at 1 April 2023 £ | Income £ | Expenditure £ | Transfers in/out £ | Balance at 31 March 2024 £ |
|------------------|---------------------------------|-------------|------------------|--------------------------|-------------------------------------|
| General funds | 298,033 | 155,891 | (429,456) | (1,375) | 23,093 |
| Restricted funds | 3,000 | - | (4,375) | 1,375 | - |
| | <hr/> | <hr/> | <hr/> | <hr/> | <hr/> |
| | 301,033 | 155,891 | (433,831) | - | 23,093 |
| | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> |

THE CENTRE FOR BRITISH PHOTOGRAPHY

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

18. Summary of funds (continued)

Summary of funds - prior 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> |

19. Analysis of net assets between funds

Analysis of net assets between funds - current period

| | Unrestricted funds 2024 £ | Total funds 2024 £ |
|-------------------------------|------------------------------------|-----------------------------|
| Current assets | 337,415 | 337,415 |
| Creditors due within one year | (314,322) | (314,322) |
| Total | <u>23,093</u> | <u>23,093</u> |

Analysis of net assets between funds - prior period

| | 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) |
| Total | <u>3,000</u> | <u>298,033</u> | <u>301,033</u> |

THE CENTRE FOR BRITISH PHOTOGRAPHY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

20. 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 £598 (2023: £198).

21. Related party transactions

During the year the charity received for resale donated goods valued at £nil (2023: £244,860) from James Hyman Photography Limited, a company owned and controlled by James Hyman, Trustee. The charity also received goods valued at £nil (2023: £1,062) from James Hyman, Trustee.

During the year the charity received unrestricted cash donations from trustees and related parties totalling £nil (2023: £70,500 from companies controlled by a trustee).

During the year companies controlled by James Hyman, Trustee charged £Nil (2023: £14,550) to the charity for costs incurred on its behalf.

At the reporting date companies controlled by James Hyman, Trustee, were owed £286,225 (2023: £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.

During the year relatives of trustees were remunerated a total of £679 (2023: £350) for services provided to the charity.