

The Photographers' Gallery Limited
(Company limited by guarantee)

Annual Report and Consolidated Financial Statements

Year Ended

31 March 2021

Registered Number 00986208
Charity Number 262548

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The Photographers' Gallery Limited

**Report and financial statements
for the year ended 31 March 2021**

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The Photographers' Gallery Limited

Reference and administrative information for the year ended 31 March 2021

Constitution and objects

The Photographers' Gallery Limited is a registered charity whose objects are to further advance photography as an art form, promote public knowledge, appreciation and understanding of the medium and organise public exhibitions and projects to these ends. The Photographers' Gallery is a company limited by guarantee governed by its Memorandum and Articles of Association.

Trustees

Matthew Stephenson (Chair)
Myfanwy Barrett (Chair of FGP) (resigned 21 June 2021)
Jananne Al-Ani
Rio Blake (resigned 15 March 2021)
Deborah Botwood Smith (appointed 22 February 2022)
Symon Elliot
Alex Hess
James Kelly (appointed 22 February 2021)

Montana Leigh Hall (appointed 1 March 2021)
Mark Lewis (appointed 1 March 2021)
Daniel Oudkerk
Eileen Perrier (resigned 13 October 2021)
Joe Phelan
Jonathan Shaw
Michelle Shuttleworth (appointed 1 March 2021)
Elspeth Walker (appointed 15 March 2021)
Kay Watson (appointed 1 January 2022)

Chief Executive

Brett Rogers

Secretary

Andrew Gault

Registered office

16-18 Ramillies St, London, W1F 7LW

Statutory Auditor

BDO LLP, 55 Baker Street, London, W1U 7EU

Bankers

National Westminster Bank plc, 2a Charing Cross Road, London, WC2H 0PD

Solicitors

Swan Turton LLP, 3rd Floor, 8 Baltic St, London EC1Y0UP

Charity number

262548

Company number

00986208

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021

About The Photographers' Gallery

The Gallery opened in 1971 at No 8 Great Newport Street, Covent Garden in London. Founded initially to provide free access for all to engage with the best of British and international photography, the Gallery played a seminal role from the 1970s in establishing the medium as a distinct art form whilst providing London with the only dedicated venue for photographers to show their work to the widest possible audience. The past five decades have seen photography evolve from the margins of institutional recognition to become one of the most influential and ubiquitous contemporary art forms.

We have played a significant role in this transformation, particularly in the UK, by exhibiting some of the world's most ground-breaking and celebrated photographers. At the same time, with the emergence of modern technologies and the phenomenon of social networking, the use of photography has become even more ubiquitous and democratized for people across the world as both a tool for creativity and communication. The Gallery is widely recognised as a pioneer in exhibiting, educating, and engaging people with the photographic medium and our place in the UK's cultural history by promoting this art form both in the UK and around the world.

With the support of Arts Council England, the organisation purchased and relocated to a new Gallery building on Ramillies Street, in London's west-end in 2012. The move opened major new possibilities for our programming ambitions, enabling the display of significant historical work, retrospectives by the world's most important photographers and large-scale international touring shows. Education and access remain at the heart of who we are and informs everything we do. From an online experience, to visiting our gallery and our off-site projects, we encourage audiences to learn, contribute and share to widen dialogue, debate, and creativity. We are dedicated to supporting emergent talent and over the years have initiated a range of schemes and awards to exemplify this commitment.

Our Bookshop and Print Sales businesses additionally help to promote the publications and photographs of emerging and established practitioners, through book and product launches, the promotion and sale of selected photographers' work at UK and international Art fairs, and by encouraging entry level sales of work to new art collectors. Photography and more broadly lens and screen-based media impacts every aspect of our contemporary lives: socially, politically, and culturally. In a world where we are bombarded with thousands of images every day; where technological, financial, and digital advancements have increasingly turned everyone into a photographer; and where a single image can effect change, the understanding, sharing, and decoding of images has never been more important to society.

Social inclusion and diversity are considered across all aspects of the Gallery's activities, from audiences, public programming, to staffing and governance. One of the Gallery's greatest assets are its employees and its dedicated trustees. The Gallery has a highly influential board of trustees and sub-committees steered by individuals with elevated levels of professional skill, a good mix of ages, gender, and ethnic diversity, all of which have been strengthened by the Chair Matthew Stephenson and Chair of Finance Michelle Shuttleworth. The expertise, commitment, skills, knowledge, networks and enthusiasm of both staff and trustees provide the driving force behind the success of the organisation, adherence to our charitable objectives and the success of our various business enterprises.

Fundraising Governance

The charity places immense importance on fundraising, governance and diversity and does not undertake any activity that could be classified as intrusive or persistent in its approach to individuals (vulnerable or otherwise), ensuring that it does not apply undue pressure to donors to support fundraising activities. The charity does not employ third party commercial participators or professional fundraisers to support the efforts of the in-house fundraising team. Any complaints regarding fundraising activities are referred to the Director and, during the year, no such complaints were received (2020-21: None). The Board also approved an Ethical Fundraising Policy which is now available under 'Policies' on our website. Trustees reviewed and updated the Gallery's Equality, Diversity, and Inclusion policy in 2020 which commits us to specific goals and actions around cultivating the diversity of our staff, our board, and our audiences, is a key priority over the coming years.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Objectives and Activities

Public Benefit

The Photographers' Gallery Limited is an incorporated registered charity whose objective is to further advance photography as an art form, promote public knowledge, appreciation and understanding of the medium and organise public exhibitions and projects to these ends. We fulfil this by:

- Programming exhibitions and projects that explore the history, practice and evolution of the photographic medium and its value to society.
- Identifying and exhibiting the work of new and established photographers and new media and technology that responds to the evolving nature of the medium.
- Organising talks and events, courses and workshops to support photographic practice, knowledge, exchange and appreciation.
- Preserving our assets including our archival materials and making them publicly accessible

The Photographers' Gallery Limited is a company limited by guarantee governed by its Memorandum and Articles of Association. The Gallery incorporates a highly successful subsidiary, The Photographers' Gallery (Enterprises) Limited. In 2020-21 both entities had a consolidated annual income of £3,735,380 (2020 - £3,502,335) and made a surplus of £803,501 (2020 – deficit of £213,956).

Vision and Vision

Our mission:

- To champion photography for everyone.

Our vision:

- To stimulate public understanding and deeper engagement with photography and its value to society.

Our aims:

- To be the UK's leading photographic gallery with international impact;
- To be the driving force for debate and new thinking about the role of the photographic image in society today;
- To place innovative learning, diversity and excellence at our core; and
- To ensure long term sustainability for the gallery and all its activities.

Our Position:

- The first UK centre for the presentation, exploration and development of photography;
- London's only photography specific public gallery, dedicated to photography and committed to exemplifying its unique value and significance in contemporary culture; and
- A centre for learning and discovery through and about the photographic medium.

Our Offer:

- We present a varied, dialogue-driven programme, which explores work, practice and theory from across the history of photography and through its diversity and range of form;
- We showcase and define new ways of looking and thinking about the medium; and
- We have a commitment to learning through photography and offer a range of activities and strategies to increase visual literacy across all ages, demographics and economic backgrounds.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Business Overview 2020-21

In 2020-21 the Covid-19 pandemic continued to have a profound impact on society, the economy, and the arts sector. Businesses from every sector have had to adapt and innovate, often relying on financial support from various government schemes. In the UK one of the sectors most affected by Government Covid restrictions was hospitality, which included arts and cultural venues. Without the unprecedented financial support from Government through the furlough scheme, through the Cultural Recovery Fund or by companies, foundations, and individuals, many arts organisations in the UK would have permanently closed. Trustees and staff would like to acknowledge this financial support that means the Gallery is in a relatively stable financial position as the sector reopens, audiences return, and society emerges from the impacts of the pandemic.

On March 19th, 2020, our trustees followed Government advice and closed the Gallery in response to the arrival of Covid-19 in the UK. Throughout the various Government lockdowns that followed, the Executive and staff made significant changes to the Gallery's business operations, reducing expenditure, cancelling or postponed our exhibitions, furloughing staff, and moving parts of our programme online. While most staff were initially furloughed or worked part-time from home, a few members of staff from the operations, finance and business enterprise teams remained onsite, maintaining the building, providing IT/HR and administrative support to staff, and to fulfil online sales orders.

The Gallery reopened to the public in July 2020 following Covid-safe guidance, then closed again in November 2020 and remained closed until May 2021 when restrictions were gradually lifted. In total we were open to the public for four out of the twelve months, which had a devastating impact on earned revenue from admissions, talks, gallery hires, and from our Bookshop and Café. Our fundraising team worked hard to maintain and garner support from members, patrons, trusts and foundations and Corporates. We protected staff jobs using the Government's furlough scheme and by controlling costs. Arts Council England continued their regular NPO funding grants throughout the pandemic and awarded the Gallery two Covid support grants from the Cultural Recovery Fund. The Wolfson Foundation awarded a substantial Covid support grant, and the Deutsche Borse Foundation continued their exceptional sponsorship of the annual Photography Prize, signing a new three-year contract with the Gallery. Because of this financial support, the Gallery was able to stabilize our finances throughout the pandemic and meant we had sufficient cash reserves in place when we reopened to the public in May 2021. These covid support grants are now being used to support costs as Government schemes are withdrawn, people begin to return to arts venues, and to mitigate the continued impacts of the Omicron covid variant on footfall and revenue.

As society reopens post pandemic, and people come back into city centres, one of the primary legacy impacts of Covid-19 has been an acceleration of digital literacy. All areas of the economy have needed to adapt to lockdowns, with many of these changes becoming permanent, affecting the way people live/work and spend their free time. Over the past 18 months the Gallery took the opportunity to progress several key IT infrastructure and building upgrades, adapting to the 'the new normal'. We completed a 3-year investment to update our IT infrastructure, CRM, POS, website, and e-commerce systems. This investment helped the Gallery rebuild and re-engage with our audiences and led to significant advances in the Gallery's digital capabilities, developing online income streams, providing free services to audiences and patrons. We adapted our building and offices to be covid-safe spaces and installed new LED lighting throughout the gallery-reducing electricity usage by c 40%. We also updated the Gallery's Plant and M&E systems, paving the way for us to borrow works from around the world with museum quality environmental control of individual gallery spaces. Currently, we are upgrading our ground floor area in response to a £3.2m investment by Westminster Council to semi-pedestrianise the area around the Gallery and launch The Soho Photography Quarter.

As we emerge from the impacts of the pandemic, the arts sector, along with many other businesses, needs to re-engage with visitors and continue to diversify, adapt, and innovate to remain relevant. Having experienced a resurgence of audience numbers to near pre-pandemic levels in early 2022, trustees and staff are cautiously optimistic about the opportunities our investments in the building, online and in staff will provide the Gallery over the next 12-24 months.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Consolidated statement of financial activities 2020-21

The Gallery's financial statements for 2020-21 show Income of £3,735,380 and Expenditure of £2,931,879 making a surplus of £803,501. The Gallery made several successful funding applications for Covid support during the year and was awarded £280,000 from the Arts Council Emergency Fund, £356,420 from the Cultural Recovery Fund, £120,000 from the Wolfson Foundation, and up to £71,672 from the Capital Kickstart Fund. The Deutsche Borse Photography Foundation continued their £190,000 pa sponsorship of our annual photography prize and our patrons and members continued to support the Gallery with £155,765 in donations even though we were closed for a lot of the year. We received most of this Covid support funding between October 2020 and March 2021 as the country went into its third and longest lockdown period; and only began to use these funds to support our activities post year-end. The Gallery reopened to the public in May 2021 operating strict capacity controls as audiences cautiously returned to the building. In December the Omicron variant once again significantly impacted earned income and the Gallery closed to the public. The Gallery is currently projecting an operational deficit for the current financial year 2021-22, and as we emerge again from the impacts of the pandemic, we are now entering a period of high-inflation, wage pressures and economic uncertainty throughout Europe. Thanks to these Covid support grants the Gallery is in a stable financial position with sufficient cash reserves to proceed with our ambitious future programme, welcoming audiences back to our building in London's West End.

The table below shows the distribution of income and expenditure in 2020-21. In 2019-20 government support through Arts Council England was just 26% of turnover. In 2020-21 government support through Arts Council England, Covid support grants and the furlough scheme accounted for 55% of turnover. Our income from our Business Enterprise dropped from 51% to 31%.

Income 2020-21	Percentage of turnover	
Income from our Business Enterprise	31%	£1,170,522
Arts Council England NPO Grant	25%	£918,867
Other Public Covid Support Grants	18%	£681,625
Government Furlough Scheme	12%	£437,398
Philanthropic Giving, Corporate, Trust and Foundations	7%	£268,757
Admission Income and Membership Schemes	7%	£235,723
Investment and other income	-	22,488
Total Income	100%	£3,735,380
Expenditure 2020-21		
Enterprise Costs	33%	£957,587
TPG Staff Costs	28%	£824,393
Our Programme Costs	31%	£873,705
Building, Admin, Overhead and Depreciation Costs	8%	£276,194
Total Expenditure	100%	£2,931,879

Earned Income 2020-21

The most dramatic financial impact of the pandemic was to earned income which dropped from £2,250,161 in 2019-20 to £1,406,245 in 2020-21. Our Business Enterprises businesses were significantly impacted by multiple lockdowns and saw turnover dropped by £609,594 on the previous year. Our Bookshop and Café were closed for much of the year. The Café made a loss of £41,706 the Bookshop a loss of £73,571, but our Print Sales business continued to thrive making a profit of £111,232, as their entire stock is available online, and clients had more disposable income during lockdowns. Ticketing income from our talks and events was just £23,461, and income from exhibitions admissions was £56,497 down from £299,534 in 2019-20.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Fundraising, Membership and Trust and Foundation Income

The Gallery is immensely grateful for the continued support from individuals, patrons, foundations, and companies who supported the Gallery over many years and especially through the pandemic. The Gallery raised a total of £403,522 (2020: £464,807) of which £nil from individuals, £97,092 from trust/foundations, £150,665 from Corporates and £155,765 from various membership/other schemes. In addition, the team secured £190,000 for the DB Foundation Prize, reflected in Business Enterprises Income above.

Arts Council Funding:

The support from Arts Council England (ACE) has been pivotal in securing going concern for the Gallery, through this turbulent period for self-generated income. In 2020-21 we received £918,867 from National Portfolio Grant (2020: £902,265), £280,000 from the Covid Emergency Fund, £320,778 from the Cultural Recovery Fund (2020: £nil). These grants have been vital in stabilizing the Gallery's finances during the pandemic compensating for the loss of earned income outlined above and supporting higher operational costs of reopening in a Covid safe environment with around 35% of our usual footfall over the summer 2021. Our Arts Council support has and remains critical to our success of the Gallery.

Building Valuation:

In August 2019 Knight Frank LLP revalued The Photographers Gallery building at 16-18 Ramillies St, London W1 to a freehold value of £11,000,000. The impact of Covid-19 on central London property prices has not yet been established, therefore Trustees will seek a further revaluation in 2022. The trustees have considered the valuation as shown in the accounts and do not consider the carrying value to be materially misstated. Depreciation of £160,239 has been applied during the financial year, but with new equipment and additions the Gallery recognises a fixed assets value of £10,903,992 (2020: £10,775,695).

Trustees and Staff:

Over the year, trustees and senior management were focused on the safety and wellbeing of staff, financial stability, and providing both an online and on-site programme for audiences. Trustees reviewed the organisation's legal; risk management and other compliance policies to ensure effective governance and best practice were being followed. In response to BLM, trustees and staff began a comprehensive review of our Equality, Diversity and inclusion policies, which is still underway. Reflecting on the increase in global awareness of issues around environmental sustainability, Gallery's staff and trustees placed a greater emphasis on the organisation's environmental footprint using ACE's Julie Bicycles Toolkit to minimise waste, exhibition build and travel costs. Trustee meetings moved online, with additional meetings, robust monitoring of finances and support by trustees continuing throughout the pandemic. There were six appointments made to the board of trustees in 2020-21.

Trustees and Staff followed all government guidance throughout the pandemic, furloughing staff where appropriate and providing appropriate levels of support for staff across the organisation. The length of the pandemic and the stop-start-stop of lockdowns had a significant impact on staff morale and in some cases their mental wellbeing. Internal and external support mechanisms were put in place and investment in facilitating home working and a safe Covid workspace was introduced, with the executive and trustees remaining engaged with staff throughout the year. In April 2020 the executive negotiated through the Staff Forum several temporary changes contract of employment to reduce costs, secure jobs and financially support staff at all levels of the organisation. Some staff took a 20% reduction in pay which was reversed when the gallery secured various Covid support grants. In 2021 staff were awarded pay increases of between 1-3% and continued to pay the minimum of the London Living wage for all casual staff. As we emerge from the impacts of the pandemic the arts like many other sectors in the economy is beginning to experience staff shortages, higher levels of staff turnover, and requests for more flexible working. With UK RPI index running at 5% there will be further pressure on increasing pay levels for all staff throughout 2021/2022.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Summary of Exhibition Programme 2020-21

The Covid-19 pandemic has, to a considerable extent, paralysed the artworld and put the work of most cultural institutions on hold. Galleries closed and started moving some of their content online, opening-up opportunities to search out what alternative activities can – and are – taking place, as well as connecting the gallery to a new, more Global, audience.

International and Touring Programme

The Gallery's FY2019-20 International programme looked at building, engaging and cultivating international audiences and highlighting British artists, working with the support of our partners to develop a unique content and digital engagement strategy. We had one exhibition touring this year- the Deutsche Borse Foundation Photography Prize 2019 in Frankfurt (June- September). Our Dave Heath was developed by Le Bal Paris where it was shown in winter 2018/19 and our Feast: Food for the Eyes was curated by Susan Bright and Denise Wolf, Aperture New York. Everest Pipkins' digital commission was shown at the Chronus Art centre Shanghai in an exhibition 'We Linked Sideways'. The Gallery is currently developing a number of projects with both international and UK partners for our 2020-24 programmes.

Season 1 (Open for 11 weeks during period 21 Feb 2020- 28 Sept 2020)

Audience 31,008

Deutsche Borse Foundation Photography Prize 2020: (Season 1)

The four artists shortlisted for the Deutsche Börse Photography Foundation Prize 2020 were Mohamed Bourouissa (AL) nominated for Free Trade at Rencontres d'Arles, France; Anton Kusters (BE) for the Blue Skies Project, which was exhibited at Fitzrovia Chapel, London; Mark Neville (UK) for Parade, published by the Centre d'Art GwinZegal, Guingamp, France, and Clare Strand (UK) for The Discrete Channel with Noise exhibited at PHotoESPAÑA, Madrid. The exhibition was planned to tour as usual to the DB headquarters in Frankfurt for the summer.

Jan Svoboda: Against the Light (Season 1)

The Jan Svoboda exhibition, the first retrospective show of the artist's work in the UK and a collaboration with the Moravian Gallery in Brno was the largest show of original works by the artist outside of the Czech Republic. It involved public and private loans, and TPG was pleased to gain Immunity from Seizure Status from the DCMS for this show which will continue to be important going forward, increasing our ability to borrow works from international collections.

As the shows were due to end in June 2020, the loan of works, in particular the archival works of Svoboda, had to be renegotiated as lockdown continued. Regrettably the tour to Frankfurt had to be cancelled as the DB headquarters remained closed for much of 2020. The exhibitions reopened from 9th July 2020 until 20th September 2020. The DBPFP'20 prize giving ceremony was successfully moved from May to early 14th Sept as a hybrid event, with Mohamed Bourouissa awarded the 2020 award. The planned summer shows - Helen Cammock and Helen Levitt – were negotiated into the 2021 programme with agreement from Touchstones in Rochdale, Film and Video Umbrella and the Albertina in Vienna.

Print Sales Gallery Exhibition Programme (Season 1)

The Gallery Print Sales programme moved online showing work by Shirley Baker, Wolfgang Suchitzky: Sage Sohler, Daniel Naude. In September we opened our first physical show in Print Sales with work by Julie Cockburn renowned for re-imagining and re-configuring found objects and vintage photographs into meticulously constructed and unique contemporary artworks. The new works on display in Balancing Act - Cockburn's third solo show a rich in landscape, domesticity, and the human form, altered by her playful language of abstraction and intervention.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Digital Programme (Season 1)

The Digital Team were under immense pressure following lockdown in March 2020 as all TPG's activities either ceased or changed to an online format. Unthinking. photography continued to commission new, innovative texts and projects for publication on the website throughout lockdown.

The Media Wall commissions were created under the Data/Set/Match annual theme, but the team also worked hard to adapt these projects so they could operate both on the Media Wall and online with accompanying texts and reflection on the unthinking. photography website.

Anna Ridler: Laws of Ordered Form had opened on the 2 February 2020. Ridler's project creates a "historic" ImageNet using labels and photographs from Victorian and Edwardian encyclopaedias to show how the echoes of historic taxonomies and beliefs can still be heard in modern implementations of machine learning. It was reopened in July and extended until the end of the month but also adapted online. Philipp Schmitt: Declassifier screened through August on the Wall. Schmitt's work uses a computer algorithm trained on an image dataset developed by Microsoft. His work exposes the myth of magically intelligent machines; The data by which machine learning algorithms learn to make predictions is hardly ever shown, let alone credited.

Season 2 (Open for 6 weeks during 10 October 2020 – 31 May 2021)

Audience 19,797

From Here to Eternity: Sunil Gupta. A Retrospective (Season 2)

The Sunil Gupta exhibition was a collaboration with Autograph ABP and Ryerson Image Centre, Toronto. As Gupta's (b New Delhi, 1953) career runs in parallel to the 50 years of TPG, Gupta was the ideal artist to celebrate alongside the 50th anniversary. His work has addressed key issues around the representation of gay culture and identity politics. From early work involving street scenes in late 70s London shown in dialogue with more conceptual series' including From Here to Eternity, this was an opportunity to reexamine and reintroduce a key figure to new and younger audiences.

Print Sales Gallery Exhibition Programme (Season 2)

Evgenia Arbugaeva: Hyperborea - Stories from the Russian Arctic. Documentary photographer, Evgenia Arbugaeva (Russia, 1985) creates magical realist compositions which are steeped in fairytale and fable and use fleeting traces of the Arctic polar nights to create a heightened sense of space and perspective. Her work enabled TPG to discuss important themes such as climate change as well as the opportunity for a curated display tracing the roots of print sales at the Gallery throughout our 50-year history and to sell prints (Arbugaeva is represented by Print Sales). The exhibition succeeded both critically (securing excellent coverage both nationally & internally) as well as commercially with strong sales of the work through Print Sales.

Digital Programme (Season 2)

Xtine Burroughs & Sabrina Starnaman: A Kitchen of One's Own - a speculative remix that confronts 'Epic Kitchens', a dataset of first-person cooking videos, with quotes from articles and social media posts on sexual harassment in professional and domestic kitchens, podcasts about the kitchen as a political space, and reflective texts by women authors about food and cooking.

A collaboration with Fotomuseum Winterthur, the Digital team initiated a new series entitled Screen Walks. Screen Walks is a series of live-streamed artist/researcher-led explorations of online spaces and artistic strategies designed to illuminate a thriving – often overlooked – digital cultural scene. Screen Walks takes visitors on a rare journey behind-the-scenes and screens of a range of artist projects and uncovers new, current and forgotten digital spaces. The Screen Walks programme has grown large and faithful online, international audiences since its inception and has included ground-breaking presentations, discussions and performances with artists including Penelope Umbrico, Mishka Henner, Roc Herms, Joana Moll, Alan Butler and The Dazzle Club.

In addition, the Digital Programme launched its new annual theme Imagining Networks - a year-long programme exploring the social, political, technological and environmental changes that enable human and machine interactions using images. It continued Documenting Digital Art, funded by the UK's Arts & Humanities Research

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Council, the project is a collaboration between University of Exeter, LIMA, The Centre for the Study of the Networked Image, London South Bank University and The Photographers' Gallery. Over three years, the project will analyse how digital art has been documented from the 1970s to the present day in museums and art galleries, looking at existing practices while also developing novel strategies for documenting, exhibiting and preserving digital art.

Curating Photography in the Networked Image Economy, is a partnership with Lucerne University of Applied Arts and Social Sciences (CH), Fotomuseum Winterthur (CH) and Foto Colectania (ES) with support from the Centre for the Study of the Networked Image, London South Bank University (UK) and the Computational Culture Lab, Australian National University. The project focuses on the problem of image curation in network culture, and how photographic institutions, social media users and computer scientists seek to address the problem of photographic ubiquity and its value. As such, it seeks to connect the previously disconnected fields of institutional photo curating, social media curating and computational curating.

Education and Public Programme 2020-21:

The education programme also pivoted online in response to Covid-19. Staff quickly focussed on three areas: developing online content for general audiences; supporting photographers and artists and continuing a careers programme with and for young people. Within several months, additional programmes included those for teachers and for people with visual impairments went live, alongside a successful bi-weekly programme led by the digital team (Screen Walks).

Our 50th anniversary provided a focus for 2021 programmes and dedicated website pages. Initially free of charge (with a request for donation), we subsequently moved to a 'pay-what-you-can' ticketing model following the introduction of our new Gamma POS system. We were grateful to continue to receive funding for Develop Program, our important teachers' programmes, from the Vision Foundation and John Lyons Trust. This meant that we were able to support (schools/teachers/students?) with access to learning materials.

Programme highlights:

- **Performative Lecture: Queer Care & Interdependence** – artists Raisa Kabir and Raju Rage offered a performative in-conversation in relation to Sunil Gupta's retrospective exhibition
- **Artist Talk: Shahidul Alam** – the renowned photographer and activist was in conversation with curator and writer Hammad Nasar, following his release from prison in Bangladesh
- **Author Talk: Ben Burbridge & Charlotte Cotton** – a discussion timed to coincide with Burbridge's book *Photography After Capitalism*
- **Exhibition: Develop at Home** – an outdoor exhibition on the gallery windows, and in SPQ, of work produced by 14-24-year-olds over lockdown
- **Develop Check-Ins** – an opportunity for young people to check in and talk about their work in safe and supportive online sessions
- **Slow Looking sessions** – ten audio-description and discussion sessions featuring 3-4 photographs from photographers and artists around the world, including Jan Svoboda, Laurel Chor, Vasantha Yoganathan and Pranal Lav, a blind photographer based in India
- **Teachers' Sessions: Diversifying the Curriculum** – a three-part series of talks, programmed in the wake of George Floyd's murder, that introduced ways for teachers to teach in a way that considers a diverse set of artists and the needs/interests of pupils from diverse backgrounds
- **Course: Introduction to Photographic Histories** – Briony Anne Carlin led a 6-week online course looking at the movements and ideas that have shaped photographic practice over the past 170 years
- **Course: Art in the Age of Black Girl Magic (Photography & Documentary)** – a 5-week course examining black feminist photography work and led by Bolanle Tajudeen, founder of Black Blossoms
- **Workshop: On Boredom** – a series of two-part, online workshops led by artist Alejandra Carles-Tolra offering ways to creatively respond to the boredom of isolation
- **Online Portfolio Reviews** – a series of free and low-cost portfolio reviews led by established photographers and curators from TPG and other venues from across the UK
- **Ode to Oxford Street** – a film commission by Abhi Arumbakkam about Oxford Street's present (during Covid) and future, supported by Historic England as part of their Future of the High Street programme

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Communications: Brand, Audiences and Digital 2020-21

Our communications strategy had to be rapidly recalibrated throughout FY2020-21 due to Covid, and government-imposed lockdowns. Pre-Covid our key 'exchange' with audiences across all main activities was focused on 'in real life' (IRL)/building based activity, with priority communications' to drive footfall to the building. From March 2020, this switched to driving visitors online through digital content ensuring we remained visible and active for our core audiences - and as important to reach new audiences. We pivoted our messaging from reopening to further lockdowns, to reopening again this meant not only reassuring return visitors that we had appropriate Covid safe building but also ensuring that our offer felt relevant and enticing enough to reach new communities beyond our core and loyal audience groups. A key challenge has been how to balance a 'hybrid' experience, ensuring we continue to deliver a dynamic and engaging IRL experience. The three pillars of the Communications strategy during FY2020-2021 remained as follows:

1. Brand: Profile & Influence

The team worked hard and reactively to ensure that the Gallery received a steady level of positive media attention over the course of the year. During the first lockdown the focus was on generating coverage for responsive online programmes, which reflected an agile and topical response to global events. We shifted back to our live exhibition programme in July 2020 and secured positive reviews over all media platforms. We achieved strong coverage for the Print Sales Gallery programme and offsite Kings Cross open-air festival. The Deutsche Borse Photography Foundation Prize Award Night, Sunil Gupta and Evgenia Arbugaeva gave us further opportunities to attract high quality media coverage.

2. Audiences: Footfall & Cultivation

The Gallery building was only open to the public for 4 months in 2020-21 which severely curtailed or visitors' numbers from 206,741 in 2019-20 to 50,805 in 2020-21.

Footfall: April 2020 – March 2021 Visitor Figures

Main Galleries	Gallery Visitors YTD	Daily Average Visitors	Total period in days 2020/21	Total days open in 2020/21
Spring/ Summer 2020 DBPFPrize 2020 Jan Svoboda	31,008	393	213	79
Autumn 2020-21 Evgenia Arbugaeva Sunil Gupta	19,797	396	235	50
Total	50,805	789	448	129

3. Data Capture & Cultivation:

We began the year as usual working with *The Audience Agency*, to gather data, however, our usual face-to-face method of gathering audience data was halted and we had to refocus not only our data collection, but also the insights we needed to inform our procedures and activities.

Physical Audiences: Key Demographics 2020-21

Demographic survey questions evolve each year; the table below cannot show a direct comparison but does give an indication.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Audience Statistics	2020/21 (Based on 400+ questionnaires)	Audience Statistics	2019/20
Under 18	1%	Young People 16-24	36%
18-24	5%	Adults 25-34	24%
25-34	16%	Adults 35-44	15%
35-50	24%	Adults 45-64	21%
Over 50	51%	65 and Older	5%
Male	50%	Male	41%
Female	46%	Female	57%
White	84%	White	77%
Mixed: Multiple ethnic background	4%	Mixed: Multiple ethnic background	7%
Asian or Asian British	8%	Asian or Asian British	10%
Black or Black British	3%	Black or Black British	2%
Other	1%	Other	4%

Digital: Engagement and Transactions

Gallery Website, Social Media and Digital Marketing:

Lockdowns brought a distinct set of challenges and opportunities to our digital output; key was the shift in all activities online with a renewed focus on e-commerce driven through online sales. Just prior to the first lockdown in March 2020, Print Sales Gallery went live with a new purpose-built commercial sale and viewing platform, Artlogic. This platform facilitated much smoother enquiry-to-conversion transactions for most works and for our exclusive Gallery Editions, and for the first time allowed people to 'click and buy' works online. The area where we can reflect and evidence growth is across our social media channels, especially across the platforms (Instagram and YouTube) where we developed new or increased activity:

Digital Statistics	2020/21	2019/20
Sessions	563,414	694,345
Unique Web Visitors	407,795	498,599
Page Views	1,632,865	1,843,739
Average Page Views per session	2.90	2.66
Average Time on Site	1:46min	1:42min
Twitter Followers	77,061	69,600
Facebook Fans	68,976	68,000
YouTube video views	53,700	30,611
Instagram	249,501	221,078

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Diversity and Access 2020-21

Our chair, Matthew Stephenson, and Trustee Board continued to demonstrate their commitment to enhancing both the skills and diversity of our leadership. As three Board members were coming to the end of their terms in late 2021, the Nominations Committee, agreed that the focus should be on succession planning. For the first time we worked with a Board recruitment firm specialising in the charity sector (Nurole) on this recruitment and appointed two new Youth Trustees at the same time. As a result of these changes, our Board in March 2021 reflected a 50/50 female/male mix with 25% of the Board coming from diverse backgrounds. Our staff represent a broad ethnic, age, social-economic and sexual orientation demographic, that is reflective of London and the UK's diverse population. Following a full review of our Equality, Diversity, and Inclusion (EDI) Policy in late 2020, we have updated our Staff Handbook and established a staff taskforce to consider how to improve our EDI performance across recruitment, communications, programming and organisational culture.

The Gallery's audience data traditionally shows we clearly attract a young and diverse audience. Whilst the fact that lockdown meant the Gallery was closed for a large part of the year, preventing us from running our usual audience questionnaires, we estimate that the content of our vast online and IRL programmes would have appealed to diverse audiences and that 20-25% of the gallery's visitors would have identified themselves as non-white. The Gallery's programme continued to demonstrate our commitment to representing artists, speakers and course leaders drawn from a broad range of ethnic, cultural, and social backgrounds. Several free bursary places were offered on the Develop programme as well as on our general Gallery workshops and courses to those demonstrating financial need. We commissioned and worked in partnership with both UK and international galleries, collections, and individuals to exhibit substantial solo exhibitions of non-western practitioners, commissioned artists, speakers and run courses, workshops and online. In the absence of any IRL events during most of this financial year, our education programme actively sought to engage with and offered free access, tours, and workshops to young people through the Develop programme, Teen Tours and other programmes.

Business Outlook

As we emerge from the pandemic the arts sector will need to continue to diversify and innovate in the ways it engages with audiences. Although digital platforms have allowed us to continue to deliver content to audiences, we also need to provide safe physical spaces and social hubs where people can meet, discuss and engage with others remains important to the wellbeing of individuals and society. As a destination venue, based in central London, the Gallery primarily relies on fundraising, grants and generating earned income from physical visitors to the building. As we experienced from Covid restrictions this is at times a risky strategy, therefore we sought to diversify our offer - through new digital platforms/programmes and with the creation of the Soho Photography Quarter a free external public Art Space. Following the end of the financial year in review, the Gallery experienced a steady increase in visitor numbers with footfall retuning back at 65-70% of pre-pandemic levels, until the arrival of the Omicron variant in late 2021. We remain focused on developing our online offer, growing earned income, improving our audience reach, and providing greater resilience to future business disruption. Despite this, driving footfall into the Gallery building (thereby generating earned income through our Enterprise activities) is the only way the Gallery remains financially viable in the midterm.

One of our key strategies to achieve this, has been to work with Westminster City Council and number of key office/retail partners on a £3.2 million scheme to transform the public realm around the Gallery into a free-to-view Photography Gallery space called Soho Photography Quarter (SPQ). The streets around the Gallery will be semi-pedestrianised creating an inviting social space and we will programme two seasons of exhibitions within the public realm. Together with modest changes to the ground floor the project will transform the Gallery's visibility and will enable us to attract more visitors off Oxford and Great Marlborough St increasing footfall, profile, and income. It is hoped that with higher visibility and the central London location, it will allow us to attract more commercial sponsorship and support for our programme. Construction work commenced in March 2021 and will be complete in April 2022.

The Trustees have considered the impact of the Ukrainian conflict on the charity and consider the impacts on the business to be additional inflationary pressures on energy and transport costs.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Key Financial Goals 2022+

- Focus on the successful completion of the Soho Photography Quarter, negotiating with all partners and maintaining cost control over all special projects on budget.
- Complete changes to the ground floor layout, café, reception, media wall, highlighting commercial activities to increase turnover by at least 15%.
- Focus on achieving key strategies about promoting returning and new footfall/visitor numbers into the Gallery building to return earned income to pre-pandemic levels by summer 2022
- Increased interest rates, significant currency fluctuations and inflationary pressures on budgets.
- Build on the success of our online sales by solidifying its digital reach and online programme.
- Develop evening events with the Bookshop, Café and talks programmes and participate in two/three international Art Fairs of relevance, to broaden client reach
- Maintain our cash reserves at c £800k.

Going Concern:

Trustees have assessed the major risks to the Gallery, our programme, staff, operations, investments, and its finances. Trustees believe that they have established effective systems to mitigate those risks by ensuring that controls exist over key financial systems and by examining the operational and business risks through a risk register. Trustees confirm that they are satisfied that The Gallery and Enterprises Ltd businesses are both going concerns, although there is significant uncertainty in respect of normal business operations as the economy and the cultural sector reopens post pandemic, we do not believe this to be a material uncertainty. We received significant financial support from both public and private sources throughout 2020-22, that has mitigated most of the financial impact which Covid and has re-inflated the Gallery's cash reserves to comply with our stated reserves policy. Our assumption is also based on a good record of financial governance by trustees and the executive, and a conservative budget forecast for 2022-23. The Gallery has several diverse income streams and is not usually over-reliant on any one of these sources of income and has secure NPO grant agreement in place until 2023 with Arts Council England and will make an application for further 4 years of NPO funding by May 2022. Trustees also own the freehold of the building, which was valued at £10,721,466 on 31 March 2021 and £1,859,809 is held as cash at 31st March 2021.

Risk Management:

Key to the financial stability of the Gallery is having reasonable cash reserves, and a robust Risk Management system which is regularly reviewed by trustees. The Gallery's Risk register continues to be influenced by the negative impacts of Covid-19, Brexit and inflationary pressures on public sector budgets, a challenging fundraising environment. Trustees and Executive continue to use several effective business management strategies to set and monitor our annual objectives and to assist in mitigating ongoing operational and financial risks. Key risks we have identified for 2022-23. These are continually reviewed by trustees and assessed against the Gallery's cash-flow and KPI's.

Key Risks for 2022-23

- Income from individual business enterprises underperform as UK economy adjusts to impacts of the pandemic, political unrest in Europe, inflationary pressures
- Regulatory Compliance due to Brexit i.e. Vat / import duty tariffs / UK's new data protections rules.
- Continued impact of Covid on ability to sustain/recruit new staff given competition within entry/middle management posts as well as issues over remote working & staff anxiety to return to central London.
- Programme fails to capture the imagination of audiences it is perceived not to be resonant, impacting on profile, press and lower visitor numbers.
- The Gallery's investments in Soho Photography Quarter, enhancements to IT infrastructure and ground floor changes to enhance our business enterprises do not lead to increased footfall and revenues.
- Increase in cyber risks as more of the programme and communications are done remotely
- Significant depreciation of building asset due to central London property prices falling.
- Having an appropriate legacy programme for losing key staff or long-term consultants.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Updated Reserves Policy:

The trustees of the Gallery believe in the long-term sustainability of the organisation, to ensure adequate provision to absorb unforeseen financial circumstances and to take advantage of opportunities as they arise. The Gallery reserves policy statement is.

- We define reserves as being part of our income that is freely available to expend on general purposes at the Board's discretion and in the furtherance of our vision and objectives, once our commitments and planned expenditure have been met.
- Our aim is to hold a minimum of 1 season (4 months) of normal Gallery operating costs calculated and reviewed annually and aim to build our cash reserve amount over a period.
- It is anticipated that these funds will be placed on deposit or otherwise invested on the advice of the Board and our approach will be reviewed annually.

The finance sub-committee considers the most appropriate level of free reserves for the Gallery based on the projected turnover for the year and level of organizational risk. As part of calculating the current provision the committee considers the following:

- Continued investment in the building, staff, and programme.
- Mitigation of risk from unforeseen building, staff, or programme costs.
- Impacts of Covid variants on earned income.
- Impact of Brexit and high inflationary pressures on overheads.

Trustees have therefore increased the level minimum cash free reserves to c £800,000 or approximately 20% of annual operating income (2022-23 turnover). Total cash-in-hand on 31 March 2021 stood at £1,859,809 (2020: £591,067) and additional overdraft facilities of £250,000 are available with our bank, NatWest. The Gallery has an outstanding bank loan of £429,093 as of 31 March 2021 (2020: £461,355).

Structure, Governance and Management

The Gallery is a company limited by guarantee, and a registered charity. It has one owned subsidiary, The Photographers' Gallery (Enterprises) Limited, which is a company limited by shares. The Trustees are aware of the Charity Commission's Governance Code for Larger Charities (published July 2017). The Code is based on seven principles of good governance: Organizational Purpose; Leadership; Integrity; Decision-making; Risk and Control; Board Effectiveness; Diversity, and Openness and Accountability.

Directors and Trustees:

The directors of the charitable company (the Charity) are its trustees for the purpose of Charity law and throughout this report are collectively referred to as the Trustees. As set out in the Articles of Association, the members of the Charity nominate the Chair of the Trustees. The Board of Trustees meets at least once every three months and govern all aspects of the Charity. Trustees are elected at the Annual General Meeting, at which one-third of those who have been longest in office can retire. Trustees may be re-elected to the Board by members and have the power to co-opt further members to fill specialist roles within the Trustees. In 2018 we made our first appointment of a Youth Trustee to the Board for a term of two years. There are sub-committees covering Finance and Nominations on which at least one trustee resides along with other independent advisers. The Director of the Charity is appointed by the Trustees to manage the day-to-day operations of the charity and to appoint the Executive team.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (continued)

Recruitment, Induction and Training of Trustees:

New Trustees are recruited according to the Trustees' and Director's on-going assessments of the overall skills required to be represented on the Board of Trustees and what additional skills are needed to complete the required portfolio. Prospective new Trustees are recommended to the Nominations Committee who will assess the candidates and decide, in consultation with the Director, whether to propose their appointment. The Trustees will then decide on whether to accept the Nominations Committee's proposal. Newly appointed Trustees receive briefings from the Chairman, Director and Company Secretary and are provided with relevant Charity Commission guidance. Training is considered by the Chairman on a case-by-case basis.

The Trustees and committee advisors serving during the year, and changes since year end, were as follows:

- Matthew Stephenson (Chair)
- Myfanwy Barrett (Chair of FGP) (resigned 21 June 2021)
- Jananne Al-Ani
- Rio Blake (resigned 15 March 2021)
- Deborah Botwood Smith (appointed 22 February 2021)
- Symon Elliot
- Alex Hess
- James Kelly (appointed 22 February 2021)
- Montana Leigh Hall (appointed 15 March 2021)
- Mark Lewis (appointed 1 March 2021)
- Daniel Oudkerk
- Eileen Perrier
- Joe Phelan
- Jonathan Shaw
- Michelle Shuttleworth (appointed 1 March 2021)
- Elspeth Walker (appointed 15 March 2021)
- Kay Watson (appointed 1 January 2022)
- Nick Hough (Member of the FGP Committee, not a Trustee)

The strategic management of the Gallery and the board of trustees (who are also directors of the charity) continued to benefit from the strong Chairmanship of Mr Matthew Stephenson, embedding comprehensive risk management processes and best governance practice.

Trustees and staff would like to thank those Trustees who are stepping down for their hard work and commitment to the Gallery over their terms of office and welcome our new members of the Trustee board.

Management structure

The day-to-day activities of the Gallery are controlled by the current Director Brett Rogers who is directly appointed by the Trustees and is an appointed Director of both the charity and its subsidiary company. In addition, there are 6 senior managers referred to as Team Leaders, who run departments and support the Director.

- Director: Ms Brett Rogers
- Director Finance, Operations and Business Enterprises: Mr Andrew Gault
- Director of Business Development: Ms Francesca Pinto
- Director of Communications: Natasha Plowright
- Head of Exhibitions: Ms Clare Grafik
- Head of Education & Public Events: Ms Janice McLaren
- Senior Gallery Manager: Mr Jason Welling

Arrangements for setting the pay and remuneration

Staff pay and remuneration are reviewed annually by members of the Finance and general purposes committee with recommendations made to the board annually. The Gallery's Executive hold annual staff appraisals once a year, with any adjustments or changes to staff terms and conditions of employment or pay is recommended to the board by the Director. All pay levels and terms of conditions of employment are benchmarked against other London based arts organisations every 2-3 years. The Director's pay and terms of employment are set directly by trustees.

The Photographers' Gallery Limited

Trustees' report (incorporating a Directors' Report) for the year ended 31 March 2021 (*continued*)

Statement of Trustees' responsibilities

The Trustees (who are also directors for the purpose of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law the Trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the situation of the charitable company and the results of the charitable company 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 in the charities SORP;
- make judgments and accounting estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislations in other jurisdictions.

As far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

A resolution concerning the appointment of BDO as auditor to the company, will be proposed at the Annual General Meeting.

Small company provision

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

Approved by the Board of Trustees on 29 March 2022 and signed on its behalf by:


Matthew Stephenson

The Photographers' Gallery Limited

Independent auditor's report to the members of The Photographers' Gallery Limited

Opinion on the financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the Group's and of the Parent Charitable Company's affairs as at 31 March 2021 and of the Group's incoming resources and application of resources;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements of The Photographers' Gallery Limited ("the Parent Charitable Company") and its subsidiary ("the Group") for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities (incorporating income and expenditure accounts), Consolidated and Charity Balance Sheets, Consolidated Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We remain independent of the Group and Parent Charitable Company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Conclusions related to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group and the Parent Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Trustees Report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

The Photographers' Gallery Limited

Independent auditor's report to the members of The Photographers' Gallery Limited (*continued*)

Other Companies Act 2006 reporting

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees Report, which includes the Directors' Report and the Strategic report prepared for the purposes of Company Law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic report and the Directors' Report, which are included in the Trustees Report by the Council, have been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the Group and the Parent Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatement in the Trustees Report by the Board.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion;

- adequate accounting records have not been kept by the Parent Charitable Company, or returns adequate for our audit have not been received from branches not visited by us; or
- the Parent Charitable Company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the Trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the Parent Charitable Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the Parent Charitable Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Extent to which the audit was capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

The Photographers' Gallery Limited

Independent auditor's report to the members of The Photographers' Gallery Limited (continued)

Based on our understanding of the Group, the Parent Charitable Company and the industry in which it operates, we identified that the principal laws and regulation that directly affect the financial statements to be the Companies Act 2006, the Charities Act 2011, Charities SORP and relevant Tax legislation. We assessed the extent of compliance with these laws and regulations as part of our procedures on the related financial statement items.

In addition the Group and Parent Charitable Company is subject to many other laws and regulations where the consequences of non-compliance could have a material effect on amounts or disclosures in the financial statements, for instance through the imposition of fines or litigation. We identified the following areas as those most likely to have such an effect: Employment Law, Data Protection and Health and Safety Legislation. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence if any.

Audit procedures capable of detecting irregularities including fraud performed by the engagement team included:

- Performing analytical procedures to identify unusual or unexpected relationships that may indicate risks of material misstatement due to fraud. Areas of identified risk are then tested substantively;
- Discussion with management, including consideration of known or suspected instances of non-compliance with laws and regulations and fraud;
- Reading minutes of meetings of those charged with governance to identify any actual or potential frauds or any potential weaknesses in internal control which could result in fraud susceptibility;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Carrying out detailed testing, on a sample basis, of transactions and balances agreeing to appropriate documentary evidence;
- In addressing the risk of fraud in income recognition we considered management's incentives and opportunities for fraudulent manipulation of the financial statements and designed specific audit tests to respond to this risk, in particular tests to address the completeness of income risk; and
- In addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at:

<https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the Charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's members as a body, for our audit work, for this report, or for the opinions we have formed.

DocuSigned by:



Heather Wheelhouse (Senior Statutory Auditor)

For and on behalf of BDO LLP, statutory auditor

Chartered Accountant and Statutory Auditor

London, UK

Date: 31 March 2022

BDO LLP is a limited liability partnership registered in England & Wales (with number OC305127)

The Photographers' Gallery Limited

Consolidated statement of financial activities (incorporating an income & expenditure account) for the year ended 31 March 2021

	Note	Unrestricted funds £	Designated funds £	Restricted funds £	2021 total funds £	2020 total funds £
Income from:						
Donations and legacies	4	120,100	176,765	30,565	327,430	384,603
Other trading activities	13	1,170,522	-	-	1,170,522	1,784,758
Investments	5	238	-	-	238	888
Charitable activities - exhibitions	6a	998,825	59,057	38,035	1,095,917	1,310,269
Charitable activities – Covid grants	6b	1,119,023	-	-	1,119,023	-
Other income		22,250	-	-	22,250	21,817
Total income		3,430,958	235,822	68,600	3,735,380	3,502,335
Expenditure on:						
Raising funds		17,776	-	-	17,776	56,617
Trading activities	13	957,587	-	-	957,587	1,328,960
Charitable activities - exhibitions	7	1,400,459	258,072	68,600	1,727,131	2,105,202
Charitable activities – depreciation	7	69,146	160,239	-	229,385	225,512
Total expenditure		2,444,968	418,311	68,600	2,931,879	3,716,291
Net income/(expenditure)		985,990	(182,489)	-	803,501	(213,956)
Net movement in funds		985,990	(182,489)	-	803,501	(213,956)
Fund balances brought forward at 1 April 2020	18	614,447	10,840,111	-	11,454,558	11,668,514
Fund balances carried forward at 31 March 2021	18	1,600,437	10,657,622	-	12,258,059	11,454,558

All amounts relate to continuing activities.

All gains and losses recognised in the year are included in the statement of financial activities.

The notes on pages 24 to 45 form part of these accounts.

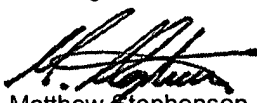
The Photographers' Gallery Limited

Consolidated balance sheet at 31 March 2021

Company number 00986208	Note	2021 £	2020 £
Fixed assets			
Intangible fixed assets	11	85,267	112,092
Tangible fixed assets	12	10,775,695	10,903,992
		<u>10,860,962</u>	<u>11,016,084</u>
Current assets			
Stock	14	135,877	148,280
Debtors	15	567,147	535,018
Cash at bank and in hand	23	1,859,809	591,067
		<u>2,562,833</u>	<u>1,274,365</u>
Creditors: amounts falling due within one year	16	<u>(781,427)</u>	<u>(389,539)</u>
Net current assets		<u>1,781,406</u>	<u>884,826</u>
Total assets less current liabilities		<u>12,642,368</u>	<u>11,900,910</u>
Creditors: amounts falling due after one year – bank loan	17	<u>(384,309)</u>	<u>(446,352)</u>
Net assets	19	<u>12,258,059</u>	<u>11,454,558</u>
Unrestricted funds			
Operating fund	18	1,536,593	614,447
Designated funds	18	10,721,466	10,840,111
Total unrestricted funds		<u>12,258,059</u>	<u>11,454,558</u>
Restricted funds	18	<u>-</u>	<u>-</u>
Total funds		<u>12,258,059</u>	<u>11,454,558</u>

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Board of Trustees on 29 March 2022 and authorised for issue and were signed on its behalf by:


Matthew Stephenson
Chairman

The notes on pages 24 to 45 form part of these accounts.

The Photographers' Gallery Limited

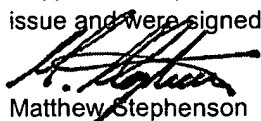
Charity balance sheet at 31 March 2021

Company number 00986208	Note	2021 £	2020 £
Fixed assets			
Intangible fixed assets	11	85,267	112,092
Tangible fixed assets	12	10,775,695	10,903,992
Investments	13	2	2
		10,860,964	11,016,086
Current assets			
Debtors	15	514,633	476,093
Cash at bank and in hand	23	1,516,737	327,599
		2,031,370	803,692
Creditors: amounts falling due within one year	16	(440,361)	(224,104)
Net current assets		1,591,009	579,588
Total assets less current liabilities		12,451,973	11,595,674
Creditors: amounts falling due after one year – bank loan	17	(384,309)	(446,352)
Net assets	19	12,067,664	11,149,322
Unrestricted funds			
Operating fund	18	1,346,198	309,211
Designated funds	18	10,721,466	10,840,111
Total unrestricted funds		12,067,664	11,149,322
Restricted funds	18	-	-
Total funds		12,067,664	11,149,322

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

The charity has taken advantage of the exemption under Section 408 of the Companies Act 2006 not to publish its own Income and Expenditure account. The gross income of the charity alone was £2,892,634 (2020 - £2,220,037) and the net movement in funds was a surplus of £918,342 (2020 – deficit of £161,277).

These financial statements were approved by the Board of Trustees on 29 March 2022 and authorised for issue and were signed on its behalf by:



Matthew Stephenson
Chairman

The notes on pages 24 to 45 form part of these accounts.

The Photographers' Gallery Limited

Consolidated statement of cash flows for the year ended 31 March 2021

	Group 2021 £	Group 2020 £
Net movement in funds	803,501	(213,956)
Depreciation and amortisation	229,385	225,512
Interest income	(238)	(888)
Interest payable	12,521	15,593
Foreign exchange loss on cash balances	8,500	-
Decrease/(increase) in stock	12,403	(22,529)
Increase in debtors	(32,129)	(95,417)
Increase/(decrease) in creditors	362,107	(81,014)
Cash generated/(used in) operating activities	1,396,050	(172,699)
Interest income	238	888
Purchase of intangible fixed assets	(23,675)	(25,379)
Purchase of tangible fixed assets	(50,588)	(18,877)
Cash used in investing activities	(74,025)	(43,368)
Interest paid on bank loan	(12,521)	(15,593)
Repayment of borrowing	(32,262)	(30,508)
Cash used in financing activities	(44,783)	(46,101)
Increase/(decrease) in cash and cash equivalents in the year	1,277,242	(262,168)
Cash equivalents at the beginning of the year	23 591,067	853,235
Movement on revaluation of foreign cash	(8,500)	-
Cash and cash equivalents at the end of the year	23,24 1,859,809	591,067

The notes on pages 24 to 45 form part of these accounts.

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021

1 Legal status

The Photographers' Gallery Limited is a company limited by guarantee and has no share capital. It is a charitable company registered in England (company number 00986208, charity number 262548). The registered office is 16-18 Ramillies Street, London, W1F 7LW. On winding up, each person who is a member at the date of winding up or who ceased to be a member during the year prior to that date is liable to contribute a sum not exceeding £1 towards the assets of the company. As at 31 March 2021 the company has 16 members (2020 - 16 members).

2 Accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the group and charity's financial statements.

Basis of preparation and assessment of going concern

The financial statements have been prepared in accordance with the Charities SORP 2nd Edition (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), the Companies Act 2006 and the Charities Act 2011.

These financial statements are presented in pounds sterling (GBP), as that is the currency in which the majority of the group's transactions are denominated. They comprise the financial statements of the group for the year ended 31 March 2021 to the nearest pound.

The Photographers' Gallery Limited 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 note(s).

The financial statements have been drawn up on a going concern basis which assumes the group will continue in operational existence for the foreseeable future. In doing this, the directors have given due consideration to the working capital and cash flow requirements of the group for at least 12 months from the date of signature of the accounts.

Trustees have assessed the major risks to the Gallery, our programme, staff, operations, investments, and its finances. Trustees believe that they have established effective systems to mitigate those risks by ensuring that controls exist over key financial systems and by examining the operational and business risks through a risk register. Trustees confirm that they are satisfied that The Gallery and Enterprises Ltd businesses are both going concerns, although there is significant uncertainty in respect of normal business operations as the economy and the cultural sector reopens post pandemic, we do not believe this to be a material uncertainty. We received significant financial support from both public and private sources throughout 2020-22, that has mitigated most of the financial impact which Covid and has re-inflated the Gallery's cash reserves to comply with our stated reserves policy. Our assumption is also based on a good record of financial governance by trustees and the executive, and a conservative budget forecast for 2022-23. The Gallery has several diverse income streams and is not usually over-reliant on any one of these sources of income and has secure NPO grant agreement in place until 2023 with Arts Council England and will make an application for further 4 years of NPO funding by May 2022. Trustees also own the freehold of the building, which was valued at £10,721,466 on 31 March 2021 and £1,859,809 is held as cash at 31st March 2021.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (*continued*)

2 Accounting policies (*continued*)

Basis of consolidation

These consolidated financial statements include the financial statements of the charity and its subsidiary undertaking for the period. The results and balance sheet of The Photographers' Gallery (Enterprises) Limited are consolidated into these accounts, on a line-by-line basis. No subsidiary undertakings have been excluded from the consolidation. In accordance with Section 408 of the Companies Act 2006, a separate statement of financial activities dealing with the results of the charity has not been presented.

The results of the subsidiary undertaking for the year are disclosed in note 13 of the accounts.

FRS102 allows qualifying entities certain disclosure exemptions. The charity only, has taken advantage of the exemptions for the following disclosure requirements:

- Section 7 'Statement of Cash Flows' – presentation of an entity only Statement of Cash Flow and related notes and disclosures; and
- Form the financial instruments disclosures, required under FRS102 para 11.40 to 11.48A and para 12.26 to 12.29, as the information is provided in the Group financial disclosures.

Income recognition

Income has been recognised in the financial statements as follows:

- **Income from donations and legacies**
Donations and subscriptions are allocated to the years to which they relate. Income from lettings is recognised on an accruals basis i.e. in the year that facilities are used. Income from legacies is recognised when received or when receipt is probable and the value can be measured with sufficient reliability. Where donations are received "in kind", the amount is recognised as income in the statement of financial activities is an amount equivalent to the commercial value of the transaction. A corresponding amount is recognised in expenditure.
- **Income from other trading activities**
This represents the income from café sales, bookshop sales and print sales and is recognised in the period in which the sale takes place.
- **Arts Council grants**
Arts Council England provide annual revenue funding for the Gallery based on three year contracts. The annual grant award is recognised in the accounts on an accruals basis.
- **Income from trusts and foundations**
This includes income for exhibitions, donations in kind and sponsorship income. Such income is recognised in the period in which the related event occurs.
- **Government grant income for furloughed employees**
Payments received from the government for furloughed employees are a form of grant. This grant money is receivable as compensation for expenses already incurred, and where this is not in respect of future related costs, is recognised in income in the period in which it becomes receivable and the related expense is incurred.

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

2 Accounting policies (*continued*)

Expenditure recognition

Expenditure has been charged to the statement of financial activities on an accruals basis. Costs are shown exclusive of any related irrecoverable value added tax.

- **Expenditure on raising funds**
These costs represent the fundraising costs of the Gallery.
- **Expenditure on trading activities**
These costs are the costs of sales, administration and staffing costs for the trading subsidiary, The Photographers' Gallery (Enterprises) Limited.
- **Expenditure on raising funds**
These costs are incurred in relation to the staff members who are engaged directly in fundraising and also include any associated costs.
- **Expenditure on charitable activities - exhibitions**
These represent the costs of presenting the programme of activities including exhibitions and projects. Included is all attributable staffing, marketing, operational and administrative expenditure and sponsorship in kind.

Intangible assets and amortisation – CRM database

Significant expenditure on the CRM database is capitalised as an intangible asset and stated at cost. The design and content development costs have been capitalised only to the extent that they lead to the creation of an enduring asset delivering future economic benefits at least as great as the amount capitalised. Where intangibles are ready for use, amortisation is charged on a straight line basis over a 5 year period and is included within expenditure on charitable activities. No amortisation is charged where the asset is not yet ready for use. The carrying value of the asset will be subject to annual impairment reviews.

Tangible fixed assets and depreciation

Freehold property is stated at its revalued amount, being the fair value on the basis of its open market value at the date of revaluation, less any subsequent accumulated depreciation and subsequent accumulated impairment losses. Land is not depreciated. Revaluations are performed with sufficient regularity such that the carrying amount does not differ materially from that which would be determined using fair values at the reporting date. Any revaluation increase arising on the revaluation of such land and buildings is credited to the Statement of Financial Activities.

Tangible fixed assets other than freehold property are carried at cost or deemed cost, net of depreciation and any provision for impairment. Depreciation is provided by the charity to write off the cost or deemed cost less the estimated residual value of tangible fixed assets by equal instalments over their estimated useful economic lives as follows:

Freehold buildings	-	50 years
Fixtures, fittings, tools and equipment	-	10 years
Computer equipment	-	5 years

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses, where applicable, are recognised in the Statement of Financial Activities.

Investment in subsidiary

Investments in subsidiaries are stated at cost less impairment. Impairment reviews are carried out as required.

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (*continued*)

2 Accounting policies (*continued*)

Stock

Stock is valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Foreign currencies

Transactions in foreign currencies are recorded using the rate of exchange ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are translated using the rate of exchange ruling at the balance sheet date and the gains or losses on translation are included in the statement of financial activities.

Leases

All of the charity's leases are 'operating leases' and the rental amounts are charged to the statement of financial activities over of the period of the leases.

Financial instruments

The company only enters into basic financial instrument transactions that result in the recognition of financial assets and liabilities, including trade and other debtors and creditors, loans from banks and other third parties, loans to related parties and investments in non-puttable ordinary shares.

Financial instruments are initially measured at transaction price, unless the arrangement constitutes a financing transaction, which includes transaction costs for financial instruments not subsequently measured at fair value. A financing transaction is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Financial assets that are measured at cost are assessed at the end of each reporting period for objective evidence of impairment. If objective evidence of impairment is found, an impairment loss is recognised in the statement of income and retained earnings. The impairment loss is measured as the difference between an asset's carrying amount and best estimate of the recoverable amount, which is an approximation of the amount that the company would receive for the asset if it were to be sold at the reporting date.

Financial assets and liabilities are only offset and the net amount reported in the statement of financial position when there is an enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Cash and cash equivalents

Cash and cash equivalents consist of cash on hand and balances with banks. Cash and cash equivalents are measured at fair value.

Fund accounting

Unrestricted funds comprise general funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity, together with certain designated funds. The aim and use of each designated fund is identified by the Trustees and communicated to funders where appropriate, and these are set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific instructions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising or 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.

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (*continued*)

2 Accounting policies (*continued*)

Pension scheme

The Company operates a defined contribution plan for its employees. A defined contribution plan is a pension plan under which the Company pays fixed contributions into a separate entity. Once the contributions have been paid the Company has no further payment obligations. The contributions are recognised as an expense in profit or loss when they fall due. Amounts not paid are shown in accruals as a liability in the Statement of Financial Position. The assets of the plan are held separately from the Company in independently administered funds.

Staff receive 5% (2020 - 5%) of their annual salary paid into a defined contribution personal pension plan of their own choice. Contributions by the Gallery are recognised in the SoFA in the period to which they relate.

Distributed profits under gift aid

Taxable profits are paid to The Photographers' Gallery Limited, a registered charity, from the subsidiary. These amounts are recognised when the company has paid the funds to the parent.

Significant judgements and estimates

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The following judgements have had the most significant effect on amounts recognised in the financial statements:

- Property valuation

The charity carries its freehold properties at fair value, with changes in fair value being recognised in other comprehensive income. The charity engaged an independent valuation specialist to determine the fair value at 31 March 2019 on an existing use basis. Revaluations are performed with sufficient regularity such that the carrying amount does not differ materially from that which would be determined using fair values at the reporting date. Further detail can be found in Note 12.

- Intangible assets

The useful economic life of intangible assets represents an estimated based on the expected usual life of that element of the computer software. If there is an indication that there has been a significant change in the useful economic life, the amortisation will be revised prospectively.

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (continued)

3 Financial performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary, which operates a café, bookshop and a print sales gallery. The summary financial performance of the charity alone is:

	2021 £	2020 £
Income	2,591,836	1,872,577
Gift Aid from subsidiary company	300,798	347,460
	2,892,634	2,220,037
Expenditure on charitable activities	(1,956,516)	(2,324,647)
Expenditure on raising funds	(17,776)	(56,617)
	918,342	(161,227)
Net income/(expenditure)		
Total funds brought forward	11,149,322	11,310,549
	12,067,664	11,149,322
Total funds carried forward		
Unrestricted funds:		
Designated property fund	10,721,466	10,840,111
Free reserves	1,346,198	309,211
	12,067,664	11,149,322

4 Income from donations and legacies

	Unrestricted £	Designated £	Restricted £	Total 2021 £
Corporate	120,100	-	30,565	150,665
Membership and patrons	-	155,765	-	155,765
Other	-	21,000	-	21,000
	120,100	176,765	30,565	327,430

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (continued)

4 Income from donations and legacies (continued)

	Unrestricted £	Designated £	Restricted £	Total 2020 £
Corporate	102,835	-	-	102,835
Membership and patrons	170,511	-	-	170,511
Individuals	291	82,700	-	82,991
Other	28,266	-	-	28,266
	<u>301,903</u>	<u>82,700</u>	<u>-</u>	<u>384,603</u>

5 Investment income

	2021 £	2020 £
Bank interest	<u>238</u>	<u>888</u>

All interest received was fully unrestricted in the current and previous year.

All of the group's investment income arose from money held in interest bearing accounts in 2021 and 2020.

6a Income from charitable activities - exhibitions

	Unrestricted £	Designated £	Restricted £	Total 2021 £
Arts Council	918,867	-	-	918,867
Trusts and Foundations	-	59,057	38,035	97,092
Ticketing, exhibition and lectures	79,958	-	-	79,958
	<u>998,825</u>	<u>59,057</u>	<u>38,035</u>	<u>1,095,917</u>
	Unrestricted £	Designated £	Restricted £	Total 2020 £
Arts Council	902,265	-	-	902,265
Trusts and Foundations	-	104,970	3,500	108,470
Ticketing, exhibition and lectures	299,534	-	-	299,534
	<u>1,201,799</u>	<u>104,970</u>	<u>3,500</u>	<u>1,310,269</u>

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

6b Income from charitable activities – COVID grants

	Unrestricted £	Designated £	Restricted £	Total 2021 £
Government grants for furloughed employees	437,398	-	-	437,398
Covid support grants	681,625	-	-	681,625
	<u>1,119,023</u>	<u>-</u>	<u>-</u>	<u>1,119,023</u>
Total 2020	-	-	-	-

7 Expenditure from charitable activities

	Unrestricted £	Designated £	Restricted £	Total 2021 £
Programme: staff costs	824,393	-	-	824,393
Programme: direct costs (see note 7a)	533,149	258,072	68,600	859,821
Programme: bank and interest costs	13,884	-	-	13,884
Depreciation	69,146	160,239	-	229,385
Governance:				
Audit and accountancy	25,000	-	-	25,000
Legal and professional	4,033	-	-	4,033
	<u>1,469,605</u>	<u>418,311</u>	<u>68,600</u>	<u>1,956,516</u>
	Unrestricted £	Designated £	Restricted £	Total 2020 £
Programme: staff costs	1,006,673	-	-	1,006,673
Programme: direct costs (see note 7a)	846,039	187,670	3,500	1,037,209
Programme: bank and interest costs	20,713	-	-	20,713
Depreciation	65,623	159,889	-	225,512
Governance:				
Audit and accountancy	25,000	-	-	25,000
Legal and professional	15,607	-	-	15,607
	<u>1,979,655</u>	<u>347,559</u>	<u>3,500</u>	<u>2,330,714</u>

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

7a Programme: direct costs

	2021 £	2020 £
Exhibitions	221,976	386,114
Education	58,772	111,292
Communications	104,142	173,414
Administration and overhead costs	474,931	366,389
	<u>859,821</u>	<u>1,037,209</u>

8 Net income/(expenditure) for the year

	2021 £	2020 £
This is stated after charging:		
Auditor's remuneration		
- Audit fee	25,000	25,000
- Non-audit services	3,331	2,500
- Other tax and consultancy services	1,900	1,900
Depreciation		
- Freehold buildings	160,239	159,889
- Other	18,646	19,146
Amortisation of intangible assets	50,500	46,477
Interest payable		
- Bank interest	12,521	15,593
Operating leases - equipment	4,529	5,700
Foreign exchange loss/(gain)	8,766	(4,642)
	<u></u>	<u></u>

9 Staff numbers and costs

	2021 £	2020 £
Wages and salaries	981,080	1,217,744
Social security costs	86,816	110,812
Pension costs	51,605	50,519
	<u></u>	<u></u>
Total staff costs	<u>1,119,501</u>	<u>1,379,075</u>

The pension costs above relate to a defined contribution scheme and were all charged to unrestricted expenditure. The Gallery received a grant of £437,398 (2020 - £Nil) from the UK governments furlough scheme to support the costs of salaries (see note 6).

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (continued)

9 Staff numbers and costs (continued)

The average number of persons employed by the group during the year analysed by entity was:

	2021 £	2020 £
Gallery	27	28
Subsidiary	12	13
Total	39	41

The employees of the subsidiary are engaged as sale staff for the Gallery's subsidiary, The Photographers' Gallery (Enterprises) Limited. Their contract of employment remains with the Gallery, but their salary costs are charged in full to the subsidiary under a licensing and service agreement.

The number of employees earning over £60,000:

	2021 Number	2020 Number
£60,000 - £70,000	1	1
£70,001 - £80,000	-	1

During the year, contributions of £4,391 (2020 - £8,018) were paid into a pension scheme on behalf of the above employees.

The key management personnel of the group, the Gallery, comprise the trustees, the directors, and the senior management team. The total employee benefits of the key management personnel of the Gallery were £281,976 (2020 - £427,764), excluding pension contributions.

Included in the total KMP remuneration is £72,369 (2020 - £79,637) in respect of payments made to one Director, which includes £4,391 (2020 - £4,391) for contributions to a defined contribution pension scheme.

No trustees received any remuneration during the year (2020 - £Nil), nor claimed any expenses (2020 - £Nil).

10 Taxation

The charitable company is a registered charity, and as such is entitled to exemptions on income and gains properly applied for its charitable purposes.

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

11 Intangible fixed assets

Group and Charity	Software development £
<i>Cost</i>	
At 1 April 2020	245,573
Additions	23,675
At 31 March 2021	269,248
<i>Amortisation</i>	
At 1 April 2020	133,481
Charge for year	50,500
At 31 March 2021	183,981
<i>Net book value</i>	
At 31 March 2021	85,267
At 31 March 2020	112,092

The Gallery has invested in a new CRM and accounts system and the development of a new website. Items will be amortised over a five year period.

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

12 Tangible fixed assets

Group and Charity	Freehold land and buildings £	Fixtures, fittings, tools and equipment £	Computer equipment £	Total £
<i>Cost</i>				
At 1 April 2020	11,000,000	60,032	159,784	11,219,816
Additions	41,594	-	8,994	50,588
	<u>11,041,594</u>	<u>60,032</u>	<u>168,778</u>	<u>11,270,404</u>
<i>Depreciation</i>				
At 1 April 2020	159,889	36,293	119,642	315,824
Charge for year	160,239	5,938	12,708	178,885
	<u>320,128</u>	<u>42,231</u>	<u>132,350</u>	<u>494,709</u>
<i>Net book value</i>				
At 31 March 2021	<u>10,721,466</u>	<u>17,801</u>	<u>36,428</u>	<u>10,775,695</u>
At 31 March 2020	<u>10,840,111</u>	<u>23,739</u>	<u>40,142</u>	<u>10,903,992</u>

If the property had remained at deemed cost, the net book value, including additions to date, at 31 March 2021 would be £9,182,581 (2020: £9,266,093).

Depreciation on the freehold building will continue to be charged annually and included within expenditure on charitable activities. The gain or loss on the revaluation of the property at each year end is included within revaluation of fixed assets before the net movement in funds. The value of the freehold property is held in a designated property fund, therefore all changes in the value of the property are charged to this designated fund. The Trustees have reviewed the valuation of the building at the year end using a published property index and are confident that the value is a true and fair reflection of the current market value.

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (continued)

13 Investments

	2021 £	2020 £
Shares in subsidiary undertaking		
Cost at beginning and end of year	2	2

The wholly owned trading subsidiary The Photographers' Gallery (Enterprises) Limited is incorporated in the United Kingdom (company number 2893731) and pays all of its profits to the charity under the gift aid scheme. It operates a café, bookshop and a print sales gallery carried on at the charity's premises. A summary of the trading results is shown below.

Results of subsidiary	2021 £	2020 £
Turnover	1,170,522	1,784,758
Income for furloughed employees	129,522	-
Cost of sales and administration costs	(957,587)	(1,328,960)
Amounts charged by the charity	(156,500)	(155,000)
Net profit	185,957	300,798
Amount gift aided to the charity	(300,798)	(347,459)
Retained earnings brought forward	311,302	357,963
Retained in the subsidiary	196,461	311,302
Share capital	2	2
Aggregate share capital and reserves	196,463	311,304
The assets and liabilities of the subsidiary were:		
Current assets	663,376	587,725
Current liabilities	(466,913)	(276,421)
Net assets	196,463	311,304

Included in the results of The Photographers' Gallery (Enterprises) Limited is a management charge of £156,500 (2020 - £155,000) paid to the parent charity, The Photographers' Gallery Limited. In addition, a gift aid donation of £300,798 (2020 - £347,459) was made to the parent in the year. At the year end, £163,711 was due from the subsidiary to the parent and is included within the Gallery debtors (2020 - £117,636 due from the subsidiary to the parent).

The investment represents a 100% holding in the ordinary share capital of The Photographers' Gallery (Enterprises) Limited, a company involved in the sale of photographic books and prints and the running of a café. The company is registered in England and Wales (number 2893731).

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

14 Stock

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Books	127,312	109,492	-	-
Prints	2,974	33,197	-	-
Cafe	5,591	5,591	-	-
	<u>135,877</u>	<u>148,280</u>	<u>-</u>	<u>-</u>

15 Debtors

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Trade debtors	177,390	123,704	1,200	10,685
Other debtors	185,978	100,275	156,806	57,333
Prepayments and accrued income	77,575	264,418	66,712	243,818
Amounts owed by subsidiary undertaking	-	-	163,711	117,636
VAT recoverable	126,204	46,621	126,204	46,621
	<u>567,147</u>	<u>535,018</u>	<u>514,633</u>	<u>476,093</u>

Amounts owed by subsidiary undertaking are in respect of trading activities.

16 Creditors: amounts falling due within one year

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Bank loan due within one year (note 17)	44,784	15,003	44,784	15,003
Trade creditors	276,543	51,737	194,360	51,737
Other creditors	7,353	4,087	7,353	4,087
Other taxes and social security	186,171	102,072	20,629	29,978
Accruals	50,407	47,517	44,340	41,450
Deferred income	216,169	169,123	128,895	81,849
	<u>781,427</u>	<u>389,539</u>	<u>440,361</u>	<u>224,104</u>

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

16 Creditors: amounts falling due within one year (continued)

Analysis of movement in deferred income

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Balance at 1 April 2020	169,123	212,619	81,849	125,346
Released in year:				
Patrons and benefactors	(29,893)	(25,040)	(29,893)	(25,040)
Deutsche Borse	(87,274)	(87,273)	-	-
Other	(10,700)	(80,300)	(10,700)	(80,300)
Arising in year:				
Patrons and benefactors	17,482	29,893	17,482	29,893
Deutsche Borse	87,274	87,274	-	-
Other	70,157	31,950	70,157	31,950
Balance at 31 March 2021	216,169	169,123	128,895	81,849

Deferred income relates to income received from donors and sponsors which is subject to conditions which prevent their use until a later date.

17 Creditors: amounts falling due after one year

The Gallery entered into a loan agreement with Natwest for £525,000. Interest will be paid on the loan at 2.7% per annum over Base Rate. The loan has been provided for a period of 180 months.

Bank loan	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Bank loan due within one year (note 16)	44,784	15,003	44,784	15,003
	44,784	15,003	44,784	15,003
Bank loan due within two to five years	384,309	446,352	384,309	446,352
	429,093	461,355	429,093	461,355

The bank loan is secured by way of a first legal charge over the Gallery at 16-18 Ramillies Street, London W1F 7LW.

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

18 Group statement of funds – 2021

	1 April 2020 £	Income £	Expenditure £	Other recognised gains/ transfers £	31 March 2021 £
Unrestricted funds					
Operating fund	614,447	3,430,958	(2,284,729)	(224,083)	1,536,593
Total unrestricted funds	614,447	3,430,958	(2,284,729)	(224,083)	1,536,593
Designated funds:					
Freehold property	10,840,111	-	(160,239)	41,594	10,721,466
Designated exhibitions projects	-	235,822	(418,311)	182,489	-
Total designated funds	10,840,111	235,822	(578,550)	224,083	10,721,466
Total unrestricted and designated funds	11,454,558	3,666,780	(2,863,279)	-	12,258,059
Restricted funds:					
Exhibitions and educational projects	-	68,600	(68,600)	-	-
Total	11,454,558	3,735,380	(2,931,879)	-	12,258,059

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

18 Group statement of funds – 2020

	1 April 2019 £	Income £	Expenditure £	Other recognised gains/ transfers £	31 March 2020 £
Unrestricted funds					
Operating fund	668,514	3,311,165	(3,365,232)	-	614,447
	<u>668,514</u>	<u>3,311,165</u>	<u>(3,365,232)</u>	<u>-</u>	<u>614,447</u>
Designated funds:					
Freehold property	11,000,000	-	(159,889)	-	10,840,111
Designated exhibitions projects	-	187,670	(187,670)	-	-
	<u>-</u>	<u>187,670</u>	<u>(187,670)</u>	<u>-</u>	<u>-</u>
Total unrestricted and designated funds	11,668,514	3,498,835	(3,712,791)	-	11,454,558
Restricted funds:					
Exhibitions and educational projects	-	3,500	(3,500)	-	-
	<u>-</u>	<u>3,500</u>	<u>(3,500)</u>	<u>-</u>	<u>-</u>
Total	11,668,514	3,502,335	(3,716,291)	-	11,454,558

Designated funds

The purpose of the freehold property fund is to set aside the net book value of the Gallery building as these are not distributable. The freehold property fund includes the revaluation reserve of £1,538,885 (2020: £1,574,318).

Unrestricted funds

The operating fund represents the funds available for general expenditure in accordance with the Charity's aims and objectives.

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

18 Charity statement of funds – 2021

	1 April 2020 £	Income £	Expenditure £	Other recognised gains/ transfers £	31 March 2021 £
Unrestricted funds					
Operating fund	309,211	2,588,212	(1,327,142)	(224,083)	1,346,198
	<u>309,211</u>	<u>2,588,212</u>	<u>(1,327,142)</u>	<u>(224,083)</u>	<u>1,346,198</u>
Designated funds:					
Freehold property	10,840,111	-	(160,239)	41,594	10,721,466
Designated exhibitions projects	-	235,822	(418,311)	182,489	-
	<u>-</u>	<u>235,822</u>	<u>(418,311)</u>	<u>182,489</u>	<u>-</u>
Total unrestricted and designated funds	11,149,322	2,824,034	(1,905,692)	-	12,067,664
Restricted funds:					
Exhibitions and educational projects	-	68,600	(68,600)	-	-
	<u>-</u>	<u>68,600</u>	<u>(68,600)</u>	<u>-</u>	<u>-</u>
Total funds	11,149,322	2,892,634	(1,974,292)	-	12,067,664

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

18 Charity statement of funds – 2020

	1 April 2019 £	Income £	Expenditure £	Other recognised gains/ transfers £	31 March 2020 £
Unrestricted funds					
Operating fund	310,549	2,028,867	(2,030,205)	-	309,211
	<u>310,549</u>	<u>2,028,867</u>	<u>(2,030,205)</u>	<u>-</u>	<u>309,211</u>
Designated funds:					
Freehold property	11,000,000	-	(159,889)	-	10,840,111
Designated exhibitions projects	-	187,670	(187,670)	-	-
	<u>-</u>	<u>187,670</u>	<u>(187,670)</u>	<u>-</u>	<u>-</u>
Total unrestricted and designated funds	11,310,549	2,216,537	(2,377,764)	-	11,149,322
Restricted funds:					
Exhibitions and educational projects	-	3,500	(3,500)	-	-
	<u>-</u>	<u>3,500</u>	<u>(3,500)</u>	<u>-</u>	<u>-</u>
Total funds	<u>11,310,549</u>	<u>2,220,037</u>	<u>(2,381,264)</u>	<u>-</u>	<u>11,149,322</u>

19 Net assets between funds

Group – current year

	General funds and designated funds £	Restricted funds £	Total funds £
Intangible fixed assets	85,267	-	85,267
Tangible fixed assets	10,775,695	-	10,775,695
Stock	135,877	-	135,877
Debtors	567,147	-	535,350
Cash	1,859,809	-	1,859,809
Creditors due within one year	(781,427)	-	(781,427)
Creditors due after one year	(384,309)	-	(384,309)
	<u>12,258,059</u>	<u>-</u>	<u>12,258,059</u>

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (continued)

19 Net assets between funds (continued)

Group – prior year	General funds and designated funds £	Restricted funds £	Total funds £
Intangible fixed assets	112,092	-	112,092
Tangible fixed assets	10,903,992	-	10,903,992
Stock	148,280	-	148,280
Debtors	535,018	-	535,018
Cash	591,067	-	591,067
Creditors due within one year	(389,539)	-	(389,539)
Creditors due after one year	(446,352)	-	(446,352)
	11,454,558	-	11,454,558
Charity – current year	General funds and designated funds £	Restricted funds £	Total funds £
Intangible fixed assets	85,267	-	85,267
Tangible fixed assets	10,775,695	-	10,775,695
Investments	2	-	2
Debtors	514,633	-	514,633
Cash	1,516,737	-	1,516,737
Creditors due within one year	(440,361)	-	(440,361)
Creditors due after one year	(384,309)	-	(384,309)
	12,067,664	-	12,067,664
Charity – prior year	General funds and designated funds £	Restricted funds £	Total funds £
Intangible fixed assets	112,092	-	112,092
Tangible fixed assets	10,903,992	-	10,903,992
Investments	2	-	2
Debtors	476,093	-	476,093
Cash	327,599	-	327,599
Creditors due within one year	(224,104)	-	(224,104)
Creditors due after one year	(446,352)	-	(446,352)
	11,149,322	-	11,149,322

The Photographers' Gallery Limited

Notes forming part of the financial statements for the year ended 31 March 2021 (continued)

20 Related party transactions

A trustee of the Charity, Alexandra Hess purchased prints to the value of £Nil (2020 - £1,500) from the gallery in the year. Alexandra Hess (Trustee) is also a "TPG Council" patron and has paid £Nil (2020 - £10,000) membership during the year, of which £Nil (2020 - £9,150) is the donated element. At the year end a balance of £Nil (2020 - £9,782) was outstanding in debtors.

A trustee of the Charity, Symon Elliot purchased prints to the value of £372 (2020 - £3,072) from the gallery in the year. No balance was outstanding at the year end (2020 - £Nil).

The Photographers' Gallery (Enterprises) Limited is the wholly owned subsidiary of The Photographers' Gallery limited. Details of the transactions between the parent and its subsidiary have been given in Note 13.

21 Commitments and charges

The Arts Council has a second legal charge over 16-18 Ramillies Street for £3,500,000, equal to the award made to the Gallery by Lottery funding. This legal charge reduces over a 25 year period in five year increments and reduced to £2,800,000 from May 2018.

22 Commitments under operating leases

At 31 March 2021 the Photographers' Gallery had total commitments under non-cancellable operating leases as set out below.

	2021 £	2020 £
Amounts due:		
Within one year	6,840	2,540
Within two to five years	15,390	-
	<u>22,230</u>	<u>2,540</u>

23 Cash and cash equivalents

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Cash at bank and in hand	<u>1,859,809</u>	<u>591,067</u>	<u>1,516,737</u>	<u>327,599</u>

The Photographers' Gallery Limited

Notes forming part of the financial statements
for the year ended 31 March 2021 (*continued*)

24 Analysis of changes in net debt

	1 April 2020 £	Cash flows £	Non-cash movement £	31 March 2021 £
Cash and cash equivalents	591,067	1,268,742	-	1,859,809
Bank loan falling due within one year	(15,003)	32,262	(62,043)	(44,784)
Bank loan falling due after more than one year	(446,352)	-	62,043	(384,309)
	<u>129,712</u>	<u>1,301,004</u>	<u>-</u>	<u>1,430,716</u>

25 Financial instruments Group and Charity

	2021 £	2020 £
Liabilities held at FV through profit or loss (bank loan)	<u>429,093</u>	<u>461,355</u>