

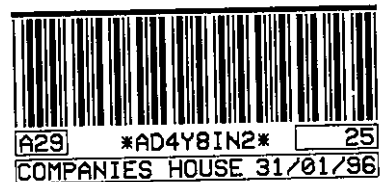
The Photographers' Gallery Ltd

Trustees' report and financial statements

31 March 1995

Registered number 986208

Charity number 262548



The Photographers' Gallery Limited

(a company limited by guarantee)

Trustees' report and financial statements

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Chairman's Report

In my first year as Chairman of the gallery it gives me great pleasure to be able to report on an exciting, successful year full of change. This year we have: appointed a new Director, Paul Wombell, who joined the gallery in September 1994; introduced new members to the Board of Trustees; revised the gallery's constitution (Articles of Association); established a wholly-owned trading subsidiary to run our retail activities (happily reporting record turnover levels for book sales); further developed our integrated programming approach and spent our first year with London Arts Board as our principal revenue funding body. I report on these points in detail below.

It gives me great pleasure also to pay tribute to the gallery's staff for their hard work over this year – both through the difficult process of appointing a Director to succeed Sue Grayson Ford, and in returning a small surplus for the year. As the gallery goes from strength to strength it is the commitment and expertise of the staff team which underpins our achievements.

PROGRAMME

Exhibitions, Publications and Touring

The London-based Spanish Arts Festival provided the setting for a celebration of the rich and diverse photographic culture that has emerged in Spain over the last 25 years. ***Cuatro Direcciones***, curated for the Museo Nacional Centro de Arte Reina Sofia in Madrid, included the work of 40 artists spanning social documentary, montage, manipulated imagery and more conceptual approaches. Generous Festival sponsorship enabled the gallery to produce a full-colour brochure to accompany the show, to initiate a series of promotional events, and organise an extensive programme of education activities.

David Levinthal's critically acclaimed work, made during the past decade and including a disturbing, previously unseen series revisiting the Holocaust, was shown for the first time in Britain during early summer. Presented in collaboration with Cambridge Darkroom Gallery and Gerald Peters Gallery Sante Fe, the exhibition was accompanied by a fully illustrated catalogue. During the same period recent Royal College of Art graduate **Sivan Lewin** held her first solo exhibition, while Number 5 hosted a series of exhibitions including the results of two competitions: ***Maximum Exposure*** and the gallery's 1994 Members' Competition, ***Relative Values***. Co-organised with The Photographers' Trust Fund, ***Maximum Exposure*** presented the finalists in a competition designed to promote photography within public art, resulting in permanent schemes being commissioned for sites in Felixstowe, Gloucester and Manchester.

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Fifteen international artists, working in a diverse range of photographic forms and exploring issues of race, disability, class, democracy, sex and sexuality in relation to the boundaries and areas which dominant cultures have defined, were brought together in the exhibition ***Disrupted Borders***. Curated by Sunil Gupta as his first project for INIVA (The Institute of New International Visual Arts) the initiative was presented in collaboration with The Photographers' Gallery and Arnolfini.

From August to November the gallery devoted all its spaces to the work of women photographers as part of ***Signals***, The Festival of Women Photographers. ***Material World*** presented new gallery installations by three leading Austrian artists, Eva Schlegel, Sabine Bitter and Aglaia Konrad, while Number 5 showed new work from young artists **Britta Jaschinski** (Germany) and **Simone Douglas** (Australia). A hugely popular retrospective of the work of **Dorothy Bohm** coincided with the gallery's publication of a book focusing on her colour work since 1984. During the same period **Miriam Reik's** vibrant new colour documentary work observed the Jewish community in North London while **Aithne Grayson's** *Rape Sites* drew attention to a subject rarely tackled on gallery walls.

Towards the end of the year the first showing of **Nick Waplington's** new work attracted significant attention. Travelling to famous and infamous sites around the world the artist produced a series of epic panoramas, with the artist as post-modern tourist providing the focus of each image. Together with **David Moore** and **Gerry Shanahan** these Christmas shows attracted the largest audiences of the year.

A season of work focusing on the former Soviet Union completed the year. ***Photo-reclamation New Art from Moscow and St Petersburg*** was co-organised by The Photographers' Gallery and John Hansard Gallery Southampton. Using personal and community archives, seven "Soviet" artists employed manipulation and reconstruction to create new work reflecting their own highly transitional age. In Number 5, seminal images from **Alexander Rodchenko**, a leader of the 1920s Russian avant-garde, were seen in vivid contrast with powerful new documentary work from young British/Dutch photographers **Adam Hinton** and **Bertien Van Manen**, both examining the lives of ordinary people coming to terms with the new economic and political realities emerging across the former Soviet Union.

David Levinthal's *Dark Light* and *Photo-reclamation* were added to the gallery's ongoing touring programme during the year.

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Other exhibitions and projects

The Print Sales Room continued to complement the gallery's exhibitions with its own series of shows, ranging from favourites such as Jacques-Henri Lartigue, Humphrey Spender and Mario Giacomelli, to new work by Fay Godwin, Bill Jacobson, Susan Derges and Chris Nash, and introducing rising young stars such as Sheva Fruitman, Arezoo Moseni and Soren Michael Rand. Work from the Print Sales Room was hung during a special Spanish Festival promotion at Harvey Nichols, and in the run-up to Christmas Print Sales Room images filled the gallery walls at Number 5 to great acclaim. During Spring 1995, the Print Sales Room was represented at AIPAD, the international photography art dealers fair in New York, increasing our international profile. Refurbishment of the Print Sales Room's London base improved the ambience for visitors and buyers alike and the introduction of ***Prime Prints*** – a new series of special edition prints, selected and signed by artists exhibiting at the gallery, has introduced a wider public to a new and affordable way of collecting contemporary photographic prints.

Two education projects attracted considerable press and public attention during their brief run in the Portfolio Room: ***Inside Eye*** (work by the inmates documenting life inside Wandsworth Prison as part of the Koestler Award Trust) and ***Out of the Dump*** (a collection of work resulting from a photography project initiated by Nancy McGirr for children living on the rubbish dump outside Guatemala City). *Out of the Dump* has enjoyed phenomenal success as a touring exhibition for schools, while at the gallery a new space dedicated to the results of photography projects organised by the gallery with schools and youth groups across London has consistently shown a range of eye-catching new work.

In July 1994 the gallery opened its doors to the public for the first time on Mondays. This proved to be an immensely popular move and has had a particularly successful spin-off for the Bookshop. The introduction of new print material, beginning with a re-design of gallery stationery and culminating in June 1995 with the launch of ***Great*** – incorporating all the gallery's activities and more into a colour magazine – will be followed up next year with a review of signage and other promotional materials.

The Photographers' Trust Fund

The Photographers' Trust Fund continued its invaluable support for the exhibitions programme and in particular the gallery is grateful for the Fund's assistance towards *Photo-reclamation*, which enabled the curator and one of the artists to visit London to take part in the accompanying education programme.

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The Photographers' Trust Fund joined the gallery as co-organiser for the competition **Maximum Exposure**, funding part of the research and administration costs and providing four winning prizes of £4,000 each. The competition, launched the previous year and completed in July 1994, attracted numerous public and private sponsors. The Trust Fund and gallery were successful in applying for matching funding from the 'Pairing Scheme' (National Heritage Arts Sponsorship Scheme managed by ABSA, The Association of Business Sponsorship of the Arts), which was awarded in recognition of Huntleigh Nesbit Evans' sponsorship of the Gloucester scheme and is gratefully acknowledged.

Education

In addition to our ongoing exhibitions-related programme of illustrated talks, lectures, panel discussions and artists-in-conversation, two major talks series exploring wider cultural and social issues were organised during the year. In collaboration with Autograph, the Association of Black Photographers, the gallery ran a series of events addressing issues of race, representation, diversity, technology and access. Attracting a large and diverse audience, the season culminated in March 1995 with *Digital Diaspora*, a multimedia event bringing together producers, artists, lecturers and members of the public in a demonstration and discussion of electronic media and its cultural, political and social ramifications. To coincide with *Signals: The Festival of Women Photographers*, a series of illustrated talks, running from April to October, invited women photographers, artists and critics to review contemporary practice and theory in relation to the wide range of work made by women artists using photography in recent years.

The success of the exhibition *Out of the Dump* generated extensive interest from schools across the country and resulted in an unexpected addition to the gallery's touring programme. Shown in primary and secondary schools from inner London to Kirby-in-Ashfield, and at the Herbert Art Gallery as part of Coventry's Children's Festival, the exhibition will have been seen and enjoyed as a cross-curricular learning tool by almost 1500 children by the end of its tour in July 1995.

Another departure for the gallery this year followed the sudden demise of Pimlico Arts & Media, which resulted in the gallery's education team stepping in to take over coordination of Pimlico's highly successful Deaf Photographers' Project. The gallery provided office space for Carol Swords to finalise the programme for 1995 (an ongoing series of workshops for deaf photographers hosted by the gallery and Camerawork, making use of their darkroom facilities) and in addition to private funding secured by the gallery from the Baring and Wates Foundations and John Lyons Charity, we are grateful to the City of Westminster for raising our level of revenue funding for the year 1995/96 specifically to cover the administration costs of the project. Combined with John Lyons' three-year grant this will enable recruitment of a Deaf Projects Coordinator, to administer the beginners' course and work on future projects for deaf children in schools in liaison with Rebecca Sinker. Rebecca was appointed

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during the year to the new Teacher Development post in Photography and Media Education, for which funding was secured by the gallery in partnership with Artec (Arts Technology Centre Islington) and Middlesex University's Education Faculty. The post is supported by The Arts Council of England for three years. Working with all three partners the postholder is developing teacher training modules for London based schools, galleries and other projects, including INSET relating to the use of photographs and computers across the curriculum.

The second year of the gallery's outreach/young people's photography project (funded for two years by Kodak) built on an exciting and London-wide programme of events. Particularly addressing the gallery's target audience of women and young girls, special needs students, primary schoolchildren and black and minority young people, this year's programme of events has secured funding from a wide range of partners, including Notting Dale Urban Studies Centre, Henry Fawcett Infants School in Kennington, Harrow Teachers Centre and Richard Wilson Arts Centre in Nantlle, North Wales. During the year some 700 children and young people have taken part in events ranging from group visits to the gallery, a wide variety of practical workshops and a series of two-week residencies with visiting artists. Working with groups of both primary and secondary schoolchildren over an extended period, resident artists have used a diversity of photographic approaches, from new technology and installation to documentary. Highlights of the year include a long-term residency at Thomas Jones Primary School, Ladbroke Grove, offering a hands-on creative introduction to new technology in the form of digital image manipulation. The *London Girls* project, funded by LAB's Developing Youth Arts Fund, gave young women from across London the opportunity to work with a range of women photographers in a series of highly successful practical workshops exploring image and identity.

During 1994/95, the Arts Council of England funded extensive research and development for a major exhibition of primary school photography. *The Amazing Me* (shown in 1995/96) set out to re-present to a wider audience work made in an educational context, raising the profile of, and stimulating critical debate around photography in schools. Now on tour, the show highlights the vitality and diversity of photographic work produced by children and celebrates the importance of photographic practice within schools throughout Britain.

The success of the two-year programme resolved the gallery to financing the post on a permanent basis following the end of Kodak's sponsorship for the project in March 1995.

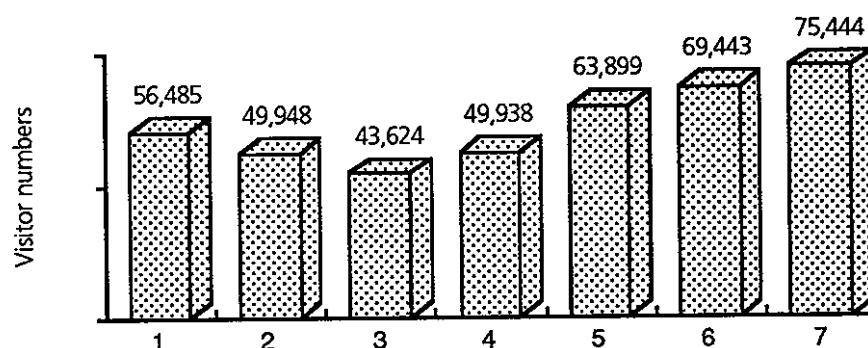
A separate programme of **Membership** events aimed at providing members with a stimulating programme of lectures and workshops drew big audiences, and included two series of talks organised in collaboration with the RPS Contemporary Group and LIP as well as a number of one-day workshops and seminars ranging from black and white documentary to digital imaging.

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AUDIENCE

It is with pleasure that we report an increase in our attendances during the year, with three very different exhibitions proving exceedingly popular. Part of the increase was due to our return to seven exhibition periods (from six in 1993/4) as a result of successful fundraising. Nevertheless the last three exhibitions of the year returned some of the highest attendances recorded in recent years. Attendances have further increased as a result of the gallery's opening on Mondays when formerly we were closed. It remains one of our ambitions to move to a seven-day week as soon as funding levels allow.



Key:

- 1 **Cuatro Direcciones:** Contemporary Spanish Photography 1970-1990
- 2 **David Levinthal:** Dark Light and **Sivan Lewin:** Returning Home (also **Maximum Exposure, Inside Eye: Wandsworth Prison, Relative Values:** Members' Competition and **Out of the Dump**)
- 3 **Disrupted Borders**
- 4 **Material World,** Eva Schlegel, Sabine Bitter and Aglaia Konrad (also **Britta Jaschinski** and **Simone Douglas**)
- 5 **Dorothy Bohm** Colour Photography 1984-1994 (also **Miriam Reik:** Shall I say Shalom? and **Aithne Grayson:** Rape Sites)
- 6 **Nick Waplington:** Other Edens (also **David Moore** and **Gerry Shanahan**)
- 7 **Photo-reclamation:** New Art from Moscow and St Petersburg (also **Adam Hinton** and **Bertien Van Manen:** Naked and **Alexander Rodchenko**)

THE PHOTOGRAPHERS' GALLERY (ENTERPRISES) LTD

The gallery established a wholly-owned subsidiary in April 1994 as a new vehicle for our Bookshop and Print Sales activities. The formation of the company will allow the gallery to develop its commercial activities to the full without compromising our charitable and tax status. All of the profits made by Enterprises are covenanted to the gallery and so as our profits increase we are able to support and promote the gallery's activities, the photographers we represent and photography as a whole.

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TRUSTEES' REPORT

INTRODUCTION

The Trustees, who constitute the directors of the company for Companies Act purposes, present their annual report and audited financial statements for the year ended 31 March 1995.

Principal Activities

The Photographers' Gallery Limited is a registered charity whose objects are to further and advance photography as an art form; promote public knowledge, appreciation and understanding of the medium; and organise public exhibitions of photography to these ends.

The Trustees would like to express their gratitude to all its funders, covenantors, sponsors and donors this year for their support of the gallery's work:

Public Support

London Arts Board, City of Westminster, London Boroughs Grants Committee, The Arts Council of England, Visiting Arts, Austrian Institute in London, Bundesministerium fur Unterricht und Kunst, Vienna.

Trusts and Foundations

The ADAPT Trust, Baring Foundation, Bohm Foundation, Christian Aid, Duke of Edinburgh's Award, GNS Trust in memory of Zoe Hornsby, Gulbenkian Foundation, John Lyon's Charity, The Observer David Hodge Memorial Award, The Photographers' Trust Fund, Wates Foundation.

Corporate Support

Autograph: The Association of Black Photographers, BMP DDB Needham, Collett Dickenson Pearce, Enigma Productions, The Guardian, Halina International (UK), Harvey Nichols, Joe's Basement, Ilford Anitec UK, Kodak, MacUniversity, Nikon UK, The Partners, Penfolds, Smirnoff, Spanish Arts Festival (Ministerio De Cultura Espana, Banco Santander, The Royal Bank of Scotland, BSIS Matched, British Telecom, Iberia, Allied-Domecq), The Telegraph Magazine, The Times.

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Additional Support for Maximum Exposure

Museum of Science and Industry in Manchester, Commissions East, Suffolk County Council, Suffolk Coastal District Council, Eastern Arts Board, Gloucestershire Royal NHS Trust, South West Arts, Huntleigh Nesbit Evans (an award winner under the 'Pairing Scheme' – the National Heritage Arts Sponsorship Scheme managed by The Association of Business Sponsorship of the Arts), Health Care Arts, Photo Call Birmingham, Birmingham City Council, Public Art Commissions Agency, InterCity, British Rail, Burnham Signs, Mildenhall Monumentals, Roadworks Ltd, Chromagene, Colossal Solutions, Creative Magazines, Donside Paper Company, Quicksilver, Scanachrome.

Business Review

The modest surplus this year confirms the gallery's return to an even financial keel. Nevertheless it is sobering to reflect that the surplus equates to a mere 0.2% of the gallery's turnover (and obviously an even smaller proportion of the group's turnover). With our total reserves only 2% of turnover it is evident that there is no room for complacency.

Whilst grant income increased for the year the overall income level is only barely higher than 1993/4. However through the containment of costs we have managed to return a surplus. Administration costs have been most drastically reduced, while Programme costs have increased in line with a much higher activity level (as outlined in the Chairman's Report above). The ongoing maintenance and refurbishment work has increased Establishment from last year's underlying cost level (remembering that the reported level last year was unusually low due to the release of provisions). All staff are to be congratulated for their commitment to, and success in containing costs while increasing programme output.

During the year the gallery has been building upon the small surpluses and gradually restructuring its financing base. The cashflow benefits of the loan from The Photographers' Trust Fund has helped reduce our overall trade creditors. We will be restructuring the gallery's overdraft and medium term loan during 1995/6 to provide for a planned repayment, as well as to arrest the loss of liquidity as long term loan repayments place pressure on our working capital.

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Trustees

The Trustees who held office during the year were:

Professor Margaret Harker (Chairman until 27 September 1994)	(resigned 27 September 1994)
Barbara Lloyd (Chairman from 27 September 1994)	
Charles Anderson	(resigned 27 September 1994)
Louis Bohm	(deceased 19 July 1994)
Jonathan Bayer	
Caroline Davies	(resigned 17 June 1994)
Philippe Garner	(resigned 16 June 1994)
John Hegarty	
Robert Heller	
Karen Knorr	(appointed 17 January 1995)
Terry Maher	
Brett Rogers	
Dennis Wilcox	(deceased 15 June 1995)

The Board gratefully acknowledges Professor Harker's many years of invaluable service which ended on her retirement in September. Professor Harker has kindly agreed to become a Patron of the gallery and as such we look forward to her continued involvement with our progress. Barbara Lloyd, a member of the Board since 1987, was welcomed as the new Chairman, while a new Trustee, the artist Karen Knorr, was appointed in January 1995 (thereby strengthening the representation on the Board of both the higher education field and practising artists). The death of Dr Louis Bohm during the course of the year has already been reported with sadness. It is a double grief therefore to have to record the loss of Dennis Wilcox in June 1995. Dennis' contribution over the last few years in terms of strategy and direction, along with his support for the education programme and fundraising acumen will be difficult to replace, while his charm, integrity and intelligence will not be found elsewhere.

At the AGM Robert Heller and Jonathan Bayer retire by rotation. Robert will be standing for re-election while Jonathan (by virtue of having already served two terms) is excluded by the Articles from re-election this year. Jonathan has been a Trustee since 1985 and has contributed through numerous committees to the gallery's exhibition policy as well as its property search. His contribution at meetings will be missed and the Trustees would like to take this opportunity to thank him publicly for his selfless contribution over ten years.

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Trustees' Responsibilities

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the company and of the profit or loss of the company for that period. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They also have a general responsibility for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.


Auditors

In accordance with Section 385 of the Companies Act a resolution for the re-appointment of KPMG as auditors of the company is to be proposed at the forthcoming Annual General Meeting.

Acknowledgements and the Future

The Trustees thank all gallery staff, placements and volunteers for their hard work during this year of change which has consolidated the gallery's restructuring and financial recovery, and launched a number of far-reaching initiatives. Next year we will focus on the gallery's programme, preparation for lottery and capital funding bids and establishing a digital resource centre. We look forward with enthusiasm to working with staff and funders in partnership towards achieving our ambitious aims.

By order of the Board



Robert Heller

Chairman of the Board of Trustees

24 October 1995

Halina House
5 Great Newport Street
London
WC2H 7HY



PO Box 695
8 Salisbury Square
London
EC4Y 8BB

Report of the auditors to the members of The Photographers' Gallery Limited

We have audited the financial statements on pages 12 to 21.

Respective responsibilities of trustees and auditors

As described on page 10 the company's trustees are responsible for the preparation of financial statements. It is our responsibility to form an independent opinion, based on our audit, on those statements and to report our opinion to you.

Basis of opinion

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion the financial statements give a true and fair view of the state of affairs of the company as at 31 March 1995 and of its surplus of income over expenditure for the year then ended and have been properly prepared in accordance with the Companies Act 1985.

KPMG
Chartered Accountants
Registered Auditors

29 January, 1996

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Income and distribution account for the year ended 31 March 1995

	Note	1995	1994
		£	£
Income			
Public funding	2	455,578	415,578
Retail earnings	-		548,349
Cost of sales	-		(422,542)
		-	125,807
Donations and other self generated income	3	184,361	139,928
Interest receivable and similar income	7	19	372
Income from subsidiary undertakings		17,764	-
		657,722	681,685
Expenditure			
Artistic Programme		263,868	202,905
Administration		215,542	368,114
Establishment		153,818	94,664
Interest payable and similar charges	8	23,354	14,561
		(656,582)	(680,244)
Surplus for the year	4	1,140	1,441

Statement of Recognised Gains and Losses

There are no recognised gains and losses in either the current or previous period other than those included in the Income and distribution account.

A statement of movements on reserves is given in note 17.

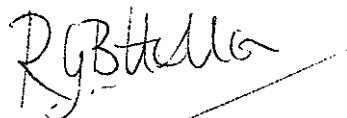
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Balance sheet at 31 March 1995

	Note	1995	1994
		£	£
Fixed assets			
Tangible assets	9	368,196	409,953
Investments	10	2	-
		<u>368,198</u>	<u>409,953</u>
Current assets			
Stocks	11	5,117	91,872
Debtors	12	116,123	124,134
Cash at bank and in hand		7,634	3,475
		<u>128,874</u>	<u>219,481</u>
Creditors: amounts falling due within one year	13	<u>(227,440)</u>	<u>(308,603)</u>
Net current liabilities		<u>(98,566)</u>	<u>(89,122)</u>
Total assets less current liabilities		269,632	320,831
Creditors: amounts falling due after more than one year	14	(249,874)	(304,213)
Provisions for liabilities and charges	15	(6,000)	(4,000)
		<u>13,758</u>	<u>12,618</u>
Net assets		13,758	12,618
Reserves			
Accumulated reserves	17	<u>13,758</u>	<u>12,618</u>

These financial statements were approved by the board of trustees on 24 October 1995 and were signed on its behalf by:



Robert Heller
Chairman of the Board of Trustees

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Notes

(forming part of the financial statements)

1 Accounting policies

The Photographers' Gallery is a company limited by guarantee and has no share capital. 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 1995 the company has 10 members.

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

Basis of preparation

The financial statements have been prepared in accordance with applicable accounting standards and under the historical cost accounting rules.

The company is exempt, under Section 248 of the Companies Act 1985, from the requirement to prepare group accounts. Consequently, these financial statements present information about the company as an individual undertaking and not about its group.

Cashflow

The company has taken advantage of the small companies exemption not to produce a cash flow statement.

Fixed assets and depreciation

Depreciation is provided by the company to write off the 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
Freehold improvements	-	5 years
Leasehold land and buildings	-	life of lease
Furniture and office equipment	-	3 to 5 years
Computer hardware	-	2 years

No depreciation is provided on freehold land.

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 gains or losses on translation are included in the income and distribution account.

Leases

All of the company's leases are 'operating leases' and the rental amounts are charged to the income and distribution account over the period of the leases.

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Notes (continued)

1 Accounting policies (continued)

Stock

Stock is stated at the lower of cost and net realisable value.

Grants

Revenue grants are expended fully in the year of receipt according to the conditions of grant. Grants relating to expenditure on tangible fixed assets are credited to the income and distribution account over a period approximating to the useful economic life of the asset. Total grants receivable less the amounts credited to Income and Distribution account at the balance sheet date are included in the balance sheet as deferred income.

2 Public funding

The Photographers' Gallery Limited gratefully acknowledges the support of the following funders during the year.

	1995 £	1994 £
London Arts Board	352,000	-
Arts Council of Great Britain	-	312,000
City of Westminster	56,570	56,570
London Borough Grants Committee (LBGC)	47,008	47,008
	<hr/>	<hr/>
	455,578	415,578
	<hr/>	<hr/>

The London Arts Board and City of Westminster grants were expended fully in the year on artistic programmes, general running costs and staff salaries. The LBGC grant has been fully utilised in accordance with the terms under which it was originally granted and has been expended on revenue items in the normal course of the gallery's business, in accordance with sub-section 37(4) of the Local Government and Housing Act 1989.

3 Donations and other self generated income

Other self generated income comprises membership income, touring income and other similar types of sponsorship.

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Notes (continued)

4 Surplus for the year

	1995 £	1994 £
<i>This is stated after charging</i>		
Auditors' remuneration	5,000	4,021
Depreciation	42,772	28,470
Exchange (gains)/losses	-	(16)
Hire of machinery - rentals payable under operating leases	6,777	5,539
Irrecoverable VAT	9,329	8,596
<i>and after crediting</i>		
Deferred Grant Income	(22,788)	(22,796)

The deferred grant income relates to capital grants received towards the gallery's access refurbishment. The balance on the deferred grant is shown in note 14.

5 Remuneration of trustees

No trustees received any remuneration during the year (1994:nil).

6 Staff numbers and costs

The average number of persons employed by the company involved in the administration of the Gallery during the year, was as follows:

Number of employees	
1995	1994
23	25
<hr/>	<hr/>

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Notes (continued)

6 Staff numbers and costs (continued)

Of these employees, 6 are engaged full time as sales staff for the Gallery's subsidiary company The Photographers' Gallery (Enterprises) Ltd. Their contract of employment remains with the Gallery, but their salary costs are charged in full to the subsidiary under a licencing and service agreement dated 1 April 1994.

The aggregate payroll costs attributable to the Gallery were as follows:

	1995 £	1994 £
Wages and salaries	186,300	356,884
Social security costs	21,240	33,698
	<u>207,540</u>	<u>390,582</u>

7 Interest receivable and similar income

	1995 £	1994 £
Bank interest	<u>19</u>	<u>372</u>

8 Interest payable and similar charges

	1995 £	1994 £
On bank loan	8,575	9,121
On bank overdraft	4,892	3,727
Other bank interest	3,753	1,713
On loan from The Photographers' Trust Fund (note 14)	6,134	-
	<u>23,354</u>	<u>14,561</u>

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Notes (continued)

9 Tangible fixed assets

	Freehold land and buildings	Leasehold improvements	Fixtures, fittings, tools and equipment	Computer equipment and software	Total
	£	£	£	£	£
<i>Cost</i>					
At beginning of year	491,752	8,396	15,959	21,943	538,050
Additions	-	-	-	1,015	1,015
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
At end of year	491,752	8,396	15,959	22,958	539,065
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<i>Depreciation</i>					
At beginning of year	90,336	5,966	15,959	15,836	128,097
Charge for year	36,192	841	-	5,739	42,772
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
At end of year	126,528	6,807	15,959	21,575	170,869
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<i>Net book value</i>					
At 31 March 1995	365,224	1,589	-	1,383	368,196
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
At 31 March 1994	401,416	2,430	-	6,107	409,953
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

10 Investments

	1995 £	1994 £
Shares in group companies:		
Cost at beginning of year	-	-
Additions	2	-
	<hr/>	<hr/>
Cost at end of year	2	-
	<hr/>	<hr/>

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. The company is registered in England and Wales.

The Photographers' Gallery Limited

(a company limited by guarantee)

Notes (continued)

11 Stock

	1995 £	1994 £
Goods for resale	-	89,558
Other stock	5,117	2,314
	<u>5,117</u>	<u>91,872</u>

12 Debtors

	1995 £	1994 £
Trade debtors	38,763	63,666
Other debtors	9,135	23,918
Prepayments and accrued income	45,649	36,550
Amounts owed by subsidiary undertakings	22,576	-
	<u>116,123</u>	<u>124,134</u>

The Gallery has a policy of advancing loans to staff against their salaries for approved purposes (which include travel season tickets, examination fees and courses of vocational training or study). At the year end the staff loans account stood at £7,027 (1994: £6,659) and this amount is included in "other debtors" above.

13 Creditors: amounts falling due within one year

	1995 £	1994 £
Bank loans and overdrafts	126,765	80,881
Payments received on account	-	5,108
Trade creditors	22,418	128,241
Other creditors	13,607	22,559
Other taxes and social security	9,160	7,454
Accruals and deferred income	55,490	64,360
	<u>227,440</u>	<u>308,603</u>

The Photographers' Gallery Limited

(a company limited by guarantee)

Notes (continued)

14 Creditors: amounts falling due after more than one year

	1995 £	1994 £
Bank loans	104,282	135,825
Loan from The Photographers' Trust Fund	100,000	100,000
Deferred capital grant	45,592	68,388
	<u>249,874</u>	<u>304,213</u>

The bank loans and overdrafts are secured on the freehold property and bear interest at a rate of 2½ % above the bank's base rate. The loan from The Photographers' Trust Fund bears interest at a variable rate between the gallery's overdraft rate (2½ % above bank base rates) and the Trust Fund's interest rate receivable upon deposits.

15 Provisions for liabilities and charges

	£
At beginning of year	4,000
Charge for the year in the income and distribution account	6,000
Released in year	<u>(4,000)</u>
At end of year	<u>6,000</u>

The Photographers' Gallery Limited

(a company limited by guarantee)

Notes (continued)

16 Commitments

	1995 £	1994 £
Annual commitments under non-cancellable operating leases are as follows:		
Operating leases which expire:		
within 1 year	-	18,193
in 2-5 years	6,777	13,223
	<u>6,777</u>	<u>31,416</u>

17 Reserves

	Income and distribution account
At beginning of year	12,618
Surplus for the year	1,140
	<u>13,758</u>
At end of year	



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Report of the auditors to the directors of The Photographers' Gallery Limited

We have examined the financial statements of the company and each of its subsidiary undertakings for the year ended 31 March 1995.

Basis of opinion

The scope of our work for the purpose of this report was limited to confirming that the company is entitled to exemption from preparing group financial statements.

Opinion

In our opinion the company is entitled to the exemption from preparing group financial statements conferred by section 248 of the Companies Act 1985.

KPMG
Chartered Accountants
Registered Auditors