

REGISTERED COMPANY NUMBER: 01204519 (England and Wales)
REGISTERED CHARITY NUMBER: 1056743

REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024
FOR
OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

Malthouse & Company Chartered Accountants
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)

OBJECTIVES AND ACTIVITIES

Objects of the charity

Open Eye develops, promotes, enables, celebrates, challenges and contextualises contemporary and historical art practice using or acknowledging a photographic language or technology for regional, national and international audiences.

Aims

The organisation aims to produce:

- Learning and participation programmes;
- Professional development opportunities;
- Programmes of exhibitions, projects and events;
- Print publications;
- Online resources and spaces;
- Newly commissioned artworks; and
- Archived resources.

The organisation aims to support and develop:

- New audiences;
- Emerging and established artists;
- Opportunities for participation in arts activities; and
- Curatorial knowledge and resources.

Summary of policies adopted to further the objects

Open Eye will pursue these aims by the following principles:

- Equality of opportunity, in both its work in photography and the development of the organisation;
- Being at the forefront of technological changes of both traditional and electronic imaging;
- Developing partnerships with allied agencies; and
- Creating and sustaining a mixed funding base.

In setting our objectives and planning our activities the trustees have considered the Charity Commission's general guidance on public benefit.

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OBJECTIVES AND ACTIVITIES

Significant activities

OVERVIEW

People were, as always, at the heart of our co-authored programme during 2023/24, underpinned by our open access values and cross cutting strands of Social and Climate Justice.

Our depth socially engaged photography programme, enabled co-creation with a broader range of people from lesser-heard communities, whilst other programmes explored photographic collaborations with scientists, farmers, teachers, poets, activists...

A PROGRAMME THAT CHAMPIONS CREATIVE VOICES AND REACHES NEW AUDIENCES

Across 2023/24 we delivered 45 exhibitions, reaching record visitor numbers (760,489) including: 72,067 for our 7 in-gallery exhibitions; 34,188 visiting our 11 Digital Window Gallery exhibitions; 29,491 visiting the 7 exhibitions on our external wall or the Forest Stands. Over 613,000 visited 21 exhibitions taking place beyond the Mann Island site: across 31 public realm, cultural and other sites - in the city centre, and city neighbourhoods (Spellow & County Road, Walton, & Clickmoor), the city region (Southport, Bootle, Prescot, Kirkby, Runcorn, Birkenhead, St Helens) and beyond (Ellesmere Port, Chester, Wigan, Salford, Glasgow, Rochdale). 11,743 visited digitally, via interactive stories, digital exhibition, blogs & Apps.

NB: Visitor figures for public realm are calculated conservatively at 0.5% of footfall, or for enclosed public space at 5%, other enclosed spaces are actual counted numbers.

Across the programme over 7,112 people participated in 388 workshops or events, ranging from national Socially Engaged Practice Network collaborations with community gardens, to artists' depth engagement with as few as 3 community members with specific needs, to larger community workshops or events celebrating the culmination of projects.

INTERNATIONAL

Our international focus on Africa continued via our Liverpool Biennial: uMoya exhibition which saw David Aguacheiro, Rahima Gambo and Sandra Suubi - artists from Africa - exploring different aspects of climate justice including the continuing colonial catastrophe, the reverberations of violence and extraction which infiltrate the land, seas, mountains, forests, air and our bodies (reaching an audience of 21,829). Later in the year as part of the LOOK Climate Lab 2024, local early career photographer Hellen Songa was supported to share their environmental research encouraging us to learn greener practices in 3 African countries, including Zambia, their birthplace.

Simultaneously a new international focus, initially manifested online supporting curators Max Gorbatskyi and Vika Bavykina to establish Ukrainian.Photographies following the full-scale Russian invasion of Ukraine. The partnership was further developed via the Eurovision cultural festival in May 2023, becoming one of our largest city-region exhibitions to date, Home: Ukrainian Photography, UK Words.

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OBJECTIVES AND ACTIVITIES

It showcased series of works by 22 Ukrainian photographers across 38 sites (490,022 visitors over 4 months) including 6 exhibitions in cultural spaces (exceptional average of 450 actual per day in Open Eye Gallery), 5 artwork trails utilising cafe and community spaces, and a series of largescale installations in the public realm and train stations of diptychs featuring new commissions by 6 leading Ukrainian photographers and 6 UK poets including renowned documentary photographer, Alexander Chekmenev, a major artist, Yaroslav Solop, and a leading photojournalist, Mykhaylo Palinchak, the National Poet for Wales, Hanan Issa, a previous Scottish Makar, Jackie Kay, and Liverpool legend, Roger McGough. The programme was augmented by a publication featuring written texts by 5 leading curators, and a documentary film developed by Hurricane Films (UK) and Art House Traffic (Ukraine).

With Ukrainian Curator Max Gorbatskyi then appointed to our permanent staff team, the Home programme was developed into a 6-venue national tour which launched in March 2024 at the University of Salford (audience of 3,000 to March 31st) to coincide with our international symposium on Ukrainian photography, developed with a diaspora of Ukrainian academics - with in person audience of 67 people and live stream audience reaching almost 400 people.

LOOK CLIMATE LAB

For this edition of LOOK Climate Lab we partnered with 29 artists, 6 non-arts specialists (academics, researchers, scientists etc.) and 24 partner organisations - 7 educational institutions alongside the Gaia Foundation, Royal Horticultural Society, The Tree Council, Impressions Gallery, University of Salford Art Collection and Energy House 2.0, Liverpool ONE, Wigan Borough Council, and Mersey Forest and many others - to bring people and ideas together, explore the complexities of human-nature relationships and opportunities to make positive changes to live more sustainable and connected lives.

The LOOK Climate Lab embedded 14 artists exploring a wide range of climate challenges, solutions and activism, for example: investigating the environmental devastation caused by war (Ukraine - Nazar Furyk, and WW2 Liverpool - Stephanie Wynne); the current hope offered by ecologically useful materials such as bamboo (Jay Farley); championing of regenerative farmers (Johannes Pretorius); exploring AI generated climate imagery (Mishka Henner); Rochdale community garden project (Gwen Riley Jones). The public programme delivered 20 events and workshops, encouraging interaction from audiences of 21,105, including 23 group visits from schools and universities, (engaging 577). We presented the Climate lab at the Environment Sound Photography symposium.

SOCIALLY ENGAGED PRACTICE

We developed work with the Culture Liverpool team collaborating with neighbourhood communities via residencies in Anfield (photographer Emma Case and writer Pauline Rowe) and Garston (photographer Miriam Fluchter). Many communities co-creating with SEP photographers over the year shared their perspective in the places they lived or frequented, through exhibition, including: Our Home. Our Place. Our Space with photographer Lucy Hunter co-creating with 44 participants from Walton Youth and Community project which included an exhibition at Spellow Library, Walton, and banners on County Road reaching an audience of 3,020; Reclaiming, Chester LGBTQ+ community working with Suzanne St Clare exhibiting in Grosvenor Shopping Centre reaching audiences of over 8,012; COVID Reflections - 3 projects including rural community members working with photographer Tadgh Devlin, traveller community members working with Ciara Lemming, and Carers with Sam Irvin, shown at Grosvenor Shopping centre, Chester, reaching audiences of over 3,825.

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Our annual autumn Open Eye Gallery socially engaged practice exhibition *A Place of Our Own*, championed local stories developed with communities in Walton (North Liverpool), Prescott (Knowsley) and Chester town centre, reaching audience of 16,008.

The culmination of 2 three-year Picturing High Streets programmes in Chester and Prescott were celebrated via a series of exhibitions created by local people working with photographers to explore their personal experiences of their high streets (High Street Action Zone areas). Suzanne St Clare worked with Chester traders, exhibiting in Grosvenor Shopping Centre, reaching over 6,009 and Chester New Market, reaching audience over 3,321. In Prescott Tony Mallon worked with communities that came together to explore peoples' connections to the high street, showing in Shakespeare North Playhouse, reaching audiences of 62,942 and in the public realm for 6 months reaching audiences of 19,012.

Excitingly, the core group worked on their skills and developed a real passion for photography, forming the Prescott Photography Group (see: Learning with Others, below) which describes how we are now supporting this group.

Building upon the high street model towards the end of the year and beyond we worked with Salford Council to develop a shorter residency in Eccles High Street with photographer Paula Keenan.

3 Life Room residences with SEP photographers Andy Yates, Fiona Robinson and Ginny Koppenhol worked with NHS across sites in Walton and Bootle (areas that score highly on the index of Multiple-Deprivation) and Southport, supporting people to enhance their mental health and wellbeing whilst developing new skills over 25 workshops that saw 202 participations.

Our national Socially Engaged Photography Network launched its second national commission, this time partnering the Royal Horticultural Society and Glasgow partner Street Level Photoworks to commission two SEP residencies across North East Glasgow and Rochdale, Greater Manchester - commissioning Gwen Riley Jones (89 participations) and CT Productions (a Glasgow artist duo - 116 participations) to collaborate with local gardening groups on producing work about their growing journeys. The project resulted in 2 publications, 2 online photo-gardening resource packs and a dedicated online space on RHS website.

INTEGRATING TALENT DEVELOPMENT ACROSS THE PROGRAMME

The 100 artists we supported across the programme spanned all career stages and came from a broad range of backgrounds. Support included depth work with artists from lower socio-economic areas and artists with protected characteristics as well as supporting many displaced or in-country Ukrainian artists.

Many artists were working with our cross-cutting Social or Environmental Justice strands, some of which came to us through our Responsive programme, most through local, national and international partnerships. Most artists exhibited with us, many were commissioned to produce new work through partnership programmes. Some artists worked with us over extended periods, especially the 20 artists-in-residence most of whom were working with target community groups to co-create work.

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Our responsive programme enabled a broad range of activity, from hosting film screenings about the history of the local Chinese community, to workshops with Age Concern resulting in an exhibition in the Winter Gardens reaching audience of 2,618, to showcases for meaningful creative engagement, such creative people from Damien John Kelly House (a recovery centre) showing on the Digital Window Gallery, reaching audience of 5,698 and related music, poetry and performance, book launch event (19 participants).

A number of individual artists were similarly supported, such as photojournalist Denise Baker's exhibition Deeds Not Words which explored women in activism (reaching an audience of 1,540) and British Congolese photographer Bernice Mulenga's exhibition and talk exploring identity (reaching an audience of 2,464). Other photographers and creatives launched new publications, some with local resonance such as 544m by photographer Kevin Crooks, others international, such as Vid Simoniti's Artists Remake the World: A Contemporary Art Manifesto.

Our talent development programme with formal education focused on depth engagement with our 4 core educational partners to enable students to create and curate their own work from A-Level to B.A. and M.A.

Our Young People SEP lead Anna Wijnhoven (nominated as a 'One to Watch' in the northern educational awards) worked closely with Hinderton Primary School, resulting in 48 engagements, and focused on depth engagement with two sets of students at Whitby High School, Ellesmere Port, Cheshire. Work with the 2022/23 YR 12's resulted in a co-curated professional short run exhibition at Open Eye Gallery in summer 2023, reaching audience of 1,328. This cohort of students were also invited to a workshop with award winning photographer Craig Easton in year 13. Work with the 2023/24 cohort explored a Climate Change brief (towards gallery exhibition summer 2024). Workshops included cyanotype prints, collaborative collage and photo-walks in local green spaces as well as a gallery visit and workshop with artist Lizzie King. Students were similarly involved in an exhibition called Community at Ellesmere Port Library reaching 7,800.

Artist-in-residence Faye Heran and 8 young people outside of education developed personal perspectives in Me, Myself, My Space which was exhibited at the Atkinson in Southport alongside a selfie booth event, collectively reaching 34,000.

Our broader team supported F.E. level students including repeat gallery visits with Wirral Met and Hugh Baird college - the latter developing a brief which led to a Digital Window Gallery exhibition reaching 385 people. Hugh Baird students also worked with alumni photographer Andy Yates and the Life Rooms programme, co-creating the Local Roots exhibition at the Atkinson in Southport. Our year-long engagement on co-run course with UCEN, B.A. Social Practice photography followed similar engagement, and together with Hugh Baird third-year B.A. students, culminated in a co-created, co-curated professional gallery short run exhibition As the Glass Clears reaching 939 visitors. Our depth partnership with the University of Salford M.A. Socially Engaged M.A. included gallery visits and CPD opportunities for students to work with staff and/or a range of photographers from our socially engaged programmes. Post M.A. students also featured in our annual in-gallery SEP exhibition.

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In February we launched the Fire It Up Fund, which enabled young people, with or without formal arts education, to apply for a sum of money (up to £2,000) to support develop their career as a photographer. The total 'pot' of £20,000 was fundraised / donated by individuals or businesses in memory of the Liverpool photographer Ant Clausen, who'd recently died. Our partnership with the fund is about bespoke wrap-around support for the young people and, together with individuals on the advisory group, aim to utilise our networks to open opportunities as useful to the 8 young people selected.

We invested in pathways for volunteers to enable 'step changes' in their careers. Over 50 volunteers supported our programme and we enabled bespoke CPD opportunities where possible, including supporting the volunteer-led PLATFORM zine planning group to successfully launch the 6th issue, Water, with an event in the gallery (10 participants) - with copies now on sale in the bookshop. 3 volunteers designed and curated a Digital Window Gallery exhibition of their work Ode to Our Space (reaching an audience of 5,698).

Pathways for volunteers also included depth support, for example with Anoosh Ariamehr - an Afghani refugee who recently achieved 'settled status' - which enabled us to offer his first UK employment opportunity, 1 day per week over 6 months as a mentee socially engaged photographer. Anoosh was supported by paid SEPP mentors and a freelance creative producer to deliver the Hidden Voices workshops in Knowsley, engaging 38 refugees over 8 sessions.

Crucially, we offered a range of opportunities to those wishing to develop work with communities, delivered through our Socially Engaged Practice team, from shadowing to paid assistant roles with our SEPP residency programme, to professional training via our national Crossing Sectors programme, which spearheaded cross-sector peer learning, with non-arts specialists sharing expertise with 19 artists over 10 sessions (enabled 130 attendances).

Other pathway success stories include 2 six-month 'first arts job' appointments which started in March 2024 - previous Hugh Baird student Tricia Grant-Hanlon appointed as Socially Engaged Practice Assistant and volunteer Lilly Jankauskaite joined the in-gallery team as Programme Assistant.

We funded 2 core staff members M.A. fees and supported them with 'on-the-job' opportunities to deliver against their Masters courses - Creative Producer Anna Wijnhoven on the Socially Engaged Practice M.A. at University of Salford, and Assistant Creative Producer Bronwyn Andrews on the Curatorial M.A. apprenticeship at Teeside University, who provided lead support for a major Casey Orr solo exhibition including lead for installation and exhibition launch.

Place based CPD was central to our Wigan Borough Council partnership and the development of the Open Eye Hub. It provided support for 6 photographers including: fellowships for 2 early career photographers including mentoring and free studio spaces; first paid residency for early career SEP photographer Ruby Ramelize to work with the Global Friends youth group; residency for emerging artist and wheelchair-user Lizzie King to develop her nature focused work with environmental specialists; residency for Ciara Leeming working with diverse communities and support agency SWAP; research residency for photographer Mario Popham developing experimental environmental work focused on Bickershaw. Mario and Lizzie showed works in our in-gallery Climate Lab.

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The Openeye hub space in Leigh opened in March 2024 with an exhibition co-curated with Wigan and Leigh College photography - working with the local archive, as well as including students work - reflecting on Wigan Borough's 50th anniversary. Our eventual aim is to hand over the Hub to be locally run.

We continued to champion the work of those who may not see themselves as professional photographers via our two open access online exhibition platforms Openeyestories (openeyestories.org.uk) and TreeStory (treestory.me) which saw 70 unique stories uploaded during the year.

A physical exhibition of selected TreeStory opened in Liverpool One shopping centre at the end of February, reaching an audience of 11,218 by the end of March.

We also worked with the city region to pilot the first LCR Photography Awards programme, showcasing all entries via our Digital Window Gallery, and working with over 30 judges across 11 categories to celebrate both commended and winners within each category via cash and other prizes and a celebratory exhibition across our main gallery spaces opening in March, reaching 3,512 by March.

RESILIENCE AND GROWING IMPACT

Our business model is predicated on partnership, providing the resources (expertise, capacity and money) to enable us to punch above our weight. Our 2023/24 programme involved 155 local, national and international partners, from government, strategy and funding bodies, to education, transport, environment, health, business, private, cultural sectors - some supporting more than one programme, many forming repeat partnerships building upon previous collaborations. Our pro-active Board members provide enabling expertise, from facilitating learning to updating staff contracts.

Our core funding broadly covers operational costs. We raise additional money via partnerships from Trusts & Foundations, lottery sources or research funding, mostly successfully. However, our 'free' programme money, which we use to match or seed partnerships and fund priority programme, is sourced via exhibition tax relief claimed against the previous financial year's exhibition programme. Sadly, we are now being approached to partner many more impactful projects than we have the capacity or match funds to develop.

LEARNING WITH OTHERS

Each project had collaborators, partnerships and funders, (155 across all) collectively enabling our programme. Working with an array of input and support enabled the team to learn on the job.

This partnership business model underpins our ability to co-author our programme, our professionalism in understanding those we serve and our values of 'being open to all'.

Crucially, it enables us to understand the perspectives of communities and creatives, and the agencies working to support these perspectives. There are too many partnerships that could illustrate the benefits of this approach, however those listed below offer some differing examples from 2023/24:

- Ensuring we embrace appropriate approaches to working with people who have been referred by the NHS to participate in creative workshops in support of their mental health, as with our partnership with Life Rooms and Rules of Three.

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OBJECTIVES AND ACTIVITIES

- Working with repeat partners to develop resources to enable others to explore creative potential in specific settings, examples this year include: working with photographers Sam Batley and Emma Case and staff at Community Integrated Care to produce a creative learning resource/photography activity guide for all service users and staff across their national network of care homes; work with Novus Prison Education (UK partners) and Preus Museum (Norway) drawing upon our collective experience to develop a toolkit for creative work in prison settings.
- Supporting legacy for communities to continue their photographic voice after a project is completed, as with supporting the establishing of Prescott Photography Group and providing financial support for their meeting space for 6 months, offering staff time for sessions and making sure they know we will share relevant knowledge and experience as resources if possible, as and when needed.
- Providing funding, skills and capacity for artists research; for example, bringing in University of Liverpool research to financially support and contextualise the Andrii Dostliev and Lia Dostlieva commission working with displaced people across Europe (towards the Venice Biennale Ukrainian 2024 pavilion exhibition).
- A research partnership with Armagh Museums and Aberdeenshire Museums identifying 'new communities' and shaping a pilot programme which aims to explore SEP practice in relation to collections and community voice (continuing in 2024/25).

EQUALITY, DIVERSITY AND INCLUSION

See above re: the list of artists underpinning our Creative Case for Diversity.

During 2023/24 staff and Board Safe Space to Thrive team devised a survey, based on our Board EDI specialist Salma Raheem's research, with the aim of better understanding the culture of the organisation in terms of valued attributes and what we could focus on to improve. The results were shared with the Board and staff to ensure we continue as a flat and supportive team and pull together to address workload.

Our Learning and Peer Review Plan which went to the July Board, provides a framework for our embedded approach to understanding and welcoming people from a range of backgrounds and with differing needs. Internal learning around EDI often focuses on specific issues or understanding - from staff raising challenges or learning in our monthly all staff Inclusivi-Tea sessions, to the annual Staff & Board awayday which included personal accounts from 3 refugee/displaced staff members and a workshop exploring co-authoring and community representation within governance. Simultaneously we worked with city colleagues to tailor and adopt the Anti-Racism Manifesto.

Our SEP partnerships enabled community, partner and staff steering groups to iteratively shape programmes, refine aims and reflect on outcomes.

Uncovering and sharing best EDI practice takes place throughout, most overtly through the Crossing Sectors national training programme, and events, 2023/4 examples include: April 2023, annual symposium developed with and hosted by University of Salford (57 participants); in Autumn 2023, we held an in-gallery invite only round table event on co-authoring Creative Neighbourhoods developed with the Liverpool Culture Team and 31 community participants; in Spring 2024 our regional touring partner symposium focussed on engaged practice, with a talk on Photo Ethics hosted by partners Williamson Gallery & Museum in Birkenhead (71 participants).

The gallery was positively reviewed in a video by Accessible Guide to Liverpool, and the team worked with the developers of our new website to ensure best practice access.

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SUSTAINABILITY

During the year we prioritised both monitoring/reducing our carbon footprint, and, developing the 2024 Climate Lab with communities, partners and practitioners. Best practice learning was delivered via our participation in the city-region's cultural environmental group, Shift Liverpool, which enabled an updated environmental policy to be shared with the Board in July. Practical measures included: developing greater staff and photographer awareness of the challenges around the carbon footprint of photographic practices including supporting 2 photographers/staff members to attend photography specific carbon literacy training delivered by Red Eye; learning from the Gallery Climate Coalition and contributing to plans for the Arts Green Book and exploring appropriate baseline data sets; practical initiatives included recycling materials/gifting materials from our store, employing new exhibition methods, recycling materials, reducing or replacing vinyl - using recycled paper for interpretation panels, etc; improved website greener travel advice for audiences; plans for new website to move to green hosting.

The LOOK Climate Lab research resulted in better national and local partnership for this our second Lab, enabling us to champion good practice. For this iteration we targeted more school and college groups to increase participation in practical activities and exhibition tours. We delivered an Act Green survey to explore our visitors' views on sustainability (see programme section for more on Climate Lab content).

DIGITAL CONTENT HIGHLIGHTS

We digitally published a wide range of content. For example: 15 videos posted on our YouTube channel, from the Home from Home, documentary film by Hurricane Films and Art House Traffic (1.7K views), to the Photo Ethics discussion with our Philosopher in Residence (700 views).

We also published PDFs, often with partners; for example a photography activity pack developed in partnership with Royal Horticultural Society sits on their website; and a Critical writing piece on Ukrainian photography, in partnership with The Double Negative and Art Review, sits on their websites and ours.

Our website featured unique creative writing content, such as: an article 5 places to see photography in Liverpool by our volunteer Aditi Shah, which also received great attention on social media; Open Eye Gallery's Philosopher in Residence Lauren Stephens review of the Chester Traders exhibition, focusing on what socially engaged photographic practice has to offer independent traders in the Chester Rows; Ensuring Lost Voices are heard by Antonia Charlesworth Stack for the Covid-19 Reflections project, which focuses on the three socially engaged projects at Open Eye Gallery and in Chester public spaces.

This year we utilised our ISSUU platform for three publications, including Got Through It with Ciara Leeming working with traveller women.

Open Eye Gallery presented the Tish Murtha documentary at a special screening at Picturehouse FACT, and our Head of Social Practice wrote an essay on Tish Murtha and photography as a socio-political activist tool. The event received overwhelmingly positive feedback on social media.

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OBJECTIVES AND ACTIVITIES

Open Eye Hub Wigan's Instagram account was launched this year, initially showcasing photographer Dean Chalkey's Young Souls 2023 project featured in the 50 Years on the Soul Stays Strong exhibition. Later all the artists in residence and fellows were introduced on the Instagram page.

Open Eye Gallery's pages were added to new platforms such as Art Fund and Art Gallery Directory; and we participated in National Lottery Open Week.

PROFILE AND MEDIA COVERAGE

There was a lot of media coverage of the Home programme, and we were particularly pleased about Ukrainian media coverage, from Elle Magazine, to a short documentary film on Suspilne media (the equivalent of the BBC in Ukraine), to official coverage on channels such as the Ukrainian Institute.

In the run-up to Max Gorbatskyi's curated Ukrainian Pavilion in Venice Biennale, The Guardian came up to Liverpool to witness and write an article about the displaced Ukrainian community collaboration process during the making of Andrii Dostliev and Lia Dostlieva's video installation commission.

We Feed The UK, which saw creative collaborations between poets, photographers and regenerative farmers, in partnership with The Gaia Foundation, had great coverage, including BBC Radio, The Times and Environmental Journal, which allowed us to reach new audiences. Regionally, the LOOK Climate Lab 2024 was reviewed by Double Negative: Visions of the Anthropocene; and by Sam Parker for the University of Salford News. We also received overwhelmingly positive feedback on social media.

Our Socially Engaged Photography Network and Liz Wewiora, Head of Social Practice, were featured in the British Journal of Photography article exploring the relationships between socially engaged photographers and project participants. And a number of our photographers-in-residence were featured or interviewed by BBC Radio Merseyside regarding socially engaged projects.

Open Eye Gallery was mentioned among the best Liverpool galleries according to the Conde? Nast Traveller digital guide, and we featured in The Guardian's Alternative guide to Liverpool; as well as local guides such as Art in Liverpool, Arts Bulletin and Uncover Liverpool.

Open Eye Gallery was a finalist for the 5th annual Liverpool City Region Culture and Creativity Awards for the Arts Organisation of the year. More than 600 nominations came in from across the six local authority areas of the Liverpool City Region.

STRATEGIC REPORT

Financial position

Our financial position remains healthy with an increasingly diverse funding base. Core revenue funds from Arts Council England and Liverpool City continued for 2023/24 and Arts Council England has extended current funding level for 2025/26 and Liverpool City Council is currently confirming revenue support from 2025/26.

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STRATEGIC REPORT

Financial review

Reserves policy

Open Eye Gallery holds free reserves in line with our reserves policy broadly equating to 5 months operating costs. This provides protection should funding streams be cut and gives Open Eye Gallery time to secure alternative sources of funding or close the organisation in a controlled manner should no alternative funding be available.

At 31 March 2024 reserves appear higher than this - but lower than last year as we invested in planned capital improvements - however there are monies earmarked for projects which take place over more than one financial year.

Political and charitable contributions

No political or charitable contributions were made by the charity during the year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is £1.

Recruitment and training of new trustees

Trustees are recruited on the basis of a regularly reviewed skills audit and ongoing discussion between the Chair of the Board and Executive Director about Board development. Induction is led by the Executive Director according to established procedures. Training and development needs are regularly discussed at Board meetings.

The current board has a range of skills including business management, finance, arts education, art-practice, curatorial practice, arts administration, marketing/development, and legal.

Organisational structure

The trustees, who are also the Board of Directors, meet quarterly to approve the organisation's policies, goals and objectives. These policies are notified to the Executive Director and her staff who work to apply them to achieve the charity's objectives.

The Board work with the Executive Director on finance matters and discuss any issues at their quarterly meeting.

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance

Key Board development work during 2023/24 focused on specific areas of work to ensure Trustees and staff worked together to navigate a changing operating environment and best practice processes going forward. Chair Lindsey Fryer, led Trustee work on organisational culture, working with a subcommittee building on our learning approach to Equality, Diversity and Inclusion (EDI). Board member Salma Raheem supported the DEI sub-committee and designed a questionnaire for staff and Board which was then discussed at a Board meeting. Lilian Otaeye-Ebede supported this work during the Board Awayday discussions.

Board Trustee Christiane Todd worked with staff to on legal matters, including an up-date and redrafting of our staff contracts - which have now been adopted and co-signed. Stephen Lucy worked closely with the internal finance lead, and Executive Director to monitor and manage the quarterly accounts and review progress against fundraising. Board Trustee Sol Papadopoulos worked to support the Home programme.

The Chair lead a process of rethinking the Board, including towards the end of the year asking Board members to consider putting their name forward as Co-chair. She also worked with staff on a recruitment drive to appoint new Trustees, which included redrafting of our Board pack and a targeted/broader recruitment reach, to include a new agreed initiative to recruit young people for a year's role on the Board.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

01204519 (England and Wales)

Registered Charity number

1056743

Registered office

19 Mann Island
Liverpool
Merseyside
L3 1BP

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Trustees

Lindsey Fryer
Peter Mearns
Matt Smith (resigned 28.4.23)
Gary Bratchford
Sol Papadopoulos
Christiane Todd
Lilian Otake-Ebede
Salma Raheem
Steven Lucy
Ghazal Vahed (appointed 29.7.24)
Iam Burn (appointed 29.7.24)
Maike Potschulat (appointed 29.7.24)
James Gadd (appointed 29.7.24)

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.

Company Secretary

Sarah Louise Fisher

Independent Examiner

Malthouse & Company Chartered Accountants
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

BANKERS

National Westminster Bank Plc

EXECUTIVE DIRECTOR

Sarah Louise Fisher

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 28 October 2024 and signed on the board's behalf by:

Lindsey Fryer - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

Independent examiner's report to the trustees of Open Eye Limited A Company Limited by Guarantee ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act;
or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

Guy Playfer BA FCA

Malthouse & Company Chartered Accountants
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

11 November 2024

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	15,188	-	15,188	2,399
Charitable activities					
Income from the operation of a photographic gallery and exhibitions	5	415,083	245,138	660,221	548,334
Investment income	4	8,442	1	8,443	3,353
Other income		87,290	-	87,290	95,555
Total		<u>526,003</u>	<u>245,139</u>	<u>771,142</u>	<u>649,641</u>
EXPENDITURE ON					
Charitable activities					
Operation of a photographic gallery and exhibitions	6	505,180	231,205	736,385	714,287
NET INCOME/(EXPENDITURE)		20,823	13,934	34,757	(64,646)
RECONCILIATION OF FUNDS					
Total funds brought forward		428,217	62,281	490,498	555,144
TOTAL FUNDS CARRIED FORWARD		<u><u>449,040</u></u>	<u><u>76,215</u></u>	<u><u>525,255</u></u>	<u><u>490,498</u></u>

The notes form part of these financial statements

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

BALANCE SHEET
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
FIXED ASSETS					
Tangible assets	12	418,183	-	418,183	436,112
Heritage assets	13	73,130	-	73,130	73,130
		491,313	-	491,313	509,242
CURRENT ASSETS					
Stocks	14	13,314	-	13,314	9,035
Debtors	15	115,189	-	115,189	78,659
Cash at bank and in hand		261,984	76,215	338,199	345,819
		390,487	76,215	466,702	433,513
CREDITORS					
Amounts falling due within one year	16	(40,630)	-	(40,630)	(36,047)
		349,857	76,215	426,072	397,466
NET CURRENT ASSETS					
TOTAL ASSETS LESS CURRENT LIABILITIES		841,170	76,215	917,385	906,708
CREDITORS					
Amounts falling due after more than one year	17	(392,130)	-	(392,130)	(416,210)
NET ASSETS		449,040	76,215	525,255	490,498
FUNDS					
	18			449,040	428,217
Unrestricted funds				76,215	62,281
Restricted funds					
TOTAL FUNDS				525,255	490,498

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The notes form part of these financial statements

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

BALANCE SHEET - continued
31 MARCH 2024

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 28 October 2024 and were signed on its behalf by:

Lindsey Fryer - Trustee

Steven Lucy - Trustee

The notes form part of these financial statements

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	31.3.24 £	31.3.23 £
Cash flows from operating activities			
Cash generated from operations	1	(72,018)	(162,179)
Tax received		67,887	45,187
		<u> </u>	<u> </u>
Net cash used in operating activities		<u>(4,131)</u>	<u>(116,992)</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(11,932)	-
Interest received		8,443	3,353
		<u> </u>	<u> </u>
Net cash (used in)/provided by investing activities		<u>(3,489)</u>	<u>3,353</u>
Change in cash and cash equivalents in the reporting period			
		<u>(7,620)</u>	<u>(113,639)</u>
Cash and cash equivalents at the beginning of the reporting period		<u>345,819</u>	<u>459,458</u>
Cash and cash equivalents at the end of the reporting period		<u><u>338,199</u></u>	<u><u>345,819</u></u>

The notes form part of these financial statements

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.24	31.3.23
	£	£
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	34,757	(64,646)
Adjustments for:		
Depreciation charges	29,861	24,082
Interest received	(8,443)	(3,353)
Current tax in net income/(expenditure)	(87,290)	(67,887)
Increase in stocks	(4,279)	-
Increase in debtors	(17,127)	(2,413)
Decrease in creditors	(19,497)	(47,962)
	<u> </u>	<u> </u>
Net cash used in operations	<u>(72,018)</u>	<u>(162,179)</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23	Cash flow	At 31.3.24
	£	£	£
Net cash			
Cash at bank and in hand	345,819	(7,620)	338,199
	<u> </u>	<u> </u>	<u> </u>
	345,819	(7,620)	338,199
	<u> </u>	<u> </u>	<u> </u>
Total	<u>345,819</u>	<u>(7,620)</u>	<u>338,199</u>

The notes form part of these financial statements

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

1. STATUTORY INFORMATION

Open Eye Limited is a public benefit entity, limited by guarantee and registered in England and Wales. The company's registered number, charity number and registered office address can be found in the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

INCOME

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies includes gifts, donations and grants of a general nature, and are recognised when receivable. Such income is only deferred when:

- The donor specifies that the donation or grant must only be used in future accounting periods; or
- The donor has imposed conditions that must be met before the charity has unconditional entitlement.

Income from charitable activities includes grants receivable for services provided under contract and income from ancillary trading activities (book and card sales, touring exhibition fees, print sales), and is recognised when the related goods or services are provided.

Investment income is recognised on a receivable basis.

The value of services provided by volunteers is not incorporated into these financial statements. Where services are provided to the charity as a donation that would normally be purchased from suppliers, this contribution is included in the financial statements at an estimate based on the value of the contribution to the charity.

EXPENDITURE

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

2. ACCOUNTING POLICIES - continued

CHARITABLE ACTIVITIES

Charitable activities is expenditure associated with the provision of exhibitions and other projects and includes both the direct costs of those activities and support costs relating to the activities.

GOVERNANCE COSTS

Governance costs are costs arising from the public accountability of the charity and include the cost of the annual independent examination.

ALLOCATION AND APPORTIONMENT OF COSTS

Support costs have been allocated to activities on a basis consistent with the use of resources.

TANGIBLE ASSETS

Fixed assets are included in these accounts at cost. Depreciation is calculated by the following method and rates when they are first brought into use:-

Technical equipment	20%	straight line
Gallery refurbishment		Over the term of the lease
Fixtures, fittings & equipment	25%	straight line
Frames	20%	straight line

HERITAGE ASSETS

Heritage assets are exhibition prints and are initially recognised at cost. Where such assets are donated to the charity and/or acquired in past accounting periods and not capitalised they are recognised at fair value at that date. This is an initial valuation, not a revaluation, in accordance with SORP paragraph 263.

Heritage assets are not depreciated because they have a very long useful life and a high residual value so any depreciation charge would be immaterial.

STOCK

Stock includes books, cards and other items for resale and is valued at the lower of cost or net realisable value.

TAXATION

The activities of the charity are exempt from corporation tax .

FUND ACCOUNTING

Restricted funds can only be used for particular purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds have been raised for a particular purpose.

Unrestricted funds can be used for any purpose within the charitable objects.

Designated funds are funds set aside at the discretion of the trustees out of unrestricted funds.

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

2. ACCOUNTING POLICIES - continued

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

LEASES

Rentals payable under operating leases are charged to the SOFA evenly over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS

The charity uses the NEST workplace pension scheme. Contributions payable are charged to the profit and loss account in the period to which they relate.

GRANTS

Capital grants are initially held on the balance sheet, and are then amortised in line with the depreciation policy on the assets to which they relate.

3. DONATIONS AND LEGACIES

	31.3.24	31.3.23
	£	£
Grants	-	500
Donations	15,188	1,899
	<u>15,188</u>	<u>2,399</u>

4. INVESTMENT INCOME

	31.3.24	31.3.23
	£	£
Deposit account interest	8,443	3,353
	<u>8,443</u>	<u>3,353</u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

5. INCOME FROM CHARITABLE ACTIVITIES

	31.03.24	31.03.23
	£	£
Service level agreement with Arts Council England, North West	246,759	246,759
Service level agreement with Liverpool City Council	32,972	44,926
Earned income	380,490	256,649
	<u>660,221</u>	<u>548,334</u>
Grants included in the above	<u>279,731</u>	<u>291,685</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Operation of a photographic gallery and exhibitions	719,784	16,601	736,385
	<u>719,784</u>	<u>16,601</u>	<u>736,385</u>

7. SUPPORT COSTS

	Finance £	Governance costs £	Totals £
Operation of a photographic gallery and exhibitions	12,088	4,513	16,601
	<u>12,088</u>	<u>4,513</u>	<u>16,601</u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.24	31.3.23
	£	£
Independent examiner's fee	3,900	3,960
Depreciation - owned assets	29,861	24,082
	<u> </u>	<u> </u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

TRUSTEES' EXPENSES

No expenses were paid to the Trustees for the year ended 31 March 2024 nor for the year ended 31 March 2023.

10. STAFF COSTS

There were no employees with emoluments above £60,000. The average number of staff during the year was 16 (2023: 12).

The aggregate payroll costs of those persons were as follows:

	31.3.24	31.3.23
	£	£
Salaries	240,389	204,815
Employer's National Insurance	12,985	13,354
Pension costs	4,218	4,306
	<u> </u>	<u> </u>
	<u>257,592</u>	<u>222,475</u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	1,899	500	2,399
Charitable activities			
Income from the operation of a photographic gallery and exhibitions	377,672	170,662	548,334
Investment income	3,353	-	3,353
Other income	95,555	-	95,555
Total	478,479	171,162	649,641
EXPENDITURE ON			
Charitable activities			
Operation of a photographic gallery and exhibitions	491,499	222,788	714,287
NET INCOME/(EXPENDITURE)	(13,020)	(51,626)	(64,646)
RECONCILIATION OF FUNDS			
Total funds brought forward	441,237	113,907	555,144
TOTAL FUNDS CARRIED FORWARD	428,217	62,281	490,498

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

12. TANGIBLE FIXED ASSETS

	Technical equipment £	Gallery refurbishment £	Fixture, fittings & equipment £	Frames £	Totals £
COST					
At 1 April 2023	19,760	696,584	42,048	500	758,892
Additions	-	-	11,932	-	11,932
At 31 March 2024	<u>19,760</u>	<u>696,584</u>	<u>53,980</u>	<u>500</u>	<u>770,824</u>
DEPRECIATION					
At 1 April 2023	19,760	260,472	42,048	500	322,780
Charge for year	-	28,867	994	-	29,861
At 31 March 2024	<u>19,760</u>	<u>289,339</u>	<u>43,042</u>	<u>500</u>	<u>352,641</u>
NET BOOK VALUE					
At 31 March 2024	<u>-</u>	<u>407,245</u>	<u>10,938</u>	<u>-</u>	<u>418,183</u>
At 31 March 2023	<u>-</u>	<u>436,112</u>	<u>-</u>	<u>-</u>	<u>436,112</u>

All tangible fixed assets are held for the charity's own use.

13. HERITAGE ASSETS

	Total £
COST	
At 1 April 2022	73,130
Additions	-
Disposals	-
At 31 March 2023	<u>73,130</u>
NET BOOK VALUE	
At 31 March 2023	<u>73,130</u>
At 31 March 2022	<u>73,130</u>

Heritage assets are exhibition prints.

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

14.	STOCKS	31.3.24	31.3.23
		£	£
	Stocks	13,314	9,035
		<u> </u>	<u> </u>
15.	DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.24	31.3.23
		£	£
	Trade debtors	23,508	7,164
	Museum & galleries tax credits	87,290	67,887
	Prepayments	4,391	3,608
		<u> </u>	<u> </u>
		115,189	78,659
		<u> </u>	<u> </u>
16.	CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.24	31.3.23
		£	£
	Trade creditors	12,632	8,947
	Social security and other taxes	4,195	3,297
	Accrued expenses	3,900	3,900
	Deferred government grants	19,903	19,903
		<u> </u>	<u> </u>
		40,630	36,047
		<u> </u>	<u> </u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

17.	CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR	31.3.24	31.3.23
		£	£
	Deferred government grants	392,130	416,210
18.	MOVEMENT IN FUNDS		
		At 1.4.23	At
		£	31.3.24
			£
	Unrestricted funds		
	General fund	428,217	449,040
	Restricted funds		
	UOS	4,887	5,091
	The Time We Call Our Own	4,523	4,523
	NHLF Trees Project	8,228	-
	UCEN Post	2,654	-
	Residencies	41,989	40,469
	Home	-	7,542
	Wigan Hub	-	18,590
		62,281	76,215
	TOTAL FUNDS	490,498	525,255

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

18. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	526,003	(505,180)	20,823
Restricted funds			
UOS	204	-	204
Hong Kong Delegation	60	(60)	-
NHLF Trees Project	-	(8,228)	(8,228)
UCEN Post	-	(2,654)	(2,654)
Residencies	60,368	(61,888)	(1,520)
Home	140,632	(133,090)	7,542
Wigan Hub	43,875	(25,285)	18,590
	<u>245,139</u>	<u>(231,205)</u>	<u>13,934</u>
TOTAL FUNDS	<u><u>771,142</u></u>	<u><u>(736,385)</u></u>	<u><u>34,757</u></u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

18. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.22	Net movement in funds	At 31.3.23
	£	£	£
Unrestricted funds			
General fund	441,237	(13,020)	428,217
Restricted funds			
Paul Hamlyn Foundation	54,560	(54,560)	-
UOS	6,369	(1,482)	4,887
Hong Kong Delegation	44,029	(44,029)	-
The Time We Call Our Own	4,523	-	4,523
NHLF Trees Project	2,143	6,085	8,228
UCEN Post	2,283	371	2,654
Residencies	-	41,989	41,989
	113,907	(51,626)	62,281
TOTAL FUNDS	555,144	(64,646)	490,498

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

18. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	478,479	(491,499)	(13,020)
Restricted funds			
Paul Hamlyn Foundation	6,970	(61,530)	(54,560)
LOOK Photo	500	(500)	-
Schools Programme	2,365	(2,365)	-
UOS	10,704	(12,186)	(1,482)
Hong Kong Delegation	2,500	(46,529)	(44,029)
NHLF Trees Project	63,740	(57,655)	6,085
UCEN Post	6,000	(5,629)	371
Residencies	73,583	(31,594)	41,989
LCR Photography Prize	4,000	(4,000)	-
Home	800	(800)	-
	<u>171,162</u>	<u>(222,788)</u>	<u>(51,626)</u>
TOTAL FUNDS	<u><u>649,641</u></u>	<u><u>(714,287)</u></u>	<u><u>(64,646)</u></u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

18. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.22	Net movement in funds	At 31.3.24
	£	£	£
Unrestricted funds			
General fund	441,237	7,803	449,040
Restricted funds			
Paul Hamlyn Foundation	54,560	(54,560)	-
UOS	6,369	(1,278)	5,091
Hong Kong Delegation	44,029	(44,029)	-
The Time We Call Our Own	4,523	-	4,523
NHLF Trees Project	2,143	(2,143)	-
UCEN Post	2,283	(2,283)	-
Residencies	-	40,469	40,469
Home	-	7,542	7,542
Wigan Hub	-	18,590	18,590
	<u>113,907</u>	<u>(37,692)</u>	<u>76,215</u>
TOTAL FUNDS	<u>555,144</u>	<u>(29,889)</u>	<u>525,255</u>

OPEN EYE LIMITED
A COMPANY LIMITED BY GUARANTEE

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

18. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,004,482	(996,679)	7,803
Restricted funds			
Paul Hamlyn Foundation	6,970	(61,530)	(54,560)
LOOK Photo	500	(500)	-
Schools Programme	2,365	(2,365)	-
UOS	10,908	(12,186)	(1,278)
Hong Kong Delegation	2,560	(46,589)	(44,029)
NHLF Trees Project	63,740	(65,883)	(2,143)
UCEN Post	6,000	(8,283)	(2,283)
Residencies	133,951	(93,482)	40,469
LCR Photography Prize	4,000	(4,000)	-
Home	141,432	(133,890)	7,542
Wigan Hub	43,875	(25,285)	18,590
	<u>416,301</u>	<u>(453,993)</u>	<u>(37,692)</u>
TOTAL FUNDS	<u>1,420,783</u>	<u>(1,450,672)</u>	<u>(29,889)</u>

The Designated fund for Brian Mercer is to be used to deliver an exhibition with early career photographers.

The Designated fund for Culture Shifts is a two year rolling fund by the Arts Council England and will be used to deliver seven exhibitions across six venues engaging artists, professional and citizens to raise creative ambition.

The British Council Delegation fund relates to expenditure in respect of the Arts Council British Council Delegation to Hong Kong.

Paul Hamlyn funding is for a three year project with monies allocated against specific programmes of work with communities over that period.

Wirral Hospital funds were a contribution to pay for a member of staff.

Celebrating Age is an Arts Council funded project.

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

18. MOVEMENT IN FUNDS - continued

The Look funds are in respect of expenditure on the LOOK Biennial exhibition.

The Time We Call Our Own funds are in respect of restricted exhibitions.

LCR International funds are in respect of restricted exhibitions.

NHLF Trees Project funds are in respect of restricted exhibitions.

UCEN Post funds are in respect of restricted exhibitions.

Residencies funds are in respect of restricted exhibitions.

The LCR Photography Prize funds are in respect of restricted exhibitions.

Home funds are in respect of restricted exhibitions.

Wigan Hub funds are in respect of restricted exhibitions.

19. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.

20. ULTIMATE CONTROLLING PARTY

The Charity was under the control of the trustees for the period under review.