

**Trustees' Annual Report**  
**for the period from**  
**1<sup>st</sup> December 2020 to 30<sup>th</sup> November 2021**  
**for**  
**Hundred Heroines**  
**(Charity registration no.1190277)**

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## 1. Introduction and Objectives

Hundred Heroines is the only UK charity dedicated to advancing public awareness of women in photography. As women photographers, our 'Heroines' challenge how we see the world, push artistic and social boundaries, and highlight human rights issues. Through innovative exhibitions and events, we showcase the invaluable contribution women make – and have made – to the visual arts and to society, while building a living archive that aims to increase public appreciation of their pioneering work and transformational humanitarian impact.

Our objectives are:

- (i) to advance art for the general public, particularly (but not exclusively) in photography and the visual arts, in particular by the exhibition and promotion of, and creating access to, women in photography; and
- (ii) to advance the education of the general public, by increasing the public's knowledge and understanding of photography and in doing so to promote the highest standards of achievement in photography in order to encourage public knowledge and appreciation of photography, in particular (but not exclusively) the contribution of women in photography.

Our vision is the universal recognition of women in photography – past, present and future. Our mission is to connect people with the visual arts and to share opportunities for diverse communities to celebrate women in photography. We provide an accessible and varied programme of creative, social, and educational activities and opportunities, particularly empowering for young women.

The public are our ultimate beneficiaries. Everything we do is available without charge – we aim to improve the accessibility of our resources and to provide new ways of accessing the visual arts, particularly for people who may not engage regularly with galleries or museums. Our belief in the value of education inspires what we do: we believe that art is for everyone, and that a more detailed understanding of the work we promote is beneficial to artists and audiences alike.

## 2. Activities

### Exhibitions and events

In 2021, the impact of the pandemic continued with the need to plan for the possibility of event cancellations due to Covid restrictions. For the first part of the year Hundred Heroines continued to produce online exhibitions in its virtual galleries, then began to feature hybrid 'Covid-proof' exhibitions showing work online and in digital displays in urban environments, and we finally staged our first full physical exhibition in November.

#### *Anemoia* (February 2021)

As part of Exposure Photo Festival in Calgary (Alberta, Canada) Hundred Heroines presented *Anemoia: a nostalgia for a time I never knew*, an online exhibition showcasing the work of seven pioneering women photographers. The exhibition provided an incredible record of 20th century Asia, Europe, and North America, featuring the architectural photographs of Berenice Abbott; candid slice-of-life images by Esther Bubley, Fanny Foster, Gerti Deutsch, and Edith Tudor Hart; the iconic portraiture of Nancy Sheung; and the photojournalism of Homai Vyrawalla, India's first woman photojournalist.

An international symposium featuring renowned photography historians was held over Zoom to discuss the Heroines showcased in the exhibition, with contributions also from their friends and family. The panel included Jean Bubley (niece of Esther), Tiffany Wai-Ying Beres (grand-daughter of Nancy Sheung), and Amanda Hopkinson, (daughter of Gerti Deutsch) who provided unique and invaluable insights into the lives and careers of their

relatives. Chaired by Haley Drolet (Research Assistant, Faculty of History, Oxford University), the discussion was followed by a Q&A session with a global audience. The related programme featured an open call to the public to share their experiences of anemoia via any creative medium – responses included images, text, and sound recordings which are featured on our website.

#### *Today is Hard* (March 2021)

Featuring Ecuadorian photographer Paola Paredes in our first solo artist virtual gallery, *Today is Hard* displayed her deeply personal response to contracting Covid-19. Beyond the specific context, the exhibition invited wider conversation regarding ways of thinking about illness. Juxtaposed tablets for treating Covid-19 and anxiety and depression, which Paredes has struggled with since her teenage years, symbolised the relationship between mental and physical wellbeing. Challenging the stigma surrounding mental health, *Today is Hard* illustrated the theme of 2021's International Women's Day: 'Choose to Challenge'. The theme, which encourages acceleration towards gender parity, epitomised our charitable vision, and the exhibition represented new territory for us. While the previous group collection, *Cabinet of Remedies*, explored the therapeutic quality of art during the early days of the Covid-19 pandemic and precipitated a sense of community, *Today is Hard* illustrated a deeply personal individual retelling of this painful, bewildering time.

#### *The Food Cycle* and *There's Still Life* (June-July 2021)

*The Food Cycle* was our summer initiative for the Kensington and Chelsea Festival. The United Nation's General Assembly designated 2021 as the International Year of Fruit and Vegetables to raise awareness about their important role in supporting human nutrition, food security and health, as well as in achieving the UN's Sustainable Development Goals. We invited nine photography students from the University of Westminster to join us for their work placement experience, which included producing a body of photographic work related to fruits and vegetables to be shown at the festival (*There's Still Life*). Collaborating with critically acclaimed local artist, Tessa Traeger, we placed their innovative images in the heart of the borough on phone-box digital advertising displays, each with a QR code linking to the virtual gallery on our website. The website in turn contained related learning resources and activities inviting public responses, as well as a map of the phone-box locations.

#### *Homage to Monet and other works* (June-July 2021)

As part of *The Food Cycle* for the Kensington and Chelsea Festival, Traeger's iconic *Homage to Monet* was shown in a virtual gallery on our website (and on a phone-box in Chelsea) along with other food-related images from her long career. Traeger's highly stylised, chiaroscuro images blur the boundary between fine art and commercial photography.

#### *Ruth Orkin Inner Child* (September 2021)

This was an online exhibition to celebrate the centenary of Ruth Orkin (1921 – 1985, USA), one of the most critically acclaimed woman photographers and filmmakers of the mid to late 20th century. We were delighted to welcome Ruth's daughter, Mary Engel, to discuss her mother's work and career in conversation with Haley Drolet, Research Assistant in the History Faculty at the University of Oxford. Mary Engel is the founder and president of American Photography Archives Group (APAG.us), an American non-profit that helps photographers and their heirs through education in the preservation and maintenance of a privately held photography archive.

#### *Women on Women* (October 2021)

As part of Photo Oxford Festival, Hundred Heroines presented *Women on Women: Relationships, Identity and Power – Explored Through Photography*, an intersectional feminist photography exhibition by six contemporary photographers. As well as featuring in a virtual gallery, images by Anna Fox, Hannah Reyes Morales, Lola Flash, Margaret Courtney-Clarke, María Magdalena Campos-Pons and Zanele Muholi were displayed on digital bus stops

around Oxford, which placed their innovative work at the heart of everyday life in the city. These inspiring artists were brought together by photographer and curator Robert Taylor to explore intersectional feminism within photography today, and themes included women's empowerment, mental health, and LGBTQ+ identity. The exhibition marked a significant attempt to increase the inclusivity of the photographic canon, exemplifying Hundred Heroines' ongoing mission.

Conversation was central to the programme, with two peer-to-peer talks taking place to complement the exhibition: one between Taylor and Anna Fox, discussing her seminal collaboration *Pictures of Linda*, and another between ground-breaking documentary photographers Lola Flash and Paola Paredes, both renowned for their empathetic exploration of LGBTQ+ experience. Taking place online, the talks were a rare opportunity to hear from these global artists simultaneously.

#### *Object-Artefact-Photograph* (November 2021)

We were delighted to be able to stage our first physical exhibition at the Grange Gallery in Rottingdean, East Sussex, to launch the Hundred Heroines Collection. Curated by renowned curator (and Hundred Heroines trustee at the time) Zelda Cheatle, *Object-Artefact-Photograph* was the first exhibition from our 'Museum on Demand' initiative, and showcased objects and prints from our collection. With unique and eclectic pieces from 29 different artists – from a hand-written letter to Jillian Edelstein from Tom Wolfe to a birdcage salvaged from a skip by Helen Sear – the objects provided unique insights into the practice of some of the most inspirational women in photography. The Heroines provided their own narratives, enabling audiences to hear their unmediated stories. As the launch exhibition of the Collection, *Object-Artefact-Photograph* aimed to subvert the traditional museum model and provided the template for our "museum" celebrating women in photography.

#### **Bootcamp**

We continued our 'Bootcamp' educational volunteer programme: a rolling two-week, skills-sharing and learning series, accompanied by online events with artists and professionals. 'Bootcampers' received training in communication skills focused on the visual arts, such as research, writing, and social media management. They had an opportunity to engage critically with photography through Q&A sessions, talks and seminars, gaining from the expertise of industry professionals and Heroines. As well as developing skills and conducting their own research, Bootcampers acquired knowledge of the practical and theoretical aspects of arts management and cultural production.

#### **Student work experience placements**

Hundred Heroines provided opportunities for students whose studio placements had to be cancelled due to Covid. Working remotely over a period of seven weeks, nine photographic students from the University of Westminster assisted with programme activities for *The Food Cycle* and produced a body of work shown as *'There's Still Life'*.

Two non-photography students from City University underwent short 'micro-placements' with Hundred Heroines where they were tasked with devising a potential charity fundraising campaign as part of their project, which they presented to the board of trustees.

#### **Kickstarter**

Funded by the Department for Work and Pensions, 'Kickstarter' was a programme for young people on universal credit to give them an opportunity to build experience and skills. Hundred Heroines provided an opportunity for an early career artist. As well as work experience (which continued after the Kickstarter funding ended), we provided access to external training, and the participant successfully completed an online course in exhibition design at the Node Centre.

### **Contribution made by volunteers**

We could not exist without our volunteers and are immensely grateful to them. We continue to run a flexible programme for volunteer writers to contribute articles, reviews, and blogs for the website and to help with Bootcamp. Our Criteria of Merit Panel is made up of academics, professionals and industry experts who donated their time to assess nominations and choose the 2021 cohort of 25 Heroines.

### **Public benefit**

The trustees refer to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its activities. The impact of Covid-19 on planning remained significant throughout 2021 but we continued to make a virtue of necessity. Our hybrid exhibition model, featuring images in virtual galleries and on digital displays such as phone boxes and bus stops, allowed us to present work widely and safely throughout most of the year until holding a physical exhibition became possible. Online events such as our *Anemoia* symposium brought national and international artists and speakers to a much wider audience. The public benefit of increased accessibility is enhanced through the availability of recordings on our website with exhibitions also remaining online in our virtual galleries. We continue to broaden access to, and provide pathways into, employment in the arts through our Bootcamp programme. More generally, our growing online archive of images, articles and exhibition reviews provides an invaluable resource for the public benefit by increasing understanding and appreciation of the contribution of women to the visual arts, particularly photography.

### **New location**

Having mainly operated online since our launch in 2020 (in part due to the pandemic), the need for a physical presence had become increasingly apparent. In Spring 2021, we chose Gloucester as our new location: near Bristol and within reach of London, Birmingham and Oxford, the city is implementing a major regeneration programme with culture at its heart. We are excited to be part of this journey and, in November 2021, Hundred Heroines opened its first physical space at JOLT Studios, a creative co-working hub in Gloucester city centre.

### 3. Financial Review

The financial position represents a considerable achievement for a new charity established during the pandemic as it progressed from an online-only operation into establishing a physical basis for operations in Gloucester. This changed the cost profile and resources required and the overall delivery of an in-year surplus of £38,664 demonstrates the success of the active management of the charity.

Donation and grant income of £148,864 was received through the year as a mix of cash donations, grants won and artistic donations to the collection recognised as heritage assets. Expenditures of £110,200 increased significantly year on year due to increased costs in delivering the more extensive programme and physical events, as well as access to galleries, working and storage space throughout the year.

This represents a substantial improvement year on year and the trustees are happy to operate on this level of surplus generation at this stage in the progression into a physical operation and will continue to aspire to deliver at this level going forward.

The aim of the reserves policy is to ensure the charity and its activities are reasonably protected from unexpected financial risks, ensure cashflow, and provide resources for possible future opportunities. Risks could include:

- unexpected decrease in funding streams or increase in costs
- additional working capital required to meet cashflow needs
- the possible need to meet unexpected one-off expenditure impacts.

#### Reserves Policy

Taking account of current risks and the need to continue to generate income while the organisation undergoes a period of significant change, the trustees take the view that the charity retain expendable capital in the range £30,000 to £50,000 as this provides 4 months of running costs excluding programme activity.

The stronger donation programme and careful management of resources ensured that reserves of £41,149 were in place to support the charity going into 2022.

#### Going Concern

The Trustees consider that the group has sufficient working capital and adequate resources to continue in operational existence for the foreseeable future and they continue to adopt the going concern basis in preparing these financial statements.

#### 4. Independent Examiner's Report – to be updated

**Report to the trustees of** Hundred Heroines

**On accounts for the year ended** 30 November 2021

**Charity no:** 1190277

**Responsibilities and basis of report** I report to the trustees on my examination of the accounts of the above charity ("the Charity") for the year ended 30 November 2021.

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

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement** I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

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

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

**Signed:**



**Date:** 30 September 2022

**Name:** Cherrelle Ford

**Relevant professional qualification(s) or body:** Member of The Institute of Chartered Accountants in England and Wales

**Address:** 12 Theyer Close, Gloucester, GL3 4RF

## 5. Structure, Governance and Management

Hundred Heroines is a charitable company limited by guarantee (no.12318478), incorporated on 18 November 2019, and registered as a charity on 7 July 2020 (no.1190277). The company was established under a Memorandum and Articles of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The directors of the company are also trustees for the purposes of charity law - they give their time voluntarily and receive no benefits from the charity. Given the small size of the organisation and its financial position, the trustees are responsible both for the development of strategy and day-to-day running of the charity. They have developed appropriate policies for volunteer management, safeguarding, conflicts of interest, complaints handling, and payment of staff, and subscribe to the Code of Fundraising Practice.

Hundred Heroines identifies and recruits trustees based on the combination of skills, experience and competencies required to deliver the aims and objectives of the charity. New trustees are provided with Charity Commission and NCVO guidance on the duties and responsibilities of the role of a trustee.

Board of Trustees (corporate directors) for the financial year 2020-2021\*

Dr D Barrett	appointed 18 November 2019
Ms T Barry	appointed 18 November 2019
Ms S Brice	appointed 18 November 2019
Mr M Mulube	appointed 16 April 2021
Ms M Yale Preston	appointed 10 August 2020
Ms Z Cheatle	appointed 27 May 2021

\*As at date of filing of report

Dr D Barrett, Ms T Barry, Ms S Brice, Ms E Carey, Ms G Kynoch, Mr M Mulube, Ms G Williams

### Administrative details

Registered address: No1 Business Centre  
1 Alvin Street  
Gloucester GL1 3EJ

Website: [www.hundredheroines.org](http://www.hundredheroines.org)

Phone: 07831 487606

## 6. Statement of Financial Activity

Including Income & Expenditure account for the year ended 30<sup>th</sup> November 2021

	Restricted	Unrestricted	FY 20/21 Total Funds	FY 19/20 Total Funds
Cash Donations		109,871	109,871	43,606
Grants	8,635	0	8,635	486
Trading Activities		355	355	
Investments		2	2	
Donations & Legacies	30,000	0	30,000	
<b>Total Income</b>	<b>38,635</b>	<b>110,229</b>	<b>148,864</b>	<b>44,092</b>
Raising Funds		1,325	1,325	3,676
Charitable Activities	8,635	94,145	102,780	22,706
Other / Administrative		6,094	6,094	15,226
<b>Total Expenditure</b>	<b>8,635</b>	<b>101,564</b>	<b>110,200</b>	<b>41,607</b>
<b>Net Income / (Expenditure)</b>	<b>30,000</b>	<b>8,664</b>	<b>38,664</b>	<b>2,485</b>
Transfers between funds			0	0
<b>Net Movement in Funds</b>	<b>30,000</b>	<b>8,664</b>	<b>38,664</b>	<b>2,485</b>
Funds Brought Forward	0	2,485	2,485	
<b>Total Funds Carried Forward</b>	<b>30,000</b>	<b>11,149</b>	<b>41,149</b>	<b>2,485</b>

## 7. Balance Sheet

As at 30<sup>th</sup> November 2021

	30-Nov-21	30-Nov-20
<b>Fixed Assets</b>		
Heritage Assets	30,000	
Other Fixed Assets	0	
<b>Total Fixed Assets</b>	<b>30,000</b>	<b>0</b>
<b>Current Assets</b>		
Savings Bank Account	44,003	
Trading Bank Account	5,269	2,485
Paypal	316	
<b>Total Cash at bank and in hand</b>	<b>49,587</b>	<b>2,485</b>
Prepayments	2,000	
<b>Total Current Assets</b>	<b>51,587</b>	<b>2,485</b>
<b>Creditors: amounts falling due within one year</b>		
Accounts Payable	2,331	
Deferred Grants	35,950	
Salaries & Pensions to pay	2,157	
<b>Total Creditors: amounts falling due within one year</b>	<b>40,438</b>	<b>0</b>
<b>Net Current Assets / (Liabilities)</b>	<b>11,149</b>	<b>2,485</b>
<b>Total Assets less Current Liabilities</b>	<b>41,149</b>	<b>2,485</b>
<b>Creditors: amounts falling due after more than one year</b>		
Loan	0	
<b>Total Creditors: amounts falling due after more than one year</b>	<b>0</b>	<b>0</b>
<b>Net Assets</b>	<b>41,149</b>	<b>2,485</b>
<b>Capital and Reserves</b>		
Current Year Earnings	38,664	2,485
Retained Earnings	2,485	
<b>Total Capital and Reserves</b>	<b>41,149</b>	<b>2,485</b>

## 8. Statement of Cash Flows

For the year ended 30<sup>th</sup> November 2021

<b>Operating Activities</b>	
Cash Receipts	110,229
Payments to suppliers and employees	(101,233)
<b>Net Cash Flows from Operating Activities</b>	<b>8,995</b>
<b>Financing Activities</b>	
Cash receipts from financing activities	38,107
<b>Net Cashflows from financing</b>	<b>38,107</b>
<b>Net Cash Flows</b>	<b>47,103</b>
<b>Cash and Cash Equivalents</b>	
Cash and cash equivalents at beginning of period	2,485
Net change in cash for period	47,103
Cash and cash equivalents at end of period	49,587

## 9. Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the trustees by:

Signature: 

Name: Dr Del Barrett

Position: Chair and Founder

Date: 30.09.22

## 10. Notes to the Financial Statements

### Accounting Policies

#### *Basis of preparation of financial statements*

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

#### *Going concern*

The trustees have assessed the use of going concern and have considered possible events or conditions that might cast doubt on the ability of the charity to continue as a going concern, including the impact of Covid-19. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

#### *Fund accounting*

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

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for a particular purpose. The cost of administering such funds is charged against the specific fund. The aim and use of these funds were to support a specific cultural event, which was successfully executed.

#### *Incoming resources*

All incoming resources are included in the Statement of Financial Activities when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be reliably measured, and it is probable that income will be received.

#### *Resources expended*

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Support costs, which cannot be directly attributed to particular activities, have been apportioned proportionately to the direct staff costs allocated to the activities.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

### Staff Numbers

The average monthly head count for Hundred Heroines was 3.

### Trustees

During the year one Trustee, Zelda Cheatle, was remunerated for professional services (curation of the *Object-Artifact-Photograph* exhibition) at the standard professional rate as paid to other professional curators employed during this period.

### Heritage Assets

Heritage Assets held by the charity are photographic artworks and artists' artefacts which directly contribute to the overall charitable purposes. They form the basis of the charity's artistic collection which will be presented to the public as plans for opening a physical gallery progress.

Items are received into the collection through donation from artists and are recognised at market valuation based on the Trustee's assessment of value based on established market prices for similar items.

Basis of capitalisation	At Valuation	At Cost	Total
Carrying amount at beginning of the reporting period	0	0	0
Additions	30,000	0	30,000
Disposals	0	0	0
Depreciation/Impairment	0	0	0
Revaluation	0	0	0
<b>Carrying amount at reporting date</b>	<b>30,000</b>	<b>0</b>	<b>30,000</b>