

Company no. 04851498  
Charity no. 1105226

**Birds Eye View**  
**Report and Unaudited Financial**  
**Statements**  
**31 March 2025**

## Birds Eye View

### Reference and administrative details

**For the year ended 31 March 2025**

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<b>Company number</b>	04851498																		
<b>Charity number</b>	1105226																		
<b>Registered office and operational address</b>	3Space International House 6 Canterbury Crescent London SW9 7QE																		
<b>Trustees</b>	<p>Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:</p> <table><tr><td>Valeria Bullo</td><td>Chair, appointed 1 August 2024</td></tr><tr><td>Yaw Basoah</td><td></td></tr><tr><td>Tara Brown</td><td>resigned 8 July 2025</td></tr><tr><td>Rebecca del Tufo</td><td></td></tr><tr><td>Sophie Doherty</td><td></td></tr><tr><td>Sophie Glover</td><td>resigned 11 February 2025</td></tr><tr><td>Stephanie Hayward</td><td></td></tr><tr><td>Fozia O'Dowd</td><td></td></tr><tr><td>Tolu Stedford</td><td>resigned 8 July 2025</td></tr></table>	Valeria Bullo	Chair, appointed 1 August 2024	Yaw Basoah		Tara Brown	resigned 8 July 2025	Rebecca del Tufo		Sophie Doherty		Sophie Glover	resigned 11 February 2025	Stephanie Hayward		Fozia O'Dowd		Tolu Stedford	resigned 8 July 2025
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Fozia O'Dowd																			
Tolu Stedford	resigned 8 July 2025																		
<b>Director</b>	Melanie Iredale																		
<b>Bankers</b>	The Co-operative Bank PO Box 250 Delf House Southway Skelmerdale WN8 6WT																		
<b>Independent examiners</b>	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD																		

## **TRUSTEES REPORT COVERING THE PERIOD 01 APRIL 2024 - 31 MARCH 2025**

The Trustees present their report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and “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)”.

### **Objectives and activities**

The charity's objective is to advocate for equality and diversity in cinema, on screen, behind the lens and across the wider industry, specifically focusing on the role of people of marginalised genders in film and filmmaking; and also to further any other similar purposes which are charitable in accordance with the law of England and Wales from time to time as the charity sees fit. Core strategic objectives are as follows:

1. Increase viewership of and enrich public conversation about films made by women, non-binary, and other marginalised gender people.
2. Spotlight, celebrate and create impact for films by marginalised gender people while building a community for those who make, show, release and watch them.
3. Increase audience diversity by making the cinema experience safe, accessible, relevant and inclusive.
4. Strive for equal access and opportunities within the film industry for people of all marginalised genders.
5. Take an active stance against all forms of prejudice and discrimination, continuously striving to be an anti-ableist, anti-racist, anti-transphobic and anti-homophobic organisation committed to bringing about change through campaigning and community building in cinema.

## **Public Benefit**

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake. The Trustees consider the activities of the charity, in promoting equality and equity within the film industry, to be of benefit to the public in the UK in general, seeing and engaging with broad representation on screen and in safe spaces and providing opportunities and visibility for filmmakers of all marginalised genders. These activities are set out in more detail in the report below.

## **Public Benefit and Impact**

Our year-round campaign continues to be recognised through long-term support from our primary funders at the BFI, through regular mentions in trade publications, through various partnerships, and from our beneficiaries:

- 91% of people feel included who don't often attend cultural cinema events
- 95% of our audiences rate the films we support 4 or 5/5
- 100% of our audiences are very likely/likely to recommend our events

## **Audience-Facing Activity**

International Women's Day 2025 marked 20 years since the first Birds' Eye View Film Festival—the event that laid the foundations for Reclaim The Frame. We celebrated the milestone with a vibrant weekend of film events, and an industry session focused on gender inequity in distribution. Featuring a dynamic mix of new releases, archive films, and shorts, the programme drew over 1,000 attendees and sparked strong audience engagement throughout.

Since 2018, Reclaim The Frame has championed filmmakers of all marginalised genders, building audiences across the UK and beyond. Now a year-round national initiative, it offers training, consultancy, and support for new releases. Funded by the BFI with National Lottery support, its impact spans over 20 cinemas in 16 UK cities and extends globally through the Reclaim The Frame x International project.

With just 18% of UK theatrical releases in 2024 co/written by women and 20% co/directed—both down 2% from 2023—the call for gender equity in film remains urgent.

Our new release campaigns and public screening work continue to be supported by the industry - working with 21 UK film distributors over the April 2024 - March 2025 period - and by the public sector, through successful completion of year two of our three-year British Film Institute (BFI) Audience Fund-supported project.

Reclaim The Frame's continued receipt of this award for the sixth consecutive year underscores its leading position in the sector and status as an exemplar of effective practice. This ongoing recognition, bestowed upon organizations with proven experience, a track record of excellent audience-facing activities, a deep understanding of UK film culture, and exceptional audience development and community engagement aligned with the BFI's Diversity Standards, also allows Reclaim The Frame to leverage these funds to attract distributor fees and further grant funding.

*"I loved being able to attend these events and for them to be affordable for everyone - and showcase films that you wouldn't see otherwise!"* (audience member, GIRLS WILL BE GIRLS, London)

## **Campaign Overview**

Reclaim The Frame broadens cinematic horizons by dismantling obstacles to film participation. We champion the work of talented, diverse filmmakers of marginalised genders, whose entertaining and thought-provoking films often reflect underrepresented lived experiences.

For the 12-month period, Reclaim The Frame:

- Supported 28 film titles (new releases and archival)
- Promoted 18 dedicated new release campaigns
- Developed partnerships with regional film festivals such as Edinburgh International Film Festival and Sea Change, as well as speaking at international film festivals including Cannes and Locarno.

Of the titles supported:

- 50% of titles were written and/or directed by Global majority filmmakers of colour
- 46% of titles were co-produced in the Global South
- 22% of titles were by openly LGBTQI+ makers
- 4% of titles had non-binary writer/s and/ or director/s
- 48% of the films we supported were debut features

Our event campaigns for new releases and re-releases feature filmmaker introductions and post-screening conversations—primarily in person, with occasional pre-recorded contributions. These are complemented by introductions from artists, activists, and academics, as well as curated panel discussions. Introductions help contextualise the films, while the post-screening conversations offer audiences a chance to engage with guest speakers on a range of relevant themes and issues.

Our screenings are further enriched by audience-focused activities such as writing workshops and sound baths in response to the themes of nature, resilience and healing in *THE OUTRUN*, and collage workshops exploring the themes of history and identity in the films *DAHOMEY* and *GIRLS WILL BE GIRLS*. These experiences deepen audience engagement and help us continue building the connections and sense of community that are at the heart of our campaign.

In total for the 12-month period we reached 8,700 audience members at 188 in-cinema events in over 40 venues in 18 cities across the UK.

Through our regular partnerships and a network of 20+ cinemas in 16 cities across the UK, we are especially proud of our growing national reach. We remain committed to championing Reclaim The Frame-supported titles beyond the capital, actively encouraging bookings, screenings and events across the country: 80% of our events took place outside London accounting for 47% of our audiences, with 71% of our e-news subscribers and 57% social media following based across the nations and regions.

Our expanded regional reach is largely thanks to our team of eight dedicated Impact Producers, each based in one of the BFI-defined regional hubs. By decentralising the campaign from London, we're fostering a more sustainable, locally rooted approach to audience development. Our Impact Producers bring valuable local knowledge and lived experience to outreach and marketing efforts, helping to grow and engage audiences across the UK while reducing the need for extensive travel.

Furthermore, our partnership with Cinema for All means our recorded filmmaker Q+As and intros are offered as part of film bookings for the 1600 film societies and community cinemas on their books. Our collaboration with BFI Player in the UK has resulted in 5,000 views of our various curated selections over the course of the year.

*“Lovely introduction by people who clearly have a passion for what they do. Amazing cinema.”* (audience member, *THE RATCATCHER*, Belfast)

## Key Campaigns

Working on THE OUTRUN—a bold film tackling addiction through a deeply honest and immersive lens—was a true privilege and aligned closely with our mission to spotlight underrepresented women’s stories. Crucially, Saoirse Ronan’s star power helped us reach a broader audience than usual, expanding the campaign’s impact and visibility. In support of the release, we delivered in-person introductions, live and recorded Q&As with the director, sound baths, and writing workshops. Our Barbican Cinema 1 screening sold out and featured a powerful conversation with director Nora Fingscheidt, producer Sarah Brocklehurst, and author Amy Liptrot. We hosted six additional live events across the UK which included, variously, therapeutic soundbaths and sound walks, writing workshops structured around the themes of the story, and curated book stalls. Audience feedback was overwhelmingly positive—97% said they were likely or very likely to recommend the experience. Picturehouse Discover Tuesday screenings featuring recorded Q&A content with Saoirse Ronan brought in a further 2,200 attendees.

*“Multidimensionally evocative. Appreciated the intro. Appreciated the dialogue after the film. Thoughtful and 'full of care' production.”* - Audience Member, THE OUTRUN, Manchester

Despite a smaller budget than THE OUTRUN, GIRLS WILL BE GIRLS was a campaign highlight, showing how curation, production, timing, and collaboration (with The Vagina Museum) can maximise impact. The film’s Indian coming-of-age story, paired with a collaging workshop at the event location, Regent Street Cinema, allowed us to attract a young, Global Majority audience. Targeted marketing leveraged Freshers Week, sliding scale pricing, and proximity to universities with high Global Majority student populations. Youth and diversity are vital to the sustainability of specialised film and the growth of women-led independent cinema. This event reflected that, drawing an audience that was 73% Global Majority, (30% of whom were South Asian), 36% under 25, and 66% under 30. Notably, 73% of attendees were first-time visitors to the venue—highlighting our campaign’s reach and relevance at a time when UK independent cinemas are struggling to engage new audiences. Event awareness came via word of mouth (49%), Reclaim The Frame digital/Impact Producer (28%), and the cinema’s own marketing (22%).

Following our collaboration on Mati Diop’s groundbreaking debut ATLANTIQUE, we were thrilled to support her follow-up, DAHOMEY—a formally playful yet deeply serious exploration of cultural theft, colonialism, and African identity. Diop’s singular authorship through her

fearless approach to pushing both formal and thematic boundaries have firmly established her as one of the most innovative female voices in post-colonial and contemporary cinema. The campaign launched at London's ICA with a sell-out audience and a post-screening Q&A between poet Be Manzini and Charmaine Simpson (Black History Studies). In Brighton, Erin James led a collaging workshop at Duke's at Komedia. At FACT Liverpool we hosted a panel with Africa specialists Nasra Elliott, Mara Livermore, and Iesha Palmer (DJ blvk.velvet). In Sheffield, Ella Barrett (Bantu Archive) facilitated a creative workshop at the Showroom Cinema. All events, including the final one at Phoenix, Exeter, were introduced by Reclaim The Frame team members.

Audience feedback was overwhelmingly positive: 100% were 'Very likely' or 'Likely' to recommend, 96% rated the film 4 or 5 stars, and 93% gave the experience 4 or 5 stars.

*"Collaborative + full of sharing and learning. It's good to have the opportunity to discuss the film and experience it in another way (not just solo!)"* - Audience member, DAHOMEY, Sheffield

## Audiences

Regular audience surveys help us determine the success of our campaign and areas in which we can improve. We surveyed approximately 10% of our audience for the 12-month period which, for our demographic results and audience ratings, translates to a confidence level of 95% and a margin of error of 4%.

For 2024-25, Reclaim The Frame-supported films received an audience approval rating of 95% and the events an 88% approval rating.

*"It was a fantastic film and I felt comfortable, welcome and safe."* (Audience member, THE TASTE OF MANGO, Cameo Edinburgh)

Our demographic survey data indicates that we continue to reach under-served and less engaged segments: 25% of audiences at our events have never before visited the independent cinema in question, and 36% infrequently (once in the last year/over a year ago). We also gauge the breadth of our audience by gathering survey data on attendees who do not work broadly in film or in the arts, which was 53% in the 12-month period.



In terms of diversity, our audience survey results indicate that our curation, marketing and events are attracting greater numbers from a number of underrepresented segments that we target. Our Black and People Of Colour audiences in London were 53%, up 15% from last year. Outside London this audience was the same as last year at 17%, which is up from 13% the previous year (Apr 2022 - Mar 2023). 65% of our audiences are women (including trans women), LGBTQIA+ audiences account for over one third of our audiences at 36% and the percentage of audience members who identify as trans is up one percent from last year at 4%, which is eight times the figure gleaned from the 2021 national census. Also 38% of our audience are under 30 years old, a good indicator of the long-term health of films by women.

Our disabled/Deaf/neurodiverse audience accounts for over two-fifths of our audience at 41%. The high proportion of disabled audience members attending our events is a result of ongoing improvements in our access strategy, spearheaded by our dedicated Access & Inclusion Consultant, who brings lived experience to our work. 100% of our events took place in wheelchair-accessible venues and were promoted using accessible marketing practices. 77% of our events feature screenings presented with on-screen descriptive subtitles and post-screening conversations had live captioning, up 2% from 2023-24.

We are continually working on expanding our access provision, having recently introduced inclusive practices such as creating a relaxed screening environment. This development involves providing quiet spaces where possible, reassuring our audience that they can move around as they please, and providing a clear explanation of how the event will run, along with any content notes for the film. We continue to audit our venues' access provision annually, and to consult with them on improvements to be made as a result. 41% of our audience is disabled, and we are pleased to report that 84% of this segment indicated in the survey that they 'feel included'.

We are also working to further expand the access provision at our events, having introduced partial relaxed screenings. This involves providing quiet spaces, reassuring our audience that they can come and move around as they please, and a clear explanation of how the event will run, along with any content warnings for the film. We continue to audit our venues' access provision annually, and to consult with them on improvements to be made as a result. 41% of our audience is disabled and we are pleased to report that 84% of this segment indicated in the survey that they 'feel included'.

Finally, this year we welcomed Flo Cartwright as our new Head of Campaigns. A film marketing and events specialist with a decade of experience across the screen industries, higher education, and the non-profit sector, Flo brings a wealth of strategic and creative expertise. From leading impactful campaigns at One World Media to her recent work at the British Independent Film Awards—where she spent five years growing audiences and championing British indie cinema—Flo is perfectly placed to drive Reclaim The Frame’s mission forward. Her deep understanding of audience engagement and passion for inclusive storytelling make her an invaluable asset as we expand and deepen our reach across the UK and beyond.

*“Very attentive, caring and inclusive”* (Audience member, THE TASTE OF MANGO Garden Cinema)

## **Industry-Facing Activity**

Reclaim The Frame continued to play an active role across the film industry in 2024–25, contributing to key conversations, supporting filmmakers, and helping push for lasting change. Our work spans festivals, film schools, training initiatives, speaking engagements and advice and mentoring — reaching creatives at different career stages and making space for underrepresented voices.

This year, we ran Demystifying Film Financing and Demystifying Legals webinars to a total of just under 500 people, and took part in mentorship sessions at institutions including London Film School, BFI Film Academy, and Sheffield Hallam University—sharing our experience with students and emerging talent.

Internationally, we’ve brought our perspective to events at Cannes and Locarno, joining panels and roundtables focused on gender equity, intersectionality, and more collaborative ways of working. In the UK, we’ve continued to have a presence at major festivals like Sheffield DocFest, Sundance London, London Film Festival, and Edinburgh International Film Festival —hosting focused discussions on topics like inclusive storytelling, living wage standards, and closing the distribution gap. In addition, our director delivered a keynote speech to the Scottish Documentary Institute.

This year, for the first time, we soft-launched our advice & consultancy offer, as a means of regularly being able to respond to the many requests we get for advice from filmmakers.

These activities help us support the sector by amplifying voices that too often go unheard, and by encouraging more inclusive, accessible practices across the board. They also help us stay connected to shifts in the industry, build partnerships, and make sure our work—particularly around audience development and artist support—remains grounded, relevant, and impactful.

## **Awards Campaigns**

This year, Reclaim The Frame expanded its awards activity, creating more opportunities to connect with and celebrate filmmakers whose work is gaining major recognition. For the first time, our annual virtual roundtable brought together both Oscar-nominated as well as BAFTA nominated filmmakers—offering a rare space to share experiences, talk openly about their creative journeys, and lift each other up. The focus was on conversation and connection, rather than competition, which felt especially meaningful during awards season.

We were proud to support some important established and up and coming voices this year. Andrea Cornwell (*LOVE LIES BLEEDING*) was nominated for Outstanding British Film at the BAFTAs, Angela Patton and Natalie Rae (*DAUGHTERS*) were BAFTA-nominated for Documentary, and Line Langebek Knudsen (*THE GIRL WITH THE NEEDLE*) was nominated for Best International Feature at the Oscars. Mona Fastvold, co-writer and producer of *THE BRUTALIST*, received nominations at both the Oscars (Best Picture, Original Screenplay) and the BAFTAs (Best Film, Original Screenplay), and Paula DuPré Pesmen’s *PORCELAIN WAR* was nominated for Best Documentary Feature at the Oscars. We also did meaningful work around the Oscar-nominated documentary *FRIDA*, helping to bring more attention to its powerful story and creative voice.

In addition, we hosted a special awards Q&A event for *THE SUBSTANCE*, giving audiences a chance to engage directly with Coralie Fargeat and hear more about the ideas behind the work. The film went on to garner significant recognition at various awards ceremonies. It won Film of the Year and multiple other awards at the Dorian Awards and the Online Association of Female Film Critics. It also received nominations for Best Picture, Best Actress (Demi Moore), and Best Director (Coralie Fargeat) at the Critics Choice Awards. It also won the Oscar for Best Makeup and Hairstyling.

All of this builds on our commitment to creating space for filmmakers to support one another, to be seen and heard, and to share stories that challenge, provoke, and resonate.

## 20th Anniversary Weekender

Over International Women's Day weekend, we celebrated 20 years since the first Birds' Eye View Film Festival, the foundation of Reclaim The Frame, with a vibrant weekend of events, including film screenings, panel discussions, and an industry-focused session addressing gender inequity in film distribution. The programme featured a rich mix of new releases, archive films, and shorts. The anniversary weekender was a resounding success, drawing over 1,000 attendees and generating a high level of audience engagement throughout.

One of the most memorable aspects of the celebration was the incredible atmosphere and sense of community across all events. The opening night at the BFI Southbank was a particular highlight, with a packed screening for *WHEN I SAW YOU* (Annemarie Jacir, 2012) and drinks reception that brought together the 'old' and the 'new': founders of Birds' Eye View, former collaborators and partners, alongside the current Reclaim The Frame team, Trustees, filmmakers, and industry peers.

This celebratory energy continued with the London Premiere of *LOLLIPOP* — a standout event that exemplified our mission to spotlight homegrown, distinctive films from filmmakers whose voices and visions deserve wider recognition. The weekender also featured a special preview screening for *SANTOSH* which kickstarted our wider UK campaign in support of the release.

Our Closing the Distribution Gap panel and networking breakfast was also a major success. It attracted a strong turnout and prompted meaningful discussions, generating valuable ideas and suggestions for advancing gender equity in film distribution and increasing visibility for women and marginalised gender filmmakers. The event was covered in *Screen* magazine who reported a summary of the key takeaways: *"A more open awards window would help women filmmakers, suggests Reclaim The Frame distribution panel."*

*"Thank you so much. It was such a beautiful, magical, emotional, supportive screening and audience - such a special feeling so thank you so much! We all loved it so much. So many tears and laughter."* (Daisy-May Hudson, director, *LOLLIPOP*)

## **Conferences and Festivals**

In 2024–25, Reclaim The Frame expanded its industry support work with a wide mix of events, talks, mentoring and panels - offering filmmakers practical advice, creative inspiration, and space to connect.

We ran webinars like Demystifying Film Financing and Demystifying Legals (combined total of 500 people), and offered one-to-one mentoring and consultations for filmmakers. We also connected with students and early-career creatives through sessions at London Film School, BFI Film Academy, and Sheffield Hallam University, helping to open up conversations around audience development and inclusive programming.

Across the year, we took part in major festivals and events including Cannes, Sheffield DocFest, Sundance London, Edinburgh International Film Festival, and Locarno. Our sessions looked at everything from gender and intersectionality in cinema to more collaborative ways of working behind the scenes. Highlights included Beyond The Binary panels at Cannes and LFF, and mentoring and in-conversation events at Sea Change Festival with our Director Melanie Iredale, whose work in the sector over the past 20 years was recognised this year in being offered a BAFTA membership.

We also got involved in important discussions around fairness and access in the industry, taking part in panels for the Living Wage Foundation, promoting fair pay as a Living Wage Foundation member

From festival panels to mentoring sessions, awards roundtables to industry brunches, our aim has been to create space for filmmakers to share, support each other, and help us to push for a more inclusive and sustainable screen industry.

## **Research & Advocacy**

Our research provides a foundation of evidence and data to support advocacy causes around greater inclusion in film, and helps us to develop effective strategies and create space for discussions and analysis, both internally and externally with our partners and the media.

Alongside our extensive audience data (see ‘Audiences’ above), a key part of our data collection is the tracking of film releases by marginalised gender filmmakers. This data

continues to evidence that gender parity remains a long way off: for each of the last five years, films directed by marginalised gender filmmakers accounted for around 20% of all UK releases and, in 2024, films written by women and people of marginalised genders dropped to 18%, the same as 2019. Indeed, the headline from our anniversary Distribution Gap panel, as reported by Screen Daily, was: "No progress being made in the number of female-made films released in the UK, says Reclaim The Frame". This was based on our data, which indicated that, at the current rate, parity in UK distribution wouldn't be reached until 2051.

For the last two years, Beyond the Binary has been a major part of our advocacy work: an initiative formed between ourselves, BFI Inclusion and Women & Hollywood that explores and encourages allyship for the trans, non-binary and genderqueer filmmakers and audiences in our communities within the sector, while challenging fixed perceptions of gender.

Through screenings, panels and industry events, Beyond the Binary brings people together to explore allyship. In 2024–25, the initiative featured at major festivals such as a roundtable event at Cannes and co-hosting a screening and reception BFI London Film Festival with BFI Inclusion Unit and Trans on Screen.

## **Individual Giving**

In 2024-25 we successfully raised over 100% of our £5,000 target through our Big Give Women and Girls match fund supported fundraiser, which has gone towards improving access to our events for underrepresented groups.

## **Communications & Digital Reach**

Over the past 12 months, we've implemented new marketing strategies and expanded our reach to 4.4k email subscribers and 49.3k social media followers. As outlined in the 'Audience Facing Activity' section, our demographic data shows strong growth among Global Majority, Deaf, disabled, LGBTQIA+, and trans/non-binary audiences, as well as regional audiences and those new to independent cinema—clear signs that our marketing is delivering impact.

Notably, 24% of attendees discovered our events through Reclaim The Frame channels—marketing, social media, or an Impact Producer—and another 24% via word of mouth, which we actively foster through networks of advocates across the UK.

Our regional Impact Producers have significantly strengthened outreach in the nations and regions. Reflecting a broad range of identities, they are becoming trusted and visible figures in their local cinema communities by regularly hosting events and engaging audiences directly.

We’ve focused particularly on growing our Instagram following, which has increased by 28%—a key platform for reaching younger audiences. Growth on Facebook and X/Twitter has been marginal, reflecting broader shifts: Facebook’s decline among under-25s and X’s algorithmic changes following its takeover have hampered campaign effectiveness on those platforms.

Our e-newsletter continues to perform strongly, with an open rate just under 50%—up 7% from the previous year—and a click-through rate of 1.8%.

Ultimately, word of mouth remains our most powerful marketing tool—driven by our grassroots networks, trusted local voices, and a national community committed to sharing the films we support. This approach remains central to Reclaim The Frame’s mission of growing regional and national engagement, both online and in person.

## **Team and Governance**

The appointment of a new Head of Campaigns, Flora Cartwright, who started in this role in April 2025, brings significant marketing and communications expertise, as she has previously overseen various marketing campaigns for British releases and four awards seasons at the British Independent Film Awards (BIFAs). This role enables the Director to focus on income generation, which is needed for the match-funding for BFI and for the future of the project and the charity.

As part of ongoing efforts to model best practice in the workplace, we continue to be a Disability Confident Committed Employer, making use of Access Riders across the team including freelance contractors, and to be a (London) Living Wage Employer, advocating also for the benefits of paying the Living Wage as part of a Film London panel in January. Over the

2024-25 period, all team and Trustees underwent trans awareness and allyship training, anti-racist training, and continue to be trained in disability awareness and inclusion.

Our team and Trustees (17) also represent a broadly inclusive workforce: 76% female, 6% non-binary/gender queer, 35% LGBTQI+, 29% Global Majority, 35% Deaf/Disabled and 18% working class, 59% of whom went to state school and 53% of whom are primary or secondary carers. Our Regional Impact Producers (8) are 88% female, 6% non-binary/gender queer, 37% under 30 years old, 63% Global Majority, 75% LGBTQIA+, 75% disabled, 38% working class, 100% state school educated, 13% primary/secondary carers and 75% living/working outside London/South East.

## **Environment**

We are a member of Julie's Bicycle and actively monitor our carbon footprint through their tools, aiming to reduce our environmental impact year on year. We are pleased to report that our audience travel carbon footprint for 2024-25 (7.39 tonnes CO<sub>2</sub>e) is -5% on the previous year (7.78 tonnes CO<sub>2</sub>e).

As an organisation, we operate partly remotely and use a flexible, sustainable co-working space that supports the BuyGiveWork initiative. Across our operations, we uphold a strong commitment to ethical and sustainable practices: we follow an ethical consumer policy, use only second-hand hardware, prioritise repair and reuse, recycle, use eco-friendly cleaning products, and minimise printing.

We bank with The Co-operative Bank, which holds a high ethical score of 83/100 from The Good Shopping Guide and a top rating for environmental reporting and avoiding destructive investments. Our pension provider, NEST (National Employment Savings Trust), is ranked the UK's most ethical pension provider by both the Ethical Consumer Guide and Good With Money.

## **Future Plans**

Reclaim The Frame has continued to grow, develop and diversify audiences for both in-cinema and online activity, and continues to gather compelling results and testimony from



both audiences and the industry, and therefore plans to continue its activities across the 2025-2026 period.

*“Thanks so much for a brilliant event. The audience seemed really engaged, which is great, and we’ve had better than expected numbers for our regular screenings following the Q&A, which hopefully shows there’s been positive word of mouth following our event together.”* - SANTOSH, Ollie Jenkins, Marketing & Communications Manager, Hyde Park Picturehouse (Leeds).

The Board understands the impact on the industry and are placing much focus on keeping the charity financially solvent. We are particularly focusing on additional fundraising outside of the charity’s primary funder, The British Film Institute, as we go into our third year of our 3-year award, through embedding our work within the industry and developing revenue generating programmes, including through our consultancy offers.

Opportunities for 2025-26 include:

- Maximising the legacy and goodwill generated from our 20th year celebrations over International Women’s Day in March through anniversary events throughout the year
- International working - such as through opportunities with British Council, and our Beyond the Binary panel session at Cannes’ Marche du Film in May 2025
- Engaging young audiences - including through involvement with BFI’s Film Programming Academy for what will be the first time in July 2025
- Ramping up our training, consultancy and advice offers

*“The programming was so thoughtfully curated, and I especially appreciated how you included a film with such an important and relevant topic - one that not only resonates globally but also addresses the epidemic of violence against women in the UK. It’s crucial to showcase films like this and I’m really glad it was part of the weekend.”* - SANTOSH, Mia Carrington, Creative Project Manager, University of Westminster

## Financial Review

The income for the year was £275,704 (2024: £280,379), Total expenditure was £271,558 (2024: £275,479) resulting in a net deficit for the year of £21,034 (2024: net surplus £4,900). This year’s deficit is connected to challenging times across the sector, both film distribution and exhibition. Future ambitions include working with our Chair of Trustees on securing longer term financial partners and activities that will increase charity income.

## Reserves Policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be increased from the prior level of £30,243 (March 2024), however due to this year's deficit the unrestricted funds have reduced this year. The Trustees plan is to build the reserves figure to £63,872 over the next few years. In line with our charity strategy, we will be more closely engaged with our Chair of Trustees in increasing our funding targets and aim to work with new partners in the next financial year which allow for a greater financial reward into the charity.

This figure reflects the charity's recent growth and represents approximately three months staffing and overheads as well as the potential for needing to make any redundancies. This year's 2024-25 accounts demonstrate that unrestricted reserves have decreased from £30,243 to £9,209 due to this year's deficit.

## Risk

The Trustees have assessed the major risks to which the charity is exposed and are satisfied with the systems in place to mitigate exposure to the major risks.

The top risk is:

Funding/income: Diversifying our income streams, to be less reliant on BFI Audience Fund for screenings activity and on ScreenSkills for training activity - together with funding more direct support for our research and advocacy work, remains our biggest priority for the sustainability of the Charity. A sub-committee of the Board has formed, working collectively with the Executive Director on this. Strategies include continuing to appeal to trusts & foundations for the elements of our work focusing on access and community benefit, launching a second individual giving campaign, and working with the Board to identify more corporate partnership opportunities.

In last year's report, the Board highlighted the need for a Chair of the Board of Trustees, following a trial period of 'rotating Chairs'. With Valeria Bullo in post as Chair since September 2024, the Board and Executive Director are confident we are benefiting from the additional accountability.

Previously cashflow has been deemed a risk and posed a challenge for the Charity - something that has been much more closely monitored over the past 3.5 years, and currently feels very much managed.

## **Structure, Governance and Management**

The charity is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. The Trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Valeria Bullo	Appointed 1st August 2024
Fozia O'Dowd	
Rebecca del Tufo	
Sophie Doherty	
Sophie Glover	Resigned 11th February 2025
Stephanie Hayward	
Tara Brown	Resigned 8 July 2025
Tolu Stedford	Resigned 8 July 2025
Yaw Basoah	

As set out in the Articles of Association the Chair of the Trustees is nominated by the Trustees, who are elected annually by the members of the charity attending the Annual General Meeting and serve a term of 3 years.

With the recent resignation of three trustees, a skills audit is being carried out so that we can recruit new trustees to cover any skills gaps within the board.

## **Statement of Trustees' Responsibilities**

The Trustees, who are also the directors of Birds' Eye View for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

Melanie Iredale - Exec Director, Reclaim The Frame / Birds' Eye View

The Trustees' report was approved by the Chair of the Board of Trustees.



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Valeria Bullo

Chair of the Board of Trustees

Dated: 27 November 2025

## **Independent examiner's report**

### **To the trustees of**

#### **Birds Eye View**

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I report to the trustees on my examination of the accounts of Birds Eye View (the charitable company) for the year ended 31 March 2025, which are set out on pages 22 to 35.

#### **Responsibilities and basis of report**

As the trustees of the charitable 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 charitable 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 the charitable company'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 statement**

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2024, which I have applied with respect to this engagement.

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

- (1) accounting records were not kept in respect of the charitable 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).

**Independent examiner's report**

**To the trustees of**

**Birds Eye View**

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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.

*Dougal Howard*

Date: 27 November 2025

**Dougal Howard ACA**

**Member of the ICAEW**

For and on behalf of:

**Godfrey Wilson Limited**

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

## Birds Eye View

### Statement of financial activities *(incorporating an income and expenditure account)*

**For the year ended 31 March 2025**

	Note	Restricted £	Unrestricted £	2025 Total £	2024 Total £
<b>Income from:</b>					
Donations and legacies	3	-	176,011	<b>176,011</b>	154,372
Charitable activities	4	<u>31,456</u>	<u>68,237</u>	<b>99,693</b>	126,007
<b>Total income</b>		<u>31,456</u>	<u>244,248</u>	<b>275,704</b>	280,379
<b>Expenditure on:</b>					
Raising funds		-	25,180	<b>25,180</b>	28,708
Charitable activities		<u>31,456</u>	<u>240,102</u>	<b>271,558</b>	246,771
<b>Total expenditure</b>	5	<u>31,456</u>	<u>265,282</u>	<b>296,738</b>	275,479
<b>Net income / (expenditure) and net movement in funds</b>	6	-	(21,034)	<b>(21,034)</b>	4,900
<b>Reconciliation of funds:</b>					
Total funds brought forward		<u>-</u>	<u>30,243</u>	<b>30,243</b>	25,343
<b>Total funds carried forward</b>		<u><u>-</u></u>	<u><u>9,209</u></u>	<b><u><u>9,209</u></u></b>	<u><u>30,243</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 14 to the accounts.

## Birds Eye View

### Balance sheet

As at 31 March 2025

	Note	£	2025 £	2024 £
<b>Fixed assets</b>				
Tangible assets	10		<u>793</u>	<u>641</u>
<b>Current assets</b>				
Debtors	11	27,762		33,645
Cash at bank and in hand		<u>4,698</u>		<u>18,942</u>
		32,460		52,587
<b>Liabilities</b>				
Creditors: amounts falling due within 1 year	12	<u>(24,044)</u>		<u>(22,985)</u>
<b>Net current assets</b>			<u>8,416</u>	<u>29,602</u>
<b>Net assets</b>	13		<u><u>9,209</u></u>	<u><u>30,243</u></u>
<b>Funds</b>	14			
Restricted funds			-	-
Unrestricted funds				
General funds			<u>9,209</u>	<u>30,243</u>
<b>Total charity funds</b>			<u><u>9,209</u></u>	<u><u>30,243</u></u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.



## **Birds Eye View**

### **Balance sheet**

**As at 31 March 2025**

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These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 27 November 2025 and signed on their behalf by



Valeria Bullo - Chair of the Board of Trustees

## **Birds Eye View**

### **Notes to the financial statements**

#### **For the year ended 31 March 2025**

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##### **1. Accounting policies**

###### **a) Basis of preparation**

Birds Eye View is a charitable company limited by guarantee registered in England and Wales. The registered office address is 3Space International House, 6 Canterbury Crescent, London, SW9 7QE.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Birds Eye View meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

###### **b) Going concern basis of accounting**

The accounts have been prepared on the assumption that the charity is able to continue as a going concern and is able to continue to operate for the foreseeable future.

The trustees have assessed future funding opportunities and have considered financial plans for both current and reduced levels of income moving forward. There has been significant assessment of the main risks to the charity's income and a clear fundraising/income strategy is in place, which covers a mix of applying for funds, seeking sponsorship, donations, along with commercial opportunities.

It is possible that the charity's income could fall in the foreseeable future (as it comes to the end of a significant funding cycle in March 2026), however the trustees are confident that the charity's future expenditure will always be in line with its available income resources and current level of unrestricted reserves.

###### **c) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

###### **d) Donated services and facilities**

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

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#### 1. Accounting policies (continued)

##### d) Donated services and facilities (continued)

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

##### e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

##### f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

##### g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

##### h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated fully to charitable activities as this is the main area of expenditure for the charity.

##### i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
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##### j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

##### k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

## **Birds Eye View**

### **Notes to the financial statements**

**For the year ended 31 March 2025**

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#### **1. Accounting policies (continued)**

##### **l) Creditors**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

##### **m) Financial instruments**

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

##### **n) Pension costs**

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

##### **o) Accounting estimates and key judgements**

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key source of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation as described in note i) above.

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2024 Total £
<b>Income from:</b>			
Donations and legacies	1,500	152,872	154,372
Charitable activities	<u>41,878</u>	<u>84,129</u>	<u>126,007</u>
<b>Total income</b>	<u>43,378</u>	<u>237,001</u>	<u>280,379</u>
<b>Expenditure on:</b>			
Raising funds	-	28,708	28,708
Charitable activities	<u>43,378</u>	<u>203,393</u>	<u>246,771</u>
<b>Total expenditure</b>	<u>43,378</u>	<u>232,101</u>	<u>275,479</u>
<b>Net income and net movement in funds</b>	<u>-</u>	<u>4,900</u>	<u>4,900</u>

#### 3. Income from donations and legacies

	Restricted £	Unrestricted £	2025 Total £
Donations	-	26,011	<b>26,011</b>
Grants	<u>-</u>	<u>150,000</u>	<b>150,000</b>
<b>Total income from donations and legacies</b>	<u>-</u>	<u>176,011</u>	<b>176,011</b>

Included in income from donations are gifts in kind of £20,114 (2024: £nil) representing project costs, use of theatre space, consultancy, and staff time.

#### Prior period comparative:

	Restricted £	Unrestricted £	2024 Total £
Donations	1,500	2,872	4,372
Grants	<u>-</u>	<u>150,000</u>	<u>150,000</u>
<b>Total income from donations and legacies</b>	<u>1,500</u>	<u>152,872</u>	<u>154,372</u>

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 4. Income from charitable activities

	Restricted £	Unrestricted £	2025 Total £
Grants	31,456	707	<b>32,163</b>
Events	-	66,530	<b>66,530</b>
Consultancy	-	1,000	<b>1,000</b>
<b>Total income from charitable activities</b>	<b>31,456</b>	<b>68,237</b>	<b>99,693</b>

#### Prior period comparative:

	Restricted £	Unrestricted £	2024 Total £
Grants	41,878	5,167	47,045
Events	-	77,798	77,798
Consultancy	-	1,164	1,164
	<b>41,878</b>	<b>84,129</b>	<b>126,007</b>

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 5. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £
Staff costs (note 7)	25,130	139,398	29,877	<b>194,405</b>
Fundraising	50	-	-	<b>50</b>
Staging events	-	85,208	-	<b>85,208</b>
Insurance	-	-	1,806	<b>1,806</b>
Other office costs	-	-	3,089	<b>3,089</b>
Other expenses	-	-	3,527	<b>3,527</b>
Consultancy fees	-	-	3,200	<b>3,200</b>
Accountancy	-	-	5,453	<b>5,453</b>
<b>Sub-total</b>	<b>25,180</b>	<b>224,606</b>	<b>46,952</b>	<b>296,738</b>
Allocation of support and governance costs	-	46,952	(46,952)	-
<b>Total expenditure</b>	<b>25,180</b>	<b>271,558</b>	<b>-</b>	<b>296,738</b>

Total governance costs were £6,102 (2024: £4,684).

#### Prior period comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Staff costs (note 7)	26,433	125,739	12,026	164,198
Fundraising	2,275	-	-	2,275
Staging events	-	98,168	-	98,168
Insurance	-	-	1,844	1,844
Other office costs	-	-	2,887	2,887
Other expenses	-	-	1,423	1,423
Accountancy	-	-	4,684	4,684
<b>Sub-total</b>	<b>28,708</b>	<b>223,907</b>	<b>22,864</b>	<b>275,479</b>
Allocation of support and governance costs	-	22,864	(22,864)	-
<b>Total expenditure</b>	<b>28,708</b>	<b>246,771</b>	<b>-</b>	<b>275,479</b>

## Birds Eye View

### Notes to the financial statements

#### For the year ended 31 March 2025

##### 6. Net movement in funds

This is stated after charging:

	2025 £	2024 £
Depreciation	229	219
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiner's remuneration:		
▪ Independent examination (excluding VAT)	3,000	2,900
▪ Other services (excluding VAT)	2,086	1,250

The former Chair of trustees received leaving gifts and effects to the value of £67. There were no trustee expenses incurred during the prior year.

##### 7. Staff costs and numbers

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	166,100	140,590
Social security costs	10,366	6,931
Pension costs	3,424	3,400
Freelance staff	14,515	13,277
	<u>194,405</u>	<u>164,198</u>

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees and the charity's Director (who is an employee of the charity). The total employee benefits (including employer's national insurance and pension contributions) of the key management personnel were £59,242 (2024: £59,242).

	2025 No.	2024 No.
Average head count	<u>6</u>	<u>7</u>

##### 8. Related party transactions

There were no related party transactions in the current or prior period.

##### 9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.



## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 10. Tangible fixed assets

	Total £
<b>Cost</b>	
At 1 April 2024	878
Additions in year	678
Disposals	<u>(445)</u>
At 31 March 2025	<u>1,111</u>
<b>Depreciation</b>	
At 1 April 2024	237
Charge for the year	229
On disposals	<u>(148)</u>
At 31 March 2025	<u>318</u>
<b>Net book value</b>	
<b>At 31 March 2025</b>	<u><u>793</u></u>
At 31 March 2024	<u><u>641</u></u>

#### 11. Debtors

	2025 £	2024 £
Trade debtors	18,343	18,101
Accrued income	8,550	14,665
Other debtors	<u>869</u>	<u>879</u>
	<u><u>27,762</u></u>	<u><u>33,645</u></u>

#### 12. Creditors : amounts due within 1 year

	2025 £	2024 £
Trade creditors	7,550	10,679
Accruals	6,062	3,798
Other taxation and social security	<u>10,432</u>	<u>8,508</u>
	<u><u>24,044</u></u>	<u><u>22,985</u></u>

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 13. Analysis of net assets between funds

	Restricted funds £	General funds £	Total funds £
Tangible fixed assets	-	793	793
Current assets	-	32,460	32,460
Current liabilities	-	(24,044)	(24,044)
<b>Net assets at 31 March 2025</b>	<b>-</b>	<b>9,209</b>	<b>9,209</b>
<b>Prior period comparative</b>			
	Restricted funds £	General funds £	Total funds £
Tangible fixed assets	-	641	641
Current assets	-	52,587	52,587
Current liabilities	-	(22,985)	(22,985)
<b>Net assets at 31 March 2024</b>	<b>-</b>	<b>30,243</b>	<b>30,243</b>

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 14. Movements in funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2025 £
<b>Restricted funds</b>					
Reclaim, Reframe, Rejoice Weekender	-	24,456	(24,456)	-	-
Art of Action	-	7,000	(7,000)	-	-
<b>Total restricted funds</b>	-	31,456	(31,456)	-	-
<b>Unrestricted funds</b>					
General funds	30,243	244,248	(265,282)	-	9,209
<b>Total unrestricted funds</b>	30,243	244,248	(265,282)	-	9,209
<b>Total funds</b>	30,243	275,704	(296,738)	-	9,209

#### Purposes of restricted funds

##### *Reclaim, Reframe, Rejoice Weekender*

This was a celebration of the 20th anniversary of Birds Eye View Film Festival which took place over International Women's Day weekend (7 to 9 March 2025) and was supported by several funders.

##### *Art of Action*

A grant from Watershed to fund a curated programme entitled 'CALL TO ACTION: Women of Colour On and Behind the Camera', which centred on women of colour working in the action genre from the 90s to the present - both behind the camera: as writers and directors - and on screen: as actors and stunt performers.

## Birds Eye View

### Notes to the financial statements

For the year ended 31 March 2025

#### 14. Movements in funds (continued)

Prior period comparative	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2024 £
<b>Restricted funds</b>					
Flying Broom Foundation	-	3,878	(3,878)	-	-
FILMONOMICS	-	39,500	(39,500)	-	-
<b>Total restricted funds</b>	-	43,378	(43,378)	-	-
<b>Unrestricted funds</b>					
General funds	25,343	237,001	(232,101)	-	30,243
<b>Total unrestricted funds</b>	25,343	237,001	(232,101)	-	30,243
<b>Total funds</b>	25,343	280,379	(275,479)	-	30,243