FILM AND VIDEO UMBRELLA

England & Wales · Charity number 1165046

Details

Other names	FVU
Status	Registered
Legal form	CIO
Registered	2016-01-05
Register	View on the Charity Commission register

Contact

Address	Film and Video Umbrella c/o Broadway Cinema 14-18 Broad Street Nottingham NG1 3AL
Phone	0115 686 0699
Email	admin@fvu.co.uk
Website	www.fvu.co.uk

Activities

Objects: THE OBJECTS OF THE CIO ARE, FOR THE PUBLIC BENEFIT TO:(1) PROMOTE AND ADVANCE THE VISUAL ARTS IN PARTICULAR BUT NOT EXCLUSIVELY THE ARTS OF FILM, VIDEO AND THE MOVING IMAGE BY:(A) THE PROMOTION OF AND CHAMPIONING OF ARTISTIC AND CULTURAL EXCELLENCE IN CONTEMPORARY FILM, VIDEO AND / OR THE MOVING IMAGE;(B) ENABLING THE CREATION OF WORKS OF ARTISTIC MERIT IN FILM, VIDEO AND / OR THE MOVING IMAGE; AND(C) FACILITATING AND PRESENTING THOSE ARTISTIC WORKS TO A VARIED AND WIDESPREAD AUDIENCE AND SECURING A PRESENCE FOR THOSE ARTISTIC WORKS IN THE PUBLIC COLLECTIONS IN GREAT BRITAIN;(2) ADVANCE EDUCATION IN THE VISUAL ARTS IN PARTICULAR BUT NOT EXCLUSIVELY BY:(A) FACILITATING GREATER PUBLIC ACCESS TO ARTISTIC WORK IN FILM, VIDEO AND / OR THE MOVING IMAGE;(B) THE ENCOURAGEMENT OF A WIDER UNDERSTANDING OF CONTEMPORARY AND HISTORICAL PRACTICE IN FILM, VIDEO AND THE MOVING IMAGE; AND(C) CULTIVATING AND IMPROVING PRACTICAL AND THEORETICAL LITERACY IN FILM, VIDEO AND THE MOVING IMAGE.

Activities: Film and Video Umbrella works with museums, galleries and other cultural partners to commission, produce, curate and present artists' moving-image works for diverse audiences across the UK. Our outreach work focusses on audiences in areas where arts provision and engagement levels are low. We

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work closely with artists to support, develop and expand their practice.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£445,304	£465,624	-	-
2024-03-31	£468,513	£487,068	-	-
2023-03-31	£545,237	£574,977	£323,616	5
2022-03-31	£508,884	£525,242	£353,356	5
2021-03-31	£525,717	£452,779	£369,714	5

Trustees

Name	Role	Appointed
Gillian Margaret Fox	Chair	2022-12-02
Adebowale Amon		2024-12-19
Georgia Neve		2025-12-01
Kajal Kothari		2022-05-06
Louis Max Nixon		2024-06-05
Myvanwy Alethea Paula Evans		2023-01-12
Professor Susan Alexis Regine Collins		2023-03-03
Sarah May Brown		2024-06-05

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FILM AND VIDEO UMBRELLA

England & Wales - Charity number 1165046

Accounts

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2025

Film and Video Umbrella
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For the year ended 31 March 2025

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Film and Video Umbrella
Report of the Trustees
For the year ended 31 March 2025

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2025. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

Report of the Trustees 2024-25



RHEA STORR, *Subjects of State, Labours of Love*, 2025, installation at Site Gallery, 2025

Objectives and Activities

FVU Charitable Objects

The objects of the CIO are, for the public benefit to:

(1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
(a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
(b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
(c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;

(2) advance education in the visual arts, in particular but not exclusively by:
(a) facilitating greater public access to artistic work in film, video and / or the moving image;
(b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
(c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally. Since its inception in 1988, FVU's mission has been to bring outstanding examples of artists' moving image to new and diverse audiences across the UK, and to popularise this exciting and vibrant artform to people who might not know it well, or lack an opportunity to see it. The core of FVU's work is the commissioning and production of new moving-image works by artists. The works that we make are usually developed in close collaboration with venues across the country, who contribute funding, act as curatorial partners and showcase the resulting pieces, which often travel between two to three such partner venues, generally in Great Britain, but also internationally. We commission between five and ten works per year, and it is our aim that they exemplify different creative approaches to the moving image (from film to digital, and often with a cross-artform, or broader interdisciplinary character). The finished works are shown in a variety of exhibition contexts, including galleries, cinemas and other public spaces, as well as online. We also aspire that they communicate a range of contemporary subjects and themes that will reverberate with different audiences. FVU's promotional and publishing activities (in print and online) are equally carefully considered with different audiences in mind, and the talks and events we curate are designed to offer further opportunities for the public to access and engage with our work.

A concurrent and intertwining aspect of FVU's mission is to identify and nurture talent, and give it the widest possible exposure, while enabling it to realise its fullest potential. We do this by offering high-level professional support throughout all stages of a project's development and production – a commitment to excellence that extends to the care and knowhow we bring to its public presentation. We enable artists to make step-change works, acting as a safe pair of hands in which they can expand or experiment with their practice, working with new technologies, new ideas, or introducing them to and enabling them to collaborate with specialist expertise. Often working with early-career artists, we have a knack

of identifying future winners and nominees of prestigious awards such as the Turner Prize and Jarman Award: Including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel, Mark Leckey, Daria Martin, Hetain Patel and Maryam Tafakory. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Aims

FVU will deliver its artistic programme according to the following aims:

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition and underwritten by FVU's impeccable track record of quality and delivery.

2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.

3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.

4. To foster an ethos of collaboration to develop innovative initiatives with galleries and other venues as well as organisations outside of the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.

5. To commission artists, and to engage a workforce and an audience that represents the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.

6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.

7. To advocate in the interests of the sector amongst stakeholders, from audiences, to Arts Council England, to government.

8. To be a sustainable organisation, creatively, environmentally and financially.

FVU Principles and Values

Artist Centred: the interests of artists drive our activities. We work to facilitate the visions of artists and aim to have a positive and transformative impact on their careers.

Relevant and Responsive: our work is relevant to the audiences we serve, and responds to their feedback, prioritising the quality of their experience.

Bridge Builders Between Artists and Audiences: we have a duty to act as a bridge between the artist's intentions and the audience, to render work engaging and intelligible.

Diverse and Inclusive: we know we are not there yet, but we are committed to ongoing learning and change to create true equity, and to proactively removing obstacles to participation in our field.

Risk-Taking and Experimental: we aspire to creative innovation – to avoid repetition and to challenge and push the scope of artists, audiences, the medium and ourselves.

Collaborative: everything we do is a collaboration with an artist, and often multiple other creative parties and organisations, and we are committed to going on a positive collaborative journey on every project.

Advocates and Critical Friends: we have a duty to advocate for the artists and organisations that we work with, for the medium and on behalf of the sector, but also a duty of candour to the artists and organisations. We are committed to providing constructive responses, and to challenging poor practices within the organisation and without.

Prioritising the Emerging and Under-Supported: emerging artists will always take up at least 50% of our programme, and we want to back the talents who are struggling to find support elsewhere.

Environmentally Sustainable: We are committed to urgently and drastically reducing our environmental impact, while doing so for the long-term sustainably of people and planet.

Achievements and Performance

Significant Activities between April 2024 - March 2025

2024-25 was another productive year for FVU, which saw us produce two new and ambitious commissions for national exhibition tours and launch two calls for entries schemes for early career practitioners. These projects are summarised below.

Artistic Work

RHEA STORR, *Subjects of State, Labours of Love*



RHEA STORR, *Subjects of State, Labours of Love*, 2025

Subjects of State, Labours of Love is a two-chapter film by acclaimed artist Rhea Storr. Shot on 16mm film, the work is presented as an immersive multi-channel video installation that captures the shared joys, celebrations, struggles, oppressions and complexities experienced by Caribbean heritage communities.

The first chapter captures a present-day discussion among key people involved in Black/Caribbean community organising during the 1980s through to the present day in Wolverhampton. This was a turbulent time marked by race riots in major British cities, the brutal policing of Black communities and the rise of far-right groups like the National Front. Against this backdrop, Black/Caribbean organisers provided vital community spaces at a time when Black people faced widespread discrimination and inequality in education, housing, and the job market.

The second chapter of the film is an observational portrait of present-day Sheffield and District African Caribbean Community Association, SADACCA. The work highlights how SADACCA, which used to be a manufacturing site, now serves as a valuable resource for the community and a central part of the social fabric of the city.

The film had parallel solo exhibitions with Site Gallery, Sheffield and Wolverhampton Art Gallery, where it has been accessioned into their public collection for future audiences to enjoy. At these two stagings alone the work received audiences of over 27,000. In 2025-26 the work has already exhibited at Primary, Nottingham, and is sure to be offered further presentation opportunities in the future.

FVU commissioned a text on the work by acclaimed Black feminist author Lola Olufemi, and the film received press in Dazed and the Guardian, and a review in Corridor8.

The commission and accession into the collection of Wolverhampton Art Gallery were supported via Art Fund, a longstanding and valued supporter of FVU.

HOPE STRICKLAND, *a river holds a perfect memory*



HOPE STRICKLAND, *a river holds a perfect memory*, film still 2025

a river holds a perfect memory considers the interrelation of water, memory and labour and plays with techniques of refusal, errantry and repetition. Through the divergent and overlapping temporalities of working across archival footage, newly shot 16mm and LIDAR scans, the film uses water to track the impact of the industrial revolution and labour migration upon supposedly disparate communities.

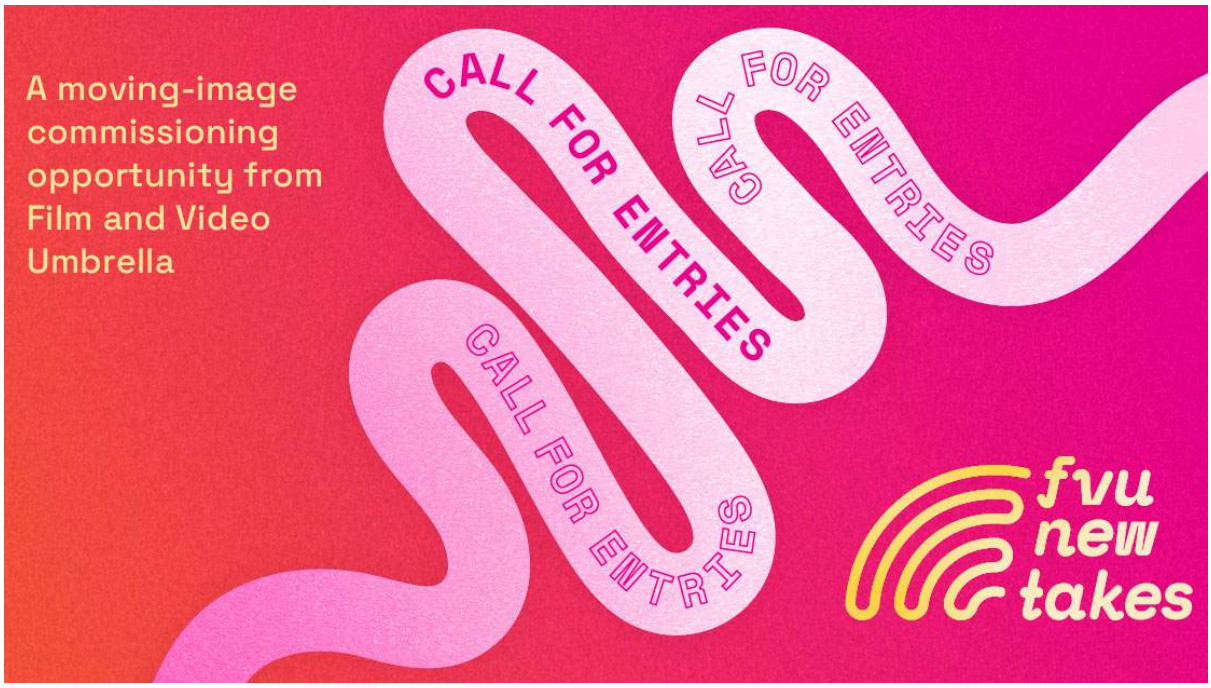
The film meanders gently across waterways in Jamaica, through leisure activities such as rafting on the Martha Brae River and a night-time boat trip in Falmouth's bioluminescent Lagoon. In the UK, archival footage tracks industrial impact upon the landscape in Northern England - as water becomes a resource and a reservoir is constructed in Rochdale.

The film premiered at the International Film Festival Rotterdam, before receiving it's UK premiere with a solo exhibition at the Arnolfini in Bristol. It also screened at Berwick Film and Media Arts Festival and in 2025-26 has screened at Other Cinemas Weekender, London; Alchemy Film and Moving Image Festival, Hawick; Open City Documentary Festival, London, Braziers International Film Festival, Oxfordshire; Irish Film Institute, Dublin; Third Horizon Film Festival, Miami.

The film was co-commissioned with Touchstones, Rochdale, where (once building expansion has been completed) it will receive a solo exhibition. It has been accessioned into their public collection, for future generations to access.

The film drew the attention of the nominators for the Jarman Award for which the panel have selected Hope Strickland as one of just six shortlisted artists. The Prize winner will be announced in November 2025.

FVU New Takes



We launched a new call for entries for artists to test new ideas and thinking in moving image. The programme provides creative support for UK based visual artists, who are within five years of beginning their professional artistic practice, to realise a new moving image work. Selected artists receive a £5,000 fee/budget to make their proposed piece, and final works will be launched on FVU Watch and the organisations' digital channels. Selected artists also receive production and curatorial support from the FVU team, external mentoring, as well as having a new text commissioned about their work.

We had originally planned to commission three new works, but we received over 400 applications, and with a high number of extremely strong applications, we took the decision to double the number of awarded artists to six.

Artists selected include: Mahdy Abo Bahat, Anna Engelhardt, Hantao Li, Morisha Moodley, Jameisha Prescod and Lucy Rose Shaftain-Fenner.

In addition to the online premiere of the works on FVU watch, we secured a touring partner, and so each work will also receive a solo exhibition at Arnolfini, Bristol.

FVU are grateful to Jerwood Foundation for supporting this new programme.

Online Programme

FVU continued to present works from our extensive back catalogue on FVU Watch (our online viewing platform), on a monthly basis, also providing opportunities for writers to develop new texts to help situate that work in the present. Works by 13 artists were presented including Jayne Parker, Guy Oliver, Webb Ellis, Simon Pope, Kyla Harris and Lou Macnamara, Lucy Beech, Maeve Brennan, Sophie Cundale, Reman Sadani, Georgina Starr and Lawrence Lek. Our Watch programme and back-catalogue received 14,736 views in the year.

Access

We have been continuing to caption all content released online from full-length works to clips, trailers and artist interviews. In addition, we are audio describing all works specifically commissioned for online presentation.

Michael O'Pray Prize 2024



2024 also delivered the eighth edition of the Michael O'Pray Prize for emerging creative and critical writers on the moving image, in partnership with *Art Monthly*, supported by University of East London. Each of the three awardees are commissioned to write new texts that are published by Art Monthly and FVU.

The 2024 Michael O'Pray Prize winner was Bami Oke, with their text *Not to Scale* examining Garrett Bradley's embodied video reflection on US culture. The runners up were: Nevan Spier whose text *Looking at Palestine* views Palestine through the films of Mustafa Abu Ali and Elia Suleimanand; and E De Zulueta whose text explores the delirious resistance of Mexican filmmakers Colectivo los ingrávidos in *The Screen is a Drum*.

National and International Touring

Meanwhile, past commissions continued to be exhibited nationally and internationally including:

- Bani Abidi's *The Song* at Gallery Oldham (where it has been accessioned into the collection) and at Frieze London
- Gayle Chong Kwan's *A Pocket Full of Sand* at John Hansard Gallery, Southampton
- Maeve Brennan's *Listening in the Dark* at Bristol Museum and Art Gallery, where it has been acquired for the collection
- Nadeem Din Gabisi's *MASS* at FormaHQ, London
- Patrick Hough's *The Black River of Herself* at the Royal Hebernian Academy of the Arts, Ireland

- Lawrence Lek's *Geomancer* at Matadero Madrid
- Ruth Maclennan's *A Forest Tale* at KUMU Gallery, Estonia
- Ruth Maclennan's *Treeline* at The Royal Scottish Academy
- Hetain Patel's *Don't Look at the Finger* at Ikon Gallery, Birmingham and MacLYON, France
- Larissa Sansour & Søren Lind's *Familiar Phantoms* at Irish Museum of Modern Art, Dublin

FVU commissioned works were invited to screen nationally and internationally including:

- Bani Abidi's *The Song* at Broadway, Nottingham
- Daniel Cockburn's *Ahead of the Curve* at Broadway, Nottingham and Deluge Contemporary Art, Canada
- Patrick Goddard's *Animal Antics* at Tate Modern
- Hetain Patel's *Don't Look at the Finger* at Broadway, Nottingham
- Lawrence Lek's *Geomancer* at Corsica Studios, London
- Ruth Maclennan's *A Forest Tale* at Goethe-Institut Bucuresti and Picturehouse, Cambridge
- Myriam Rey's *Absent Landscapes* at Alchemy Film and Moving Image Festival and at ICA, London
- Larissa Sansour & Søren Lind's *Familiar Phantoms* at Amos Rex, Finland
- Marianna Simnett's *The Bird Game* at Kunsthalle Osnabrück, Germany
- Maryam Tafakory's *Nazarbazi* screened at G39, Cardiff, Lux, Scotland, The MAC, Belfast, Nottingham Contemporary, Spike Island, Bristol, Towner Eastbourne and Whitechapel Art Gallery, London as part of the Jarman Award tour which Maryam Tafakory went on to win.

Organisational Change and Development

In addition to our artistic programme we relocated our head office to Nottingham, retaining a much smaller office in the capital, and our archive has been taken on by Newcastle University, to make it accessible for research purposes to students and academics. Much of the year has been spent working to embed ourselves in Nottingham, developing new stands of work and programme in collaboration with Nottingham and other midlands-based organisations and for Nottingham and midlands audiences and communities, whilst also continuing our work as a national touring organisation.

We have also been undertaking significant organisational development and have been taking part in an 18-month programme to create organisational change, called Creating Transformation. We are working broadly to improve our practices across all areas of our work, but in 2024-25 have specifically been focussing on:

- embedding a four-day week (introduced in April 2024)
- writing new family policies, which include offering staff of all genders, who become new parents, 6-months of pay and 12-months of leave
- Expanding access, undertaking Neurodiversity Awareness training and subsequently undertaking an Access Audit. We are expanding our policy for optional access riders for commissioned artists to access riders become compulsory for artists and staff, whether or not they consider themselves to be disabled, helping us to better facilitate people delivering their best work.

Achievements Against Objectives

Of the artists whose commissions were released in the year:

- 100% are ethnically diverse
- 100% are Black
- 100% identify as female, non-binary trans, or gender non-conforming
- 100% of productions were majority produced outside of London
- 50% of the artists are at the emerging stage of their career

Please note that this was a highly unusual year with only two artists' commissions released in the financial year.

Of the six writers that we commissioned through the 2024-25 year:

- 50% are ethnically diverse
- 33% are Black
- 83% identify as female, non-binary trans, or gender non-conforming

Of the panel members for our two calls for entries schemes:

- 63% are ethnically diverse
- 13% are Black
- 75% identify as female, non-binary trans, or gender non-conforming

At the close of 2024-25 our staff are:

- 20% are ethnically diverse
- 0% are Black
- 60% identify as female, non-binary trans, or gender non-conforming
- 60% identify as disabled or living with long-term health conditions
- 11% identify as LGBQ
- 40% do not live and/or work in London

At the close of 2024-25 our Trustees are:

- 38% are ethnically diverse
- 25% are Black
- 75% identify as female, non-binary trans, or gender non-conforming
- 38% identify as disabled or living with long-term health conditions
- 0% identify as LGBQ
- 50% do not live and/or work in London

In the year FVU's work featured in 15 real-world exhibitions and 20 real-world screenings, both across the UK and internationally, as well as 50 online presentations. Across the year there were 17,076 exhibition days, reaching audiences of 631,177 of which 59% were UK based and 41% were international. Our work toured to 13 different UK towns, cities or regions. Only 8% of our exhibitions, screenings and events took place in London, with 15% of our audiences experiencing work in the capital. The cost per head of our annual Arts Council England funding was £0.61

We evaluate the quality of our work using the Impact and Insight Toolkit. This invites peers and audiences to feed back on different aspects of our work using sliding scales between 1-100, for things like 'captivation', 'relevance' and 'distinctiveness'. On average, audiences rated our work 81/100.

We received 87% 'good' or 'excellent' ratings from audiences.

Financial Review

Income

FVU is proud to be an Arts Council England National Portfolio Organisation, and receives a £386,301 annual grant from them. We also received £3,500 (part of a £35,000 grant) from Arts Council England to support our research into the feasibility of our move outside of London. This has now been completed with the move of our head office to Nottingham and our archive to Newcastle University.

Our other most significant grant funding in the year, of £18,750 (part of a £25,000 grant), came from Art Fund to support the commissioning of Rhea Storr's *Subjects of State, Labours of Love* and its collection by Wolverhampton Art Gallery.

We are grateful to Jerwood Foundation for their £10,000 grant contribution towards New Takes, via which we are commissioning six early career artists to make new works that will be released in 2026.

Finally we received a £5,000 grant from the Peabody Trust, distributed by Three Rivers, who are partnering with us and Forma to co-commission a new work by Amaal Said as part of *The Open Road* - a series of artists moving image works, co-commissioned by a partnership of visual arts organisations; Film and Video Umbrella, The Amelia Scott, Cement Fields, FLAMIN, Forma, and Three Rivers.

Although significantly lower than in previous financial years, project contributions from venues with whom we collaborate on developing and presenting commissions remains vital for FVU's business model. In 2024-25 we received contributions from the following exhibition venues, reflecting a small number of the numerous institutions that our works tour to up and down the country, and internationally, each year:

- The Amelia Scott, Tunbridge Wells (David Blandy co-commission)
- Arnolfini, Bristol (Hope Strickland exhibition)
- Site Gallery (Rhea Storr co-commission)

Other income comes from audio-visual equipment hires and sales, sales of publications and bank interest on our reserves.

The statement of Financial Activities for the year ending 31 March 2025 shows total income of £445,304 – down 5% on the previous financial year, and lower than any year in over a decade. This decrease in income can be attributed to a number of factors including:

- FVU being a part of the Arts Council England National Portfolio Organisation Transfer Programme, requiring us to move out of London by October 2024, or lose our funding. Our head office moved to Nottingham in June 2024, with the diminishing London team relocating to a small office in London, and our archive moving to Newcastle University. Consequently the early months of the financial year were consumed with this process.
- FVU's new Director, Angelica Sule started in post just four months prior to the start of the 2024-25 financial year, with space being left by the prior Director for the new Director to programme (as well as for the relocation). However, developing programme, with financial partnerships that can support them, takes significant time, and so Angelica Sule's own programming will not begin being released until 2026, with the majority of the monies to support that programme, coming in from 2025-26 onwards, with 2025-26 promising to be an extremely productive year.

Expenditure

The total expenditure for the year ending 31 March 2025 totals £465,624, down by 5.5% on the previous financial year, for the reasons outlined above.

Of the £465,624 spent in 2024-25, £225,216 was spent on support costs/overheads, while £240,408 contributed directly to our artistic activities.

Restricted and Designated Funds

At the close of the financial year we have £7,720 restricted funds remaining with £102,643 of funds that are designated to specific activities, including £10K designated as an access reserve to support work with disabled artists, and £50K to support pay for staff members who become new parents, in line with our new parenting policies. The remainder of £42,643 is designated to directly support our artistic projects.

Reserves

FVU retains a reserve of £174,378. £160,000 of this represents six months' worth of our staff and operating costs, allowing us time to fulfil contractual obligations, should our core funding from Arts Council England cease, and the trustees then deemed it necessary for us to wind down the charity's operations. The remainder of £14,378 constitutes our free reserve, available for us to utilise for emergencies or overspends or to use to enable more flexible, and nimble programming, allowing us to take advantage of artistic opportunities as they may arise.

Structure, Governance and Management

Governing Document

Film and Video Umbrella is registered with the Charity Commission for England and Wales and is constituted as a Charitable Incorporated Organisation.
FVU was previously a not-for-profit company limited by shares, between 1988 and 2016.

Recruitment and Appointment of Trustees

New trustees are recruited and appointed by the existing trustees. Skills audits are undertaken prior to recruitment in order to ensure a strong range of skills, and that those skills most needed within the organisation are added to the board. Trustees are also recruited mindful of the range of backgrounds of individuals that are contained within the diverse demographic of the UK's population that FVU intends to reach, protect and represent. When appointing new trustees, the existing trustees take into consideration the Equality Act 2010's ten protected characteristics, as well as class/economic disadvantage, social and institutional barriers. As an organisation that works throughout the UK, we also aim to recruit trustees living and /or working in a range of different locations within the UK, and as an organisation that works closely with artists, we always aim that at least one artist is a trustee.

Trustees are appointed for a period of three years, at which point they can be reappointed for a new term should the remaining trustees elect to do so. There is no maximum duration of service. Our constitution allows for a maximum of ten trustees and a minimum of three. New trustees receive copies of the following documents to induct them to the organisation and to help them to understand their responsibilities as trustees:

- FVU CIO Constitution
- Charity Commission for England and Wales' The Essential Trustee: What you need to know, what you need to do
- The most recent annual report and annual accounts
- The current set of management accounts
- FVU Trustee Conflict of Interest Policy
- FVU Trustee Conflict of Interest Log
- FVU Risk Register
- FVU Programme Plan
- FVU Equality Diversity and Inclusion Action Plan
- FVU Environmental Policy and Action Plan

The overall responsibility for Film and Video Umbrella belongs to the Board of Trustees which meets quarterly, or more frequently as may be required, in order to manage the affairs of the charity. Day-to-day operational responsibility has been delegated to the Director, who reports directly to the board of trustees.

We are delighted that writer and creative producer Debo Amon joined FVU’s board of trustees in December 2024. FVU would like to thank Janette James for her service to FVU, who stood down as trustee of the organisation in June 2024.

Trustees

The trustees serving during the year and since the year end were as follows:

- Debo Amon (appointed 19 December 2024)
- Sarah Brown
- Susan Collins (deputy chairperson)
- Liz Draper
- Myvanwy Evans
- Gilly Fox (chairperson)
- Louis Nixon
- Janette James (stood down 6 June 2024)
- Kajal Kothari Patel

Reference and Administrative Information

Name of Charity:	Film and Video Umbrella
Charity Registration Number:	1165046
Principal Address:	Broadway, 14-18 Broad Street Nottingham NG1 3AL

Independent Examiner
Andrew M Wells FMAAT
Counterculture Partnership LLP
23 St Leonards Road, Bexhill, East Sussex, TN40 1HH

Approved by the Board of Trustees and signed on its behalf by



Gillian Fox (Chairperson)

2/10/25

Film and Video Umbrella
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 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 examiners statement

Since the Charity'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 by virtue of my membership of Association of Accounting Technicians, 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 that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do 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 in order to enable a proper understanding of the accounts to be reached.



.....

Andrew M Wells FMAAT
Counterculture Partnership LLP
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

10/10/25

Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2025

	Notes	Unrestricted funds	Restricted funds	2025	2024
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	386,320	37,250	423,570	426,005
Charitable activities	3	19,781	-	19,781	38,722
Investments	4	1,953	-	1,953	3,786
Total		**408,054**	**37,250**	**445,304**	**468,513**
Expenditure on:					
Charitable activities	5/6	(436,023)	(29,601)	(465,624)	(487,068)
Total		**(436,023)**	**(29,601)**	**(465,624)**	**(487,068)**
Net income/expenditure		**(27,969)**	**7,649**	**(20,320)**	**(18,555)**
Reconciliation of funds					
Total funds brought forward		304,990	71	305,061	323,616
Total funds carried forward		**277,021**	**7,720**	**284,741**	**305,061**

Film and Video Umbrella
Statement of Financial Position
As at 31 March 2025

	Notes	2025	2024
		£	£
Fixed assets			
Tangible assets	12	1,609	3,219
		1,609	**3,219**
Current assets			
Stocks	13	1,442	2,942
Debtors	14	4,792	20,237
Cash at bank and in hand		280,829	299,388
		287,063	**322,567**
Creditors: amounts falling due within one year	15	(3,931)	(20,725)
Net current assets		**283,132**	**301,842**
Total assets less current liabilities		**284,741**	**305,061**
Net assets		**284,741**	**305,061**
The funds of the charity			
Restricted income funds	16	7,720	71
Unrestricted income funds	16	277,021	304,990
Total funds		**284,741**	**305,061**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Gillian Fox (Chairperson) 2/10/25

Film and Video Umbrella
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Charities Act 2011.

Film and Video Umbrella meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Irrecoverable Value Added Tax is included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Plant and machinery	20% Straight line
Computer equipment	33% Straight line

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	19	-	19	1,204
Grants received	386,301	37,250	423,551	424,801
	386,320	**37,250**	**423,570**	**426,005**

Analysis of grants received

	2025	2024
	£	£
Art Fund	18,750	7,000
Arts Council England National Portfolio Organisation grant	386,301	386,301
Arts Council England NPO Transfer Programme Feasibility grant	3,500	31,500
Jerwood Arts	10,000	-
Peabody Trust	5,000	-
	423,551	**424,801**

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
Advancement of the visual arts		
Project contribution	16,333	28,509
Sales of equipment	1,000	-
Sales of books	139	2,090
AV equipment hires	1,787	7,919
Sundries	522	204
	19,781	**38,722**
	19,781	**38,722**

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	1,953	3,786
	1,953	**3,786**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Advancement of the visual arts	210,807	29,601	240,408	238,395
Support costs	225,216	-	225,216	248,673
	436,023	**29,601**	**465,624**	**487,068**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Advancement of the visual arts	240,408	225,216	465,624	487,068

7. Analysis of support costs

	2025	2024
	£	£
Advancement of the visual arts		
Management and staff costs	159,213	146,823
Office running costs	22,058	27,488
Premises costs	40,891	70,805
Governance costs	3,054	3,557
	225,216	**248,673**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation of owned fixed assets	1,610	2,167
Accountancy fees	2,896	2,750
Staff pension contributions	26,838	6,196

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	231,012	158,897
Social security costs	19,975	12,087
Pension costs	26,838	26,255
	277,825	**197,239**

One employee received remuneration between £60,000-£69,999.

The total employee benefits including pension contributions of the key management personnel were £117,789

	2025	2024
Communications / marketing	1	1
Exhibition presentation / technical	1	1
Production / admin	1	1
Senior management	2	3
	5	**6**

10. Trustee remuneration and related party transactions

Payments of £158 were made to trustees for the reimbursement of travel expenses (2023 : £277)

There were no other related party transactions to disclose for 2025 (2024:none).

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2024
	£	£	£
Income and endowments from:			
Donations and legacies	386,505	39,500	426,005
Charitable activities	38,722	-	38,722
Investments	3,786	-	3,786
Total	**429,013**	**39,500**	**468,513**
Expenditure on:			
Charitable activities	(447,639)	(39,429)	(487,068)
Total	**(447,639)**	**(39,429)**	**(487,068)**
Net income/expenditure	**(18,626)**	**71**	**(18,555)**
Reconciliation of funds			
Total funds brought forward	323,616	-	323,616
Total funds carried forward	**304,990**	**71**	**305,061**

12. Tangible fixed assets

Cost or valuation	Plant and machinery	Computer equipment	Total
	£	£	£
At 01 April 2024	50,192	9,556	59,748
At 31 March 2025	**50,192**	**9,556**	**59,748**
Depreciation			
At 01 April 2024	46,973	9,556	56,529
Charge for year	1,610	-	1,610
At 31 March 2025	**48,583**	**9,556**	**58,139**
Net book values			
At 31 March 2025	**1,609**	**-**	**1,609**
At 31 March 2024	**3,219**	**-**	**3,219**

13. Stocks and work in progress

	2025	2024
	£	£
Stock	1,442	2,942
	1,442	**2,942**

14. Debtors

	2025	2024
	£	£
Amounts due within one year:		
Trade debtors	-	4,013
Prepayments and accrued income	-	13,201
Other debtors	4,792	3,023
	4,792	**20,237**

15. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	1,053	5,855
Other creditors	128	12,120
Accruals and deferred income	2,750	2,750
	3,931	**20,725**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2025
	£	£	£	£	£
Designated					
Access reserve	10,000	-	-	-	10,000
Parenting reserve	50,000	-	-	-	50,000
Projects designated fund	84,990	-	-	(42,347)	42,643
General					
General	160,000	408,054	(436,023)	42,347	174,378
	304,990	**408,054**	**(436,023)**	**-**	**277,021**

Unrestricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
Designated					
Access reserve	-	-	-	10,000	10,000
HR designated fund	20,000	-	(16,937)	(3,063)	-
Parenting reserve	-	-	-	50,000	50,000
Projects designated fund	73,616	-	(19,020)	30,394	84,990
Relocation designated fund	50,000	-	(31)	(49,969)	-
Website CMS upgrade designated	20,000	-	(12,800)	(7,200)	-
General					
General	160,000	429,013	(398,851)	(30,162)	160,000
	323,616	**429,013**	**(447,639)**	**-**	**304,990**

Purpose of unrestricted Funds

Access reserve

This fund holds monies designated to cover the costs of working with artists who have disabilities.

Parenting reserve

This fund holds monies that are designated to pay for costs of staff taking maternity, paternity or adoption leave, as per FVU's policies.

Projects designated fund

This fund holds monies that are designated for our artistic projects.

General

This is our Reserve, and holds at least enough funds to cover the organisation's staff and overheads costs for 6 months.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
Restricted funds	71	37,250	(29,601)	7,720
	71	**37,250**	**(29,601)**	**7,720**

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Restricted funds	-	39,500	(39,429)	71
	-	**39,500**	**(39,429)**	**71**

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	1,609	172,769	174,378
Designated			
Access reserve	-	10,000	10,000
Parenting reserve	-	50,000	50,000
Projects designated fund	-	42,643	42,643
Restricted funds			
Restricted funds	-	7,720	7,720
	1,609	**283,132**	**284,741**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	3,219	156,781	160,000
Designated			
Access reserve	-	10,000	10,000
Parenting reserve	-	50,000	50,000
Projects designated fund	-	84,990	84,990
Restricted funds			
Restricted funds	-	71	71
	3,219	**301,842**	**305,061**

Film and Video Umbrella
Detailed Statement of Financial Activities
For the year ended 31 March 2025

	2025	2024
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	19	1,204
Grants receivable	423,551	424,801
	423,570	**426,005**
Charitable activities		
Project contribution	16,333	28,509
Sales of equipment	1,000	-
Sales of books	139	2,090
AV equipment hires	1,787	7,919
Sundry income	522	204
	19,781	**38,722**
Investments		
Bank interest receivable	1,953	3,786
	1,953	**3,786**
Total incoming resources	**445,304**	**468,513**
EXPENDITURE		
Charitable activities		
Cost of sales - direct charitable activity	(3,166)	(1,752)
Staff costs - wages & salaries	(116,364)	(106,874)
Staff costs - social security costs	(9,987)	(7,254)
Staff costs - pension contributions	(3,697)	(3,098)
Depreciation - owned assets	(1,610)	(1,889)
Bookkeeping	(5,397)	(5,091)
Travel, subsistence, accommodation	(2,203)	(2,500)
Marketing (projects general)	(2,205)	(12,200)
Website hosting and build	(8,773)	(15,369)
Exhibition equipment storage	(1,592)	-
Seminars, tickets, books, memberships	(95)	(155)
Archive / archive maintenance	(3,138)	(76)
Admin, set-up, production management fees	(8,880)	(19,242)
Pre-production	(375)	(409)
Production	(16,532)	(17,383)
Post-production	(17,568)	(10,181)
Presentation	(183)	(211)
Touring, events, festivals, outreach	(1,732)	(1,211)
Artists' fees	(30,333)	(27,290)
Access	(3,594)	(2,639)
Audience development and publishing	(2,984)	(2,571)
Freelancers	-	(1,000)
	(240,408)	**(238,395)**
SUPPORT COSTS		
Management and staff costs		
Staff costs	(116,364)	(106,874)

Staff costs - social security costs	(9,988)	(7,254)
Staff costs - pension contributions	(23,141)	(3,098)
Bookkeeping	(5,397)	(5,036)
Recruitment and HR	(1,595)	(17,632)
Training	(1,503)	(6,929)
Consultancy fees	(1,225)	-
	(159,213)	**(146,823)**
Office running costs		
Depreciation - owned assets	-	(278)
Health and safety	(811)	-
Legal / professional fees	(155)	-
Telephone, internet	(913)	(3,968)
Computer equipment and maintenance & tech support	(1,347)	(5,148)
Software	(3,325)	(3,659)
Printers and printing	(380)	(728)
Postage / couriers	(65)	(172)
Entertainment	(4,225)	(8,067)
Sundry costs	(437)	(425)
Unreclaimable vat	(1,756)	(3,833)
Strategic climate fund	(120)	-
Office supplies and maintenance	(1,309)	(1,210)
Travel, subsistence, accommodation	(7,215)	-
	(22,058)	**(27,488)**
Premises costs		
Rent and service charge	(32,336)	(58,480)
Business rates	(432)	(2,494)
Insurance	(996)	(4,897)
Utilities	(584)	(3,807)
Cleaning	(480)	(1,127)
Office move	(4,892)	-
Meeting room hire	(949)	-
Office kitchen	(222)	-
	(40,891)	**(70,805)**
Governance costs		
Accountancy fees	(2,896)	(2,750)
Legal fees	-	(638)
Cost of trustees' meetings	(158)	(169)
	(3,054)	**(3,557)**
Total resources expended	**(465,624)**	**(487,068)**
Net Expenditure	**(20,320)**	**(18,555)**

FILM AND VIDEO UMBRELLA

England & Wales - Charity number 1165046

Accounts

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2024

Film and Video Umbrella
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For the year ended 31 March 2024

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Film and Video Umbrella
Report of the Trustees
For the year ended 31 March 2024

The Trustees have pleasure in presenting their report and the financial statements for 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 to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

Report of the Trustees 2023-24



GAYLE CHONG KWAN, *A Pocket Full of Sand*, 2024, installation at John Hansard Gallery, 2024

Objectives and Activities

FVU Charitable Objects

The objects of the CIO are, for the public benefit to:

(1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
(a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
(b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
(c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;

(2) advance education in the visual arts, in particular but not exclusively by:
(a) facilitating greater public access to artistic work in film, video and / or the moving image;
(b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
(c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally. Since its inception in 1988, FVU's raison d'etre has been to bring outstanding examples of artists' moving image to new and diverse audiences across the UK, and to popularise this exciting and vibrant artform to people who might not already know it, or lack an opportunity to see it. Although FVU made its name presenting and promoting existing works from the fields of video art and experimental film, our mainstay now (as it has been for some time) is the commissioning and production of new moving-image works by artists. The works that we make are usually developed in close collaboration with venues across the country, who contribute funding, act as curatorial partners and showcase the resulting pieces, which often travel between two to three such partner venues, generally in Great Britain, but also internationally. We commission between five and ten works per year, and it is our aim that they exemplify different creative approaches to the moving image (from film to digital, and often with a cross-artform, or broader interdisciplinary character). The finished works are shown in a variety of exhibition contexts, including galleries, cinemas and other public spaces, as well as online. We also aspire that they communicate a range of contemporary subjects and themes that will reverberate with different audiences. FVU's promotional and publishing activities (in print and online) are equally carefully considered with different audiences in mind, and the talks and events we curate are designed to offer further opportunities for the public to access and engage with our work.

A concurrent and intertwining aspect of FVU's mission is to identify and nurture talent, and give it the widest possible exposure, while enabling it to realise its fullest potential. We do this by offering high-level professional support throughout all stages of a project's development and production – a commitment to excellence that extends to the care and knowhow we bring to its public presentation. We enable artists to make step-change works, acting as a safe pair of hands in which they can expand or experiment with their practice,

working with new technologies, new ideas, or introducing them to and enabling them to collaborate with specialist expertise. Often working with early-career artists, we have a knack of identifying future winners and nominees of prestigious awards such as the Turner Prize and Jarman Award: Including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel, Mark Leckey, Daria Martin and Hetain Patel. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Aims

FVU will deliver its artistic programme according to the following aims:

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition and underwritten by FVU's impeccable track record of quality and delivery.

2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.

3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.

4. To foster an ethos of collaboration to develop innovative initiatives with galleries and other venues as well as organisations outside of the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.

5. To commission artists, and to engage a workforce and an audience that represents the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.

6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.

7. To advocate in the interests of the sector amongst stakeholders, from audiences, to Arts Council England, to government.

8. To be a sustainable organisation, creatively, environmentally and financially.

FVU Principles and Values

Artist Centred: the interests of artists drive our activities. We work to facilitate the visions of artists and aim to have a positive and transformative impact on their careers.

Relevant and Responsive: our work is relevant to the audiences we serve, and responds to their feedback, prioritising the quality of their experience.

Bridge Builders Between Artists and Audiences: we have a duty to act as a bridge between the artist's intentions and the audience, to render work engaging and intelligible.

Diverse and Inclusive: we know we are not there yet, but we are committed to ongoing learning and change to create true equity, and to proactively removing obstacles to participation in our field.

Risk-Taking and Experimental: we aspire to creative innovation – to avoid repetition and to challenge and push the scope of artists, audiences, the medium and ourselves.

Collaborative: everything we do is a collaboration with an artist, and often multiple other creative parties and organisations, and we are committed to going on a positive collaborative journey on every project.

Advocates and Critical Friends: we have a duty to advocate for the artists and organisations that we work with, for the medium and on behalf of the sector, but also a duty of candour to the artists and organisations. We are committed to providing constructive responses, and to challenging poor practices within the organisation and without.

Prioritising the Emerging and Under-Supported: emerging artists will always take up at least 50% of our programme, and we want to back the talents who are struggling to find support elsewhere.

Environmentally Sustainable: We are committed to urgently and drastically reducing our environmental impact, while doing so equitably and sustainably.

Achievements and Performance

Significant Activities between April 2023 - March 2024

2023-24 was another productive year for FVU, which saw us produce five new commissions at a range of scales, from low-budget works that we premiere online, to highly ambitious pieces for national exhibition presentation. These projects are summarised below:

GAYLE CHONG KWAN, *A Pocket Full of Sand*



GAYLE CHONG KWAN, *A Pocket Full of Sand*, 2024

A Pocket Full of Sand, was a large mixed media exhibition of new work by internationally acclaimed artist Gayle Chong Kwan that FVU produced in collaboration with our longstanding partner John Hansard Gallery, Southampton, with FVU taking responsibility for the film component and John Hansard Gallery working with the artist to fabricate the multiple other elements for the exhibition including sculptures and large-scale photographic work. The exhibition received coverage on the BBC and a positive in-depth review in Recessed Space. The exhibition garnered audiences of over 10,000, with widespread positive responses given in audience surveys. Audiences particularly appreciated the work's address to local environmental issues, with comments such as:

I'd love to see the Gayle Chong Kwan exhibition at quay arts on the Isle of Wight. With all the landslides and coastal erosion we've had of late it was particularly poignant and emotional, and hypnotic to watch.

The exhibition sought to connect together two iconic geological sites: the Alum Bay sands on the Isle of Wight and the Seven Coloured Earths in Mauritius. These two islands, at either end of Empire, act as the anchor points of Chong Kwan's subtly polemical work, which deftly discloses the colonial legacies that continue to percolate in the distance between them. In this, the regular souvenir-hunting forays of generations of tourists to Alum Bay (where thousands of visitors still buy phials of multi-coloured sand to take home) is contrasted with the extraction economy of Mauritius, which Britain transformed into a plantation monoculture to grow and export sugar.

AMARTEY GOLDING, *Britannia*



AMARTEY GOLDING, *Britannia*, 2023

A fifth project in an ongoing relationship with the Art Fund - to work with regional museums and galleries to expand their collections of moving image art while simultaneously expanding their experience of co-commissioning such works – was commissioned for the collection of Norwich Castle Museum and Art Gallery, in partnership with Autograph, London.

Born in London, Amartey Golding often turns to his Anglo-Scottish and Ghanian ancestry, by way of a Rastafarian upbringing, as a point of departure for his art. *Britannia* is a moving meditation on the artist's English ancestry, a moment of reflection on our relationship with ourselves, our past and our environment through a portrait of Britannia, a symbolic figure deeply woven into the nation's identity. In this new film, Golding offers a personal reframing of England's pre-colonial past, exploring the impact traumatic periods in English history had on those who survived them; the hidden emotional wounds that may still linger, and how these experiences impact on the present. Golding casts a compassionate eye on his ancestry, and asks whether the pain, anxiety, and stress which is often palpable in present-day society is, in fact, rooted in this past.

Commissions for FVU Watch

In the year FVU released three new works that we commissioned for online presentation on our online viewing platform FVU Watch. The three artists were selected from applicants to a previous 2021 call for entries that we had run, *BEYOND #2*. We offered each artist £5K to make a new work, offering complete freedom to develop a new film on a subject matter of their choosing, while providing them with FVU's curatorial and production advice throughout. On release, each work was accompanied by a newly commissioned text. All works were provided with captions and audio description for those that require them. The three works commissioned are described below:

DANIEL COCKBURN, *Ahead of the Curve*



DANIEL COCKBURN, *Ahead of the Curve*, 2024

Daniel Cockburn's video, *Ahead of the Curve*, is a flashback to that discombobulating period of the Covid-19 pandemic, where normal rules were suspended, and hearsay and speculation were rife. With people largely confined to their homes, the rabbit holes of the internet exerted a disproportionate attraction: black holes to doomscroll and get lost in, or wormholes through to a place of enlightenment. In a darkly comic narrative that always stays one or two steps ahead of expectations, Cockburn relays a tall tale that grows in the telling – a babbling stream of associations opening up disarming parallels between time present and times past, and whose serpentine digressions often carry a prescient glimpse of what might be waiting just around the bend.

MYRIAM REY, *absent landscapes*



MYRIAM REY, *absent landscapes*, 2023

In Myriam Rey's *absent landscapes* phantom images from her family archive – places long left behind, and unable to be returned to - are video projected onto the artist's face and

body, as Rey repeats the same set of almost incantatory phrases in three different languages (Arabic, French and English), as if trying to summon a secret spell or crack an elusive code. Subtle and poetic, absent landscapes is a poignant meditation on the invisible world of personal history that we carry around with us in our heads; images that splinter and fracture even as we try to hold them close, yet which stand out all the more sharply as a consequence.

SOPHIE HOYLE, *Aphonia*



SOPHIE HOYLE, *Aphonia*, 2024

Aphonia is the medical term for a loss of voice. In Sophie Hoyle's video of the same name, an inability to make oneself heard, aurally, acts as an analogue of the struggle to make one's presence felt, publicly, that regularly marginalises d/Deaf people and other individuals with different disabilities. There are, at least, ever-increasing means to address and redress this, and Hoyle mobilises many of them over the course of this 30-minute work, as audio description and closed captioning supplement its central scripted monologue, sometimes shadowing it directly, sometimes deviating from it, as if to destabilise or deconstruct it. This meta-textual dimension is also counterpointed by a much more tactile, almost visceral element, as the camera probes ever-more deeply into the cavity of the mouth; the tongue squirming and pulsing like an oyster, while the jaws clam shut.

Online Programme

In the months when we were not presenting a newly commissioned work online, FVU continued to present works from our extensive back catalogue on FVU Watch (our online viewing platform), on a monthly basis, often providing an opportunity to a writer to develop a new text to help situate that work in the present.

Access

We have been continuing to caption all content released online from full-length works to clips, trailers and artist interviews. In addition, we are audio describing all works specifically commissioned for online presentation.

Michael O'Pray Prize 2022



2023 also delivered the seventh edition of the Michael O'Pray Prize for emerging creative and critical writers on the moving image, in partnership with *Art Monthly*, supported by University of East London. The 2023 Michael O'Pray Prize winner was Leena Habiballa, and the runners up were Aislinn Evans and Natasha Thembiso Ruwona. Each of the three awardees was commissioned to write a new text that was published by Art Monthly and FVU.

National and International Touring

Meanwhile, past commissions continued to be exhibited nationally and internationally including:

- Bani Abidi's *The Song* at John Hansard Gallery, Southampton; Gallery Oldham (where it has been accessioned into the collection); Kunst Meran Merano Arte, Italy; TAXISPALAIS Kunsthalle Tirol, Austria;
- Jananne Al Ani's *The Visit* at Ab-Anbar Gallery, London
- Sutapa Biswas' *Lumen* at Hacklebury Fine Art, London
- Roderick Buchannan's *Soda Stream* at Tramway, Glasgow
- Isaac Julien's *Vagabondia* at Tate Britain, London
- Hetain Patel's *Don't Look at the Finger*, (which has been acquired for the Tate collection), at Tate St Ives
- Elizabeth Price's *FELT TIP* at Gallery of Modern Art, Glasgow; Schirn Kunsthalle Frankfurt;
- Larissa Sansour & Søren Lind's *Familiar Phantoms* at Whitworth Art Gallery, Manchester; Irish Museum of Modern Art, Dublin
- Marianna Simnett's *The Udder* at ACCA Melbourne

Works commissioned via our online programmes between 2020 and 2022 were invited into numerous real-world exhibitions too, including:

- Joanna Callaghan's *My Fantastic Voyage* at South East Dance, Brighton
- Kyla Harris and Lou Macnamara's *It's Personal* at Ormston House, Ireland
- Michael Ho's *Echoes from the Void* at the Royal Albert Memorial Museum, Exeter; GRIMM, New York; Gallery Vacancy, China
- Ruth Maclennan's *Treeline* at Whitechapel Art Gallery, London as part of Artist's Film International; Advanced Research Centre, Glasgow
- Maryam Tafakory's *Nazarbazi* at Lux, London
- Chris Zhongtian Yuan's *Wuhan Punk* at Reading International

FVU commissioned works were invited to screen nationally and internationally including:

- Bani Abidi's *The Song* at Aesthetica Short Film Festival where it won the award for Best Artists' Film; Videoart at Midnight, Germany; BAW Garten, Neue Nationalgalerie, Germany; Dharamshala International Film Festival, at Dekyi Tsering Hal, India; Karama Human Rights Festival, at the Royal Cultural Centre, Amman, Jordan; Zilberman Gallery, Berlin
- Sutapa Biswas' *Lumen* at the Prince Charles Cinema, London
- Soojin Chang's *BXBY* at Queer East Film Festival at the Barbican Centre
- Nadeem Din Gabisi's *MASS* at Lyra Bristol Poetry Festival at the Arnolfini
- Kyla Harris and Lou Macnamara's *It's Personal* at Reel Abilities Film Festival, New York
- Kondo Heller's *MU/T/T/ER* at Cornell Cinema, USA
- Patrick Hough's *The Black River of Herself* at Curzon Hoxton, London
- Mikhail Karikis's *No Ordinary Protest* at Snow Station Vadso 2024, Norway
- Karen Kramer's *The Eye that Articulates Belongs on Land* at Snow Station Vadso 2024, Norway
- Rachel Maclean's *Feed Me* at International Film Festival Rotterdam
- Ruth Maclennan's *Anarcadia* at Columbia University, USA
- Ruth Maclennan's *A Forest Tale* at Open City Documentary Festival at Close-Up Cinema, London; Nordover, Longyearbyen, Svalbard & Jan Mayen
- Ruth Maclennan's *Treeline* at Das Brotbaumregime, Arnsberg and Schmallenberg, Germany; Seoul Animal Film Festival at Megabox Hongdae
- Rene Matić's *Many Rivers* at Project Arts Centre, Ireland
- Hetain Patel's *Don't Look at the Finger* at Transsivirtaa Tampereella Festival, Finalnd
- Myriam Rey's *Absent Landscapes* at Image Ouverte Festival, Paris
- Georgina Starr's *Quarrantaine* at BIG WOMEN Film Festival at Firstsite Colchester
- Maryam Tafakory's *Nazarbazi* at Istanbul Film Festival

Achievements Against Objectives

Of the five artists commissioned to make moving image commissions that were released in 2023-24:

- 80% are ethnically diverse
- 60% identify as female, non-binary trans, or gender non-conforming
- 60% live/work outside of London
- 60% of productions were majority produced outside of London
- 80% of the artists are at the emerging stage of their career

Of the nine writers that we commissioned through the 2023-24 year:

- 44% are ethnically diverse
- 67% identify as female, non-binary trans, or gender non-conforming

In the year FVU's work featured in 27 real-world exhibitions and 26 real-world screenings, both across the UK and internationally, as well as in 19 events or education sessions and 44 online presentations. Across the year there were 14,487 exhibition days, reaching audiences of 505,475. Our work toured to 14 different UK towns, cities or regions. Only 15% of our exhibitions, screenings and events took place in London, with 16% of our audiences experiencing work in the capital.

We evaluate the quality of our work using the Impact and Insight Toolkit. This invites peers and audiences to feed back on different aspects of our work using sliding scales between 1-

100, for things like 'captivation', 'relevance' and 'distinctiveness'. On average, peers rated our work 90/100.

Financial Review

Income

FVU is proud to be an Arts Council England National Portfolio Organisation, and receives a £386,301 annual grant from them. We also received £31,500 from Arts Council England to support our research into the feasibility of our move outside of London.

Our other most significant grant funding in the year, of £7,000, came from Art Fund as part of a substantial four-year grant of £100K to support four major new commissions by established artists Jananne Al Ani, Sutapa Biswas, Larissa Sansour and Søren Lind, and Georgina Starr that were delivered between 2020 and 2023, and continue to tour.

Although lower than in previous financial years (for reasons outlined below), project contributions from venues with whom we collaborate on developing and presenting commissions remains a strong income stream for FVU at £28,000. In 2023-24 we received contributions from the following exhibition venues, reflecting a small number of the numerous institutions that our works tour to up and down the country, and internationally, each year:

- HOME, Manchester (for Hope Strickland commission)
- Irish Museum of Modern Art, Dublin (for Larissa Sansour & Søren Lind commission)
- John Hansard Gallery, Southampton (for Bani Abidi commission)
- Touchstones, Rochdale (for Hope Strickland commission)

For the seventh and eighth years in a row we received a £500 donation (£1,000 total) from University of East London to support the Michael O'Pray Prize for early career writers.

Other income comes from audio-visual equipment hires, sales of publications and bank interest on our reserves.

The statement of Financial Activities for the year ending 31 March 2024 shows total income of £468,513 – down 14% on the previous financial year. This decrease in income can be attributed to a number of factors including:

- The recruitment process for a new Director took 11 months, with only four full months in the 2023-24 financial year with the new Director in post, diverting organisational time/focus away from project delivery for most of the year.
- FVU being a part of the Arts Council England National Portfolio Organisation Transfer Programme, requiring us to move out of London by October 2024, or lose our funding. Researching the best location for the organisation to move to consequently consumed a large amount of the team and the new Director's time in the latter months of the 2023-24 financial year.
- Due to the recruitment process for the new Director, followed by the requirement that we move out of London, the outgoing Director did not over develop the future programme, so as to provide space for these things to happen as well as to allow the new Director to develop their own programme, thus creating a gap in project activity.
- The National Portfolio Organisation funding cycle always necessitates a lull in projects being delivered in the first year of any given funding cycle, due to a lack of

certainty over funding for the subsequent years, during the final year of the funding cycle. This means that projects can't be greenlit until funding is confirmed, creating a gap in project delivery.

Expenditure

The total expenditure for the year ending 31 March 2024 totals £487,068, down by 15% on the previous financial year, for the reasons outlined above.

Of the £487,068 spent in 2023-24, £248,828 was spent on support costs/overheads, while £238,240 contributed directly to our artistic activities. It is unusual for us to spend more on support costs/overheads than on artistic activities, which once again, took place for reasons already outlined.

The apparent overspend of £18,555 is predominantly due to pre-agreed usage of funds that were received in a prior financial year and had been designated for particular activities, including the hiring of a specialist recruitment agency to help us hire a new Director, as well as for the re-building of our website with a new content management system, required as a result of the old content management system no longer being actively updated by its developers.

Restricted and Designated Funds

At the close of the financial year we have £71 restricted funds remaining with £144,990 of funds that are designated to specific activities, including £10K designated as an access reserve to support work with disabled artists, and £50K to support pay for staff members who become new parents, in line with our new parenting policies. The remainder of 84,990 is designated to directly support our artistic projects.

Reserves

FVU retains a reserve of £160,000 representing six months' worth of our staff and operating costs, allowing us time to fulfil contractual obligations, should our core funding from Arts Council England cease, and the trustees then deemed it necessary for us to wind down the charity's operations.

Structure, Governance and Management

Governing Document

Film and Video Umbrella is registered with the Charity Commission for England and Wales and is constituted as a Charitable Incorporated Organisation.
FVU was previously a not-for-profit company limited by shares, between 1988 and 2016.

Recruitment and Appointment of Trustees

There have been no new appointments to the Film and Video Umbrella board of trustees in 2023-24.

New trustees are recruited and appointed by the existing trustees. Skills audits are undertaken prior to recruitment in order to ensure a strong range of skills, and that those skills most needed within the organisation are added to the board. Trustees are also recruited mindful of the range of backgrounds of individuals that are contained within the diverse demographic of the UK's population that FVU intends to reach, protect and represent. When appointing new trustees, the existing trustees take into consideration the Equality Act 2010's ten protected characteristics, as well as class/economic disadvantage, social and institutional barriers. As an organisation that works throughout the UK, we also aim to recruit trustees living and /or working in a range of different locations within the UK, and as an organisation that works closely with artists, we always aim that at least one artist is a trustee.

Trustees are appointed for a period of three years, at which point they can be reappointed for a new term should the remaining trustees elect to do so. There is no maximum duration of service. Our constitution allows for a maximum of ten trustees and a minimum of three. New trustees receive copies of the following documents to induct them to the organisation and to help them to understand their responsibilities as trustees:

- FVU CIO Constitution
- Charity Commission for England and Wales' The Essential Trustee: What you need to know, what you need to do
- The most recent annual report and annual accounts
- The current set of management accounts
- FVU Trustee Conflict of Interest Policy
- FVU Trustee Conflict of Interest Log
- FVU Risk Register
- FVU Programme Plan
- FVU Equality Diversity and Inclusion Action Plan
- FVU Environmental Policy and Action Plan

The overall responsibility for Film and Video Umbrella belongs to the Board of Trustees which meets quarterly, or more frequently as may be required, in order to manage the affairs of the charity. Day-to-day operational responsibility has been delegated to the Director, who reports directly to the board of trustees. Between April 2023 – 19 November the Director, Steven Bode had dual responsibility as both a trustee and a director. From 20 November 2023 onwards FVU's new Director, Angelica Sule has singular responsibility as Director only.

FVU would like to thank Steven Bode, Cliff Lauson and Kate Wilson for their service to FVU, each of whom stood down as trustees of the organisation in 2023-24.

Reference and Administrative Information

Name of Charity:	Film and Video Umbrella
Charity Registration Number:	1165046
Principal Address:	Broadway, 14-18 Broad Street Nottingham NG1 3AL

Trustees
The trustees serving during the year and since the year end were as follows:

- Sarah Brown (appointed 5 June 2024)
- Susan Collins (deputy chairperson)
- Steven Bode
- Liz Draper
- Myvanwy Evans
- Gilly Fox (chairperson)
- Louis Nixon (appointed 5 June 2024)
- Janette James
- Kajal Kothari Patel
- Cliff Lauson
- Kate Wilson

Independent Examiner
Andrew M Wells FMAAT
Counterculture Partnership LLP
Bank Chambers, Main Street, Hawes, North Yorkshire DL8 3QL

Approved by the Board of Trustees and signed on its behalf by


---------- 16/1/25
Gillian Fox (Chairperson)

Film and Video Umbrella
Independent Examiners Report to the Trustees
For the year ended 31 March 2024

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

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 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 examiners statement

Since the Charity'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 by virtue of my membership of Association of Accounting Technicians, 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 that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do 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 in order to enable a proper understanding of the accounts to be reached.



20/1/25

Andrew M Wells FMAAT
Counterculture Partnership LLP
Bank Chambers, Main Street
Hawes
North Yorkshire
DL8 3QL

Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2024

	Notes	Unrestricted funds	Restricted funds	2024	2023
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	386,505	39,500	426,005	424,689
Charitable activities	3	38,722	-	38,722	119,902
Investments	4	3,786	-	3,786	646
Total		**429,013**	**39,500**	**468,513**	**545,237**
Expenditure on:					
Charitable activities	5/6	(447,639)	(39,429)	(487,068)	(574,977)
Total		**(447,639)**	**(39,429)**	**(487,068)**	**(574,977)**
Net income/expenditure		**(18,626)**	**71**	**(18,555)**	**(29,740)**
Reconciliation of funds					
Total funds brought forward		323,616	-	323,616	353,356
Total funds carried forward		**304,990**	**71**	**305,061**	**323,616**

Film and Video Umbrella
Statement of Financial Position
As at 31 March 2024

	Notes	2024	2023
		£	£
Fixed assets			
Tangible assets	12	3,219	5,386
		3,219	**5,386**
Current assets			
Stocks	13	2,942	2,942
Debtors	14	20,237	22,029
Cash at bank and in hand		299,388	306,496
		322,567	**331,467**
Creditors: amounts falling due within one year	15	(20,725)	(13,237)
Net current assets		**301,842**	**318,230**
Total assets less current liabilities		**305,061**	**323,616**
Net assets		**305,061**	**323,616**
The funds of the charity			
Restricted income funds	16	71	-
Unrestricted income funds	16	304,990	323,616
Total funds		**305,061**	**323,616**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Gillian Fox (Chairperson) 16/1/25

Film and Video Umbrella
Notes to the Financial Statements
For the year ended 31 March 2024

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Charities Act 2011.

Film and Video Umbrella meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Irrecoverable Value Added Tax is included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Plant and machinery	20% Straight line
Computer equipment	33% Straight line

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Donations received	204	1,000	1,204	722
Grants received	386,301	38,500	424,801	423,967
	386,505	**39,500**	**426,005**	**424,689**

Analysis of grants received

	2024	2023
	£	£
Art Fund	7,000	21,000
Arts Council England National Lottery Project grant	-	2,800
Arts Council England National Portfolio Organisation grant	386,301	386,301
Arts Council England NPO Transfer Programme Feasibility grant	31,500	-
Transfer of grant	-	13,866
	424,801	**423,967**

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
Advancement of the visual arts		
Project contribution	28,509	76,742
Sales of works	-	20,000
Sales of books	2,090	315
AV equipment hires	7,919	9,313
Sundries	204	13,532
	38,722	**119,902**
	38,722	**119,902**

4. Investment income

	2024	2023
	£	£
Unrestricted funds		
Bank interest receivable	3,786	646
	3,786	**646**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Advancement of the visual arts	198,811	39,429	238,240	374,183
Support costs	248,828	-	248,828	200,794
	447,639	**39,429**	**487,068**	**574,977**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Advancement of the visual arts	238,240	248,828	487,068	574,977

7. Analysis of support costs

	2024	2023
	£	£
Advancement of the visual arts		
Management and staff costs	146,823	116,812
Office running costs	27,643	19,673
Premises costs	70,805	60,882
Governance costs	3,557	3,427
	248,828	**200,794**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Depreciation of owned fixed assets	2,167	3,309
Accountancy fees	2,750	2,750
Staff pension contributions	6,196	12,426

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2024 were:

	2024	2023
	£	£
Salaries and wages	158,897	201,991
Social security costs	12,087	15,060
Pension costs	26,255	6,213
	197,239	**223,264**

	2024	2023
Communications / marketing	1	1
Exhibition presentation / technical	1	1
Production / admin	1	1
Senior management	3	2
	6	**5**

10. Trustee remuneration and related party transactions

One employee, Steven Bode, is also a trustee. His remuneration as an employee for the year was £65,838 (2023 £60,000) none of which was for services as a trustee.

Payments of £277 were made to trustees for the reimbursement of travel expsnes.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2023
	£	£	£
Income and endowments from:			
Donations and legacies	387,023	37,666	424,689
Charitable activities	119,902	-	119,902
Investments	646	-	646
Total	**507,571**	**37,666**	**545,237**
Expenditure on:			
Charitable activities	(518,351)	(56,626)	(574,977)
Total	**(518,351)**	**(56,626)**	**(574,977)**
Net expenditure	**(10,780)**	**(18,960)**	**(29,740)**
Reconciliation of funds			
Total funds brought forward	334,396	18,960	353,356
Total funds carried forward	**323,616**	**-**	**323,616**

12. Tangible fixed assets

Cost or valuation	Plant and machinery	Computer equipment	Total
	£	£	£
At 01 April 2023	50,192	9,556	59,748
At 31 March 2024	**50,192**	**9,556**	**59,748**
Depreciation			
At 01 April 2023	45,084	9,278	54,362
Charge for year	1,889	278	2,167
At 31 March 2024	**46,973**	**9,556**	**56,529**
Net book values			
At 31 March 2024	**3,219**	**-**	**3,219**
At 31 March 2023	**5,108**	**278**	**5,386**

13. Stocks and work in progress

	2024	2023
	£	£
Stocks of raw materials	2,942	2,942
	2,942	**2,942**

14. Debtors

	2024	2023
	£	£
Amounts due within one year:		
Trade debtors	4,013	4,367
Prepayments and accrued income	13,201	13,757
Other debtors	3,023	3,905
	20,237	**22,029**

15. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	5,855	3,641
Other creditors	12,120	6,846
Accruals and deferred income	2,750	2,750
	20,725	**13,237**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
Designated					
Access reserve	-	-	-	10,000	10,000
HR designated fund	20,000	-	(16,937)	(3,063)	-
Parenting reserve	-	-	-	50,000	50,000
Projects designated fund	73,616	-	(19,020)	30,394	84,990
Relocation designated fund	50,000	-	(31)	(49,969)	-
Website CMS upgrade designated	20,000	-	(12,800)	(7,200)	-
General					
General	160,000	429,013	(398,851)	(30,162)	160,000
	323,616	**429,013**	**(447,639)**	**-**	**304,990**

Unrestricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
Designated					
HR designated fund	20,000	-	-	-	20,000
Projects designated fund	135,770	-	-	(62,154)	73,616
Relocation designated fund	50,000	-	-	-	50,000
Reserves designated fund	100,000	-	-	(100,000)	-
Website CMS upgrade designated	-	-	-	20,000	20,000
General					
General	28,626	507,571	(518,351)	142,154	160,000
	334,396	**507,571**	**(518,351)**	**-**	**323,616**

Purpose of unrestricted Funds

Reserves designated fund

The reserves designated fund holds funds that are ringfenced to ensure the future of the charity in the event of unforseen circumstances.

Access reserve

This fund holds monies designated to cover the costs of working with artists who have disabilities.

Parenting reserve

This fund holds monies that are designated to pay for costs of staff taking maternity, paternity or adoption leave, as per FVU's policies.

Projects designated fund

This fund holds monies that are designated for our artistic projects.

Relocation designated fund

This fund holds monies designated towards the cost of a future relocation.

HR designated fund

This fund holds monies designated for the cost of recruitment for the post of the Director.

Website CMS upgrade designated

This fund holds monies designated towards the cost of the website CMS upgrade.

General

This is our Reserve, and holds enough funds to cover the organisation's staff and overheads costs for 6 months.

Restricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Restricted funds	-	39,500	(39,429)	71
	-	**39,500**	**(39,429)**	**71**

Restricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Restricted funds	18,960	37,666	(56,626)	-
	18,960	**37,666**	**(56,626)**	**-**

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	3,219	156,781	160,000
Designated			
Access reserve	-	10,000	10,000
Parenting reserve	-	50,000	50,000
Projects designated fund	-	84,990	84,990
Restricted funds			
Restricted funds	-	71	71
	3,219	**301,842**	**305,061**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	5,386	154,614	160,000
Designated			
HR designated fund	-	20,000	20,000
Projects designated fund	-	73,616	73,616
Relocation designated fund	-	50,000	50,000
Website CMS upgrade designated	-	20,000	20,000
Restricted funds			
	5,386	**318,230**	**323,616**

Film and Video Umbrella
Detailed Statement of Financial Activities
For the year ended 31 March 2024

	2024	2023
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	1,204	722
Grants receivable	424,801	423,967
	426,005	**424,689**
Charitable activities		
Project contribution	28,509	76,742
Sales of works	-	20,000
Sales of books	2,090	315
AV equipment hires	7,919	9,313
Film tax credit	-	11,071
Sundry income	204	2,461
	38,722	**119,902**
Investments		
Bank interest receivable	3,786	646
	3,786	**646**
Total incoming resources	**468,513**	**545,237**
EXPENDITURE		
Charitable activities		
Cost of sales - direct charitable activity	(1,752)	(907)
Staff costs - wages & salaries	(106,874)	(87,841)
Staff costs - social security costs	(7,254)	(17,560)
Staff costs - pension contributions	(3,098)	(6,213)
Depreciation - owned assets	(1,889)	(2,384)
Freelancers	(6,091)	(7,020)
Travel, subsistence, accommodation	(2,500)	(2,980)
Marketing (projects general)	(12,200)	(9,029)
Website hosting and build	(15,369)	(3,097)
Archive / archive maintenance	(76)	-
Admin, set-up, production management fees	(19,242)	(16,173)
Pre-production	(409)	(14)
Production	(17,383)	(87,872)
Post-production	(10,181)	(35,720)
Presentation	(211)	(13,991)
Touring, events, festivals, outreach	(1,211)	(7,852)
Artists' fees	(27,290)	(58,490)
Access	(2,639)	(1,652)
Audience development and publishing	(2,571)	(15,388)
	(238,240)	**(374,183)**
SUPPORT COSTS		
Management and staff costs		
Staff costs	(106,874)	(87,877)
Staff costs - social security costs	(7,254)	(17,560)
Staff costs - pension contributions	(3,098)	(6,213)

Freelancers	(5,036)	(5,012)
Recruitment and hr	(17,632)	(150)
Training	(6,929)	-
	(146,823)	**(116,812)**
Office running costs		
Depreciation - owned assets	(278)	(925)
Seminars, tickets, books, memberships, subscriptions	(155)	-
Telephone, internet	(3,968)	(3,417)
Computer equipment and maintenance & tech support	(5,148)	(4,347)
Software	(3,659)	(3,544)
Office stationery / printing	(728)	(173)
Postage / couriers	(172)	(17)
Entertainment and travel	(8,067)	(1,135)
Sundry costs	(425)	(908)
Unreclaimable vat	(3,833)	(4,153)
Office supplies and maintenance	(1,210)	(1,054)
	(27,643)	**(19,673)**
Premises costs		
Rent	(56,337)	(46,910)
Business rates	(2,494)	(5,413)
Insurance, security, alarms, keys	(4,897)	(2,017)
Electricity	(3,807)	(5,567)
Cleaning	(1,127)	(975)
Service charges	(2,143)	-
	(70,805)	**(60,882)**
Governance costs		
Accountancy fees	(2,750)	(2,750)
Legal fees	(638)	(550)
Cost of trustees' meetings	(169)	(127)
	(3,557)	**(3,427)**
Total resources expended	**(487,068)**	**(574,977)**
Net Expenditure	**(18,555)**	**(29,740)**

FILM AND VIDEO UMBRELLA

England & Wales - Charity number 1165046

Accounts

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2023

Film and Video Umbrella
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For the year ended 31 March 2023

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Film and Video Umbrella
Report of the Trustees
For the year ended 31 March 2023

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2023. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

Report of the Trustees 2022-23



BANI ABIDI, *The Song*, 2022, installation at John Hansard Gallery, 2023

Objectives and Activities

FVU Charitable Objects

The objects of the CIO are, for the public benefit to:

(1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
(a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
(b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
(c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;

(2) advance education in the visual arts, in particular but not exclusively by:
(a) facilitating greater public access to artistic work in film, video and / or the moving image;
(b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
(c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally. Since its inception in 1988, FVU's raison d'etre has been to bring outstanding examples of artists' moving image to new and diverse audiences across the UK, and to popularise this exciting and vibrant artform to people who might not already know it, or lack an opportunity to see it. Although FVU made its name presenting and promoting existing works from the fields of video art and experimental film, our mainstay now (as it has been for some time) is the commissioning and production of new moving-image works by artists. The works that we make are usually developed in close collaboration with venues across the country, who contribute funding, act as curatorial partners and showcase the resulting pieces, which often travel between two to three such partner venues, generally in Great Britain, but also internationally. We commission between five and ten works per year, and it is our aim that they exemplify different creative approaches to the moving image (from film to digital, and often with a cross-artform, or broader interdisciplinary character). The finished works are shown in a variety of exhibition contexts, including galleries, cinemas and other public spaces, as well as online. We also aspire that they communicate a range of contemporary subjects and themes that will reverberate with different audiences. FVU's promotional and publishing activities (in print and online) are equally carefully considered with different audiences in mind, and the talks and events we curate are designed to offer further opportunities for the public to access and engage with our work.

A concurrent and intertwining aspect of FVU's mission is to identify and nurture talent, and give it the widest possible exposure, while enabling it to realise its fullest potential. We do this by offering high-level professional support throughout all stages of a project's development and production – a commitment to excellence that extends to the care and knowhow we bring to its public presentation. We enable artists to make step-change works, acting as a safe pair of hands in which they can expand or experiment with their practice, working with new technologies, new ideas, or introducing them to and enabling them to collaborate with specialist expertise. Often working with early-career artists, we have a knack of identifying the Turner Prize winners and nominees of the future: including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel and Mark Leckey. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Vision Statement

Moving image is the most relevant and dynamic medium of our times. Film and Video Umbrella facilitates and advances artists' work in the moving image, sharing that work with an increasingly wide, diverse and engaged audience.

FVU Mission Statement

Film and Video Umbrella will enable artists to make challenging, innovative moving image works that are a step-change in their practice, and ensures that those works are experienced and appreciated by wide and diverse audiences.



JOANNA CALLAGHAN, *My Fantastic Voyage*, 2022

FVU Aims

FVU will deliver its artistic programme according to the following aims:

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition and underwritten by FVU's impeccable track record of quality and delivery.

2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.

3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.

4. To foster an ethos of collaboration to develop innovative initiatives with galleries and other venues as well as organisations outside of the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.

5. To commission artists, and to engage a workforce and an audience that represents the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.

6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.

7. To advocate in the interests of the sector amongst stakeholders, from audiences, to Arts Council England, to government.

8. To be a sustainable organisation, creatively, environmentally and financially.

FVU Principles and Values

Artist Centred: the interests of artists drive our activities. We work to facilitate the visions of artists and aim to have a positive and transformative impact on their careers.

Relevant and Responsive: our work is relevant to the audiences we serve, and responds to their feedback, prioritising the quality of their experience.

Bridge Builders Between Artists and Audiences: we have a duty to act as a bridge between the artist's intentions and the audience, to render work engaging and intelligible.

Diverse and Inclusive: we know we are not there yet, but we are committed to ongoing learning and change to create true equity, and to proactively removing obstacles to participation in our field.

Risk-Taking and Experimental: we aspire to creative innovation – to avoid repetition and to challenge and push the scope of artists, audiences, the medium and ourselves.

Collaborative: everything we do is a collaboration with an artist, and often multiple other creative parties and organisations, and we are committed to going on a positive collaborative journey on every project.

Advocates and Critical Friends: we have a duty to advocate for the artists and organisations that we work with, for the medium and on behalf of the sector, but also a duty of candour to the artists and organisations. We are committed to providing constructive responses, and to challenging poor practices within the organisation and without.

Prioritising the Emerging and Under-Supported: emerging artists will always take up at least 50% of our programme, and we want to back the talents who are struggling to find support elsewhere.

Environmentally Sustainable: we are committed to reducing our environmental impact to become carbon neutral by 2030



SOOJIN CHANG, *BXBY*, 2022

Achievements and Performance

Significant Activities between April 2022 - March 2023

2022-23 was another productive year for FVU, which saw us produce ten new commissions at a range of scales, from low-budget works for online exhibition, to highly ambitious pieces for presentation on the international stage. These projects are summarised below:

BANI ABIDI, *The Song*

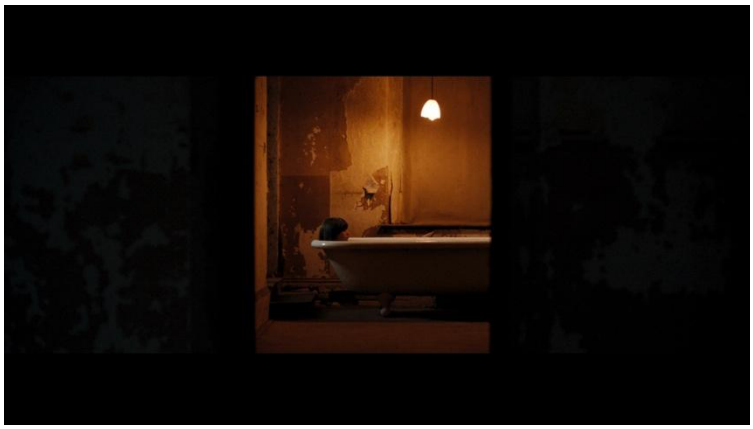


BANI ABIDI, *The Song*, 2022

The Song is the third and final commission in our partnership with Contemporary Art Society, the aim of which was to develop work for the collections of regional galleries in the north-west of England. It was commissioned for the collection of Gallery Oldham, in partnership with Salzburger Kunstverein and John Hansard Gallery (Southampton), where it received its initial exhibitions. It has also exhibited at Experimenter (India) and 22nd River to River Florence Indian Film Festival (Italy). It will exhibit at Gallery Oldham in Spring 2024.

The Song follows the fictional story of an elderly man, recently arrived in a new and unfamiliar European city as a refugee or migrant. He confronts the isolation of his new environment, creating kinetic sculptures out of everyday objects or waste material to recreate the sounds of his former home. The film poignantly highlights the realities of homesickness, yearning and loss. In so doing, Abidi enables a complex spell of identity to emerge, where we glimpse an intimate portrait that moves between sanity and madness, tragedy and comedy, rootedness and rootlessness.

LARISSA SANSOUR AND SØREN LIND, *Familiar Phantoms*



LARISSA SANSOUR & SØREN LIND, *Familiar Phantoms*, 2023, production still

The fourth project in an ongoing partnership with the Art Fund - to work with regional museums and galleries to expand their collections of moving image art while simultaneously expanding their experience of co-commissioning such works – was commissioned for the collection of Whitworth Art Gallery, Manchester, in partnership with the Irish Museum of Modern Art where it will show later in 2023. Audiences for the Whitworth staging alone were 21,065.

Internationally acclaimed artists Larissa Sansour and Søren Lind (stars of the 2019 Venice Biennale) made *Familiar Phantoms*, a deep and atmospheric dive into Larissa Sansour's family history. A dreamy, nostalgic recollection of everyday scenes from the artist's Palestinian childhood, this panoramic video projection widens its lens to reflect both the vibrant identity and the enduring trauma of the Palestinian people.

RAVI DEEPRES, *Origin*



RAVI DEEPRES, *Origin*, 2022

For artist Ravi Deepres, FVU produced three short films for the 2022 Commonwealth Games, to be exhibited in stadiums and fan-zones across Birmingham where the games were hosted, as well as online on FVU Watch. Featuring track and field stars from the English national team (such as Morgan Lake, Abigail Irozuru and Thomas Young) alongside a number of young people from different parts of the city, the films, through their pairings of professional athletes with young aspiring amateurs, reveal the root of the journeys that athletes must take to reach athletic greatness.

Jerwood/FVU Awards 2022 | Michael.: *cleave to the BLACK* and Soojin Chang: *BXBY*



MICHAEL., *cleave to the BLACK*, 2022, Leeds Art Gallery



SOOJIN CHANG, *BXBY*, 2022, Jerwood Arts

After a decade of the Jerwood/FVU Awards, the eighth and final edition of the awards was presented at Jerwood Arts, followed by Leeds Art Gallery and CAVE: Centre for Audio Visual Experimentation, garnering 36,800 audiences. Three commissions, a performance and an artist curated collections exhibition (of the Leeds Art Gallery collection) were produced, as well as a series of events, education workshops, screenings and texts.

Michael.'s video triptych *cleave to the BLACK*, was exhibited in Jerwood Arts and Leeds Art Gallery, where it was accompanied by resonant works from the Leeds collection that the artist had selected. A meditative exploration of the lingering imprint of past events on contemporary Black male experience, it celebrates slowness as a precondition of recovery and care. Alluding to episodes from the Bible and stories from African folklore and cosmology, the piece brings a subtle overtone of parable and myth to its carefully composed and quietly haunting scenes. Looping sequences of a procession of figures slowly climbing an outdoor staircase in a regulation council block are contrasted with a tableau of those figures sleeping (at nightly peace or at final rest). In between is a third screen depicting an arcadian landscape – a memory of a time long gone or a glimmer of better things to come? Made in close dialogue with a group of Black men from different London communities, *cleave to the BLACK* is a work of authentic, personal expression and evocative, atmospheric poetry.

Soojin Chang's *BXBY* was a year-long performance project that merged forms of semi-fictional documentary and ritual practice, following Chang as a hybrid, shape-shifting being trying to learn to reproduce. Drawing from chimeric figures within creation stories of the British Isles and the diasporic cultures of Chang and her collaborators (Choulay Mech, Jade O'belle, Anika Ahuja, and Aditya Surya Taruna a.k.a Kasimyn), Chang positioned her own hybrid body – part animal, part woman, part alien – as a site of technological interaction and as a locus of ongoing experiment. Sampling diverse scientific methods such as IVF, biohacking, and voluntary self-touch, BXBY addresses the legacy of colonial science to open out into wider affirmation of queer, interspecies kinship and reliance. In the iteration of the exhibition in Leeds (where *BXBY* was shown at CAVE), it was supplemented by a new video installation, *Sacrifice to the Seaworm*, with an equal focus on ritual, resistance and recovery.

BEYOND #2



CRAIG DAVID PARR, *Wings of Love*, 2022



RENE MATIĆ, *Many Rivers*, 2022



MICHAEL HO, *Echoes from the Void*, 2022



JOANNA CALLAGHAN, *My Fantastic Voyage*, 2023

The remaining four commissions were part of the second edition of our online commissioning strand BEYOND, a scheme launched to help artists through the pandemic, which has also enabled us to diversify the types of artists' work that we commission, by designing a scheme suitable for artists whose practices are more self-sufficient and do not require the hands-on production assistance that is our forte, but who nevertheless require curatorial, institutional and production support. Works are presented on the FVU website, alongside a newly commissioned text.

Craig David Parr's *Wings of Love* references the popular Seventies cult/kitsch painting 'The Wings of Love' by the artist Stephen Pearson and the personal/cultural memories it continues to evoke as a jumping-off point for a surreal and slightly sinister flight of fancy.

Rene Matić's *Many Rivers* is an intimate, moving portrait of the artist's father, Paul, and the struggles he has faced, that opens out into a stark and sobering exposure of the divisive, destructive strictures of race and class in post-war Britain. In an exception to the intention of the scheme, Matić's work was premiered in a solo exhibition at South London Gallery, before touring to Kunstverein Gartenhaus, Vienna. It will receive its online premiere later in 2023.

Michael Ho's *Echoes from the Void* is a haunting, elliptical video that considers the echo chambers of contemporary conspiracy theories (in the wake of the coronavirus pandemic) alongside the mythic, subterranean topography of the cave. Ho's work was exhibited in parallel both online on FVU Watch and at Nottingham Contemporary as part of a touring exhibition, 'Hollow Earth', about caves and the subterranean imaginary. It has gone on to be exhibited in New York and Shanghai, with three editions acquired by various collections.

Joanna Callaghan's *My Fantastic Voyage* pays homage to the 1966 feature film, while exploring her own personal journey to better understand and visualise her condition after a

diagnosis with breast cancer. Grim, grey MRI scans on grim, grey hospital wards morph into a technicolour dreamscape through which Callaghan swims and glides, as if momentarily freed from the gravity of her situation, and the worries and anxieties that accompany it. *My Fantastic Voyage* is a bite-sized odyssey that treats the facts of illness with joyful insouciance and a poignant, compelling humanity.

Online Programme
In months where we did not have a BEYOND commission to release, FVU continued to showcase works from our extensive back catalogue, often generating a new text to help situate that work in the present. This provided a way of renewing the featured work on FVU Watch on a monthly basis for FVU's audiences.

Access
We have been continuing to caption all content released online from full-length works to clips, trailers and artist interviews. In addition, we are audio describing all works specifically commissioned for online presentation.

Michael O'Pray Prize 2022



2022 also saw the sixth edition of the Michael O'Pray Prize for emerging creative and critical writers on the moving image, in partnership with *Art Monthly*. The 2022 Michael O'Pray Prize winners were Laura Bivolaru, Evelyn Wh-ell and the runners up were Dan Guthrie and Sivash Minoukadeh.

International Touring

Meanwhile, past commissions continued national and international touring. Works included Patrick Goddard's *Animal Antics* and Hetain Patel's *Don't Look at The Finger* as part of the British Art Show, touring to Wolverhampton, Manchester and Plymouth; Hetain Patel's film also had its inaugural staging as part of the Tate's collection at Tate St Ives. Sutapa Biswas' *Lumen* continued its tour to Autograph, London, New Art Gallery Walsall and Newlyn Art Gallery and there was a staging of earlier FVU Sutapa Biswas commission *Birdsong* at The Exchange (Penzance). Elizabeth Price's *FELT TIP* exhibited at GOMA (Glasgow) where it has been accessioned into the GOMA collection and at Schirn Kunsthalle (Frankfurt). Patrick Hough's *The Black River of Herself* has undertaken a particularly extensive tour with stagings at The Model (Ireland), VISUAL (Ireland), WORM (Rotterdam), Filmhuis Cavia (Amsterdam), Pálás Cinema (Galway), Garter Lane Arts Centre (Ireland), Gallery Format (Malmö) and Irish Film Festival (London).

Works commissioned via our online programmes between 2020 and 2022 were invited into numerous real-world exhibitions: for example Ruth Maclennan's *Treeline* exhibited at Whitechapel Gallery (London), John Hansard Gallery (Southampton) and Crawford Art Gallery (Ireland); Kyla Harris and Lou Macnamara's *It's Personal* was shown at Somerset House (London), Aesthetica Short Film Festival (York), National Science and Media Museum (Bradford), The New Bridge Project (Newcastle) and Rumpus Room (Glasgow); Kondo Heller's *MU/T/T/ER* was shown at Third Horizon Film Festival (USA), Millennium Docs (Poland), Cubitt (London), Alchemy Film and Moving Image Festival (Hawick) and Birmingham Critical Film Forum; Cal Mac's *Agony to Ecstasy* was shown at Aye Festival (Glasgow); Toby Parker Rees' *the great dog, Pan* was shown at Alchemy Film and Moving Image Festival (Hawick), The Nunnery Gallery (London) and Cornwall Film Festival; Chris Zhongtian Yuan's *Wuhan Punk* was shown at Blindspot Gallery (China).

As well as winning a Tiger Award at the prestigious Rotterdam International Film Festival, Maryam Tafakory's *Nazarbazi* has received multiple screenings, such as at ICA (London), Glasgow Short Film Festival, Open City Documentary Festival (London), e-flux (USA), Documenta Madrid International Film Festival, Kurz Film Festival (Hamburg), Spectacle Theatre (USA), EXiS Experimental Film and Video Festival (Seoul), Curtas Vila do Conde (Portugal), DokuFest (Kosovo), Museum of the Moving Image (NYC), La Inesperada Festival de Cine (Spain) and Courtisane Film Festival (Ghent), with touring continuing into 2023-24, including an extended gallery exhibition at LUX in London.

Other works on tour in 2022-23 include Jananne Al Ani's *Timelines*; Maeve Brennan's *Listening in the Dark*; Susan Collins' *Seascape*; Ruth Maclennan's *A Forest Tale*; Reman Sadani's *Walkout 1*; Marianna Simnett's *The Udder*, *Blood* and *The Bird Game*; Georgina Starr's *Quarantaine*; and Gillian Wearing's *Family History*.

Achievements Against Objectives

Of the eleven artists commissioned to make moving image commissions that were released in 2022/23:

- 80% are ethnically diverse
- 60% identify as female, non-binary trans, or gender non-conforming
- 60% live/work outside of London
- 90% of productions were majority produced outside of London
- 50% of the artists are at the emerging stage of their career

Of the 13 writers that we commissioned through the 2022-23 year:

- 62% are ethnically diverse
- 46% identify as female, non-binary trans, or gender non-conforming

In the year FVU's work featured in 42 real-world exhibitions and 41 real-world screenings, both across the UK and internationally, as well as in 16 events or education sessions and 42 online presentations. Across the year there were 10,914 exhibition days, reaching audiences of 707,478. Our work toured to 18 different UK towns, cities or regions. Only 14% of our exhibitions, screenings and events took place in London, with 18% of our audiences experiencing work in the capital.

51% of surveyed audiences had not encountered an FVU event or piece of our work before.
91% of surveyed audiences rated FVU's work either 'good' or 'very good'.
We also evaluate the quality of our work using the Impact and Insight Toolkit. This invites peers and audiences to feed back on different aspects of our work using sliding scales between 1-100, for things like 'captivation', 'relevance' and 'distinctiveness'. On average, audiences rated our work 79/100 and peers 89/100.

Financial Review

Income

The statement of Financial Activities for the year ending 31 March 2023 shows total income of £545,237 – up more than 7% on the previous financial year.

FVU is proud to be an Arts Council England National Portfolio Organisation, and receives a £386,301 annual grant from them. We also received the £2,800 balance of an Arts Council England National Lottery Project grant to support our online activities.

Our other most significant grant funding in the year, of £21,000, came from Art Fund as part of a substantial four-year grant of £100K to support four major new commissions by more established artists. The 2022/23 funding went to the production of a work by Larissa Sansour & Søren Lind who were also supported via grants from the Danish Arts Foundation and the Knud Hojgaards Fond.

Similarly, we received £10,000 from Contemporary Art Society for our Bani Abidi commission as part of a substantial three-project collaboration to support three public collections in the north-west of England to commission and collect new moving image work.

Project contributions from venues with whom we collaborate on developing and presenting commissions remains a strong income stream for FVU at £41,163. We received contributions

from the following exhibition venues, reflecting a small number of the numerous institutions that our works tour to up and down the country, and internationally, each year:

- Irish Museum of Modern Art (for Larissa Sansour & Søren Lind commission)
- John Hansard Gallery (for Bani Abidi commission)
- Kunstverein Salzburg (for Bani Abidi commission)
- New Art Gallery Walsall (for Sutapa Biswas commission)
- Whitworth Art Gallery (for Larissa Sansour & Søren Lind commission)

We also received £25,579 from the Birmingham Organising Committee for the 2022 Commonwealth Games to deliver our Ravi Deepres commission.

For the sixth year in a row we received a £500 donation from University of East London to support the Michael O'Pray Prize.

Other income comes from audio-visual equipment hires, sales of work and publications.

Expenditure

The total expenditure for the year ending 31 March 2023 totals £574,977, up by over 9% on the previous financial year.

Of the £574,977 spent in 2022-23, £200,794 was spent on support costs/overheads, while £374,183 contributed directly to our artistic activities.

The apparent overspend of £29,740 is predominantly due to the completion of projects taking place where funds were received in a prior financial year.

Restricted and Designated Funds

At the close of the financial year we have £0 restricted funds remaining with £163,616 of funds that are designated to specific activities, including £20k for necessary website development, £20k for recruitment as we transition to a new Director, and £50k to support our commitment to Arts Council England that the organisation move our headquarters out of London. The remainder of 73,616 is designated to programme activities.

Reserves

Following a review of our reserves, FVU has increased its reserve to £160,000 representing close to six months' worth of our staff and operating costs, allowing us time to fulfil contractual obligations, should our core funding from Arts Council England cease, and the trustees then deemed it necessary for us to wind down the charity's operations.

Structure, Governance and Management

Governing Document

Film and Video Umbrella is registered with the Charity Commission for England and Wales and is constituted as a Charitable Incorporated Organisation.
FVU was previously a not-for-profit company limited by shares, between 1988 and 2016.

Recruitment and Appointment of Trustees

New appointees to our board in 2022-23 were as follows:

Susan Collins: is an artist who works across gallery, public and online locations often employing transmission, networking and time as primary materials. Works include the BAFTA nominated Tate in Space, commissioned for Tate Online (2002); Underglow (2005-6), a network of illuminated drains for the Corporation of London; Seascape (2009), a solo show for the De La Warr Pavilion, Bexhill-on-Sea, and Brighter Later (2013), a light installation for the Radcliffe Observatory, Oxford driven by live weather data. Since 2002 she has investigated the relationship of time to place and landscape through a series of lens-based year-long live internet transmissions from remote locations, the latest of which is Dell Quay (2022-23) commissioned by Pallant House Gallery, Chichester for Sussex Landscape: Chalk, Wood and Water. Collins is currently Head of Research and Professor of Fine Art at the Slade School of Fine Art, UCL.

Myvanwy Evans: has led cultural strategy and communications consultancy at Tate, Global, Viacom and Red Bull to diversify audiences and widen participation. Founding a non-profit cultural communications agency, Louder Than Words Ltd in the aftermath of 2011 UK riots. Myvanwy has worked with many leading arts and culture organisations to help diversify programmes as well as amplify the voices of young people and marginalised communities. Trained in Fine Art and a passionate educator she has designed Apprenticeship programmes for BPI The BRITs Trust, coordinated the design of national creative and media Diplomas at ScreenSkills (formally Skillset) and developed mentoring and education at leading independent training providers. A member of The Brit Awards Voting Academy and all female Board of Directors at bSupreme charity who support women in the arts. She has been selected for a full bursary by BAPAM, PPL and Help Musicians to study an MA in Psychotherapy at Goldsmiths, specifically to support ethnically diverse artists and to widen representation across the Counselling and Psychotherapy sector.

Gilly Fox: is a curator based in London, UK. Trained in Fine Art and History of Film and Visual Media, she has been Assistant Curator at Hayward Gallery Touring since 2013 where she has co-curated and organised exhibitions in 40 galleries and museums across the UK and at Southbank Centre in London. Outside her institutional role, she curated the Pavilion of Humanity, a collateral event of the Venice Biennale in 2017, co-curated the first UK solo show of leading Norwegian artist Vanessa Baird at the Drawing Room in 2020; and again at Glasgow Women's Library in 2022. In 2023 she will work with a neurodiverse collective to curate Stim Cinema at Derby QUAD, which challenges neurotypical assumptions around film and gallery presentation. She has been a lecturer at Norwich University of the Arts since 2020 and guest lectures at other HE institutions across the UK.

Janette James: is the Learning and Development Manager at Islington Council, responsible for the development of almost one thousand employees. She is a mentor and a coach,

creating the organisation's first mentoring programme for underrepresented individuals in leadership. Janette chairs the Equalities and Fairness board and leads the programme of Fairness Champion volunteers. Janette is a member of organisation's Race Equality Network and the Time to Change working group supporting mental health and ensuring a safe and inclusive working environment. Janette's previous role was Marketing and Public Relations Manager, at Sureway Parking, UK partner of Vivendi. Janette was responsible for updating the company UK image and was hailed for her unique methodology to promote and strengthening staff engagement and improving employee relations.

Kajal Kothari Patel: is an HR Consultant with over 15 years' Human Resource management experience, with a demonstrated history of achieving success on a variety of projects within a breadth of different sectors including Not For Profit, Housing, Retail, Transportation, Energy, Information and Communications. She is a subject matter expert in talent management, consultation, employee engagement, policy and process compliance. She is also experienced in strategic and operational leadership, with specific experience in the social housing sector working with stakeholders to deliver successful programmes resulting with placing people into work, training, scrutiny panels, improved employee relations and inclusion programmes.

New trustees are recruited and appointed by the existing trustees. Skills audits are undertaken prior to recruitment in order to ensure a strong range of skills, and that those skills most needed within the organisation are added to the board. Trustees are also recruited mindful of the range of backgrounds of individuals that are contained within the diverse demographic of the UK's population that FVU intends to reach, protect and represent. When appointing new trustees, the existing trustees take into consideration the Equality Act 2010's ten protected characteristics, as well as class/economic disadvantage, social and institutional barriers. As an organisation that works throughout the UK, we also aim to recruit trustees living and /or working in a range of different locations within the UK, and as an organisation that works closely with artists, we always aim that at least one artist is a trustee.

Trustees are appointed for a period of three years, at which point they can be reappointed for a new term should the remaining trustees elect to do so. There is no maximum duration of service. Our constitution allows for a maximum of ten trustees and a minimum of three. New trustees receive copies of the following documents to induct them to the organisation and to help them to understand their responsibilities as trustees:

- FVU CIO Constitution
- Charity Commission for England and Wales' The Essential Trustee: What you need to know, what you need to do
- The most recent annual report and annual accounts
- The current set of management accounts
- FVU Trustee Conflict of Interest Policy
- FVU Trustee Conflict of Interest Log
- FVU Risk Register
- FVU Programme Plan
- FVU Equality Diversity and Inclusion Action Plan
- FVU Environmental Policy and Action Plan

The overall responsibility for Film and Video Umbrella belongs to the Board of Trustees which meets quarterly, or more frequently as may be required in order to manage the affairs of the charity. Day-to-day operational responsibility has been delegated to the Director,

Steven Bode, who reports directly to the board of trustees, and has dual responsibility as both a trustee and a director.

FVU would like to thank Eddie Berg, Lawrence Lek and Lucinda Lovell for their service to FVU, each of whom stood down as trustees of the organisation in 2022-23.

Reference and Administrative Information

Name of Charity:	Film and Video Umbrella
Charity Registration Number:	1165046
Principal Address:	8 Vine Yard, London SE1 1QL

Trustees
The trustees serving during the year and since the year end were as follows:

- Susan Collins
- Eddie Berg
- Steven Bode
- Liz Draper
- Myvanwy Evans
- Gilly Fox
- Janette James
- Kajal Kothari Patel
- Cliff Lauson
- Lawrence Lek
- Lucinda Lovell
- Kate Wilson

Independent Examiner
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road, Lewes, East Sussex BN7 1RS

Approved by the Board of Trustees and signed on its behalf by



---------- 1st December 2023
Gillian Fox (Chairperson)

Film and Video Umbrella
Independent Examiners Report to the Trustees
For the year ended 31 March 2023

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 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 examiners statement

Since the Charity'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 by virtue of my membership of Association of Accounting Technicians, 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 that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do 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 in order to enable a proper understanding of the accounts to be reached.



8th December 2023

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2023

	Notes	Unrestricted funds	Restricted funds	2023	2022
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	387,023	37,666	424,689	446,159
Charitable activities	3	119,902	-	119,902	62,690
Investments	4	646	-	646	35
Total		**507,571**	**37,666**	**545,237**	**508,884**
Expenditure on:					
Charitable activities	5/6	(518,351)	(56,626)	(574,977)	(525,242)
Total		**(518,351)**	**(56,626)**	**(574,977)**	**(525,242)**
Net expenditure		**(10,780)**	**(18,960)**	**(29,740)**	**(16,358)**
Reconciliation of funds					
Total funds brought forward		334,396	18,960	353,356	369,714
Total funds carried forward		**323,616**	**-**	**323,616**	**353,356**

Film and Video Umbrella
Statement of Financial Position
As at 31 March 2023

	Notes	2023	2022
		£	£
Fixed assets			
Tangible assets	12	5,386	8,696
		5,386	**8,696**
Current assets			
Stocks	13	2,942	2,942
Debtors	14	22,029	39,690
Cash at bank and in hand		306,496	322,420
		331,467	**365,052**
Creditors: amounts falling due within one year	15	(13,237)	(20,392)
Net current assets		**318,230**	**344,660**
Total assets less current liabilities		**323,616**	**353,356**
Net assets		**323,616**	**353,356**
The funds of the charity			
Restricted income funds	16	-	18,960
Unrestricted income funds	16	323,616	334,396
Total funds		**323,616**	**353,356**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

1st December 2023

Gillian Fox (Chair Person)
Trustee

Film and Video Umbrella

Cashflow Statement
For the year ended 31 March 2023

	2023		2022	
Cash flow from operating activities				
Cash generated from operations		(16,570)		(23,796)
Dividends, interest and rent from investments	646		35	
Purchase of tangible assets	-		(8,883)	
		646		(8,848)
		(15,924)		(32,644)
Cash and cash equivalents at beginning of year		322,420		355,064
Cash and cash equivalents at end of year		306,496		322,420
Cash generated from operations				
Net movement in funds		(29,740)		(16,358)
Adjustments for:				
Depreciation and amortisation of fixed assets		3,310		5,104
Dividends, interest and rent from investments		(646)		(35)
Movement in working capital				
(Increase)/decrease in stocks		-		-
(Increase)/decrease in debtors		17,661		(18,248)
Increase/(Decrease) in creditors		(7,155)		5,741
Cash generated from operations		(16,570)		(23,796)

Film and Video Umbrella
Notes to the Financial Statements
For the year ended 31 March 2023

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Charities Act 2011.

Film and Video Umbrella meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Irrecoverable Value Added Tax is included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	722	-	722	602
Grants received	386,301	37,666	423,967	445,557
	387,023	**37,666**	**424,689**	**446,159**

Analysis of grants received

	2023	2022
	£	£
Art Fund	21,000	6,000
Arts Council England National Lottery Project Grant	2,800	11,200
Arts Council England National Portfolio Organisation Grant	386,301	386,301
British Council	-	30,031
Jerwood Arts	-	10,525
Transfer of grant	13,866	1,500
	423,967	**445,557**

3. Income from charitable activities

	2023	2022
	£	£
Unrestricted funds		
Advancement of the visual Arts		
Project contributions	76,742	51,527
Sales of Works	20,000	-
Sales of Books	315	936
AV Equipment Hires	9,313	7,353
Sundry and Film Tax Credit	13,532	2,874
	119,902	**62,690**
	119,902	**62,690**

4. Investment income

	2023	2022
	£	£
Unrestricted funds		
Bank interest receivable	646	35
	646	**35**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Advancement of the visual Arts	317,557	56,626	374,183	337,208
Support costs	200,794	-	200,794	188,034
	518,351	**56,626**	**574,977**	**525,242**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2023	2022
	£	£	£	£
Support costs				
Advancement of the visual Arts	374,183	200,794	574,977	525,242

7. Analysis of support costs

	2023	2022
	£	£
Advancement of the visual Arts		
Management and staff costs	116,812	112,559
Office running costs	19,036	14,544
Premises costs	61,519	57,241
Governance costs	3,427	3,690
	200,794	**188,034**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation of owned fixed assets	3,309	5,103
Accountancy fees	2,750	2,750
Staff pension contributions	12,426	6,133

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2023 were:

	2023	2022
	£	£
Salaries and wages	201,991	204,440
Social security costs	15,060	14,964
Pension costs	6,213	6,133
	223,264	**225,537**

The total employee benefits including pension contributions of the key management personnel were £85,314.
No employees received remuneration in excess of £60,000 in the year (2022: £nil).

	2023	2022
Communications / Marketing	1	1
Exhibition Presentation / Technical	1	1
Production / Admin	1	1
Senior Management	2	2
	5	**5**

10. Trustee remuneration and related party transactions

One employee, Steven Bode, is also a trustee. His remuneration as an employee for the year was £60,000 (2022 £55,000) none of which was for services as a trustee.

There were no other payments to trustees to disclose.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2022
	£	£	£
Income and endowments from:			
Donations and legacies	386,903	59,256	446,159
Charitable activities	62,690	-	62,690
Investments	35	-	35
Total	**449,628**	**59,256**	**508,884**
Expenditure on:			
Charitable activities	(421,008)	(104,234)	(525,242)
Total	**(421,008)**	**(104,234)**	**(525,242)**
Net income/expenditure	**28,620**	**(44,978)**	**(16,358)**
Reconciliation of funds			
Total funds brought forward	305,776	63,938	369,714
Total funds carried forward	**334,396**	**18,960**	**353,356**

12. Tangible fixed assets

Cost or valuation	Plant and machinery	Computer equipment	Total
	£	£	£
At 01 April 2022	50,192	9,556	59,748
At 31 March 2023	**50,192**	**9,556**	**59,748**
Depreciation			
At 01 April 2022	42,700	8,352	51,052
Charge for year	2,384	926	3,310
At 31 March 2023	**45,084**	**9,278**	**54,362**
Net book values			
At 31 March 2023	**5,108**	**278**	**5,386**
At 31 March 2022	**7,492**	**1,204**	**8,696**

13. Stocks and work in progress

	2023	2022
	£	£
Stocks of raw materials	2,942	2,942
	2,942	**2,942**

14. Debtors

	2023	2022
	£	£
Amounts due within one year:		
Trade debtors	4,367	13,423
Prepayments and accrued income	13,757	14,672
Other debtors	3,905	11,595
	22,029	**39,690**

15. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	3,641	11,828
Other creditors	6,846	5,814
Accruals and deferred income	2,750	2,750
	13,237	**20,392**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
Designated					
HR designated fund	20,000	-	-	-	20,000
Projects designated fund	135,770	-	-	(62,154)	73,616
Relocation designated fund	50,000	-	-	-	50,000
Reserves designated fund	100,000	-	-	(100,000)	-
Website CMS upgrade designated	-	-	-	20,000	20,000
General					
General	28,626	507,571	(518,351)	142,154	160,000
	334,396	**507,571**	**(518,351)**	**-**	**323,616**

Unrestricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Designated					
HR designated fund	-	-	-	20,000	20,000
Projects designated fund	205,776	-	-	(70,006)	135,770
Relocation designated fund	-	-	-	50,000	50,000
Reserves designated fund	-	-	-	100,000	100,000
General					
General	100,000	449,628	(421,008)	(99,994)	28,626
	305,776	**449,628**	**(421,008)**	**-**	**334,396**

Purpose of unrestricted Funds

Website CMS upgrade designated

This fund holds monies designated towards the cost of the website CMS upgrade.

Reserves designated fund

The reserves designated fund holds funds that are ringfenced to ensure the future of the charity in the event of unforseen circumstances.

Relocation designated fund

This fund holds monies designated towards the cost of a future relocation.

HR designated fund

This fund holds monies designated for the cost of recruitment for key posts as they fall vacant.

Projects designated fund

Amounts received that are designated for specific costs to which the charity is committed within the coming months.

General

To promote and advance the visual arts in particular film, video and the moving image.

Restricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Restricted funds	18,960	37,666	(56,626)	-
	18,960	**37,666**	**(56,626)**	**-**

Restricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted funds	63,938	59,256	(104,234)	18,960
	63,938	**59,256**	**(104,234)**	**18,960**

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	5,386	154,614	160,000
Designated			
HR designated fund	-	20,000	20,000
Projects designated fund	-	73,616	73,616
Relocation designated fund	-	50,000	50,000
Website CMS upgrade designated	-	20,000	20,000
Restricted funds			
	5,386	**318,230**	**323,616**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	8,696	19,930	28,626
Designated			
HR designated fund	-	20,000	20,000
Projects designated fund	-	135,770	135,770
Relocation designated fund	-	50,000	50,000
Reserves designated fund	-	100,000	100,000
Restricted funds			
Restricted funds	-	18,960	18,960
	8,696	**344,660**	**353,356**

Film and Video Umbrella
Detailed Statement of Financial Activities
For the year ended 31 March 2023

	2023	2022
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	722	602
Grants receivable	423,967	445,557
	424,689	**446,159**
Charitable activities		
Project contribution	76,742	51,527
Sales of Works	20,000	-
Sales of Books	315	936
AV Equipment Hires	9,313	7,353
Film Tax Credit	11,071	-
Sundry Income	2,461	2,874
	119,902	**62,690**
Investments		
Bank interest receivable	646	35
	646	**35**
Total incoming resources	**545,237**	**508,884**
EXPENDITURE		
Charitable activities		
Cost of sales - direct charitable activity	(907)	(362)
Staff costs - wages & salaries	(87,841)	(113,536)
Staff costs - social security costs	(17,560)	-
Staff costs - pension contributions	(6,213)	-
Depreciation - owned assets	(2,384)	(3,809)
Freelancers	(7,020)	(7,671)
Travel, Subsistence, Accommodation	(2,980)	(994)
Marketing (Projects General)	(9,029)	(1,415)
Website Hosting and Build	(3,097)	(2,644)
Equipment	-	(1,887)
Archive / Archive Maintenance	-	(609)
Project Admin / Set-Up / Fees	(16,173)	(21,573)
Pre-Production	(14)	(2,138)
Production	(87,872)	(55,694)
Post-Production	(35,720)	(29,910)
Presentation	(13,991)	(13,278)
Outreach / Events	(4,932)	(1,371)
Touring	(2,920)	(1,164)
Marketing (Specific Projects)	(13,983)	(17,742)
Publishing	(1,405)	(400)
Artists' fees	(58,490)	(57,423)
Project access	(1,652)	(3,588)
	(374,183)	**(337,208)**
SUPPORT COSTS		
Management and staff costs		

Film and Video Umbrella
Detailed Statement of Financial Activities Continued
For the year ended 31 March 2023

Staff costs	(87,877)	(84,384)
Staff costs - social security costs	(17,560)	(14,964)
Staff costs - pension contributions	(6,213)	(6,133)
Freelancers	(5,012)	(5,288)
Recruitment and HR	(150)	(1,790)
	(116,812)	**(112,559)**
Office running costs		
Depreciation - owned assets	(925)	(1,294)
Telephone, Internet	(3,417)	(3,161)
Office Equipment	(4,347)	(279)
Office Software	(3,544)	(2,994)
Office Stationery / Printing	(173)	(119)
Postage / Couriers	(17)	(131)
Entertainment and Travel	(1,135)	(1,171)
Sundry Costs	(908)	(2,512)
Unreclaimable VAT	(4,153)	(2,054)
Office Supplies and Maintenance	(417)	(829)
	(19,036)	**(14,544)**
Premises costs		
Rent	(46,910)	(40,500)
Business Rates	(5,413)	(5,335)
Insurance, Security, Alarms, Keys	(2,017)	(5,513)
Utilities (Electricity / Service Charge)	(5,567)	(4,918)
Office Maintenance	(637)	-
Cleaning	(975)	(975)
	(61,519)	**(57,241)**
Governance costs		
Accountancy fees	(2,750)	(2,750)
Legal fees	(550)	(940)
Cost of trustees' meetings	(127)	-
	(3,427)	**(3,690)**
Total resources expended	**(574,977)**	**(525,242)**
Net Expenditure	**(29,740)**	**(16,358)**

FILM AND VIDEO UMBRELLA

England & Wales - Charity number 1165046

Accounts

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

Film and Video Umbrella
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For the year ended 31 March 2022

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Trustees Report
2021 – 2022

Objectives and Activities

FVU Charitable Objects

The objects of the CIO are, for the public benefit to:

(1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
(a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
(b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
(c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;

(2) advance education in the visual arts, in particular but not exclusively by:
(a) facilitating greater public access to artistic work in film, video and / or the moving image;
(b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
(c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally.

Since its inception in 1988, FVU's raison d'etre has been to bring outstanding examples of artists' moving image to new and diverse audiences across the UK, and to popularise this exciting and vibrant artform to people who might not already know it, or lack an opportunity to see it. Although FVU made its name presenting and promoting existing works from the fields of video art and experimental film, our mainstay now (as it has been for some time) is the commissioning and

production of new moving-image works by artists. The works that we make are usually developed in close collaboration with venues across the country, who contribute funding, act as curatorial partners and showcase the resulting pieces, which often travel between two to three such partner venues, generally in Great Britain, but occasionally abroad. We usually commission five to six (though this number is increasing to eight to ten with the expansion of our online work) of these pieces a year, and it is our aim that they exemplify different creative approaches to the moving image (from film to digital, and often with a cross-artform, or broader interdisciplinary character). The finished works are shown in a variety of exhibition contexts, including galleries, cinemas and other public spaces, as well as online. We also aspire that they communicate a range of contemporary subjects and themes that will reverberate with different audiences. FVU's promotional and publishing activities (in print and online) are equally carefully considered with different audiences in mind, and the talks and events we curate to accompany the stagings of our commissions are designed to offer further opportunities for the public to access and engage with our work.

A concurrent and intertwining aspect of FVU's mission is to identify and nurture talent, and give it the widest possible exposure, while enabling it to realise its fullest potential. We do this by offering high-level professional support throughout all stages of a project's development and production – a commitment to excellence that extends to the care and knowhow we bring to its public presentation. We enable artists to make step-change works, acting as a safe pair of hands in which they can expand or experiment with their practice, working with new technologies, new ideas, or introducing them to and enabling them to collaborate with specialist expertise. Often working with early-career artists, we have a knack of identifying the Turner Prize winners and nominees of the future: including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel, Mark Leckey and Imran Peretta. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Vision Statement

Moving image is the most relevant and dynamic medium of our times. Film and Video Umbrella facilitates and advances artists' work in the moving image, sharing that work with an increasingly wide, diverse and engaged audience.

FVU Mission Statement

Film and Video Umbrella will enable artists to make challenging, innovative moving image works that are a step-change in their practice, and ensures that those works are experienced and appreciated by wide and diverse audiences.

Aims

FVU will deliver its artistic programme according to the following aims:

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition, underwritten by FVU's impeccable track record of quality and delivery.

2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.

3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.

4. To foster an ethos of collaboration to develop innovative initiatives with galleries, other venues, and organisations outside the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.

5. To commission artists, and to engage a workforce and an audience, that represent the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.

6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.

7. To advocate in the interests of the sector amongst stakeholders, from audiences, to Arts Council England, to government.

8. To be a sustainable organisation, creatively, environmentally, and financially.

FVU Principles and Values

Artist Centred: The interests of artists drive our activities. We work to facilitate the visions of artists and aim to have a positive and transformative impact on their careers.

Relevant and Responsive: Our work is relevant to the audiences we serve, and responds to their feedback, prioritising the quality of their experience.

Bridge Builders Between Artists and Audiences: We have a duty to act as a bridge between the artist's intentions and the audience, to render work engaging and intelligible.

Diverse and Inclusive: We know we are not there yet, but we are committed to ongoing learning and change to create true equity, and to proactively removing obstacles to participation in our field.

Risk-Taking and Experimental: We aspire to creative innovation – to avoid repetition and to challenge and push the scope of artists, audiences, the medium and ourselves.

Collaborative: Everything we do is a collaboration with an artist, and often multiple other creative parties and organisations, and we are committed to going on a positive collaborative journey on every project.

Advocates and Critical Friends: We have a duty to advocate for the artists and organisations that we work with, for the medium and on behalf of the sector, but also a duty of candour to the artists and organisations. We are committed to providing constructive responses, and to challenging poor practices within the organisation and without.

Prioritising the Emerging and Under-Supported: Emerging artists will always take up at least 50% of our programme, and we want to back the talents who are struggling to find support elsewhere.

Environmentally Sustainable: We are committed to reducing our environmental impact to become carbon neutral by 2030.

Executive Summary 2021-2022

Over the past year, as the country has begun to emerge from the shadow of the pandemic, we have enjoyed celebrating new work in person once again with major gallery presentations throughout the UK. We saw a continued expansion for our online programme and micro-commissions, and major productions have continued to be at the centre of our activity. This year has also seen a refreshment of the vision and values of the organisation as we prepare for a future where we will need to be increasingly nimble and dynamic to continue to commission and produce the very best of artists' moving image.

Programme

A cluster of major projects were launched in the first half of the year. We began with the pandemic-delayed launch of *Quarantaine* by Georgina Starr at Glasgow International and Leeds Art Gallery in June 2021. *Lumen* by Sutupa Biswas rapidly followed, starting its tour in Baltic, Gateshead in July, moving to Kettle's Yard, Cambridge in October, and Autograph, London in March 2022. Patrick Goddard's *Animal Antics* was part of the main selection of British Art Show 9, the first of four iterations opened in Aberdeen in July 2021. In October, our new commission *Concrete Feathers and Porcelain Tacks* by Helen Cammock was jointly staged at Photographers' Gallery in London and Touchstones in Rochdale. Patrick Hough's film, *The Black River of Herself* began its exhibition run at Northern Gallery of Contemporary Art in Sunderland a few days after. The slate of exhibitions was rounded off with Jananne Al-Ani's widescreen installation *Timelines* at Towner Gallery, Eastbourne in February 2022.

Parallel to these major gallery showings, our digital offering was enriched by a collaboration with Forestry England on two new online commissions by Ruth Maclennan and Rodell Warner under the collective title *In the Forest Something Stirred*. Our suite of small-scale commissions for our online strand 'BEYOND' continues to grow, with the final two works from the first series (by Kondo Heller and Maryam Tafakory) and the first of the second series (by Toby Parker-Rees) all launched this year.

Many 'BEYOND' micro-commissions moved past their original digital imagining to physical stagings, including: *The Gaslighting of a Nation* by De'Anne Crooks at the Museum of the Home, London; *It's Personal* by Kyla Harris and Lou Macnamara at ONCA Gallery, Brighton; and *Wuhan Punk* by Chris Zhongtain Yuan at Antenna Space, Shanghai.

Many of our recent productions enjoyed further outings on the international film festival circuit, with FVU works represented at BFI Film Festival London, Berlinale Film Festival, International Film Festival Rotterdam, Alchemy Film and Moving Image Festival, Belgrade Biennale, Athens International Film + Video Festival, and many more.

Production continued apace, not least on the final iteration of the Jerwood/FVU Awards, which will be launched in 2022 with new commissions by Michael. and Soojin Chang. A significant award from

the British Council facilitated a new film work by Ruth Maclennan, shot on the rim of the Arctic circle in December 2021.

Financial Review

We finish the financial year in a heathy position, with income of £508,885 and expenditure of £525,243 for the year ending 31 March 2022. The overspend of £16,358 is largely due to outstanding production commitments from the previous financial year. Our main source of funding continues to be as an Arts Council England NPO, from who we received annual grant of £386,301 in 2021-22, the last year of our current funding agreement. The remainder of our funding is secured through multi-year funding partnerships like those with Art Fund, Contemporary Art Society and Jerwood Arts; through creative partnerships with organisations throughout the UK; AV kit hire and artwork sales; and other smaller sources of fundraising.

Following a review of our reserves, FVU will continue to maintain a reserve of £100,000 representing three months' worth of our staff and operating costs. In addition to our free reserves of £100,000, we have built up a £70,000 of general funds through careful financial management and fundraising. These funds have been planned to coincide with significant changes at FVU over the next two years. They are designated for the following uses:

- £50,000 for relocating FVU's base outside of London. This will cover feasibility studies,
  moving costs and establishing a new office.
- £20,000 for the recruitment of a new Director and new Chair of Trustees.

Structure, Governance and Management

Film and Video Umbrella is registered with the Charity Commission for England and Wales and is constituted as a Charitable Incorporated Organisation number 1165046.

In 2021-22, there were no new Trustee appointments, and Jon Armstrong stepped down as Trustee in December 2021.

The trustees and officers serving on 31 March 2022 are as follows:

- Eddie Berg
- Steven Bode
- Liz Draper
- Cliff Lauson
- Lawrence Lek
- Lucinda Lovell
- Kate Wilson (Chair)

The FVU principles and values were refreshed and published as below; there were no other changes to governance.

Reference and Administrative Information

Name of Charity:	Film and Video Umbrella
Charity registration number:	1165046
Principal address:	8 Vine Yard, London SE1 1QL

Independent Examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road, Lewes, East Sussex BN7 1RS

Approved by the Board of Trustees and signed on its behalf by



Kate Wilson, Chair

2 December 2022

Film and Video Umbrella
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2022.

Responsibilities and basis of report

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

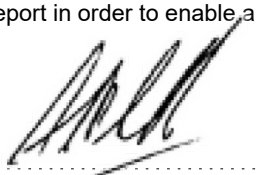
Independent examiners statement

Since the Charity'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 by virtue of my membership of Association of Accounting Technicians, 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 that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do 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 in order to enable a proper understanding of the accounts to be reached.



Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

2 December 2022

Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2022

	Notes	Unrestricted funds	Restricted funds	2022	2021
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	386,903	59,256	446,159	479,167
Charitable activities	3	62,690	-	62,690	46,335
Investments	4	35	-	35	215
Total		**449,628**	**59,256**	**508,884**	**525,717**
Expenditure on:					
Charitable activities	5/6	(421,008)	(104,234)	(525,242)	(452,779)
Total		**(421,008)**	**(104,234)**	**(525,242)**	**(452,779)**
Net income/expenditure		**28,620**	**(44,978)**	**(16,358)**	**72,938**
Reconciliation of funds					
Total funds brought forward		305,776	63,938	369,714	296,776
Total funds carried forward		**334,396**	**18,960**	**353,356**	**369,714**

Film and Video Umbrella
Statement of Financial Position
As at 31 March 2022

	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	12	8,696	4,917
		8,696	**4,917**
Current assets			
Stocks	13	2,942	2,942
Debtors	14	39,690	21,442
Cash at bank and in hand		322,420	355,064
		365,052	**379,448**
Creditors: amounts falling due within one year	15	(20,392)	(14,651)
Net current assets		**344,660**	**364,797**
Total assets less current liabilities		**353,356**	**369,714**
Net assets		**353,356**	**369,714**
The funds of the charity			
Restricted income funds	16	18,960	63,938
Unrestricted income funds	16	334,396	305,776
Total funds		**353,356**	**369,714**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Kate Wilson (co-chair-person)
Trustee

2 December 2022

Film and Video Umbrella

Cashflow Statement
For the year ended 31 March 2022

	2022		2021	
Cash flow from operating activities				
Cash generated from operations		(13,796)		91,176
Dividends, interest and rent from investments	35		215	
Purchase of tangible assets	(8,883)		(1,945)	
		(8,848)		(1,730)
		(22,644)		89,446
Cash and cash equivalents at beginning of year		355,064		265,618
Cash and cash equivalents at end of year		332,420		355,064
Cash generated from operations				
Net movement in funds		(16,358)		72,938
Adjustments for:				
Depreciation and amortisation of fixed assets		5,104		9,924
Dividends, interest and rent from investments		(35)		(215)
Movement in working capital				
(Increase)/decrease in stocks		-		-
(Increase)/decrease in debtors		(8,248)		10,243
Increase/(Decrease) in creditors		5,741		(1,714)
Cash generated from operations		(13,796)		91,176

Film and Video Umbrella
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Charities Act 2011.

Film and Video Umbrella meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Irrecoverable Value Added Tax is included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	602	-	602	951
Grants received	386,301	59,256	445,557	478,216
	386,903	**59,256**	**446,159**	**479,167**

Analysis of grants received

	2022	2021
	£	£
Art Fund	6,000	27,800
Arts Council England National Lottery Project Grants	11,200	14,000
Arts Council England NPO	386,301	386,301
British Council	30,031	-
Jerwood Arts	10,525	40,600
Rothschild Foundation	-	1,000
Transfer of grant	1,500	8,515
	445,557	**478,216**

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
Advancement of the visual Arts		
Project contribution	51,527	34,833
Sales of Works	-	7,207
Sales of Books	936	396
AV Equipment Hires	7,353	1,218
Sundries	2,874	2,681
	62,690	**46,335**
	62,690	**46,335**

4. Investment income

	2022	2021
	£	£
Unrestricted funds		
Bank interest receivable	35	215
	35	**215**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Advancement of the visual Arts	232,974	104,234	337,208	256,112
Support costs	188,034	-	188,034	196,667
	421,008	**104,234**	**525,242**	**452,779**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Advancement of the visual Arts	337,208	188,034	525,242	452,779

7. Analysis of support costs

	2022	2021
	£	£
Advancement of the visual Arts		
Management and staff costs	112,559	108,591
Office running costs	14,544	23,153
Premises costs	57,241	60,163
Governance costs	3,690	4,760
	188,034	**196,667**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	5,103	9,924
Accountancy fees	2,750	2,750
Staff pension contributions	6,133	5,040

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2022 were:

	2022	2021
	£	£
Salaries and wages	204,440	191,435
Social security costs	14,964	13,660
Pension costs	6,133	5,040
	225,537	**210,135**

	2022	2021
Administration	1	1
Technical	4	4
	5	**5**

10. Trustee remuneration and related party transactions

One employee, Steven Bode, is also a trustee. His remuneration as an employee for the year was £55,000 (2021 £55,000) none of which was for services as a trustee.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2021
	£	£	£
Income and endowments from:			
Donations and legacies	386,752	92,415	479,167
Charitable activities	46,335	-	46,335
Investments	215	-	215
Total	**433,302**	**92,415**	**525,717**
Expenditure on:			
Charitable activities	(424,302)	(28,477)	(452,779)
Total	**(424,302)**	**(28,477)**	**(452,779)**
Net income	**9,000**	**63,938**	**72,938**
Reconciliation of funds			
Total funds brought forward	296,776	-	296,776
Total funds carried forward	**305,776**	**63,938**	**369,714**

12. Tangible fixed assets

Cost or valuation	Plant and machinery	Computer equipment	Total
	£	£	£
At 01 April 2021	42,142	8,723	50,865
Additions	8,050	833	8,883
At 31 March 2022	**50,192**	**9,556**	**59,748**
Depreciation			
At 01 April 2021	38,890	7,058	45,948
Charge for year	3,810	1,294	5,104
At 31 March 2022	**42,700**	**8,352**	**51,052**
Net book values			
At 31 March 2022	**7,492**	**1,204**	**8,696**
At 31 March 2021	**3,252**	**1,665**	**4,917**

13. Stocks and work in progress

	2022	2021
	£	£
Stocks of raw materials	2,942	2,942
	2,942	**2,942**

14. Debtors

	2022	2021
	£	£
Amounts due within one year:		
Trade debtors	13,423	177
Prepayments and accrued income	14,672	18,472
Other debtors	11,595	2,793
	39,690	**21,442**

15. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	11,828	7,285
Other creditors	5,814	4,616
Accruals and deferred income	2,750	2,750
	20,392	**14,651**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Designated					
HR designated fund	-	-	-	20,000	20,000
Projects designated fund	205,776	-	-	(70,006)	135,770
Relocation designated fund	-	-	-	50,000	50,000
Reserves designated fund	-	-	-	100,000	100,000
General					
General	100,000	449,628	(421,008)	(99,994)	28,626
	305,776	**449,628**	**(421,008)**	**-**	**334,396**

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Designated					
Projects designated fund	196,776	-	-	9,000	205,776
General					
General	100,000	433,302	(424,302)	(9,000)	100,000
	296,776	**433,302**	**(424,302)**	**-**	**305,776**

Purpose of unrestricted Funds

Reserves designated fund

The reserves designated fund holds funds that are ringfenced to ensure the future of the charity in the event of unforseen circumstances.

Relocation designated fund

This fund holds monies designated towards the cost of a future relocation.

HR designated fund

This fund holds monies designated for the cost of recruitment for key posts as they fall vacant.

Projects designated fund

Amounts received that are designated for specific costs to which the charity is committed within the coming months.

General

To promote and advance the visual arts in particular film, video and the moving image.

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted funds	63,938	59,256	(104,234)	18,960
	63,938	**59,256**	**(104,234)**	**18,960**

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted funds	-	92,415	(28,477)	63,938
	-	**92,415**	**(28,477)**	**63,938**

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	8,696	19,930	28,626
Designated			
HR designated fund	-	20,000	20,000
Projects designated fund	-	135,770	135,770
Relocation designated fund	-	50,000	50,000
Reserves designated fund	-	100,000	100,000
Restricted funds			
Restricted funds	-	18,960	18,960
	8,696	**344,660**	**353,356**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	4,917	95,083	100,000
Designated			
Projects designated fund	-	205,776	205,776
Restricted funds			
Restricted funds	-	63,938	63,938
	4,917	**364,797**	**369,714**

Film and Video Umbrella
Detailed Statement of Financial Activities
For the year ended 31 March 2022

	2022	2021
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	602	951
Grants receivable	445,557	478,216
	446,159	**479,167**
Charitable activities		
Project contribution	51,527	34,833
Sales of Works	-	7,207
Sales of Books	936	396
AV Equipment Hires	7,353	1,218
Sundry	2,874	181
Other income	-	2,500
	62,690	**46,335**
Investments		
Bank interest receivable	35	215
	35	**215**
Total incoming resources	**508,884**	**525,717**
EXPENDITURE		
Charitable activities		
Cost of sales - direct charitable activity	(362)	(1,804)
Staff costs - wages & salaries	(113,536)	(107,895)
Depreciation - owned assets	(3,809)	(8,428)
Freelancers	(7,671)	(4,681)
Travel, Subsistence, Accommodation	(994)	(74)
Marketing (Projects General)	(1,415)	(1,590)
Website Hosting and Build	(2,644)	(6,178)
Equipment	(1,887)	(199)
Equipment Maintenance / Consumables	-	(535)
Archive / Archive Maintenance	(609)	(1,780)
Project Admin / Set-Up / Fees	(21,573)	(8,372)
Pre-Production	(2,138)	(3,936)
Production	(55,694)	(29,531)
Post-Production	(29,910)	(22,038)
Presentation	(13,278)	(5,129)
Outreach / Events	(1,371)	(129)
Touring	(1,164)	(247)
Marketing (Specific Projects)	(17,742)	(8,993)
Publishing	(400)	(1,500)
Artists' fees	(57,423)	(39,152)
Project access	(3,588)	(3,921)
	(337,208)	**(256,112)**
SUPPORT COSTS		
Management and staff costs		
Staff costs	(84,384)	(83,541)
Staff costs - social security costs	(14,964)	(13,660)
Staff costs - pension contributions	(6,133)	(5,040)

This page does not form part of the statutory financial statements

Freelancers	(5,288)	(4,641)
Recruitment and HR	(1,790)	(1,709)
	(112,559)	**(108,591)**
Office running costs		
Depreciation - owned assets	(1,294)	(1,495)
Telephone, Internet	(3,161)	(2,985)
Office Equipment	(279)	(583)
Office Software	(2,994)	(3,447)
Office Stationery / Printing	(119)	(435)
Postage / Couriers	(131)	(437)
Entertainment and Travel	(1,171)	(721)
Sundry Costs	(2,512)	(6,213)
Unreclaimable VAT	(2,054)	(2,185)
Office Supplies and Maintenance	(829)	(4,652)
	(14,544)	**(23,153)**
Premises costs		
Rent	(40,500)	(44,233)
Business Rates	(5,335)	(5,335)
Insurance, Security, Alarms, Keys	(5,513)	(4,427)
Utilities (Electricity / Service Charge)	(4,918)	(4,668)
Cleaning	(975)	(1,500)
	(57,241)	**(60,163)**
Governance costs		
Accountancy fees	(2,750)	(2,750)
Legal fees	(940)	(2,010)
	(3,690)	**(4,760)**
Total resources expended	**(525,242)**	**(452,779)**
Net Expenditure	**(16,358)**	**72,938**

This page does not form part of the statutory financial statements

FILM AND VIDEO UMBRELLA

England & Wales - Charity number 1165046

Accounts

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Film and Video Umbrella
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For the year ended 31 March 2021

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Report of the Trustees 2020-21



REMAN SADANI, *Walkout 1*, 2020, installation at Jerwood Arts. Photo Anna Arca.

Objectives and Activities

FVU Charitable Objects

The objects of the CIO are, for the public benefit to:

(1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
(a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
(b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
(c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;

(2) advance education in the visual arts, in particular but not exclusively by:
(a) facilitating greater public access to artistic work in film, video and / or the moving image;
(b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
(c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally.

Since its inception in 1988, FVU's raison d'etre has been to bring outstanding examples of artists' moving image to new and diverse audiences across the UK, and to popularise this exciting and vibrant artform to people who might not already know it, or lack an opportunity to see it. Although FVU made its name presenting and promoting existing works from the fields of video art and experimental film, our mainstay now (as it has been for some time) is the commissioning and production of new moving-image works by artists. The works that we make are usually developed in close collaboration with venues across the country, who contribute funding, act as curatorial partners and showcase the resulting pieces, which often travel between two to three such partner venues, generally in Great Britain, but occasionally abroad. We usually commission five to six (though this number is increasing to eight to ten with the expansion of our online work) of these pieces a year, and it is our aim that they exemplify different creative approaches to the moving image (from film to digital, and often with a cross-artform, or broader interdisciplinary character). The finished works are shown in a variety of exhibition contexts, including galleries, cinemas and other public spaces, as well as online. We also aspire that they communicate a range of contemporary subjects and themes that will reverberate with different audiences. FVU's promotional and publishing activities (in print and online) are equally carefully considered with different audiences in mind, and the talks and events we curate to accompany the stagings of our commissions are designed to offer further opportunities for the public to access and engage with our work.

A concurrent and intertwining aspect of FVU's mission is to identify and nurture talent, and give it the widest possible exposure, while enabling it to realise its fullest potential. We do this by offering high-level professional support throughout all stages of a project's development and production – a commitment to excellence that extends to the care and knowhow we bring to its public presentation. We enable artists to make step-change works, acting as a safe pair of hands in which they can expand or experiment with their practice, working with new technologies, new ideas, or introducing them to and enabling them to collaborate with specialist expertise. Often working with early-career artists, we have a knack of identifying the Turner Prize winners and nominees of the future: including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel, Mark Leckey and Imran Peretta. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Vision Statement

Moving image is the most relevant and dynamic medium of our times. Film and Video Umbrella facilitates and advances artists' work in the moving image, sharing that work with an increasingly wide, diverse and engaged audience.

FVU Mission Statement

Film and Video Umbrella will enable artists to make challenging, innovative moving image works that are a step-change in their practice, and ensures that those works are experienced and appreciated by wide and diverse audiences.



behind the scenes on NADEEM DIN-GABISI, *MASS*, 2020

FVU Aims

FVU will deliver its artistic programme according to the following aims, which have been refreshed in early 2021:

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition and underwritten by FVU's impeccable track record of quality and delivery.

2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.

3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.

4. To foster an ethos of collaboration to develop innovative initiatives with galleries and other venues as well as organisations outside of the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.

5. To commission artists, engage a workforce and an audience that represents the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.

6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.

7. To be a dynamic and sustainable organisation, creatively, environmentally and financially.

FVU Principles and Values
In 2021, working with our trustees, with consideration to ACE's Investment Principles, and with thorough staff consultation, we developed the following principles and values to guide the organisation's work into the future:

Artist Centred: The interests of artists drive our activities. We work to facilitate the visions of artists and aim to have a positive and transformative impact on their careers.

Relevant and Responsive: Our work is relevant to the audiences we serve, and responds to their feedback, prioritising the quality of their experience.

Bridge Builders Between Artists and Audiences: We have a duty to act as a bridge between the artist's intentions and the audience, to render work engaging and intelligible.

Trusted: We act with integrity and responsibility so that we can always be trusted by the individuals and organisations who we work with.

Diverse and Inclusive: We know we are not there yet, but we are committed to ongoing learning and change to create true equity, and to proactively removing obstacles to participation in our field.

Risk-Taking and Experimental: We aspire to creative innovation – to avoid repetition and to challenge and push the scope of artists, audiences, the medium and ourselves.

Collaborative: Everything we do is a collaboration with an artist, and often multiple other creative parties and organisations, and we are committed to going on a positive collaborative journey on every project.

Advocates and Critical Friends: We have a duty to advocate for the artists and organisations that we work with, but also a duty of candour, and we are committed to providing constructive responses, and to challenging poor practices within the organisation and without.

Prioritise the Emerging and Under-Supported: Emerging artists will always take up at least 50% of our programme, and we want to back the talents who are struggling to find support elsewhere.

Drivers of High Quality: We are dedicated to creating the highest quality of work, articulated through a diverse range of methods, aesthetics and forms, where the definition of excellence is never static nor repetitive, and is instead open to subversion and reinvention.

Environmentally Aware: We are committed to taking steps to reducing our environmental impact with the ambition to become carbon neutral by 2030.

Statement on public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Achievements and Performance
Significant Activities between April 2020 - March 2021

2020-21 was a challenging year for Film and Video Umbrella in which world events significantly impacted our activities, the most substantial of these being the Covid-19 pandemic. The pandemic necessitated that our small team cease the use of our office, and we have been primarily working from home ever since. It also meant that the extremely busy year of exhibitions that had been planned, with shows by Sutapa Biswas, Helen Cammock, Sophie Cundale, Patrick Goddard, Patrick Hough, Guy Oliver, Reman Sadani, Georgina Starr and Marianna Simnett, were all re-scheduled (and often re-scheduled multiple times). All as a result, have, or will suffer substantial losses to in-person audiences, something we have been trying to compensate for in most instances, by providing alternative online access. This is something we are keen to continue beyond the pandemic, not just to grow our audiences, but to provide access to people, who for reasons of disability, distance or economics are unable to travel across the country to our shows.

Despite the pandemic, we did nevertheless manage to launch seven new commissions in the 2020-21 year, as detailed below:

Nadeem Din-Gabisi: 'MASS'



NADEEM DIN-GABISI, *MASS*, 2020

Completed just prior to lockdown, for an exhibition to be held in Peckham, we changed course from the planned physical exhibition, to an online only presentation of Nadeem Din-Gabisi's 'MASS', a work which, inspired by Tina Campt's concept of 'Black visual frequencies', sought to communicate with Black communities via common visual and aural languages. We had swiftly adapted the FVU website to facilitate hosting work in this way, and also presented our first online panel discussion event that revealed the musical and cinematographic collaborations behind this work.

Jerwood/FVU Awards 2020 | Guy Oliver: 'You Know Nothing of My Work' and Reman Sadani: 'Walkout 1'



GUY OLIVER, *You Know Nothing of My Work*, 2020



REMAN SADANI, *Walkout 1*, 2020

Originally scheduled to open in April 2020, the Jerwood/FVU Awards 2020, featuring commissions by Guy Oliver and Reman Sadani, was postponed to October 2020, and opened, to socially distanced audiences, for just under a week, before promptly being forced to close again. We had however adapted the Jerwood/FVU Awards website to be able to host the exhibition, all events and parallel contextual material online, which actually garnered the exhibition five times the audiences that it would usually have received.

Guy Oliver's 'You Know Nothing of My Work' was an audacious musical that confronted the thorny issue of how we deal with the artworks and outputs of the seemingly numerous, and once highly regarded men, who had since been confirmed to be sex pests, rapists and paedophiles. As a direct result of this work, Guy Oliver has been nominated for the prestigious Jarman Award.

Reman Sadani's 'Walkout 1' drew from her experience of growing up in the Middle East, and via a fantastical narrative, examined how younger generations can confront and change course, to move away from the grand narratives handed down by older generations.

Jerwood/FVU Awards 2022

JERWOOD/FVU AWARDS 2022

We also launched the call for entries for the 2022 edition of the Jerwood/FVU Awards, under a revised format, offering two artists £25K and sustained production support from FVU, to each make new works that will be presented at Leeds Art Gallery and Jerwood Arts in 2022.

BEYOND #1



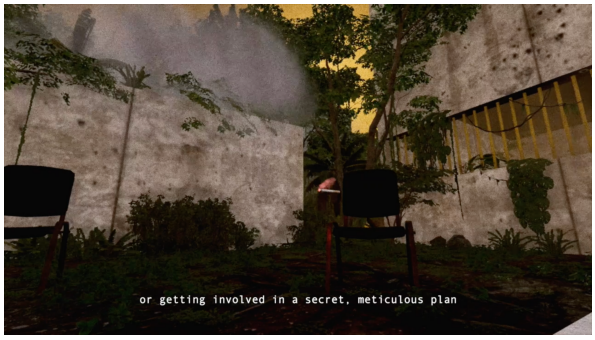
DE'ANNE CROOKS, *Great-ish: The Gaslighting of a Nation*, 2020



KYLA HARRIS & LOU MACNAMARA, *It's Personal*, 2021



CAL MAC,*Agony to Ecstasy*, 2020



CHRIS ZHONGTIAN YUAN, *Wuhan Punk*, 2020

The remaining four commissions we released were part of a brand-new commissioning strand that we developed in direct response to the pandemic, titled 'BEYOND'. When the pandemic hit, we swiftly realised that freelance artists, who in many instances found themselves ineligible for the government's financial support packages, and who were having exhibitions and projects cancelled and postponed left, right and centre, were in dire need of opportunities. We also realised that the pandemic was going to prevent us from working in our usual ways, i.e. with cast and crew working in a hands-on way and in close-proximity, and we needed to find a means to support artists at a distance. This aligned with a scheme we had been developing, in order to diversify the types of artists' work that we supported, by working with artists whose practices are more self-sufficient and do not require the expanded hands-on production support that was our modus operandi, but who nevertheless required curatorial, institutional and production support. We adapted and fast-tracked this scheme for the pandemic, launching a call for entries in April 2020, receiving more than 750 applications. We had planned to commission four new films, but given the overwhelming response, we encouraged the panel to select seven: De'Anne Crooks; Kyla Harris & Lou Macnamara; Kondo Heller; Cal Mac; Moyin Saka; Maryam Tafakory and Chris Zhongtian Yuan. Four of these were then released within the financial year:

De'Anne Crooks' 'Great-ish: The Gaslighting of a Nation' in the form of a letter to her unborn child, told of the pain of growing up in a racist country that is in denial about its own racism.

Kyla Harris & Lou Macnamara's 'It's Personal' offered a frank and humorous insight into disability and personal care, via a reality TV-esque challenge in which Lou attempts to learn all of Kyla's 24-hour care needs in one week – exploring questions of disability, agency and interdependence. The response to this work in particular, was overwhelming – with audiences extremely keen to tell us how much they loved it, and to demand more! We received numerous lengthy written comments, often featuring statements like:

- ‘I didn't realise how much I craved and needed this kind of representation, it makes me feel so much less alone, and empowered.’
- ‘I think this may be the first documentary I have seen which feels like it represents me as a disabled person. No hidden agenda, no undercurrent of ableism from the documentary-makers etc. It is so good that I have been recommending it to basically everybody I know including students.’
- ‘This is the first time I have ever seen my lived experienced portrayed - it's raw, vulnerable and utterly matter-of-fact.’

Cal Mac’s ‘Agony to Ecstasy’ poetically explored the pleasures and pains caused by substance addiction and withdrawal from close company, drawing on his experiences in the Edinburgh club scene.

Chris Zhongtian Yuan’s ‘Wuhan Punk’ followed the mysterious disappearance of one of the key members of the 90s Punk scene in their now infamous hometown of Wuhan. Zhongtian Yuan’s work has since toured internationally, and they were invited to present it at the final Frank Davis Memorial Lecture for the world renowned Courtauld Institute of art.

Each work was presented on the new FVU website, that we adapted at the start of the pandemic to be able to host a growing library of films and writing, with each film accompanied by a specially commissioned text addressing its themes.

Expanded Online Programme

In the months where we were not launching new commissions as part of BEYOND, we presented one or more works from our archive, with new or historic texts to illuminate them. This expanded programme of online work has allowed FVU a rare opportunity to build a relationship directly with our audiences and to start to expand our understanding of who FVU’s own audiences actually are, and what they want. This is something that has historically been challenging for FVU, presenting work as we usually do, in third party venues, where the majority of audiences attending are local to the venue, and not visiting specifically as a result of FVU’s involvement. This online work is something that we therefore plan to continue and expand on beyond the pandemic. Indeed we have successfully fundraised to support a second edition of ‘BEYOND’ as well as another online project for the 2021-22 year.

Access

Spurred by the online work that we were doing, as well as the examples set by the artists who we were working with, we worked to expand our offer to D/deaf, blind and partially sighted communities. We have been captioning all content released online from full-length works to clips, trailers and artist interviews. In addition we are audio describing all works specifically commissioned for online presentation. We have found this to be a huge learning curve, but one that is immensely beneficial and worthwhile.

In Production

Because of the uncertainty and changes to our working practices necessitated by the pandemic, we postponed the production of our Helen Cammock work for an additional year (it had already been postponed to allow Helen to focus on the Turner Prize when she was nominated for that). We did however manage to squeeze between lockdowns, the production of two larger-scale works by Patrick Goddard and Sutapa Biswas, in time for their postponed exhibitions now scheduled for 2021-22.

Michael O'Pray Prize 2020



2020/21 also saw the fourth edition of the Michael O'Pray Prize for emerging creative and critical writers on the moving image. In 2020 we changed the format of the prize so that applicants were not required to author a new text. Rather they were invited to submit existing writing, alongside a short pitch for a new text, three of which were then selected to be authored, with a £500 prize for the winning text, and two £250 prizes for each of the runners up. All three new texts were then published by Art Monthly and FVU. This shift in format was undertaken so as to lower the barriers to entry, in the hopes of encouraging a greater diversity of applicant. This change certainly expanded the numbers of applications dramatically, while also bringing about a modest diversification of applicant background (we have further work to do here). The 2020 Michael O'Pray Prize winner and runners up were Mimi Howard, Harvey Diamond and Rachel Pronger respectively.

International Touring

Meanwhile several past commissions were sporadically able to continue their international tours, most notably Elizabeth Price's 'FELT TIP' was presented by Artangel at a space in London over the summer, while Sophie Cundale's 'The Near Room', having been closed prematurely, was eventually able to re-open at South London Gallery, and then tour to Bonington Gallery in Nottingham. Rachel Maclean's 'Feed Me' was exhibited at Kunsthalle zu Kiel; Rob Crosse's 'Prime Time' was exhibited at Museum Angewandte Kunst, Frankfurt as part of the 2021 Ars Viva Award; Eileen Simpson and Ben White's 'Everything I Have is Yours' was exhibited at BY ART MATTERS, Hangzhou; Marianna Simnett's 'The Bird Game' was exhibited at City Gallery, Wellington.

Many past FVU commissions were also invited into online exhibitions through the year including works by Patrick Hough, Lawrence Lek, Hetain Patel, Imran Peretta, Reman Sadani, Marianna Simnett, Eileen Simpson & Ben White and Richard Whitby.



SOPHIE CUNDALE, *The Near Room*, 2020, installation at South London Gallery

Achievements Against Objectives

Of the nine artists commissioned to make moving image commissions that were released in 2020/21:

- 67% are ethnically diverse
- 33% declared a disability
- 44% are female identifying; 22% male identifying; 33% gender non-binary
- 56% are LGBQ
- 78% went to state schools; 22% attended fee paying schools, 50% of which attended on a scholarship
- 44% live/work outside of London
- 43% of productions were majority produced out of London
- Artist ages range between 22 and 38
- We consider 100% of the artists to be at the emerging stage of their career

In the year, despite Covid-19, FVU's work featured in 11 IRL exhibitions and 3 IRL screenings across the UK and internationally as well as 11 events/education sessions that took place in person and online. In addition there were 63 online presentations of our commissions. Across the year there were 3,898 exhibition days, reaching audiences of 181,009. Only 3% of our exhibitions, screenings and events took place in London, with 4% of our audiences experiencing work in the capital. Through our increased online work, we more than doubled the number of visits to our websites, with 89,456 visits and we had 35,955 online video plays.

We evaluate the quality of our work using the Impact and Insight Toolkit. This invites peers and audiences to feed back on different aspects of our work using sliding scales between 1-100, for things like 'captivation', 'relevance' and 'distinctiveness'. On average, audiences rated our work 82/100 and peers 78/100.

Financial Review

Income

The statement of Financial Activities for the year ending 31 March 2021 shows total income of £525,717 - down 18% on the previous financial year. Covid has certainly contributed to this not insignificant reduction in income. We were lucky in that we didn't have any withdrawals of funding for existing/ongoing projects, nevertheless, because of substantial delays to the majority of those ongoing projects, funding has been drawn down more slowly. Furthermore, we proceeded with some substantial spending, such as on our small-scale commissioning strand BEYOND #1, without the usual match-funding in place, because we considered it more important to be able to respond to the changes brought about by the pandemic swiftly, and get opportunities and cash out to struggling artists fast, rather than waiting six months or more, until we had secured external finances. We do not feel this put us into any kind of financial jeopardy in doing so, and strengthened the project itself, as it meant we were able to be much more flexible to the needs of the artists, who were struggling with all kinds of hardships through the year. It also meant we didn't have to complicate our offer by placing a range of additional demands and caveats on artists and their work, as inevitably happens when there are multiple funding parties involved, with different objectives. Our income from AV equipment hires was also reduced, as Covid meant demand disappeared, with shows unable to open for much of the year.

FVU is proud to be an Arts Council England National Portfolio Organisation, and receive a £386,301 annual grant from them, which included a £6,980 uplift on our previous annual grant.

At the end of the year, we also received an additional £14,000 from Arts Council England, which we had applied for to support our second edition of the commissioning strand BEYOND as well as further online work. A further £14,000 will follow in 2021-22 for these initiatives.

Our other most significant grant funding in the year, of £40,600 came from Jerwood Arts, who have supported us since 2011, and with whom we jointly realise the Jerwood/FVU Awards, delivering two major new commissions by early-career artists per edition. This funding is to support the 2022 edition of the awards, the two projects for which began pre-production in autumn 2020.

£27,800 was received from Art Fund in 2020/21 as part of a substantial four-year grant of £100K to support four major new commissions by more established artists. The 2020/21 funding went to the production of works by Jananne Al-Ani, Sutapa Biswas and Georgina Starr for exhibitions that will now take place in 2021 and 2022.

We received a £1,000 grant, expanding on last year's funding by the Rothschild Foundation, to support an online presentation of the work 'The Bird Game' by Marianna Simnett that we co-commissioned with them back in 2019. In 2020-21 we commissioned a companion piece, that expanded on the themes of the work, to accompany the online presentation of 'The Bird Game'.

Project contributions from venues with whom we collaborate on developing and presenting commissions remains a strong income stream for FVU at £34,833, despite being half the amount received in the prior year. This dramatic decrease is due to productions and exhibitions being postponed by the pandemic, meaning funds have been drawn down much

more slowly than anticipated. Nevertheless, this year we received contributions from the following, reflecting a small number of the numerous venues our works tour to up and down the country, and internationally, each year:

- Autograph (for Sutapa Biswas commission)
- Bonington Gallery (for Sophie Cundale commission)
- Hayward Gallery Touring (for Patrick Goddard commission)
- Leeds Art Gallery (for Georgina Starr commission and Jerwood/FVU Awards 2022)
- Northern Gallery for Contemporary Art (for Patrick Hough commission)
- Touchstones Rochdale (for Helen Cammock commission)

For the fourth year in a row we received a £500 donation from University of East London to support the Michael O'Pray Prize.

Expenditure

The total expenditure for the year ending 31 March 2020 totals £452,779, 39% down on the previous financial year. Expenditure had been particularly high in 2019-20, owing to an extremely busy year of production, in which we produced seven ambitious works including works by Sophie Cundale, Nadeem Din-Gabisi, Patrick Hough, Guy Oliver, Reman Sadani, Marianna Simnett and Georgina Starr. Therefore the expenditure of 2019-20 stands in particularly stark contrast to the spend of 2020-21, a year in which, due to the pandemic, only two productions of equivalent scale were produced (Sutapa Biswas and Patrick Goddard), although seven small-scale productions for BEYOND #1 were nevertheless keeping us busy. We were also provided with a rent reduction of £4,000 per quarter while we were impacted by the pandemic. This rent-reduction created a substantial saving for us.

Of the £452,779 spent in 2020-21, £196,667 was spent on support costs/overheads, while £256,112 contributed directly to our artistic activities.

Restricted and Designated Funds

At the close of the financial year we have £63,938 of restricted funds remaining as well as £205,776 of funds that are designated to specific activities.

Reserves

Following a review of our reserves, FVU will continue to maintain a reserve of £100,000 representing three months' worth of our staff and operating costs, allowing us time to fulfil contractual obligations, should our core funding from Arts Council England cease, and the trustees then deemed it necessary for us to wind down the charity's operations.

Structure, Governance and Management

Governing document

Film and Video Umbrella is registered with the Charity Commission for England and Wales and is constituted as a Charitable Incorporated Organisation.

FVU was previously a not-for-profit company limited by shares, between 1988 and 2016.

Recruitment and appointment of trustees

In 2020-21 no new appointments have been made to our Board of Trustees.

New trustees are recruited and appointed by the existing trustees. Skills audits are undertaken prior to recruitment in order to ensure a strong range of skills, and that those skills most needed within the organisation are added to the board. Trustees are also recruited mindful of the range of backgrounds of individuals that are contained within the diverse demographic of the UK's population that FVU intends to reach, protect and represent. When appointing new trustees, the existing trustees take into consideration the Equality Act 2010's ten protected characteristics, as well as class/economic disadvantage, social and institutional barriers. As an organisation that works throughout the UK, we also aim to recruit trustees living and /or working in a range of different locations within the UK, and as an organisation that works closely with artists, we always aim that at least one artist is a trustee.

Trustees are appointed for a period of three years, at which point they can be reappointed for a new term should the remaining trustees elect to do so. There is no maximum duration of service. Our constitution allows for a maximum of ten trustees and a minimum of three.

New trustees receive copies of the following documents to induct them to the organisation and to help them to understand their responsibilities as trustees:

- FVU CIO Constitution
- Charity Commission for England and Wales' The Essential Trustee: What you need to know, what you need to do
- The most recent annual report and annual accounts
- The current set of management accounts
- FVU Trustee Conflict of Interest Policy
- FVU Trustee Conflict of Interest Log
- FVU Risk Register
- FVU Business Plan
- FVU Audience and Engagement Plan
- FVU Equality Diversity and Inclusion Action Plan
- FVU Environmental Policy and Action Plan

The overall responsibility for Film and Video Umbrella belongs to the Board of Trustees which meets quarterly, or more frequently as may be required in order to manage the affairs of the charity. Day-to-day operational responsibility has been delegated to the Director, Steven Bode, who reports directly to the board of trustees, and has dual responsibility as both a trustee and a director.

Reference and Administrative Information

Name of Charity:	Film and Video Umbrella
Charity registration number:	1165046
Principal address:	8 Vine Yard, London SE1 1QL

Trustees

The trustees and officers serving during the year and since the year end were as follows:

- Jon Armstrong
- Eddie Berg (co-chair-person)
- Steven Bode
- Liz Draper
- Cliff Lauson
- Lawrence Lek
- Lucinda Lovell
- Kate Wilson (co-chair-person)

Independent Examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road, Lewes, East Sussex BN7 1RS

Approved by the Board of Trustees and signed on its behalf by



Kate Wilson

6 September 2021

Film and Video Umbrella
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 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 examiners statement

Since the Charity'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 by virtue of my membership of Association of Accounting Technicians, 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 that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do 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 in order to enable a proper understanding of the accounts to be reached.



Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

6 September 2021

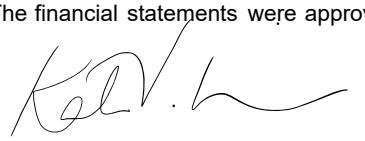
Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2021

	Notes	Unrestricted funds	Restricted funds	2021	2020
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	386,752	92,415	479,167	539,868
Charitable activities	3	46,335	-	46,335	103,531
Investments	4	215	-	215	878
Total		**433,302**	**92,415**	**525,717**	**644,277**
Expenditure on:					
Charitable activities	5/6	(424,302)	(28,477)	(452,779)	(742,025)
Total		**(424,302)**	**(28,477)**	**(452,779)**	**(742,025)**
Net income/expenditure		**9,000**	**63,938**	**72,938**	**(97,748)**
Reconciliation of funds					
Total funds brought forward		296,776	-	296,776	394,524
Total funds carried forward		**305,776**	**63,938**	**369,714**	**296,776**

Film and Video Umbrella
Statement of Financial Position
As at 31 March 2021

	Notes	2021	2020
		£	£
Fixed assets			
Tangible assets	12	4,917	12,895
		4,917	**12,895**
Current assets			
Stocks	13	2,942	2,942
Debtors	14	21,442	31,686
Cash at bank and in hand		355,064	265,618
		379,448	**300,246**
Creditors: amounts falling due within one year	15	(14,651)	(16,365)
Net current assets		**364,797**	**283,881**
Total assets less current liabilities		**369,714**	**296,776**
Net assets		**369,714**	**296,776**
The funds of the charity			
Restricted income funds	16	63,938	-
Unrestricted income funds	16	305,776	296,776
Total funds		**369,714**	**296,776**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Kate Wilson (co-chair-person)
Trustee

6 September 2021

Film and Video Umbrella

Cashflow Statement
For the year ended 31 March 2021

	2021		2020	
Cash flow from operating activities				
Cash generated from operations		91,176		(78,609)
Dividends, interest and rent from investments	215		878	
Purchase of tangible assets	(1,945)		(2,500)	
		(1,730)		(1,622)
		89,446		(80,231)
Cash and cash equivalents at beginning of year		265,618		345,849
Cash and cash equivalents at end of year		355,064		265,618
Cash generated from operations				
Net movement in funds		72,938		(97,748)
Adjustments for:				
Depreciation and amortisation of fixed assets		9,924		10,665
Dividends, interest and rent from investments		(215)		(878)
Movement in working capital				
(Increase)/decrease in stocks		-		-
(Increase)/decrease in debtors		10,243		3,616
Increase/(Decrease) in creditors		(1,714)		5,736
Cash generated from operations		91,176		(78,609)

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Charities Act 2011.

Film and Video Umbrella meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Irrecoverable Value Added Tax is included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Exhibition Equipment	20% Straight line
Computer Equipment	33% Straight line

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	451	500	951	5,534
Grants received	386,301	91,915	478,216	534,334
	386,752	**92,415**	**479,167**	**539,868**

Analysis of grants received

	2021	2020
	£	£
Art Fund	27,800	42,000
Arts Council England National Lottery Project Grants	14,000	-
Arts Council England NPO	386,301	379,321
Arts Council England Strategic Touring	-	9,313
Chapman Charitable Trust	-	2,000
Jerwood Arts	40,600	56,500
Rothschild Foundation	1,000	20,000
Transfer of grant	8,515	25,200
	478,216	**534,334**

3. Income from charitable activities

	2021	2020
	£	£
Unrestricted funds		
Advancement of the visual Arts		
Project contribution	34,833	72,286
Sales of Works	7,207	1,080
Sales of Books	396	672
AV Equipment Hires	1,218	5,661
Other income	2,681	23,832
	46,335	**103,531**
	46,335	**103,531**

4. Investment income

	2021	2020
	£	£
Unrestricted funds		
Bank interest receivable	215	878
	215	**878**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Advancement of the visual Arts	227,635	28,477	256,112	541,727
Support costs	196,667	-	196,667	200,298
	424,302	**28,477**	**452,779**	**742,025**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2021	2020
	£	£	£	£
Support costs				
Advancement of the visual Arts	256,112	196,667	452,779	742,025

7. Analysis of support costs

	2021	2020
	£	£
Advancement of the visual Arts		
Management and staff costs	108,591	108,603
Office running costs	23,153	17,024
Premises costs	60,163	71,426
Governance costs	4,760	3,245
	196,667	**200,298**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021	2020
	£	£
Depreciation of owned fixed assets	9,924	10,665
Accountancy fees	2,750	2,750
Staff pension contributions	5,040	5,301

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021	2020
	£	£
Salaries and wages	191,435	185,537
Social security costs	13,660	14,188
Pension costs	5,040	5,301
	210,135	**205,026**

	2021	2020
Administration	1	1
Technical	4	4
	5	**5**

10. Trustee remuneration and related party transactions

One employee, Steven Bode, is also a trustee. His remuneration as an employee for the year was £55,000 (2020 £56,650) none of which was for services as a trustee.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2020
	£	£	£
Income and endowments from:			
Donations and legacies	386,855	153,013	539,868
Charitable activities	103,531	-	103,531
Investments	878	-	878
Total	**491,264**	**153,013**	**644,277**
Expenditure on:			
Charitable activities	(525,156)	(216,869)	(742,025)
Total	**(525,156)**	**(216,869)**	**(742,025)**
Net expenditure	**(33,892)**	**(63,856)**	**(97,748)**
Reconciliation of funds			
Total funds brought forward	330,668	63,856	394,524
Total funds carried forward	**296,776**	**-**	**296,776**

12. Tangible fixed assets

Cost or valuation	Exhibition Equipment	Computer Equipment	Total
	£	£	£
At 01 April 2020	42,142	6,778	48,921
Additions	-	1,945	1,945
At 31 March 2021	**42,142**	**8,723**	**50,866**
Depreciation			
At 01 April 2020	30,462	5,563	36,025
Charge for year	8,428	1,495	9,924
At 31 March 2021	**38,890**	**7,058**	**45,949**
Net book values			
At 31 March 2021	**3,252**	**1,665**	**4,917**
At 31 March 2020	**11,681**	**1,215**	**12,896**

13. Stocks and work in progress

	2021	2020
	£	£
Stocks of raw materials	2,942	2,942
	2,942	**2,942**

14. Debtors

	2021	2020
	£	£
Amounts due within one year:		
Trade debtors	177	4,707
Prepayments and accrued income	18,472	18,406
Other debtors	2,793	8,573
	21,442	**31,686**

15. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	7,285	7,670
Other creditors	4,616	5,945
Accruals and deferred income	2,750	2,750
	14,651	**16,365**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Designated					
Projects designated fund	196,776	-	-	9,000	205,776
General					
General	100,000	433,302	(424,302)	(9,000)	100,000
	296,776	**433,302**	**(424,302)**	**-**	**305,776**

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2020
	£	£	£	£	£
Designated					
Projects designated fund	230,668	-	-	(33,892)	196,776
General					
General	100,000	491,264	(525,156)	33,892	100,000
	330,668	**491,264**	**(525,156)**	**-**	**296,776**

Purpose of unrestricted Funds

Projects designated fund

Amounts received that are designated for specific costs to which the charity is committed within the coming months.

General

To promote and advance the visual arts in particular film, video and the moving image.

Restricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted funds	-	92,415	(28,477)	63,938
	-	**92,415**	**(28,477)**	**63,938**

Restricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
Restricted funds	63,856	153,013	(216,869)	-
	63,856	**153,013**	**(216,869)**	**-**

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	4,917	95,083	100,000
Designated			
Projects designated fund	-	205,776	205,776
Restricted funds			
Restricted funds	-	63,938	63,938
	4,917	**364,797**	**369,714**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	12,895	87,105	100,000
Designated			
Projects designated fund	-	196,776	196,776
Restricted funds			
	12,895	**283,881**	**296,776**

Film and Video Umbrella
Detailed Statement of Financial Activities
For the year ended 31 March 2021

	2021	2020
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	951	5,534
Grants receivable	478,216	534,334
	479,167	**539,868**
Charitable activities		
Project contribution	34,833	72,286
Sales of Works	7,207	1,080
Sales of Books	396	672
AV Equipment Hires	1,218	5,661
Sundry	181	23,832
Artwork Hire Fees	2,500	-
	46,335	**103,531**
Investments		
Bank interest receivable	215	878
	215	**878**
Total incoming resources	**525,717**	**644,277**
EXPENDITURE		
Charitable activities		
Cost of sales - direct charitable activity	(1,804)	(632)
Staff costs - wages & salaries	(107,895)	(104,014)
Depreciation - owned assets	(8,428)	(8,428)
Freelancers	(4,681)	(4,288)
Travel, Subsistence, Accommodation	(74)	(2,110)
Marketing (Projects General)	(1,590)	(1,150)
Website Hosting and Build	(6,178)	(2,605)
Equipment	(199)	(766)
Equipment Maintenance / Consumables	(535)	(72)
Archive / Archive Maintenance	(1,780)	-
Project Admin / Set-Up / Fees	(8,372)	(40,560)
Pre-Production	(3,936)	(13,975)
Production	(29,531)	(221,199)
Post-Production	(22,038)	(40,859)
Presentation	(5,129)	(5,478)
Outreach / Events	(129)	(3,354)
Touring	(247)	(1,710)
Marketing (Specific Projects)	(8,993)	(13,658)
Publishing	(1,500)	(10,057)
Artists' fees	(39,152)	(66,812)
Project access	(3,921)	-
	(256,112)	**(541,727)**
SUPPORT COSTS		
Management and staff costs		
Staff costs	(83,541)	(81,524)
Staff costs - social security costs	(13,660)	(14,188)

This page does not form part of the statutory financial statements

Staff costs - pension contributions	(5,040)	(5,301)
Trustee - expenses	-	(387)
Freelancers	(4,641)	(6,838)
Recruitment and HR	(1,709)	(365)
	(108,591)	**(108,603)**
Office running costs		
Depreciation - owned assets	(1,495)	(2,237)
Seminars, Tickets, Books, Memberships, Subscriptions	-	(62)
Telephone, Internet	(2,985)	(3,990)
Office Equipment	(583)	(199)
Office Software	(3,447)	(2,894)
Office Stationery / Printing	(435)	(451)
Postage / Couriers	(437)	(194)
Entertainment	(721)	(1,372)
Sundry Costs	(6,213)	(3,928)
Unreclaimable VAT	(2,185)	(571)
Office Supplies and Maintenance	(4,652)	(1,126)
	(23,153)	**(17,024)**
Premises costs		
Rent	(44,233)	(56,808)
Business Rates	(5,335)	(4,914)
Insurance, Security, Alarms, Keys	(4,427)	(4,501)
Utilities (Electricity / Service Charge)	(4,668)	(3,523)
Cleaning	(1,500)	(1,680)
	(60,163)	**(71,426)**
Governance costs		
Accountancy fees	(2,750)	(2,750)
Legal fees	(2,010)	(495)
	(4,760)	**(3,245)**
Total resources expended	**(452,779)**	**(742,025)**
Net Income	**72,938**	**(97,748)**