

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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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'être 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



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



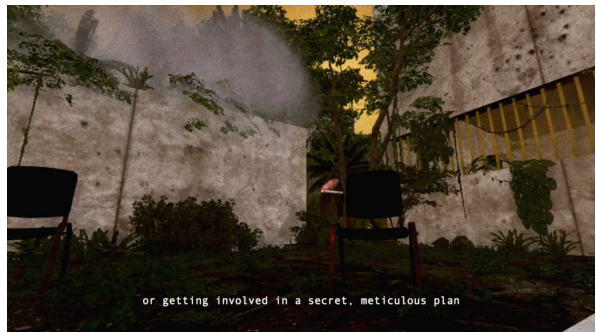
DE'ANNE CROOKS, *Great-ish: The Gaslighting of a Nation*, 2020



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

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 LGBTQ
- 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

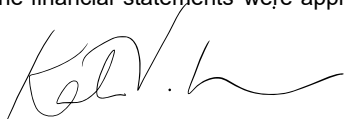
Film and Video Umbrella
Statement of Financial Activities
For the year ended 31 March 2021

	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	<u>(1,945)</u>	<u>(2,500)</u>
	<u>(1,730)</u>	<u>(1,622)</u>
	89,446	(80,231)
Cash and cash equivalents at beginning of year	<u>265,618</u>	<u>345,849</u>
Cash and cash equivalents at end of year	<u>355,064</u>	<u>265,618</u>
 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	<u>(1,714)</u>	<u>5,736</u>
 Cash generated from operations	<u>91,176</u>	<u>(78,609)</u>

Film and Video Umbrella
Notes to the Financial Statements
For the year ended 31 March 2021

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.

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

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		
<i>Advancement of the visual Arts</i>		
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

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

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

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

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
	<u> </u>	<u> </u>

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
	<u>210,135</u>	<u>205,026</u>

	2021	2020
Administration	1	1
Technical	4	4
	<u>5</u>	<u>5</u>

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.

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

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

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

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
	£	£	£	£	£
<i>Designated</i>					
Projects designated fund	196,776	-	-	9,000	205,776
<i>General</i>					
General	100,000	433,302	(424,302)	(9,000)	100,000
	296,776	433,302	(424,302)	-	305,776

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Unrestricted Funds - Previous year

	Balance at 01/04/2019 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2020 £
<i>Designated</i>					
Projects designated fund	230,668	-	-	(33,892)	196,776
<i>General</i>					
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

Film and Video Umbrella
Notes to the Financial Statements Continued
For the year ended 31 March 2021

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	4,917	95,083	100,000
<i>Designated</i>			
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			
<i>General</i>			
General	12,895	87,105	100,000
<i>Designated</i>			
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)

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

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)