

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'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.

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 healthy 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	<u>(8,883)</u>	<u>(1,945)</u>
	<u>(8,848)</u>	<u>(1,730)</u>
	(22,644)	89,446
Cash and cash equivalents at beginning of year	<u>355,064</u>	<u>265,618</u>
Cash and cash equivalents at end of year	<u>332,420</u>	<u>355,064</u>
 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	<u>5,741</u>	<u>(1,714)</u>
 Cash generated from operations	<u>(13,796)</u>	<u>91,176</u>

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.

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

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

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

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

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

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

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

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

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

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2022 £
<i>Designated</i>					
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
<i>General</i>					
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 £
<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 2022

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 unforeseen 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

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

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	8,696	19,930	28,626
<i>Designated</i>			
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			
<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

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)

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

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