

**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'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 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, BXY, 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***



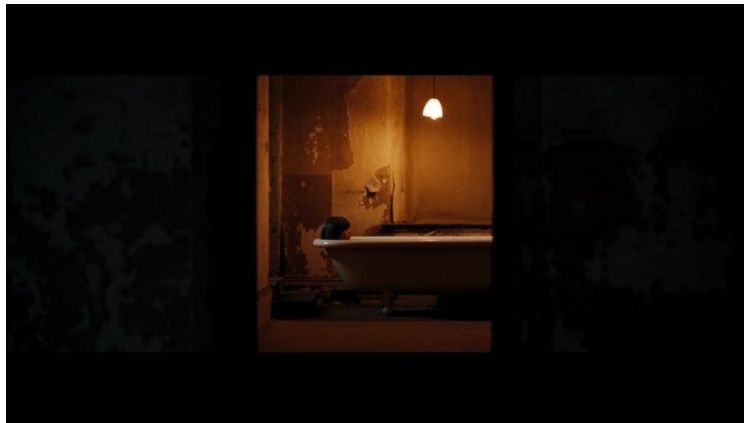
BANI ABIDI, *The Song*, 2022

*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 Højgaards 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 (formerly 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

<b>Name of Charity:</b>	Film and Video Umbrella
<b>Charity Registration Number:</b>	1165046
<b>Principal Address:</b>	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

  
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Gillian Fox (Chairperson)

1st December 2023

**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 £
<b>Income and endowments from:</b>					
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
<b>Total</b>		<b>507,571</b>	<b>37,666</b>	<b>545,237</b>	<b>508,884</b>
<b>Expenditure on:</b>					
Charitable activities	5/6	(518,351)	(56,626)	(574,977)	(525,242)
<b>Total</b>		<b>(518,351)</b>	<b>(56,626)</b>	<b>(574,977)</b>	<b>(525,242)</b>
<b>Net expenditure</b>		<b>(10,780)</b>	<b>(18,960)</b>	<b>(29,740)</b>	<b>(16,358)</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		334,396	18,960	353,356	369,714
<b>Total funds carried forward</b>		<b>323,616</b>	<b>-</b>	<b>323,616</b>	<b>353,356</b>



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

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

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


1st December 2023

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Gillian Fox (Chair Person)  
Trustee

## Film and Video Umbrella

### Cashflow Statement For the year ended 31 March 2023

	2023	2022
<b>Cash flow from operating activities</b>		
Cash generated from operations	(16,570)	(23,796)
Dividends, interest and rent from investments	646	35
Purchase of tangible assets	<u>-</u>	<u>(8,883)</u>
	646	(8,848)
	(15,924)	(32,644)
Cash and cash equivalents at beginning of year	<u>322,420</u>	<u>355,064</u>
Cash and cash equivalents at end of year	<u>306,496</u>	<u>322,420</u>
 <b>Cash generated from operations</b>		
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	<u>(7,155)</u>	<u>5,741</u>
 <b>Cash generated from operations</b>	<u>(16,570)</u>	<u>(23,796)</u>

**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.

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

**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
	<b>387,023</b>	<b>37,666</b>	<b>424,689</b>	<b>446,159</b>

**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
	<b>423,967</b>	<b>445,557</b>

**3. Income from charitable activities**

	2023	2022
	£	£
<b>Unrestricted funds</b>		
<i>Advancement of the visual Arts</i>		
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
	<b>119,902</b>	<b>62,690</b>
	<b>119,902</b>	<b>62,690</b>

**4. Investment income**

	2023	2022
	£	£
<b>Unrestricted funds</b>		
Bank interest receivable	646	35
	<b>646</b>	<b>35</b>

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

**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
	<b>518,351</b>	<b>56,626</b>	<b>574,977</b>	<b>525,242</b>

**6. Costs of charitable activities by activity type**

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

**7. Analysis of support costs**

	2023	2022
	£	£
<b>Advancement of the visual Arts</b>		
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
	<b>200,794</b>	<b>188,034</b>

**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

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

**9. Staff costs and emoluments**

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

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

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).

	<b>2023</b>	<b>2022</b>
Communications / Marketing	1	1
Exhibition Presentation / Technical	1	1
Production / Admin	1	1
Senior Management	2	2
	<u><b>5</b></u>	<u><b>5</b></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 £60,000 (2022 £55,000) none of which was for services as a trustee.

There were no other payments to trustees to disclose.

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

**11. Comparative for the Statement of Financial Activities**

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

**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	<b>50,192</b>	<b>9,556</b>	<b>59,748</b>
<b>Depreciation</b>			
At 01 April 2022	42,700	8,352	51,052
Charge for year	2,384	926	3,310
At 31 March 2023	<b>45,084</b>	<b>9,278</b>	<b>54,362</b>
<b>Net book values</b>			
At 31 March 2023	<b>5,108</b>	<b>278</b>	<b>5,386</b>
At 31 March 2022	<b>7,492</b>	<b>1,204</b>	<b>8,696</b>

**13. Stocks and work in progress**

	2023 £	2022 £
Stocks of raw materials	2,942	2,942
	<b>2,942</b>	<b>2,942</b>

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

**14. Debtors**

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

**15. Creditors: amounts falling due within one year**

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

**16. Movement in funds**

**Unrestricted Funds**

	<b>Balance at 01/04/2022</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Balance at 31/03/2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<i>Designated</i>					
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
<i>General</i>					
General	28,626	507,571	(518,351)	142,154	160,000
	<b>334,396</b>	<b>507,571</b>	<b>(518,351)</b>	<b>-</b>	<b>323,616</b>



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

**Unrestricted Funds - Previous year**

	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
	<b>305,776</b>	<b>449,628</b>	<b>(421,008)</b>	<b>-</b>	<b>334,396</b>

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

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

**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
	<b>63,938</b>	<b>59,256</b>	<b>(104,234)</b>	<b>18,960</b>

**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
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	5,386	154,614	160,000
<i>Designated</i>			
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
<b>Restricted funds</b>			
	<b>5,386</b>	<b>318,230</b>	<b>323,616</b>

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

**Previous year**

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<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
<b>Restricted funds</b>			
Restricted funds	-	18,960	18,960
	<b>8,696</b>	<b>344,660</b>	<b>353,356</b>

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

	2023 £	2022 £
<b>INCOME AND ENDOWMENT</b>		
<b>Donations and legacies</b>		
Donations	722	602
Grants receivable	423,967	445,557
	<b>424,689</b>	<b>446,159</b>
<b>Charitable activities</b>		
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
	<b>119,902</b>	<b>62,690</b>
<b>Investments</b>		
Bank interest receivable	646	35
	<b>646</b>	<b>35</b>
<b>Total incoming resources</b>	<b>545,237</b>	<b>508,884</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
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)
	<b>(374,183)</b>	<b>(337,208)</b>
<b>SUPPORT COSTS</b>		
<b>Management and staff costs</b>		

**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)
	<b>(116,812)</b>	<b>(112,559)</b>
<b>Office running costs</b>		
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)
	<b>(19,036)</b>	<b>(14,544)</b>
<b>Premises costs</b>		
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)
	<b>(61,519)</b>	<b>(57,241)</b>
<b>Governance costs</b>		
Accountancy fees	(2,750)	(2,750)
Legal fees	(550)	(940)
Cost of trustees' meetings	(127)	-
	<b>(3,427)</b>	<b>(3,690)</b>
<b>Total resources expended</b>	<b>(574,977)</b>	<b>(525,242)</b>
<b>Net Expenditure</b>	<b>(29,740)</b>	<b>(16,358)</b>

