

Charity number: 1165046

Film and Video Umbrella

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2024

Film and Video Umbrella
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For the year ended 31 March 2024

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

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).



Report of the Trustees 2023-24



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

Objectives and Activities

FVU Charitable Objects

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

- (1) promote and advance the visual arts, in particular but not exclusively the arts of film, video and the moving image, including by:
 - (a) the promotion of and championing of artistic and cultural excellence in contemporary film, video and / or the moving image;
 - (b) enabling the creation of works of artistic merit in film, video and / or the moving image; and
 - (c) facilitating and presenting those artistic works to a varied and widespread audience and securing a presence for those artistic works in the public collections in Great Britain;
- (2) advance education in the visual arts, in particular but not exclusively by:
 - (a) facilitating greater public access to artistic work in film, video and / or the moving image;
 - (b) the encouragement of a wider understanding of contemporary and historical practice in film, video and the moving image; and
 - (c) cultivating and improving practical and theoretical literacy in film, video and the moving image.

What FVU Does

FVU specialises in curating, commissioning, producing, presenting and touring artists' moving-image work in the UK and internationally. Since its inception in 1988, FVU's raison d'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 future winners and nominees of prestigious awards such as the Turner Prize and Jarman Award: Including Duncan Campbell, Luke Fowler, Isaac Julien, Janice Kerbel, Mark Leckey, Daria Martin and Hetain Patel. We have repeatedly commissioned breakthrough or step-change pieces that have taken artists' works to new or larger audiences than they might have received before - thereby enhancing their national and international profiles.

FVU Aims

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

1. To deliver a broad and diverse artistic programme: a variety of projects nurtured for their artistic merit, scope and ambition and underwritten by FVU's impeccable track record of quality and delivery.
2. To support emerging artists who have not previously been commissioned, as well as more experienced artists who are on the threshold of becoming more established, where they lack the requisite backing from other sources to do so, to make work that reflects a step-change in their practice, providing a safe pair of hands in which they can push their ideas, try out new ways of working, and experiment with new technologies or interdisciplinary practices.
3. To appeal to wide and diverse audiences via multiple different media, presentation methods and platforms.
4. To foster an ethos of collaboration to develop innovative initiatives with galleries and other venues as well as organisations outside of the sector, both nationally and internationally, that can result in projects with the capacity to excite and cross-pollinate our audiences and expand on our genuinely national reach.
5. To commission artists, and to engage a workforce and an audience that represents the diverse voices of the UK and elevate those voices to forward positive change and bring about equity both within and without the organisation.
6. To offer our expertise and experience in commissioning and presenting artists' moving image to individuals and organisations who may benefit.
7. To advocate in the interests of the sector amongst stakeholders, from audiences, to Arts Council England, to government.
8. To be a sustainable organisation, creatively, environmentally and financially.

FVU Principles and Values

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

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

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

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

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

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

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

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

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

Achievements and Performance

Significant Activities between April 2023 - March 2024

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

GAYLE CHONG KWAN, *A Pocket Full of Sand*



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

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

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

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

AMARTEY GOLDING, *Britannia*



AMARTEY GOLDING, *Britannia*, 2023

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

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

Commissions for FVU Watch

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

DANIEL COCKBURN, *Ahead of the Curve*



DANIEL COCKBURN, *Ahead of the Curve*, 2024

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

MYRIAM REY, *absent landscapes*

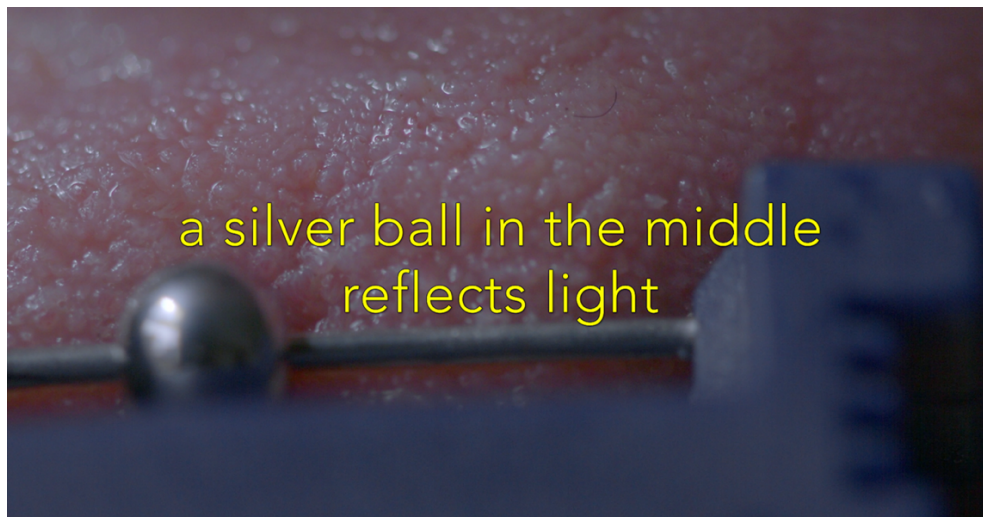


MYRIAM REY, *absent landscapes*, 2023

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

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

SOPHIE HOYLE, *Aphonia*



SOPHIE HOYLE, *Aphonia*, 2024

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

Online Programme

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

Access

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

Michael O'Pray Prize 2022

Michael O'Pray Prize 2023 ...

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

National and International Touring

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

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

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

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

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

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

Achievements Against Objectives

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

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

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

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

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

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

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

Financial Review

Income

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

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

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

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

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

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

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

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

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

Expenditure

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

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

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

Restricted and Designated Funds

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

Reserves

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

Structure, Governance and Management

Governing Document

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

Recruitment and Appointment of Trustees

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

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

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

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

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

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

Reference and Administrative Information

Name of Charity:

Charity Registration Number:

Principal Address:

Film and Video Umbrella

1165046

Broadway, 14-18 Broad Street
Nottingham NG1 3AL

Trustees

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

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

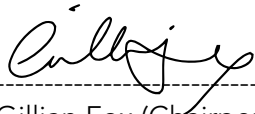
Independent Examiner

Andrew M Wells FMAAT

Counterculture Partnership LLP

Bank Chambers, Main Street, Hawes, North Yorkshire DL8 3QL

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



16/1/25

Gillian Fox (Chairperson)

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

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

Responsibilities and basis of report

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

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiners statement

Since the Charity's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



20/1/25

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


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

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

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

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

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



 16/1/25

 Gillian Fox (Chairperson)

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

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

Going concern

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

Funds

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

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

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

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

Incoming resources

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

Resources expended

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

Taxation

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

Tangible fixed assets

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

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

Stocks and work in progress

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

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

2. Income from donations and legacies

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

Analysis of grants received

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

3. Income from charitable activities

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

4. Investment income

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

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

5. Costs of charitable activities by fund type

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

6. Costs of charitable activities by activity type

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

7. Analysis of support costs

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

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

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

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

9. Staff costs and emoluments

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

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

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

10. Trustee remuneration and related party transactions

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

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

11. Comparative for the Statement of Financial Activities

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

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

12. Tangible fixed assets

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

13. Stocks and work in progress

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

14. Debtors

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

15. Creditors: amounts falling due within one year

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

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

16. Movement in funds

Unrestricted Funds

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

Unrestricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
<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
	334,396	507,571	(518,351)	-	323,616

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

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.

Access reserve

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

Parenting reserve

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

Projects designated fund

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

Relocation designated fund

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

HR designated fund

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

Website CMS upgrade designated

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

General

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

Restricted Funds

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

Restricted Funds - Previous year

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

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

Purpose of restricted funds

Restricted funds

Restricted funds represent grants and donations made to fund specific projects

17. Analysis of net assets between funds

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

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<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
Restricted funds			
	5,386	318,230	323,616

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

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

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

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