

Company Registration Number 05622380

Registered Charity Number 1174274

BERWICK FILM AND MEDIA ARTS FESTIVAL

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2025

BERWICK FILM AND MEDIA ARTS FESTIVAL
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TRUSTEES' REPORT
For the year ended 31 March 2025

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity Name	Berwick Film & Media Arts Festival
Charity registration number	1174274
Company registration number	05622380
Registered office	22 Bridge Street, Berwick-upon-Tweed TD15 1AQ

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Berwick Film & Media Arts Festival during the period and up to the date of signing this report are as follows:

Laura Simpson (Chair)	
Siobhan Carroll	- Appointed 4 December 2024
Rachel Gnagniko	- Appointed 4 December 2024
Christopher Hardie	
May Adadol Ingawanij	
Luke Moody	
Andrew Robson	- Appointed 20 January 2025
Matthew Stokes	- Resigned 4 December 2024
Jonathan Weston	- Appointed 4 December 2024

Company Secretary

Elisa Kay

Independent Examiner

Mr Pete O'Hara FCA Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Berwick Film & Media Arts Festival Ltd is a charitable company limited by guarantee, incorporated on 14 November 2005, registered in England and Wales under company number 05622380 and governed by its Articles of Association, originally registered upon incorporation and as amended by Special Resolution registered at Companies House on 1 August 2017 and as further amended on 22 March 2020.

The charity was registered with the Charity Commission on 16 August 2017.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The charity currently has a board of nine non-executive Trustees.

The Board meets a minimum of four times per year.

Detailed written Board reports and an agenda are prepared and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources and publications to support their understanding of Berwick Film & Media Arts Festival activities, including the latest annual report and accounts, a full role description and information on current and past productions. They also have the opportunity to see productions and are kept informed on an ongoing basis around developments in both the theatre and wider charity sectors.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Berwick Film & Media Arts Festival's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £47,000.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Reserves Policy (Cont.)

The Trustees then aspire to retain an additional allowance of £5,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process.

The target level of Reserves held is therefore £52,000.

The charity's total unrestricted Reserves at 31 March 2025 are £35,909 (2024: £36,185) with 'free' unrestricted Reserves, defined as non-designated unrestricted funds, net of the £4,346 (2024: £2,182) value of Fixed Assets, of £31,563 (2024: £34,003).

The Trustees aim, through their budgeting processes, to reach the target level of free reserves within two to three years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers via a specific volunteer programme to support Festival activities.

OBJECTIVES AND ACTIVITIES

Charitable Purpose

Berwick Film & Media Arts Festival's charitable objects are

- (a) to promote appreciation of and education in the arts, crafts & associated technologies, especially but not exclusively those of the cinema & moving image
- (b) to educate the public by encouraging the creative participation in the arts and crafts of cinema, video & moving image
- (c) to educate the public in the history, aesthetics and theory of moving image in all their aspects.

Aims & Objectives

Berwick Film & Media Arts Festival (BFMAF) is an artistically ambitious organisation for artists' moving image and new cinema based in North Northumberland on the English border with Scotland.

A work in progress, leading through collaboration, it has a resolute commitment to the mutual development of the artists, audiences, filmmakers and programmers that make the festival possible.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Aims & Objectives (Cont.)

The Festival enacts pluralist ideas of moving image and contemporary cinema, its history and curation. Short, medium or feature-length Festival selections can include arthouse, documentary or genre cinema; artists' moving image and sound; world premieres and freshly restored archival titles; or live, installation-based or performative works.

BFMAF also strives to understand and work towards optimal exhibition conditions for artists and filmmakers' work within the resources and contexts it has available. In evaluating this, the accessibility of audiences and communities that it is involved with – locally, regionally, nationally and internationally – are of utmost consideration.

BFMAF was established in 2004 by artists Marcus Coates and Huw Davies in the Northumberland border town of Berwick-upon-Tweed.

The Festival's vision is to be the UK's leading festival for artists' moving image and new cinema.

Its strategic objectives are to:

1. present an artistically ambitious, internationally significant programme of artists' moving image and new cinema.
2. create a resilient, dynamic and ever evolving organisation where inclusivity, access and environmental responsibility are central to all activity.
3. support creative practitioners, artists, filmmakers, critics and curators, instigating transformative moments in their careers and striving towards optimal conditions for their work.
4. embody a 'work in progress' ethos where collaboration, innovation, research and mutual exchange shape our organisation's present and future.
5. develop the Festival's reputation and associational life, bridging international, national and regional cultural communities.
6. invest in an integrated digital presence, informed data culture and effective PR and marketing strategies.
7. ensure our programmes are engaging and stimulating for all audience members, with specific provision for young people.
8. deliver a programme which is informed by the social, cultural, historical, and environmental contexts of North Northumberland and its communities.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Berwick Film & Media Arts Festival presents ambitious and rigorously researched programmes of new cinema to the public. Based in England's most northerly town, it is inspired by its borderlands location and embodies a pluralist cinema.

Now in its 21st year, BFMAF is recognised for its 4-day festival of screenings, exhibitions, performances, workshops and seminars, alongside its work year-round that focuses on supporting artists' and filmmakers' production, working with local young people and creating professional development opportunities locally and nationally.

The Festival has become a keystone in the cultural calendar of the UK. BFMAF serves as a resource for the broader creative networks we work within as well as the rural communities in which we are based. Our programmed activity reflects this duality through considered curation and targeted provision.

The organisation works to promote and support artistic ambition through screenings, exhibitions, workshops, residencies and seminars. It provides public benefit through:

- exposing audiences to new cinema and artists' moving image that they would likely not have a chance to see elsewhere
- fostering critical thinking
- engaging with local communities to support their access to the work
- highlighting Berwick-upon-Tweed as a destination and positively impacting the local economy
- delivering skills and employability services locally and to the larger creative networks that we are part of
- encouraging new contacts and networks for groups and individuals taking part in activities around the Festival

In developing the objectives for the year, and in planning activities, the Trustees have considered the Charity Commission guidance on public benefit.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Berwick Film & Media Arts Festival has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place and consider the key risks facing the charity at this time to be:

- The financial risks arising if the organisation is unable to attract sufficient funding (over and above its Arts Council England National Portfolio Organisation grant) to realise its planned projects to the scale and quality to which the organisation aspires
- The loss of the Festival's main venue, The Maltings, during its planned redevelopment

The Trustees have managed the potential impact of these risks by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Reserves policies have been adopted which provide an appropriate amount of uncommitted Reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved
- Regular dialogue with The Maltings team and Northumberland County Council, ensuring availability of the venue early in our planning cycle
- Contingency planning for replacement venues, including temporary structures

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ACHIEVEMENTS AND PERFORMANCE

Summary of Achievements & Performance in the Year

The financial year 2024/25 was a landmark period for the organisation, distinguished by the successful delivery of the 20th Berwick Film & Media Arts Festival (BFMAF) in March. This anniversary edition successfully maintained the Festival's international reputation for progressive programming that champions pluralist ideas in contemporary cinema and pushes boundaries in artists' moving image, while also achieving significant progress in accessibility and local engagement. Key achievements include working with our first Deaf filmmaker (Eri Makihara), successfully securing funding for and launching our year-round public space, and a highly successful After School Club, which delivered 651 educational engagements for young people.

Festival

"With a small scale and internationalist focus, the festival stands apart for its progressive, radical politics. It recognises the entanglements of history and technology, and uses its programme to reframe the image as a medium of transmission." *Berwick Film & Media Arts Festival*, by Najrin Islam, Art Monthly

The 20th Berwick Film & Media Arts Festival took place from 27 to 30 March in Berwick-upon-Tweed, marking two decades of showcasing innovative cinema and artists' moving image. The festival featured over 50 films and five exhibitions across various venues, with highlights including world premieres, UK premieres, and a diverse programme of screenings, talks, and exhibitions.

Opening Film: *Your Touch Makes Others Invisible*

Sri Lankan filmmaker Rajee Samarasinghe returned to BFMAF with his debut feature, exploring the theme of missing persons in post-civil war Sri Lanka through collaborative storytelling with impacted Tamil communities.

Filmmaker in Focus: Eri Makihara

Japanese filmmaker Eri Makihara was featured in the Filmmaker in Focus programme, marking the first time her work has been exhibited outside Asia. Her films focus on the physical sensations of people communicating primarily through sign language and other visual means. This was the first time we have worked with a Deaf filmmaker. We programmed two retrospective screenings of Makihara's work, as well as a film she selected. Makihara was joined by curator and Deaf activist Hannah Wallis in a Q&A following these two retrospective programmes. The Q&As were delivered with Japanese Sign Language, British Sign Language, English Live Captions and spoken English. The programme was supported by the British Council.

Filmmaker in Focus: Ayanna Dozier

Brooklyn-based artist-writer Ayanna Dozier works across film, performance, and installation using auto-fiction, surrealist, conceptual, and feminist methods. Her current research and artwork examines how transactional intimacy redistributes care from the private sector into public, social, and political relations.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Ways of Seeing Fanon – Curated by **Philip Rizk**, this programme proposed a re-reading of Frantz Fanon (Martinique, 1925–61) through an Arab lens, recontextualising the militant psychiatrist, thinker, and fighter's texts within the African region that shaped his radicalisation.

Propositions Programme

A discursive setting for filmmakers to expand on their work, demonstrating research, contexts and perspectives as a means to dig deeper into the questions, ideas and complications encountered through the filmmaking process. This year's programme included:

- *Kaposi's Sarcoma (A Plague and its Symptoms)* by Stuart Marshall, an artist's video on the subject of AIDS, rediscovered after being presumed lost for almost 40 years.
- *Available Light* by Morgan Quaintance, exploring notions of home and belonging in contemporary society.
- *Black & Arab Encounters on Screen* by Abiba Coulibaly, a hybrid talk and live video essay examining on-screen encounters between Black and Arab characters, and the off-screen realities from which they emerged.

New Cinema Awards

The New Cinema Awards showcased distinctive works of new cinema from around the world, including:

- *Your Touch Makes Others Invisible* Director: Rajee Samarasinghe
- *An Oscillating Shadow (Una Sombra Oscilante)* Director: Celeste Rojas Mugica
- *Melted Into the Sun* Director: Saodat Ismailova
- *Invention* Director: Courtney Stephens
- *Underground (アンダーグラウンド)* Director: Kaori Oda
- *BANQITS* Director: Omar Chowdhury
- *a river holds a perfect memory* Director: Hope Strickland
- *My Senses Are All I Have to Offer* Director: Isadora Neves Marques
- *When the Phone Rang (Kada Je Zazvonio Telefon)* Director: Iva Radivojevic
- *Full Out* Director: Sarah Ballard
- *Half Memory* Director: Ufuoma Essi
- *Oceania* Director: Valentin Noujaïm
- *nobody's word* Director: Camara Taylor
- *Archipelago of Earthen Bones - To Bunya* Director: Malena Szlam
- *A Thousand Waves Away* Director: Helena Wittmann
- *Language of the Entrails* Director: Luciana Decker Orozco
- *The Moving Garden* Director: Inês Lima
- *The Birds Choose the Cards* Director: Basim Magdy
- *Shuruuk* Director: Amie Barouh
- *The Pleasure is Mine (El placer es mío)* Director: Sacha Amaral

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Essential Cinema

Essential Cinema is our pluralist retrospective series that provides a revisionist view of what might be considered canonical works of cinema. This year's programme showcased films exploring personal as well as global histories, memory, and notions of time.

- New film restoration of *Nightshift* (UK) by Robina Rose: Unfolding over a single night's journey into morning, *Nightshift* (1981) distills the comings and goings of a hotel foyer into an eerie series of moods.
- Marion Scemama (France, US): Celebrating the work of photographer and filmmaker Marion Scemama through the lens of her close friendship with artist David Wojnarowicz.
- UK premiere of *Stars in Broad Daylight* by Ossama Mohammed (Syria), which remains banned in Syria because of its subversive representation and critical voice about how the violence of a patriarchal society seeps into the family unit.

Exhibitions

The Festival featured five exhibitions in venues around Berwick, including St Aidan's Peace Church, The Magazine, The Gymnasium Gallery, the Town Hall Chamber and our new public space The Burr.

- *Some Strings*, a growing collection of over 100 filmic responses to the poem *If I Must Die* by Palestinian writer Refaat Alareer. Over 100 filmmakers and artists from around the world have formed *Some Strings*, an ensemble of unreleased filmic gestures rooted in Palestine, where poet and teacher Refaat Alareer was targeted by Israeli strikes along with seven members of his family.
- *Endless Love Tapes* by Wendy Clarke, a world premiere ensemble work. *Endless Love Tapes* (United Kingdom, 2025) is a pilot project by Wendy Clarke (US) and Kim Coleman (UK). Artist Wendy Clarke's participatory video project, *Love Tapes* – which she began in 1977 – is an incredible collection of over 2,500 three-minute videos where people discuss what love means to them.
- *Stepney Western* by Harry Lawson, a world festival premiere. A film, installation, and exhibition by artist and filmmaker Harry Lawson, created in collaboration with young inner-city horse riders from Stepney Bank Stables in Newcastle.
- *Black Glass* by Adam Piron, One of Eadweard Muybridge's earliest contributions to the photographic image were stereographs commissioned by the U.S. Army, capturing their war against the Modoc Tribe in Northern California. These stereographs, many of which were staged, are revisited here through violent collisions of image and sound – generating entangled histories of visual technology, genocide and expropriation of Indigenous populations.
- *just above the tear duct on both sides*, by Cáit McClay and Éiméar McClay. A critical look at the evolution of Irish psychiatric institutions across the 20th century, examining the confluence of carceral, therapeutic and socioeconomic incentives that determined their influence.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Festival Partners

This was our last Festival at the Maltings Main House and Henry Travers, and our first at the temporary Maltings Cinema at Berwick Barracks.

We were also grateful for the use of the Gymnasium Gallery before it also closes for refurbishment as part of the Living Barracks development project. English Heritage continue to be a generous partner, allowing us use of The Magazine, a key heritage site, free of charge.

Once again we are grateful for the use of the very comfortable Town Hall Chamber.

Finally, we valued being back in St Aidan's Peace Church after a hiatus of five years. Peace Church organisers displayed archival materials from the Church's members' long history of activism around the space in dialogue with the programme, *Some Strings*, films from and for Palestine.

Pavilion, Leeds were our technical partner for the second year running. They handled film transport (transfer and creation of film files), projection, AV hire, risk assessments and exhibition management.

Matchbox Cinesub provided descriptive captions for nearly all films in the programme for the second year running.

Audience Development

We engaged Charlie Little, Access Consultant at Matchbox Cinesub to undertake an audit of our provision for Deaf audiences and participants. Following the audit, we:

- Commissioned Descriptive Subtitles for the majority of films in the programme (49 out of 54, or 90%)
- Commissioned a BSL promotional video and engaged Jamie Rea, a Deaf performer and marketing professional, to work on additional marketing specifically for Deaf audiences
- Commissioned Access Consultant Laura Lulika to undertake a detailed access audit for all Festival venues
- Reviewed language and access terminology on our website and communications to ensure consistency and quality of information and created a page specifically for d/Deaf audiences
- Our whole staff team took Deaf Awareness Training ahead of our event
- Presented our first programme of events with BSL interpretation and live captions

Feedback from an audience member who uses BSL: *"I've really enjoyed the festival, as did my friend, it was a fantastic programme of films. It was also a brilliant opportunity to meet with Eri and watch her amazing films. We are already looking forward to next year's festival!... We thought the amount of captioning was brilliant, as it felt like a majority of them had it – although there were a few in some exhibitions that were uncaptioned (some documentaries in the Church). It'd be amazing if everything was captioned."*

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Artist Development

Call for Entries

Filmmakers and artists were invited to enter the 20th Berwick Film & Media Arts Festival via the open Call for Entries. All entries are predominantly considered for the New Cinema Awards but may also be considered for other strands presented at the Festival. The Call was open from July 2024 and closed on 1 October with 755 entries from 86 countries.

New Cinema Forum

Alongside the film and exhibition programme, BFMAF presented the first edition of the **New Cinema Forum**, a programme of events inviting filmmakers, artists and workers in these fields to consider new orientations to creating, exhibiting and working collectively. The New Cinema Forum took place on Thursday 27 March 2025, with further opportunities to engage in roundtables over the Festival weekend.

The programme began with **Contexts for Production**, an open conversation between guests and attendees considering the challenges, contradictions, and possibilities existing within our constantly shifting creative environments.

Mutual Support highlighted the importance of working locally and collaboratively for developing and sustaining creative communities in the arts. The event saw artists, curators, and organisations nurturing contexts for collaboration and exchange sharing their experiences.

As archives continue to offer opportunities for histories to become renegotiated and entangled in the present, they also present a sometimes-confusing terrain for artists and curators to navigate. **Working with Archive** proposed to demystify and disentangle artistic practices involving archival materials.

Thinking Through Practice considered the formal and structural nature of research-based practice, how it finds a place in the world and where it stands in relation to the two institutions – the art world and academia – it straddles.

The forum also included networking opportunities and opportunities to meet and hear from funders including BFI Doc Society.

Early Career Critics

After a successful edition in 2020, the **Early Career Critics** programme returned, running across the whole festival dates. The programme was aimed at emerging critics and writers and the selection process, by open call, prioritised those living in the North East. Six early career critics were chosen with different experience across academic writing, film programming and writing copy, personal substack writing and art journalism. Four bursaries were given towards the cost of travel and accommodation.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Three sessions were run to cover writing, interviewing and pitching - led by three freelance professionals with experience writing and editing for ArtMonthly, Mubi Notebook, Corridor8 and more.

Writing by Early Career Critics has subsequently been published on BFMAF's website.

Public Programme

The Burr of Berwick programme continued over the summer 2024 with events hosted as part of three other local Festivals/celebrations:

Berwick Bridge 400 event, Sunday 4 August on The Market At Berwick Quayside.

The Burr of Berwick Film Library returned to join celebrations of the 400th anniversary of the Berwick Old Bridge. Our portable film library featured BFMAF curated films related to Berwick's historic infrastructure and our commission *Enceindre* by Luke Fowler.

Heritage Open Days event, Saturday 14 September 2024 at The Council Chamber, Berwick Town Hall

For this years' Heritage Open Days, The Burr of Berwick presented the socially and historically important Northumberland mining film, *The Blackhill Campaign* (1963), in Berwick's historic Town Hall. The screening was followed by an opportunity to join artist Kate Liston in a simple writing activity to share our thoughts and reflections.

The Blackhill Campaign is a 55 minute documentary film that follows the campaign organised by the miners and citizens of the villages of Blackhill and Scremerston in Northumberland to fight the National Coal Board's decision to close the Blackhill Colliery. Following their defeat the film then follows them in their efforts to open a private drift mine at Allerdean. North East Film Archives provided the film.

Berwick Food & Beer Festival event, 17th August 2024 at The Straw Yard

Jumana Manna's 2018 film *Wild Relatives* explores simple seeds – how they illuminate biodiversity and international politics from Lebanon to Svalbard. This original film brings perspectives on sustainable food that reach far beyond the future of humanity. The screening was followed by an informal discussion.

22 Bridge Street

Following a search for a suitable property and securing funding from Create Berwick Cultural Resource Hubs, we agreed terms to take on a shop on Bridge Street which will be our office and base for the public programme from March 2025. We agreed a five-year lease on the property and are actively fundraising towards core costs and programme delivery.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

The first exhibition at 22 Bridge Street was *Endless Love Tapes* (United Kingdom, 2025), a pilot project by Wendy Clarke (US) and Kim Coleman (UK). Artist Wendy Clarke's participatory video project, *Love Tapes* – which she began in 1977 – is an incredible collection of over 2,500 three-minute videos where people discuss what love means to them.

'If every person on the planet could make a love tape, then you'd really know what it's like to be human', Wendy Clarke

24 new tapes were made over the four days of the Festival and a screening of selected tapes was premiered on the last day of the Festival with a live Q&A with Wendy Clarke and Kim Coleman.

Screentime

We received a grant from Youth X Culture (North East Youth Alliance and North East Museums) to develop activity that builds stronger, sustainable strategic links between the cultural and youth sectors.

Over the Festival weekend we delivered a pilot project based around *Stepney Western*, an experimental documentary created by Sunderland-born artist Harry Lawson in collaboration with young people from Stepney Bank Stables in Byker, Newcastle. The film, shot in the style of a classic Western, follows the lives of young horse riders and explores themes of identity, stereotypes, and interspecies understanding. The project employs a co-production approach, empowering young participants by involving them in every step of the filmmaking process.

This project provided a platform for mutual learning and offered a unique opportunity for collaboration between the youth and cultural sectors in both Berwick and Newcastle. *Stepney Western* was showcased at BFMAF in March.

After School Club

We received funding from the Community Foundation (Northern Angel Fund for Berwick and The Lady Betty and Sir Lawrence Martin Fund) for an after-school club running over 24 weeks from January 2025.

Animation and filmmaking workshops for year 3 and 4 students were delivered at Tweedmouth West Primary School, with students from Berwick St Mary's joining during the first term. An average of 25 students attended each session, with 651 engagements overall and 41 children participating over the course of the project.

The workshops were led by artist Kathryn Elkin and BFMAF's Public Programmer Dawn Bothwell. Other local artists to join for one off sessions were Anna Chapman and Chris Andriaase; and volunteers from Greener Berwick attended one session.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Children had the opportunity to try a wide range of filmmaking and craft techniques to create materials that were brought together in their film together, including:

- 16mm direct animation
- Shooting video
- Shadow puppets
- Drawing
- Making mini-sets
- Prop making
- Writing short stories
- Outdoor crafts
- Sound effects
- Creating audio loops

In addition to the workshops, children attended a special screening of their short film WILD THINGS during the school day and there was a sharing event for the whole school, parents and carers, during the school summer fete at the end of term.

The facilitators made a video, recording feedback from the participants during one of the final sessions. Here is a selection of their responses:

- *"Very fun and I would recommend it to a friend so they could have a lot of fun too."*
- *"I would use 16mm film because it makes the drawings easily look alive."*
- *"They were really good and the editing was really nice and clean and when people were saying their stuff it was really confident which helped the films a lot."*
- *"I think it was five stars and I would give it an extra ten stars if I could."*
- *"We got to watch movies and do loads of art. We got to go outside a lot and it was really fun."*

Organisational Development

People

We are very grateful to all the colleagues who have come together to deliver our work this year. Hamish Young moved on from his role as Festival Manager in early June after five years with the Festival.

Jess Thornton, who had been working with us as Festival Producer since September 2023 and as Festival Manager since June, left in August to take up a new UK-wide trainee producer opportunity for an animation studio in Stirling.

Ane Lopez and Ilinca Vanau reprised their Programming Fellowships for an additional year. The Programming Fellows are employed on a fixed term 6 month contract and were a key part of the programming team for the 20th Berwick Film & Media Arts Festival.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

The Programming Fellowships were created at Berwick Film & Media Arts Festival with a desire that film festivals might offer more curatorial work, according to transparent and fair recruitment practices, than they currently do. The Fellowships are recruited prioritizing people with protected characteristics or from low income backgrounds. The programme is now in its 6th year.

The Programming Fellowships are developmental and mentored roles at the Festival, creating opportunities for mutual learning in and around critical and audience focused film festival curation.

Ben Lewis took on the role of Support Worker for Festival Director, Peter Taylor in August 2024. The role is supported through Access to Work funds from DWP. He was appointed to the additional role of Executive Assistant in September 2024.

We were lucky to have the support of additional dedicated team members, who joined us in Autumn 2024 to support the delivery of the Festival in March 2025:

- Sam Kenyon returned as Publications and Online Editor.
- Millie McRobbie returned as Volunteers Coordinator.
- Emmie McLuskey was appointed as Festival Producer.
- Ren Scateni was recruited as Press Officer.

Volunteers Programme

52 Volunteers supported the Festival this year as stewards, exhibition invigilators, hosts and facilitators. For the first time we achieved our goal to have more than 50% of Volunteers drawn from the local area. Those from out of town were mainly studying in related subject areas, gaining valuable work experience.

The 20th anniversary year has been a period of strategic growth and consolidation, securing the Festival's artistic reputation while planting deep roots in the local community. By successfully launching **The Burr of Berwick** as a year-round hub and achieving our goal of **over 50% local volunteers**, we have built a sustainable platform for engagement that extends far beyond the Festival dates. Moving forward, the organisation is well-positioned, both artistically and operationally, to build upon the momentum of our SCREENTIME programmes and expanded accessibility provision, ensuring BFMAF remains a vital, inclusive, and globally relevant institution for the next decade.

"Berwick's smallness is not a constraint, but a condition that allows something rare to take shape: a space where attention lingers, where dialogue doesn't dissipate, where artists are compensated fairly, and where the body—on screen, in space, in relation—remains central."

Berwick 2025: Round Here, by Cici Peng, International Documentary Association

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of Achievements & Performance in the Year (Cont.)

Financial Review

The out-turn for the year is an unrestricted deficit of £276 (2024: Surplus £3,639). The deficit will be deducted from Unrestricted Reserves, leaving a balance on Unrestricted Funds, including Designated Funds, at 31 March 2025 of £35,909.

PLANS FOR FUTURE PERIODS

Our primary venue over the last 20 years, the Maltings Theatre, closed its doors on 31st May 2025. Their ambitious redevelopment plans received planning permission from Northumberland County Council in August. When it reopens, it will have a new, more flexible main theatre space, two cinema screens, a studio space, accessibility for audiences and performers, and improved front and back of house facilities.

This means that our main Festival screen in 2026 will be the 100-seat Maltings Cinema at Berwick Barracks. We are making plans for an event that makes the most of this comfortable and intimate venue. We are keen to improve the work we do for neurodivergent audiences and the next event will include relaxed screenings for the first time.

The Burr of Berwick Film Library – a community video archive and exhibition series – will continue into 2025/26 with the Miners' Weekend School (1984). The film made with Amber Films' Current Affairs Unit captures the events of the Miners' Weekend School held in Ashington in 1984, providing an intimate look into the discussions and strategies of the mining community during a pivotal time in British industrial history. Burr of Berwick pop-up events will be presented in partnership with other local festivals and events.

The Artists' Film Lab and Vertical Screen Commissions will continue throughout the year, from our base at 22 Bridge Street. The After School Film Club at Tweedmouth West School runs through until the end of the summer term in July 2025, whilst our Screentime programmes for young people are taking shape for the rest of the year 2025/26.

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Berwick Film & Media Arts Festival for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 415A of the Companies Act 2006.

Signed by order of the Trustees



Laura Simpson
Chair/Trustee
Company Registration Number 05622380

6 November 2025

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF BERWICK FILM AND MEDIA ARTS FESTIVAL YEAR ENDED 31 MARCH 2025

I hereby report to the Trustees/Members of Berwick Film & Media Arts Festival (Charity Registration Number 1174274) on the accounts for the year ended 31 March 2025 set out on pages 20 to 30.

Responsibilities and basis of report

As the charity's trustees (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

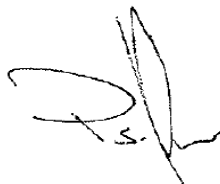
Independent Examiner's Statement

Since the Company'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 because I am a member of the Institute of Chartered Accountants in England and Wales, 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:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

6 November 2025

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Income					
Income from Investments	3	51	-	51	93
Income from Donations, Grants & Legacies	4	288,835	22,748	311,583	273,638
Income from Charitable Activities	5	20,936	-	20,936	27,227
Other Income	6	6,914	-	6,914	5,312
Total Income		316,736	22,748	339,484	306,270
Expenditure					
Expenditure on Charitable Activities	7	1,200	-	1,200	-
Expenditure on Charitable Activities	8	315,812	22,748	338,560	302,631
Total Expenditure		317,012	22,748	339,760	302,631
Net Income/(Expenditure)		(276)	-	(276)	3,639
Balance brought forward at 1 April		36,185	-	36,185	32,546
Balance carried forward at 31 March	17	£35,909	£-	£35,909	£36,185

The notes on pages 22 to 30 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
Fixed Assets			
Tangible Fixed Assets	11	4,346	2,182
Current Assets			
Debtors	12	53,884	52,518
Cash At Bank & In Hand		49,837	14,259
		<u>103,721</u>	<u>66,777</u>
Creditors – Amounts Falling Due Within 1 Year	13	(72,158)	(32,774)
Net Current Assets/(Liabilities)		<u>31,563</u>	<u>34,003</u>
Total Net Assets	14	<u>£35,909</u>	<u>£36,185</u>
Represented by:			
Unrestricted Funds	15	35,909	36,185
Restricted Funds	15	-	-
		<u>£35,909</u>	<u>£36,185</u>

The notes on pages 22 to 30 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 6 November 2025.



**Laura Simpson
Chair/Trustee
Company Registration Number 05622380**

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Berwick Film & Media Arts Festival Ltd 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.

Income

All income is included in the Statement of Financial Activities (SOFA) when there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Such income is only deferred when the donor or funder has specified that the grant or donation can only be used in future accounting periods or where the donor or funder has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income, including interest on funds held on deposit, is recognised on a receivable basis.

Expenditure

All expenditure is accounted for on an accruals basis and is recognised when a liability is incurred.

- Expenditure on raising funds are those costs of seeking potential funders and applying for funding
- Charitable activities include expenditure associated with the planning and delivery of artistic productions and associated activities. This includes both the direct costs and support costs relating to these activities.
- Support or Indirect costs are those costs incurred in support of the charitable objectives. These have been allocated to the resources expended on a consistent basis that fairly reflects the true use of those resources within the organisation, such as allocating staff costs by time spent and other costs by their usage.
- Governance costs are those incurred in the governance of the charity and its assets and are primarily associated with the constitutional and statutory requirements.

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Tangible Fixed Assets and Depreciation

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Office Equipment	- 25% reducing balance
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A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Financial Instruments

The charity only has financial assets and liabilities of a kind which qualify as basic financial instruments. Such instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Fund Accounting

General Funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated Funds comprise unrestricted funds set aside by the Trustees for a specific purpose.

Restricted Funds reflect income received which a funder or donor requires must be spent on a particular purpose or where funds have been raised for a specific purpose. Such income and associated expenditure is shown as Restricted in the Statement of Financial Activities, whilst any unspent balances at the year-end are carried forward as Restricted Funds.

Taxation

Berwick Film & Media Arts Festival meets the definition required of a charitable company for UK Corporation Tax purposes. Consequently, the company is potentially exempt from taxation in respect of income or capital gains to the extent that such income or gains are applied exclusively for charitable purposes.

2. Going Concern

The Trustees have reviewed the circumstances of the charity and consider that adequate resources continue to be available to fund the activities of the charity for the foreseeable future. The Trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Bank Interest Receivable	51	-	51	93
	£51	£-	£51	£93

The 2024 total of £93 was wholly attributable to Unrestricted Funds.

4. Income from Donations, Grants & Legacies

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Donations	621	-	621	578
Grant Income				
Arts Council England – NPO	125,288	-	125,288	125,288
Berwick Town Council	-	-	-	1,039
Berwick Upon Tweed Corporation	2,500	-	2,500	-
British Council	-	7,500	7,500	-
British Film Institute	50,000	-	50,000	50,000
Catherine Cookson Trust	1,000	-	1,000	-
DWP – Access Costs	-	6,373	6,373	12,597
FB & PFB Lough Fund	10,000	-	10,000	10,000
Hadrian Trust	1,000	-	1,000	500
Joicey Trust	2,000	-	2,000	2,000
North East Youth Culture	-	2,250	2,250	-
North of Tyne Combined Authority	67,678	-	67,678	53,989
Northern Angel Fund for Berwick & The Lady Betty and Sir Lawrence Martin Fund	-	6,625	6,625	-
Northumberland County Council	8,748	-	8,748	12,647
Northumberland County Council / Create Berwick	20,000	-	20,000	-
Sir James Knott Trust	-	-	-	5,000
	288,214	22,748	310,962	273,060
	£288,835	£22,748	£311,583	£273,638

Of the 2024 total of £273,638, £257,142 was attributable to Unrestricted Funds and £16,496 to Restricted Funds.

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Income from Charitable Activities

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Submission/Entry Fees	8,538	-	8,538	9,538
International Funding/Fees	1,498	-	1,498	2,058
Sponsorship & Advertising	1,000	-	1,000	4,000
Box Office	9,900	-	9,900	11,631
	£20,936	£-	£20,936	£27,227

The 2024 total of £27,227 was wholly attributable to Unrestricted Funds.

6. Other Income

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Merchandise Sales	192	-	192	165
Talks & Events	278	-	278	-
Exhibition Tax Relief	6,444	-	6,444	5,147
	£6,914	£-	£6,914	£5,312

The 2024 total of £5,312 was wholly attributable to Unrestricted Funds.

7. Expenditure on Fundraising

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Fundraising Consultancy	1,200	-	1,200	-
	£1,200	£-	£1,200	£-

**BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)**

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2025

8. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Artistic Production/Project Costs				
Programme Costs	113,498	16,375	129,873	110,067
Salaries & On Costs	169,829	-	169,829	154,209
Support Costs				
Premises Costs	14,211	-	14,211	9,722
Access Costs	1,968	6,373	8,341	12,597
Administration & Office Costs	11,733	-	11,733	13,031
Depreciation	1,449	-	1,449	728
Governance Costs				
Independent Examiner's Fees	1,000	-	1,000	1,000
Book-keeping & Accountancy Fees	835	-	835	700
Legal & Professional Fees	34	-	34	13
Trustee Expenses	1,255	-	1,255	564
	£315,812	£22,748	£338,560	£302,631

Of the 2024 total of £302,631, £286,135 was attributable to Unrestricted Funds and £16,496 to Restricted Funds.

9. Net Income/(Expenditure)

	2025 £	2024 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,000	1,000
Independent Examiner – other services – current year	500	700
Depreciation of owned Tangible Fixed Assets	1,449	728

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Staff Costs & Trustees' Remuneration

	2025	2024
	£	£
Gross Salary Costs	161,202	146,389
Employer's National Insurance	6,084	5,266
Employer's Pension Contributions	2,543	2,554
	£169,829	£154,209

No employee received remuneration of more than £60,000 during the year (2024 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2025	2024
	No	No
Artistic Production and Support	4	4

Key Management Personnel are defined by the organisation as the Trustees. No remuneration has been paid to any Trustees/Directors in the year (2024: £Nil).

£450 was reimbursed in the year to 3 Trustees for Travel and Subsistence expenses incurred in respect of their attendance at meetings of the charity (2024: £564 to 2 Trustees).

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2025 Berwick Film & Media Arts Festival made an employer's contribution of 3% of pensionable pay, provided that the employee made a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis.

Contributions of £1,442 were outstanding at 31 March 2025 (2024: £Nil).

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

11. Tangible Fixed Assets

	IT & Office Equipment	Total
	£	£
Cost		
At 1 April 2024	8,130	8,130
Additions in year	3,613	3,613
At 31 March 2025	11,743	11,743
Accumulated Depreciation		
At 1 April 2024	5,948	5,948
Charge for year	1,449	1,449
At 31 March 2025	7,397	7,397
Net Book Value		
At 31 March 2025	£4,346	£4,346
At 1 April 2024	£2,182	£2,182

12. Debtors

	2025	2024
	£	£
Trade Debtors	150	4,800
Accrued Income	48,156	40,174
Prepayments	708	636
Other Taxes & Social Security Costs - VAT	4,193	6,231
Other Debtors	677	677
	£53,884	£52,518

13. Creditors – Amounts Falling Due Within 1 Year

	2025	2024
	£	£
Trade Creditors	46,278	13,453
Other Taxes & Social Security Costs – PAYE/NI	1,595	-
Other Creditors	3,043	8,104
Accruals	21,242	11,217
	£72,158	£32,774

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

14. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Fixed Assets	4,346	-	4,346	2,182
Debtors	52,281	1,603	53,884	52,518
Cash at Bank and In Hand	51,440	(1,603)	49,837	14,259
Creditors – Amounts Due Within 1 Year	(72,158)	-	(72,158)	(32,774)
	£35,909	£-	£35,909	£36,185

15. Analysis of Charitable Funds

	Fund at 1 April 2024	Income in Year	Spend in Year	Fund at 31 March 2025
	£	£	£	£
Unrestricted General Funds	36,185	316,736	(317,012)	35,909
Restricted Funds				
British Council	-	7,500	(7,500)	-
DWP – Access Costs	-	6,373	(6,373)	-
North East Youth Culture	-	2,250	(2,250)	-
Northern Angel Fund for Berwick & The Lady Betty and Sir Lawrence Martin Fund	-	6,625	(6,625)	-
Total Restricted Funds	-	22,748	(22,748)	-
Total Funds	£36,185	£339,484	£(339,760)	£35,909

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
British Council	Towards the cost of the Eri Makiyara project
DWP – Access Costs	Towards the cost of a support worker
North East Youth Culture	Towards the cost of work in partnership with Stepney Bank Stables, Berwick Youth Project, Wooler Youth Project, and Berwick Academy
Northern Angel Fund for Berwick & The Lady Betty and Sir Lawrence Martin Fund	Towards the cost of a BFMAF After School Club at Tweedmouth West First School

BERWICK FILM AND MEDIA ARTS FESTIVAL
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

16. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £125,288 (2024: £125,288) from Arts Council England was recognised in the year.

At 31 March 2025, Nil was owing to Berwick Film & Media Arts Festival from Arts Council England (31 March 2024: £Nil).

17. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

18. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

19. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 9 members of the company (2024 - 5 members).