



ffilm
CYMRU WALES

ANNUAL REPORT 2018-19

 Awarding funds from
THE NATIONAL LOTTERY®

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Billie Piper stars in her
directorial debut *Rare Beasts*

This is my first year as Chair of Ffilm Cymru Wales and I am grateful to former chair, Michael Gubbins, CEO Pauline Burt, and fellow Board members for making my entry into this role so smooth. And, I am delighted to welcome our newest Board member, Lia Kelly who joins us from Arts and Business Wales' Young People on Boards scheme. Our Board rightly reflects a diverse range of skills, interests and backgrounds.

The screen industries globally are undergoing huge disruption. New technologies are challenging filmmakers to tell stories in different formats and across existing platforms. The business of filmmaking is also changing with increasingly complex forms of co-production needed across territorial borders. Audiences also want to access film in a wider range of places, as part of festivals, in their own vicinity and on both large and small screens. That is why we continue to support access to film in English and Welsh-languages across all of Wales, with an audience focus at the heart of our policies.

Film belongs to us all; it must tell all our stories. Audiences should be at the heart of development. At Ffilm Cymru, that drives our support for a diversity of talent and films – both features and shorts – from development through to production. Our innovative Hatch programme, for example, has been designed to increase support for live-action family films providing producers with a richer understanding of what family audiences need and enjoy.

Film cannot be the preserve of the few. That means opening up the film industry so that people behind the camera are reflective of Wales as a whole. I am therefore immensely proud of Ffilm Cymru's Foot in the Door programme, which provides training and work opportunities for people across Wales who are not in education, employment or training. In June 2019, we celebrated this programme with our housing association partners, Deputy Minister Lee Waters AM, director Euros Lyn (*Y Llyfrgell*/ *The Library Suicides*; *Dream Horse*; *His Dark Materials*) and most importantly, our trainees themselves. They are inspiring advocates for how giving people a chance to work on set can transform life opportunities. Across the world, people are talking about changing the film industry. Here in Wales, we're already doing it.

Over the past twelve months, there have been some significant developments in Wales' screen cultures. The National Assembly drew on Ffilm Cymru's expert evidence in its Inquiry into Film and High-End Television Production. We provided input into stakeholders' meetings with Welsh Government in their planning for Creative Wales and look forward to seeing how this development progresses.

Ffilm Cymru has also long argued for the importance of business and audience-centred innovation from the early stages of development. This thinking is at the heart of our Magnifier approach – now in its fourth year- so we were delighted to see Clwstwr, a partnership of Cardiff's three universities and screen industries, win funding to further boost innovation in the city regions' screen industries.

Partnership and collaboration run through our DNA. As Chair, I am committed to ensuring we work with partners across industry, the arts and civic society to build a sustainable, creative and inclusive film culture in Wales. We look forward to working with many partners – new and established over the next 12 months and beyond.

PROF. RUTH MCELROY
Chair



35
FEATURE
FILMS
FUNDED



143 FILMMAKERS
SUPPORTED

204
ENGAGED IN
TRAINING



FFILM CYMRU FUNDED FILMMAKERS IDENTIFY AS*

35

NEW ENTRANTS GOT THEIR

FOOT
IN THE
DOOR
94%

NOT IN
EDUCATION
OR REGULAR
EMPLOYMENT

41% OF RESPONDENTS IDENTIFIED AS LIVING
WITH A DISABILITY OR IMPAIRMENT

PLEASE SEE OUR EQUALITY,
DIVERSITY AND INCLUSION
ACTION PLAN FOR MORE.



* % of filmmakers that responded to our EDI monitoring form. Where an individual covers more than one role on a film (e.g. writer/director), they are counted twice in both specific role and total roles, but not in actual team. If there is more than one lead producer, lead director or lead writer, they are counted in specific role, total roles and actual team. Where there is no writer, producer or director they are not counted anywhere. No minor or exec producers or supportive roles are recorded. These figures pertain to awards rather than projects or projects paid out on, so there will be multiple awards to the same project in this data, as well as projects that were later recycled in part or in full. Our targets are informed by census data for Wales.

	WOMEN	DISABLED	BAME	LGBT+	WELSH SPEAKING	SOCIO- ECONOMICALLY DISADVANTAGED
TOTAL	51%	8%	15%	18%	30%	10%
BFI NETWORK	57%	14%	14%	27%	41%	5%
DEVELOPMENT	52%	2%	18%	8%	22%	16%
PRODUCTION	34%	0%	13%	6%	6%	13%
TARGET**	50%	7%	5%	10%	19%	15%

** Targets are informed by census data for Wales.

1,510 FILMS SCREENED TO
319,520
 PEOPLE ACROSS WALES
 AT CINEMAS, FESTIVALS AND COMMUNITY SCREENINGS
 EARNING **£1.4m** AT THE BOX OFFICE

TARGETED PROGRAMMING



FOR BAME AUDIENCES
 6,752 ADMISSIONS
 287 SCREENINGS



FOR DISABLED AUDIENCES
 5,028 ADMISSIONS
 136 SCREENINGS



FOR LGBT+ AUDIENCES
 20,532 ADMISSIONS
 284 SCREENINGS



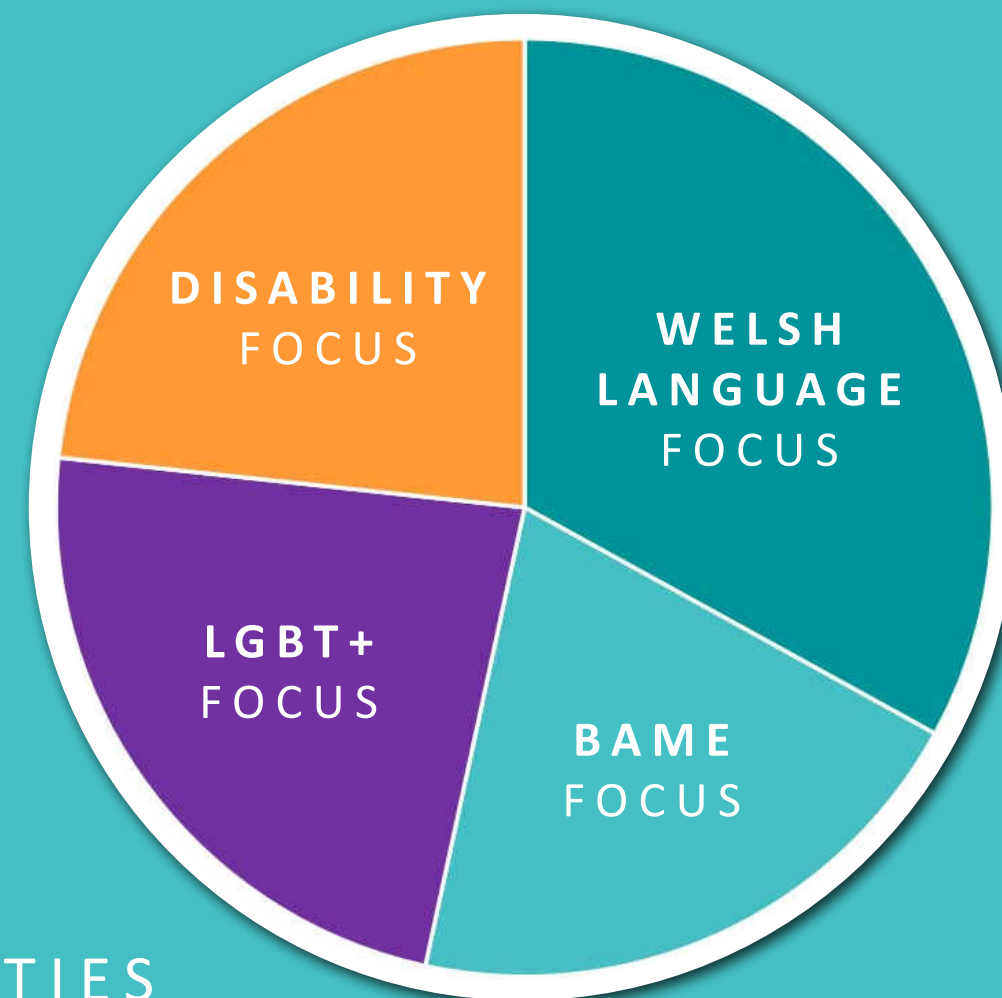
FOR WELSH FILM AUDIENCES
 16,134 ADMISSIONS
 350 SCREENINGS

FILM EDUCATION PARTICIPANTS
774 PEOPLE OF ALL AGES & ABILITIES
 ENGAGED IN CREATIVE LEARNING

58% IDENTIFIED AS FEMALE
 18% IDENTIFIED AS BAME
 6% IDENTIFIED AS LIVING WITH A DISABILITY
 57% FROM FORMER COMMUNITIES FIRST AREAS

6 FILM EDUCATION PROJECTS
 SHARED **£38,042.50**

4
 PROJECTS
 REACHED
 OUT TO
 RURAL
 COMMUNITIES



% of funding

Ffilm Cymru supports aspiring filmmakers in realising their creative ambitions by providing funding, career guidance and mentoring opportunities through our BFI NETWORK programmes.

Our short film fund Beacons, in partnership with BBC Cymru Wales, supported 11 new projects with targeted script development, before progressing seven of them into production. This fresh crop of short films reflects the distinctive voices and broad visions of the emerging talent Wales has to offer, including:

- Zillah Bowes' mid-Wales drama *Mist*, produced through Ken Loach's Sixteen Films;
- Griff Lynch's documentary *Takeshi*, which follows a Japanese lecturer with an incredible and unusual passion for Welsh language and culture;
- Efa Blossie-Mason's *Leaf Boat* – an animation about fear, queer love and a boat made of leaves.

Horizons is our fast and flexible fund that nurtures new and emerging talent, tailors support for individual projects, and progresses career development. This year's Continuing Professional Development funding awards afforded filmmakers the opportunity to attend festivals and training events across Europe, allowing them to forge industry relationships and learn from international experts. Claire Fowler's funding supported her to attend the BFI London Film Festival in October 2018 with her short film *Salam* following its premiere at Tribeca earlier that year, artist and aspiring filmmaker Tina Pasotra pitched her Beacons-funded short film *I Choose* at Clermont-Ferrand Short Film Market, and Ila Mehrotra further developed her feature documentary *Hijra* at the EsoDoc training initiative in Norway, followed by opportunities to pitch at Sheffield Doc/Fest.

Our Horizons fund also provided grants to support emerging Welsh talent in making their first features:

- *Clapham Trashbag*, Peter Darney's cinematic adaptation of his play *Five Guys Chillin'*, which explores chemsex in the gay community;
- Writer Crystal Jeans is adapting her own novel *Vegetarian Tigers of Paradise* for film – a funny and foul-mouthed love story between a mum and her daughter;
- Writer-Director Ozgur Uyanik's psychological thriller *Holy Men*, which follows a Turkish TV reporter as she attempts to expose a fake Islamic exorcist.

BFI NETWORK Wales reached even more aspiring filmmakers with practical training events such as the Filmmakers' Survival Guide, a script masterclass with Kate Leys, and a series of one-to-one surgeries taking place across the nation.



Efa Blossie Mason's animated short film *Leaf Boat*

TALENT

BFI NETWORK WALES

Through our Development fund, Ffilm Cymru turns feature film ideas into reality. We develop world-class live-action, documentary and animated feature films that tell universal stories from unique perspectives.

On behalf of the Arts Council of Wales, this year we distributed over £300,000 in the development of 20 projects from Welsh writers, directors and producers, including:

- *Ironmistress*, Swansea writer-director Jamie Jones' follow-up to his feature debut *Obey*, which tells the story of 19th century English aristocrat Emma Seymour, whose relationship with Welsh ironworker Dic Penderyn will end in revolution, blood and martyrdom.
- *Chuck Chuck Baby*, Janis Pugh's musical lesbian love story inspired by her time working in a north Wales chicken factory.
- *The Killing of Butterfly Joe*, a cinematic adaptation of Rhidian Brook's novel about a Welsh writer who embarks on an American adventure with charismatic butterfly salesman Joe Bosco.
- Two projects from Elwen Rowlands and Hayley Manning's new company Little Door Productions: *Gone*, an adaptation of Min Kym's major literary memoir of love, loss and redemption, and *The Owl Service*, a young-adult fantasy film based on Welsh myth.

We believe children and families should be able to enjoy an exciting variety of cinematic stories. That's why our new Hatch fund, launched in May 2018, develops live-action family films that reflect the books, games, plays and poems they already love.

The four projects from Welsh talent that shared almost £85,000 in Hatch development funding are:

- *Deian a Loli*, the story of boy and girl twins that use their magical powers to cope with their parents' divorce. Based on their popular S4C children's television programme, this Welsh-language film will be written by Manon Wyn Jones and produced by Cwmni Da's Angharad Elen.
- *Demolition Dad*, a story about Jake and his father, who wrecks buildings by day, and wrestles in spandex by night. Based on Phil Earle's novel, the film will be written by Keiron Self and Giles New, and produced by Sarah Broughton.
- Based on Vivien Alcock's novel, *The Monster Garden* follows young girl Frankie, who accidentally creates a monster with a tissue sample from her scientist father's lab. The film will be written by HLS Duncan, directed by Keir Burrows and produced by Josephine Rose.
- An adaptation of 80s TV series *Super Gran*, about a grandmother who uses her superpowers to fight evil politicians, directed by Keri Collins and produced by Sarah Brocklehurst.

Cwmni Da's S4C children's television show *Deian a Loli* adapted for film through our Hatch fund



TALENT DEVELOPMENT

TALENT PRODUCTION

Toni Collette in Euros Lyn's
Dream Horse

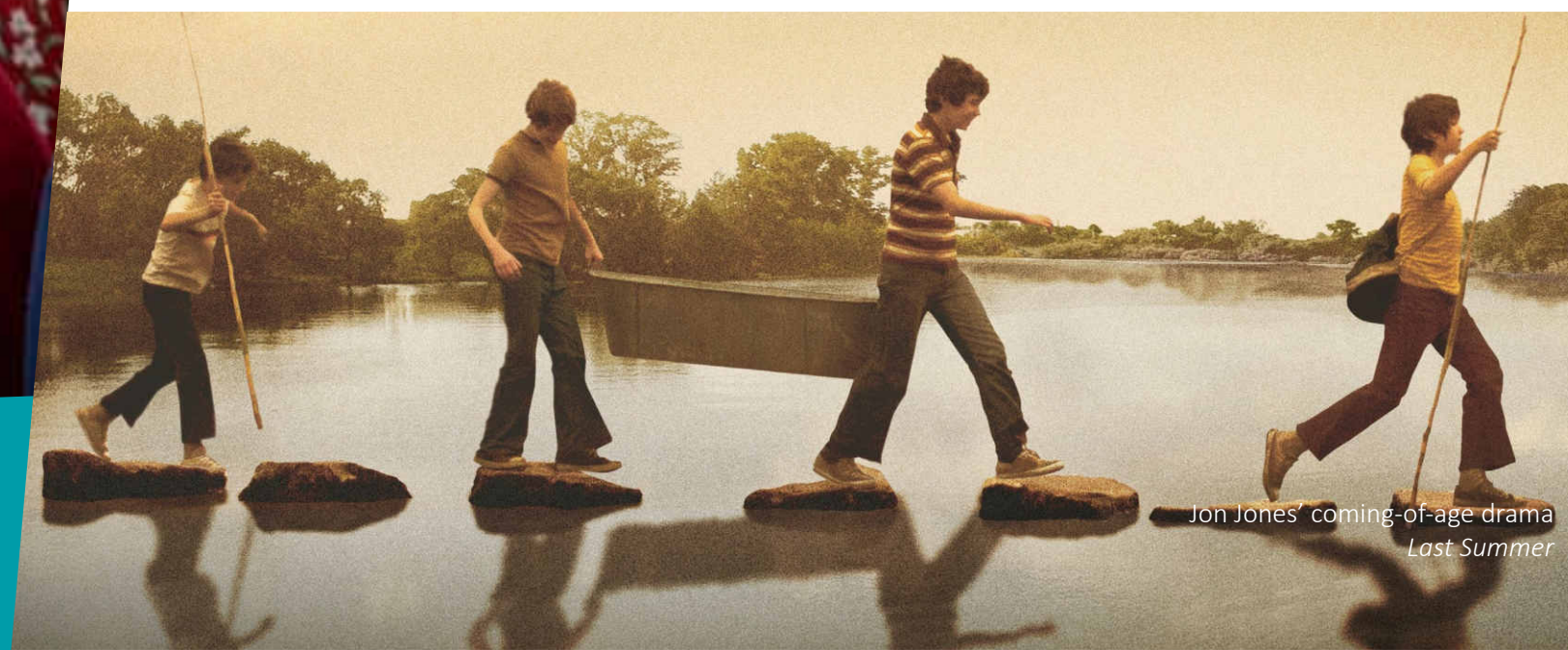
Ffilm Cymru's Production funding progresses film feature film projects from script to screen.

This year we invested almost £800,000 of National Lottery funds in eight films from Welsh talent inspired by the stories and voices of Wales, including:

- *Dream Horse*, RAW Productions' fictional adaptation of Ffilm Cymru-funded documentary *Dark Horse*. This new cinematic telling of the incredible true story of the Welsh champion racehorse bred on a Blackwood allotment stars Toni Collette and Damian Lewis, is directed by Euros Lyn (*Y Llyfrgell* / *The Library Suicides*), written by Neil McKay, and produced by Katherine Butler and Tracy O'Riordan. Ffilm Cymru funded the film with Film4, Ingenious Media and Welsh Government, while Warner Bros UK will release it in the UK.
- *Six Minutes to Midnight*, a World War II thriller from Llandudno-based Mad as Birds Films starring Judi Dench and Eddie Izzard, which was shot in Llandudno, Carmarthen and Penarth during summer 2018 by director Andy Goddard (*Set Fire to the Stars*).
- *Rare Beasts*, the directorial debut of Billie Piper, who also stars as Mandy, a mother, a writer, and a nihilist in this unhinged romantic comedy. The film is produced by Welsh filmmaker Vaughan Sivell (*Prevenge*) for Western Edge Pictures, and premiered at Venice before being selected for BFI London Film Festival.

Production funding was also awarded to two very different feature documentaries: *Sleep Furiously* director Gideon Koppel's exploratory *United Nations*, and the charming story of a Welsh male voice choir in Dylan Williams' *Men Who Sing*.

Additional awards were made to Steve Sullivan's inventive and intimate documentary *Being Frank: The Chris Sievey Story* and Jon Jones' coming-of-age drama *Last Summer* to support the films' theatrical release, driving them to reach audiences in cinemas across Wales.



Jon Jones' coming-of-age drama
Last Summer

We believe that a strong and sustainable Welsh film industry needs to be open to everyone, no matter a person's background or experience. That's why our free training programme provides opportunities for people not in employment, education or training to get their Foot in the Door of the film industry.

Ffilm Cymru finds and creates local opportunities to learn and develop valuable skills such as carpentry, hair and make-up, and costume on the set of film and television productions in Wales. We also work closely with local housing associations to offer resources and support for things like transport and childcare, making Foot in the Door an opportunity that can work for anyone, whatever their circumstances.

Having already placed trainees on film and television productions such as Gareth Evans' Netflix horror *Apostle*, Severn Screen's comedy-drama *Denmark*, and S4C / BBC Cymru Wales crime drama *Craith / Hidden*, we delivered our first Welsh-language Foot in the Door programme in January 2019. Three participants heard from experts at Bad Wolf Studios before embarking on a week's training on the west Wales set of Vox Pictures' hit S4C drama *Un Bore Mercher / Keeping Faith*, starring Eve Myles.

Ffilm Cymru followed this with our biggest ever Foot in the Door programme, providing 35 people from across Wales with training and shadowing opportunities on the set of major new feature film production *Dream Horse*. Shooting in spring 2019 in and around Blaenavon with director Euros Lyn, *Dream Horse* provided a wealth of exciting opportunities for participants of all ages to develop their skills and progress their creative careers.


We also provided practical training for aspiring filmmakers with events such as:

- Our BFI NETWORK Wales Filmmakers' Survival Guide, a day of panels, roundtable discussions and enlightening sessions on the essential, practical information every filmmaker needs to grasp in order to embark on a sustainable career in the industry;
- A masterclass on storytelling from script development expert Kate Leys with filmmakers supported through our BFI NETWORK Wales Beacons fund;
- Our collaboration with Hijinx Theatre, training Welsh filmmakers in how best to work with neurodivergent cast and crew.



Efa Dyfan and Elinor Mahoney on the set of *Un Bore Mercher / Keeping Faith* for our first Welsh-language Foot in the Door

TRAINING



A Cardiff audience enjoying a
Gentle/Radical community screening

AUDIENCE

ACCESS

We believe everyone in Wales should have access to exciting and inspiring cinematic experiences. That's why we provide funding and advice to cinemas, film festivals and pop-up screenings in community spaces throughout the nation.

Distributing Arts Council of Wales and BFI National Lottery funding, this year Ffilm Cymru made 23 Audience Access awards totalling £170,000 to projects that reached almost 320,000 people across Wales.

While we continued to support festivals such as Abertoir Horror Festival, Cardiff Mini Film Festival, Iris Prize LGBT+ Film Festival, Wicked Wales Festival and the Wales One World Film Festival to help grow their audience reach and business sustainability, we also made first time awards to two new festivals:

- Kotatsu Festival, which celebrated Japanese animation in September 2018 with a host of screenings, workshops and special guests at Aberystwyth Arts Centre and Cardiff's Chapter Arts Centre;
- FOCUS Wales in Wrexham, which this year added a film strand to its successful international showcase of Welsh music, featuring film screenings, talks, and a short film award.

As part of our commitment to providing better access to film for under-served areas and audiences, we also funded three inspiring community projects bringing cinema to non-traditional places:

- Gentle/Radical host world film screenings in community spaces across Cardiff that are accessible to all, including daytime screenings for BAME women, youth-focused screenings, and events for elders. The organisation also provides food and creche facilities, and encourages discussion with guests speakers.
- Following Ffilm Cymru's pioneering Film in Afan mobile cinema scheme, members of the local community now run their own pop-up cinemas in Cymmer Afan Community Library and Gwynfi Miners Community Hall, and an area that went 50 years without a cinema now enjoys monthly film screenings!
- Cardiff Community Housing Associations' FLIX pop-up cinema provides free film screenings for their tenants in the diverse Butetown area of Cardiff, as well as engaging economically challenged and socially isolated communities in Cardiff.

Our Audience Access fund also supported a collaboration with Race Council Cymru and Watch Africa Cymru, who presented a special screening of Rungano Nyoni's BAFTA award winning *I Am Not a Witch* to celebrate Black History Month Wales. Nyoni joined the event for a Q&A session, which was hosted by Vaughan Gething AM at the Welsh Government's Y Pierhead.

FILM EDUCATION

Ffilm Cymru funds film education providers to engage people of all ages and abilities in creative learning opportunities.

This year we awarded over £38,000 of BFI National Lottery funding to inspiring film education projects, including:

- A second round of CISP Multimedia's award-winning Welsh-language project *Ein Stori Ni!*, which gives primary school children across south Wales hands-on experience of storyboarding, filming and editing their own films. Teachers and learning support assistants were also involved to find out first-hand how they can use film and media in the classroom;
- The Iris Prize LGBT+ Film Festival's successful programme of film education and community outreach, which allows young people to explore LGBT+ issues and tell their own stories through film;
- Our collaboration with mental health charity Hafal, in which we'll work with young people aged 15-25 to examine representation of mental health issues on film and challenge stereotypes. The project will also give participants the opportunity to get creative and share stories by making their own films.

Funding was also given to support a strand of Welsh-language education workshops at the PICS Film Festival for Young People in Caernarfon; Theatr Gwaun's *Re:Action* project, which provided a dedicated space for young people from Pembrokeshire to make films with accessible technology; and the WOW Women's Film Club to pilot their *Ymuno* filmmaking workshops for young people in Newport and Swansea, as well as animation workshops for young adults with learning disabilities, in partnership with Mencap Ceredigion.

Meanwhile, projects that were funded in 2017-18 but delivered this year engaged 774 people in film education, with 58% identifying as female and 57% coming from former Communities First areas.

HORIZONS (BFI NETWORK WALES)

APPLICANT	PROJECT	AWARD
Peter Darney	Clapham Trashbag	£4,000.00
Claire Fowler	Continued Professional Development	£500.00
Dylan Goch	The Welsh Revolutionary	£6,000.00
Crystal Jeans	Vegetarian Tigers of Paradise	£5,000.00
Cynan Jones	By Still Waters	£6,500.00
Jamie Jones	Obey	£4,000.00
Ila Mehrotra	Continued Professional Development	£2,500.00
Hardey Speight	Beasts of Burden	£5,000.00
Tina Pasotra	Continued Professional Development	£1,500.00
Ozgur Uyanik	Holy Men	£9,990.00
TOTAL		£44,990.00

BEACONS (BFI NETWORK WALES)

PROJECT	APPLICANT	AWARD
Baich (Additional)	Mared Swain	£5,000.00
Dirt Ash Meat (Additional)	Sion Thomas	£300.00
Dolly (Development)	Ed Casey	£1,000.00
Father of the Bride (Development)	Rhys Marc Jones	£1,000.00
Father of the Bride	Rhys Marc Jones	£15,000.00
Ffantasmagoria (Development)	Hannah Jarman	£1,000.00
Jelly (Development)	Samantha O’Rourke	£1,000.00
Jelly	Samantha O’Rourke	£14,000.00
Leaf Boat (Development)	Efa Blosse Mason	£1,000.00
Leaf Boat	Efa Blosse Mason	£15,000.00
Men I Trust (Development)	Tom Chetwode-Barton	£1,000.00
Mist (Development)	Zillah Bowes	£1,000.00
Mist	Zillah Bowes	£14,500.00
Motion Sickness (Development)	Nan Moore	£1,000.00
Motion Sickness	Nan Moore	£15,000.00
The Pit (Development)	Leyla Pope	£1,000.00
Sally Leapt out of the Window Last Night (Development)	Tracy Spottiswoode	£1,000.00
Sally Leapt out of the Window Last Night	Tracy Spottiswoode	£15,000.00
Takeshi (Development)	Griff Lynch	£1,000.00
Takeshi	Griff Lynch	£11,000.00
TOTAL		£115,800.00

DEVELOPMENT

FILM	APPLICANT	AWARD
A Pub is Bombed	Awen Media	£15,000.00
Ava	Altered Image Films	£20,000.00
The Boy		£11,500.00
Chuck Chuck Baby	Artemisia Films	£15,000.00
Deian a Loli	Cwmni Da	£20,000.00
Demolition Dad	Martha Stone Productions	£20,000.00
Gone	Little Door Productions	£13,688.00
Goose Green	DearHeart Productions	£15,000.00
Heart of Darkness	Gritty Realism	£10,000.00
I’m At Home Here	Sarah Brocklehurst	£7,200.00
Ironmistress	Beyond Fiction	£17,000.00
Mae Gen I Gariad	Cwmni Da	£6,000.00
Monster	Frames of Reference Films	£15,000.00
Monster Garden	Bandit Country	£24,999.00
Spy on the Roof of the World	Living Doll Ltd	£10,000.00
Supergran	City Pictures	£20,000.00
The Breakaway	Revolution Films	£15,000.00
The Killing of Butterfly Joe	Rhidian Brook	£24,999.00
The Owl Service	Little Door Productions	£14,000.00
The Prizefighter	Camelot Films	£15,000.00
UN	Brightstar	£7,450.00
TOTAL		£316,836.00

PRODUCTION

FILM	APPLICANT	AWARD
Being Frank	A Piece of Cardboard Prodcutions	£15,000.00
Concrete Plans	Perfectmotion Ltd	£100,000.00
Concrete Plans	Perfectmotion Ltd	£23,000.00
Dream Horse	RAW	£200,000.00
Last Summer	Flickerbook Features	£10,000.00
Men Who Sing	BACKFLIPMEDIA	£95,000.00
Rare Beasts	Western Edge Pictures	£49,999.00
Six Minutes to Midnight	Mad As Birds Films	£200,000.00
UN	Brightstar	£100,000.00
TOTAL		£792,999.00

COMPANY SUPPORT

COMPANY	AWARD
Awen Media	£6,000.00
Little Door Productions	£47,500.00
Perfectmotion Ltd	£6,000.00
Red & Black TV	£35,000.00
Severn Screen Ltd	£35,000.00
Standoff Pictures Ltd	£6,000.00
Vox Pictures	£50,000.00
TOTAL	£185,500.00

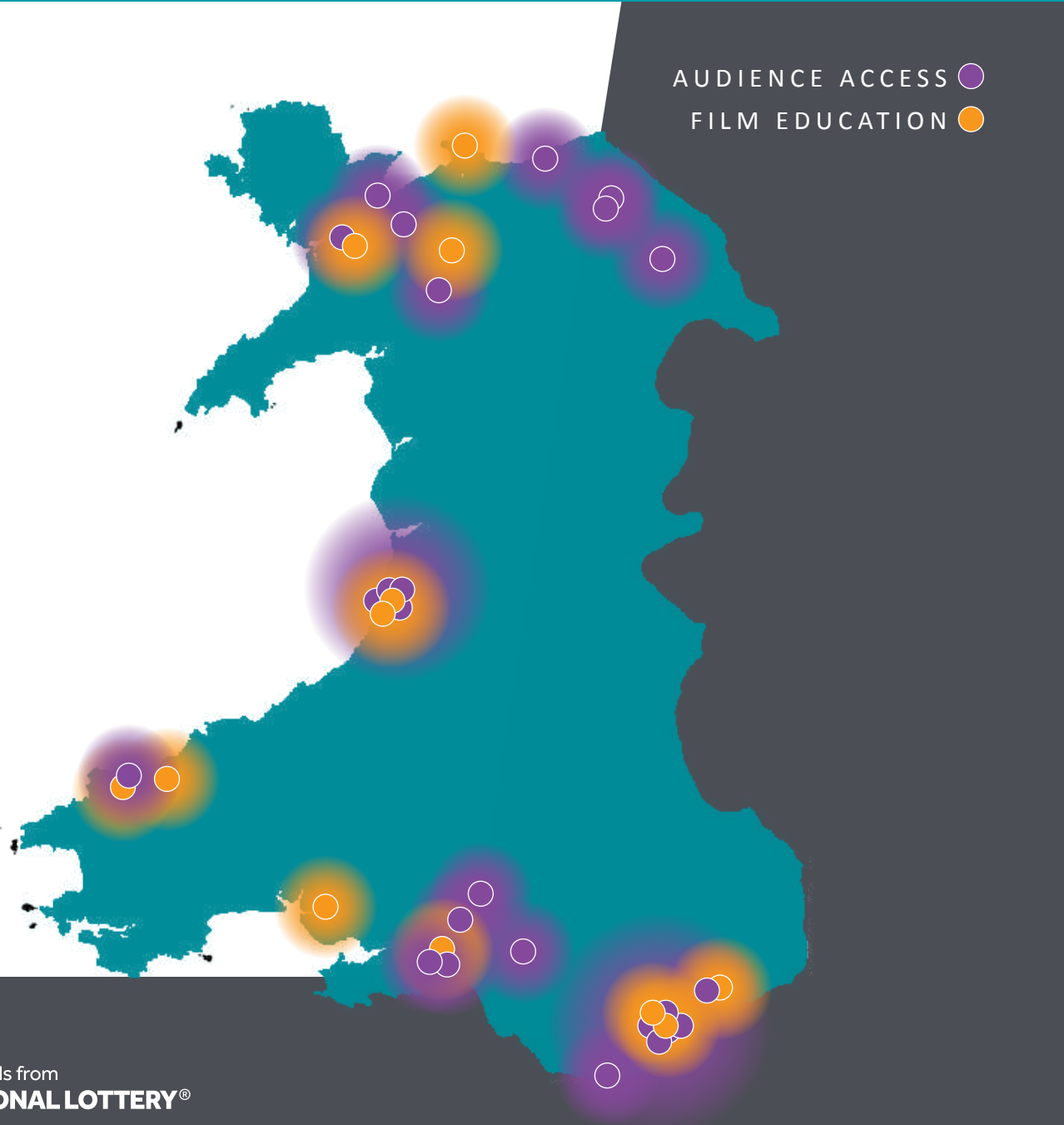
AUDIENCE ACCESS

PROJECT	AWARD
Abertoir Festival 2018	£10,000.00
Aberystwyth Arts Centre	£16,000.00
Audience Access Magnifier (Internal)	£1,000.00
Black History Month Event, Race Council Wales	£2,500.00
Cardiff Mini Film Festival, Bulldozer Films Ltd	£2,500.00
Cellb	£4,000.00
Cymmer Afan Community Library and Gwynfi Miners Community Hall	£4,656.00
Flix Cinema, Cardiff Community Housing Association	£7,000.00
FOCUS Wales	£2,250.00
Gentle/Radical	£7,286.00
Iris Prize Festival 2018	£12,500.00
Kotatsu Japanese Animation Festival	£3,530.00
Memo Arts Centre, Barry	£7,573.00
Neuadd Ogwen, Bethesda	£7,000.00
PICS & Galeri, Caernarfon	£9,770.00
Pontardawe Arts Centre	£6,500.00
Pontio Arts Centre, Bangor	£10,000.00
Taliesin Arts Centre, Swansea	£8,000.00
The Welfare, Ystradgynlais	£2,685.00
Theatr Gwaun, Fishguard	£5,000.00
Theatr Clwyd, Mold	£14,500.00
Wicked Wales Film Festival	£14,750.00
WOW Festival 2019	£11,000.00
TOTAL	£170,000.00

FUNDING AWARDS

EDUCATION

PROJECT	APPLICANT / PARTNER	AWARD
Ein Bro Ni	Into Film Cymru	£3,500.00
Ein Stori Ni 2!	CISP Multimedia	£7,000.00
Iris Education	Iris Prize	£9,143.00
Mental Health Awareness Project	Hafal	£10,000.00
Neurodivergent Training	Hijinx	£1,279.50
PICS Education	Galeri, Caernarfon	£6,005.00
Re:Action	Theatr Gwaun	£6,765.00
Ymuno Ffilm Pilot	WOW Wales One World Festival	£7,900.00
TOTAL		£51,592.50



INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2019

	2019 (£)	2018 (£)
Income	2,204,779	2,026,600
Direct expenses	(2,337,113)	(1,311,926)
Gross surplus	(132,334)	714,674
Operating expenses	(504,293)	(554,878)
Operating surplus/(deficit)	(636,627)	159,796
Interest receivable	2,063	609
Surplus/(deficit) on ordinary activities before taxation	(634,564)	160,405
Tax on surplus on ordinary activities	(412)	(116)
Retained surplus/(deficit) for the financial year	(634,976)	160,289
Retained surplus brought forward	1,140,950	980,661
Retained surplus carried forward	505,974	1,140,950
Balance Sheet at 31 March 2018	2019 (£)	2018 (£)
Fixed assets		
Tangible assets	7,660	10,929
Current assets		
Stocks	1,650	1,650
Debtors	521,599	1,294,606
Cash at bank and in hand	1,941,075	1,251,147
	2,464,324	2,547,403
Liabilities		
Creditors: Amounts falling due within one year	(1,966,010)	(1,417,382)
Net current assets	498,314	1,130,021
Net Assets	505,974	1,140,950
Reserves		
Income and expenditure account	1,140,950	325,398
Other reserves	(634,976)	815,552
Members' funds	505,974	1,140,950

FINANCIAL SUMMARY

READ MORE AT
www.ffilmcymruwales.com





Chief Executive	PAULINE BURT
Executive Assistant	SIÔN EIRUG
Head of Creative Business	KIMBERLEY WARNER
Production Executive	BIZZY DAY
Development Executive	CELI FOWLER
Development Executive	GWENFAIR HAWKINS
Admin Assistant	HAYLEY LAU
Audience and Education Manager	NICOLA MUNDAY
Audience and Education Co-ordinator	NATASHA WILSON
BFI NETWORK Wales Manager	ALICE WHITEMORE
Communications & Events Manager	BEN HOOPER
Foot in the Door Project Manager	FAYE HANNAH
Foot in the Door Project Co-ordinator	CAROLINE LANE
Finance Manager	GAIL REED
Bookkeeper	PAULINE WALKER

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Maxine Peake in Will McGregor's
gothic folk tale *Gwen*

ffilm

CYMRU WALES

