

SIGNAL FILM & MEDIA

ANNUAL REPORT 2020 - 2021



SIGNAL
FILM & MEDIA

LEGAL AND ADMINISTRATIVE

Trustees

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Ms L A R Slater
Ms K M Bird
Ms H J Watson
Mr C J Barnes
Ms B Burkeman
Ms H Wall
Ms N Wealleans-Turner
Ms J L Swales
Mr D J Foster

Secretary

Ms K J Kolbe

Charity Number

1152012

Company Number

06606718

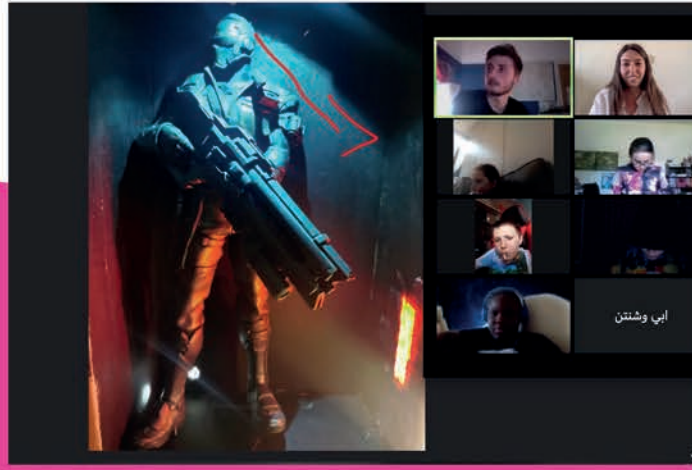
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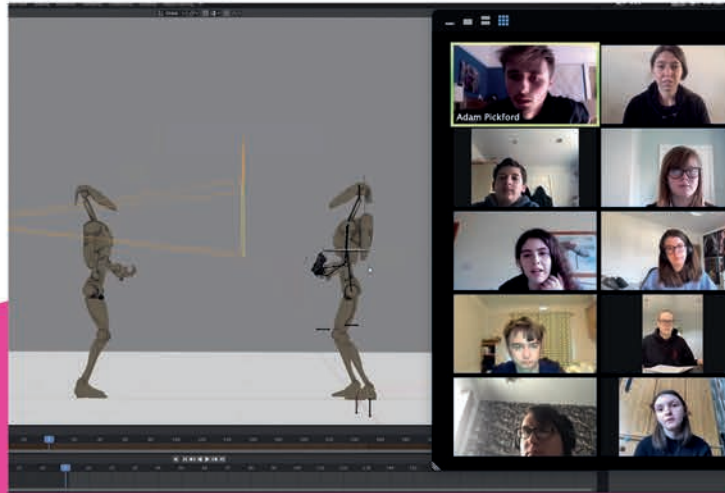
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WELCOME TO...

Signal Film & Media is an award-winning charity providing creative film and digital media activities from its base at Cooke's Studios on Abbey Road in Barrow-in-Furness. Since 2008 it has built a unique resource for thousands of people of all ages and backgrounds to access free facilities, events, professional training and hands-on experience in film, digital arts and creative digital media.

Facilities include training rooms, edit suites, exhibition and screening spaces. The charity works extensively with Barrow and Cumbria's most isolated and deprived residents, using the arts as a tool to build confidence, skills and self esteem. Alongside its programme of participation activities it also provides residencies for artists to produce new work and a mentoring scheme which supports the development of emerging local talent with the aim of creating a vibrant film and arts culture in the area.

CO - DIRECTOR'S STATEMENT

COVID 19 had a huge impact when it hit, as our programme of work at that time was all delivered face to face - most disappointingly we had to cancel our most ambitious project yet, the West Coast Photo Festival, which was due to launch in the last week of March 2020 with 14 exhibitions across Cumbria and a huge community engagement programme of workshops and courses with 100s of participants.

However, after postponing the festival we assessed how we could adapt our delivery to work with people online, and quickly found that the demand to take part remotely was vast; so instead of furloughing staff, we entered what's been our busiest period ever.

We negotiated new agreements with all our funders and evolved new ways of working - from using Zoom and Facebook Live for delivery to building online exhibitions and introducing remote mentoring and volunteering practices; sent 100s of packs of materials to participants in the post and using blended approaches to learning whenever lockdown allowed socially distanced face to face.

We struggled to meet demand as the need increased across all projects, but were thankfully able to expand our work thanks to COVID-specific support funds granted via ACE Emergency & Recovery tranches (£35,000 & £75,000); National Lottery (£10,000), Cumbria Community Foundation (£5,000) and Cumbria Police Commission (£5,000).

Unfortunately the impact of Covid was felt the strongest when it came to the development of our adult programme. Whilst a good many still joined online activities, it definitely limited the reach and ambition of our work.

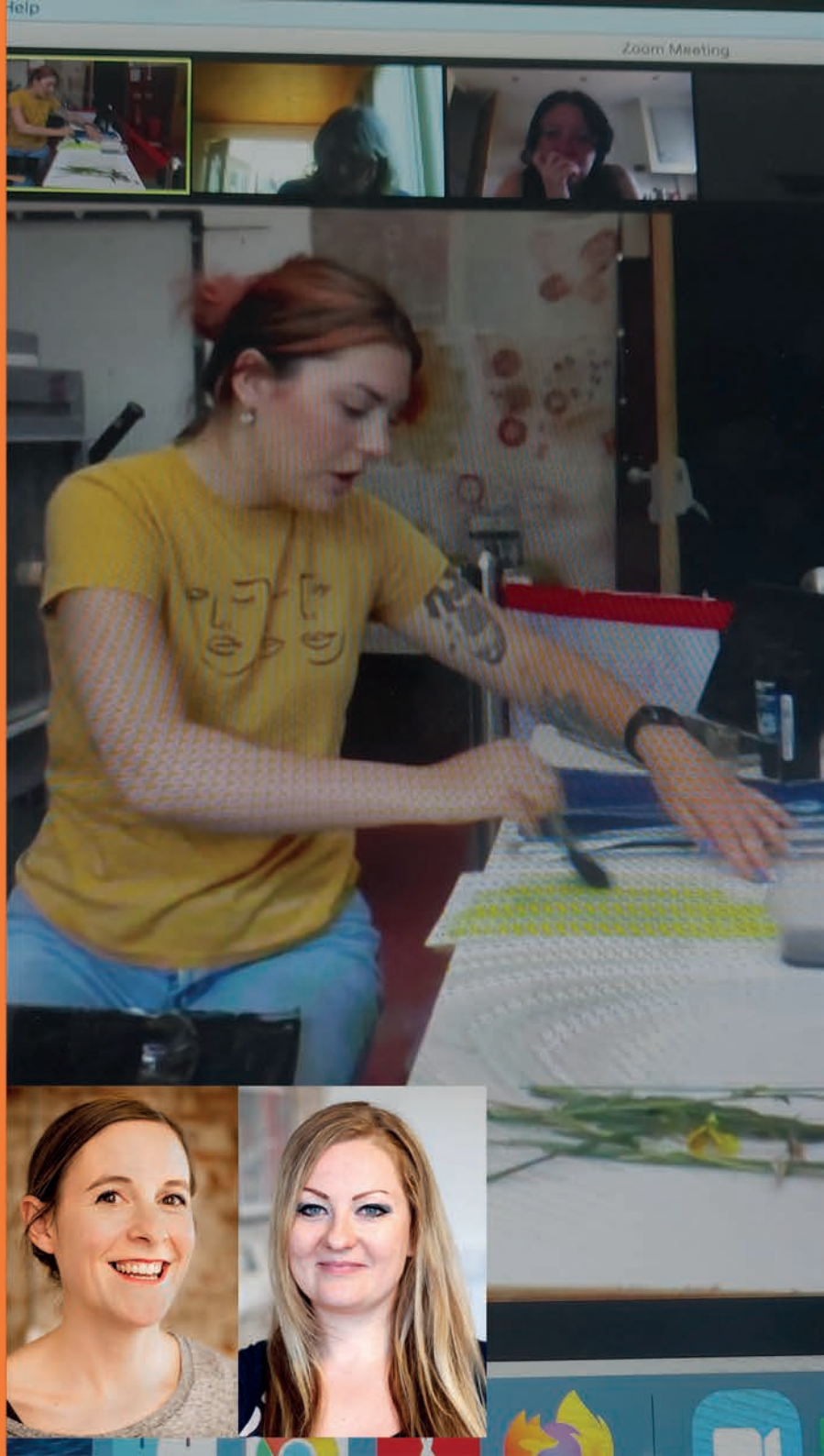
Still, we piloted many innovative approaches in delivering creative photography and digital workshops to very vulnerable adults, with final group exhibitions all online, and an incredibly dedicated group of 21 adults spending 100s of hours cataloguing the Sankey Archive online as part of our HLF project.

The postponement of ACE NPO for at least a year is another major external change that's affected us as we'd prepared ourselves to apply - but on the plus side at least we have more time to prepare the best application possible.

The Black Lives Matter movement was a major event that our staff felt impassioned by, spurring us to action to ensure Cumbria's arts response was strong and meaningful. Our team led an action research project to help improve representation and inclusion of BIPOC artists and audiences, and we instigated the formation of an Arts Focus Group as part of our membership of the newly formed Anti-Racist Cumbria group. We also ran all-staff training in subconscious bias and have a new target of engaging at least 25% BAME delivery tutors and participants across all activities.

Internally we have chosen to see the challenges presented by COVID-19 as an opportunity to transform our digital and online offer into a custom designed, needs-focused provision that delivers the most accessible and meaningful experiences possible within the limitations of the medium. We have piloted and developed lots of new ways to engage with under-represented audiences in digital spaces to ensure we're breaking down barriers to access young people and adults who might normally be excluded for economic, well-being or diversity-related reasons. Our team has done some incredible work, with a lot of strain on resources and staff but worthwhile, amazing results!

Kerry Kolbe & Loren Slater



2020-21

OUR YEAR IN NUMBERS



2,604



people engaged across all of our in-person activities on site and out in the community, including training, screenings, workshops,

556



participants took part in training activities (441 young people and 115 adults).

40



children and young people gained nationally recognised 'Arts Council England', Arts Award & NCFE Qualifications

175



sessions, workshops & events took place as a mixture of online and in-person

4



major national/regional news and media outlets featured our work.

37



people volunteered their time to support our projects.

Screenings, Awards & Profile Raising

A key value of our organisation is enabling local people to co-produce A professional standard of work that garners recognition on a regional, national and international stage. Each year films made in Barrow and Cumbria are accepted into film festivals and shown to audiences around the world.



Learner (April 2019)

was made by 16-19 year old first-time film-makers as part of our BFI Film Academy 2018-19. It is a short coming-of-age film about the challenges faced by a daughter in gaining independence when living rurally on the west coast of Cumbria.

SCREENED AT:

- Dorking Film Festival, UK, April 2020
- Ufa Youth Short Film Festival, Bashkortostan, Russia, May 2020



PENGUINS FROM OUTTA SPACE

was created by 8-11 year olds attending free holiday workshops in 2017-18 as part of our Signal Starters cohort. An animated clay-mation cosmic Christmas tale about curiosity and festive wishes.

SCREENED AT:

- Online at Animator FEST - European Youth Festival of Animated Film, September 2020.



NO FIXED ADDRESS

was a multimedia 'visual poem' created by deprived young people aged 16-19, addressing the issue of youth homelessness and sofa surfing. Made in partnership with Nightstop Cumbria and DePaul UK and used to promote the work of these national charities.

SCREENED AT:

- Online at Animator FEST - European Youth Festival of Animated Film, September 2020.



THE CATFISH CLUB

was made by 16-19 year old first-time filmmakers as part of our BFI Film Academy cohort in 2019-2020. It's a 1920's period drama which follows 3 mysterious figures competing in a high-stakes heist at the ironically-named titular venue.

SCREENED AT:

- First-Time Filmmaker Sessions (1st Round online), May 2020
- White Unicorn International Film Festival. Kolkata, India, Nov 2020
- Four River Film Festival, Karlovac, Croatia, September 2020 WINNER: Best Actress (Celeste Zollino)
- 2021 UK Seasonal Short Film Festival (Honourable Mention)
- Cinemagic Belfast - Young Filmmaker 2020, October 2020

RAISING OUR PROFILE

Signal Film and Media continued to raise its profile in 2020-2021 with activities featuring in local, regional and national press, radio and TV. Highlights included:



BRITISH ACADEMY FILM AWARDS

- Director Kerry Kolbe was nominated for a BAFTA for writing the script for the animated short film 'The Fire Next Time' inspired by the 2011 London Riots.

BBC NORTHWEST TONIGHT

- Members of the team discussed the BFI Film Academy with Arts Presenter Helen Millican on BBC Radio Cumbria in August 2020.

BBC RADIO CUMBRIA

- The Sankey exhibition 'Scenes of Winters Past' was showcased on BBC News twice during prime time in December 2020.

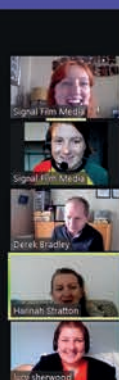
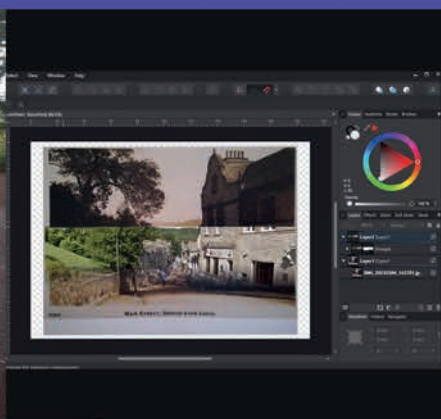
BRITISH JOURNAL OF PHOTOGRAPHY

- A feature in the British Journal of Photography on artist Mishka Henner's West Coast Photo commission.

PROFILE RAISING: THROUGH PARTNERSHIP WORKING



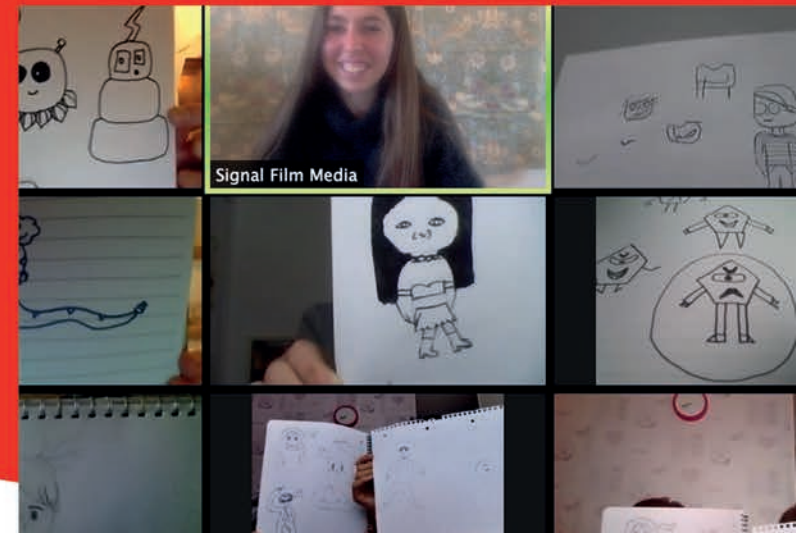
Signal Film and Media proactively seek out outstanding and diverse partners so that collectively we are able to reach more people, continuously improve our offer, share learning and promote best practice. In 2020-2021 we worked regionally and nationally with partners such as The Photography Collections Network, Cumbria Museums Consortium, Cumbria Libraries and Archives Services, AWAZ Cumbria and The Forestry Commission. We also worked with respected local and national funding organisations such as The Paul Hamlyn Foundation, The Esmée Fairbairn Foundation, Arts Council England, The National Lottery and Tudor Trust.



Locally we partner with grass-roots charities including Furness Refugee Support Group, Furness MultiCultural Network, Brathay Trust, MIND, AUTUS, Special Educational Needs Schools, DropZone Youth project and Barrow Foodbank.

We have invested heavily in positioning ourselves at the heart of key cultural collaborations - Signal Film and Media is represented on the Board of Trustees for the Cumbria Arts and Culture Network, which is helping shape cultural policy through Cumbria County Council, Cumbria LEP and Arts Council England. We have also delivered significant projects with Cumbria Libraries, Cumbria Museums Consortium and The Forestry Commission and we are working closely with Barrow's ACE Creative People and Places project.

STRAND 1: Confident, Empowered Young People



SIGNAL STARTERS

8-11 year olds, 105 Participants

The extremely popular animation workshops continued to run during school holiday periods, giving children from disadvantaged backgrounds & circumstances the opportunity to work with film industry professionals to develop creative ideas, learn new digital skills and form new friendships by making their own films and animations.

Funded by Children in Need, Esmée Fairbairn Foundation, Barrow Borough Council & Walney Extension Community Fund

Participants learn basic filmmaking techniques, story creation, character design, model-making, set design and stop-motion animation techniques. This was its sixth successful year, with many of our young people's short animations going on to win awards & are screened across the UK & worldwide.

"My favourite part was the animating because it makes me want to do more and it helps me in the future."



The difference measured by the questionnaire was as follows:

92% of participants increased their digital skills

100% of participants felt more confident in talking to others about what they've learned

50% of participants increased their confidence in group discussions

83% of young participants talked more confidently with adults and workshop staff

50% of participants felt more confident in working as part of a team

55% of participants took huge leaps forward in their confidence, reporting a 30% or higher increase from their baseline level

23 participants completed an Arts Award (Explore level) this year

"As a parent I thought the whole course was well organised and the content was excellent with lots of variety in the activities."

COOKE'S CREW

11-15 year olds, 84 Participants

Funded by The Health Lottery (NE & Cumbria), The People's Health Trust, Arts Council England, Cumbria County Council, The Paul Hamlyn Foundation, The Tudor Trust & The Esmee Fairbairn Foundation

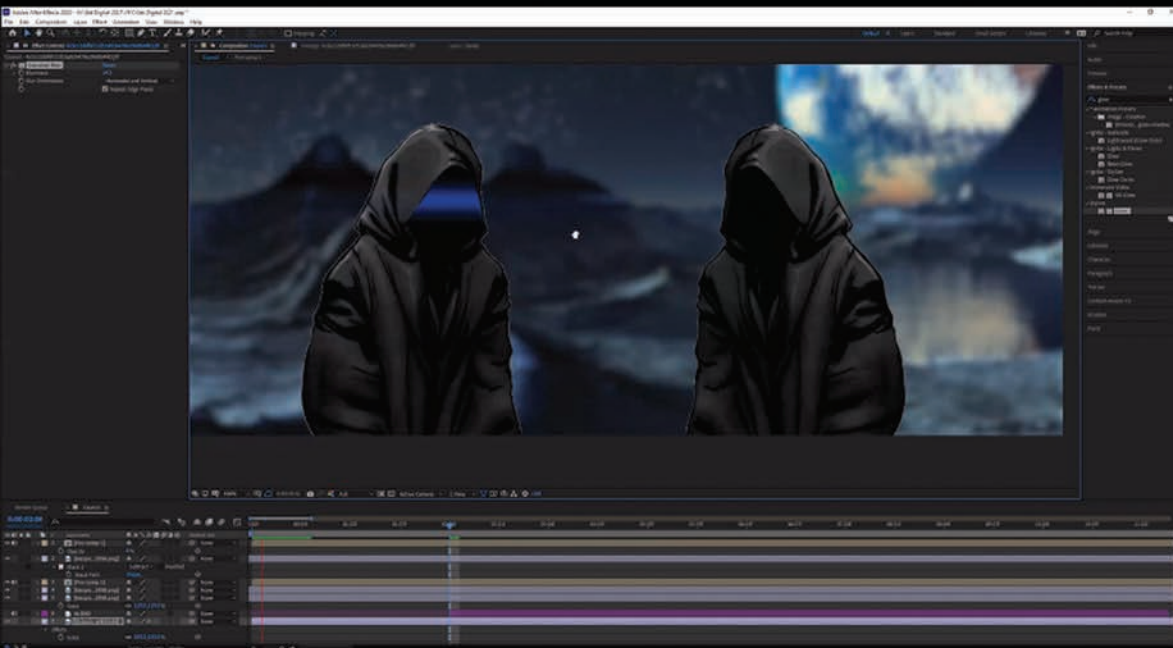
This creative filmmaking course gave young people the chance to work in a supportive & welcoming environment with professional filmmakers to get hands-on experiences in creative digital media. It was free and open to young residents of Barrow, with a particular focus on the wards of Ormsgill, Walney South, Hindpool, Central, Barrow Island & Risedale. It provided opportunities to meet and share experiences using digital and film media, using a variety of different art forms from SFX makeup and scriptwriting to animation, acting, sound design and photography. The experience helped young people to gain practical and leadership skills; gave them purpose, confidence, pride and aspirations & provided opportunities to make lasting connections and friendships.



"I didn't know how to use stop motion, and now I can use multiple forms of photography."

"I liked that we learnt a large amount of skills, but the sessions never really felt difficult to follow thanks to the excellent leaders."





GET DIGITAL

15-19 year olds, 21 Participants

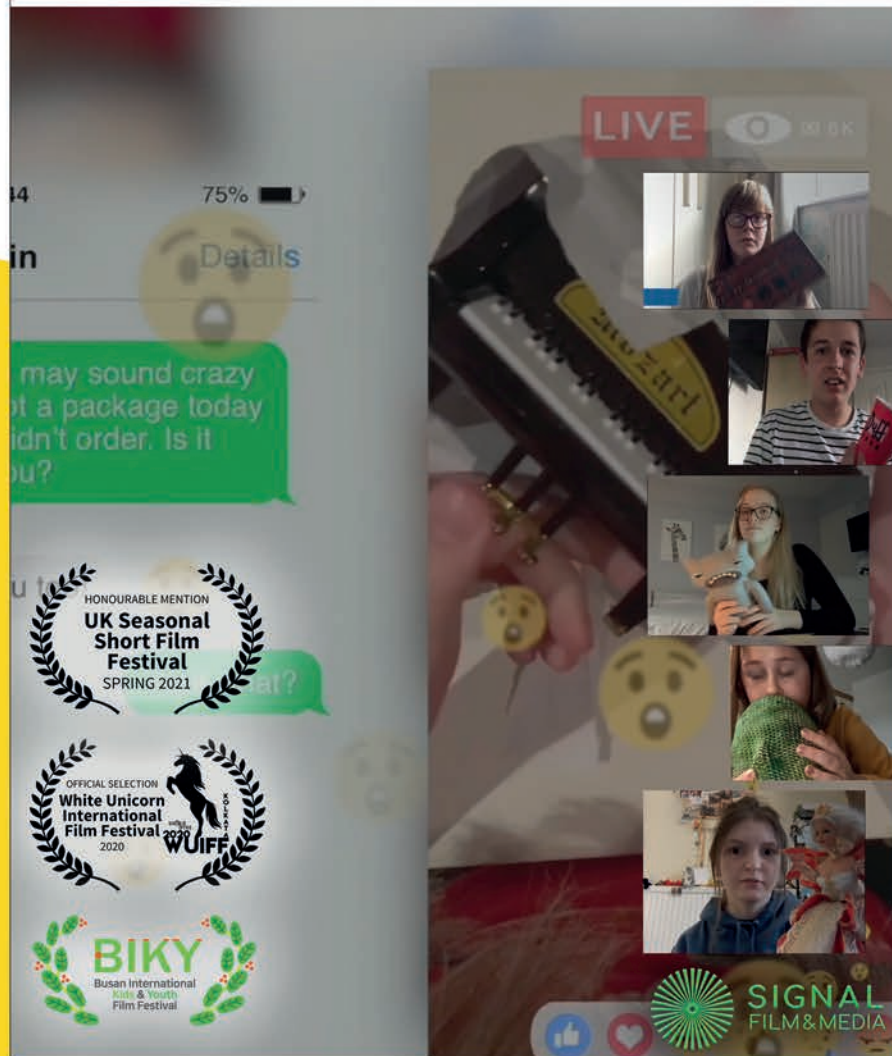
Funded by the Cadent Foundation, Sir John Fisher Fund, the Francis C Scott Charitable Trust, Esme Fairbairn Foundation, People's HealthTrust, Cumbria Police and Crime Commissioner Community Fund

The 'Get Digital' projects support young people in the Barrow area who are not choosing academic routes post-16, the majority of whom are affected by barriers to learning. The programme provides opportunities for learning essential digital and creative skills in a safe, supportive environment, whilst importantly building self-confidence and supporting personal and social development.

Both courses were led by Industry Professionals: Writer/Director, Karen Bird, for 'Get Digital' (Film) and Sound & Digital Media Artist, Ashley Holmes, for 'Get Digital' (Arts). Participants learnt new digital and creative skills and collaborated on final pieces: a collaborative short film 'Delivered' and a collaborative sound & media piece entitled 'The Fells with Iron Ribbons'.



delivered



Participants reported feeling 'proud' of what they achieved and described the courses as 'enjoyable', 'exciting' and 'worthwhile'. They detailed their favourite aspect of the activities as:

"The sense of community with the other members and looking forward to meeting everyone and seeing how the edits and final piece will look after the week".



"A good opportunity to improve your skills in the media industry, with access to good tools, locations and equipment whilst working alongside professionals and making new friends and contacts."

ONLINE MASTERCLASSES

15-19 year olds, 21 Participants

We ran a series of three online Masterclasses with high-profile Industry Professionals in November & December 2020.

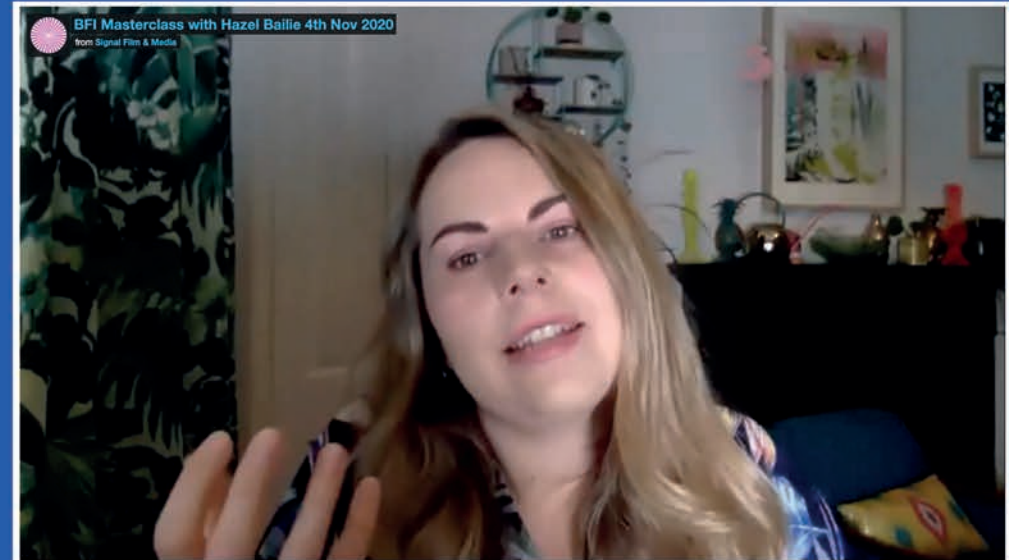
These were aimed at aspiring filmmakers from the local area with the purpose of raising aspirations, offering professional development opportunities and increasing a sense of community amongst young people identified as feeling the effects of the pandemic most keenly on their mental health and wellbeing, as well as in their professional and social lives.

Each Masterclass was led by high-profile creatives with an emphasis on diversity - Bisha K. Ali, Hazel Baillie and Emma Ko had a range of experience from writing for Marvel Studios, Netflix and Disney+, to editing for Channel 4.

Feedback on the event was overwhelmingly positive, especially in regards to aspirations and mental wellbeing:

"It gives me hope that my ambitions are possible, which in turn gives me a purpose and sense of optimism about my future. The friendly environment also makes me feel more accepted, when I often feel like I don't fit in."

"It gives me hope especially in these times that things will get back to normal, forcing me to think about my future is reminding me that there is a future after this pandemic."



BFI Masterclass with Hazel Baillie
4th Nov 2020





MASTERCLASS with BISHA K. ALI

Screenwriter, Producer & Director
(Marvel Studios' Ms. Marvel, Loki for Disney+,
Hulu's Four Weddings and a Funeral
& Netflix's Sex Education)

Wed 18 Nov | 7-8pm via Zoom

Visit www.signalfilmandmedia.com to book

FREE as part of our BFI Film Academy & open to any aspiring young filmmakers aged 16-19yrs in Cumbria & North Lancashire!

BFI FILM ACADEMY 2020-21

21 PARTICIPANTS

Funded by BFI Film Academy, the Cadent Foundation, Walney Extension Community Fund & supported by the Department for Education and Creative England

The BFI Film Academy is our annual accredited course for young people interested in pursuing a career in film and/or TV. This year it was hugely oversubscribed with 58 applications for places. The Academy ran a weekly blend of online and offline activity between October 2020 and February 2021 (total of 28 sessions) for 21 core participants.

Included in the programme was a 3-day in-person socially distanced film shoot in December 2020, in which the group explored the theme of mental health among young people as a pertinent issue affecting their age group especially during the pandemic; and chose to incorporate live action, stop-motion animation and remotely filmmaking (over zoom).

The project culminated in an online premiere of the final piece entitled 'Three Short (Socially Distanced) Films About Anxiety' in March 2021; and 17 participants achieved an NCFE Level 2 Award in Preparing to Work in the Film Industry as a result of the project.

"I wanted to try lots of different roles, so it was really good. Challenging, but good. I hadn't ever recorded sounds before properly, so I did that and animated some bits, directed sections... so it was all really interesting to try it all."





"I wasn't sure about taking on the role of the director but, I surprised myself!"

"I absolutely loved the experience. It was brilliant and just what I needed at the right time - especially with Covid-19 and everything going on at the moment."

STRAND 2: A Connected, Cultural Community

SEEING THE NORTH WITH SANKEY

42 Participants

Funded by National Heritage Lottery Fund, Esmée Fairbairn Foundation, Cadent Foundation, the Garfield Weston Foundation, Tudor Trust, Sir John Fisher Foundation & Cumbria County Council

Funded predominantly by the National Heritage Lottery Fund, this project preserves, shares and celebrates one of Cumbria's largest image collections of rare glass-plate negatives & postcards, produced by Barrow's father-son photographers Edward and Raymond Sankey over an 80 year period. In October 2020, adult volunteers reached a milestone in the project by finishing the cataloguing of 22 Photographic Albums containing 7381 prints and postcards. The group are now focusing on the 9,161 glass plate and acetate negatives held within the Sankey Family Photography Collection.

The project has attracted a whole new audience and volunteer group by capitalising on this incredible opportunity to engage with over 80 years of local heritage and to celebrate the importance of Barrow. The impact on our community has been to provide new connections between people with shared interests, promoting inclusion and community cohesion; the opportunity to raise aspirations and learn new and transferable skills and, through discovering far more about the local area than previously considered, bringing a sense of ownership and pride and therefore changing perceptions (internally & externally) of the town.



"I thought I wouldn't be able to bring much to the project as I am much less knowledgeable than some of the others, however this project is now making me look at photographs in a whole new way - I am noticing things I wouldn't have before."



Our volunteer led online exhibitions have so far had over 100,000 views:

SEEING THE NORTH WITH SANKEY: PHOTO IN FOCUS

Local volunteers have curated this exhibition *Photo in Focus* during lockdown, choosing their favourite photographs from the vast Sankey archive to explore in depth.

Since January 2020, local people have attended workshops to enable them to describe, catalogue and research the archive, which comprises some 15,000 images taken from 1895 to 1965 by father and son team Edward and Raymond Sankey across Barrow-in-Furness and the wider area of Cumbria and Lancashire.

The 15,000 images capture day-to-day life and some of the momentous events that shaped the town and over its remarkable period of development.

Get a rare glimpse of a few of these incredible images, some of which have remained unseen for over 100 years!

For the best experience, we recommend viewing this exhibition on a desktop computer. We hope you enjoy the show!



1902, John Walker at Roper Road, Mablethorpe, 1902, Edward and Raymond Sankey
© Sankey Family Photographic Collection

FIND OUT MORE ABOUT THE WIDER SANKEY PROJECT



1902, Market Street, Barrow-in-Furness, 1902, Edward and Raymond Sankey
© Sankey Family Photographic Collection



1914, John Street, Barrow-in-Furness, 1914, Edward and Raymond Sankey
© Sankey Family Photographic Collection

BLACK HISTORY MONTH

Celebrating the lives and Heritage of the past residents of Barrow. Sharing Stories and images from The Sankeys Family Collection and personal collections of people living in and around Cumbria.



MR. WILLIAM FREEMAN, late of the White Swan Inn, Barrow, who has just passed away, and who was a popular figure in the town.



The Old Swan Inn, 1890's, Photographic Collection

THE OLD SWAN INN

The photograph above shows the Old Swan Inn before it was demolished in the early 1960s, during redevelopment of the town.

It had closed as a pub in 1922, and soon after became the Wu-Su laundry and dry cleaning service.

The photograph below shows Scott Street in 1914. Mr Freeman's pub was the tall building, located at the end of the block of houses on the left-hand side of this image.



1914, John Street, Barrow-in-Furness, 1914, Edward and Raymond Sankey
© Sankey Family Photographic Collection

WILLIAM FREEMAN

Written by Jean McSorley

The story of William Freeman is an old story, but unfortunately, it was also a forgotten story. When I first chanced upon some details about William a couple of years ago, I thought that if possible I would like a new audience to know more about him. Signa's involvement in Black History Month, presents the opportunity to have William's story more widely publicised.

William Freeman was perhaps best remembered as Barrow's first Black pub landlord. Yet before 1893, when he took over the Old Swan Inn (corner of Scott St and Dalketh St) he had already become a popular hackney cab driver in

Sankey Photo in Focus 2

Play introduction


We are thrilled to welcome you to our second Photo in Focus exhibition, part of the recently digitised Sankey Family Photographic Collection. The Sankeys were a father and son team who photographed Barrow and the wider Cumbria and Lancashire area from 1895 - 1965.

Local volunteers have researched the photographs and curated this exhibition to give you a chance to enjoy the rich history and stories behind these photographs, some of which haven't been seen for over a hundred years.

Within the gallery, simply scroll to navigate and click any photograph to find out the fascinating story behind it.

For the best experience we recommend a desktop computer.

Enter Exhibition >



Who were the Sankeys?

From 1895 to 1965, father and son team Edward and Raymond Sankey photographed Barrow-in-Furness and the wider area of Cumbria and Lancashire.

The 15,000 images they took captured day-to-day life and some of the momentous events that shaped the town and over its remarkable period of development.

About the wider Sankey project

INTERNATIONAL WOMENS DAY 8TH MARCH 2021

CELEBRATING THE LIVES OF WOMEN REPRESENTED IN THE SANKEY FAMILY PHOTOGRAPHIC COLLECTION.

As part of International Women's Day we want to celebrate and highlight the lives of women who are represented in the Sankey Family Photographic Collection, directly or indirectly.

We've written about a photographic portrait, a place they called home, or an area in which they lived. The women we have chosen to write about, or an image of a place they may have had a connection with, has allowed us to develop a new understanding of the women workers, the philanthropists and the mothers who worked in and around a thriving industrial town. In some cases you will see that much of their story is gleaned from what is in the historical records - i.e. the census records or newspapers of the time - as opposed to what the woman or woman said in their own words. This reflects the fact that many working class women's histories have been largely unrepresented in our historical record.

If you want to gain a first hand account into the lives of women in Barrow in the early 20th Century we recommended that you visit the [Elizabeth Roberts Working Class Oral History Project](#).

We thank all the women who are taking part in the Seeing the North With Sankey Project for taking the time to share their feelings, thoughts or research about a woman or women they have found interesting, inspirational, knew or wanted to shine more of a light upon! Thanks also to the men who are supportive of this work.



The Sankey Family Photographic Collection



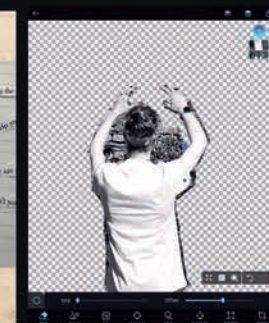
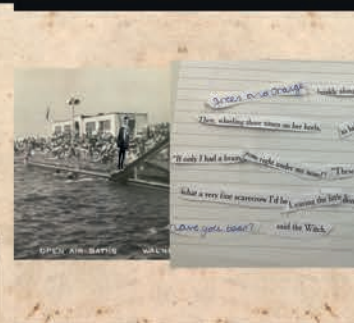
WINFRED LANGTON - CAMPAIGNER
1909 - 2003
CHARLOTTE DAVIES
[Read Description](#)



PEGGY BRAITHWAITE - LIGHTHOUSE KEEPER
1919 - 1996
RACHEL CAPOVILLA
[Read Description](#)

Primary Schools

During lockdown we ran workshops with Scouts and Beavers (25 children) and 3 classes of year 3 students from South Walney Juniors (29 years 3's). They created their own postcards in response to the Sankey Family Photographic Archive collection which they shared with friends.



We also ran a full day workshop for 6 young offenders (via Brathay Trust) where we looked at the Sankey Family Photographic Archive and created new images of the town. The group's work was shown as part of a wider exhibition for their Summer Arts College Project.

INSIGHT INTO ADDICTION PROJECT

A short film funded by Police Crime Commissioner Peter McCall was created in collaboration with recovering addicts to capture and illustrate contributor's personal, unvarnished insights into how alcohol and drug use can escalate from 'harmless' fun to something far darker and ultimately fatal.

Former addicts painted a vivid portrait of how drug and alcohol dependence can hijack and destroy your life. Framed by a spoken word poem created with service users from The Well recovery centre in Barrow, THE LASH creatively conveys their raw, first-hand experiences of addiction, shared in the hope of preventing young people from following in their footsteps.

The completed film is set to be screened at youth groups and colleges later in 2021.



STRAND 3:

Skilled, Fulfilled Creatives

SOURCE & The Pool (40 participants)

Signal Film and Media partnered with Cumbria Museum Consortium (Tullie House, Carlisle, Lakeland Arts and Wordsworth Trust) to deliver an exciting digital development lab to connect, support and develop emerging artists and curators from across the region.

SOURCE and The Pool are our early & entry career-level artist professional development programmes, providing online mentoring, workshops and sessions for the artists, with access to Signal's project staff for online advice and support.

The Pool connected emerging artists across the county with mid-career digital artists sharing their professional practice and partnering with arts organisations FACT (the UK's leading organisation for the support and exhibition of art, film and new media) and VARC (Visual Arts in Rural Communities), who shared what they look for when commissioning and gave advice on honing transferable skills.

By providing important resources and network connections we've made an impact in increasing connectivity both to peers and bigger arts organisations, improving aspirations & creative retention levels to the Barrow & Cumbrian areas as well as opportunities for progression; we have supported digital learning opportunities & helped transfer existing practices to increase employability & skill levels. Finally in exploring the historical lack of applications from black or ethnically diverse artists, through this project a small arts and culture working group has been formed and is gaining momentum with support from cultural organisations around Cumbria to bring about institutional change within our arts institutions, ensuring that opportunities and development are available for all creatives.



A NEW SERIES OF ONLINE EVENTS FOR CUMBRIAN ARTISTS

The project allowed artists to explore, research and create a digital piece of artwork in response to the collection or programme of their host organisation and it provided a space for ongoing conversation and cross disciplinary exchange, with the aim of nurturing new collaborations with the artists and venues involved.

Co-director Loren Slater and Project Manager Julia Parks also supported students at the University of Cumbria, serving as mentors for participants in its Cultural Leadership Course.

"Taking part allowed me to meet other artists local to me and beyond Cumbria, providing the opportunity to create and share work. I've also increased my knowledge of other arts organisations. I hope this will lead on to further work."



JESSICA EL MAL



VICKY CLARKE



JENNY WATTS

DIGITAL FOREST -

Nature is Ours: Forest of Cultures

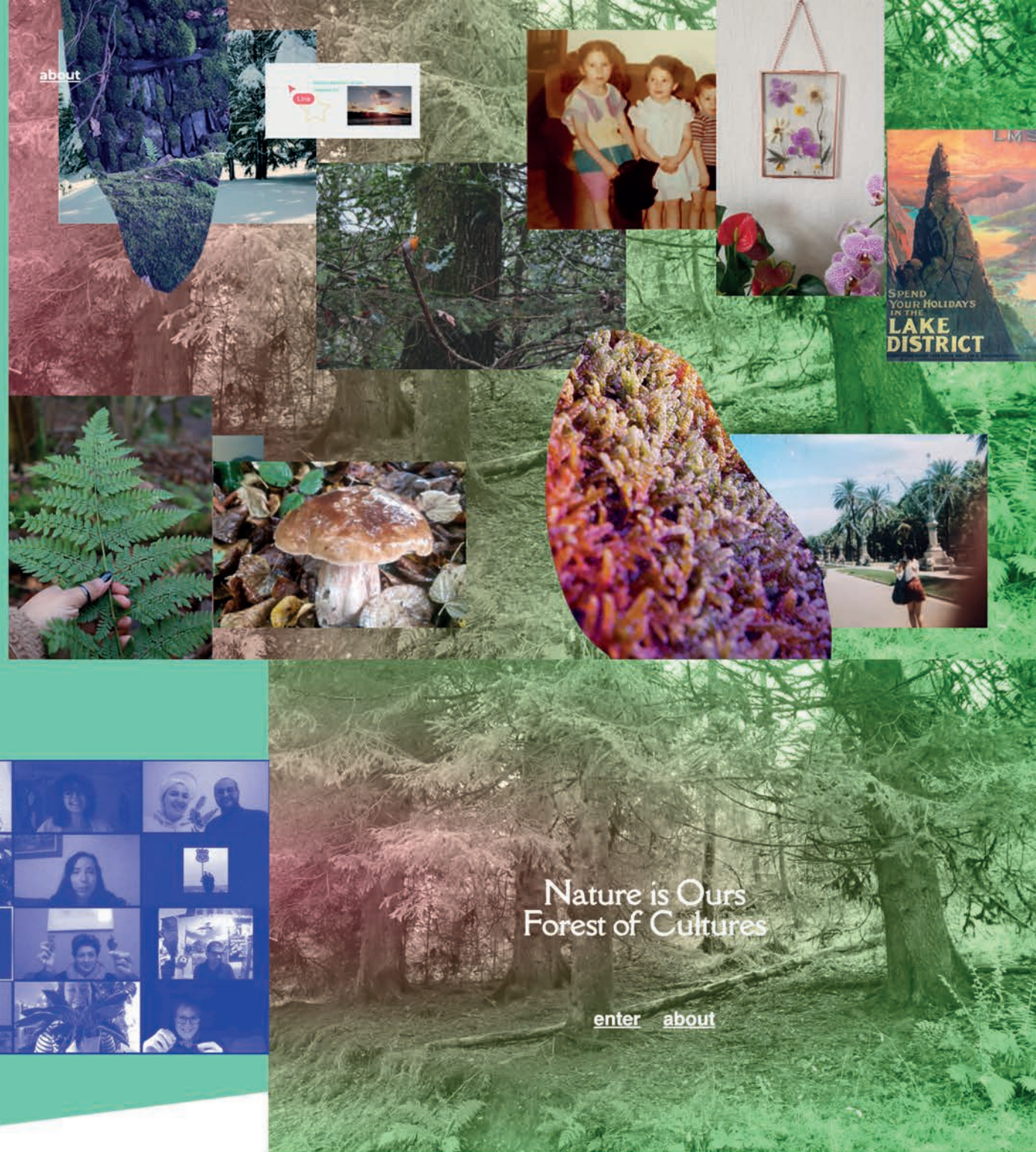
20 participants

Grizedale Forest and Signal Film and Media, with support from Art Fund, commissioned the digital artist and curator Jessica El Mal to create a new, online participatory artwork responding to Grizedale Forest in Cumbria.

The Digital Forest Project captured a truly unique moment in time as visitors slowly returned to the forest and once again reconnected with nature. This project was designed so that underrepresented groups were very much part of the reconnection. Through a process of socially-distanced workshops and online zoom workshops the forest was opened up to become the gallery, studio and playground for all as new relationships were formed through digital media and creativity.

View the online artsite:

<https://forestofcultures.com/>



FUNDERS

We are hugely grateful to all our funders:

- Alex Scott & Family
- Arts Council England
- British Film Institute
- Cadent Foundation
- Charities Aid Foundation
- Children in Need
- Clothworkers' Foundation
- Copeland Community Foundation
- Cumbria Community Foundation
- Cumbria County Council
- Cumbria Police & Crime Commissioner Community Fund
- Esmee Fairbairn Foundation
- Francis C Scott Charitable Trust
- Granada Foundation
- Isla Foundation
- National Lottery
- Paul Hamlyn Foundation
- People's Health Trust
- Screenskills
- The Sir John Fisher Foundation
- Tudor Trust
- Westmorland Arts Trust



FINANCIAL REVIEW

by *Simon Oram, Melville & Co.*

The results for the year are summarised in the statement of Financial Activities (income and expenditure account) on page 13. Incoming resources increased by £68,651 (16%) to £502,294, mostly in respect of unrestricted income.

Expenditure totalled £350,422, an increase of £24,831 (8%). This led to an increase in the total fund balances of £151,871 in the year. They now total £288,548 of which the General Fund (unrestricted) totals £120,332.

A considerable amount of the Unrestricted Fund balance is comprised of Covid recovery funding and will be spent as part of the 2020-21 budget; this is shown as a designated fund.

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to the higher of 20% of turnover or six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in

funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is a company limited by guarantee, not having share capital, and is governed by Memorandum and Articles of Association dated 10 April 2013, as amended. Its company registered number is 6606718. On 14 May 2013 the company became a registered charity with a charity number 1152012.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms K J Kolbe

Ms L A R Slater – Chair

Ms K M Bird

Ms H J Watson

(Resigned 22 Jul 2021)

Mr C J Barnes

Ms B Burkeman

Ms H Wall

Ms N Wealleans-Turner (Appointed 23 Sep 2020)

Ms J L Swales (Appointed 11 Dec 2020)

Mr D J Foster (Appointed 10 Dec 2020)

The Board consists of people with considerable interest and experience in the arts, who are able to draw on their past experiences at a senior level in relevant disciplines.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The trustees' report was approved by the Board of Trustees.

Ms K Kolbe

Trustee

Dated: 5 October 2020

I report to the trustees on my examination of the financial statements of Signal Film & Media Limited (the charity) for the year ended 31 March 2020.

RESPONSIBILITIES AND BASIS OF REPORT

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

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145 (5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S 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 because I am a member of the

Association of Chartered Certified Accountants, 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 386 of the 2006 Act; or
- 2) The financial statements do not accord with those records; or
- 3) The financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.

Melville & Co

Melville & Co

Unit 17-18 Trinity Enterprise Centre
Furness Business Park
Ironworks Road
Barrow-in-Furness
LA14 2PN

Dated: 20.12.2021

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT (FOR THE YEAR ENDED 31 MARCH 2021)

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:							
Charitable activities	3	189,361	312,884	502,245	96,756	336,845	433,601
Investments	4	49	-	49	42	-	42
Total income		189,410	312,884	502,294	96,798	336,845	433,643
Expenditure on:							
Charitable activities	5	94,588	255,835	350,423	71,795	253,796	325,591
Net income/(expenditure) for the year/ Net movement in funds		94,822	57,049	151,871	25,003	83,049	108,052
Fund balances at 1 April 2020		26,010	110,667	136,677	1,007	27,618	28,625
Fund balances at 31 March 2021		120,832	167,716	288,548	26,010	110,667	136,677

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

BALANCE SHEET (AS AT 31 MARCH 2021)

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	9		10,528		11,964
Current assets					
Debtors	10	21,677		17,726	
Cash at bank and in hand		291,633		110,901	
		313,310		128,627	
Creditors: amounts falling due within one year	11	(35,290)		(3,914)	
Net current assets			278,020		124,713
Total assets less current liabilities			288,548		136,677
Income funds					
Restricted funds	12		167,716		110,667
Unrestricted funds					
Designated funds	13	70,000			
General unrestricted funds		50,832		26,010	
			120,832		26,010
			288,548		136,677

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 20 December 2021



Ms K Kolbe
Trustee



Ms L A R Slater - Chair

Ms L Slater
Trustee

Company Registration No. 06606718



STATEMENT OF CASH FLOWS (FOR THE YEAR ENDED 31 MARCH 2021)

	Notes	2021 £	£	2020 £	£
Cash flows from operating activities					
Cash generated from operations	16		185,348		103,423
Investing activities					
Purchase of tangible fixed assets		(4,665)		(17,133)	
Investment income received		49		42	
Net cash used in investing activities			(4,616)		(17,091)
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			180,732		86,332
Cash and cash equivalents at beginning of year			110,901		24,569
Cash and cash equivalents at end of year			291,633		110,901

NOTES TO THE FINANCIAL STATEMENTS

(FOR THE YEAR ENDED
31 MARCH 2021)

1) Accounting policies

Charity information

Signal Film & Media Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Cooke's Studios, 104 Abbey Road, Barrow-in-Furness, LA14 5QR.

1.1) Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2) Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3) Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the

restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4) Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5) Expenditure

All expenditure is accounted for when incurred. Charitable expenditure includes the costs of all activities carried out, with the exception of the costs incurred for governance purposes.

1.6) Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	(20% straight line)
Fixtures and fittings	(20% straight line)
Computers	(33% straight line)

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/ (expenditure) for the year.

1.7) Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its

tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8) Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9) Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle

on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

2) Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.



NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2021)

3) Charitable activities

Grants

Other income

Analysis by fund

Unrestricted funds

Restricted funds

Grants

Unrestricted funds

Restricted funds - see note 12

Designated funds - see note 13

4) Investments

Interest receivable

Charitable
Income
2021
£

483,399

18,846

502,245

189,361

312,884

502,245

100,515

312,884

70,000

483,399

Unrestricted funds

2021

£

49

Charitable
Income
2020
£

394,505

39,096

433,601

96,756

336,845

433,601

57,660

336,845

394,505

Total

2020

£

42

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2021)

5) Charitable activities

	Charitable Income 2021 £	Charitable Income 2020 £
Staff costs	67,229	55,553
Insurance	1,015	1,459
Light and heat	1,632	1,951
Repairs and renewals	5,946	5,501
Printing, postage and stationery	2,691	5,797
Telephone	1,327	1,001
Motor expenses	156	545
Travelling	3,281	11,611
Computer costs	5,744	3,905
Sundry expenses	21,856	23,790
Legal and professional	1,758	668
Freelance staff	216,833	190,049
Advertising	422	4,888
Bank charges	116	112
Training	2,706	735
Rent and rates	9,590	10,013
	<hr/> 342,302	<hr/> 317,578
Share of support costs (see note 6)	6,101	5,169
Share of governance costs (see note 6)	2,020	2,844
	<hr/> 350,423	<hr/> 325,591
Analysis by fund		
Unrestricted funds	94,588	71,795
Restricted funds	255,835	253,796
	<hr/> 350,423	<hr/> 325,591

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2021)

6 Support costs	Support Costs £	Governance Costs £	2021 £	Support Costs £	Governance Costs £	2020 £
Depreciation	6,101	-	6,101	5,169	-	5,169
Accountancy	-	2,020	2,020	-	2,844	2,844
	<u>6,101</u>	<u>2,020</u>	<u>8,121</u>	<u>5,169</u>	<u>2,844</u>	<u>8,013</u>
Analysed between Charitable activities	6,101	2,020	8,121	5,169	2,844	8,013

7. Trustees

The trustees received the following fees from the charity during the year:

Ms K J Kolbe - £35,000 (2020 - £36,530)

Ms L A R Slater - £33,600 (2020 - £32,400)

Ms K Bird - £8,840 (2020 - £10,275)

Ms H Watson - £12,300 (2020 - £nil)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2021)

8. Employees

Number of employees

The average monthly number of employees during the year was:

Employment costs

Wages and salaries

Social security costs

Other pension costs

2021 Number	2020 Number £
4	4
<hr/>	<hr/>
2020 £	2019 £
66,294	54,236
301	504
634	813
<hr/>	<hr/>
67,229	55,553

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2021)

9 Tangible fixed assets	Plant and equipment £	Fixtures and fittings £	Computers £	Total £
Cost	80,149	47,440	13,075	140,664
At 1 April 2020	4,665	-	-	4,665
Additions				
At 31 March 2021	84,814	47,440	13,075	145,329
Depreciation and impairment				
At 1 April 2020	76,903	47,440	4,357	128,700
Depreciation charged in the year	1,744	-	4,357	6,101
At 31 March 2021	78,647	47,440	8,714	134,801
Carrying amount				
At 31 March 2021	6,167	-	4,361	10,528
At 31 March 2020	3,246		8,718	11,964
10. Debtors			2021	2020
Amounts falling due within one year:			£	£
Trade debtors			20,105	17,726
Other debtors			552	
Prepayments and accrued income			1,020	
			21,677	17,726
11. Creditors: amounts falling due within one year			2021	2020
			£	£
Accruals and deferred income			35,290	3,914

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2020)

12) Restricted Funds – The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

Movement in funds				
	Balance at 1 April 2019	Incoming Resources	Resources expended	Balance at 31 March 2020
	£	£	£	£
Arts Council (West Coast Photo)	-	31,200	(31,200)	-
Arts Council (Covid Recovery)	-	102,500	(72,544)	29,956
BBC Children in Need	-	13,755	(13,755)	-
Copeland Community Foundation	5,000	-	-	5,000
Cumbria Community Foundation	-	3,000	-	3,000
Westmorland Trust	-	1,000	-	1,000
Cumbria County Council (Library)	20,000	-	-	20,000
Francis C Scott	11,000	11,000	(14,000)	8,000
Heritage Lottery	-	65,405	(65,405)	-
Paul Hamlyn Foundation	50,000	-	-	50,000
PCC Film	2,000	-	-	2,000
Peoples Health Trust	-	18,524	(17,642)	882
Sir John Fisher	-	30,000	(19,622)	10,378
Sir John Fisher (West Coast Photo)	10,000	-	-	10,000
The Matson Ground Charitable Trust	6,000	-	-	6,000
The Clothworkers.	6,667	-	(6,667)	-
The Granada Foundation	-	2,500	-	2,500
The Isla Foundation	-	2,000	-	2,000
Tudor Trust	-	30,000	(15,000)	15,000
Tudor Trust (training)	-	2,000	-	2,000
	110,667	312,884	(255,835)	167,716

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2020)

13 Designated Funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

Movement in Funds	Balance at 1 April 2020	Incoming Resources	Balance at 31 March 2021
Covid Recovery		£ 70,000	£ 70,000
		<u>70,000</u>	<u>70,000</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
(FOR THE YEAR ENDED 31 MARCH 2020)

14 Analysis of net assets between funds	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Fund balances at 31 March 2021 are represented by:						
Tangible assets	7,194	3,334	10,528	5,297	6,667	11,964
Current assets/ (liabilities)	63,906	164,382	278,020	20,713	104,000	124,713
	<u>71,100</u>	<u>167,716</u>	<u>288,548</u>	<u>26,010</u>	<u>110,667</u>	<u>136,677</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

(FOR THE YEAR ENDED 31 MARCH 2020)

Related party transactions

Creative Studios Cumbria Limited is a charitable company, under the control of trustees of Signal Film & Media Limited. During the year the charity received Other income of £8,200 (2000- £13,880) from and paid rent of £9,006 (2020 - £7,360) to Creative Studios Cumbria Limited.

16 Cash generated from operations

Surplus for the year

Adjustments for:

Investment income recognised in statement of financial activities

Depreciation and impairment of tangible fixed assets

Movements in working capital: (Increase) in debtors

Increase in creditors

Cash generated from operations

2021
£

2020
£

151,871

108,052

(49)
6,101

(42)
5,169

(3,951)
31,376

(11,990)
2,234

185,348

103,423