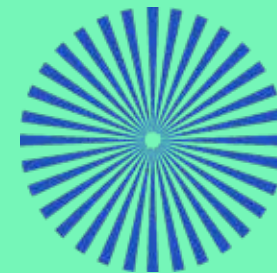


SIGNAL FILM & MEDIA LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022



SIGNAL
FILM & MEDIA

LEGAL & ADMINISTRATIVE INFORMATION

Trustees

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

Ms J L Swales

Mr D J Foster

Mr K Sherbayani (Appointed 23 Mar 2022)

Ms M Davis (Appointed 24 Mar 2022)

Ms K J Kolbe (Secretary)

Charity number 1152012

Company number 6606718

Registered office

Cooke's Studios

102-104 Abbey Road

Barrow-in-Furness

LA14 5QR

Independent examiner

Melville & Co

Unit 17-18

Trinity Enterprise Centre

Furness Business Park

Ironworks Road

Barrow-in-Furness

LA14 2PN

"Partners and participants feel SFM provides a safe, inclusive and welcoming environment where people feel heard and can be themselves."

Independent Evaluation
Emma Parsons, 2022



BFI Location Scouting, Nov 2021



Youth Collective Audio Workshop, Nov 2021

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WELCOME TO SIGNAL FILM & MEDIA...

We are an award-winning charity providing creative film and digital media activities from our base at Cooke's Studios on Abbey Road in Barrow-in-Furness. Since 2008 we have 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. Our 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 our programme of participation activities we also provide 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.

The trustees present their annual report and financial statements for the year ended 31 March 2022. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply 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)".

OBJECTIVES & ACTIVITIES

The charity's objects are for the public benefit to promote the arts and to advance education in the arts in particular but not exclusively by:

a) Providing a centre for the arts and creative industries where local residents, particularly those from disadvantaged groups, can access facilities and activities to develop skills in a diverse range of creative, media and arts disciplines, and:

b) Providing premises, space and activities for local front-line groups in order to support media production and the creative and artistic development of local people.

ACTIVITIES UNDERTAKEN FOR PUBLIC BENEFIT IN RELATION TO THESE OBJECTS

The policies adopted in furtherance of these objects are to implement a programme of film, media and digital arts training courses, master classes, screenings and workshops for adults and young people and there has been no change in these during the year.

As such the Trustees confirm that they have had due regard to the Charity Commission's published guidance on the 'public benefit' notice.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

AIMS AND APPROACH

We aim to deliver three overarching Impact Goals for our community through provision of arts and culture activity:

IMPACT GOAL 1: Confident, Empowered Young People

IMPACT GOAL 2: Skilled, Fulfilled Creatives

IMPACT GOAL 3: A Connected Cultural Community

We achieve these through 5 Strategic Objectives:

- To deliver an inclusive, excellent digital arts participation programme for disadvantaged young people
- To develop diverse talent in isolated, deprived parts of Cumbria, supporting emerging creatives to access the cultural sector
- To enhance wellbeing through access to a programme of cultural digital arts participation and learning for marginalised adults
- To increase diverse cultural engagement through accessible, relevant audience and community events and entry-points
- To drive Signal Film and Media's reputation as an ambitious, leading digital arts organisation whilst nurturing its talented team and its financial sustainability



West Coast Photo Exhibition, Oct 2021



BFI Academy Film Shoot Prep, Dec 2021



Youth Collective 16mm Film Workshop, Jul 2021

CO-DIRECTOR'S STATEMENT

In 2021-22 we reached more people than ever before, engaging a massive 159,219 in audiences (attending in-person, outdoor and online exhibitions). 1,903 adults and young people participated in our activities and 110 creatives and volunteers benefited from support.

In the face of unprecedented challenges our programme of creative digital media activity has gone from strength to strength. Rather than hindering progress, the COVID 19 crisis actually served to reveal our true potential and accelerate our ambition.

As the pandemic exposed the fragility of our deprived community we responded by adapting to provide remote, online delivery from an early stage. Our creative offer was considered a 'lifeline' by both our participants and partners. We offered learning and self expression opportunities when people felt they had none, making a difference to the most vulnerable at a time when they most needed support.

After 18 months of COVID delays we were able to deliver our two most ambitious community projects yet: West Coast Photo Festival and Seeing the North with Sankey. Both projects were received with great enthusiasm and support from the community in Barrow and across Cumbria as well as receiving national attention with feature articles appearing in both The Guardian and the British Journal of Photography.

Our team pulled out the stops and worked exceedingly hard to make all this happen. The sustained efforts of our fundraising brought in emergency COVID funding that helped Signal to survive and adapt, and secured the funds for two new, full-time Programme Managers who are focused on improving and integrating our adult and youth programmes.

As we neared the end of the financial year we launched into two more substantial pieces of work - funding bids to Arts Council England for National Portfolio Organisation (NPO) status and for capital investment in our building. We enter the next financial year in a confident position with a renewed faith in the power of art and culture to give people hope, connection and purpose in difficult times.

Kerry Kolbe & Loren Slater



"I quietly cried with joy, we felt there was a place where he was accepted, and people appreciated his creative, quirky style without judgement."

Parent of autistic young adult



Family Friendly Collage Workshop, Nov 2021

SCREENINGS & AWARDS

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

THE CATFISH CLUB (2020)

Created by BFI Film Academy 16-19 year olds

In a prohibition-era speakeasy, waiting staff work together to steal jewellery from wealthy customers, but must ultimately betray each other in pursuit of a bigger prize.

Screened at:

- Ignite Film Festival, Wiltshire, UK, June 2021
- Dorking Film Festival, Surrey, UK, June 2021
- Busan International Kids and Youth Film Festival, South Korea, July 2021
- Super International Teenager Film Festival, Bucharest, Romania, August 2021
- Keswick Film Festival, Cumbria, UK, September 2021
- Scout Film Festival, Boston, USA, November 2021



THE HALLOWEEN PARTY (2020)

Created by 8-11 year old Signal Starters

Depressed and lonely, The Grim Reaper goes to the Job Centre in search of new employment and makes some strange new friends.

Screenings & Awards:

- 3rd Place Award: Anim!Arte International Student Animation Festival of Brazil, May 2021
- VAFI & RAFI International Children and Youth Animation Film Festival, Croatia, May 2021



NO FIXED ADDRESS (2019)

Created by Get Digital 16-19 year olds

A 'visual poem' about youth homelessness made in partnership with Nightstop Cumbria and DePaul UK to promote the work of these national charities.

Screenings & Awards:

- Anim!Arte International Student Animation Festival of Brazil, May 2021
- Award Winner 18 or Younger category - Dorking Film Festival, UK, June 2021
- ZEBRA Poetry Film Festival, Berlin, November 2021

DELIVERED (2020)

Created by Get Digital 16-19 year olds during lockdown

Socially isolating teens are freaked out when a series of bizarre parcels arrive anonymously in the post.

Screened at:

- Screened at Busan International Youth Film Festival, South Korea, July 2021

CIRCLE OF LIFE (2019)

Created by 8-11 year old Signal Starters

The oceanic story of one of the earth's most important creatures: phytoplankton!

Screened at:

- VAFI & RAFI International Children & Youth Animation Film Festival, Croatia, May 2021



TWO-WAY MIRROR (2019)

Created by 8-11 year old Signal Starters

A young girl makes a strange discovery when visiting her creepy Aunt Cheryl's spooky home.

Screened at:

- VAFI & RAFI International Children & Youth Animation Film Festival, Croatia, May 2021

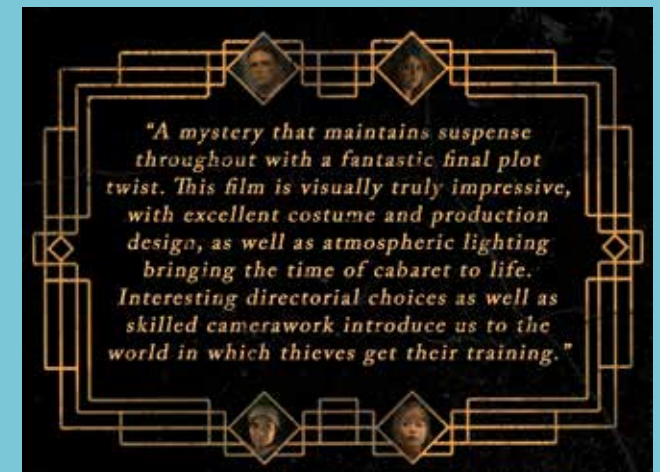
AUTISM AWARENESS (2019)

Created by Get Digital 16-19 year olds

A film to raise awareness of hate crime about college life from the point-of-view of an autistic student.

Screened at:

- Screened at Dorking Film Festival, UK, June 2021



Feedback on Catfish Club from judges of Four River Film Festival

2021-22: OUR YEAR IN NUMBERS

YOUTH PROGRAMME:

1,015 IN PERSON PARTICIPANTS

55 ACCREDITED QUALIFICATIONS GAINED

ADULT PROGRAMME:

888 IN PERSON PARTICIPANTS

69 CREATIVES SUPPORTED

41 VOLUNTEERS ENGAGED

8,655 IN PERSON AUDIENCES

150,564 ONLINE, OUTDOOR & PRINT AUDIENCES

OUR WORK FEATURED IN:

the guardian
British Journal
of Photography

BBC
NEWS



West Coast Photo Exhibition, Oct 2021



West Coast Photo Exhibition, Oct 2021

IMPACT GOAL 1 : Confident, Empowered Young People

Our year-round digital youth programme spans entry-level animation clubs for eight year olds through to the nationally acclaimed and accredited British Film Institute's Film Academy for 16 to 25 year olds. Our nurturing environment encourages intellectual curiosity, critical thinking and a sense of agency and empowerment. Young people working with us grow in confidence, find their 'voice' and discover new ways to express issues which are important to them. Many of them progress into further training, higher education and jobs in the sector. We invest substantial resources in ensuring we reach the most marginalised young people including migrants, young people from our ethnically diverse community, those who suffer from mental and physical health issues and the LGBTQ+ community.

Our new Programme Manager spent time and care developing flexible and tailored pastoral support for participants. This was particularly well received by participants and their parents.

40% of the regular Youth Collective attendees declared an LDD/SEN and said our activities offered much-needed social opportunities within a safe, supportive & familiar environment.

"There is evidence of substantial, positive change for participants... This is particularly apparent where significant 1:1 support is given to participants, some of whom have specific and/or complex needs."

**Independent Evaluation, Emma Parsons
Consulting 2022**



OUTREACH TASTER WORKSHOPS

A strategic shift toward more flexible, core funding allowed us to better respond to partner requests to deliver taster sessions at external sites. These help broaden our reach and attract more diverse user groups because we are able to dovetail with their existing provisions and cater to specific needs - for example putting on green screen, photography, animation and cyanotype workshops during Eid Celebrations, for Barrow Resilience Forum and for the Pupil Referral Unit.

Most importantly these light touch 'tasters' are a 'shop window' for what we do, providing a stepping stone for new cohorts of young people to further engage and allowing us to develop trusting co-production relationships with parents and partners that work with more diverse users.

Total Beneficiaries: 105

Total Sessions: 9

STRENGTHENING RELATIONSHIPS WITH SCHOOLS

Through our Seeing the North with Sankey and West Coast Photo projects we ran more sessions than ever before in local primary & secondary schools to give young people a chance to try out activities like animation & poetry, which link into our wider arts programme. This also builds trust among teachers meaning they're more likely to signpost their 'in need' young people to us in future.

Total Beneficiaries: **435**

Total Sessions: **32**



Working with Schools at North Scale, Jun 2021

INTEGRATING YOUTH & ADULT PROGRAMMES

We've worked hard to stitch together our youth and adult programmes, delivering family-friendly 'drop ins' and bespoke youth sessions (with partners like Brathay Trust and Project John), which tied in with the West Coast Photo and Seeing the North with Sankey photographic exhibitions. These provided a fun entry point to engaging with the arts and local heritage and encouraged participants to look at the artworks on display both physically and online. We hope that this intergenerational 'cross fertilisation' will pay off long-term by encouraging young people to inspire their parents to get involved and adult participants to sign their youngsters up to take part.

Youth Beneficiaries - West Coast Photo: **92**

Youth Sessions - West Coast Photo: **6**

Youth Beneficiaries - Seeing The North with Sankey: **19**

Youth Sessions - Seeing The North with Sankey: **4**



St Pius X Pupils Visiting Sankey Exhibiton at The Dock Museum, Jan 2022



Sankey Trip with Brathay Trust, Feb 2022

SIGNAL STARTERS

Our ever-popular animation workshops which run during school holidays give children aged 8 to 11 from disadvantaged backgrounds the opportunity to work with film industry professionals on story creation, character design, model-making, set design and stop-motion animation techniques as they make their own collaborative short films from scratch. During this process they have the option to complete an accredited Arts Award Explore qualification with one to one support from our team.

Now in its seventh successful year, many of the films produced have gone on to win awards and screen across the UK and worldwide. We secured a new, three-year funding commitment from Children in Need in August 2021.

Arts Award Explore qualifications gained:
10 accredited, 20 awaiting moderation

Total Participants: 80

Total Sessions: 15



Signal Starters Taster Workshop, Oct 2021



Signal Starters 'Film In A Week' Workshop, Dec 2021



arts
award

BBC
Children
in Need

"They help me create ideas on what I can do in future."

"I got to learn and experiment."

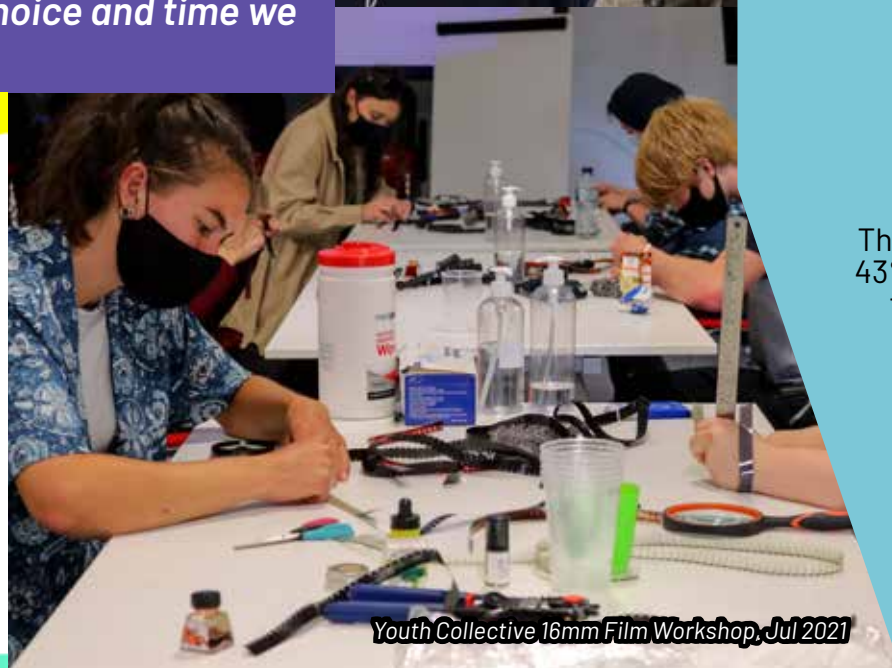
"The best thing is the amount of choice and time we have to do our own things."

**FREE MASTERCLASS
WITH 3D ANIMATOR
RYAN ROBERTS**

Join us on Zoom to hear about Ryan Roberts's path from starting his career doing hand-drawn animation, to working with Disney, Dreamworks, Warner Bros. and more

**Tue 8th Feb 2022
6 - 7pm**

Zoom links will be sent out



YOUTH COLLECTIVE

This year we tested a brand new approach to give young people (16-19 years or up to 25 years for young people with Special Educational Needs) a new level of control and ownership over decision-making. We wanted to let young people take the lead by designing their own programme of relevant, inspiring, inclusive activities which responded to their needs and aspirations. Running for 10 months every 2 weeks on a Tuesday night, the Youth Collective offered new and exciting masterclasses from a high-end TV director, Emmy-winning film producer and LA-based TV screenwriter; practical sessions with a Star Wars costume designer; mentoring in cinematography, lighting, camera and sound effects; painting in VR & projection mapping & careers talks on funding films through Kickstarter.

86% of Youth Collective participants felt they'd contributed to the content and programming and had time for their ideas to be heard through informal discussions, democratic voting & focus groups.

80% agreed and 20% strongly agreed that taking part in the Youth Collective had a positive impact on their mental health.

The project successfully reached new people - 43% of participants came to Signal for the first time. 100% said that they would recommend Signal to a friend and 93% said they were likely to take part in further activities.

Total Participants: 37

Total Sessions: 22

BFI FILM ACADEMY

Signal Film and Media are the only chosen providers of the BFI Film Academy in the Northwest outside of Manchester and Liverpool and this project is the top tier of our youth 'ladder of progression'. Over six months of each year, participants aged 16-19 train with professional mentors in all the key filmmaking departments to create their own film whilst completing an NCFE Level 2 Award in Preparing to Work in the Film Industry.

Since the Academy scheme began nine years ago films made by our cohorts have screened in 30 festivals worldwide and won numerous awards, prizes & honourable mentions.

This year we received a record number of applications - over 50 for 20 places. Our new flexible core funding allowed us to respond to the demand by adding extra online masterclasses for everyone who applied, where diverse female industry talent shared their career stories and answered young people's questions.

100% of BFI participants reported that their professional skills and knowledge had improved and 93% said their digital skills had also improved. All participants but one said that taking part had given them more personal confidence and 100% felt proud or extremely proud of what they had achieved (33.3% extremely proud).

NCFE Level 2 qualifications 'Preparing to Work in the Film Industry' gained: 17

Total Participants: 82

Total Sessions: 18



"I gained a huge amount of new technical skills and got the opportunity to use amazing equipment, taught by professionals, with the chance to ask questions and get knowledge from people who really know what they're doing."

BFI Participant



FROM GRIMSBY TO LA

Masterclass with BAFTA & Emmy-winning TV producer
Lyndsay Rowan

Join us on Zoom direct to LA to hear about producer Lyndsay's career path, from growing up in the Northwest to winning top TV awards for BBC documentary 'I AM LEO' and working as a high end podcast producer in Los Angeles. Lyndsay will share her journey and answer your questions about her progression route

Thu 13th Jan 2022

6pm - 7pm

FREE to all aged 16-20yrs (+ up to 25yrs LDD/SEN)



ONLINE - Zoom links will be sent out



Stills from BFI (2021-2022) Short Film



YOUTH FILM SCREENINGS

As people became more confident about meeting again, we were keen to bring participants together to celebrate the films they've made through public screenings. 56 young people and their parents and families came to the in-person screening of this year's BFI short film and in November we rebooted our longstanding participation in national youth film body Into Film's annual festival by offering free film screenings to 65 children from schools in deprived Barrow areas.

"I genuinely feel so proud to have been a part of the BFI Film Academy and it has meant A LOT to me."

"Best film ever, get it on Letterboxed. 5 stars."

We were able to stage delayed educational screenings of the Insight Into Addiction film we made in partnership with The Well Recovery Centre last year, in sessions which sparked important conversations about the realities of addiction among 100 young people from Furness College, The Pupil Referral Unit, Dropzone and Barrow's LGBTQI group.

"It was really emotive and made me feel things rather than telling me arguments/statistics. I liked that it wasn't just a bunch of social workers telling people not to take drugs but actual people who had got over their addiction."

"The film opened my eyes to the tragedy of addiction and its presence in our town, it made me recognise the self-awareness and humanity of addicts that I may have once overlooked."



'Into Film' Screening, Nov 2021



Still from 'Insight Into Addiction' film



Still from 'Insight Into Addiction' film

"Very impressed - some real honest accounts of what addiction is like mixed with a very powerful central story and the film techniques were really emotive."

Dom McCavish, Pupil Referral Unit

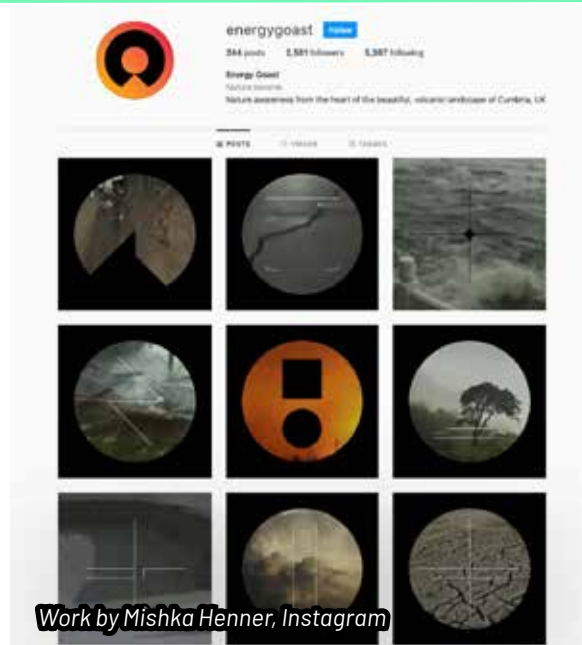
IMPACT GOAL 2 : Skilled, Fulfilled Creatives

We work to ensure people from isolated, disadvantaged areas of Cumbria have equal access to creative careers and are able to contribute to a diverse cultural sector. This includes delivering high-quality industry training and bespoke, client-led advice and support; developing strong networks and routes into work and providing inspirational role models, workspace, facilities and exhibition opportunities to help emerging and 'career-stuck' local artists to reach their potential.

WEST COAST PHOTO FESTIVAL

Running from June to November 2021, this was the first major festival of photography and digital art in our part of the UK and our most ambitious project to date.

West Coast Photo brought world class artists to Barrow to work alongside local creatives to produce work that shone a light on unseen facets of our county. Through an ambitious new collection of photographs, the festival delved into the coastline's industrial and post-industrial aesthetics, landscapes and cultures, opening up the Cumbrian coast to audiences around the world and supporting local artists to develop their creative practice and to engage with artists and thinkers. It included new commissions from renowned international artists Vanessa Winship & Mishka Henner which attracted national attention, including articles in the British Journal of Photography and The Guardian.



Work by Mishka Henner, Instagram

Total Creatives Supported: 69

Total Audiences: 55,581



Work by Chris Killip & Phil Green, displayed outside Cooke's Studios



West Coast Photo Exhibition Launch Night, Oct 2021



"The artists that I have met during West Coast have stayed in contact and have actually offered both advice and opportunities moving forward. I feel like my artistic community is growing".

"I think it's marvellous to have this in Barrow, it gives the community creative opportunities rarely available in the town."



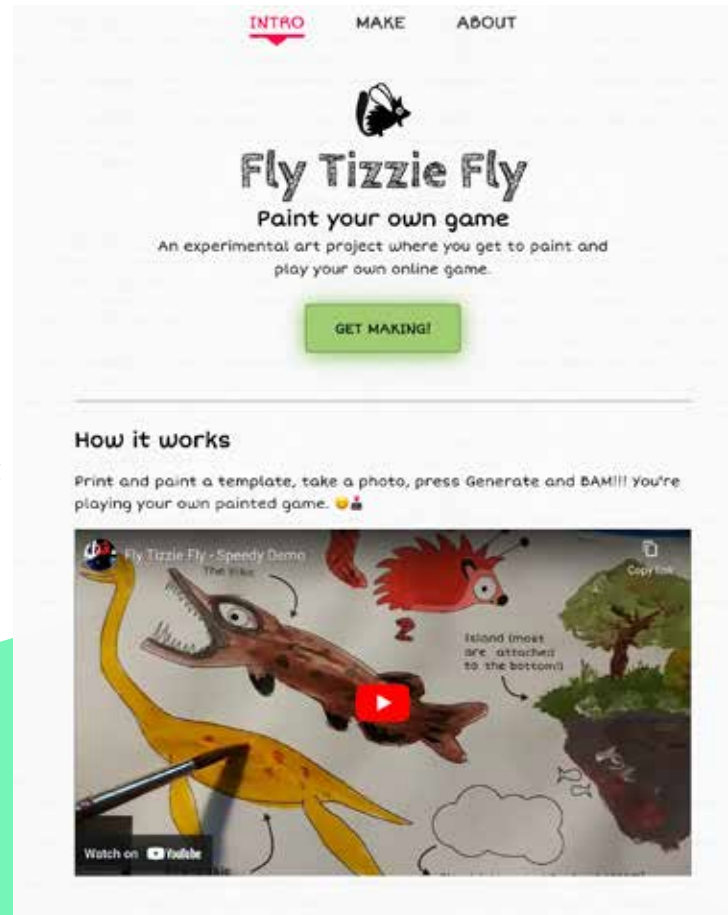
We showcased the work produced to tens of thousands of people by working with 12 venues and 9 partners countywide, including the University of Cumbria, Barrow Indoor Market, Northern Rail and Cumbria Community Railway, Florence Arts Centre Egremont, Whitehaven Harbour Commission and The Rum Story, The Dock Museum, Groundworks and MIND. In Barrow the main exhibition launch night in September 2021 also marked the opening of our brand new Cooke's Studios exhibition space in 102 Abbey Road and was attended by over 100 people.

SOURCE

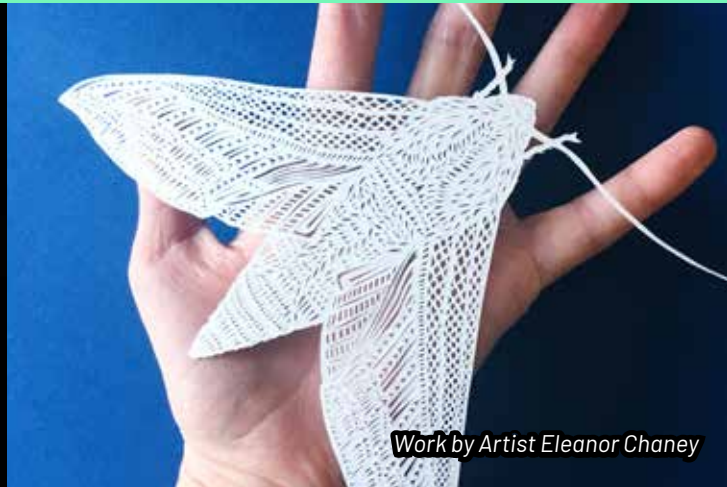
We devised and led a development scheme for emerging Cumbrian Artists in partnership with Cumbria Museum Consortium that supported seven participants to explore, research and create digital art in response to the work of their host organisations.

Artists were matched with venues including Tullie House, Signal Film and Media, Windermere Jetty and Wordsworth Trust and received mentoring from artists Hwa Yung Young and Robert Parkinson. Online sessions and mentoring took place throughout lockdowns and each artist exhibited work in their host venue and online in summer 2021.

"I feel like I'm part of that creative community now, it's definitely new and it's definitely bigger as well."



Work by Artist Jennifer Macmillan



Work by Artist Eleanor Chaney



Work by Artist Zoe Forster

IMPACT GOAL 3 : A Connected Cultural Community

In Barrow, public access to relevant contemporary art & cultural engagement is strikingly low. Our work opened up access to digital arts for all through high-quality public exhibitions, workshops & accessible community outreach. We collaborated with local grass-roots organisations as well as world-class artists & partners on a programme of creative digital arts participation with accessible, relevant events & entry-points. Activities focused on cultural experiences that improve health & wellbeing, reignite civic pride, challenge stereotypes & secure agency for the under-represented.

WEST COAST PHOTO FESTIVAL

Adult informal learning was an integral part of West Coast Photo, with various projects taking place with 'hard to reach' adults whose stories and insights into the region are often overlooked. Participants were affected by issues such as anxiety, depression, OCD, criminal convictions, poverty, loneliness and hidden disabilities such as ADHD. The project helped give them a sense of belonging and pride in our area and to develop new social and technical skills.

Partners reported increased awareness of the benefits of creative and cultural opportunities for their community users. The Director of Florence Arts Centre said: *"This collaboration enabled us to diversify our visual arts offer. It enabled our local audiences to participate in a type of art project they may not otherwise have access to".*

White Haven Harbour Commission Manager said: *"The whole Harbour environment here in Whitehaven has acted as a focal point for our community's well-being through the recent challenging times, which in particular and undoubtedly provided a significant reason for being involved in the Festival.*

We have witnessed the public engage and discuss the art and clearly the well-being benefits have been very clear to see and very inspirational to be part of".

100% of partners interviewed agreed that working on the festival was beneficial for their staff and users: *"It has been an overwhelmingly positive experience – staff and visitors have thoroughly enjoyed it, and we have seen new audiences at Florence during what has been a challenging time for attracting audiences."*

Total Participants: 442

77% of participants surveyed felt being part of the programme had improved their wellbeing.

60% of the participants of public workshops had never attended workshops by Signal Film and Media before.

"I feel more positive, I'm joining in now, where before I was cut off with depression."

"I've felt more connected and felt more of a sense of imagination and fun than I have in a while."



SEEING THE NORTH WITH SANKEY

In 2016 we began the journey to re-house, catalogue and celebrate the incredible Sankey Family Photographic Collection of over 15,000 photographic images capturing Cumbria and the north's social history, produced and shared around the world from 1890 to the 1970s. In 2019, with funding from National Lottery Heritage Fund, we launched a three-year project to digitise the full collection for future generations to discover, and to create a raft of exciting community engagement opportunities for local people to explore and enjoy this vast and largely untapped collection.

During COVID-19 lockdowns and restrictions the project proved to be an important way of staving off isolation and loneliness for older adults. Our pool of volunteers put in over 2,000 hours completing restoration, digitisation and cataloguing of the archive and we worked with partners including Cumbria Archives, Barrow Library, Brathay Trust, Dock Museum, Pupil Referral Unit, Barrow Borough Council, The Evening Mail, Cumbria Railway Association, University of Cumbria and Cumbria Industrial History Society.

Sankey's Going Through The Mill Exhibition, Mar 2022

As we entered the final stretch of the much-loved project, this year volunteers co-curated a brilliantly-received exhibition at the Dock Museum from October 2021 to January 2022 and from December 2021 artist Nicky Bird developed a new Women's History Group which included women who worked in Barrow's papermill. The group curated a collection of photography, film, objects and poetry for our 10th and final exhibition from the Sankey Archive. In March 2022 Going through the Mill opened to the public, with striking, poignant and ethereal, larger-than-life images of the tough women who ran the paper mills dominating the walls of newly renovated exhibition space in Cooke's Studios.

The completion of a dedicated online website of the entire collection from the comprehensive database has become a passion project for volunteers and staff, who are taking their time to get it right and as a result have pushed its launch into late 2022.



Sankey Papermill Visit, Nov 2022



74% of participants surveyed felt being part of the programme had improved their wellbeing.

In response to the question "Do you feel you have a network of contacts in the local community?" scores rose from just 42% at the start of the project to 81% by the end.

"They were able to develop strong working relationships with the groups of pupils and as a result each pupil made a significant creative contribution to the project. The exhibition of work was a very special moment for the pupils as they hadn't had this opportunity in their recent educational experience to display and celebrate their work publicly."

Support Worker, Barrow Pupil Referral Unit

"Signal were very well organised and brilliant to work with, very knowledgeable, practical, and knew what they wanted. We were impressed with the way Signal engaged with the public in a way we aren't able to do."

Dock Museum staff member, Barrow-in-Furness

Seeing The North With Sankey Exhibition, Oct 2022



Sankey Papermill Visit, Nov 2022



Sankey Library Visit, Feb 2022



Total Participants: **312**
Total Volunteers: **41**
Total Audiences: **105,247**

Image from Sankey Collection

"People who volunteer with Signal report significant positive outcomes in skills and knowledge as might be expected, but strikingly, they also report an improvement in their mental health and wellbeing, pride in place and sense of connection with the local community. Across all programmes, volunteers, partners and participants report on Signal's inclusive and welcoming environment and the crucial positive social interaction Signal provides, particularly during the Covid-19 pandemic."

Independent Evaluation, Emma Parsons Consulting 2022



Image from Sankey Collection



Sankey's Going Through The Mill Exhibition, Mar 2022

CUMBRIA DEVELOPMENT EDUCATION CENTRE

We teamed up with this local diversity-focused charity to deliver a family-oriented project designed to increase understanding of and engagement with global citizenship. *Discovered Stories, Shared Communities* brought together ethnically diverse residents to explore the meaning of home whilst learning photography, stop-motion animation and collage-making to create work for an online exhibition.

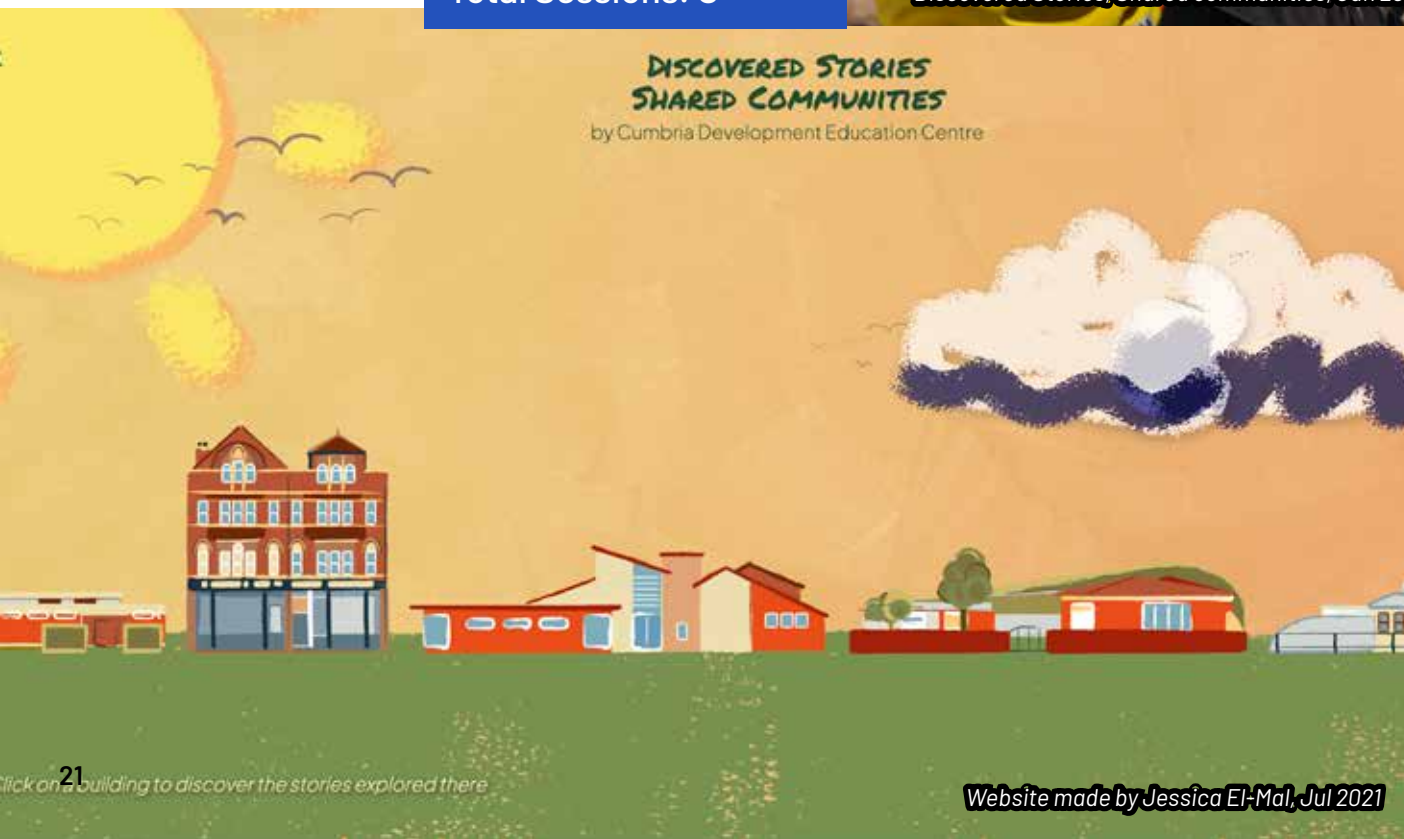
Total Beneficiaries: **53**

Total Sessions: **8**



Discovered Stories, Shared communities, Jun 2021

**DISCOVERED STORIES
SHARED COMMUNITIES**
by Cumbria Development Education Centre



21
Click on a building to discover the stories explored there

Website made by Jessica El-Mal, Jul 2021

STAFF DEVELOPMENT

We are dependent on the excellence of our staff to help achieve and maintain the high standards of our creative outputs. We support them through regular performance reviews and through training and development that's tailored to the individual.

To ensure a consistent high quality of skills & knowledge among our Youth Programme delivery team we commissioned film tutor Sam Harrie (Met Film School, NFTS, RADA) to develop a new suite of 'Art of Filmmaking' workshops with supporting Powerpoints, resources & materials, and our whole team were trained over two intensive days so they are up to speed on the latest approaches to delivering engaging workshops in schools and the community.

All of our staff undertake yearly Safeguarding training for working with children and have Enhanced DBS checks which are renewed every three years.

This year our staff also undertook training in:

- Arts Award Assessment - Explore, Bronze & Silver Level Moderation
- Disability Equality
- Understanding Autism
- Transgender Awareness
- Safeguarding Vulnerable Adults

DEVELOPMENT PRIORITIES

Development Priority 1: DIVERSITY & RELEVANCE

We believe everyone should have equal access to the cultural sector and we work proactively to ensure our activities are inclusive and relevant to participant's needs. This year we have begun a three-year process of developing our understanding and practice of community co-creation to build a framework that ensures our projects are accessible to diverse and marginalised members of our community. So far we've piloted a new approach to participant-led projects with our democratically run Youth Collective and our flagship heritage project, Seeing the North with Sankey, where volunteers were empowered to curate and stage exhibitions from start to finish. We have also begun a move towards financing the organisation with more flexible, core funding which will allow us greater freedom to pursue a co-creation approach.

Our organisation (paid staff, tutors, Board of Trustees and volunteers) is female led, neurodiverse and includes people with diverse sexuality, gender, economic status and ethnicity. The majority of our board members are from working class backgrounds with lived experience of the issues faced by the majority of our beneficiaries. In the year to come we intend to redouble our efforts to attract board members from ethnically diverse backgrounds and to improve representation of the voices of young people at board level.

Development Priority 2: HEALTH & WELLBEING

The pandemic exacerbated health and wellbeing inequalities in Barrow and we have seen an uptick in people struggling with stressful home lives, financial pressures and poor mental health. In response we've spent time liaising closely with vulnerable people, parents and partner organisations to ensure that we adjusted our offer to be fit for purpose in post-Covid times. The consultation highlighted a need for consistency of support staff so we implemented a move away from freelance part-timers and invested heavily in the appointment of two new, full-time Programme Managers and a full-time Project Assistant. These new appointments have transformed our ability to deliver a joined up programme, to develop meaningful, long-term relationships with beneficiaries and to offer flexible, one-to-one pastoral support.

"Partners and participants feel SFM provides a safe, inclusive and welcoming environment where people feel heard and can be themselves."

Independent Evaluator Emma Parsons

Development Priority 3: ENVIRONMENT & SUSTAINABILITY

We take our environmental responsibilities seriously and are committed to playing our part in tackling the climate emergency.

This year we have used creative digital art as a tool to shine a spotlight on the climate emergency and to inspire new audiences to engage with environmental concerns. West Coast Photo explored and celebrated the rich coastal environment of our county and Seeing the North with Sankey catalogued the impact of industry and human exploitation on our natural environment during a period of rapid industrialisation. The projects encouraged a deeper appreciation of our natural environment and awareness of the fragility of our home planet with opportunities for lively debate and fresh learning.

We have invested in reducing Signal Film and Media's carbon footprint and improving our energy efficiency by surveying our existing premises and practices to make positive changes and by commissioning an Environmental Design company to advise on an environmentally responsible scheme for Cooke's Studios future development. We aim to significantly reduce the building's energy consumption and CO2 emissions and introduce measures to manage heat and damp including new insulation, high efficiency electric panel heaters, adapted ventilation systems and high efficiency LED lighting.

Development Priority 4: EVALUATION & LEARNING

Our organisation-wide monitoring and evaluation framework, developed with leading consultant Marge Ainsley, provides a structured methodology to robustly measure our impact. All of our funded activities and projects are mapped via the framework to ensure we achieve specified outputs and outcomes for the defined target audiences in line with funder requirements and the three goals set out in our strategic plan. These are tracked from project inception to completion using a wide menu of diverse and flexible evaluation tools to measure progress. Reflection and learning is embedded into the process and we review our framework at the end of each financial year to ensure it remains relevant.

Development Priority 5: CULTURAL INFRASTRUCTURE

Our Co-Directors continue to run Cooke's Studios, a key arts hub in Barrow which houses eight creative and community organisations; to advocate for local access and accomplishment in digital arts and film and to influence and grow our area's cultural ecosystem through:

- Steering group membership of the Cumbria Arts and Culture Network
- Membership of Barrow Arts Group and Barrow's Heritage Action Zone Cultural Group
- Board member and panel advisor for Barrowfull, the town's Arts Council-funded Creative People and Places project

This year, after many months of hard work and delays, we finally completed the refurbishment of

102 Abbey Road, the long-vacant building adjoining our current premises at 104. In September 2021 Cooke's Studios expanded its footprint to include brand new exhibition space, workshop and tenant spaces, showcased to the public with the launch of the West Coast Photo Festival. The new building has radically improved our offer, with bigger and better spaces to welcome increased participant numbers and to host new partners like Wordsworth Trust poetry group.

However the refurbishment was done on a shoestring, so when in December 2021 an opportunity arose to apply for capital funds from Arts Council England we pulled out the stops and put together a bid for a comprehensive redesign of both buildings (102 and 104) to transform its existing 'rabbit warren' configuration into an integrated, vibrant and accessible public centre for arts, with an expected outcome due in April 2022.

COVID-19

The trustees have considered the impact that the COVID-19 pandemic will have on the charity's current and future financial position.

Work delayed throughout 2020-2021 means increased costs of delivery arising from the implementation of Covid safety measures. Although to a lesser degree, the impact has continued into 2021-22 - there has been a shift towards working remotely which affects our approach to management of staff and incurs increased costs for portable and home working equipment for staff.

The charity is taking the following steps to mitigate the threat that COVID-19 may pose to the organisation by: Performing, monitoring and reviewing risk assessments for office, homeworking, production and education delivery work; and implementing controls and procedures to reduce the risk of the spread of COVID-19 amongst Signal Film and Media's workforce, partners and beneficiaries.

During 2021-22, in response to the Covid emergency, Signal received substantial funding from the Cultural Recovery Fund, managed by Arts Council England on behalf of the Government Department for Digital, Culture, Media and Sport. The funding enabled the charity to adapt its programme to online delivery, replenish its reserves, invest in new strategising and fundraising and to further develop, refine and consolidate outreach, engagement and remote working practices begun in lockdown.

"Forcing me to think about my future is reminding me that there is a future after this pandemic."

"It gives me hope especially in these times that things will get back to normal."

"Taking part in at least the online sessions has definitely helped as it gives me something to look forward to when a lot of things have been cancelled."

FUNDRAISING & SUSTAINABILITY

The charity has invested considerable resource in preparing its first ever application to Arts Council England to become a National Portfolio Organisation. This would provide unrestricted funding for three years. Our application was due to be submitted in May 2022 to receive a decision on funding for 2023-26 in October 2022. NPO status would provide a foundation for a more secure and sustainable financial position.

FINANCIAL REVIEW

The results for the year are summarised in the Statement of Financial Activities (income and expenditure account) on page 17. Incoming resources decreased by £37,089 (7%) to £465,205. Income in respect of restricted funds increased by £15,920 (5%) to £328,804; income in respect of unrestricted income decreased by £53,009 (28%) to £136,401.

Expenditure totalled £518,027, an increase of £167,604 (48%). This led to a decrease in the total fund balances of £52,822 in the year. They now total £235,726 of which the General Fund (unrestricted) totals £115,239.

The trustees recognise the importance of maintaining a realistic level of reserves in order to ensure that Signal Film and Media continues to be in a position to discharge its obligations to its beneficiaries, partners, creditors and staff. The reserves policy is reviewed annually by trustees to take into account risk and sustainability of the organisation.

At 31 March 2021 the trustees redefined the reserves target such that unrestricted general funds, excluding designated funds, are required to be at least equal to 3 months' cover of core costs (being establishment and staff expenditure not directly attributable to project activity) to be held in the form of cash at bank in a specially designated bank deposit account.

The trustees have considered the major risks to which the charity is exposed and have implemented review systems to mitigate these risks.

The major risks are currently identified as:

- Reliance on short term charitable grants income to supplement earned income to meet the cost of the creative programme;
- Changes in the arts funding system; and
- Critical impact of the loss of key senior staff.

To mitigate these risks the charity:

- Ensures that it has a diverse funding profile without an over-reliance on any one source of funding;
- Reviews existing and potential ways of generating earned income and works towards financial sustainability;
- Maintains and enhances relationships with key funders and remains well informed about developments in the arts funding arena;
- Invests time and effort in the exploration of funding opportunities and financial partnerships; and
- Ensures that all staff, including key senior staff, are well supported and that there is a regular appraisal of skills, roles and responsibilities within the senior staff team.



Signal Starters Taster Workshop, Feb 2022



Discovered Stories, Shared Communities, Jun 2021

STRUCTURE, GOVERNANCE & 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 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 July 2021)

Mr C J Barnes

Ms B Burkeman

Ms H Wall

Ms N Wealleans-Turner

Ms J L Swales

Mr D J Foster

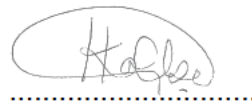
Mr K Sherbayani (Appointed 23 March 2022)

Ms M Davis (Appointed 24 March 2022)

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.



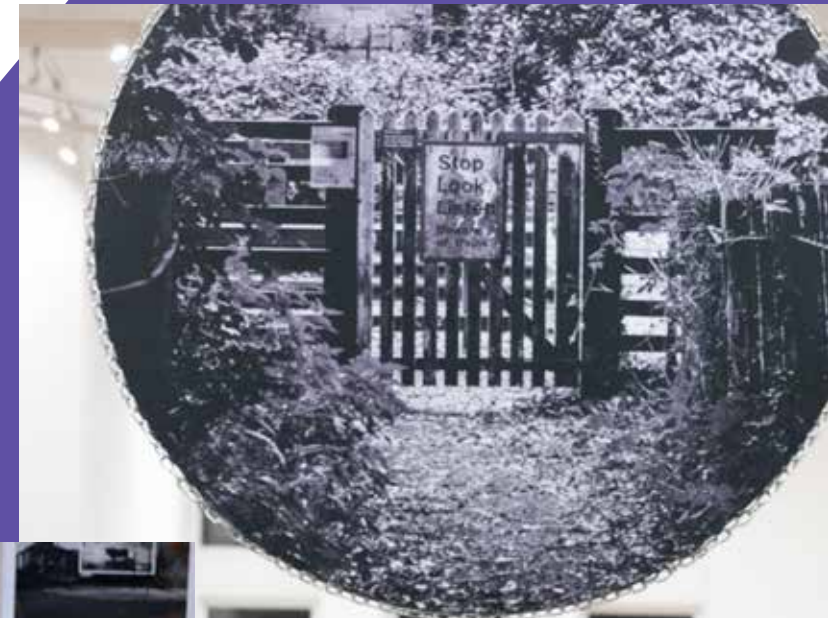
Ms K J Kolbe

Trustee

Dated: Dec 22, 2022



West Coast Photo Family Friendly Workshop, Oct 2021



West Coast Photo Exhibition, Oct 2021

INDEPENDENT EXAMINER'S REPORT

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 2022.

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.



West Coast Photo Family Friendly Workshop, Oct 2021



Millom School Cyanotype Workshop, Dec 2021

Melville & Co

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

Melville & Co

Melville & Co (Dec 22, 2022 16:05 GMT)

STATEMENT OF FINANCIAL ACTIVITIES

INCLUDING INCOME & EXPENDITURE ACCOUNT

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.

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total Unrestricted funds 2022 £	Restricted funds 2021 £	Total 2021 £
<u>Income from:</u>						
Charitable activities	3	163,464	328,804	492,268	189,361	502,245
Investments	4	17	-	17	49	49
Total income		163,481	328,804	492,285	189,410	502,294
<u>Expenditure on:</u>						
Charitable activities	5	141,995	376,033	518,028	94,588	350,423
Net income/(expenditure) for the year/						
Net movement in funds		21,486	(47,229)	(25,743)	94,822	151,871
Fund balances at 1 April 2021		120,832	167,716	288,548	26,010	110,667
Fund balances at 31 March 2022		142,318	120,487	262,805	120,832	288,548

Discovered Stories, Shared Communities, Jun 2021



BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	9		12,934		10,528
Current assets					
Debtors	10	41,668		21,677	
Cash at bank and in hand		255,739		291,633	
		<u>297,407</u>		<u>313,310</u>	
Creditors: amounts falling due within one year	11	(47,536)		(35,290)	
Net current assets			249,871		278,020
Total assets less current liabilities			<u>262,805</u>		<u>288,548</u>
Income funds					
Restricted funds	12		120,487		167,716
<u>Unrestricted funds</u>					
Designated funds	13	20,267		70,000	
General unrestricted funds		122,051		50,832	
		<u>142,318</u>		<u>120,832</u>	
		<u>262,805</u>		<u>288,548</u>	

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 2022.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

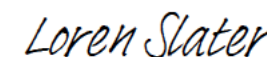
The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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 Dec 22, 2022.



Ms K J Kolbe
Trustee



Loren Slater (Dec 22, 2022 15:58 GMT)

Ms L A R Slater - Chair
Trustee

Company Registration No. 06606718

STATEMENT OF CASHFLOWS

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	16		(23,422)		185,348
Investing activities					
Purchase of tangible fixed assets		(12,489)		(4,665)	
Investment income received	17			49	
Net cash used in investing activities			(12,472)		(4,616)
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(35,894)		180,732
Cash and cash equivalents at beginning of year			291,633		110,901
Cash and cash equivalents at end of year			255,739		291,633



"There is evidence of substantial, positive change for participants... This is particularly apparent where significant 1:1 support is given to participants, some of whom have specific and/or complex needs... Participants overwhelmingly report improved wellbeing."

Independent Evaluator Emma Parsons, 2022.

NOTES TO THE FINANCIAL STATEMENTS

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

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic

benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

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 the statement of financial activities.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

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.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

DERECOGNITION OF FINANCIAL LIABILITIES

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 EMPLOYEE BENEFITS

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 RETIREMENT BENEFITS

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

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.

"We study Film at college and this was so different to what we do there."

Youth Collective Participant

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

3. CHARITABLE ACTIVITIES

	Charitable Expenditure 2022 £	Charitable Expenditure 2021 £
Grants	98,298	67,229
Other income	1,014	1,015
	4,167	1,632
	2,924	5,946
	15,703	2,691
	976	1,327
Analysis by fund	12	156
Unrestricted funds	4,828	3,281
Restricted funds	14,305	5,744
	16,314	21,856
	3,521	1,758
	306,237	216,833
	14,344	422
	95	116
Grants	2,173	2,706
Unrestricted funds	18,177	9,590
Restricted funds - see note 12	1,256	-
Designated funds - see note 13		
	<u>504,344</u>	<u>342,302</u>

4. INVESTMENTS

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Interest receivable	17	49
	<u>17</u>	<u>49</u>

5. CHARITABLE ACTIVITIES

	Charitable Expenditure 2022 £	Charitable Expenditure 2021 £
Staff costs	98,298	67,229
Insurance	1,014	1,015
Light and heat	4,167	1,632
Repairs and renewals	2,924	5,946
Printing, postage and stationery	15,703	2,691
Telephone	976	1,327
Motor expenses	12	156
Travelling	4,828	3,281
Computer costs	14,305	5,744
Sundry expenses	16,314	21,856
Legal and professional	3,521	1,758
Freelance staff	306,237	216,833
Advertising	14,344	422
Bank charges	95	116
Training	2,173	2,706
Rent and rates	18,177	9,590
Equipment	1,256	-
	<u>504,344</u>	<u>342,302</u>
Share of support costs (see note 6)	10,082	6,101
Share of governance costs (see note 6)	3,602	2,020
	<u>518,028</u>	<u>350,423</u>
Analysis by fund		
Unrestricted funds	141,995	94,588
Restricted funds	376,033	255,835
	<u>518,028</u>	<u>350,423</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

6. SUPPORT COSTS

	Support costs £	Governance costs £	2022 £	Support costs £	Governance costs £	2021 £
Depreciation	10,082	-	10,082	6,101	-	6,101
Accountancy	-	3,602	3,602	-	2,020	2,020
	<u>10,082</u>	<u>3,602</u>	<u>13,684</u>	<u>6,101</u>	<u>2,020</u>	<u>8,121</u>
Analysed between Charitable activities	<u>10,082</u>	<u>3,602</u>	<u>13,684</u>	<u>6,101</u>	<u>2,020</u>	<u>8,121</u>

7. TRUSTEES

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

Ms K J Kolbe	£44,500 (2021 - £35,000)
Ms L A R Slater	£ 42,800 (2021 - £33,600)
Ms K Bird	£ 7,100 (2021 - £8,840)
Ms H Watson	£ 28,400 (2021 - £12,300)

8. EMPLOYEES

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	<u>5</u>	<u>4</u>
Employment costs	2022 £	2021 £
Wages and salaries	93,787	66,294
Social security costs	2,681	301
Other pension costs	1,830	634
	<u>98,298</u>	<u>67,229</u>

There were no employees whose annual remuneration was more than £60,000.

9. TANGIBLE FIXED ASSETS

	Plant and equipment £	Fixtures and fittings £	Computers £	Total £
Cost				
At 1 April 2021	84,814	47,440	13,075	145,329
Additions	-	-	12,489	12,489
At 31 March 2022	<u>84,814</u>	<u>47,440</u>	<u>25,564</u>	<u>157,818</u>
Depreciation and impairment				
At 1 April 2021	78,647	47,440	8,715	134,802
Depreciation charged in the year	1,557	-	8,525	10,082
At 31 March 2022	<u>80,204</u>	<u>47,440</u>	<u>17,240</u>	<u>144,884</u>
Carrying amount				
At 31 March 2022	<u>4,610</u>	<u>-</u>	<u>8,324</u>	<u>12,934</u>
At 31 March 2021	<u>6,167</u>	<u>-</u>	<u>4,361</u>	<u>10,528</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

10. DEBTORS

	2022	2021
Amounts falling due within one year:	£	£
Trade debtors	3,916	20,105
Other debtors	10,672	552
Prepayments and accrued income	27,080	1,020
	<u>41,668</u>	<u>21,677</u>

11. CREDITORS

	2022	2021
Amounts falling due within one year:	£	£
Other taxation and social security	4,715	-
Trade creditors	2,897	-
Accruals and deferred income	39,924	35,290
	<u>47,536</u>	<u>35,290</u>

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:

	Balance at 1 April 2021	Movement in funds Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£
Covid recovery	70,000	12,332	(62,065)	20,267
	<u>70,000</u>	<u>12,332</u>	<u>(62,065)</u>	<u>20,267</u>

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:

	Balance at 1 April 2021	Movement in funds Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£
Arts Council (West Coast Photo)	-	7,800	(7,800)	-
Arts Council (Covid Recovery)	29,956	102,737	(75,591)	57,102
BBC Children in Need	-	24,710	(16,990)	7,720
Copeland Community Foundation	5,000	2,500	(7,500)	-
Cumbria Community Foundation	3,000	16,154	(3,000)	16,154
Westmorland Trust	1,000	-	(1,000)	-
Cumbria County Council (Library)	20,000	-	-	20,000
Francis C Scott	8,000	11,000	(9,000)	10,000
Heritage Lottery	-	93,335	(93,335)	-
Paul Hamlyn Foundation	50,000	-	(50,000)	-
PCC Film	2,000	4,470	(6,470)	-
Peoples Health Trust	882	3,087	(3,969)	-
Sir John Fisher	10,378	-	(10,378)	-
Sir John Fisher (West Coast Photo)	10,000	-	(10,000)	-
The Matson Ground Charitable Trus	6,000	-	(6,000)	-
National Lottery	-	9,511	-	9,511
The Granada Foundation	2,500	4,000	(6,500)	-
The Isla Foundation	2,000	-	(2,000)	-
Tudor Trust	15,000	30,000	(45,000)	-
Tudor Trust (training)	2,000	-	(2,000)	-
Other	-	19,500	(19,500)	-
	<u>167,716</u>	<u>328,804</u>	<u>(376,033)</u>	<u>120,487</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

14. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:						
Tangible assets	12,934	-	12,934	7,194	3,334	10,528
Current assets/(liabilities)	129,384	120,487	249,871	63,906	164,382	278,020
	<u>142,318</u>	<u>120,487</u>	<u>262,805</u>	<u>71,100</u>	<u>167,716</u>	<u>288,548</u>

15. 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 £nil (2001- £8,200) from and paid rent of £7,360 (2021 - £7,360) to Creative Studios Cumbria Limited.

16. CASH GENERATED FROM OPERATIONS

	2022 £	2021 £
(Deficit)/surplus for the year	(25,743)	151,871
Adjustments for:		
Investment income recognised in statement of financial activities	(17)	(49)
Depreciation and impairment of tangible fixed assets	10,082	6,101
Movements in working capital:		
(Increase) in debtors	(19,991)	(3,951)
Increase in creditors	12,247	31,376
Cash (absorbed by)/generated from operations	<u>(23,422)</u>	<u>185,348</u>



Outreach AUTUS Summer Workshop, Jul 2021



West Coast Photo Family Friendly Workshop, Oct 2021