

FILM NATION UK

England & Wales · Charity number 1154030

Details

Other names	INTO FILM
Status	Registered
Legal form	Charitable company
Company number	08210217
Registered	2013-10-01
Register	View on the Charity Commission register

Contact

Address	31 Islington Green London N1 8DU
Phone	03303137600
Email	info@intofilm.org
Website	www.intofilm.org

Activities

Objects: 1) TO ADVANCE EDUCATION AMONG CHILDREN AND YOUNG PEOPLE BY THE USE OF FILM AS A LEARNING TOOL.2) TO ADVANCE THE EDUCATION, KNOWLEDGE, UNDERSTANDING AND APPRECIATION OF FILM, IN PARTICULAR AMONG CHILDREN AND YOUNG PEOPLE, BY THE PROVISION OF SERVICES, FACILITIES AND EVENTS AND BY SUCH OTHER MEANS AS THE TRUSTEES MAY DETERMINE.

Activities: Children's and young people's film education (5 to 19 years).

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- **Area of benefit:** THROUGHOUT ENGLAND AND WALES
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£6,509,691	£6,478,776	£2,131,890	75
2024-03-31	£6,949,827	£6,124,036	£2,100,975	72
2023-03-31	£6,331,490	£6,183,579	£1,275,184	81
2022-03-31	£5,787,233	£5,844,087	£1,127,273	78
2021-03-31	£5,504,215	£5,757,503	£1,184,127	81

Trustees

Name	Role	Appointed
ERIC FELLNER CBE	Chair	2013-06-24
Anne Mensah		2020-09-09
BARBARA DANA BROCCOLI		2013-06-24
Colin Jeffrey Needham		2014-03-19
Danielle Lewis-Egonu		2021-06-23
Elizabeth Ann Mitchell		2024-04-24
Grainne McKenna		2021-03-24
John Anthony Graydon		2018-03-21
Judith Valerie Chan		2024-01-24
LISA A BRYER		2017-01-18
Lisa Williams		2021-06-23
Nira Park		2019-11-20
Veronika Kwan Vandenberg		2024-04-24

Accounts

**FILM NATION UK
TRADING AS INTO FILM
(A company limited by guarantee)**

ANNUAL REPORT AND FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 MARCH 2025**

**Company Number: 08210217
Charity Number: 1154030**

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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Reference and Administrative Information

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited Cubo Birmingham 4th Floor Two Chamberlain Square Birmingham B3 3AX
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

Board of Trustees

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Ms B D Broccoli CBE	Ms G McKenna*
Ms L Bryer OBE**	Ms A A A Mensah
Ms J Chan*	Ms E A Mitchell
Mr E N Fellner CBE	Mr C J Needham
Mr J A Graydon ACA*	Ms N Park
Ms V Kwan Vandenberg	Ms L Williams
Ms D Lewis-Egonu	

* Finance and Audit Sub-committee members

** Development Sub-committee members

Senior Management Team

Chief Executive	Fiona Evans Paul Reeve MBE (resigned April 2024)
Chief Technology Officer	Alan Reitsch
Director of Communications & Development	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance & Operations	Will Elkerton

CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

As Chair of Into Film, I'm delighted to introduce this year's Annual Report – a reflection of the energy and commitment that drives our work to inspire young people to learn and realise their creative, cultural and career aspirations through film.

Under the leadership of new CEO, Fiona Evans, and her team, 2024–25 has been a year of growth and greater impact across our rich and diverse programme of film learning, screen industry careers and practical filmmaking. As one of the largest arts education organisations operating in UK education, Into Film is known for working at scale, but this year we have introduced more targeted projects to ensure a greater number of children and young people from underserved communities benefit from our programme. The impact of these projects on the young people that we support, and the programme in general, are highlighted in this report.

As a film producer, I am particularly proud of our filmmaking programme, which offers young people a rare opportunity to work with professional filmmakers and bring their stories to the big screen. 28 projects across the UK were greenlit in 2024–25 through our Every Child a Filmmaker initiative, supporting 300 young filmmakers to take their first steps into the screen industries. That coupled with our support for a further 822 filmmaking projects shows how big an impact National Lottery funding can deliver.

The Into Film Festival once again illustrated our extensive reach into UK schools, hosting 356,000 pupils across 2,500 venues. To see the UK film industry come together under the stewardship of Cinema First to achieve the world's largest event of its kind is brilliant to see, especially for the 40,000 children and young people who were given the opportunity to visit a cinema for the first time. There is no better initiative in the UK for audience development.

This year, we focused on public affairs and advocacy work as never before. With the arrival of a new government, we seized the opportunity to strengthen our voice and expand our influence across all programmes. From responding to landmark policy consultations, to building stronger relationships with sector partners in all four nations, we have enhanced our reputation as a trusted advocate for film, games and TV in education and the creative industries.

I'm excited to look ahead to the coming year and the many opportunities that lie ahead as our programme continues to evolve. As the lead partner for Discover Creative Careers in Scotland and Wales, Into Film will support thousands of young people to take their first steps towards high-growth sectors, like the creative industries, that contribute £124bn to the UK economy. We will deliver more targeted in-person careers and filmmaking activity, expand our gaming projects beyond Northern Ireland and strengthen our position as the go-to-place for screen industry careers in schools.

To everyone who has made this work possible – the BFI awarding National Lottery Good Causes funding, Cinema First and Northern Ireland Screen, alongside many other industry partners and funders. And of course, to the thousands of educators, children and young people who engage with our programme on a daily basis; a huge thank you to you all.



Eric Fellner
Chairman

With thanks to:

British Film Institute
The National Lottery
Cinema First
Northern Ireland Screen

And all our valued studio partners, exhibition and distribution partners and individual supporters.

Our film industry ambassadors:

Amma Asante	Sir Kenneth Branagh
Ruby Barnhill	Lynwen Brennan
Jamie Dornan	Sally El Hosaini
Thaddea Graham	Naomie Harris
Rhys Ifans	Celyn Jones
Katie Leung	Jack Lowden
Lashana Lynch	Eddie Redmayne
Matthew Rhys	Dougray Scott
Amani Simpson	Michael Sheen
Cornelius Walker	

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report and audited financial statements for the year ended 31 March 2025. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

Objectives

Into Film is the UK's leading charity for film in education and the community. We provide screen industry careers information and advice, support young filmmakers, and bring the power of moving image storytelling into classroom teaching.

We also run the annual Into Film Festival, which enables more than 300,000 pupils to visit the cinema for free, and the Into Film Awards - the UK's leading showcase for young filmmaking talent.

The core Into Film programme is free for UK state schools, colleges and other youth settings, thanks to support from the British Film Institute (BFI), awarding National Lottery funding, and through other key funders including Cinema First and Northern Ireland Screen.

Our vision – Film enriches the life of every child and young person.

Our mission – To inspire and support young people to learn, and to realise their creative, cultural and career aspirations through film and the moving image.

The charitable organisation's objects, as set out in its Articles of Association, are:

- To advance education among children and young people by the use of film as a learning tool
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events, and by such other means as the Trustees may determine.

Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

As a result of support from our principal funders, the BFI, Cinema First and Northern Ireland Screen, we deliver our core programme free of charge. Moving the financial barrier at this time of austerity and squeezed school budgets is a key factor behind our success in reaching scale and achieving inclusion and diversity within the school system.

Use of volunteers

All Into Film Club leaders give their time to run clubs on a voluntary basis. Into Film also works with actors, directors, producers and many other professionals from the screen industries who give their time on a voluntary basis.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact

YEAR AT A GLANCE

- 77,335 Into Film account holders in 17,534 educational settings were registered to engage with the Into Film programme (66% of the UK school estate)
- 134,963 classroom resources downloaded by educators
- 5,421 educators trained
- 3,190,093 views of careers and filmmaking content on our Get Into Film social media channels.
- 822 organisations supported to deliver filmmaking activity
- 28,561 UK educators from more than 9,500 schools streaming content on Into Film+, the UK's first free film-specific streaming service for educators
- 356,009 children and young people attending the Into Film Festival across 2,522 screenings, including an estimated 40,000 first-time cinema goers.

SCREEN INDUSTRY CAREERS

The Into Film Screen Industry Careers programme sets out to demystify the screen industries amongst 11–18-year-olds, with a particular focus on underrepresented and underserved groups. In 2024–25, we worked with educators and careers professionals to maximise our reach, providing information, training and resources, alongside direct engagement with young people aged 13–18 via our fast-growing Get Into Film social media channels.

Impact¹

Demand for our screen careers offer far outstripped 2023–24 with 12,256 careers-specific teaching resources downloaded (665 per cent increase on 2023–24) and 1,441 careers professionals and educators trained (367 per cent increase on 2023–24). This is despite many school-based careers leads reporting they have less than an hour a week to focus on their careers role and with multiple industries competing for time in their careers programme². We estimate a reach of 269,670 children and young people through our careers resources in 2024–25.

¹ Into Film monitoring data 2024–25.

² Eric/BFI report – What's Stopping Young People from Pursuing Careers in the Screen Industries, 2022.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Outcomes for educators

User feedback showed that our careers offer enhanced the capacity of careers professionals and educators to provide careers information, advice and guidance on the screen industries, and increased young people's awareness, confidence and ability to make informed choices about careers in the sector. In a March 2025 survey³ of careers leads that had engaged with into Film's Careers and Progression programme:

- 68% of educators said that the young people they work with were more aware of the range of roles available in the screen industries and 65% were able to make more informed choices as a result
- 53% of educators said young people had more interest in, or were more likely to pursue, a career in the screen industries following their contact with the Into Film programme; and
- 81% of educators said they were more able and confident to support young people interested in a career in the screen industries.

All 25 respondents rated the Into Film careers offer as valuable in supporting them in their role, ten rating it extremely valuable. 19 agreed (ten strongly) that Into Film is the first place that careers leaders should go for information to support young people with careers in the screen industries.

Careers leads gave a very positive view of the impact of the available careers resources for screen industries after using Into Film's offer. While beforehand, a third had rated the available choice as less than adequate, after using Into Film's offer, just one respondent found the choice inadequate, while 21 found it to be good or excellent.

"Previously I spent a lot of time searching for good, up-to-date careers website[s]. Now I use Into Film."

Into Film careers survey participant

"It is a great resource which significantly promotes the industry in a way I have not seen before and is not rivalled by many other sectors."

Into Film careers survey participant

³ Into Film educator survey.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Outcomes for young people

Hosted on social media platforms (TikTok and Instagram), the Get Into Film strand of the Into Film programme is directed at young people aged 13–18 outside of school settings. These channels feature a wide range of content that inspires, informs and supports young people who are interested in screen industry careers and filmmaking, and in 2024–25 they grew by 53 per cent and gained more than 3,000,000 content views.⁴

An independent review of our Get Into Film channels in February 2025⁵ found that the content hosted had opened respondents' eyes to potential roles in the screen sectors and improved their understanding of the roles available:

- 83% of the young people surveyed liked the channel's proposition and the content it hosted and felt inspired to find out more about the jobs on offer
- 87% gained a greater awareness of roles and careers available in the film industry
- 80% viewed the content as accessible to all young people, regardless of background; and
- 86% felt empowered to believe that it is possible for them to work in the industry.

We also ran a number of in-person and virtual work experience events which built on our successful ScreenWorks model, enabling students to gain knowledge of the roles on offer and see a pathway into the industry for themselves. Our Sheffield in-person work experience initiative hosted 19 Year 12 students from four local schools, with more than half of participants coming from underrepresented backgrounds. The programme offered practical experiences, creative challenges and direct engagement with a diverse range of industry professionals. 100 per cent of participants reported a good or excellent understanding of screen careers after the programme, and that the experience had enhanced their confidence in making decisions about future career paths⁶.

"I thought it was really fun to see just how many people work on a film. There are so many jobs that I just didn't know about, so it was great to find out about them."

Attendee, careers webinar, Routes into Visual Effects with BAFTA Scotland, March 2025

TEACHING WITH FILM

Teaching with Film is a UK-wide programme that supports educators to embed film in daily teaching to deepen learning, broaden cultural understanding and boost engagement. By combining teacher-created resources, an expertly curated, school-specific streaming service, and in-depth teacher training, the programme makes it easier for teachers to bring the power of film into the classroom.

At the core of the programme is a growing collection of over 1,400 free, curriculum-linked teaching resources designed to work across subject areas and age groups from 5–19. They include detailed lesson plans, activity sheets, presentation slides and pupil-facing materials. All resources are complemented by Into Film+, the UK's only schools-focused streaming platform, offering 700 plus licensed heritage, world cinema, documentary and animated titles. This enables all state schools, regardless of size, location or budget, to integrate film into their curriculum in a way that is purposeful, inclusive and sustainable. In 2024–25 we trained 4,388 educators and hosted classroom resources that were downloaded 118,361 times⁷.

⁴ Into Film monitoring data 2024–25.

⁵ Get Into Film evaluation report, Red C (February 2025).

⁶ Into Film programme evaluation.

⁷ Into Film monitoring data 2024–25.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Impact

The programme introduced young people to other cultures, perspectives and experiences that can be viewed without judgement, combating narrow perspectives and increasing cultural capital. Pupils experience a wider view of the world and learn more deeply, with improved retention. In a survey of 199 educators who had engaged with Into Film's Teaching with Film programme:

- 73% of teachers surveyed say students have broadened their cultural outlook through film and 69% report higher lesson engagement and interest in film
- 68% of teachers observe improved attainment; and
- 60% note greater empathy, with SEND pupils citing film's visual cues as key to recognising emotions.

Educators also reported improved life skills for their learners, something that employers consistently cite as missing, such as teamworking, time management, problem-solving, independent thinking and creativity.

To support high-quality film education, we created a comprehensive suite of resources for educators delivering film studies, moving image arts and related qualifications. These include practical guidance on every stage of the filmmaking process – from pre-production to post – and are supplemented with online courses and expert-led webinars offering peer-to-peer insight. We also introduced new film introductions aligned to exam board specifications, which highlight key elements of the film text and include activities to consolidate learning.

Outcomes for educators

Teaching with Film not only impacts students but it also significantly transforms the professional landscape for educators. The programme equips teachers with the tools, confidence, and pedagogical strategies needed to embed film meaningfully into their practice.

Teachers are enthusiastic advocates for its value across the curriculum and school communities. 61 per cent of educators in 2025 stated their training had a positive impact on their students' attainment levels, with 25 per cent stating it had a significant impact, up from 17 per cent in 2023. This recognition is evident in the strong uptake of training, widespread integration of film into lessons, and a clear appetite for continued professional development⁸.

Teaching with Film builds a confident education workforce capable of inspiring the next generation of visually literate, critically engaged learners⁹. 88 per cent of educators trained in 2024–25 have already embedded the training into their classroom practice, and 94 per cent plan to. Over 90 per cent feel they have gained knowledge, skills and enhanced pedagogy, while 90 per cent now feel confident advocating for film education within their settings¹⁰.

"Many of our pupils are disengaged and poor literacy impacts both their attainment and self-esteem. Film has been a crucial way of engaging pupils in learning and really does level the playing field."

Teacher, Clackmannanshire Schools' Support Service

⁸ Into Film training survey 2025.

⁹ Into Film Embeddedness training survey 2025

¹⁰ Into Film educator survey

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

INTO FILM FESTIVAL

Supporting our vision of putting film at the heart of children and young people's education, the Into Film Festival is the largest youth-focused free film festival in the world.

Taking place in November 2024, this nationwide initiative welcomed almost 356,009 children, young people and their educators, with over 2,522 events taking place across 485 cinemas. As well as a wide range of feature films, the Into Film Festival hosted 60 special events, including pupil premieres, careers-focused workshops with industry practitioners and Q&As with high-profile actors, producers and directors.

As one of the largest education-focused arts engagement initiatives in the UK, the 2024 edition of the Festival hosted 410 screenings with Hard of Hearing (HOH) subtitles, 210 with audio description and 76 autism-friendly screenings. It welcomed an estimated 40,000 children and young people who had never been to the cinema before.

"I really appreciate yours and the cinema staff's efforts to put in additional provision to support my ASN pupils. It means so much to staff that our pupils were able to access the cinema just like every other child. Their beaming faces were a picture – they felt like true VIPs! Thank you so much."

Emily Collins, Rowanfield School, Edinburgh

SPRING SCREENING PROGRAMME

2024–25 saw our largest Spring Screening programme to date with 685 screenings, 12 live events and a final attendance of 85,094. Special events included careers talks and workshops, and Q&As with director Duncan Cowles (*Silent Men* 2024) and BIFA-nominated hair and make-up artist Kat Morgan.

FILMMAKING

Into Film's filmmaking programme provided equitable, extracurricular access to filmmaking experiences for children and young people across the UK, with a focus on areas of socio-economic disadvantage, limited cultural infrastructure, and underrepresented voices.

In 2024–25, the programme engaged young people with a range of practical filmmaking activities, fostering both creative and transferable life skills. Many participants – both educators and young people – reported positive outcomes, including enhanced filmmaking knowledge, creative confidence, and greater awareness of career pathways within the screen industries.

We expanded and deepened the programme in 2024–25, offering more resources for schools and youth settings, training for educators, and inspirational content hosted on Into Film+ and our Get Into Film social media channels. In 2024–25, the programme supported practical filmmaking in 822 settings and 4,346 resources were downloaded by educators delivering some form of practical filmmaking activity¹¹.

¹¹ Into Film monitoring data

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Outcomes for educators and youth leaders

Into Film's training and resources empowered educators by enhancing their practical understanding and self-assurance, thereby enabling them to confidently support young people to express their creativity through filmmaking. Our content is designed to be highly practical, enabling educators and young people alike to learn quickly and get hands-on practical filmmaking experience in a short space of time.

"It's given them a real boost of confidence, and it's an experience a lot of them have never had before so it's good to have someone believing in them and supporting them."

Youth leader

In a survey sent out to educators participating in the Young Creatives programme (a key part of our filmmaking offer)¹², the majority agreed that Into Film is their first stop for information, advice, and support in all aspects of filmmaking:

- 30 (out of 32) educators reported increased confidence supporting youth filmmaking
- 30 educators reported that their overall experience of the programme has been beneficial
- 28 educators agreed that the programme improved their knowledge of basic filmmaking principles
- Teachers felt more confident integrating filmmaking into extracurricular activities.

Respondents also cited the involvement of industry professionals, a key part of the Into Film offer, as vital. Direct interaction with professionals from the screen industries was identified as a critical component in enhancing awareness and making careers seem more accessible and tangible. These professionals act as 'teachers and mentors' providing practical insights into specific job functions.

Impact on young people

We ignite young people's passion for filmmaking by equipping their educators and youth leaders with high-quality resources, training and support. But our offer goes beyond this – young people can engage directly through our Get Into Film platform, packed with inspiring content, practical tools, and peer-led tips from early career filmmakers. In 2024–25 our Get Into Film social media channels gained 3,190,093 views.

Project evaluation found participants have gained a wide range of technical and creative skills, from lighting and colour grading, to sound design and animation. Participants also reported improvements in teamwork, communication and awareness of careers in film, and many students were inspired to continue working on projects independently.

A consistent theme in our programme evaluation was how filmmaking boosted confidence, both creatively and socially, with all eight students in the focus group feeling 'more confident creating their own filmed content and being in front of the camera'. This is supported by educator surveys, with 26 of 32 agreeing students gained 'greater confidence to create their own filmed content'.

"It has improved my confidence in trying new things and embracing creativity."

Pinc College student

¹² Into Film monitoring data

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Every Child a Filmmaker

Every Child a Filmmaker is an industry-sponsored and inclusive filmmaking initiative which forms part of our ongoing commitment to give every young person the opportunity to bring their ideas to life through film.

Working closely with professional filmmakers, the initiative supports young people across the UK to make their own short film, learning every element of the filmmaking process along the way - from idea generation, storyboarding and scriptwriting, right through to camera operation, sound recording and editing. Together, they develop the skills they need to tell their stories, bringing new perspectives and unheard voices to the screen, as well as supporting their future aspirations and employability in the screen industries.

In 2024/25 this in-depth filmmaking programme paired 330 young people with 65 professional filmmakers across 28 projects. Post-project evaluation¹³ with the young people involved found that:

- 92% said they felt more confident after taking part in their project
- 89% said taking part had increased their understanding of film production
- 83% said taking part had increased their understanding of screen careers
- 87% said they felt better able to creatively express themselves as a result of taking part
- 90% said their teamwork skills had improved as a result of taking part.

"On behalf of West Herts College Group and our students, I wanted to say a massive thank you to all involved in the project and for offering our students this great opportunity to create a short film with Into Film. The knowledge and practical skills gained have really inspired and motivated our students."

Kathryn Crawley, Group head of employer liaison at West Herts College

INTO FILM AWARDS

The Into Film Awards is our flagship celebration of young filmmaking talent, offering a platform for 5–19-year-olds from across the UK to express their creativity and tell the stories that matter to them. The Awards is our way of recognising the brilliant talent and creativity among young people across the UK, and winning an Award can be just the first step on an incredible journey into the world of film and beyond.

The 2024 Into Film Awards took place at London's iconic ODEON Luxe Leicester Square. Hosted by actor, writer and director Susan Wokoma, the Awards celebrated the best and brightest young filmmaking talent from across the UK, as well as those who had supported and facilitated their endeavours.

The event featured ten categories, covering live action, animation and documentary, as well as a prize for Filmmaking Champion, in recognition of the industry professionals that had supported young people to make films throughout the year. This year's Awards was again well supported by a range of industry supporters including **Amazon MGM Studios, Paramount Pictures, Lucasfilm, Swatch, Universal Pictures and Walt Disney Studios UK.**

"Into Film has played a huge part in encouraging me to keep making animations. Being nominated for 'Ones to Watch' makes all the hours spent animating worthwhile and inspires me to keep developing my stop motion skills."

Ben Mullan, aged 18, Bedford, England - Ones to Watch winner at the 2024 Into Film Awards

¹³ Into Film evaluation report for project funders 2024–25

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Key achievements, performance, and impact (continued)

Policy and public affairs

Policy and public engagement was a key focus for into Film during the period covered in this report and we worked hard to influence legislation in a number of areas, including creative education and careers advice for young people.

In November 2024, we submitted a comprehensive response to the Department for Education's consultation led by the independent Curriculum and Assessment Review panel. Drawing on our own research and input from academics and partners, we made recommendations covering teaching with film and video, creativity in the curriculum, SEND provision and assessment reform. Many of our suggestions were echoed in the Interim Report released in March 2025.

In collaboration with sector partners, we responded to the government's Industrial Strategy Review, emphasising the need for stronger careers advice and improved work experience opportunities. We also proposed an amendment to the Children's Wellbeing and Schools Bill, urging the Secretary of State to include guidance for schools on using breakfast clubs as enrichment opportunities, such as hosting film clubs.

A highlight of our policy work in 2024–25 was an invitation for Fiona Evans to join the Prime Minister, Secretary of State for Culture, Media and Sport, young people, and leading charities at Number 10 to discuss the social themes raised in Netflix's *Adolescence* (2025). This conversation formed part of the announcement that the programme would be made available to every state school for free through Into Film+.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance, and management

Nature of the governing document

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

Governance

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were thirteen Trustees as of 31 March 2025.

There are two permanent sub-committees: a Finance and Audit committee comprising three Trustees, and a Development committee comprising one Trustee (plus other non-Trustees to help with fundraising), which meet quarterly. Additional expertise-led sub-committees will be created as needs demand.

Trustee induction and training

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

Senior management structure

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in-line with the experience in similar sectors.

Equity, equality, diversity and inclusion (EED&I)

Into Film champions inclusion and embraces diversity and difference across both our team and our programmes.

During the year, the EED&I working group continued to meet regularly to monitor a growing EED&I action plan that encompasses all teams and activity across the organisation. There was also regular training for the team which this year focussed on equitable recruitment.

The staff team collaborated on reviewing and strengthening Into Film's EED&I statement to more clearly show our EED&I are woven throughout what we do and our commitment to:

- Empowering and supporting young people to watch, respond to and create films and moving image content that entertains, challenges and informs; acknowledges and explores multiple perspectives and viewpoints and fosters empathy, understanding and inclusion.
- Increasing representation and diversity across all aspects of our work, including in our staff team, so that we elevate the stories and voices of everyone and, particularly, those whose voices are currently under-represented in the screen and creative industries.
- Ensuring that the screen industry becomes increasingly more inclusive and representative by inspiring young people of all ages, backgrounds, cultures and abilities to consider future work and careers in the industry.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance, and management (continued)

We have now identified short, medium and long-term EED&I goals, that cover the following areas:

- composition of Into Film account holders
- the accessibility of our events and activities
- the curation policy for Into Film+ and the Into Film Festival
- the diversity of our staff team.

We will collect quantitative and qualitative information to help us monitor and track our progress against these goals.

Risk management

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team.

Principal risks and uncertainties

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2026 from our current long-term partners, and in-year reductions during the current funding period.

National Lottery funding is at risk from fluctuations for future National Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. We also have an established Board Fundraising sub-committee that meets regularly.

Our current National Lottery funding is confirmed until 31 March 2026 when it will be reviewed, with the plan to renew for another three years.

- Film distribution service fails to meet the needs of the organisation and/or schools.

The delivery of the Into Film programme is now through our own streaming service, Into Film+, supported by the Department for Education. The arrangement via our partners, Filmbankmedia, brings in additional funding for an enhanced streaming service and extends the existing film licensing legislation for education organisations to cover streaming (in England only).

There is a risk that the licencing arrangement and funding either ceases or is reduced in future years, which would put pressure on the streaming service and the organisation. This is mitigated by using specialist legal advice and a Board working group to address licensing issues.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Communications and Development responsible for commercial income and income from trusts and foundations. However, despite those challenges we continue to bring in additional funds to support our core activities.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance, and management (continued)

Financial review

A summary of the financial results and the work of the Charity are set out below.

Income and expenditure for the year

The Statement of Financial Activities for the year is set out on page 22 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £6,509,691 comprised mainly of donations and grants from film and education related organisations, with the majority (£4,133,332) being National Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £6,478,776 which has resulted in a net surplus of £30,915.

The net unrestricted income, including income retained from restricted projects, was a £215,095 surplus which means our freely available reserves have increased to £1,380,475.

Reserves policy

The charity had total funds at 31 March 2025 of £2,131,890. This comprised unrestricted general funds of £1,380,475, designated funds of £410,216 and restricted funds of £341,199.

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure.

Trustees have agreed it is prudent to retain general reserves to cover at least three months of our ongoing overheads, at current levels, which has been calculated as a reserves target of £1,000,000.

This represents an increase from the previous year's target, when our National Lottery contract stipulated that we would receive six months' continued funding, no matter when we were informed of a reduction or notice of cessation of funding. Now that clause has been removed from the current National Lottery contract, we cannot rely on continued funding to reduce the burden on reserves and have adjusted the target accordingly.

This level of freely available reserves would be sufficient for Into Film to:

- continue operating for three months at current capacity (longer, should we adjust the calculation to include only relevant and essential costs);
- transition the organisation in the event of significantly reduced funding, or a change in delivery model to align with our funders (any transition costs would be less than the £1m target); and
- ensure that in the worst possible circumstances, we have funds to cover the costs of winding down the charity, should our funding reduce to a level that was not sustainable. This has been calculated at roughly £1m to cover staff redundancies and their notice periods, plus any ongoing commitments and legal costs.

The charity met its reserves target at 31 March 2025. The strategy now is to maintain reserves at their current level.

The reserves target is reviewed annually, and the reserves increased if required and funds are available. Further detail regarding fund balances is given at Note 14 to the financial statements.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance, and management (continued)

Investments

Apart from cash deposits, Into Film does not have investments. Investments are permitted under the Articles of Association, and the Board of Trustees will seek to develop an Association Policy when required.

Fundraising

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring-fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We received no complaints during the year, and measures are in place to protect vulnerable people and other members of the public from unreasonable intrusions on privacy, unreasonable persistent solicitation of fundraising, and placing any undue pressures on anyone for fundraising.

We do employ a small fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

Looking to the future

Into Film's strategy identifies the following objectives:

- Into Film is used by a significantly higher number of UK schools, teachers, and educators
- Recognition of film and the moving image is reflected in the educational policy and curriculum of every UK nation
- Educators are equipped with the tools and confidence to teach with and about film to improve/enhance their teaching practice
- Increased recognition and respect for Into Film as an authority on the curation and distribution of content for young audiences
- More children and young people have a shared experience of watching a diverse range of films
- Screen industry partners, schools and young people recognise and engage with Into Film's careers offer
- A greater technical and creative ability for children and young people to tell, share and celebrate their own stories in film
- Into Film programme is designed to ensure children and young people gain life and employability skills.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2025

Responsibilities of the Trustees

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP 2019
- make judgments and estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

This report has been prepared taking advantage of the exemptions for small companies in section 15 of the Companies Act 2006.

Auditors

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

Approved by the Board of Directors on 12 November 2025 and signed on behalf of the Board:



Eric Fellner
Chairman

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK

Opinion

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' and Trustees' Annual Report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 17, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our assessment focused on key laws and regulations the charitable company has to comply with, and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with management and by performing walkthrough testing over key areas
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK – continued

Auditor's responsibilities for the audit of the financial statements (continued)

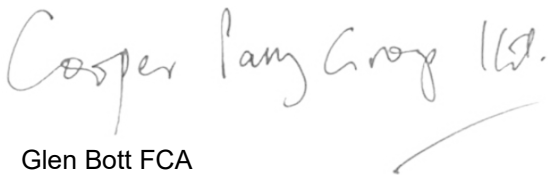
Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission, or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

Cooper Parry Group Limited

Statutory Auditor
Cubo Birmingham
4th Floor
Two Chamberlain Square
Birmingham
B3 3AX

Date: 15 December 2025

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
INCOME FROM:					
Donations and legacies	2	81,923	-	81,923	88,859
Other trading activities	3	1,832,574	-	1,832,574	2,253,935
Investments	4	31,926	-	31,926	62,827
Charitable activities	5	4,316,332	246,936	4,563,268	4,544,206
Total income		6,262,755	246,936	6,509,691	6,949,827
EXPENDITURE ON:					
Costs of generating funds		86,823	-	86,823	39,578
Charitable activities		6,174,989	216,964	6,391,953	6,084,458
Total expenditure	6	6,261,812	216,964	6,478,776	6,124,036
NET INCOME/ (EXPENDITURE) FOR THE YEAR		943	29,972	30,915	825,791
Transfer between funds	14	(219,594)	219,594	-	-
NET MOVEMENT IN FUNDS		(218,651)	249,566	30,915	825,791
RECONCILIATION OF FUNDS					
Total funds brought forward at 1 April	14	2,009,342	91,633	2,100,975	1,275,184
Total funds carried forward at 31 March	14	1,790,691	341,199	2,131,890	2,100,975

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 25 to 38 form part of these financial statements.

FILM NATION UK
(A company limited by guarantee)

BALANCE SHEET

COMPANY No. 08210217

AS AT 31 MARCH 2025

	Notes	2025 £	2024 £
FIXED ASSETS			
Tangible fixed assets	11	45,823	49,180
Investments	20	-	-
		45,823	49,180
CURRENT ASSETS			
Debtors	12	714,151	734,630
Bank and cash balances		2,032,675	1,724,337
		2,746,826	2,458,967
CREDITORS: Amounts falling due within one year	13	(660,759)	(407,172)
NET CURRENT ASSETS		2,086,067	2,051,795
NET ASSETS		2,131,890	2,100,975
Represented by:			
Unrestricted - general funds	14	1,380,475	1,165,380
Unrestricted - designated funds	14	410,216	843,962
Restricted funds	14	341,199	91,633
		2,131,890	2,100,975

The financial statements were approved by the board of directors on 12 November 2025 and are signed on its behalf by:



Eric Fellner
Chairman

The notes on pages 25 to 38 form part of the financial statements.

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Net cash used in operating activities	17(a)	297,235	333,146
Cash flow from investing activities			
Interest received	4	31,926	62,827
Capital expenditure	11	(20,823)	(50,527)
Net cash provided by/(used in) investing activities		11,103	12,300
Change in cash and cash equivalents in the reporting period		308,338	345,446
Cash and cash equivalents at 31 March 2025		2,032,675	1,724,337
Cash and cash equivalents at 31 March 2024		1,724,337	1,378,891
Cash and cash equivalents consist of:			
Cash at bank and in hand		2,032,675	1,724,337

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Basis of preparation

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people using film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in Sterling, which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (continued)

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fund accounting

Restricted funds

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

Unrestricted funds and designated funds

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (continued)

Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

Recognition of liabilities

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

Redundancy and termination payments

Employees with two years' continuous employment made redundant will be entitled to a statutory redundancy payment. The amount of a statutory redundancy payment is calculated according to a formula based on the employee's age, length of service and week's pay. In certain circumstances a non-statutory payment can also be made.

VAT

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

Tax

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2	Donations and legacies	2025 £	2024 £
	Donations	81,923	88,859

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2025 and 2024.

3	Other trading activities	2025 £	2024 £
	Cinema First	435,000	435,000
	Sponsorship	85,895	315,000
	Earned income	1,311,679	1,503,935
		1,832,574	2,253,935

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2025 and 2024.

4	Investments	2025 £	2024 £
	Bank interest receivable	31,926	62,827

All of the income received in respect of investments was attributable to unrestricted funds in both the years ended 2025 and 2024.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

5 Income from charitable activities	2025	2024
	£	£
<i>Restricted</i>		
Northern Ireland Screen	199,262	174,000
ScreenSkills	24,180	22,873
British Council	10,000	-
Screen Scotland	8,000	-
Warner Bros.	3,000	31,000
Cardiff Council	2,494	-
Sub-total	246,936	227,873
<i>Unrestricted</i>		
BFI grants receivable	4,133,332	4,133,333
Northern Ireland Screen	183,000	183,000
Sub-total	4,316,332	4,316,333
Total	4,563,268	4,544,206

Three grants totalling £12,400,000 were awarded to Into Film by the British Film Institute (BFI) for an initial three-year period commencing 1 April 2023, to be drawn down equally across the period.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

6 Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Costs of generating income				
Salaries, pensions and other staffing costs	86,823	-	86,823	39,578
Direct costs				
Commercial activity	56,031	-	56,031	46,132
Communications and PR	651,026	-	651,026	541,574
Content	394,841	-	394,841	284,612
Digital	1,055,301	-	1,055,301	1,214,618
Events and Into Film Festival	403,575	-	403,575	224,602
Filmmaking	335,374	-	335,374	77,528
Programme delivery	1,754,358	-	1,754,358	1,584,325
British Council (Cámara Chica)	-	8,442	8,442	19,815
Paul Hamlyn (Film for Learning)	-	-	-	6,138
NI Screen (ScreenWorks & capital grant)	-	171,540	171,540	177,723
ScreenSkills (Trailblaze)	-	13,771	13,771	2,876
Warner Bros.	-	19,494	19,494	7,500
Cardiff Council	-	2,494	2,494	-
Screen Scotland	-	1,223	1,223	-
Overhead costs				
Customer Relationship Manager (CRM)	86,207	-	86,207	75,470
Finance	178,226	-	178,226	201,402
Human Resources	212,083	-	212,083	298,647
Information Technology	233,555	-	233,555	394,948
Offices and premises	337,917	-	337,917	332,400
Strategy & Planning	361,515	-	361,515	475,326
Governance (note 7)	114,980	-	114,980	118,822
	6,261,812	216,964	6,478,776	6,124,036

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

	2025 Total Funds £	2024 Total Funds £
7 Governance costs		
Audit & Accounting fees	34,582	41,238
Salaries	80,398	77,584
	114,980	118,822

8 Net expenditure for the year

Net expenditure is stated after charging:	2025 £	2024 £
Depreciation of owned assets	24,180	23,376
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	19,750	19,750
Operating lease rentals	112,415	89,340

9 Pension costs

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2025, a total of 71 employees participated in these schemes (2024: 65). The charitable company will match the percentage contribution by the employee, up to a maximum of 5 per cent of salary.

The pension charge in the year was £288,688 (2024: £257,621) and at the year-end there were £25,540 contributions payable (2024: £21,905).

	2025 £	2024 £
10 Staff costs		
Wages and salaries	3,103,374	2,812,398
Social security costs	331,800	326,191
Pension costs	288,688	257,621
Redundancy costs	-	220,276
	3,723,862	3,593,862

The wages and salaries cost during the year includes amounts paid to one employee relating to a non-statutory termination payment of £15,600.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10 Staff costs (continued)

Number of employees

The average monthly numbers of employees (excluding the Trustees) during the year, calculated on an average headcount basis was as follows:

	2025 Number	2024 Number
Chief Executive's office	2	2
Communications and PR	15	12
Digital	10	10
Education	34	33
Partnerships and Strategy	9	10
Finance and Operations	5	5
	75	72

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	2025 Number	2024 Number
£60,001 - £70,000	3	-
£70,001 - £80,000	4	4
£80,001 - £90,000	-	-
£90,001 - £100,000	2	1
£100,001 - £110,000	-	1
£110,101- £120,000	-	1

Pension contributions in respect of the nine higher paid staff were £27,477 (2024: seven higher paid staff were £26,396).

No salaries or wages have been paid to Trustees during the year (2024: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2024: £nil).

The total amount of employee benefits received by key management personnel is £542,314 (2024: £593,459). The key management personnel consist of six individuals (2024: six): the outgoing Chief Executive Officer, incoming Chief Executive, Director of Programme Delivery, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

11	Tangible fixed assets	Fixtures, Fittings & Equipment	Computer Equipment	Total £
	Costs			
	As at 1 April 2024	93,483	100,471	193,954
	Additions	-	20,823	20,823
	As at 31 March 2025	93,483	121,294	214,777
	Depreciation			
	As at 1 April 2024	87,298	57,476	144,774
	Charge for the year	2,205	21,975	24,180
	As at 31 March 2025	89,503	79,451	168,954
	Net book values			
	As at 31 March 2025	3,980	41,843	45,823
	As at 31 March 2024	6,185	42,995	49,180
12	Debtors		2025 £	2024 £
	Trade debtors		219,220	236,736
	Other debtors		36	995
	Prepayments and accrued income		494,895	496,899
			714,151	734,630
13	Creditors: Amounts falling due within one year		2025 £	2024 £
	Trade creditors		276,938	128,364
	Other creditors		111,440	105,796
	Accruals		167,381	173,012
	Deferred income		105,000	-
			660,759	407,172

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14 Fund balances

	Unrestricted £	Restricted £	Total £
Fund balances at 31 March 2025 are represented by:			
Tangible fixed assets	45,823	-	45,823
Current assets	2,405,627	341,199	2,746,826
Current liabilities	(660,759)	-	(660,759)
	1,790,691	341,199	2,131,890

Fund balances at 31 March 2024 were represented by:

Tangible fixed assets	49,180	-	49,180
Current assets	2,367,334	91,633	2,458,967
Current liabilities	(407,172)	-	(407,172)
	2,009,342	91,633	2,100,975

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2024/25					
Restricted Funds					
BFI (National Lottery)	-	-	-	250,000	250,000
NI Screen (ScreenWorks)	-	199,262	(171,540)	-	27,722
British Council	48,136	10,000	(8,442)	-	49,694
ScreenSkills	19,997	24,180	(13,771)	(30,406)	-
Warner Bros.	23,500	3,000	(19,494)	-	7,006
Screen Scotland	-	8,000	(1,223)	-	6,777
Cardiff Council	-	2,494	(2,494)	-	-
	91,633	246,936	(216,964)	219,594	341,199
Unrestricted Fund					
General Funds	1,165,380	5,477,640	(5,343,728)	81,183	1,380,475
Designated Funds					
BFI (National Lottery)	275,000	-	(25,000)	(250,000)	-
Cinema First	115,000	435,000	(500,000)	-	50,000
EON Productions donations	136,296	81,220	-	-	217,516
ECAF fund	268,486	85,895	(185,904)	(71,600)	96,877
NI Screen (clubs)	-	183,000	(183,000)	-	-
Fixed asset fund	49,180	-	(24,180)	20,823	45,823
	2,100,975	6,509,691	(6,478,776)	-	2,131,890

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14 Fund balances (continued)

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2023/24					
Restricted Funds					
Paul Hamlyn	9,937	-	(6,138)	(3,799)	-
NI Screen (ScreenWorks)	24,276	174,000	(177,723)	(20,553)	-
British Council	67,951	-	(19,815)	-	48,136
ScreenSkills	-	22,873	(2,876)	-	19,997
Warner Bros.	-	31,000	(7,500)	-	23,500
	102,164	227,873	(214,052)	(24,352)	91,633
Unrestricted Fund					
General Funds	910,589	5,831,055	(5,287,002)	(289,262)	1,165,380
Designated Funds					
BFI (National Lottery)	-	-	-	275,000	275,000
Cinema First	50,000	435,000	(370,000)	-	115,000
EON Productions donation	163,397	32,899	-	(60,000)	136,296
ECAF fund	-	240,000	(31,514)	60,000	268,486
NI Screen (Clubs)	-	183,000	(183,000)	-	-
BFI (Screen Careers)	27,005	-	(15,092)	(11,913)	-
Fixed asset fund	22,029	-	(23,376)	50,527	49,180
	1,275,184	6,949,827	(6,124,036)	-	2,100,975

Description of funds

General funds include any reserves available to be used in the event of future reductions in funding.

Restricted funds include the following:

- **National Lottery** income that remained unspent in 2023/24 and 2024/25 and has agreed to be used in 2025/26 instead. At the request of our funders (the **BFI**) we have made a reserves transfer this year to move the unused funds from designated to restricted reserves;
- The **Paul Hamlyn** funding was for the 'Film for Learning' project (now completed), to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom;
- The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16–19 to explore screen crafts through a range of unique work experiences;
- The **British Council** funding is for the Cámara Chica project, which runs filmmaking courses in overseas countries.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14 Fund balances (continued)

Restricted funds also include:

- The **Cardiff Council** funding was for a teacher training pilot in Wales;
- The **Screen Scotland** funding is for a careers event for schools' careers leads and advisors, held in Leith, Edinburgh;
- The **ScreenSkills** funding was for the Trailblaze project (now completed), a training programme for people aged 16–19 with aspirations of working in the film and TV industry;
- The **Warner Bros.** funding is for creating resources for teachers, based on the Story Builder format.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Cinema First & NI Screen** income that was unspent in 2024/25 and agreed to be used in 2025/26 instead ;
- The 'Every Child a Filmmaker' (**ECAF**) fund, made up of donations from corporate partners and individuals and to be used to provide in-depth filmmaking to small groups of hard-to-reach young people;
- Donations from **EON Productions** to be used for ECAF projects and other activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

15 Leasing commitments

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

Expiry Date	2025 £	2024 £
Within 1 year	122,385	112,415
Within 2–5 years	124,415	246,800
Total	246,800	359,405

16 Capital commitments

There were no capital commitments at the balance sheet date (2024: £nil).

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

17 Cash flow notes

(a) Reconciliation of net income to net cash flow from operating activities

	2025 £	2024 £
Net income for the year	30,915	825,791
Interest received	(31,926)	(62,827)
Depreciation	24,180	23,376
Loss on disposal	-	-
Decrease/(Increase) in debtors	20,479	(392,367)
(Decrease)/Increase in creditors	253,587	(60,827)
Net Cash used in operating activities	297,235	333,146

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
(b) Analysis of changes in net debt			
Cash at bank and in hand	1,724,337	308,338	2,032,675

18 Controlling interest

The charitable company is controlled by its Trustees.

19 Company limited by guarantee

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

20 Investments

Subsidiary undertakings

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

Subsidiary name

First Light Movies Limited
Company No. 05730661 Dormant Company

Film Club (UK)
Company No. 05895219 Dormant Company

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

21 Related Party Transactions

EON Productions Ltd, a company in which Ms B D Broccoli CBE (Trustee) is a director and shareholder of and is therefore deemed to have significant control over, made donations free of terms or conditions to the charity totaling £81,220 (2024: of £32,898).

FILM NATION UK

England & Wales - Charity number 1154030

Accounts

**FILM NATION UK
TRADING AS INTO FILM
(A company limited by guarantee)**

ANNUAL REPORT AND FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 MARCH 2024**

**Company Number: 08210217
Charity Number: 1154030**

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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Reference and Administrative Information

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited Cubo Birmingham Office 401, 4 th Floor Two Chamberlain Square Birmingham B3 3AX
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

Board of Trustees

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Ms B D Broccoli OBE
Ms L Bryer **
Ms J Chan* (joined January 2024)
Mr E N Fellner CBE
Mr J A Graydon ACA*
Ms V Kwan Vandenberg (joined April 2024)
Ms D Lewis-Egonu
Sir A Macdonald (resigned September 2023)
Ms G McKenna*
Ms A A A Mensah
Ms E A Mitchell (joined April 2024)
Mr C J Needham
Ms N Park
Ms L Williams

* Finance and Audit Sub-committee members

** Development Sub-committee members

Senior Management Team

Chief Executive	Fiona Evans (joined April 2024) Paul Reeve MBE (resigned April 2024)
Chief Technology Officer	Alan Reitsch
Director of Communications	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance and Operations	Will Elkerton
Director of Business Development	Leigh Thomas (resigned November 2023)

CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

In the last year at Into Film, we have implemented a vibrant and engaging new programme across teaching, careers and filmmaking, by delivering a wide range of learning and teaching materials, supported by excellent teacher training.

We welcomed 330,000 children and young people to the Into Film Festival (including 30,000 first time cinema goers) and enabled 22,000 educators to stream film into the classroom using Into Film+. We launched Every Child a Filmmaker, an exciting new filmmaking initiative that has funded 24 youth-led productions across the UK and have inspired many thousands of young people to consider a career in the screen industries through our Get into Film social media channels.

This year saw Paul Reeve step down as CEO in March 2024 after 10 years of brilliant growth, where he led the organisation to inspire, and support young people to realise their creative, cultural and career aspirations, through film and the moving image. All of us at Into Film would like to thank him for his commitment and dedication to Into Film over the past decade.

As we move forward, there are so many great things to look forward to. Firstly, we are delighted to welcome our new CEO, Fiona Evans who brings a wealth of experience to the organisation. The Trustees and I are excited to work with Fiona and the whole Into Film team over the coming years to achieve many more great things for the children and young people that we support.

We will continue to develop our excellent filmmaking offer, support young people, including those from backgrounds currently under-represented in the Screen Industry, to take their first steps into a screen industry career and be the go-to-place for film in education.

But none of this would be possible without the generous support of our funders. The BFI awarding BFI National Lottery good cause funding, Cinema First, and Northern Ireland Screen, along with the film industry and organisations who have supported a wide range of projects, including our Every Child a Filmmaker initiative and the Into Film Awards. They enable us to deliver our programme and change young lives through film and the moving image, and we are incredibly grateful for their ongoing support.

We would also like to take a moment to thank the thousands of teachers who do the hard work every day of every term week by bringing education, creativity and commitment to the classroom.



Eric Fellner
Chairman

With thanks to:

Our funders:

British Film Institute
The National Lottery

Cinema First
Northern Ireland Screen

Our film industry ambassadors:

Amma Asante
Sir Kenneth Branagh
Ruby Barnhill
Lynwen Brennan
Thaddea Graham
Naomi Harris

Rhys Ifans
Celyn Jones
Katie Leung
Jack Lowden
Lashana Lynch
Eddie Redmayne

Matthew Rhys
Amani Simpson
Michael Sheen
Cornelius Walker

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report and audited financial statements for the year ended 31 March 2024. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

Objectives

Into Film is the UK's leading charity for film in education and the community. We provide screen industry careers information and advice, support young filmmakers, and bring the power of moving image storytelling into classroom teaching.

We also run the annual Into Film Festival, which enables more than 300,000 pupils to visit the cinema for free, and the Into Film Awards - the UK's leading showcase for young filmmaking talent.

The core Into Film programme is free for UK state schools, colleges and other youth settings, thanks to support from the British Film Institute (BFI), awarding National Lottery funding, and through other key funders including Cinema First and Northern Ireland Screen.

Our vision – Film enriches the life of every child and young person.

Our mission – To inspire and support young people to learn, and to realise their creative, cultural and career aspirations through film and the moving image.

The charitable organisation's objects, as set out in its Articles of Association, are:

- To advance education among children and young people by the use of film as a learning tool
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events, and by such other means as the Trustees may determine.

Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

As a result of support from our principal funders, the BFI, Cinema First and Northern Ireland Screen, we deliver our core programme free of charge. Moving the financial barrier at this time of austerity and squeezed school budgets is a key factor behind our success in reaching scale and achieving inclusion and diversity within the school system.

Use of volunteers

All Into Film Club leaders give their time to run clubs on a voluntary basis. Into Film also works with actors, directors, producers, and many other professionals from the screen industries who give their time on a voluntary basis.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact

YEAR AT A GLANCE

6,959 Into Film Clubs	125,022 teaching resources downloaded	4,685 educators trained
64,000 UK educator Into Film account holders	22,000 educators streaming Into Film+	75% Into Film account holders outside London and the South East

THE INTO FILM PROGRAMME

Our UK-wide programme, free to state schools, colleges, and other youth settings, seeks to fully realise the educational, cultural and social power of film in children and young people's development. In 2023-24, the programme included:

- **Into Film+** - the UK's first free streaming platform dedicated to film and designed specifically for all school settings, created in partnership with Filmbankmedia;
- **Educational resources** – high quality online resources that enable teachers to embed film across a range of subjects and curriculum areas ;
- **Teacher training** – online and face-to-face training for teachers to develop their skills to teach with, through and about film;
- A year-round cinema screening programme, including the **Into Film Festival** – one of the largest free youth film festivals in the world, comprising screenings, discussions, filmmaking workshops and Q&As;
- **Careers** – a wide range of classroom-based lessons, curriculum-linked resources and in-school and remote workshops led by industry practitioners;
- **Into Film Clubs** – in school and out-of-school settings, clubs provide rich and varied opportunities to watch, discuss, review and make films.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

SCREEN CAREERS

Into Film offers comprehensive information, guidance and support on careers in the screen industries for 11–18-year-olds.

This includes the Careers and Progression programme - supported by the British Film Institute (BFI) awarding National Lottery 'good cause' funding - which provides Continuing Professional Development (CPD), classroom resources and online content for careers professionals, educators and young people.

The Into Film Screen Careers strand also offers work experience and mentoring opportunities through our ScreenWorks and Trailblaze programmes in Northern Ireland, funded by our regional partner Northern Ireland Screen.

CAREERS GUIDANCE

Our online careers hub is a one-stop shop to help teachers and careers professionals stay up-to-date with all the information and resources they need to support young people interested in a career in the screen industries.

We work closely with the UK film industry and partners, including the BFI, to develop educators' and careers professionals' own knowledge of screen industry job roles and the various opportunities available to young people.

The careers hub also signposts support for young people that parents and carers can turn to.

SOURCES OF SUPPORT

Resources, training and toolkits are available to help careers professionals and teachers support young people to make informed decisions about their future.

This year, we've been creating new content to make navigating the world of screen careers even easier.

We partnered with Media Careers to deliver a podcast that is aimed at young people, but also useful for teachers. The Media Careers Podcast was created in response to the growing skills shortages in many areas of the screen sector and covers TV, films, animation and gaming.

Listeners hear direct from professionals in the industry and supporting organisations about their own career journey, helping to break down barriers to a range of technical and creative roles that can often feel out of reach.

All our resources - including podcasts, virtual broadcasts, lessons and assemblies - enable young people to hear from industry voices and benefit from industry encounters, and discover the broad range of careers on offer.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

BRIDGING THE GAP

To help young people pursue a screen career, Into Film runs a number of schemes that give them a greater understanding of what's involved and connect them to the industry. One of these programmes is ScreenWorks.

Funded by the Department for Communities through Northern Ireland Screen, ScreenWorks supports young people in Northern Ireland aged 14-19 to learn about screen careers through hands-on work experience across all five screen sectors: film, TV, animation, gaming and visual effects.

Young people take part in three- to five-day placements with industry professionals across different specialisms such as visual and special effects, storyboarding, make-up, production design and camera operation.

After completing the ScreenWorks programme in 2023, 95% of young people said they had found a potential career pathway into the NI screen industries.

31 ScreenWorks work experience programmes	844 young people engaged	123 schools, colleges, universities involved
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EDUCATION AND THE SCREEN INDUSTRY

We're also helping educate those in the screen industries about how we can do more to help young people get into film, and build strong relationships between screen industry professionals and careers leads.

In partnership with the National Film and Television School (NFTS), Into Film hosted a series of three roundtable events from January to March 2024.

Representatives from Netflix, Disney, BAFTA, Channel 4 Skills, The Guild of British Film Editors, The Production Guild and Culture Connects Cymru - to name just a few - joined careers professionals and educators to share information and discuss the challenges in encouraging young people to follow a screen career.

Topics included raising awareness of skills gaps, useful resources, access to role models, the barriers faced by underrepresented young people, and support for both teachers and young people keen to learn more.

Following the success of these events, a further screen careers roundtable will be held in 2025.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

GET INTO FILM

Get Into Film (GIF) is presented by young people, for young people.

Hosted on social media platforms (TikTok, Instagram and YouTube), the GIF strand of the Into Film programme is aimed directly at young people aged 13-18.

These channels host a wide range of content that inspires, informs and supports young people interested in screen industry careers and filmmaking.

They can find information, careers advice and bespoke content on our website, or follow us:

- TikTok - www.tiktok.com/getintofilm
- Instagram - www.instagram.com/getintofilm
- YouTube - www.youtube.com/getintofilm

FILM FOR LEARNING

Into Film supports teachers to use film and the moving image across the curriculum to drive positive learning outcomes for pupils.

Our offer includes Into Film+, the UK's only film streaming service created specifically for all school settings, and a bespoke online learning platform for teachers.

Our comprehensive offer for schools includes the Teaching with Film programme, supported by the BFI awarding National Lottery 'good cause' funding, which provides a range of classroom resources and training to educators teaching across the curriculum, including Film and Media Studies.

STREAMS COME TRUE

Into Film+ continues to unlock the power of film in and out of classrooms across the UK.

The unique streaming platform gives educators access to a curated catalogue of over 700 films, shorts, documentaries and TV programmes.

Each film comes with curriculum-linked resources to support lesson planning and enhance teaching. Educators can save useful scenes to aid discussions and compile playlists around themes or topics.

As the UK's first free* streaming platform designed just for schools, created in partnership with Filmbankmedia, Into Film+ is fully rights-compliant, for teachers who want to use film to make learning more engaging.

Into Film+ can also be used for film clubs or after-school screenings, while state schools get access to Into Film+ Premium, which has an extended catalogue of 700+ films and TV programmes.

22,000 UK teachers have registered since launch	700+ feature and short films
--	--

**Screenings for an entertainment or extra-curricular purpose require a PVS (Public Video Screening) Licence from Filmbankmedia. All state-funded schools in England are covered by the PVS Licence.*

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

EDUCATIONAL RESOURCES

Film has an important role to play in delivering a modern and knowledge-and skills-rich curriculum, and is used by educators throughout the UK to bring subjects to life, develop key skills and broaden pupils' access to culture.

To help teachers access the incredible potential of film for learning, Into Film provides free resources for use in the classroom. These include PowerPoint presentations with embedded clips, lesson plans and activity sheets for learners.

193 resources have been created this year on a range of cross- curricular topics
--

Our most-clicked resources include:

15 Minute Filmmaking

A set of ten bitesize engaging challenges that encourage young people to explore filmmaking, with time-pressed teachers in mind.

'Trolls: The Reunion Tour'

Created in partnership with Universal Pictures.

A lesson sequence inviting learners aged 7-12 on tour with the film's band, and channelling the film's infectious energy into a series of dynamic activities with links to physical education, maths, English/literacy and art & design.

'Migration: Habitat Heroes'

Created in partnership with Universal Pictures and Illumination.

A two-part lesson plan that supports the Department of Education's sustainability and climate change strategy for education and supports schools in delivering their 'sustainability leadership and climate action plans'.

'Inside Out 2: Changes and Challenges'

Created in partnership with Disney.

Activity sheets and a digital spinner help teachers talk about feelings and emotions in PSHE, RSE, science or English lessons.

80% of teachers said Into Film improved young people's personal and social skills like empathy	99% of educators said Into Film helped their students develop literacy skills	98% of teachers said Into Film improved young people's access to culture
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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

TRAINING FOR TEACHERS

Into Film offers high-quality training for educators to develop their teaching and learning practice through film. Available face-to-face and online, our programmes cover topics from literacy and wellbeing to filmmaking and whole school strategy.

Teachers can choose from a wide range of free courses and sessions such as teaching Shakespeare with film, exploring relationships through film, and using film to inspire active listening and focused classroom discussions.

Our on-demand courses combine film content, videos with film industry and education experts, downloadable classroom-ready resources, opportunities to network and complementary webinars for in-depth learning.

After completing our training, 85% of teachers saw an improvement in their knowledge and skills, while 99% rated the content, delivery, training materials and resources of our sessions as 'good or excellent'.

"An excellent introductory session, where knowledge, skills and activities were shared in an easy to understand and engaging manner. Looking forward to using activities with the learners in my class in the near future."

David Bannister, deputy headteacher
Ysgol Pen-y-Bryn, Conwy

4,685 educators trained	768 teachers joined our online courses	302 educators took part in our most popular blended course: 'Animate! with Aardman'
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WONDERFUL WONKA

Come with me, and you'll see... a fully branded educational resource that brought the magic of Hollywood into the classroom.

Created in partnership with Warner Bros, our 'Wonka: Pure Imagination' resource aims to bridge the gap between film and the education sector, and is part of our on-going commitment to working with the film industry.

Our *Wonka* resource immerses 7–12-year-olds in the magical world of Wonka, linking to the curriculum through maths, design & technology, art & design, English/literacy, PSHE and science.

Activities for students included creating their own Wonka-worthy chocolate and pitching it to the great man himself, designing the packaging, and taking a look at merchandising and marketing.

The resource was supported with a strategic marketing campaign to our extensive school network. In fact, the first 150 schools that signed up received a complementary printed pack.

1,245 campaign registrations	3,326 resource downloads	480,708 total estimated reach
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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

INTO FILM FESTIVAL

The Into Film Festival is the largest free youth film festival in the world, delivered with the support of Cinema First and multiple partners across the cinema sector.

Our annual, UK-wide event brings studios, cinemas and schools together to offer children and young people unrivalled access to screenings, events and activities.

Special previews, Q&As with filmmakers and inspiring careers workshops all help to engage young people in the world of film, encouraging them to watch, understand and create film in new and creative ways.

"The Into Film Festival gives young people the opportunity to experience the magic of cinema for free with their friends, discover films they wouldn't normally see and discuss the film afterwards. They get to see film differently and learn about careers in the industry."

Col Needham, Into Film trustee

Special previews, Q&As with filmmakers and inspiring careers workshops all help to engage young people in the world of film, encouraging them to watch, understand and create film in new and creative ways.

The 2023 Into Film Festival saw over 330,000 young people and educators attending - with more than 30,000 students visiting the cinema for the first time - while 2,500 screenings and events took place across 500 cinemas.

The careers events and workshops which take place during the Festival help to support young people with direct access to industry professionals; creating a place for discussion and a chance to have their questions answered.

The 2023 Festival was our 10th anniversary and careers events included a Young BAFTA showcase at the BAFTA headquarters in central London, a talk from actor and screenwriter Taz Skylar, and Amanda Johnstone-Batt from ILM hosted a talk on CGI and VFX and the many facets of this exciting sector.

"Many children don't get to attend the cinema with their friends or family - it might be too expensive. But the festival gives all children and adults the chance to embrace the cinema-going experience."

Paul Scowcroft, teacher
Ysgol Pen-y-Bryn, Conwy

"There's a gap with education, where a lot of educational establishments have a barrier to entry. Depending on where you come from, what you've studied, what you've been through, it can be difficult to pass that barrier. These kinds of events are a great way to start bridging that gap."

Taz Skylar, actor and screenwriter

93% of teachers said students were more likely to see other films at the cinema after going to the festival	90% of educators agreed the festival helped expose young people to different types of film	84% of young people said they loved the cinema they went to, and want to go back again
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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

FILMMAKING

Into Film believes every young person should have the chance to learn hands-on filmmaking skills and be able to tell their own stories in film.

Our filmmaking strand features the Young Creatives programme, supported by the BFI awarding National Lottery 'good cause' funding, which provides information, guidance support and training to youth groups, schools and filmmaking groups across the UK.

Through our Every Child a Filmmaker programme, we also deliver a range of participatory filmmaking projects, focusing on work with young people from underserved and underrepresented areas.

YOUNG CREATIVES

Into Film Clubs are a fun, easy way to introduce young people to film and filmmaking.

As part of our Young Creative's work, we were able to reach even more young people by expanding our network of Film Clubs, helping them develop a stronger relationship with film.

Working in partnership with National Saturday Club, Young Creatives helped 11-16 year-olds discover how to express their creativity through film, and provided clear routes into the screen industries.

Young Creatives had a particular focus on young people living with cultural, social or educational disadvantages, giving them access to the careers and skills support they need to open up routes into wider screen industries.

This year, we've strengthened our partnership with the National Saturday Clubs, identifying key filmmaking groups within our extensive network and highlighting to them pathways toward opportunities, such as National Saturday Club's Film&Screen Clubs with the BFI Film Academy.

We've supported their recruitment efforts through targeted outreach and increased the visibility of the National Saturday Clubs across our platforms.

Through this collaboration, we're also helping Film and Screen Clubs maximise their use of Into Film's resources, including full access to Into Film+ and other tools that enrich their activities and inspire young people to pursue filmmaking and careers in the film and screen industries.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

FILMMAKING FOR EVERYONE

We believe filmmaking should be accessible to all, giving every young person the opportunity to bring their ideas to life. Thanks to a new initiative, we're making this a reality.

This year, Into Film launched Every Child a Filmmaker - a manifesto and commitment to help every young person tell their story through film. The programme trains and inspires those from underrepresented areas, bringing new perspectives and unheard voices to the screen.

The Every Child a Filmmaker programme supports young people and youth groups by giving them film production experience working closely with experienced filmmaking professionals.

It's all made possible through support and generous donations from across the screen industry, including our main partners Swatch, Amazon MGM Studios and EON Productions.

"The students' lives will not be the same again, my teaching and understanding has progressed and as a life experience it is something I will never forget. It was an honour being part of something so inspirational to so many people on so many levels. I can't thank Into Film enough for this remarkable opportunity."

Ben Cutting

Teacher, leading a group of competition winners

COMPETITIONS FOR YOUNG FILMMAKERS

A key part of our filmmaking strand is to engage young audiences with accessible filmmaking, including recognition for all their hard work.

In addition to providing filmmaking resources for educators and students, we run an ongoing Film of the Month competition. Young filmmakers can submit films from any genre, fiction or non-fiction, live action or animation.

Winners get to see their film showcased on the Into Film YouTube Shorts Channel and receive a £100 gift voucher to support their future filmmaking. Plus, their video is shared on our website alongside a short interview with Into Film.

We also ran a number of competitions throughout the year to celebrate different filmmaking skills, such as City of Film (in partnership with the British Council) and Filmmaking Hacks.

Plus, as part of our Every Child a Filmmaker initiative, we launched the Time to Inspire storyboarding competition, in partnership with Swatch.

Children and young people were encouraged to design a storyboard for a short film about something that inspires them. The winning storyboard has now been made into a film with a professional production company and will be screened over 2,000 times as part of the Into Film Festival.

903 entries from young filmmakers in 2023/24
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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Key achievements, performance, and impact (continued)

RECOGNISING YOUNG TALENT

The Into Film Awards is our annual star-studded event, celebrating the next generation of young filmmakers. The industry-endorsed flagship showcase highlights the breadth and depth of young creative talent across the UK.

We didn't run our awards in 2023, but 2024 came back bigger than ever. Over 300 entries came in before March 2023! We are always blown away by the creativity and variety.

Young people can enter 10 categories:

- Best Film 11 and Under
- Best Film 12-15
- Best Film 16-19
- Best Animation – 11 and under
- Best Animation – 12 and over
- Best Documentary
- Time for Action
- Audience Choice Award
- Filmmaking Champion
- Ones to Watch

Come back next year to see the 2024 winners.

YOUTH ADVISORY COUNCIL

Our Youth Advisory Council (YAC) helps us make sure young people are at the heart of everything we do.

68 passionate 10–18 year-olds from across the UK come together to help make sure our work speaks to and represents young people.

This year, our quarterly online meet-ups included sessions on filmmaking tips, careers guidance, and more.

Plus, the group was given the opportunity to feedback on our work, respond to and create Get Into Film content, and share ideas for future resources.

OPENING UP OPPORTUNITIES

The YAC has also attended events across the UK in person, to help develop their interest and passion for careers in screen, including:

- Attending Warner Bros Discovery Crew HQ Crew Days and hearing from the crew who brought *Wonka*, *Barbie* and *House of the Dragon* and *Beetlejuice* to life
- Attending a LGBTQ+ screening event with Iris Film Festival, Cardiff
- Co-hosting careers sessions with industry professionals, such as actor Mathew Rhys
- Youth-jury activity for festivals, such as the Manchester Animation Festival and Scottish Youth Film Festival
- Sitting on panels for UKCA and recently a Kensuke's Kingdom post-screening panel

"Joining YAC straight after finishing Sixth Form has provided me with an amazing community of like-minded filmmakers and point of access for industry experts. It allows us to learn about the world of film through hosting masterclasses. I hosted one myself with Industrial Light and Magic, think Star Wars!"

Helena, 18
Youth Advisory Council Member for South and London

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance, and management

Nature of the governing document

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

Governance

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were eleven Trustees as at 31 March 2024.

There are two permanent sub-committees: a Finance and Audit committee comprising three Trustees, and a Development committee comprising one Trustees (plus other non-Trustees to help with fundraising), which meet quarterly. Additional expertise led sub-committees will be created as needs demand.

Trustee induction and training

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

Senior management structure

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in line with the experience in similar sectors.

Equity, Equality, Diversity and Inclusion (EED&I)

Into Film continues to champion inclusion and embrace diversity and difference across both our team and our programmes.

Our organisational values - inclusive, inspiring and impactful - guide and shape our strategy, ethos, and purpose. We are committed to embedding and implementing these values every day, across all aspects of our work.

Supported by a representative working group, EED&I progress has been made to support schools, youth organisations and the screen industry to use the power of film to bring people together, foster inclusivity, encourage social action and promote social cohesion. Also, to encourage more young people from a diversity of backgrounds to consider becoming the future employees of the screen industry, helping to shape it to become more inclusive and representative.

We will continue to consult and improve; advocate and influence; showcase and celebrate and work with other organisations so that we can be bold and brave in our decisions and direction.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance, and management (continued)

Risk Management

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team. Details of specific risks facing the organisation and the steps taken by the Trustees to manage these risks are given on the following page.

Principal Risks and Uncertainties

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2026 from our current long-term partners, and in-year reductions during the current funding period.

Lottery funding is at risk from fluctuations in future Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. In the future we plan to co-opt a Development Specialist on to the Board and have an established Board Fundraising sub-committee.

Our current Lottery funding is confirmed until 31 March 2026 when it will be reviewed, with the plan to renew for another three years.

- Film distribution service fails to meet the needs of the organisation and/or schools.

The delivery of the Into Film programme is now through our own streaming service, Into Film+, which for the 2023/24 financial year will be supported by the Department for Education. The new arrangement will bring in additional funding for an enhanced streaming service and extend the existing film licensing legislation for education organisations to cover streaming (in England only).

There is a risk that the licencing arrangement and funding either ceases or is reduced next year, which would put pressure on the streaming service and the organisation. This is mitigated by using specialist legal advice and a Board working group to address licensing issues. We are also looking to expand the enhanced Into Film service to the rest of the UK, which would bring in further funds and increase the catalogue of films available to the other nations.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Business Development responsible for commercial income and income from trusts and foundations.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance, and management (continued)

Financial Review

A summary of the financial results and the work of the Charity are set out below.

Income and expenditure for the year

The Statement of Financial Activities for the year is set out on page 23 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £6,949,827 comprised mainly of donations and grants from film and education related organisations, with the majority (£4,133,333) being Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £6,124,036 which has resulted in a net surplus of £825,971.

The net unrestricted income, including income retained from restricted projects, was £254,791 which means our freely available reserves have increased to £1,165,380.

Reserves policy

The charity had total funds at 31 March 2024 of £2,100,975. This comprised unrestricted general funds of £1,165,380, designated funds of £843,962 and restricted funds of £91,633.

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure.

Trustees have agreed it is prudent to retain general reserves to cover at least three months of our ongoing overheads, at current levels, which has been calculated as a reserves target of £1,000,000.

This represents an increase from the previous year's target, when our Lottery contract stipulated that we would receive six months' continued funding, no matter when we were informed of a reduction or notice of cessation of funding. Now that clause has been removed from the current Lottery contract, we cannot rely on continued funding to reduce the burden on reserves and have adjusted the target accordingly.

This level of freely available reserves would be sufficient for Into Film to:

- continue operating for three months at current capacity (longer, should we adjust the calculation to include only relevant and essential costs);
- transition the organisation in the event of significantly reduced funding, or a change in delivery model to align with our funders (any transition costs would be less than the £1m target);
- ensure that in the worst possible circumstances, we have funds to cover the costs of winding down the charity, should our funding reduce to a level that was not sustainable. This has been calculated at roughly £1m to cover staff redundancies and their notice periods, plus any ongoing commitments and legal costs.

The charity met its reserves target at 31 March 2024, exceeding it by £165,380. The strategy now is to maintain reserves at their current level and increase them in line with the growing size of the organisation, if required.

The reserves target is reviewed annually, and the reserves increased if required and funds are available. Further detail regarding fund balances is given at Note 14 to the financial statements.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance, and management (continued)

Investments

Apart from cash deposits Into Film does not have investments. Investments are permitted under the Articles of Association and the Board of Trustees will seek to develop an appropriate policy when required.

Fundraising

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We received no complaints during the year and measures are in place to protect vulnerable people and other members of the public from unreasonable intrusions on privacy, unreasonable persistent solicitation of fundraising, and placing any undue pressures on anyone for fundraising.

We do employ a small fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

Looking to the future

Into Film's six-year strategy identifies the following objectives:

- Into Film is used by a significantly higher number of UK schools, teachers, and educators;
- Recognition of film and the moving image is reflected in the educational policy and curriculum of every UK nation;
- Educators are equipped with the tools and confidence to teach with and about film to improve/enhance their teaching practice;
- Increased recognition and respect for Into Film as an authority on the curation and distribution of content for young audiences;
- More children and young people have a shared experience of watching a diverse range of films;
- Screen industry partners, schools and young people recognise and engage with Into Film's careers offer;
- A greater technical and creative ability for children and young people to tell, share and celebrate their own stories in film;
- Into Film programme (is designed to) ensures children and young people gain life and employability skills.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2024

Responsibilities of the Trustees

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

This report has been prepared taking advantage of the exemptions for small companies in section 15 of the Companies Act 2006.

Auditors

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

Approved by the Board of Directors on 30 October 2024 and signed on behalf of the Board:



Eric Fellner
Chairman

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK

Opinion

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' and Trustees' Annual Report .

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 18, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK – continued

Auditor's responsibilities for the audit of the financial statements (continued)

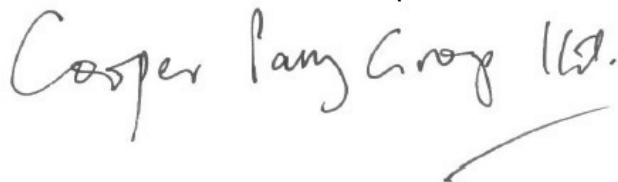
Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission, or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

Cooper Parry Group Limited

Statutory Auditor
Cubo Birmingham
Office 401, 4th Floor
Two Chamberlain Square
Birmingham
B3 3AX

Date: 8 November 2024

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
INCOME FROM:					
Donations and legacies	2	88,859	-	88,859	30,981
Other trading activities	3	2,253,935	-	2,253,935	729,596
Investments	4	62,827	-	62,827	28,930
Charitable activities	5	4,316,333	227,873	4,544,206	5,541,983
Total income		6,721,954	227,873	6,949,827	6,331,490
EXPENDITURE ON:					
Costs of generating funds		39,578	-	39,578	75,392
Charitable activities		5,870,406	214,052	6,084,458	6,108,187
Total expenditure	6	5,909,984	214,052	6,124,036	6,183,579
NET INCOME/ (EXPENDITURE) FOR THE YEAR					
		811,970	13,821	825,791	147,911
Transfer between funds	14	24,352	(24,352)	-	-
NET MOVEMENT IN FUNDS					
		836,322	(10,531)	825,791	147,911
RECONCILIATION OF FUNDS					
Total funds brought forward at 1 April	14	1,173,020	102,164	1,275,184	1,127,273
Total funds carried forward at 31 March	14	2,009,342	91,633	2,100,975	1,275,184

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 26 to 39 form part of these financial statements.

FILM NATION UK
(A company limited by guarantee)

BALANCE SHEET

COMPANY No. 08210217

AS AT 31 MARCH 2024

	Notes	2024 £	2023 £
FIXED ASSETS			
Tangible fixed assets	11	49,180	22,029
Investments	20	-	-
		49,180	22,029
CURRENT ASSETS			
Debtors	12	734,630	342,263
Bank and cash balances		1,724,337	1,378,891
		2,458,967	1,721,154
CREDITORS: Amounts falling due within one year	13	(407,172)	(467,999)
NET CURRENT ASSETS		2,051,795	1,253,155
NET ASSETS		2,100,975	1,275,184
Represented by:			
Unrestricted - general funds	14	1,165,380	910,589
Unrestricted - designated funds	14	843,962	262,431
Restricted funds	14	91,633	102,164
		2,100,975	1,275,184

The financial statements were approved by the board of directors on 30 October 2024 and are signed on its behalf by:



Eric Fellner
Chairman

The notes on pages 26 to 39 form part of the financial statements.

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Net cash used in operating activities	17(a)	333,146	185,783
Cash flow from investing activities			
Interest received	4	62,827	28,930
Capital expenditure	11	(50,527)	(16,531)
Net cash provided by/(used in) investing activities		12,300	12,399
Change in cash and cash equivalents in the reporting period		345,446	198,182
Cash and cash equivalents at 31 March 2024		1,724,337	1,378,891
Cash and cash equivalents at 31 March 2023		1,378,891	1,180,709
Cash and cash equivalents consist of:			
Cash at bank and in hand		1,724,337	1,378,891

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Basis of preparation

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people using film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

1 Accounting policies (continued)

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fund accounting

Restricted funds

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

Unrestricted funds and designated funds

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (continued)

Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

Recognition of liabilities

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

Redundancy and termination payments

Employees with two years' continuous employment made redundant will be entitled to a statutory redundancy payment. The amount of a statutory redundancy payment is calculated according to a formula based on the employee's age, length of service and week's pay.

VAT

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

Tax

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

2 Donations and legacies	2024	2023
	£	£
Donations	88,859	30,981

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2024 and 2023.

3 Other trading activities	2024	2023
	£	£
Cinema First	435,000	450,000
Sponsorship	315,000	115,000
Earned income	1,503,935	164,596
	2,253,935	729,596

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2024 and 2023.

4 Investments	2024	2023
	£	£
Bank interest receivable	62,827	28,930

All of the income received in respect of investments was attributable to unrestricted funds in the year ended 2024 and 2023.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

5 Income from charitable activities	2024	2023
	£	£
<i>Restricted</i>		
Northern Ireland Screen	174,000	198,000
Warner Brothers	31,000	-
Screen Skills	22,873	-
British Council	-	39,995
Paul Hamlyn	-	31,000
Merthyr Tydfil CC	-	10,000
Sub-total	227,873	278,995
<i>Unrestricted</i>		
BFI grants receivable	4,133,333	5,050,000
Northern Ireland Screen	183,000	158,000
BFI Screen Careers	-	54,988
Sub-total	4,316,333	5,262,988
Total	4,544,206	5,541,983

Three grants totalling £12,400,000 were awarded to Into Film by the British Film Institute for an initial three-year period commencing 1 April 2023, to be drawn down equally across the period.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

6 Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Costs of generating income				
Salaries, pensions and other staffing costs	39,578	-	39,578	75,392
Direct costs				
Commercial activity	46,132	-	46,132	38,980
Communications and PR	541,574	-	541,574	541,945
Content	284,612	-	284,612	252,685
Digital	1,214,618	-	1,214,618	726,414
Digital Development (Streaming & LMS)	-	-	-	287,817
Events and Into Film Festival	224,602	-	224,602	359,873
Filmmaking	77,528	-	77,528	104,603
Careers (Screen Careers)	-	-	-	27,983
Programme Delivery	1,584,325	-	1,584,325	1,569,383
British Council (Camara Chica)	-	19,815	19,815	39,533
Paul Hamlyn (Film for Learning)	-	6,138	6,138	66,900
Northern Ireland Screen (ScreenWorks)	-	177,723	177,723	159,612
Screen Skills (Trailblaze)	-	2,876	2,876	-
Warner Brothers	-	7,500	7,500	-
Merthyr Tydfil (Community Renewal Fund)	-	-	-	10,374
Overhead costs				
Customer Relationship Manager (CRM)	75,470	-	75,470	136,736
Finance	201,402	-	201,402	144,636
Human Resources	298,647	-	298,647	285,022
Information Technology	394,948	-	394,948	426,479
Offices and premises	332,400	-	332,400	386,040
Strategy & Planning	475,326	-	475,326	434,020
Governance (note 7)	118,822	-	118,822	109,152
	5,909,984	214,052	6,124,036	6,183,579

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

	2024 Total Funds £	2023 Total Funds £
7 Governance costs		
Audit & Accounting fees	41,238	26,559
Salaries	77,584	82,593
	118,822	109,152

8 Net expenditure for the year

Net expenditure is stated after charging:	2024 £	2023 £
Depreciation of owned assets	23,376	9,942
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	19,750	18,750
Operating lease rentals	89,340	181,400

9 Pension costs

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2024, a total of 65 employees participated in these schemes (2023: 81). The charitable company will match the percentage contribution by the employee, up to a maximum of 5% of salary.

The pension charge in the year was £257,621 (2023: £265,228) and at the year-end there were £21,905 contributions payable (2023: £43,265).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

10 Staff costs	2024 £	2023 £
Wages and salaries	2,812,398	2,963,479
Social security costs	303,567	326,191
Pension costs	257,621	265,228
Redundancy costs	220,276	-
	3,593,862	3,554,898

Number of employees

The average monthly numbers of employees (excluding the trustees) during the year, calculated on an average headcount basis (also equivalent to the full-time equivalent number) was as follows:

	2024 Number	2023 Number
Chief Executive's office	2	2
Communications and PR	12	18
Digital	10	9
Education	33	37
Partnerships and Strategy	10	9
Finance and Operations	5	5
	72	81

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	2024 Number	2023 Number
£60,001 - £70,000	-	5
£70,001 - £80,000	4	-
£80,001 - £90,000	-	1
£90,001 - £100,000	1	-
£100,001 - £110,000	1	1
£110,101- £120,000	1	-

Pension contributions in respect of the seven higher paid staff were £26,396 (2023: seven higher paid staff were £26,503).

No salaries or wages have been paid to Trustees during the year (2023: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2023: £nil).

The total amount of employee benefits received by key management personnel is £593,459 (2023: £541,306). The key management personnel consist of six individuals (2023: six): the Chief Executive, Director of Programme Delivery, Director of Business Development, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

11	Tangible fixed assets	Fixtures, Fittings & Equipment	Computer Equipment	Total £
	Costs			
	As at 1 April 2023	93,483	49,944	143,427
	Additions	-	50,527	50,527
	As at 31 March 2024	93,483	100,471	193,954
	Depreciation			
	As at 1 April 2023	84,826	36,572	121,398
	Charge for the year	2,472	20,904	23,376
	As at 31 March 2024	87,298	57,476	144,774
	Net book values			
	As at 31 March 2024	6,185	42,995	49,180
	As at 31 March 2023	8,657	13,372	22,029
12	Debtors		2024 £	2023 £
	Trade debtors		236,736	68,449
	Other debtors		995	399
	Prepayments and accrued income		496,899	273,415
			734,630	342,263
13	Creditors: Amounts falling due within one year		2024 £	2023 £
	Trade creditors		128,364	130,627
	Other creditors		105,796	143,135
	Accruals		173,012	194,237
			407,172	467,999

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

14 Fund balances

	Unrestricted £	Restricted £	Total £
Fund balances at 31 March 2024 are represented by:			
Tangible fixed assets	49,180	-	49,180
Current assets	2,367,334	91,633	2,458,967
Current liabilities	(407,172)	-	(407,172)
	2,009,342	91,633	2,100,975

Fund balances at 31 March 2023 were represented by:

Tangible fixed assets	22,029	-	22,029
Current assets	1,618,990	102,164	1,721,154
Current liabilities	(467,999)	-	(467,999)
	1,173,020	102,164	1,275,184

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2023/24					
Restricted Funds					
Paul Hamlyn	9,937	-	(6,138)	(3,799)	-
NI Screen (ScreenWorks)	24,276	174,000	(177,723)	(20,553)	-
British Council	67,951	-	(19,815)	-	48,136
Screen Skills (Trailblaze)	-	22,873	(2,876)	-	19,997
Warner Brothers	-	31,000	(7,500)	-	23,500
	102,164	227,873	(214,052)	(24,352)	91,633
Unrestricted Fund					
General Funds	910,589	5,831,055	(5,287,002)	(289,262)	1,165,380
Designated Funds					
BFI (Lottery)	-	-	-	275,000	275,000
Cinema First	50,000	435,000	(370,000)	-	115,000
EON donations	163,397	32,899	-	(60,000)	136,296
ECAF fund	-	240,000	(31,514)	60,000	268,486
NI Screen (Clubs)	-	183,000	(183,000)	-	-
BFI (Screen Careers)	27,005	-	(15,092)	(11,913)	-
Fixed asset fund	22,029	-	(23,376)	50,527	49,180
	1,275,184	6,949,827	(6,124,036)	-	2,100,975

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

14 Fund balances (continued)

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2022/23					
Restricted Funds					
Paul Hamlyn	71,106	31,000	(66,900)	(25,269)	9,937
NI Screen (ScreenWorks)	-	198,000	(159,612)	(14,112)	24,276
British Council	162,623	39,995	(39,533)	(95,134)	67,951
Merthyr Tydfil	9,953	10,000	(10,374)	(9,579)	-
	243,682	278,995	(276,419)	(144,094)	102,164
Unrestricted Fund					
General Funds	685,165	5,359,096	(5,311,235)	177,563	910,589
Designated Funds					
Cinema First	-	450,000	(400,000)	-	50,000
EON donation	182,986	30,411	-	(50,000)	163,397
NI Screen (Clubs)	-	158,000	(158,000)	-	-
BFI (Screen Careers)	-	54,988	(27,983)	-	27,005
Fixed asset fund	15,440	-	(9,942)	16,531	22,029
	1,127,273	6,331,490	(6,183,579)	-	1,275,184

Description of funds

General funds include any reserves available to be used in the event of future reductions in funding.

The **Paul Hamlyn** funding was for the 'Film for Learning' project, to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom.

The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16-19 to explore screen crafts through a range of unique work experiences.

The **British Council** funding is for the Camara Chica project, which runs filmmaking courses in overseas countries.

The **Merthyr Tydfil** funding was for a teacher training pilot in Wales.

The **Screen Skills** funding is for the Trailblaze project, a training programme for people aged 16-19 with aspirations of working in the film and TV industry.

The **Warner Brothers** funding is for creating resources for teachers, based on the Story Builder format.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

14 Fund balances (continued)

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Lottery, Cinema First & NI Screen** income that was unspent in 2023/24 and agreed to be used in 2024/25 instead;
- The 'Every Child a Filmmaker' (**ECAF**) fund, made up of donations from corporate partners and individuals and to be used to provide in-depth filmmaking to small groups of hard-to-reach young people;
- Donations from **EON** (some of which has been transferred to the ECAF fund) with the rest to be assigned to specific activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

We expect a significant amount of restricted and designated funds to be spent during 2024/25.

15 Leasing commitments

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

Expiry Date	2024 £	2023 £
Within 1 year	112,415	89,340
Within 2-5 years	246,990	27,125
Total	359,405	116,465

16 Capital commitments

There were no capital commitments at the balance sheet date (2023: £nil).

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

17 Cash flow notes

(a) Reconciliation of net income to net cash flow from operating activities

	2024 £	2023 £
Net income for the year	825,791	147,911
Interest received	(62,827)	(28,930)
Depreciation	23,376	9,942
Loss on disposal	-	-
Decrease/(Increase) in debtors	(392,367)	55,899
(Decrease)/Increase in creditors	(60,827)	961
Net Cash used in operating activities	333,146	185,783

	At 1 April 2023 £	Cash flows £	At 31 March 2024 £
(b) Analysis of changes in net debt			
Cash at bank and in hand	1,378,891	345,446	1,724,337

18 Controlling interest

The charitable company is controlled by its Trustees.

19 Company limited by guarantee

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

20 Investments

Subsidiary undertakings

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

Subsidiary name

First Light Movies Limited Company No. 05730661	Dormant Company
--	-----------------

Film Club (UK) Company No. 05895219	Dormant Company
--	-----------------

21 Related Party Transactions

Eon Productions Ltd, a company in which B D Broccoli, Trustee is a director and shareholder of (and is therefore deemed to have significant control over) made donations (free of terms or conditions) to the charity totaling £32,898 (2023: of £30,411).

Accounts

**FILM NATION UK
TRADING AS INTO FILM
(A company limited by guarantee)**

ANNUAL REPORT AND FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 MARCH 2023**

**Company Number: 08210217
Charity Number: 1154030**

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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 MARCH 2023

Reference and Administrative Information

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited Cubo Birmingham Office 401, 3 rd Floor Two Chamberlain Square Birmingham B3 3AX
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

Board of Trustees

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Ms B D Broccoli OBE
Ms L Bryer **
Mr D Clark** (resigned 20th April 2022)
Mr E N Fellner CBE
Mr J A Graydon ACA*
Ms D Lewis-Egonu
Sir A Macdonald (resigned 15th September 2023)
Ms G McKenna*
Ms A A A Mensah
Mr C J Needham
Ms N Park
Ms L Williams

* Finance and Audit Sub-committee members

** Development Sub-committee members

Senior Management Team

Chief Executive	Paul Reeve MBE
Chief Technology Officer	Alan Reitsch
Director of Communications	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance and Operations	Will Elkerton
Director of Business Development	Leigh Thomas

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023

The last 12 months saw Into Film deliver a varied and engaging programme at scale across the four nations, reflecting our position as the UK's leading charity for film in education. Highlights include 126,330 educational resource downloads, 3,927 teachers trained, welcoming over 350,000 attendees to the Into Film Festival, and supporting a network of 6,539 extra-curricular clubs dedicated to watching and making films.

2022-23 was an important milestone for our organisation – for two reasons. Firstly, our work and funding to support the BFI 2022 strategy concluded and we submitted tenders to deliver educational activity within the BFI's new Screen Culture 2033 strategy. We're delighted and privileged to have been successful in our applications, and now look forward to developing new programme strands that enable children and young people to realise their creative, cultural, educational and career aspirations through and with film and the moving image.

Secondly, 2023 marks Into Film's ten-year anniversary and we're immensely proud of what has been achieved during that time in terms of both outcomes and reach. Now, as we enter our second decade, we want to build further on those achievements. Through an exciting new programme launching in September 2023 we'll inspire young people to tell their own screen stories, enable them to take their first steps in practical filmmaking, and advocate even more vocally for why this is so valuable and important. At the heart of this commitment will sit a new campaign called Every Child A Filmmaker, which will help to nurture the next generation of screen storytellers, including those from underrepresented groups.

We'll also encourage and enable the watching and discussing of a diverse range of screen stories, to both facilitate cultural access and to support teaching and learning. Finally, we'll ignite interest in the screen industries as a career, highlighting the breadth of potential roles. While it has always featured in our work, we are excited to have been funded to do more in this area and to work closely with the screen industries to inform and encourage diverse young talent.

The coming year will be an exciting one, as we develop new partnerships and build on existing ones to further our goals and enable our activities to achieve the greatest possible impact, inclusion and reach across all four UK nations. None of this would have been possible without the support of our funders (listed further on in the review). We're particularly grateful to those who have supported and partnered with us throughout the last ten years: the BFI (and the UK's Lottery players whose support enables the BFI to grant us National Lottery funding); Cinema First, Northern Ireland Screen and the Paul Hamlyn Foundation.

The image shows three handwritten signatures in black ink. The first signature on the left is 'Eric', the middle one is 'Paul', and the one on the right is 'Reeve'. They are all written in a cursive, flowing style.

Eric Fellner, Chairman
Paul Reeve, CEO

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023

With thanks to:

Our funders:

British Film Institute
The National Lottery
Cinema First
Northern Ireland Screen
Paul Hamlyn Foundation
British Council

Our film industry ambassadors:

Sir Kenneth Branagh
Ruby Barnhill
Lynwen Brennan
Naomi Harris
Rhys Ifans
Celyn Jones
Katie Leung
Jack Lowden
Eddie Redmayne
Matthew Rhys
Michael Sheen
Cornelius Walker

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report and audited financial statements for the year ended 31 March 2023. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

Objectives

Into Film is the UK's leading charity for film in education and the community. We provide screen industry careers information and advice, support young filmmakers, and bring the power of moving image storytelling into classroom teaching.

We also run the annual Into Film Festival, which enables more than 300,000 pupils to visit the cinema for free, and the Into Film Awards - the UK's leading showcase for young filmmaking talent.

The core Into Film programme is free for UK state schools, colleges and other youth settings, thanks to support from the British Film Institute (BFI), awarding National Lottery funding, and through other key funders including Cinema First and Northern Ireland Screen.

Our vision – Film enriches the life of every child and young person.

Our mission – To inspire and support young people to learn, and to realise their creative, cultural and career aspirations through film and the moving image.

The charitable organisation's objects, as set out in its Articles of Association, are:

- To advance education among children and young people by the use of film as a learning tool
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events, and by such other means as the Trustees may determine.

Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

As a result of support from our principal funders, the BFI, Cinema First and Northern Ireland Screen, we deliver our core programme free of charge. Moving the financial barrier at this time of austerity and squeezed school budgets is a key factor behind our success in reaching scale and achieving inclusion and diversity within the school system.

Use of volunteers

All Into Film Club leaders give their time to run clubs on a voluntary basis. Into Film also works with actors, directors, producers, and many other professionals from the screen industries who give their time on a voluntary basis.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact

YEAR IN REVIEW 2022-23

- 53,500 teachers from 20,000 UK-based schools and colleges held Into Film user accounts;
- 75% of Into Film account holders were located outside of London and the South-East of England;
- 126,330 teaching resources downloaded;
- 3,927 educators trained;
- 11,000 teachers signed up to use Into Film+ and streamed content;
- More than 8,000 children and young people attended in-school screen industry visits;
- 500 children and young people were engaged with practical filmmaking;
- 351,514 children, young people and teachers attended the Into Film Festival;
- 6,539 extra-curricular Into Film Clubs across the UK.

THE INTO FILM PROGRAMME

Our UK-wide programme, free to state schools, colleges, and other youth settings, seeks to fully realise the educational, cultural and social power of film in children and young people's development. In 2022-23, the programme included:

- Into Film+, the UK's first free* streaming platform dedicated to film and designed specifically for all school settings, created in partnership with Filmbankmedia;
- Educational resources – high quality online resources that enable teachers to embed film across a range of subjects and curriculum areas ;
- Teacher training – online and face-to-face training for teachers to develop their skills to teach with, through and about film;
- A year-round cinema screening programme, including the Into Film Festival – one of the largest free youth film festivals in the world, comprising screenings, discussions, filmmaking workshops and Q&As;
- Careers – a wide range of classroom-based lessons, curriculum-linked resources and in-school and remote workshops led by industry practitioners;
- Into Film Clubs – in school and out-of-school settings, clubs provide rich and varied opportunities to watch, discuss, review and make films.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact (continued)

OUR NEW FUNDING AGREEMENT AND STRATEGY

In December 2022 we were delighted to learn that we had been awarded, through a tendering process, three new contracts to deliver educational activities in support of the BFI's Screen Culture 2033 strategy. These three-year contracts started on 1st April 2023, with a refocused Into Film programme launching the following September. This features the following strands, as well as the Into Film Festival and Awards:

- **Screen Careers** – we will provide training, information and guidance to school Careers Leads so that they can support young people to access the screen industries.
- **Filmmaking** – we will support children and young people to create, learn and find a voice through practical filmmaking activities.
- **Film for Learning** – we will train and support teachers to use film and the moving image across the curriculum to drive better learning outcomes for pupils.

USING FILM IN THE CLASSROOM – Into Film resources

- 113,563 educational resources downloaded.
- 105 new educational resources created.
- Most popular resource was Hidden Figures: Pretty Curious (6,110 downloads).

Coming of age, climate change and celebrating sport on screen are just some of the topics that have been covered in Into Film's resources this year.

Our resource for Oscar-nominated animation [Puss in Boots: The Last Wish](#), in partnership with Universal, encouraged learners to pursue their own everyday adventures and to build teamwork skills. Puss in Boots: The Last Wish was also made available on our streaming service, Into Film+, meaning that the resource can be enjoyed with full access to the film in the classroom.

We partnered with numerous UK studios to develop classroom resources in 2022-23, including [The Railway Children Return \(StudioCanal\)](#), [Strange World \(Disney\)](#) and [Till \(Universal Pictures\)](#). These campaigns featured a wide range of activities, including postcard-themed competitions, film clips, classroom discussion points and take-home resources. Resources linked to new releases have always proved popular with children and young people, and this year proved to be no exception, with Strange World and Till engaging an estimated 111,000 and 230,000 users respectively.

We were also proud to partner with the organisation Women in Football to produce produce [Sport on Film: Women in Football](#), a resource championing women's long history within the game after England's success at the UEFA European Women's Championship in 2022, using a range of archive and feature film content.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact (continued)

Queen Elizabeth: A Life on Screen

In February 2022, discussions around the Queen's health were surfaced in the media. In response, we created an adaptable resource titled [Queen Elizabeth II: A Life on Screen](#) that could be easily used 'off the shelf', either as a whole-school assembly, in tutor time, or to supplement history, citizenship and English teaching. The resource is suitable for both primary and secondary and features The BFG and The Queen, both of which are available to stream with Into Film+, as well as a specially acquired archive clip of the Queen's coronation from Pathé.

TEACHER TRAINING

In 2022-23 we launched seven new online courses:

- Healthy Relationships series – Healthy Relationships, Coercive Control, Consent, Call It Out with Filmmaking
- Sustainability Through Film
- Transform Your Teaching with Film
- Curricular Filmmaking for Secondary schools.

We acknowledged teachers' appreciation for flexible learning to fit around their busy schedules and made all courses published to date available on demand, as well as splitting our popular Teaching Literacy Through Film course into seven micro-courses. We now have over 20 courses to choose from, all supported by live webinars, downloadable resources and opportunities for peer-to-peer discussion.

We saw a resurgence of demand for in-person training, with over 1,650 teachers trained face-to-face at schools, universities and conference. This included practical production sessions delivered to Film Studies teachers at the BFI Media Conference and WJEC (examination body) training days. Webinars continue to prove popular with time-pressed educators, with over 1,000 participants joining online sessions on topics such as Raising Literacy Through Film, Shakespeare and stop-motion animation filmmaking.

In response to a survey of our training provision earlier this year, all teachers planned to use film in their teaching and learning practice going forward, with 70% having already incorporated it into their learning, including using film for formative assessment at the end of a block of learning, and encouraging students to have a more mindful approach to looking at media products. Educators were particularly impressed with the way in which film can link to learning across so many parts of the school curriculum.

AUDIENCE DEVELOPMENT

Into Film Festival

At the 2022 Into Film Festival, we were delighted to welcome 351,514 young people and educators to a UK-wide cinema programme across 500 cinemas. An estimated 37,100 young people had their first ever cinema trip at this year's festival.

One challenge that schools face in attending is the cost of travel, so we brokered two partnerships to alleviate this concern. We partnered with Platform, a rail education charity who offered free train travel in the Southwest of England. We were also sponsored by Sky Cinema, who supported a bursary offer to schools.

As part of our commitment to further make the Festival as accessible as possible for all young people, over 80% of Festival screenings were autism-friendly or provided audio-description and subtitling for sensory-impaired attendees.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact (continued)

We launched the Festival with UK-wide previews of Roald Dahl's *Matilda the Musical*, offering a VIP treatment which saw some lucky attendees driven to the events in limousines, which was a memorable and celebratory start that set the tone for a magical three weeks of cinema. Amongst a programme of 60 titles, we also previewed *The Woman King*, *Lunana (A Yak in the Classroom)*, S4C's *Deian a Loli Christmas Special*, *Till*, and *The Amazing Maurice*, and we closed the Festival with a special screening of Disney's *Strange World*.

As part of our goal to demystify the film industry for aspiring entrants, we ran more than 40 Q&As, panels and workshops as part of the Festival. Highlights included Lashana Lynch in a Q&A alongside a preview of her film *The Woman King*; a female producers panel with Nira Park, Amelia Granger and Nisha Parti, hosted by film critic Rhianna Dhillon; talks from the BBFC; a Lockwood & Co. TV preview, with director Joe Cornish, producer Rachael Prior and author Jonathan Prior; the Director of Photography for *Benediction*, Nicola Daley; and Eric Wong, the designer behind hit anime *Belle*.

Spring Screenings

We ran a programme of over 300 screenings and events in 150 cinemas across March to coincide with National Careers Week. This included over 30 industry careers talks, ranging from production and directing to development and music composing, welcoming 34,000 attendees.

Connecting schools and cinemas year-round

We have launched a service which enables schools to contact their local cinema throughout the year and arrange specific screenings, accessing special group discount rates unique to the school's requirements.

School film streaming service - Into Film+

Our film streaming service continued to perform strongly with more than 11,000 users accessing features, short film and TV programmes in 2022-23. Further developments to the streaming service were made, including a highlights feature that enables teachers to save a useful scene or short segment of film and play it back easily in class when required. This feature had been requested by teachers and was well received, as it made teaching-specific content easier to find and use.

Into Film+ campaigns

We ran a series of curriculum themed campaigns in 2022-23, supporting teachers to use film and the moving image as part of their teaching on important themes such as gender, diversity, mental wellbeing and the environment.

During the Autumn of 2022, we ran two campaigns - [Black History and Experiences](#) and [Mental Wellbeing](#) - to support teaching and discussion around these themes. Both included a programme of films, educational resources, film guides and exclusive contributions from key figures and organisations such as The Black Curriculum and the Mental Health Foundation, to support teachers in both primary and secondary schools across the UK. As well as a range of feature-length films, we also promoted a host of short films, documentaries, and additional material available on Into Film+. We followed with more themed campaigns in the Spring of 2023: [International Women's Day](#), [LGBTQ+ History Month](#) and [Our Earth](#).

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact (continued)

Into Film Awards

The Into Film Awards returned in full-force in 2022, after COVID-19 restrictions led to a virtual ceremony in 2020 and a hiatus in 2021. Taking place on 28 June 2022 at London's ODEON Luxe Leicester Square, and hosted by TV presenter and comedian Sue Perkins, the star-studded 2022 Into Film Awards was a wonderful celebration of the UK's young filmmaking talent.

A whole host of filmmaking talent was on hand to help present the awards, including Into Film Ambassador and Academy Award-winning actor Eddie Redmayne, BAFTA winner and Into Film Scotland Ambassador Jack Lowden, and EE Rising Star winner and Into Film Ambassador Lashana Lynch.

Experiencing the same red carpet at the ODEON Luxe Leicester Square that countless film stars have graced before them, our nominees were treated to a once-in-a-lifetime experience, celebrating both their own remarkable achievements and the wider transformative power of film and filmmaking.

Careers

Our careers programme continued to grow from strength to strength in 2022-2023 with the following aims:

- To raise awareness of the industry and the variety of roles that exist
- To equip young people with the knowledge they need to be able to take their first steps in the industry, including signposting to training and work opportunities
- To empower young people with the belief that there is a role for them, and that they can achieve their dreams. Our 'near to peer' approach shows young people that others just like them - from their community, from their background, from their situation - are already working in the industry, and so can they.

We worked in partnership with BAFTA on hosting eight online careers talks, as part of National Careers Week, and one in-person panel event as part of International Women's Day. We engaged with 51 schools, reaching over 1,100 young people.

Our online sessions included talks from:

- Esther Asiedu-Ofei - 1st Assistant Sound, Harry Potter and the Deathly Hallows, Malory Towers
- Ben Ahmed - Location Manager, The School for Good and Evil
- Kevin Beimers - Director at Italic Pig
- Jade Crooks and Georgi - Wild Child Animation Studio
- Simon Stanley-Clamp - VFX Supervisor on Roald Dahl's Matilda the Musical, and Avengers: Endgame
- Jay Clarke - Lead Storyboard Artist. Credits include Dolittle and The Epic Adventures of Morph
- Claire Pritchard - Welsh make-up artist credits include Beatrix: The Tail of the Curious Mouse
- Harriet Kendall, Costumer on Fantastic Beasts: The Crimes of Grindelwald, and Assistant Costume Designer on Black Widow and the recent Luther movie.

We also delivered a series of careers-focused sessions with Speakers for Schools throughout 2022-2023, which featured film journalists Anna Smith and Wendy Ide, the Executive Producer of The People vs Climate Change and Sound Production experts Steve Little, Rebecca Heathcote and Jo Jackson. 69 schools and 1,300 young people engaged with these events.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Key achievements, performance, and impact (continued)

Switched On

In November 2021 we launched Switched On, a campaign aimed at school careers leads and young people aged 11-19 that highlighted the breadth of jobs on offer in the screen industries. The campaign featured new resources for teachers and parents that busted myths about working in the industry and helped them to develop a better understanding of how to support young people to take the next steps.

In addition, we worked with a team of young people to create a range of careers-focused content for our Get Into Film channels on Instagram and TikTok. This included information, guidance, and interviews with screen industry practitioners. This element of the campaign has proven to be very successful, with 26,000 channel followers and over four million content views on TikTok alone.

The Switched On campaign will continue as part of the broader screen careers work that will form part of our new strategy and programme that launches in September 2023.

Filmmaking

During 2022-23 we supported 500 children and young people through a series of initiatives, including our flagship filmmaking competition, Film of the Month.

Other activities included:

Share Your Story – BBC 100

Thanks to additional funding from the BBC as part of their centenary, we were able to provide 20 schools with two 90-minute filmmaking and editing workshops, delivered by filmmaking practitioners and Into Film staff.

The remit of the programme was a simple one: enable young people to be able to tell their own stories through film. The first session broke down the process of documentary filmmaking and helped the young people to create initial concepts and storyboards for the stories they wanted to tell. The storyboarding activity helped them to see their lives as the starting point - who they are, where they are, their interests - and then equipped them with an understanding of the types of camera angles and shot choices filmmakers use when telling a story. The second session focused on editing techniques and approaches used by editors when telling a story, and helped the young people shape their films.

The final submissions were entered into our Film of the Month competition.

Cámara Chica

Cámara Chica is an international filmmaking programme for young people, in partnership with the British Council, that provides access to new technology, enhances digital skills, develops media literacy, and unlocks creative potential.

Ran in early 2023, Cámara Chica Lahore (Pakistan) worked with 61 young people aged 11-17 from two schools and five local filmmakers. Four films were produced by the young people, based on subjects that interested them and were showcased at a red-carpet event called Chhota Camera – Badee Baat (Small Camera – Big Deal).

All the young people involved were new to filmmaking and gained valuable skills through their experience.

"I loved taking training from Cámara Chica. It was amazing. The group leaders and mentors are very sweet. They explained everything about filmmaking. I learned new things after coming to Cámara Chica."

- Young person

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance, and management

Nature of the governing document

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

Governance

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were eleven Trustees as at 31 March 2023.

There are two permanent Sub-committees: a Finance and Audit committee comprising two Trustees, and a Development committee comprising two Trustees (plus other non-Trustees to help with fundraising), which meet quarterly. Additional expertise led sub-committees will be created as needs demand.

Trustee induction and training

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

Senior management structure

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in line with the experience in similar sectors.

Equity, Equality, Diversity and Inclusion (EED&I)

Into Film continued to implement its EED&I plan working towards our vision to create an inclusive, active listening culture that respects difference, in which staff are happy and proud to create a programme for the diverse society we work with.

Internally, we ran training for the team on being aware of unconscious bias and on equitable recruitment. The team collaborated on reviewing Into Film's values and embedding them across the programme and we devised a language guide to be used in our communications. A complementary policy around inclusion and representation in the moving image content we create was also launched.

In support of the programme, we commissioned an accessibility audit of our website by Ability Net and are now progressing the recommendations made. We also continued to improve our curation policy to ensure wide representation through the films we select for Into Film+ and the Into Film Festival.

Our Spring Screenings programme included 19% of the 357 free school screenings in March as Autism Friendly, 22% were audio described and 36% were played with subtitles.

The EED&I working group continued to meet monthly and the succession plan meant that several new members joined the group as others stepped off.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance, and management (continued)

Risk Management

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team. Details of specific risks facing the organisation and the steps taken by the Trustees to manage these risks are given on the following page.

Principal Risks and Uncertainties

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2026 from our current long-term partners, and in-year reductions during the current funding period.

Lottery funding is at risk from fluctuations in future Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. In the future we plan to co-opt a Development Specialist on to the Board and have an established Board Fundraising sub-committee.

Our current Lottery funding is confirmed until 31 March 2026 when it will be reviewed, with the plan to renew for another three years.

- Film distribution service fails to meet the needs of the organisation and/or schools.

The delivery of the Into Film programme is now through our own streaming service, Into Film+, which for the 2023/24 financial year will be supported by the Department for Education. The new arrangement will bring in additional funding for an enhanced streaming service and extend the existing film licensing legislation for education organisations to cover streaming (in England only).

There is a risk that the licencing arrangement and funding either ceases or is reduced next year, which would put pressure on the streaming service and the organisation. This is mitigated by using specialist legal advice and a Board working group to address licensing issues. We are also looking to expand the enhanced Into Film service to the rest of the UK, which would bring in further funds and increase the catalogue of films available to the other nations.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Business Development responsible for commercial income and income from trusts and foundations.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance, and management (continued)

Financial Review

A summary of the financial results and the work of the Charity are set out below.

Income and expenditure for the year

The Statement of Financial Activities for the year is set out on page 20 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £6,331,490 comprised mainly of donations and grants from film and education related organisations, with the majority (£5,050,000) being Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £6,183,579 which has resulted in a net surplus of £147,911.

The net unrestricted income, including income retained from restricted projects, was £225,424 which means our freely available reserves have increased to £910,589.

Reserves policy

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure. The Board of Trustees have agreed that it is prudent to retain a level of reserves sufficient to cover the costs of transition, in the event of significantly reduced funding. The level of funding is reviewed annually, and the reserves increased if required and funds are available.

Given that our Lottery contract stipulates that we would receive six months' funding at the current levels, should we get any reduction or notice of cessation of funding, Trustees have deemed that holding additional general reserves of around £300,000 is more than sufficient in a normal year.

The level of reserves held at 31 March 2023 exceeds the reserves target, to reflect that we are at the end of the current funding cycle; as we expect reduced Lottery funding in the next cycle, the increased reserves will need to cover the costs of transition, including a restructure to reduce the staff team.

This has led to unrestricted general funds as at 31 March 2023 of £910,589, unrestricted designated funds of £262,431 and restricted funds of £102,164.

Further detail regarding fund balances is given at Note 14 to the financial statements.

Investments

Apart from cash deposits Into Film does not have investments. Investments are permitted under the Articles of Association and the Board of Trustees will seek to develop an appropriate policy when required.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance, and management (continued)

Fundraising

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We do employ a small fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

Looking to the future

Into Film's new six-year strategy identifies the following objectives:

- Into Film is used by a significantly higher number of UK schools, teachers, and educators;
- Recognition of film and the moving image is reflected in the educational policy and curriculum of every UK nation;
- Educators are equipped with the tools and confidence to teach with and about film to improve/enhance their teaching practice;
- Increased recognition and respect for Into Film as an authority on the curation and distribution of content for young audiences;
- More children and young people have a shared experience of watching a diverse range of films;
- Screen industry partners, schools and young people recognise and engage with Into Film's careers offer;
- A greater technical and creative ability for children and young people to tell, share and celebrate their own stories in film;
- Into Film programme (is designed to) ensures children and young people gain life and employability skills.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2023

Responsibilities of the Trustees

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

This report has been prepared taking advantage of the exemptions for small companies in section 15 of the Companies Act 2006.

Auditors

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

Approved by the Board of Directors on 17 November 2023 and signed on behalf of the Board:



Eric Fellner
Chairman

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK

Opinion

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' and Trustees' Annual Report .

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 15, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK – continued

Auditor's responsibilities for the audit of the financial statements (continued)

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission, or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

Cooper Parry Group Limited

Statutory Auditor
Cubo Birmingham
Office 401, 3rd Floor
Two Chamberlain Square
Birmingham
B3 3AX

Date: 22 November 2023

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	General Funds £	Restricted Funds £	2023 Total £	2022 Total £
INCOME FROM:					
Donations and legacies	2	30,981	-	30,981	45,311
Other trading activities	3	729,596	-	729,596	383,341
Investments	4	28,930	-	28,930	1,268
Charitable activities	5	5,262,988	278,995	5,541,983	5,357,313
Total income		6,052,495	278,995	6,331,490	5,787,233
EXPENDITURE ON:					
Costs of generating funds		75,392	-	75,392	75,118
Charitable activities		5,831,768	276,419	6,108,187	5,768,969
Total expenditure	6	5,907,160	276,419	6,183,579	5,844,087
NET INCOME/ (EXPENDITURE) FOR THE YEAR		145,335	2,576	147,911	(56,854)
Transfer between funds	14	144,094	(144,094)	-	-
NET MOVEMENT IN FUNDS		289,429	(141,518)	147,911	(56,854)
RECONCILIATION OF FUNDS					
Total funds brought forward at 1 April		883,591	243,682	1,127,273	1,184,127
Total funds carried forward at 31 March	14	1,173,020	102,164	1,275,184	1,127,273

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 23 to 36 form part of these financial statements.

FILM NATION UK
(A company limited by guarantee)

BALANCE SHEET

COMPANY No. 08210217

AS AT 31 MARCH 2023

	Notes	2023 £	2022 £
FIXED ASSETS			
Tangible fixed assets	11	22,029	15,440
Investments	20	-	-
		22,029	15,440
CURRENT ASSETS			
Debtors	12	342,263	398,162
Bank and cash balances		1,378,891	1,180,709
		1,721,154	1,578,871
CREDITORS: Amounts falling due within one year	13	(467,999)	(467,038)
NET CURRENT ASSETS		1,253,155	1,111,833
NET ASSETS		1,275,184	1,127,273
Represented by:			
Unrestricted - general funds	14	910,589	685,165
Unrestricted - designated funds	14	262,431	198,426
Restricted funds	14	102,164	243,682
		1,275,184	1,127,273

The financial statements were approved by the board of directors on 17 November 2023 and are signed on its behalf by:



Eric Fellner
Chairman

The notes on pages 23 to 36 form part of the financial statements.

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2022 £
Net cash used in operating activities	17(a)	185,783	(417,460)
Cash flow from investing activities			
Interest received	4	28,930	1,268
Capital expenditure	11	(16,531)	(15,477)
Net cash provided by/(used in) investing activities		12,399	(14,209)
Change in cash and cash equivalents in the reporting period		198,182	(431,669)
Cash and cash equivalents at 31 March 2023		1,378,891	1,180,709
Cash and cash equivalents at 31 March 2022		1,180,709	1,612,378
Cash and cash equivalents consist of:			
Cash at bank and in hand		1,378,891	1,180,709

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Basis of preparation

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people using film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (continued)

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fund accounting

Restricted funds

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

Unrestricted funds and designated funds

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (continued)

Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

Recognition of liabilities

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

VAT

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

Tax

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

2 Donations and legacies	2023 £	2022 £
Donations	30,981	45,311

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2023 and 2022.

3 Other trading activities	2023 £	2022 £
Cinema First	450,000	145,000
Sponsorship	115,000	-
Earned income	164,596	237,335
Sale of assets	-	1,006
	729,596	383,341

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2023 and 2022.

4 Investments	2023 £	2022 £
Bank interest receivable	28,930	1,268

All of the income received in respect of investments was attributable to unrestricted funds in the year ended 2023 and 2022.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

5 Income from charitable activities	2023	2022
	£	£
<i>Restricted</i>		
Paul Hamlyn	31,000	120,000
Northern Ireland Screen	198,000	184,000
British Council	39,995	160,750
Merthyr Tydfil CC	10,000	10,000
Sub-total	278,995	474,750
<i>Unrestricted</i>		
BFI grants receivable	5,050,000	4,767,500
Northern Ireland Screen	158,000	115,063
BFI Screen Careers	54,988	-
Sub-total	5,262,988	4,882,563
Total	5,541,983	5,357,313

A grant of £24,000,000 was awarded to Into Film by the British Film Institute for a five-year period commencing 1 April 2018.

Due to COVID-19 we received an additional year of Lottery funding, at the original level, meaning our current Lottery funding ended at 31 March 2023.

The BFI grant income identified for 2022/23 represents the cash drawn down during the financial year, comprising £4,800,000 for the additional year's funding and £250,000 carried forward from 2021/22.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

6 Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	2023 Total £	2022 Total £
Costs of generating income				
Salaries, pensions and other staffing costs	75,392	-	75,392	75,118
Direct costs				
Audience development	-	-	-	(209)
Commercial activity	38,980	-	38,980	56,745
Communications and PR	541,945	-	541,945	657,471
Content	252,685	-	252,685	255,078
Digital	726,414	-	726,414	594,524
Digital Development (Streaming & LMS)	287,817	-	287,817	386,602
Events and Into Film Festival	359,873	-	359,873	174,657
Filmmaking	104,603	-	104,603	69,654
Careers (Screen Careers)	27,983	-	27,983	-
Programme Delivery	1,569,383	-	1,569,383	1,441,862
British Council (Camara Chica)	-	39,533	39,533	59,564
ICAP (Moving Minds)	-	-	-	8,967
Paul Hamlyn (Film for Learning)	-	66,900	66,900	96,521
Northern Ireland Screen (ScreenWorks)	-	159,612	159,612	153,387
Northern Ireland Screen (Mentoring pilots)	-	-	-	6,622
Merthyr Tydfil (Community Renewal Fund)	-	10,374	10,374	47
Overhead costs				
Customer Relationship Manager (CRM)	136,736	-	136,736	84,500
Finance	144,636	-	144,636	141,404
Human Resources	285,022	-	285,022	181,187
Information Technology	426,479	-	426,479	417,785
Offices and premises	386,040	-	386,040	457,359
Strategy & Planning	434,020	-	434,020	420,881
Governance (note 7)	109,152	-	109,152	104,361
	5,907,160	276,419	6,183,579	5,844,087

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

	2023 Total Funds £	2022 Total Funds £
7 Governance costs		
Audit & Accounting fees	26,559	25,808
Salaries	82,593	78,553
	109,152	104,361

8 Net expenditure for the year

Net expenditure is stated after charging:	2023 £	2022 £
Depreciation of owned assets	9,942	13,919
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	18,750	17,500
Operating lease rentals	181,400	298,820

9 Pension costs

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2023, a total of 81 employees participated in these schemes (2022: 78). The charitable company will match the percentage contribution by the employee, up to a maximum of 5% of salary.

The pension charge in the year was £265,228 (2022: £268,728) and at the year-end there were £43,265 contributions payable (2022: £32,766).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

10 Staff costs	2023 £	2022 £
Wages and salaries	2,963,479	2,891,437
Social security costs	326,191	306,692
Pension costs	265,228	268,728
Redundancy costs	-	24,375
	3,554,898	3,486,843

Number of employees

The average monthly numbers of employees (excluding the trustees) during the year, calculated on an average headcount basis (also equivalent to the full-time equivalent number) was as follows:

	2023 Number	2022 Number
Chief Executive's office	2	2
Communications and PR (now includes Web content team)	19	18
Digital	9	8
Education	37	36
Partnerships and Strategy	9	8
Finance and Operations	5	6
	81	78

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	2023 Number	2022 Number
£60,001 - £ 70,000	5	5
£80,001 - £ 90,000	1	1
£90,001 - £100,000	-	1
£100,001 - £110,000	1	-

Pension contributions in respect of the seven higher paid staff were £26,503 (2022: seven higher paid staff were £23,412).

No salaries or wages have been paid to Trustees during the year (2022: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2022: £nil).

The total amount of employee benefits received by key management personnel is £541,306 (2022: £515,852). The key management personnel consist of six individuals (2022: six): the Chief Executive, Director of Programme Delivery, Director of Business Development, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

11	Tangible fixed assets	Fixtures, Fittings & Equipment	Computer Equipment	Total £
	Costs			
	As at 1 April 2022	84,664	42,232	126,896
	Additions	8,819	7,712	16,531
	As at 31 March 2023	93,483	49,944	143,427
	Depreciation			
	As at 1 April 2022	83,602	27,854	111,456
	Charge for the year	1,224	8,718	9,942
	As at 31 March 2023	84,826	36,572	121,398
	Net book values			
	As at 31 March 2023	8,657	13,372	22,029
	As at 31 March 2022	1,062	14,378	15,440
12	Debtors		2023 £	2022 £
	Trade debtors		68,449	36,271
	Other debtors		399	1,435
	Prepayments and accrued income		273,415	360,456
			342,263	398,162
13	Creditors: Amounts falling due within one year		2023 £	2022 £
	Trade creditors		130,627	148,492
	Other creditors		143,135	113,773
	Accruals		194,237	204,773
			467,999	467,038

FILM NATION UK
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

14 Fund balances

	General £	Restricted £	Total £
Fund balances at 31 March 2023 are represented by:			
Tangible fixed assets	22,029	-	22,029
Current assets	1,618,990	102,164	1,721,154
Current liabilities	(467,999)	-	(467,999)
	1,173,020	102,164	1,275,184

Fund balances at 31 March 2022 were represented by:

Tangible fixed assets	15,440	-	15,440
Current assets	1,335,189	243,682	1,578,871
Current liabilities	(467,038)	-	(467,038)
	883,591	243,682	1,127,273

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2022/23					
Restricted Funds					
Paul Hamlyn	71,106	31,000	(66,900)	(25,269)	9,937
NI Screen (Projects)	-	198,000	(159,612)	(14,112)	24,276
British Council	162,623	39,995	(39,533)	(95,134)	67,951
Merthyr Tydfil	9,953	10,000	(10,374)	(9,579)	-
	243,682	278,995	(276,419)	(144,094)	102,164
Unrestricted Fund					
General Funds	685,165	5,359,096	(5,311,235)	177,563	910,589
Designated Funds					
Cinema First	-	450,000	(400,000)	-	50,000
EON donation	182,986	30,411	-	(50,000)	163,397
NI Screen (Clubs)	-	158,000	(158,000)	-	-
BFI (Screen Careers)	-	54,988	(27,983)	-	27,005
Fixed asset fund	15,440	-	(9,942)	16,531	22,029
	1,127,273	6,331,490	(6,183,579)	-	1,275,184

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

14 Fund balances (continued)

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2021/22					
Restricted Funds					
ICAP	33,957	-	(8,967)	(24,990)	-
Paul Hamlyn	69,827	120,000	(96,521)	(22,200)	71,106
NI Screen (Projects)	76,817	184,000	(160,009)	(100,808)	-
British Council	61,437	160,750	(59,564)	-	162,623
Merthyr Tydfil	-	10,000	(47)	-	9,953
	242,038	474,750	(325,108)	(147,998)	243,682
Unrestricted Fund					
General Funds	533,567	5,020,841	(5,001,764)	132,521	685,165
Designated Funds					
Cinema First	100,000	145,000	(245,000)	-	-
Digital development	111,016	-	(111,016)	-	-
EON donation	151,407	31,579	-	-	182,986
NI Screen (Clubs)	31,222	115,063	(146,285)	-	-
Fixed asset fund	14,877	-	(14,914)	15,477	15,440
	1,184,127	5,787,233	(5,844,087)	-	1,127,273

Description of funds

General funds include any reserves available to be used in the event of future reductions in funding.

The **Paul Hamlyn** funding is for the Film for Learning project, to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom.

The **ICAP** funding was used to explore and promote mental wellbeing through filmmaking, with professional filmmakers working with young people to improve their confidence, find their voice, learn about working in a fun and creative team, and to gain filmmaking skills and experience.

The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16-19 to explore screen crafts through a range of unique work experiences.

The **British Council** funding is for the Camara Chica project, which runs filmmaking courses in overseas countries.

The **Merthyr Tydfil** funding is for a teacher training pilot in Wales.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

14 Fund balances (continued)

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Cinema First & NI Screen** income that was unspent in 2022/23 and agreed to be used in 2023/24 instead;
- A donation from **EON** which has yet to be assigned to specific activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

15 Leasing commitments

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

Expiry Date	2023 £	2022 £
Within 1 year	89,340	181,400
Within 2-5 years	27,125	73,840
Total	116,465	255,240

16 Capital commitments

There were no capital commitments at the balance sheet date (2022: £nil).

17 Cash flow notes

(a) Reconciliation of net expenditure to net cash flow from operating activities

	2023 £	2022 £
Net expenditure for the year	147,911	(56,854)
Interest received	(28,930)	(1,268)
Depreciation	9,942	13,919
Loss on disposal	-	995
Decrease/(Increase) in debtors	55,899	(164,048)
(Decrease)/ Increase in creditors	961	(210,204)
Net Cash used in operating activities	185,783	(417,460)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

17 Cash flow notes (continued)

	At 1 April 2022 £	Cash flows £	At 31 March 2023 £
(b) Analysis of changes in net debt			
Cash at bank and in hand	1,180,709	198,182	1,378,891

18 Controlling interest

The charitable company is controlled by its Trustees.

19 Company limited by guarantee

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

20 Investments

Subsidiary undertakings

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

Subsidiary name

First Light Movies Limited Company No. 05730661	Dormant Company
Film Club (UK) Company No. 05895219	Dormant Company

21 Related Party Transactions

Eon Productions Ltd, a company in which B D Broccoli, Trustee is a director and shareholder of (and is therefore deemed to have significant control over) paid sponsorship of £10,000 (2022: £Nil) to the charity in the year. No amounts were outstanding at the year-end. Eon Productions also made donations (free of terms or conditions) to the charity totalling £30,411 (2022: of £35,579).

C J Needham, Trustee paid sponsorship of £10,000 (2022: £Nil) to the charity in the year. No amounts were outstanding at the year-end.

Working Title Films, a company in which E N Fellner, Trustee is a director of (and deemed to have significant control over) paid sponsorship of £10,000 (2022: £Nil) to the charity in the year. No amounts were outstanding at the year-end.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

22 Subsequent Events

Further to the year-end, the charitable company implemented a restructure of the organisation to enable the charitable company to deliver its programme of works in the context of reduced Lottery funding and changes to certain programmes. This was achieved through consultation with staff, and a programme of voluntary redundancies was carried out. At the year-end the charitable company did not have a constructive obligation in relation to the restructuring, therefore no costs have been recorded in these accounts in respect of any termination benefits paid.

Accounts

**FILM NATION UK
TRADING AS INTO FILM
(A company limited by guarantee)**

ANNUAL REPORT AND FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 MARCH 2022**

**Company Number: 08210217
Charity Number: 1154030**

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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 March 2022

Reference and Administrative Information

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited Cubo Birmingham Office 401, 4 th Floor Two Chamberlain Square Birmingham B3 3AX
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

Board of Trustees

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Mr J P F Bradley* (resigned 23rd June 2021)
Ms B D Broccoli OBE
Ms L Bryer **
Mr D Clark** (resigned 20th April 2022)
Mr M J Devereux (resigned 23rd June 2021)
Mr E N Fellner CBE
Mr J A Graydon ACA*
Ms K Lee** (resigned 13th March 2022)
Ms D Lewis-Egonu (appointed 23rd June 2021)
Sir A Macdonald
Ms G McKenna*
Ms A A A Mensah
Mr C J Needham
Ms N Park
Ms L Williams (appointed 23rd June 2021)

* Finance and Audit Sub-committee members

** Development Sub-committee members

Senior Management Team

Chief Executive	Paul Reeve MBE
Chief Technology Officer	Alan Reitsch
Director of Communications	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance and Operations	Will Elkerton
Director of Business Development	Leigh Thomas

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT

FOR THE YEAR ENDED 31 MARCH 2022

Soon after the start of our 2021/22 year, cinemas were permitted to reopen. After the many dark days resulting from Covid, finally there was some light at the end of the projector.

Nevertheless, this review covers another far from 'normal' year. Our schools faced ongoing disruption, with several studies highlighting the pandemic's seismic impact on young people's lives and education. This made it more important than ever for Into Film to help schools utilise the potential of screen storytelling to enrich learning, increase access to culture, and support the vital issue of mental health and wellbeing, in both the classroom and extracurricular settings.

A major milestone was the full launch of Into Film+, the UK's first free streaming and educational resource service dedicated to film and designed for all school settings. This helped drive a month-on-month increase in the reach of our programme. By the end of the year, 44,000 educators working in UK schools and colleges had an Into Film account, spanning some 20,000 educational institutions – 77% of them outside London and South East England. Independently conducted evaluation of our programme found that teachers highly trust and rate its quality, and that it achieves a broad range of important educational outcomes.

As the year progressed, we were delighted to reintroduce our cinema screenings in venues across the UK. The centrepiece was the Into Film Festival in November which, even with Covid-related issues and precautions limiting capacity, still achieved a total audience of 194,000 children, young people and their teachers.

The lifting of Covid restrictions saw an explosion of film and TV production, which placed an even greater spotlight on the skills shortages facing the industry. Two recent reports from the BFI have identified that the provision of effective careers information in schools will be an integral element of a long-term strategy to address the challenge. Into Film is ideally positioned to play a supporting role, as we serve as a bridge between the industry and the education sector. During 2021/22, we increased our provision of online careers-related content and expanded our programme of talks and webinars involving industry professionals, while our pioneering ScreenWorks work experience programme in Northern Ireland continued to grow.

Now we're keen to do more. Alongside work to increase awareness of potential screen careers, we want to encourage and enable more schools to involve their students in practical filmmaking, which will foster a range of valuable skills and ignite in some an aspiration to pursue a pathway to the industry. Just as importantly, it will also empower young people to tell their own diverse stories and become makers of their own culture.

It's a huge privilege to offer the majority of our programme free of charge to state schools and eligible youth settings. The support of our funders (listed below) makes this possible and we are extremely grateful to all of them. In particular, we would like to thank the BFI for its partnership and its trust in us over the last five years, and the UK's Lottery players who enable the BFI to grant us National Lottery funding. We also extend special thanks to Cinema First, Northern Ireland Screen and the Paul Hamlyn Foundation.

Finally, we would like to pay tribute to our wonderful staff team for their unstinting commitment to our mission, and to our Trustees for their ongoing guidance and support. But most importantly, to all our teachers who continue to inspire their pupils through film.



Eric Fellner, Chairman
Paul Reeve, CEO

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT
FOR THE YEAR ENDED 31 MARCH 2022

With thanks to:

Our funders:

British Film Institute
The National Lottery
Cinema First
Northern Ireland Screen
Paul Hamlyn Foundation
British Council

Our film industry ambassadors:

Sir Kenneth Branagh
Ruby Barnhill
Lynwen Brennan
Naomi Harris
Rhys Ifans
Celyn Jones
Katie Leung
Jack Lowden
Eddie Redmayne
Matthew Rhys
Michael Sheen
Cornelius Walker

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report and audited financial statements for the year ended 31 March 2022. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

Objectives

Into Film puts film at the heart of children and young people's educational, cultural and personal development. More than half of UK schools engage with our programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching.

Alongside rich online content for young audiences, this provides 5–19-year-olds with inspiring opportunities to learn about and make film, and develop a passion for cinema.

Our mission is to inspire dynamic ways of learning with film and connecting with cinema that reaches the widest possible young audience across the UK.

Our vision is that film is at the heart of every child and young person's life and learning.

Into Film is a not-for-profit organisation supported principally by the BFI (through the National Lottery), Cinema First and Northern Ireland Screen.

The charitable organisation's objects as set out in its Articles of Association are:

- To advance education among children and young people by the use of film as a learning tool.
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events and by such other means as the Trustees may determine.

Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

Since its inception, the Into Film education programme has connected with over half of all UK schools, as well as a significant number of colleges and youth groups.

One of our biggest successes is the spread and make-up of our clubs, right across the four nations with the broadest spectrum of schools. We have the greatest geographical reach of any UK cultural education organisation and maybe, outside of the Scouts and Guides, of any UK educational charity.

As a result of support from our principal funders, the BFI and Cinema First, we are able to make our programme free of charge. Both the financial and administrative benefits of this universal access are key drivers of our unparalleled success at reaching scale and achieving diversity within the school system.

Use of volunteers

All club leaders, including head teachers, teachers, classroom assistants and others, give their time to running their clubs on a voluntary basis. Into Film also works with actors, directors, producers, and many other professionals from the film industry who give their time on a voluntary basis in delivering its activities.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact

THE INTO FILM PROGRAMME

Into Film is the UK's leading charity for film in education. We support educators to unlock the power of film to deliver transformative learning outcomes for children and young people aged 5-19 in class, extra-curricular settings and in cinemas.

Working with educators, we've created a programme that features the UK's only school-specific film streaming service (Into Film+), as well as teaching resources and training, careers information, cinema screenings and a network of extra-curricular film clubs. The core Into Film offering is free for UK state schools thanks to funding from the National Lottery (through the BFI), Cinema First and Northern Ireland Screen.

While this was a year we made great progress in virtual learning and hosting, it's also been fantastic to return in-person to schools, events and panels.

YEAR AT A GLANCE

2021-2022

5,871 Into Film Clubs	44,000 UK educator Into Film account holders
138,590 teaching resources downloaded	5,500 educators streaming Into Film+
4,270 educators trained	74% Into Film account holders outside London and SE

SINCE WE STARTED

2013-2022

1.2m teaching resources downloaded	2.6m children and young people joined the Into Film Festival for free
334,000 film reviews submitted	44,000 children and young people engaged in practical filmmaking
30,000 pupils engaged with in-school industry visits	

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

OUR WORK IN THE CLASSROOM

Film for Learning

Film for Learning was our professional development programme to research the impact of embedding film in the curriculum.

The aim was to improve young people's engagement, participation and attainment in Key Stage 2. How? By equipping teachers with the skills, confidence and resources to use film in literacy teaching and learning.

Teachers and senior leaders in primary schools across Bristol, Bradford and Belfast were given a bespoke blended learning programme.

Our aim was to enable teachers to embed film-based learning within each school by June 2022. Participating teachers were trained in Film for Literacy Learning and then became Into Film Ambassadors, sharing training and resources.

Together, we successfully embedded film in staff development, literacy curriculum and school development plans.

Film for Learning has changed the way we work with schools. Now our online training courses and resources can help any school achieve the same impact, whatever their specialism.

Big thanks to the Paul Hamlyn Foundation for funding the programme, as well as Nerve Centre, Curriculum Innovation, and boomsatsuma for local delivery support.

Key literacy outcomes

93% of pupils have improved in literacy tests*

85% of teachers have seen improved speaking and listening skills

79% of senior leaders reported a direct correlation between using film in the classroom and pupil engagement

71% of teachers observed an improvement in pupils' creative writing

**Pupils in participating schools have improved from 'Working Towards Expected Standards' to 'Working At Expected Standard'*

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Learning at your fingertips

This was the first full year teachers had access to our Learning Platform.

Our range of courses shows just how relevant film and filmmaking is to teaching and learning; whatever the subject, topic or age group.

Each course features a combination of ready-to-go teaching resources, interactive webinars, specially created videos, film highlights and quizzes.

In 2021-22, we ran nine courses:

- *Mindfulness Through Film*
- *One-Shot Filmmaking for Primary*
- *One-Shot Filmmaking for Secondary*
- *Teaching Literacy Through Film*
- *Filmmaking for Primary Literacy*
- *Leading Whole School Change Through Film (senior leader course)*
- Plus, some shorter courses, on topics including developing speaking and listening skills through film sound and improving fiction and poetry writing through camera shot types.

2,600 Educators trained through webinars

3,300 Teaching resources downloaded

81,000 Estimated students reached via educators who use our platform

You only get one shot

Our One-Shot Filmmaking courses demonstrate the power of simple filmmaking techniques, such as 'Shoot and Screen', with very little equipment. They help teachers support students in accessing and following curricular learning in class. Essential life skills develop too, including teamwork, problem-solving, communication and critical thinking.

In our 2021 survey of 600+ teachers, here's how many respondents agreed filmmaking supported these key skills:

94%	Creativity	85%	Teamwork
84%	Digital skills	70%	Problem-solving
87%	Communication skills	65%	Leadership
87%	Confidence	63%	Literacy

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Lockdown training

3 out of **4** educators incorporated our training into their teaching and learning practice.

96% planned to use film going forward.

Teachers saw a noticeable to significant impact on student:

80%	Attainment	96%	Engagement
90%	Confidence	88%	Essential skills (teamwork, problem solving etc.)
90%	Creativity		

Into Film resources

This year, our resources covered many themes, including body image, gender and sexuality, wellbeing and grief.

Resources are key to our work, and hugely valuable for teachers. In fact, since we launched in 2013, more than 1.2 million have been downloaded! Our resources mirror national lesson plans and help teachers unpick key cross-curricular themes.

Throughout 2021-22, we produced six key types of resources: curricular, new film releases, assemblies, film guides, training, and online courses.

Thanks to our work with partners like BAFTA and Disney, we gave teachers access to the latest film releases and offered them fantastic insights straight from the experts.

138,000 total downloads	26 new resources	11,000 most popular resource downloads (<i>Encanto: Recycle the Rhythm</i> – see below)
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We do need to talk about Disney's Encanto

To celebrate this fantastic film's cinema release, we partnered with Disney to create *Encanto: Recycle the Rhythm*. Inspired by the film, our brand-new educational resource brings Madrigal magic to students aged 6-11.

Tailored to the recent Model Music curriculum update for schools in England, the resource spans music, arts, PSHE and literacy. Pupils develop their music and composition vocabulary over two lessons.

A music consultant (professional musician and composer) advised us on music theory and features in the resource videos. And we used subtitles and on-screen graphics to make sure deaf and hard-of-hearing children could also benefit from the musical resource.

Then, inspired by the passionate Colombian musical, we challenged students to create an eco-orchestra. Using only recyclable materials, they created instruments to produce soulful rhythms and beats!

Teaching music can often call for specialist equipment and knowledge. But, this accessible and fun resource shows leaders how they can bring musical magic to their classroom at no cost, with only everyday materials.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

OUR WORK WITH FILM CLUBS

In both school and out-of-school settings, our Into Film Clubs provide rich and varied opportunities to watch, discuss, review and make films.

We set educators up with all the materials, resources and training. Then clubs can instantly stream over 200 films on Into Film+.

Plus, we organise incentives, competitions and rewards to help engage 5–19-year-olds even further.

An Into Film Club is an exciting, safe and comfortable way for young people to learn, gain confidence and make friends.

Social inclusion

We're committed to championing equity, equality, diversity and inclusion, and are proud that a high proportion of Into Film Clubs are in areas of disadvantage.

We believe that cultural learning has a dynamic role to play in addressing disparities in achievement and aspiration.

Into Film Club stats

Into Film Club schools with a higher-than-average take-up of free school meals:

47% in England
39% in Wales
49% in Northern Ireland
48% in Scotland are run in schools where +50% of pupils live in areas of economic and social deprivation

INTO FILM+ STREAMING SERVICE

Meet our breakthrough platform: the UK's first free* streaming service designed specifically for schools and educational settings.

We've always championed film as a learning tool and an integral element of young people's cultural experience.

Together with Filmbankmedia, we're able to make film more accessible than ever. Our growing bank of over 200 films covers everything from timeless classics to new releases, with more titles added all the time.

And the best part? Every film comes complete with curriculum-linked educational resources for all ages and abilities. Into Film+ unlocks the power of film like never before – easing planning and enhancing teaching.

Our next phase of development will include content from the BFI National Archive and enable educators to save highlights from films for their teaching

In our January 2022 survey:

93% of respondents would recommend Into Film+ to other teachers (**77%** already had)

100% of respondents gave Into Film+ an average overall score of 4+ (where 1 = Poor, 5 = Excellent)

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Connecting Culture

We've continued to help educators and youth leaders mark important cultural dates and milestones through film.

It's all of our responsibility to help young people grow into socially aware adults, but leading those conversations can be an intimidating task for educators.

With Into Film+, and all its corresponding resources and lesson plans, film becomes a tool to roleplay challenging discussions, spark open debate and encourage solution-finding for young people.

Films include shorts and feature lengths, animations and dramas, blockbusters and independents. Each has an engaging perspective on wider global issues.

World Mental Health Day

From grief and bereavement to bullying and emotional awareness, we curated films to help primary and secondary students develop skills around self-inquiry, wellbeing and compassion.

Plus, we hosted an exclusive Into Film+ Q&A session around the coming-of-age musical Dear Evan Hanson. Director Stephen Chbosky, actor Nik Dodani and Jane Caro (from the Mental Health Foundation) joined us to discuss social anxiety, self-esteem and grief.

LGBTQ+ History Month

Did you know, 1 in 5 teachers say they're uncomfortable discussing LGBTQ+ topics with pupils? This research, from charity Just Like Us, shows just how valuable the right support can be.

This February (and beyond), we wanted to not only educate and inspire young people across the UK, but also to instigate and normalise peer-to-peer LGBTQ+ discussion. So we collaborated with experts and individuals from across the lesbian, gay, bi, trans, queer, questioning and ace spectrum.

Our curation helps young people explore gender identity and representation, gender reassignment, gay and lesbian rights, discrimination, coming out and self and social acceptance.

Festive Films

The Christmas countdown is an iconic couple of weeks in schools (two nostalgic words for you: TV trolley), so Into Film+ had to share the season's classics.

Our Into Film+ catalogue was officially Christmas-ified. Heart-warming hits, new animated shorts and festive archive film from the BFI made the shortlist.

Resources and film guides were provided, with exclusive bonus content too.

Plus, the Into Film Festive Quiz returned and we ran a special festive edition of our ongoing Review 500 competition.

Festive figures

1,158	new unique users	2,898	unique video starts
28%	increase on all unique users	897	unique resource downloads

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

OUR YOUTH ADVISORY COUNCIL

Children and young people are at the heart of our work, and our Youth Advisory Council (YAC) is key to making sure they always feel listened to and valued.

Split across five regional councils, the YAC brings passionate young people together to give feedback on our work and take part in fun film-related activities.

It's a fantastic opportunity for any young film fan, both to help shape our programme and gain a window into the film industry.

As always, the contribution from this year's YAC has been fantastic and helped us put young people first (more on that below).

We asked some of our YAC members to share their inspirations, aspirations and advice for other young people

Listening and Learning

Thanks to our YAC, we don't only work for young people, but with them.

We started the YAC to make sure we're always in tune with what young people think, and listening to what they have to say.

YAC members play a vital role in informing the resources we give to teachers, and helping us make sure everything is relevant and engaging.

It gives young people the opportunity to voice their opinions and views on wider lesson topics in general, and share their own ideas too.

Our YAC give an invaluable personal insight into what young people need from us right now.

In the past year alone, the council:

- Helped us find films that fit themes like Halloween and Space
- Suggested suitable films for Into Film+ and Into Film Festival
- Submitted questions for our Dear Evan Hansen Q&A with cast, crew and a mental health expert
- Helped us develop a new style to make YAC materials more appealing for young people
- Helped make sure our Sustainability training is relevant and classroom-ready
- Gave feedback on content produced for young people as part of the Young Audiences Content Fund project
- Shared their views and suggestions to partners on key industry developments.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Getting inside the film industry

Career workshops, film festivals and expert Q&As give the YAC a glimpse inside the world of film. This year, our YAC took part in regional festival youth jury panels, including Encounters (supporting new talent in short film and animation), Iris Prize (celebrating LGBTQ+ film), The Scottish Film Festival and Cardiff Animation Festival. One YAC member even handed out an award in Cardiff, representing Into Film.

Plus, the young film fans heard from inspiring experts at the top of their game, with YAC members hosting Q&As and asking their own questions.

Film Programmers from cinemas across the UK explained how cinemas work, and Into Film Board member Nira Park shared her experience as a film and TV producer.

We want YAC members to feel like a career in film is possible. Workshops on CV writing and job-hunting help to set these young people on the right track. In our Q&A with Into Film trustee Col Needham, the IMDb CEO shared his experience and advice on breaking into the industry.

OUR WORK IN FILMMAKING

Film of the Month

Our flagship filmmaking competition makes sure young people aged 5-19 have a place to submit their films, have their voices heard and their stories told.

Entries are assessed on idea, sound, story and look, as well as technical ability. Each and every month, judges have a tough decision on their hands. Previous winners include stop motion animations made by 7-year-olds and silent movies produced by 18-year-olds.

With no restriction on genre or theme, young people are able to create films about topics that matter to them.

We are continually blown away by the exceptional quality of the films submitted to us each month.

Calling out climate change

Thanks to a donation from the Pinewood Studios Group, alongside Glasgow hosting COP26, one local school was able to use filmmaking to bring young people's voices into the climate conversation.

Back in November 2021, we set a task for Additional Support Needs students at Drumchapel High School, Glasgow.

We asked the group to create a short film on climate change, with expert help from filmmaker and animator Sharon Sorenson.

Over six weeks, Sharon held virtual sessions to help develop their skills; including a viewing of the documentary 2040, for inspiration.

The final piece premiered at the Glasgow Film Theatre, followed by a screening of climate-focused documentary I am Greta. The film was later shown in schools across the country.

Students learnt about filmmaking and climate change, developed essential life skills and felt a huge sense of achievement. Educators and pupils alike gained confidence in short filmmaking.

Thanks to Pinewood Studios for their charity donation that made this project possible.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

OUR WORK WITH THE FILM INDUSTRY

Partnering with the biggest names in film helps us nurture young audiences and lay the groundwork for a thriving cinema industry for years to come.

Through in-cinema activity, sector support and school-facing film marketing campaigns, we aim to cultivate the largest sustainable, passionate and diverse young audience possible.

Our new release marketing campaigns offer targeted reach and engagement with 60K+ named educators across the UK. Partnership programmes are film-branded and expertly mapped to curriculum topics, offering a unique route to reach, teach and inspire future audiences. Plus, our Into Film Festival helps young people from all backgrounds experience the wonder of cinema.

Our role as the bridge between film industry and the education sector is only possible thanks to the support of Cinema First, the BFI, NI Screen and the hard work of thousands of industry professionals across the UK.

Our audience development work

86% of young people are more likely to go and see other films at the cinema as a result of the Into Film Festival

91% of educators surveyed say that using Into Film resources has helped enhance young people's interest in film and cinema-going

INTO FILM FESTIVAL

The world's largest free film festival for young people has returned!

We were beyond excited to welcome a huge and diverse group of 5–19-year-olds, from right across the UK, to once again join us at the Into Film Festival once again.

We all know how wonderful it feels to have our favourite events back in the calendar – and we were especially looking forward to this one! Even though we had less capacity due to COVID-19 precautions, the atmosphere was as electric as ever.

From exhibition and distribution, to print movement and special guest speakers, thanks to all of the organisations from across the industry who supported us once again.

Together, our partners gave young people the opportunity to experience the gold-standard of film-watching, with some audience members visiting the cinema for the first time ever.

During the Festival period (10th-26th November):

184,809 visitors

2,553 screenings and events

32,320 attended autism-friendly screenings

25,825 attended cinema for the first time

496 venues

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Into Film Festival 2021 highlights:

- Clifford the Big Red Dog premiere
- Belfast premiere with introduction from director (and Into Film ambassador) Sir Kenneth Branagh and actors Jude Hill and Lewis McAskie
- Director Edgar Wright with Sparks Brothers
- No Time to Die screening with James Bond producer Gregg Wilson
- Joe Cornish and Michael Ajao, director and star of Attack the Block
- Special screening of Disney's Encanto, complete with a Colombian band and VIP limo experience

Thanks to the Into Film Festival:

90% of young visitors are more likely to go to the cinema

95% of teachers said this was the first trip to the cinema for students since Covid-19

Careers behind the camera

Inspired by *No Time To Die* production trainees, we worked with Universal Pictures UK and ScreenSkills to create a special backstage resource.

We produced an incredible, curriculum linked, resource that embraces the Gatsby Benchmarks and criteria set out by Careers Scotland, Careers Wales and Careers NI. The resource included videos and practical activities that linked to the careers, PSHE, mathematics, science and literacy curriculums.

Exclusive content included behind the scenes footage and interviews (including chats with young people on work placements, giving advice and support for other young people interested in entering the industry)

Inspiring in industry

To mark International Women's Day (8 March), as well as National Careers Week (7-12 March), we joined forces with BAFTA to talk representation.

Our first in-person event was a diverse, all-female panel that discussed the importance of representation in the industry and how to join the conversation. No matter your race, gender, sexuality or background. Held at Empire cinema in Haymarket in London, host Rhianna Dhillon was joined by Lashana Lynch (*No Time to Die*, *Captain Marvel*), Lyttanya Shannon (*Subnormal: A British Scandal*) and Siân Fever (*Wonder Woman*, *Wonder Woman 1984*, *The Crown*).

They encouraged the young audience to believe in themselves, and that their unique voice and perspective isn't just valued but needed. Through the panel's own hard work and experience, they shared tangible advice to help budding actors, directors and editors, plus pearls of wisdom on how to:

- find like-minded people
- get started
- deal with rejection
- cultivate a network
- use your skills to tell the stories you want to see on screen

As they discussed, although the industry has been so slow to change, it is changing. So now is the time for young people – from all walks of life – to get involved.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

SPECIAL PROJECTS

Turning to the archives

The UK's historic film gold mine gives an extraordinary insight into our past.

Archive film is a great way to show young people what our ancestors experienced, helping them connect with the past and make sense of the present.

We created many film projects across the UK celebrating the value and importance of looking back in time.

Raising Literacy Through Scottish Film

Inspired by the poetic documentary film *From Scotland With Love*, we explored Scottish history, heritage and stories through archive footage. Each of the six student activities built towards one final challenge: producing your very own archive piece.

Created with National Library of Scotland Moving Image Archive and Queen Margaret University, with funding from Screen Scotland.

Make Film History

In Yorkshire, Archives for Education started the Make Film History project to develop a sustainable archive footage model, amidst barriers around copyright law and rights clearance. We consulted on a funding bid (running a pilot project in a real school) to design supportive resources for primary and secondary schools.

The pilot was a brilliant learning experience, leaving us with a model to reuse and build on.

Prisons Memory Archive Project

The Prisons Memory Archive in Northern Ireland has a unique collection of more than 120 recordings, short films and photographs.

We developed a rich resource which will give history, politics and journalism students a far deeper understanding of the significance of the prisons, and the importance of preserving our history.

We also created a Teachers' Guide with the Prisons Memory Archive team at Queen's University Belfast.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Key achievements, performance, and impact (continued)

Spring Screenings

We kicked off 2022 with one message of hope: We Can Be Heroes.

As a counterpoint to the distressing news stories around the world, we wanted to share uplifting tales of togetherness, so we ran three weeks of specially curated films, celebrating inspiring stories from across the globe.

Films included...

- *Flee* - A stunning animation recounting one man's experiences as a refugee.
- *Harriet* - A biopic of abolitionist and activist Harriet Tubman.
- *Kubo and the Two Strings* - LAIKA Studio's gorgeous stop-motion animation.
- *Mary Poppins Returns* – Everyone's favourite magical nanny is back.

Held in major cities and smaller towns across the UK, all screenings were completely free.

Cinema without barriers

All showings featured subtitles to increase accessibility and help improve young people's literacy. A selection of events were also autism friendly, and audio described screenings were available upon request.

National Careers Week

The film industry needs young people! We want to help teachers show that working in film is possible.

We want to show students they could be part of the world's most thriving nations for film.

In highlighting career paths, we can break down the stigma that working in film isn't possible for everyone, or that it's only open to the few.

Our 'near to peer' approach celebrates diversity and shows young people that they can find a place in the film industry.

The future film industry depends on the creative, smart and inspiring young people we're working with today.

Over 800 students from 41 schools joined from across the UK, with 86% of respondents rating the session 'Good/ Excellent', with the majority rating it 'Excellent'.

Here are just a few of the talented professionals we worked with during National Careers Week:

- Gail Jenkinson - DOP (Blue Planet II, The Heart of the Sea)
- Laura Howie - Cinematographer / DOP (Fantastic Mr Fox, Shaun the Sheep, Wallace & Gromit, Pinocchio)
- Roma Yagnik - Composer and performer (Mare of Easttown)
- Vinnie Jassal - Locations Manager and Producer (The Kingsman series, Infinite, Rogue One and My Week with Marilyn)

26 careers sessions

6,486 young people were reached through our sessions

5,794 careers resources downloaded

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance, and management

Nature of the governing document

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

Governance

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were twelve Trustees as at 31 March 2022.

There are two permanent Sub-committees: a Finance and Audit committee comprising two Trustees, and a Development committee comprising two Trustees (plus other non-Trustees to help with fundraising), which meet quarterly. Additional expertise led sub-committees will be created as needs demand.

Trustee induction and training

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

Senior management structure

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in line with the experience in similar sectors.

Equity, Equality, Diversity and Inclusion (EED&I)

Two years ago, Into Film began a journey to build an inclusive, active listening culture that respects difference, in which staff are happy and proud to create a programme that reflects the diverse society we work within.

In partnership with inclusion consultants Diversity Pride, we completed the first stage of this journey, exploring and articulating what we want to achieve and what our vision is. We began putting tangible actions in place to foster belonging within the organisation and to remove barriers to inclusion across the programme.

This first phase has helped us learn and understand how we can collectively make things better and be open to making lasting change.

Supported by a representative working group, EED&I conversations now happen in all team meetings and progress has been made within recruitment and the accessibility of our online and in-cinema programmes.

Risk Management

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team. Details of specific risks facing the organisation and the steps taken by the Trustees to manage these risks are given on the following page.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance, and management (continued)

Principal Risks and Uncertainties

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2023 from our current long-term partners, and in-year reductions during the current funding period.

Lottery funding is at risk from fluctuations in future Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. In the future we plan to co-opt a Development Specialist on to Board and have already set-up a Board Fundraising sub-committee.

This risk has increased since the arrival of COVID-19, however we remain in close contact with our funders, who have remained supportive during this period. We have also planned for different funding scenarios to ensure that the organisation is not adversely affected by a reduction.

This is the same risk as in previous years, however, due to the pandemic, we have been given an extra year of Lottery funding, so the uncertainty is now what happens beyond 31 March 2023.

- Ongoing impact of COVID-19 on our service, our staff, and our users.

COVID-19 has had a significant impact on both the film and education sectors, which we will continue to monitor and change our strategy accordingly. During the pandemic, we switched to online delivery for many of our activities and continued to do so even after we were able to safely return to face-to-face delivery. Our staff are our priority and have worked from home since before the lockdown; since then, we have put in place as many processes as possible to help people work as effectively as possible under difficult and varied individual circumstances, to maintain work relationships and monitor their mental health and well-being.

The challenge now is to incorporate the developments and learning from remote working and online delivery into the next organisational strategy and ensure that our working conditions and arrangements are the best possible for our staff and the organisation.

- Film distribution service fails to meet the needs of the organisation and/or film clubs.

The delivery of the Into Film programme has relied heavily on our DVD order service, which has now been replaced (and enhanced) by the development of our own streaming service, Into Film+. As streaming from providers to customers becomes more commonplace, the urgency of the government to extend existing film licensing legislation for education organisations to cover streaming becomes ever more pressing. This is mitigated by using specialist legal advice and a Board working group to address licensing issues.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Business Development responsible for commercial income and income from trusts and foundations.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance, and management (continued)

Financial Review

A summary of the financial results and the work of the Charity are set out below.

Income and expenditure for the year

The Statement of Financial Activities for the year is set out on page 27 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £5,787,233 comprised mainly of donations and grants from film and education related organisations, with the majority (£4,767,500) being Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £5,844,087 which has resulted in a net deficit of £56,854. This is due mainly to costs incurred in 2021/22 that relate to designated reserves or restricted income received in previous years.

The net unrestricted income, including income retained from restricted projects, was £151,598 which means our freely available reserves have increased to £685,165.

Reserves policy

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure. The Board of Trustees have agreed that it is prudent to retain a level of reserves sufficient to cover the costs of transition, in the event of significantly reduced funding. The level of funding is reviewed annually, and the reserves increased if required and funds are available.

Given that our Lottery contract stipulates that we would receive six months' funding at the current levels, should we get any reduction or notice of cessation of funding (the equivalent to £400,000 per month), Trustees have deemed that holding additional general reserves of around £300,000 is more than sufficient. The level of reserves held at 31 March 2022 exceeds the reserves target, in light of both COVID-19 and the point the organisation is in the funding cycle.

In 2019/20 we designated additional reserves towards digital development, to ensure that there were funds available to continue to develop and launch our Video on Demand (VoD) service and associated Learning Management System (LMS). Most of these funds were used during last year; now that both services have been launched, the remaining reserves have been used to offset the costs of running the services during 2021/22.

In 2020/21 we also designated two additional reserve amounts: donations received from EON, which will be used against specific activity, yet to be decided; plus, the carry forward of NI Screen income, which is unrestricted income but has been allocated against NI costs in 2021/22.

This has led to unrestricted general funds as at 31 March 2022 of £685,165, unrestricted designated funds of £198,426 and restricted funds of £243,682.

Further detail regarding fund balances is given at Note 14 to the financial statements.

Investments

Apart from cash deposits Into Film does not have investments. Investments are permitted under the Articles of Association and the Board of Trustees will seek to develop an appropriate policy when required.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance, and management (continued)

Fundraising

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We do employ a small (freelance) fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

Looking to the future

Into Film's five-year strategy identifies the following objectives, that remain in place for 2022/23:

- Continuously review the Into Film offer with a view to offering a fit-for-purpose product that meets the needs of modern-day schools and the environment in which they operate
- Recruit, activate and support a UK-wide network of Into Film clubs and leaders, delivering a curated offer that drives engagement amongst target audiences
- Support and develop a streaming-based model for the distribution of films across our club network
- Further develop our CRM system to better understand and communicate with our network of Into Film Clubs and other programme users
- Provide high-quality CPD training and resources for educators, through a wide range of face-to-face and digital products that link to the curriculum
- Strengthen links between young people participating in our film clubs and wider programme and the BFI Film Audience Network, working in partnership to develop an audience of active film goers.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued
FOR THE YEAR ENDED 31 MARCH 2022

Responsibilities of the Trustees

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

This report has been prepared taking advantage of the exemptions for small companies in section 15 of the Companies Act 2006.

Auditors

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

Approved by the Board of Directors on 19 October 2022 and signed on behalf of the Board:



Eric Fellner
Chairman

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK

Opinion

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty related to going concern

We draw attention to note 1 underneath the heading "Going Concern" in the financial statements, which confirms that the charitable company, at the time of signing these accounts, has not had its funding for the most recent round of Lottery funding (financial year 2023/24 onwards) confirmed by its principal funder, the BFI. As stated in note 1, these events or conditions, along with the other matters as set forth in note 1, indicate that a material uncertainty exists that may cast significant doubt on the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' and Trustees' Annual Report .

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 22, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK – continued

Auditor's responsibilities for the audit of the financial statements (continued)

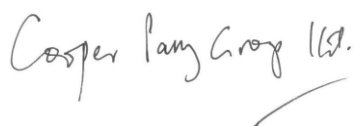
Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission, or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

Cooper Parry Group Limited

Chartered Accountants and Statutory Auditor
Cubo Birmingham
Office 401, 4th Floor
Two Chamberlain Square
Birmingham
B3 3AX

Date: 24 October 2022

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)

FOR THE YEAR ENDED 31 March 2022

	Notes	General Funds £	Restricted Funds £	2022 Total £	2021 Total £
INCOME FROM:					
Donations and legacies	2	45,311	-	45,311	151,407
Other trading activities	3	383,341	-	383,341	304,288
Investments	4	1,268	-	1,268	520
Charitable activities	5	4,882,563	474,750	5,357,313	5,048,000
Total income		5,312,483	474,750	5,787,233	5,504,215
EXPENDITURE ON:					
Costs of generating funds		75,118	-	75,118	66,923
Charitable activities		5,443,861	325,108	5,768,969	5,690,580
Total expenditure	6	5,518,979	325,108	5,844,087	5,757,503
NET (EXPENDITURE)/INCOME FOR THE YEAR		(206,496)	149,642	(56,854)	(253,288)
Transfer between funds		147,998	(147,998)	-	-
NET MOVEMENT IN FUNDS		(58,498)	1,644	(56,854)	(253,288)
RECONCILIATION OF FUNDS					
Total funds brought forward at 1 April		942,089	242,038	1,184,127	1,437,415
Total funds carried forward at 31 March	14	883,591	243,682	1,127,273	1,184,127

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 29 to 41 form part of these financial statements.

FILM NATION UK
(A company limited by guarantee)

BALANCE SHEET

COMPANY No. 08210217

AS AT 31 March 2022

	Notes	2022 £	2021 £
FIXED ASSETS			
Tangible fixed assets	11	15,440	14,877
Investments	20	-	-
		15,440	14,877
CURRENT ASSETS			
Debtors	12	398,162	234,114
Bank and cash balances		1,180,709	1,612,378
		1,578,871	1,846,492
CREDITORS: Amounts falling due within one year	13	(467,038)	(677,242)
NET CURRENT ASSETS		1,111,833	1,169,250
NET ASSETS		1,127,273	1,184,127
Represented by:			
Unrestricted - general funds	14	685,165	533,567
Unrestricted - designated funds	14	198,426	408,522
Restricted funds	14	243,682	242,038
		1,127,273	1,184,127

The financial statements were approved by the board of directors on 19 October 2022 and are signed on its behalf by:



Eric Fellner
Chairman

The notes on pages 29 to 41 form part of the financial statements

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
for the year ended 31 March 2022

	Notes	2022 £	2021 £
Net cash used in operating activities	17(a)	(416,192)	26,834
Cash flow from investing activities			
Capital expenditure	17(b)	(15,477)	(5,644)
Net cash used in investing activities		(15,477)	(5,644)
Change in cash and cash equivalents in the reporting period		(431,669)	21,190
Cash and cash equivalents at 31 March 2022		1,180,709	1,612,378
Cash and cash equivalents at 31 March 2021		1,612,378	1,591,188
Cash and cash equivalents consist of:			
Cash at bank and in hand		1,180,709	1,612,378

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

1 Accounting policies

Basis of preparation

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people using film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

1 Accounting policies (continued)

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fund accounting

Restricted funds

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

Unrestricted funds and designated funds

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

1 Accounting policies (continued)

Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

Recognition of liabilities

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

VAT

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

Tax

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Going concern

The Trustees assess whether the preparation of the financial statements on a going concern basis is appropriate, i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charitable company to continue as a going concern. The Trustees make this assessment in respect of a period of at least one year from the date of authorisation for issue of the financial statements.

At the time of approving these financial statements, the charitable company is taking part in the application process for the next round of Lottery funding, with confirmation by the BFI of the next three year's Lottery funding awards not expected until January 2023. The Trustees consider the going concern basis to be appropriate based on the expectation that the charitable company is successful with the funding applications however the Trustees acknowledge that there is a material uncertainty because if the application for this funding is unsuccessful then this would cast significant doubt on the ability of the charitable company to continue as a going concern.

The Trustees have concluded that the adoption of the going concern basis for these financial statements remains appropriate, however acknowledge that there is a material uncertainty in relation to the matter noted above.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

2 Donations and legacies	2022 £	2021 £
Donations	45,311	151,407

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2022 and 2021.

3 Other trading activities	2022 £	2021 £
Cinema First	145,000	271,875
Sponsorship	-	(40,000)
Earned income	237,335	72,413
Sale of assets	1,006	-
	383,341	304,288

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2022 and 2021.

The sponsorship amount in 2021 relates to sponsorship income not collected due to the cancellation of the 2021 Awards.

4 Investments	2022 £	2021 £
Bank interest receivable	1,268	520

All of the income received in respect of investments was attributable to unrestricted funds in the year ended 2022 and 2021.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

5 Income from charitable activities	2022	2021
	£	£
<i>Restricted</i>		
Paul Hamlyn	120,000	116,500
Northern Ireland Screen	184,000	259,000
British Council	160,750	25,000
Merthyr Tydfil CC	10,000	-
<i>Unrestricted</i>		
BFI grants receivable	4,767,500	4,517,500
Northern Ireland Screen	115,063	129,000
Trust & Foundations	-	1,000
	5,357,313	5,048,000

A grant of £24,000,000 was awarded to Into Film by the British Film Institute for the five-year period commencing 1 April 2018. The BFI grant income identified for 2021/22 represents the cash drawn down during the financial year.

During 2017/18 an amount of £130,000 was drawn down early, to cover the costs of setting up a DVD delivery service for film clubs, to replace the service previously run by LOVEFiLM. This means that the amount available for the remaining 4 years of the BFI contract will be reduced by the same amount.

In 2020/21, COVID-19 meant that our costs were less than expected, so we requested that we delay drawing down £250,000 of Lottery funds to the final year of the original contract. As the pandemic continued into 2021/22, we found ourselves in a similar position, and requested that those funds be carried over for another year.

During 2020/21 we were also informed by the BFI that COVID-19 had delayed the planning of the next funding cycle; instead, we would get an additional year of lottery funding, at the original level, meaning our current Lottery funding will now end at 31 March 2023.

This gives a final year Lottery balance of £5,050,000 to be drawn down in 2022/23.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

6 Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
Costs of generating income				
Salaries, pensions and other staffing costs	75,118	-	75,118	66,923
Direct costs				
Audience development	(209)	-	(209)	6,721
Commercial activity	56,745	-	56,745	28,200
Communications and PR	657,471	-	657,471	681,658
Content	255,078	-	255,078	269,694
Digital	594,524	-	594,524	514,495
Digital Development (Streaming & LMS)	386,602	-	386,602	418,230
Events and Into Film Festival	174,657	-	174,657	92,577
Filmmaking	69,654	-	69,654	41,475
Programme Delivery	1,441,862	-	1,441,862	1,351,082
British Council (Camara Chica)	-	59,564	59,564	31,287
ICAP (Moving Minds)	-	8,967	8,967	83,543
Paul Hamlyn (Film for Learning)	-	96,521	96,521	89,040
Northern Ireland Screen (ScreenWorks)	-	153,387	153,387	140,190
Northern Ireland Screen (Mentoring pilots)	-	6,622	6,622	17,793
Merthyr Tydfil (Community Renewal Fund)	-	47	47	-
Overhead costs				
Customer Relationship Manager (CRM)	84,500	-	84,500	100,569
Finance	141,404	-	141,404	74,604
Human Resources	181,187	-	181,187	328,398
Information Technology	417,785	-	417,785	473,129
Offices and premises	457,359	-	457,359	404,968
Strategy & Planning	420,881	-	420,881	438,281
Governance (note 7)	104,361	-	104,361	104,646
	5,518,979	325,108	5,844,087	5,757,503

FILM NATION UK
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

	2022	2021
	Total	Total
	Funds	Funds
	£	£
7 Governance costs		
Audit & Accounting fees	25,808	26,649
Salaries	78,553	77,997
	104,361	104,646

8 Net expenditure for the year

Net expenditure is stated after charging:	2022	2021
	£	£
Depreciation of owned assets	13,919	11,216
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	17,500	17,450

9 Pension costs

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2022, a total of 78 employees participated in these schemes (2021: 78). The charitable company will match the percentage contribution by the employee, up to a maximum of 5% of salary.

The pension charge in the year was £268,728 (2021: £283,897) and at the year-end there were £32,766 contributions payable (2021: £31,441).

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

10 Staff costs	2022	2021
	£	£
Wages and salaries	2,891,437	2,949,614
Social security costs	302,303	306,692
Pension costs	268,728	283,898
Redundancy costs	24,375	-
	3,486,843	3,540,204

Number of employees

The average monthly numbers of employees (excluding the trustees) during the year, calculated on the basis of full-time equivalents, was as follows:

	2022	2021
	Number	Number
Chief Executive's office	2	2
Communications and PR (now includes Web content team)	18	21
Digital	8	8
Education	36	36
Partnerships and Strategy	8	8
Finance and Operations	6	6
	78	81

The number of employees (individuals) was 95 (2021: 92).

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	2022	2021
	Number	Number
£60,001 - £ 70,000	5	6
£80,001 - £ 90,000	1	1
£90,001 - £100,000	1	1

Pension contributions in respect of the seven higher paid staff were £23,412 (2021: eight higher paid staff were £28,332).

No salaries or wages have been paid to Trustees during the year (2021: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2021: £nil).

The total amount of employee benefits received by key management personnel is £515,852 (2021: £509,522). The key management personnel consist of six individuals (2021: six): the Chief Executive, Director of Programme Delivery, Director of Business Development, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

11 Tangible fixed assets	Fixtures, Fittings & Equipment	Computer Equipment	Total £
Costs			
As at 1 April 2021	91,481	26,755	118,236
Additions	-	15,477	15,477
Disposals	(6,817)	-	(6,817)
As at 31 March 2022	84,664	42,232	126,896
Depreciation			
As at 1 April 2021	87,750	15,609	103,359
Disposals	(5,822)	-	(5,822)
Charge for the year	1,674	12,245	13,919
As at 31 March 2022	83,602	27,854	111,456
Net book values			
As at 31 March 2022	1,062	14,378	15,440
As at 31 March 2021	3,731	11,146	14,877
12 Debtors		2022 £	2021 £
Trade debtors		36,271	52,048
Other debtors		1,435	4,073
Prepayments and accrued income		360,456	177,993
		398,162	234,114
13 Creditors: Amounts falling due within one year		2022 £	2021 £
Trade creditors		148,492	331,736
Other creditors		113,773	125,024
Accruals		204,773	177,982
Deferred income		-	42,500
		467,038	677,242

FILM NATION UK
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

14 Fund balances

	General £	Restricted £	Total £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	15,440	-	15,440
Current assets	1,335,189	243,682	1,578,871
Current liabilities	(467,038)	-	(467,038)
	883,591	243,682	1,127,273

Fund balances at 31 March 2021 were represented by:

Tangible fixed assets	14,877	-	14,877
Current assets	1,604,454	242,038	1,846,492
Current liabilities	(677,242)	-	(677,242)
	942,089	242,038	1,184,127

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2021/22					
Restricted Funds					
ICAP	33,957	-	(8,967)	(24,990)	-
Paul Hamlyn	69,827	120,000	(96,521)	(22,200)	71,106
NI Screen (Projects)	76,817	184,000	(160,009)	(100,808)	-
British Council	61,437	160,750	(59,564)	-	162,623
Merthyr Tydfil	-	10,000	(47)	-	9,953
	242,038	474,750	(325,108)	(147,998)	243,682
Unrestricted Fund					
General Funds	533,567	5,020,841	(5,001,764)	132,521	685,165
Designated Funds					
Cinema First	100,000	145,000	(245,000)	-	-
Digital development	111,016	-	(111,016)	-	-
EON donation	151,407	31,579	-	-	182,986
NI Screen (Clubs)	31,222	115,063	(146,285)	-	-
Fixed asset fund	14,877	-	(14,914)	15,477	15,440
	1,184,127	5,787,233	(5,844,087)	-	1,127,273

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

14 Fund balances (continued)

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2020/21					
Restricted Funds					
ICAP	150,000	-	(83,543)	(32,500)	33,957
Paul Hamlyn	92,317	116,500	(89,040)	(49,950)	69,827
NI Screen (Projects)	-	259,000	(157,983)	(24,200)	76,817
British Council	67,724	25,000	(31,287)	-	61,437
	310,041	400,500	(361,853)	(106,650)	242,038
Unrestricted Fund					
General Funds	612,679	4,551,433	(4,731,551)	101,006	533,567
Designated Funds					
Cinema First	115,000	271,875	(286,875)	-	100,000
Digital development	379,246	-	(268,230)	-	111,016
EON donation	-	151,407	-	-	151,407
NI Screen (Clubs)	-	129,000	(97,778)	-	31,222
Fixed asset fund	20,449	-	(11,216)	5,644	14,877
	1,437,415	5,504,215	(5,757,503)	-	1,184,127

Description of funds

General funds include any reserves available to be used in the event of future reductions in funding.

The **Paul Hamlyn** funding is for the Film for Learning project, to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom.

The **ICAP** funding is being used to explore and promote mental wellbeing through filmmaking, with professional filmmakers working with young people to improve their confidence, find their voice, learn about working in a fun and creative team, and to gain filmmaking skills and experience.

The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16-19 to explore screen crafts through a range of unique work experiences and a mentoring pilot.

The **British Council** funding is for the Camara Chica project, which runs filmmaking courses in overseas countries.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

14 Fund balances (continued)

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Cinema First & NI Screen** income that has been agreed to be carried forward to 2022/23 (both zero this year);
- **Digital development**, to help launch and support a new Video on Demand (VoD) platform, and Learning Management System (LMS) to host our online film and educational content (now zero);
- A donation from **EON** which has yet to be assigned to specific activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

15 Leasing commitments

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

Expiry Date	2022 £	2021 £
Within 1 year	181,400	200,460
Within 2-5 years	73,840	45,000

16 Capital commitments

There were no capital commitments at the balance sheet date (2021: £nil).

17 Cash flow notes

(a) Reconciliation of net expenditure to net cash flow from operating activities

	2022 £	2021 £
Net expenditure for the year	(56,854)	(253,288)
Depreciation	13,919	11,216
Loss on disposal	955	-
(Increase)/ decrease in debtors	(164,048)	68,267
Increase/ (decrease) in creditors	(210,204)	200,639
Net Cash used in operating activities	(416,192)	26,834

FILM NATION UK
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

17 Cash flow notes (continued)

(b)	Capital expenditure		2022	2021
			£	£
	Purchase of tangible fixed assets		(15,477)	(5,644)
		At 1 April	Cash	At 31 March
		2021	flows	2022
(c)	Analysis of changes in net debt	£	£	£
	Cash at bank and in hand	1,612,378	(431,669)	1,180,709

18 Controlling interest

The charitable company is controlled by its Trustees.

19 Company limited by guarantee

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

20 Investments

Subsidiary undertakings

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

Subsidiary name

First Light Movies Limited Company No. 05730661	Dormant Company
Film Club (UK) Company No. 05895219	Dormant Company

Accounts

**FILM NATION UK
TRADING AS INTO FILM
(A company limited by guarantee)**

ANNUAL REPORT AND FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 MARCH 2021**

**Company Number: 08210217
Charity Number: 1154030**

FILM NATION UK
(A company limited by guarantee)

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DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT
FOR THE YEAR ENDED 31 MARCH 2021

Reference and Administrative Information

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited One Central Boulevard Blythe Valley Park Solihull, Birmingham B90 8BG
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

Board of Trustees

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Mr J P F Bradley* (resigned 23rd June 2021)
Ms B D Broccoli OBE
Ms L Bryer **
Mr D Clark**
Mr M J Devereux (resigned 23rd June 2021)
Mr E N Fellner CBE
Mr J A Graydon ACA*
Ms K Lee**
Ms D Lewis-Egonu (appointed 23rd June 2021)
Sir A Macdonald
Ms G McKenna* (appointed 24th March 2021)
Ms A A A Mensah (appointed 9th September 2020)
Mr C J Needham
Ms N Park
Dame H V Rabbatts DBE* (resigned 28th October 2020)
Ms L Williams (appointed 23rd June 2021)

* Finance and Audit Sub-committee members

** Development Sub-committee members

Senior Management Team

Chief Executive	Paul Reeve MBE
Chief Technology Officer	Alan Reitsch
Director of Communications	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance and Operations	Will Elkerton
Director of Business Development	Leigh Thomas

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT

FOR THE YEAR ENDED 31 MARCH 2021

A test of an organisation's relevance and mission often comes in times of adversity. In a year that brought unprecedented challenges, the key focus for Into Film and its staff team was to find new ways to realise the ability of film and the moving image to provide educational and cultural inspiration at a time when those things were never more valuable.

In part, Into Film acts as a bridge between the screen industries and the education sector, enabling them to connect with and benefit from each other. This relies on some basic 'givens': schools where teaching and learning take place; cinemas where films are shown; a production industry making those films. At the start of the year, as the Coronavirus took a grip, we were forced to consider what film learning and our programme should look like with all the 'givens' suddenly taken away.

Almost overnight, homes became both our schools and our cinemas. We were well positioned to respond to this shift due to an already established 'digital first' approach, and film itself being a digital medium. This enabled us to swiftly create a portal for families that gave access to a rich range of learning resources, accompanied by regular lists of recommended films available on free-to-air channels. For schools, we provided resources and training opportunities to support 'virtual' teaching. Consequently, during the period of the first lockdown our online resources received a record number of downloads and Nature in Your Neighbourhood a record number of submitted films.

As schools and their pupils gradually returned to in-person activity, we introduced two major new online programme elements that, together, marked the biggest step-change in our 'offer' since Into Film was founded. A Learning Management System was launched in January 2021, enabling us to publish online training and Continuing Professional Development (CPD) courses to help equip educators to teach with and about film across the curriculum and beyond. We also commenced extensive beta testing of Into Film+, the UK's first free streaming service dedicated to film and designed for all school settings. These innovations will enable us to further realise our aim to make all the key elements of our programme and the many proven educational outcomes they achieve accessible to every school.

Due to the pandemic, we were regrettably forced to cancel our two flagship events: the Into Film Festival, the world's largest event of its kind, and the Into Film Awards, an important showcase for children and young people's talent. We did nevertheless hold an online awards ceremony, kindly hosted by David Walliams, and were able to run a handful of cinema screenings in the autumn. We are excited that both events will return in 2021/22.

In addition to our work to help foster a love of cinema-going, we support the screen industry in another way by fuelling young people's awareness and aspirations regarding potential future careers. A series of online talks and webinars by industry professionals, some in partnership with Speakers for Schools, proved popular with schools and FE colleges, while our ScreenWorks work experience programme in Northern Ireland established innovative approaches to 'virtual' delivery. These were two examples of how the necessity to move our entire programme online achieved learning and positive outcomes that we will take forward into our future work. Another is the Moving Minds filmmaking project, whose focus on mental health and wellbeing issues couldn't have been more pertinent.

Beyond the pandemic, other world events caused us to reflect on the need to learn and make change in our practice. The Black Lives Matter movement and discourse it prompted shone an even greater light on societal injustice and inequity. We acknowledged the need for Into Film to become more proactive in our commitment to equity, equality, diversity and inclusion, both internally as an organisation and in the way we promote and represent these values through our programme: something stories told in film are superbly equipped to achieve. Working with partner organisation Diversity Pride, we commenced this journey by undertaking extensive internal discussion, and formulating a new policy and action plan that will be implemented over the coming years.

CHAIRMAN'S AND CHIEF EXECUTIVE'S REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Looking to the future, substantial research indicates that the impact of the pandemic on the lives and education of our children and young people will be felt for years to come, with the negative effects being especially acute among those from the most disadvantaged backgrounds. We want to do all we can to mobilise our programme to address these issues and inequalities: to realise the potential of cinema and the moving image to enrich young people's educational, cultural, and personal development, regardless of background. We intend to redouble our efforts to engage and support schools and teachers as the key means to achieve that. Consultation with teachers and young people themselves will be crucial, with our Education Ambassador groups and Youth Advisory Councils across the four nations playing a central role.

We will continue to collaborate with the film industry to support its ongoing recovery from the pandemic, by fostering young people's love of film and cinema-going, and their career aspirations. We will also begin to explore how we can create further educational opportunity and value by embracing other forms of moving image storytelling beyond traditional 'film'.

It's a huge privilege to offer our programme free of charge to state schools and eligible youth settings, and to have been able to continue to do so during such a difficult year. That would simply not have been possible without the support of our funders (listed below); we are extremely grateful to all of them. In particular, we would like to thank the BFI for its partnership and the UK's Lottery players who enable the BFI to grant us National Lottery funding. We also extend thanks to Cinema First, Northern Ireland Screen, the Paul Hamlyn Foundation and TPICAP for their invaluable support.

Finally, we wish to pay tribute to the thousands of educators who were among the heroes of the pandemic; to our dedicated staff team for their flexibility, creativity, resilience, and unwavering commitment during a year of remote working; and to our Trustees for their ongoing guidance and support.



Eric Fellner, Chairman
Paul Reeve, CEO
Date: 3 November 2021



Paul Reeve

With thanks to:

Our funders:

British Film Institute
Cinema First
Northern Ireland Screen
Paul Hamlyn Foundation
ICAP Charity Day
British Council

Our film industry ambassadors:

Sir Kenneth Branagh
Ruby Barnhill
Lynwen Brennan
Naomi Harris
Rhys Ifans
Celyn Jones

Katie Leung
Jack Lowden
Eddie Redmayne
Matthew Rhys
Michael Sheen
Cornelius Walker

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report and audited financial statements for the year ended 31 March 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

Objectives

Into Film puts film at the heart of children and young people's educational, cultural and personal development. More than half of UK schools engage with our programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching.

Alongside rich online content for young audiences, this provides 5-19 year olds with inspiring opportunities to learn about and make film, and develop a passion for cinema.

Our mission is to inspire dynamic ways of learning with film and connecting with cinema that reaches the widest possible young audience across the UK.

Our vision is that film is at the heart of every child and young person's life and learning.

Into Film is a not-for-profit organisation supported principally by the BFI (through the National Lottery), Cinema First and Northern Ireland Screen.

The charitable organisation's objects as set out in its Articles of Association are:

- To advance education among children and young people by the use of film as a learning tool.
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events and by such other means as the Trustees may determine.

Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

Since its inception, the Into Film education programme has connected with over half of all UK schools, as well as a significant number of colleges and youth groups.

One of our biggest successes is the spread and make-up of our clubs, right across the four nations with the broadest spectrum of schools. We have the greatest geographical reach of any UK cultural education organisation and maybe, outside of the Scouts and Guides, of any UK educational charity.

As a result of support from our principal funders, the BFI and Cinema First, we are able to make our programme free of charge. Both the financial and administrative benefits of this universal access are key drivers of our unparalleled success at reaching scale and achieving diversity within the school system.

Use of volunteers

All club leaders, including head teachers, teachers, classroom assistants and others, give their time to running their clubs on a voluntary basis. Into Film also works with actors, directors, producers, and many other professionals from the film industry who give their time on a voluntary basis in delivering its activities.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Key achievements, performance, and impact

The Into Film Programme

Into Film is the UK's leading charity for film in education. We support educators to unlock the power of film to deliver transformative learning outcomes for children and young people aged 5-19 in class, extra-curricular settings and in cinemas.

Designed in partnership with educators, our programme features the UK's only school-specific film streaming service (Into Film+), online teaching resources and training, careers information, cinema screenings and a network of extra-curricular film clubs.

During the period 2020-21 we launched two products – Into Film+, the UK's first streaming service dedicated to film and designed for all school settings, and an online learning platform. The former offered 170 feature and short film titles, alongside a wide range of teaching resources and exclusive video content. The learning platform enabled educators to access online training in a way that suited their needs, and Into Film to reach a larger audience. These two new products represented the biggest step change in the Into Film offer since the charity launched in 2012-13 and will underpin our next five-year strategy.

"The quality of the films were excellent, and it was very helpful to have the film to hand rather than having to order it through the post...The linked resources for follow on activities and support materials are very useful."

Teacher feedback on Into Film+

"I loved it all. It's very creative and it allows me to apply most of the tasks to other areas of literacy and to play with the ideas. I tried some of the activities already with my students and the response was great!"

Teacher feedback on literacy course on the LMS

We are delighted to report that in 2020-21, a year in which schools were heavily impacted by the pandemic, we still supported 6,876 extra-curricular film clubs to provide rich and varied opportunities to watch, discuss, review, and make films. Many clubs were less able to operate due to school closures and class bubbling so we supported schools to run remote and face-to-face film learning activities in a Covid-safe manner. Teachers reported that for many children and young people, film club provided a much-needed opportunity for them to connect and socialise during a time of great uncertainty.

We continued to support a wide range of schools across the UK, including a high number in areas of disadvantage. More than 40% of Into Film Clubs in England and Wales were located in schools with a higher than average take up of Free School Meals; In Scotland, 45% of Into Film Clubs were run in schools where more than 50% of pupils live in areas of economic and social deprivation.

Film has an important role to play in delivering a broad and balanced curriculum and is used by educators throughout the UK to bring subjects alive, develop key skills and broaden pupils' access to culture. In 2019 Into Film ran a comprehensive survey with Educators. Respondents reported that the Into Film offer had helped improve:

- Literacy skills: 99%
- Social skills: 98%
- Creativity: 99%

The educators surveyed stated that the Into Film programme had supported pupil development in the following transferable areas:

- Behaviour: 97%
- Motivation to learn: 96%
- Leadership skills: 76%

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Key achievements, performance, and impact (continued)

99% said that the Into Film programme increased member's enjoyment of school, and 98% said that the Into Film programme enhances access to culture. In addition, 96% felt it increased their appreciation of diverse types of film.

In response to the pandemic and its disruptive impact on school learning, we developed a strong remote and home learning offer that was well received by parents as well as teachers. In addition to the 135,497 educational resources downloaded in 2020-21 (a 23% increase on 2019-20), we offered a wide range of film watching and learning articles designed for use by parents at home using free-to-access channels.

We are proud to offer 852 learning resources as part of our extensive catalogue. During 2021-21 we partnered with Doc Academy to host a suite of documentary-focussed resources, and with a range of commercial partners including Puffin and Universal, to deliver in-class and at home learning content. We also provided new learning hubs on important cross-curricular subjects including mental health and wellbeing, and Black Lives Matter.

In May 2020 we ran Nature in Your Neighbourhood, a filmmaking competition that tasked young people and their families to document their experience of life during the first lockdown. The project resonated strongly with families and generated a record 450 entries, and the films created provided an extraordinary snapshot of young lives during the pandemic. We offered further filmmaking opportunities through our Moving Minds 2 Project. Funded by the proceeds raised by the 2019 ICAP Charity Day, this initiative supported four groups of young people from organisations including Pupil Referral Units and Child and Mental and Adolescent Mental Health Services to make films on the topic of mental health. In 2020-21 we are proud to have supported more than 1,000 children and young people to engage with filmmaking through initiatives such as Nature in Your Neighbourhood, Moving Minds 2, and our Film of the Month competition.

Our two flagship events, Into Film Festival and Into Film Awards, were both impacted by the pandemic. The former was cancelled, although we did manage to host a small number of cinema screenings during the Autumn term. The Into Film Awards, usually an in-person event, was delivered online and kindly hosted by author and presenter David Walliams. The online event recognised the talents of children and young people from across the UK and was a great way of compensating the shortlisted candidates following the cancellation of the London ceremony.

Into Film's teacher training offer continued in 2020-21 and performed strongly despite the impact of the pandemic on teachers' ability to access continuing professional development (CPD). We trained 4,533 educators, including trainee teachers and experienced senior leaders, developing their skills to teach in, through and about film. We were thrilled to launch our new online training platform, which hosted a number of courses including Teaching Film through Literacy and Filmmaking for Primary Literacy.

Our careers offer was also delivered remotely in 2020-21 and included a number of online workshops with industry talent including Sarah Gavron, Director of *Rocks* and *Suffragette*. These online events proved to be very popular, engaging more than 2,000 children and young people.

Into Film's Youth Ambassador Council continued to run, giving 63 young people from across the UK an opportunity to shape our policy and practice, as well as access training and development opportunities, including film making, journalism and film festival programming. They were joined by 23 young reporters who we supported to produce content for our Get Into Film channels, including interviewing Hollywood names such as George MacKay and Anna Kendrick. Get Into Film engaged an audience of over one million viewers in 2020-21.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance, and management

Nature of the governing document

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

Governance

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were thirteen Trustees as at 31 March 2021.

There are two permanent Sub-committees: a Finance and Audit committee comprising two Trustees, and a Development committee comprising two Trustees (plus other non-Trustees to help with fundraising), which meet bi-monthly. Additional expertise led sub-committees will be created as needs demand.

Trustee induction and training

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

Senior management structure

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in line with the experience in similar sectors.

Risk Management

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team. Details of specific risks facing the organisation and the steps taken by the Trustees to manage these risks are given on the following page.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance, and management (continued)

Principal Risks and Uncertainties

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2023 from our current long-term partners, and in-year reductions during the current funding period.

Lottery funding is at risk from fluctuations in future Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. In the future we plan to co-opt a Development Specialist on to Board and have already set-up a Board Fundraising sub-committee.

This risk has increased since the arrival of COVID-19, however we remain in close contact with our funders, who have remained supportive during this period. We have also planned for different funding scenarios to ensure that the organisation is not adversely affected by a reduction.

This is the same risk as in previous years, however, due to the pandemic, we have been given an extra year of Lottery funding, so the uncertainty is now what happens beyond 31 March 2023.

- Ongoing impact of COVID-19 on our service, our staff, and our users

COVID-19 has had a significant impact on both the film and education sectors, which we will continue to monitor and change our strategy accordingly. We have already switched to online delivery for many of our activities, and plan to do so for the foreseeable future, at least until we can safely return to face-to-face delivery. Our staff are our priority and have worked from home since before the lockdown; since then, we have put in place as many processes as possible to help people work as effectively as possible under difficult and varied individual circumstances, to maintain work relationships and monitor their mental health and well-being.

The challenge now is to incorporate the developments and learning from remote working and online delivery into the next organisational strategy and ensure that our working conditions and arrangements are the best possible for our staff and the organisation.

- Film distribution service fails to meet the needs of the organisation and/or film clubs

The delivery of the Into Film programme has relied heavily on our DVD order service, which has now been enhanced by the development of our own streaming service, Into Film+. As streaming from providers to customers becomes more commonplace, the urgency of the government to extend existing film licensing legislation for education organisations to cover streaming becomes ever more pressing. This is mitigated by using specialist legal advice and a Board working group to address licensing issues.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Business Development responsible for commercial income and income from trusts and foundations.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance, and management (continued)

Financial Review

A summary of the financial results and the work of the Charity are set out below.

Income and expenditure for the year

The Statement of Financial Activities for the year is set out on page 16 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £5,504,215 comprised mainly of donations and grants from film and education related organisations, with the majority (£4,517,500) being Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £5,757,503 which has resulted in a net deficit of £253,288. This is due mainly to costs incurred in 2020/21 that relate to designated reserves or restricted income received in 2019/20.

The net unrestricted loss, including income retained from restricted projects, was £79,112 which means our freely available reserves have fallen slightly to £942,089. However, that amount includes reserves designated in line with our reserves policy below, leaving available general reserves at £533,567.

Reserves policy

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure. The Board of Trustees have agreed that it is prudent to retain a level of reserves sufficient to cover the costs of transition, in the event of significantly reduced funding. The level of funding is reviewed annually, and the reserves increased if required and funds are available.

Given that our Lottery contract stipulates that we would receive six months' funding at the current levels, should we get any reduction or notice of cessation of funding (the equivalent to £400,000 per month), Trustees have deemed that holding additional general reserves of around £300,000 is more than sufficient. The level of reserves held at 31 March 2021 exceeds the reserves target, in light of both COVID-19 and the point the organisation is in the funding cycle.

Last year we designated additional reserves towards digital development, to ensure that there were funds available to continue to develop and launch our Video on Demand (VoD) service and associated Learning Management System (LMS). Most of these funds were used during the year; now that they have been launched, the remaining funds will be used to offset the costs of running the services during 2021/22.

In 2020/21 we have designated two additional reserve amounts: a donation received from EON, which will be used against specific activity, yet to be decided; plus, the carry forward of NI Screen income, which is unrestricted income but has been allocated against NI costs in 2021/22.

This has led to unrestricted general funds as at 31 March 2021 of £533,567, unrestricted designated funds of £408,522 and restricted funds of £242,038.

Further detail regarding fund balances is given at Note 14 to the financial statements.

Investments

Apart from cash deposits Into Film does not have investments. Investments are permitted under the Articles of Association and the Board of Trustees will seek to develop an appropriate policy when required.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2020

Structure, governance, and management (continued)

Fundraising

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We do employ a small (freelance) fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

Looking to the future

Into Film's five-year strategy identifies the following objectives, that remain in place for 2021/22:

- Review the Into Film offer with a view to offering a fit-for-purpose product that meets the needs of modern-day schools and the environment in which they operate
- Recruit, activate and support a UK-wide network of Into Film clubs and leaders, delivering a curated offer that drives engagement amongst target audiences
- Progress plans for a streaming-based model for the distribution of films across our club network
- Launch a pilot loyalty scheme that incentivises cinema-going for young people, enabling them to experience film on the big screen
- Further develop our CRM system to better understand and communicate with our network of Into Film Clubs and other programme users
- Provide high-quality CPD training and resources for educators, through a wide range of face-to-face and digital products that link to the curriculum
- Strengthen links between young people participating in our film clubs and wider programme and the BFI Film Audience Network, working in partnership to develop an audience of active film goers.

DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued

FOR THE YEAR ENDED 31 MARCH 2021

Responsibilities of the Trustees

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Auditors

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

Approved by the Board of Directors on 3 November 2021 and signed on behalf of the Board:



Eric Fellner
Chairman

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES
OF FILM NATION UK

Opinion

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' and Trustees' Annual Report .

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK - continued

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 11, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES

OF FILM NATION UK – continued

Auditor's responsibilities for the audit of the financial statements (continued)

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission, or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 Part 16 of the Companies Act 2006 and to the charitable company's Trustees as a body in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

Cooper Parry Group Limited

Chartered Accountants and Statutory Auditor
One Central Boulevard
Park View
Blythe Valley Park
Solihull
West Midlands
B90 8BG

Date: 8 November 2021

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	General Funds £	Restricted Funds £	2021 Total £	2020 Total £
INCOME FROM:					
Donations and legacies	2	151,407	-	151,407	123,760
Other trading activities	3	304,288	-	304,288	1,054,856
Investments	4	520	-	520	4,831
Charitable activities	5	4,647,500	400,500	5,048,000	5,571,500
Total income		5,103,715	400,500	5,504,215	6,754,947
EXPENDITURE ON:					
Costs of generating funds		66,923	-	66,923	85,084
Charitable activities		5,328,727	361,853	5,690,580	6,193,394
Total expenditure	6	5,395,650	361,853	5,757,503	6,278,478
NET (EXPENDITURE)/INCOME FOR THE YEAR		(291,935)	38,647	(253,288)	476,469
Transfer between funds		106,650	(106,650)	-	-
NET MOVEMENT IN FUNDS		(185,285)	(68,003)	(253,288)	476,469
RECONCILIATION OF FUNDS					
Total funds brought forward at 1 April 2020		1,127,374	310,041	1,437,415	960,946
Total funds carried forward at 31 March 2021	14	942,089	242,038	1,184,127	1,437,415

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 19 to 31 form part of these financial statements.

FILM NATION UK
(A company limited by guarantee)

BALANCE SHEET

COMPANY No. 08210217

AS AT 31 MARCH 2021

	Notes	2021 £	2020 £
FIXED ASSETS			
Tangible fixed assets	11	14,877	20,449
Investments	20	-	-
		14,877	20,449
CURRENT ASSETS			
Debtors	12	234,114	302,381
Bank and cash balances		1,612,378	1,591,188
		1,846,492	1,893,569
CREDITORS: Amounts falling due within one year	13	(677,242)	(476,603)
NET CURRENT ASSETS		1,169,250	1,416,966
NET ASSETS		1,184,127	1,437,415
Represented by:			
Unrestricted - general funds	14	533,567	612,679
Unrestricted - designated funds	14	408,522	514,695
Restricted funds	14	242,038	310,041
		1,184,127	1,437,415

The financial statements were approved by the board of directors on 3 November 2021 and are signed on its behalf by:


Eric Fellner
Chairman

The notes on pages 19 to 31 form part of the financial statements

FILM NATION UK
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
for the year ended 31 March 2021

	Notes	2021 £	2020 £
Net cash used in operating activities	17(a)	26,834	747,809
Cash flow from investing activities			
Capital expenditure	17(b)	(5,644)	(5,653)
Net cash used in investing activities		(5,644)	(5,653)
Change in cash and cash equivalents in the reporting period		21,190	742,156
Cash and cash equivalents at 31 March 2021		1,612,378	1,591,188
Cash and cash equivalents at 31 March 2020		1,591,188	849,032
Cash and cash equivalents consist of:			
Cash at bank and in hand		1,612,378	1,591,188

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

1 Accounting policies

Basis of preparation

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people by the use of film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

1 Accounting policies (continued)

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fund accounting

Restricted funds

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

Unrestricted funds and designated funds

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

1 Accounting policies (continued)

Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

Recognition of liabilities

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

VAT

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

Tax

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

2	Donations and legacies	2021 £	2020 £
	Donations	151,407	123,760

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2021 and 2020.

3	Other trading activities	2021 £	2020 £
	Cinema First	271,875	725,000
	Sponsorship	(40,000)	130,500
	Earned income	72,413	199,356
		304,288	1,054,856

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2021 and 2020.

The sponsorship amount in 2021 relates to sponsorship income not collected due to the cancellation of the 2021 Awards.

4	Investments	2021 £	2020 £
	Bank interest receivable	520	4,831

All of the income received in respect of investments was attributable to unrestricted funds in the year ended 2021 (and 2020).

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

5 Income from charitable activities	2021	2020
	£	£
<i>Restricted</i>		
Paul Hamlyn	116,500	232,500
Northern Ireland Screen	259,000	184,000
ICAP Charity Day	-	150,000
British Council	25,000	103,000
Arts Council England	-	1,500
<i>Unrestricted</i>		
BFI grants receivable	4,517,500	4,767,500
Northern Ireland Screen	129,000	133,000
Trust & Foundations	1,000	-
	5,048,000	5,571,500

A grant of £24,000,000 was awarded to Into Film by the British Film Institute for the five-year period commencing 1 April 2018. The BFI grant income identified for 2020/21 represents the cash drawn down during the financial year.

During 2017/18 an amount of £130,000 was drawn down early, to cover the costs of setting up a DVD delivery service for film clubs, to replace the service previously run by LOVEFiLM. This means that the amount available for the remaining 4 years of the BFI contract will be reduced by the same amount.

In 2020/21, COVID-19 meant that our costs were less than expected, so we requested that we delay drawing down £250,000 of Lottery funds to the final year of the original contract. This gives a final year Lottery balance of £5,017,500 to be drawn down in 2021/22.

During 2020/21 we were also informed by the BFI that COVID-19 had delayed the planning of the next funding cycle; instead, we would get an additional year of lottery funding, at the original level, meaning our current Lottery funding will now end at 31 March 2023.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

6 Analysis of expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	2021 Total £	2020 Total £
Costs of generating income				
Salaries, pensions and other staffing costs	66,923	-	66,923	85,084
Direct costs				
Audience development	6,721	-	6,721	73,958
Commercial activity	28,200	-	28,200	93,595
Communications and PR	681,658	-	681,658	728,224
Content	269,694	-	269,694	326,005
Digital	514,495	-	514,495	564,027
Digital Development (Streaming & LMS)	418,230	-	418,230	151,235
Events and Into Film Festival	92,577	-	92,577	442,156
Filmmaking	41,475	-	41,475	73,218
Programme Delivery	1,351,082	-	1,351,082	1,518,669
British Council (Camara Chica)	-	31,287	31,287	35,276
ICAP (Moving Minds)	-	83,543	83,543	994
Paul Hamlyn (Film for Learning)	-	89,040	89,040	140,183
Northern Ireland Screen (ScreenWorks)	-	140,190	140,190	165,557
Northern Ireland Screen (Mentoring pilots)	-	17,793	17,793	-
Overhead costs				
Customer Relationship Manager (CRM)	100,569	-	100,569	70,254
Finance	74,604	-	74,604	148,860
Human Resources	328,398	-	328,398	253,751
Information Technology	473,129	-	473,129	398,905
Offices and premises	404,968	-	404,968	463,247
Strategy & Planning	438,281	-	438,281	450,831
Governance (note 7)	104,646	-	104,646	94,449
	5,395,650	361,853	5,757,503	6,278,478

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2020

	2021	2020
	Total	Total
	Funds	Funds
	£	£
7 Governance costs		
Audit & Accounting fees	26,649	16,443
Salaries	77,997	78,006
	104,646	94,449

8 Net expenditure for the year

Net expenditure is stated after charging:	2021	2020
	£	£
Depreciation of owned assets	11,216	8,668
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	17,450	16,443

9 Pension costs

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2021, a total of 78 employees participated in these schemes (2020: 79). The charitable company will match the percentage contribution by the employee, up to a maximum of 5% of salary.

The pension charge in the year was £283,897 (2020: £281,733) and at the year-end there were £31,441 contributions payable (2020: £25,937).

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

10 Staff costs	2021	2020
	£	£
Wages and salaries	2,949,614	2,858,542
Social security costs	306,692	299,934
Pension costs	283,897	281,733
Redundancy costs	-	5,631
	3,540,204	3,445,840

Number of employees

The average monthly numbers of employees (excluding the Trustees) during the year, calculated on the basis of full time equivalents, was as follows:

	2021	2020
	Number	Number
Chief Executive's office	2	2
Communications and PR (now includes Web content team)	21	24
Digital	8	8
Education	36	37
Partnerships and Strategy	8	6
Finance and Operations	6	8
	81	85

The number of employees (individuals) was 92 (2020: 89).

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	2021	2020
	Number	Number
£60,001 - £ 70,000	6	6
£70,001 - £ 80,000	-	-
£80,001 - £ 90,000	1	1
£90,001 - £100,000	1	1

Pension contributions in respect of the eight higher paid staff were £28,332 (2020: eight higher paid staff were £27,707).

No salaries or wages have been paid to Trustees during the year (2020: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2020: £nil).

The total amount of employee benefits received by key management personnel is £509,522 (2020: £509,618). The key management personnel consist of six individuals (2020: six): the Chief Executive, Director of Programme Delivery, Director of Business Development, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

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NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

11	Tangible fixed assets	Fixtures, Fittings & Equipment	Computer Equipment	Total £
	Costs			
	As at 1 April 2020	91,481	21,111	112,592
	Additions	-	5,644	5,644
	As at 31 March 2021	91,481	26,755	118,236
	Depreciation			
	As at 1 April 2020	84,684	7,459	92,143
	Charge for the year	3,066	8,150	11,216
	As at 31 March 2021	87,750	15,609	103,359
	Net book values			
	As at 31 March 2021	3,731	11,146	14,877
	As at 31 March 2020	6,797	13,652	20,449
12	Debtors		2021 £	2020 £
	Trade debtors		52,048	124,899
	Other debtors		4,073	3,525
	Prepayments		177,993	173,957
			234,114	302,381
13	Creditors: Amounts falling due within one year		2021 £	2020 £
	Trade creditors		331,736	258,096
	Other creditors		125,024	91,540
	Accruals		177,982	126,967
	Deferred income		42,500	-
			677,242	476,603

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NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

14 Fund balances

	General £	Restricted £	Total £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	14,877	-	14,877
Current assets	1,604,454	242,038	1,846,492
Current liabilities	(677,242)	-	(677,242)
	942,089	242,038	1,184,127

Fund balances at 31 March 2020 were represented by:

Tangible fixed assets	20,449	-	20,449
Current assets	1,583,528	310,041	1,893,569
Current liabilities	(476,603)	-	(476,603)
	1,127,374	310,041	1,437,415

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2020/21					
Restricted Funds					
ICAP	150,000	-	(83,543)	(32,500)	33,957
Paul Hamlyn	92,317	116,500	(89,040)	(49,950)	69,827
NI Screen (Projects)	-	259,000	(157,983)	(24,200)	76,817
British Council	67,724	25,000	(31,287)	-	61,437
	310,041	400,500	(361,853)	(106,650)	242,038
Unrestricted Fund					
General Funds	612,679	4,551,433	(4,731,551)	101,006	533,567
Designated Funds					
Cinema First	115,000	271,875	(286,875)	-	100,000
Digital development	379,246	-	(268,230)	-	111,016
EON donation	-	151,407	-	-	151,407
NI Screen (Clubs)	-	129,000	(97,778)	-	31,222
Fixed asset fund	20,449	-	(11,216)	5,644	14,877
	1,437,415	5,504,215	(5,757,503)	-	1,184,127

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

14 Fund balances (continued)

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
2019/20					
Restricted Funds					
ICAP & Goldman Sachs	65,442	150,000	(994)	(64,448)	150,000
Paul Hamlyn	(10,514)	232,500	(140,183)	10,514	92,317
NI Screen	42,355	184,000	(165,557)	(60,798)	-
British Council	-	103,000	(35,276)	-	67,724
Arts Council England	-	1,500	-	(1,500)	-
	97,283	671,000	(342,010)	(116,232)	310,041
Unrestricted Fund					
General funds	683,031	5,229,534	(5,120,061)	(179,825)	612,679
Designated Funds					
Cinema First	46,504	725,000	(656,504)	-	115,000
Digital development	127,550	123,760	(151,235)	279,171	379,246
Fixed asset fund	6,578	5,653	(8,668)	16,886	20,449
	960,946	6,754,947	(6,278,478)	-	1,437,415

Description of funds

General funds include any reserves available to be used in the event of future reductions in funding.

The **Paul Hamlyn** funding is for the Film for Learning project, to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom.

The **ICAP** funding is being used to explore and promote mental wellbeing through filmmaking, with professional filmmakers working with young people to improve their confidence, find their voice, learn about working in a fun and creative team, and to gain filmmaking skills and experience.

The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16-19 to explore screen crafts through a range of unique work experiences and a mentoring pilot.

The **British Council** funding is for the Camara Chica project, which runs filmmaking courses in overseas countries.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

14 Fund balances (continued)

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Cinema First & NI Screen** income that has been agreed to be carried forward to 2021/22;
- **Digital development**, to help launch and support a new Video on Demand (VoD) platform, and Learning Management System (LMS) to host our online film and educational content;
- A donation from **EON** which has yet to be assigned to specific activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

15 Leasing commitments

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

Expiry Date	2021 £	2020 £
Within 1 year	200,460	283,320
Within 2-5 years	45,000	245,460

16 Capital commitments

There were no capital commitments at the balance sheet date (2020: £nil).

17 Cash flow notes

(a) Reconciliation of net expenditure to net cash flow from operating activities

	2021 £	2020 £
Net expenditure for the year	(253,288)	476,469
Depreciation	11,216	8,668
Loss on disposal	-	-
(Increase)/ decrease in debtors	68,267	288,736
Increase/ (decrease) in creditors	200,639	(26,064)
Net Cash used in operating activities	26,834	747,809

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NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2021

17 Cash flow notes (continued)

(b) Capital expenditure	2021	2020
	£	£
Purchase of tangible fixed assets	(5,644)	(5,563)

(c) Analysis of changes in net debt	At 1 April	Cash	At 31 March
	2020	flows	2021
	£	£	£
Cash at bank and in hand	1,591,188	21,190	1,612,378

18 Controlling interest

The charitable company is controlled by its Trustees.

19 Company limited by guarantee

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

20 Investments

Subsidiary undertakings

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

Subsidiary name

First Light Movies Limited Company No. 05730661	Dormant Company
Film Club (UK) Company No. 05895219	Dormant Company