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

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**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 <sup>th</sup> 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**

<b>6,959</b> Into Film Clubs	<b>125,022</b> teaching resources downloaded	<b>4,685</b> educators trained
<b>64,000</b> UK educator Into Film account holders	<b>22,000</b> educators streaming Into Film+	<b>75%</b> 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.

<b>31</b> ScreenWorks work experience programmes	<b>844</b> young people engaged	<b>123</b> 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](http://www.tiktok.com/getintofilm)
- Instagram - [www.instagram.com/getintofilm](http://www.instagram.com/getintofilm)
- YouTube - [www.youtube.com/getintofilm](http://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.

<b>22,000</b> UK teachers have registered since launch	<b>700+</b> feature and short films
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*\*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.

<b>193</b> resources have been created this year on a range of cross- curricular topics
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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.

<b>80%</b> of teachers said Into Film improved young people's personal and social skills like empathy	<b>99%</b> of educators said Into Film helped their students develop literacy skills	<b>98%</b> 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**

<b>4,685</b> educators trained	<b>768</b> teachers joined our online courses	<b>302</b> 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.

<b>1,245</b> campaign registrations	<b>3,326</b> resource downloads	<b>480,708</b> 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**

<b>93%</b> of teachers said students were more likely to see other films at the cinema after going to the festival	<b>90%</b> of educators agreed the festival helped expose young people to different types of film	<b>84%</b> 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.

<p><b>903</b> entries from young filmmakers in 2023/24</p>
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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)**

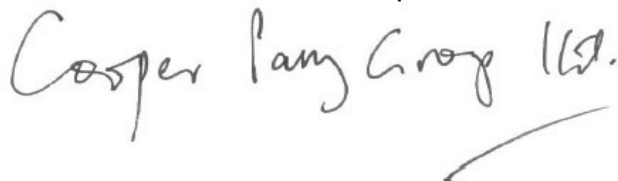
Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

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](http://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 £
<b>INCOME FROM:</b>					
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
<b>EXPENDITURE ON:</b>					
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
<b>NET INCOME/ (EXPENDITURE) FOR THE YEAR</b>					
		811,970	13,821	825,791	147,911
Transfer between funds	14	24,352	(24,352)	-	-
<b>NET MOVEMENT IN FUNDS</b>					
		836,322	(10,531)	825,791	147,911
<b>RECONCILIATION OF FUNDS</b>					
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 £
<b>FIXED ASSETS</b>			
Tangible fixed assets	11	49,180	22,029
Investments	20	-	-
		49,180	22,029
<b>CURRENT ASSETS</b>			
Debtors	12	734,630	342,263
Bank and cash balances		1,724,337	1,378,891
		2,458,967	1,721,154
<b>CREDITORS: Amounts falling due within one year</b>	13	(407,172)	(467,999)
<b>NET CURRENT ASSETS</b>		2,051,795	1,253,155
<b>NET ASSETS</b>		2,100,975	1,275,184
<b>Represented by:</b>			
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**

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

<b>2</b>	<b>Donations and legacies</b>	<b>2024</b> <b>£</b>	<b>2023</b> <b>£</b>
	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.

<b>3</b>	<b>Other trading activities</b>	<b>2024</b> <b>£</b>	<b>2023</b> <b>£</b>
	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.

<b>4</b>	<b>Investments</b>	<b>2024</b> <b>£</b>	<b>2023</b> <b>£</b>
	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**

<b>5 Income from charitable activities</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b><i>Restricted</i></b>		
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
<b><i>Unrestricted</i></b>		
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  
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**6 Analysis of expenditure on charitable activities**

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
<b>Costs of generating income</b>				
Salaries, pensions and other staffing costs	39,578	-	39,578	75,392
<b>Direct costs</b>				
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
<b>Overhead costs</b>				
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
<b>Governance</b> (note 7)	118,822	-	118,822	109,152
	5,909,984	214,052	6,124,036	6,183,579

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**NOTES TO THE FINANCIAL STATEMENTS  
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	<b>2024 Total Funds £</b>	<b>2023 Total Funds £</b>
<b>7 Governance costs</b>		
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:	<b>2024 £</b>	<b>2023 £</b>
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  
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<b>10 Staff costs</b>	<b>2024 £</b>	<b>2023 £</b>
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:

	<b>2024 Number</b>	<b>2023 Number</b>
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:

	<b>2024 Number</b>	<b>2023 Number</b>
£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  
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<b>11</b>	<b>Tangible fixed assets</b>	<b>Fixtures, Fittings &amp; Equipment</b>	<b>Computer Equipment</b>	<b>Total £</b>
	<b>Costs</b>			
	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
	<b>Depreciation</b>			
	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
	<b>Net book values</b>			
	As at 31 March 2024	6,185	42,995	49,180
	As at 31 March 2023	8,657	13,372	22,029
<b>12</b>	<b>Debtors</b>		<b>2024 £</b>	<b>2023 £</b>
	Trade debtors		236,736	68,449
	Other debtors		995	399
	Prepayments and accrued income		496,899	273,415
			734,630	342,263
<b>13</b>	<b>Creditors: Amounts falling due within one year</b>		<b>2024 £</b>	<b>2023 £</b>
	Trade creditors		128,364	130,627
	Other creditors		105,796	143,135
	Accruals		173,012	194,237
			407,172	467,999

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**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 £
<b>2023/24</b>					
<b>Restricted Funds</b>					
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
<b>Unrestricted Fund</b>					
General Funds	910,589	5,831,055	(5,287,002)	(289,262)	1,165,380
<b>Designated Funds</b>					
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  
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**14 Fund balances (continued)**

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
<b>2022/23</b>					
<b>Restricted Funds</b>					
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
<b>Unrestricted Fund</b>					
General Funds	685,165	5,359,096	(5,311,235)	177,563	910,589
<b>Designated Funds</b>					
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:

<b>Expiry Date</b>	<b>2024 £</b>	<b>2023 £</b>
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).

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**NOTES TO THE FINANCIAL STATEMENTS  
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**17 Cash flow notes**

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

	<b>2024 £</b>	<b>2023 £</b>
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
<b>Net Cash used in operating activities</b>	<b>333,146</b>	<b>185,783</b>

	<b>At 1 April 2023 £</b>	<b>Cash flows £</b>	<b>At 31 March 2024 £</b>
<b>(b) Analysis of changes in net debt</b>			
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**  
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**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
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Film Club (UK) Company No. 05895219	Dormant Company
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**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).