THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales · Charity number 276633

Details

Other names	B F F S, BFFS, CINEMA FOR ALL, FILM
Status	Registered
Legal form	Charitable company
Company number	01391200
Registered	1978-11-20
Register	View on the Charity Commission register

Contact

Address	Bffs Unit 411 The Workstation 15 Paternoster Row Sheffield S1 2BX
Phone	01142210314
Email	info@cinemaforall.org.uk
Website	www.cinemaforall.org.uk

Activities

Objects: 1) TO ADVANCE THE EDUCATION OF AND TO ENCOURAGE THE INTEREST OF THE PUBLIC IN FILM AS AN ART AND AS A MEDIUM FOR INFORMATION, EDUCATION AND SOCIAL ENLIGHTENMENT; AND 2) TO PROMOTE THE STUDY AND APPRECIATION OF FILMS.

Activities: To support, sustain and develop the community cinema movement in the UK and to deliver public value to community cinema audiences throughout the UK.

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Classification

- **How:** Makes Grants To Organisations, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, Other Charities Or Voluntary Bodies, Other Defined Groups

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£278,615	£334,951	-	-
2024-03-31	£259,866	£314,184	-	-
2023-03-31	£307,435	£337,261	-	-
2022-03-31	£271,824	£248,370	-	-
2021-03-31	£262,658	£273,050	-	-

Trustees

Name	Role	Appointed
Andrew Ormston		2021-07-01
Carmen Chloie Paddock		2023-05-22
Julie Marie Roberts		2023-05-22
Rui Jin		2022-08-09
Tatenda Francis Jamera		2024-01-01

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THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales - Charity number 276633

Accounts

THE BRITISH FEDERATION OF FILM SOCIETIES
TRADING AS CINEMA FOR ALL

CINEMA FOR ALL 2024-25 ANNUAL REPORT

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200



QTIBPOC Cinema Club at the Community Cinema Conference 2024 (Photo credit: Peter Martin)



Cinema For All Conference 2023, Clare Moores from Manchester and Salford Film Society, Photo Peter Martin

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PUBLIC BENEFIT

The charitable objects of Cinema For All are:
To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment; and to promote the study and appreciation of film specifically. Cinema For All acts to benefit the public in the following ways:

EDUCATION AND TRAINING
Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints.

Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles.

Our training and coaching programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who are starting out.

UNIQUE RANGE AND REACH
Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety.
The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. We provide local, hands-on advice to community film exhibitors from Shetland to Jersey.

INFORMATION AND ADVICE
This service covers all aspects of film exhibition, from setting up a community cinema, to choosing and hiring equipment, film recommendations, licences and film availability. Personal bespoke advice is given by person via email, phone or zoom calls. A full range of downloadable digital resources, as well as a comprehensive community cinema start up pack are available from the website.

Cinema For All also distributes its monthly Newsreel magazine to over 1,300 email addresses from across the film, voluntary and arts sectors and produces a popular podcast series.

MEMBERSHIP
Cinema For All provides a range of affordable membership categories for organisations, from our free Affiliate membership, to Associate and Full Membership. We offer a reduced price for membership to groups in their first and second years with the



Community Cinema Conference 2024 (Photo credit: Peter Martin)

same level of access to all our services and benefits.

REPRESENTATION

Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board. The current Board of Trustees is geographically diverse, with representation spread across the country from Scotland to Brighton. This wide regional spread helps ensure that the priorities, challenges, and perspectives of community cinemas in different parts of the UK are properly reflected in the organisation's decision-making.

SUPPORTING DISADVANTAGED COMMUNITIES

Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of films available. For example, Cinema For All has supported community cinema projects led by young people in areas of low cultural provision, helping them create safe, affordable spaces to watch and discuss film. Another example includes working with community groups supporting older audiences who may face barriers such as isolation, mobility challenges, or limited digital access, enabling them to enjoy regular screenings and connect with others in their local area.

REGIONAL ACTIVITY

Cinema For All supports a formally constituted regional group, which provides film-viewing sessions, networking opportunities, and training days for local community exhibitors. This group, along with its elected representatives, forms an important part of Cinema For All's overall support structure.

Film societies and community cinemas play a vital role in bringing film to rural and remote communities across the UK, many of which are highlighted on our public-facing website *mycommunitycinema.org.uk*.

In addition, our Climate Action Focus Group works to create sustainable networks in areas that do not currently have a formal Cinema For All regional group.



Community Cinema Conference 2024 (Photo credit: Peter Martin)

Cinema For All, British Federation of Film Societies

Cinema For All is the trading name of the British Federation of Film Societies which was incorporated as a company and as a charity on 27 September 1978. The British Federation of Film Societies is a company limited by guarantee and has no share capital. The liability of the members is limited. The trustees of the charity are also the directors of the company.

Throughout this document, Cinema For All will be used when referring to the British Federation of Film Societies.

www.cinemaforall.co.uk

The financial statements found on pages 16 to 22 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2025
The Trustees have agreed that the 2025 Annual General Meeting should be online and will take place on 16 December 2025.

Company Number:
01391200

Charity Number: 276633

REGISTERED OFFICE
Unit 411, The Workstation 15 Paternoster Row Sheffield South Yorkshire S1 2BX

INDEPENDENT EXAMINER

Nicola O'Sullivan FCA DChA BHP LLP Chartered Accountants, Albert Works, Sidney Street, Sheffield, S1 4RG

BANKERS
Lloyds Bank 802 Oxford St Swansea SA1 3AF

BOARD OF TRUSTEES 2024/25

We would like to express our gratitude for the contribution of all those who have served as trustees.



Andrew Ormston
Chair



Benjamin Johnson
Vice Chair



Patrick Campbell
Treasurer



Rui Jin Board
Member



Rico Johnson-Sinclair
Board Member



Carmen Paddock
Board Member



Jules Roberts
Board Member



Paula Stott
Board Member



Tatenda Jamera
Board Member

Andrew Ormston (Chair), Patrick Campbell (Treasurer), Rico Johnson Sinclair, Benjamin Johnson (Resigned December 2024), Paula Stott (Resigned November 2025), Rui Jin, Carmen Paddock, Jules Roberts (Appointed May 2023) and Tatenda Jamera (Appointed December 2023).

TRUSTEES' RESPONSIBILITIES STATEMENT – CHARITABLE COMPANY

The trustees (who are also directors of Cinema For All for the purposes of company law) are responsible for preparing the Trustees' Annual 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:

1. select suitable accounting policies and then apply them consistently;
2. observe the methods and principles in the Charities SORP 2019 (FRS 102);
3. make judgements and estimates that are reasonable and prudent;
4. state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
5. 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.

WORKING GROUPS

The Board of Trustees organises working groups, which can include trustees, staff members and volunteers, with specific skills as required from time to time. These groups are focused on particular projects, or strategic issues that require resolving. An example of working group is IT Development and Finance and Fundraising. The Board also allocates overseeing responsibilities to individual trustees, again, as may be required, though this does not change the collective responsibility of the Board. Trustee lead roles include IT, HR, Risk, Finance, Safeguarding and Board–Staff Liaison.



Community Cinema Conference 2024 (Photo credit: Peter Martin)



Community Cinema Conference 2024
(Photo credit: Peter Martin)

PATRONS AND HONORARY COUNCIL 2024/25

Cinema For All has three patrons: film director, Ken Loach, film producer, Mark Herbert and writer and broadcaster, Danny Leigh. We are very grateful to them for agreeing to lend their names to our organisation. They help to raise the profile of Cinema For All with the media and general public, thereby helping to promote the community cinema sector.

Cinema For All's Honorary Council is made up of 1 president and several vice-presidents. The people in these roles are not trustees, having instead a similar role to our Patrons, though with a deeper connection to the organisation's history as ex-Chairs, board members or regional representatives. Our current Honorary Council is made up of Vice-Presidents Peter Cargin, Donna Anton, Brian Clay and David Miller.

Very sadly, a beloved Vice-President, Marjorie Ainsworth, passed away in August 2025 at 103 years old. Cinema For All is incredibly proud to be associated with her and to have had her represent the national film society movement in her honorary role. A new annual award, The Ainsworth Cup, has been dedicated in her honour. The role of President is currently vacant following the sad passing of Derek Malcolm.

THE FUTURE

The Board has the power to appoint any individual to be the President, or Vice-President. In 2026, Cinema For All will be inviting some of our longest standing supporters to these roles, as well as strengthening the council's role in advising and supporting the organisation as it grows.

RISK MANAGEMENT AND SERIOUS INCIDENTS

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer.

RISK MANAGEMENT

Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management process is undertaken on a regular basis and managed under a variety of headings. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people. The Board has a specific lead for Risk and Safeguarding and the risk register and any resulting issues are discussed at each Board meeting.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2024/25.

SICKNESS POLICY

Cinema For All continues to take steps to minimise health risks and safeguard the wellbeing of its staff, members, volunteers, and the wider communities it serves. All decisions about our operations and event programmes are taken in line with current public health advice. We have established robust and flexible plans to support staff and community safety during periods of increased illness or public health concern.

Cinema For All also provides ongoing advice and support to members on managing sickness-related disruptions to screenings and activities. We operate a hybrid and flexible working model, with staff attending the office part-time while retaining the option to work from home when appropriate, helping ensure continuity of service during times of illness.

POLICIES

INVESTMENT POLICY

Under the Memorandum and Articles of Association the charity has the power to invest in any way the trustees see fit provided no form of permanent trading is undertaken.

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities.

POLICIES

This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY
Under the Memorandum and Articles of Association the Charity is able to make grants, or contribute towards the funds of community cinemas as it sees fit.

EQUAL OPPORTUNITIES POLICY
Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives less favourable treatment on the grounds of gender, marital status, colour, race, nationality or ethnic origin, disability, age, sexual orientation, religious or political belief, trade union activity, physical appearance or HIV-status. Cinema For All regularly reviews its recruiting procedures and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY
This policy has been developed to ensure a consistent and fair approach is taken in the management of sickness and other absence across Cinema For All and outlines the options available to ensure staff are fully supported and their wellbeing taken into account while minimising the impact of absence and sick leave on the delivery of our services.

SAFEGUARDING POLICY
As Cinema For All increased its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect.

All board members and operational staff carry out safeguarding training and we have designated safeguarding lead at the operations level.

SAFER SPACES POLICY
This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities. Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request. In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on 25 May 2018.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Name: Andrew Ormston
Date: 12/12/2025

WELCOME FROM ANDREW ORMSTON

Cinema For All has had a good year in 2024/25. The improvements to our operating platform are resulting in benefits for our members and stakeholders. The potential of the *mycommunitycinema.org.uk* website is becoming clearer, with almost 900 community cinema profiles now live and monthly visitor numbers doubling since launch, providing a tool for a more interactive and visible relationship between CFA, its members, and the wider community cinema movement.

Our work to support environmental sustainability in community cinema and to celebrate its heritage has nurtured new partnerships and is now embedded in the organisation, with the first edition of the collaborative environmental festival of community cinemas, ***New Leaf***, and an exhibition of community cinema heritage at Bloc Projects in Sheffield this September, whose opening was attended by almost 200 visitors.

The support of the British Film Institute continues to be much appreciated. The enthusiasm for our 100 Years of Community Cinema plans means that the celebrations will impact well into the future, with almost 150 screenings already booked through the Festival of Community Cinemas.

Finally, the Film Society of the Year Awards once again showcased a vibrant community cinema scene. We live in changing times, and the importance of community cinema is more significant than ever.



Andrew Ormston
Chair of the Board of Trustees

WELCOME FROM JAQ CHELL

This year marked my second as Chief Executive, after stepping into the role in August 2023, and my seventeenth year working for this wonderful network of volunteer-led cinemas. It has been an exciting period as we prepare for the 100th anniversary of the first film society, deepen our support for community cinemas and strengthen our team to ensure we can deliver at our very best. It has also been a challenging year at times, particularly in our efforts to diversify our fundraising sources – a picture reflected across the wider charity sector.

However, a shift in our strategic approach means we enter 2025/26 with renewed momentum, including an additional BFI-supported Audience Award Project to help us build new audiences during this milestone year. I have loved settling into this role, supported by a dedicated and experienced board and the invaluable warmth and skill of our small but determined team.

Much has been set in motion for the future – partners, projects, plans and celebrations – and I am proud that the Cinema For All team continues to deliver exceptional work every day, strengthening our sector and reaching new and diverse audiences across the UK.

This sector, now over 1700 organisations strong, means so much to me - the community organisers, the audiences, the inspiring events and the incredible film programmes they create. I feel privileged to help lead it into its next 100 years.



Jaq Chell
CEO of Cinema For All

FINANCIAL REVIEW OF THE YEAR

Despite the reduction in total funds carried forward, Cinema For All continues to maintain a healthy financial position, supported by growing earned income streams and strengthened partnerships.

These are challenging times for the charity sector and creative and cultural organisation. Cinema For All applied to numerous non-BFI funds with a support of freelance fundraiser (until July 2025), however those were not successful in 2024–2025. The organisation focused on growing earned income and building strong partnerships which will translate to an increase of sponsorship income in coming years. Cinema For All will also keep applying for various grants opportunities.

We saw grant funding remained relatively constant from previous year to £177,296 (2024 £177,998). Subscription increased by 13% from their 2024 levels £28,531 to £32,193 in 2025 and sponsorship levels increased by 597% to £4,670 in 2025 (2024 £670). Revenue from trading operations increased 20% to £61,551 (2024 £51,152) which contributed to overall revenue increasing by 7% to £278,615 (2024 £259,866). Expenditure remained relatively constant with a marginal increase of 7% at £334,951 (2024 £314,184).

Total funds carried forward decreased by 44% to £72,276 (2024 £128,612). Reviews of staff roles and remuneration, and of our reserves policy have produced a solid fiscal framework going forward. Cinema For All will remain resilient and cost effective regarding its operations.

Cinema For All's relationship with the British Film Institute is of central importance to our work. We are working to expand our funding links and partnerships, and will be using the current centenary year as a springboard for this. However, the current external fundraising environment is very challenging and we expect progress to be incremental.

Therefore, the team and Board of Trustees, will continue to ensure the charity remains well managed and financially viable through 2026 and beyond.



Name: Andrew Ormston
Date: 12/12/2025

INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2025 which are set out on pages 16-22.

RESPONSIBILITIES AND BASIS OF THE REPORT

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

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Nicola O'Sullivan FCA DChA
BHP LLP Chartered
Accountants Albert Works,
Sidney Street Sheffield
S1 4RG

Date:
Signature:

Cinema For All
Statement Of Financial Activities
For the year ended 31st March 2025

	Notes	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Income from:					
Donations and legacies	3	**179**	**-**	**179**	106
Income from charitable activities:					
Grants	4	**-**	**177 296**	**177 296**	177 998
Sponsorship	5	**4 670**	**-**	**4 670**	670
Subscriptions	6	**32 193**	**-**	**32 193**	28 531
Income from other trading activities:					
Commercial trading operations	7	**51 851**	**9 700**	**61 551**	51 152
Investment income	8	**878**	**-**	**878**	1 209
Other income	9	**1 848**	**-**	**1 848**	200
Total Income		**91 619**	**186 996**	**278 615**	259 866
Expenditure on:					
Charitable activities	10	**143 592**	**191 359**	**334 951**	312 639
Other	11	**-**	**-**	**-**	1 545
Total expenditure		**143 592**	**191 359**	**334 951**	314 184
Net expenditure		**(51 973)**	**(4 363)**	**(56 336)**	(54 318)
Transfers between funds	18,19	**2 951**	**(2 951)**	**-**	-
Net movement in funds for the year		**(49 022)**	**(7 314)**	**(56 336)**	(54 318)
Reconciliation of funds					
Total funds brought forward		**94 668**	**33 944**	**128 612**	182 930
Total funds carried forward		**45 646**	**26 630**	**72 276**	128 612

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

Cinema For All
Balance Sheet
As at 31st March 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	14	**12 197**	8 993
		12 197	8 993
Current assets			
Debtors	15	**8 272**	11 658
Cash at bank and in hand		**79 900**	144 719
		88 172	156 377
Liabilities			
Creditors falling due within one year	16	**(28 093)**	(36 758)
Net current assets		**60 079**	119 619
Net assets	17	**72 276**	128 612
The funds of the charity:			
Unrestricted funds	18	**45 646**	94 668
Restricted funds	19	**26 630**	33 944
		72 276	128 612

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

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

These financial statements were approved by the Board on 8th December and signed on its behalf by:



Andrew Ormston
Chair of Trustees

The notes on page 18 to 22 form part of the financial statements.

Company registration number: 01391200

Cinema for All
Notes to the Financial Statements
For the year ended 31st March 2025

1 Accounting policies

1 1 Basis of preparation of financial statements

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 issued in October 2019, 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.

Cinema For All meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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

1 2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1 3 Going Concern

Cinema For All was awarded its largest ever grant, over £525k, in March 2023 as part of the Audience Projects Fund. This three year funding covers the financial years 23/24 until 25/26. We were working with a freelance fundraiser to support with bringing funds from Trust and Foundations in. Cinema For All's Fundraising Group is keeping a close eye on funding developments and opportunities and working to a fundraising and business development plan to mitigate against any negative effects of funding gaps. In 2025 we were awarded BFI Audience Project grant of £92k to support celebrations of 100 Years Community Cinemas. Income from paid services such as membership and equipment hire are still below pre pandemic levels, but have been increasing year on year since. The booking scheme income is steadily growing.
The Board has prepared forecasts of income and expenditure for the period to 31 March 2027 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

1 4 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

1 5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity.

All resources expended are inclusive of irrecoverable VAT.

1 6 Tangible fixed assets and depreciation

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Projectors, Lenses and Films (Non Project Related)	20% straight line
Projectors, Lenses and Films (Project Related) Office	Life of project
Furniture and Equipment (Non Project Related)	20% straight line
Office Funiture and Equipment (Project Related)	Life of project

1 7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1 8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 9 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1 10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.13 Critical accounting estimates and areas of judgement

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 Prior year statement of financial activities

	Unrestricted Funds £	Restricted Funds £	2024 Total £
Income from:			
Donations and legacies	106	-	106
Income from charitable activities:			
Grants	480	177 518	177 998
Sponsorship	670	-	670
Subscriptions	28 531	-	28 531
Income from other trading activities:			
Commercial trading operations	48 620	2 532	51 152
Investment income	1 209	-	1 209
Other income	200	-	200
Total Income	79 816	180 050	259 866
Expenditure on:			
Charitable activities	136 110	176 529	312 639
Other	-	1 545	1 545
Total expenditure	136 110	178 074	314 184
Net income/(expenditure) and net movement in funds for the year	(56 294)	1 976	(54 318)
Reconciliation of funds			
Total funds brought forward	150 962	31 968	182 930
Total funds carried forward	94 668	33 944	128 612

3 Donations and legacies income

	2025	2024
Unrestricted funds	£	£
General donations	**179**	106
Total	**179**	106

4 Grant Income

	2025	2024
	£	£
Unrestricted Funds	**-**	-
Restricted funds		
BFI Audience Fund	**177 296**	176 998
Others - BFI Major Seasons,Filmbankmedia Fund, TAP Project	**-**	1 000
Total	**177 296**	177 998

5 Sponsorship income

	2025	2024
Unrestricted funds	£	£
Filmbankmedia	**3 600**	600
WRS Insurance brokers	**1 000**	-
Others	**70**	70
Total	**4 670**	670

6 Subscription income

	2025	2024
Unrestricted funds	£	£
Annual subscriptions	**32 193**	28 531
Total	**32 193**	28 531

7 Income from other trading activities

	2025	2024
Unrestricted funds	£	£
Booking Scheme, sales of shorts DVDs, equipment hire and group viewing session fees	**51 851**	48 620
Restricted funds		
Consultancy income	**9 700**	2 532
Total	**61 551**	51 152

8 Investment income

Unrestricted funds	2025 £	2024 £
Deposit income	**878**	1 209
Total	**878**	1 209

9 Other income

Unrestricted funds	2025 £	2024 £
SW Group income	**1 848**	200
Total	**1 848**	200

10 Charitable activities expenditure

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Research/information	**2 700**	**-**	**2 700**	-	414	414
Booking scheme	**26 331**	**13 155**	**39 486**	20 581	5 114	25 695
Events	**5 965**	**-**	**5 965**	260	-	260
Insurance	**1 421**	**1 000**	**2 421**	500	1 000	1 500
Operations	**107 135**	**171 904**	**279 039**	112 553	169 001	281 554
Regional development/support	**40**	**5 300**	**5 340**	2 216	1 000	3 216
	143 592	**191 359**	**334 951**	136 110	176 529	312 639

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
11 Other expenditure	**-**	**-**	**-**	-	1 545	1 545

12 Net income / (expenditure)

This is stated after charging:

	2025 £	2024 £
Independent examiner's remuneration	**2 460**	2 050

13 Employees

	2025 No.	2024 No.
Number of (FTE) employees at year end.	**6**	6

No employee received remuneration amounting to more than £60,000 in either year.

The trustees do not receive remuneration (2024 - £nil).

The total amount of expenses received by trustees was £541. (2024: £414, 8 trustees).

The total amount of remuneration received by key management personnel was £96,016 (2024: £112,714). The charity considers its key management personnel to be Jacqueline Chell (Chief Executive Officer) and Lucie Kordacova (Office and Operations Manager, Head of Operations and Finance since April 2024).

	2025 £	2024 as restated £
Wages and salaries	**183 022**	182 712
National insurance	**12 953**	11 688
Pensions	**7 356**	7 040
Total	**203 331**	201 440

The staff costs have been restated for the prior year to correctly analyse the split between gross wages & salaries, employer national insurance costs and employer pensions costs to the charity. There is no impact to staff costs in total.

14 Tangible fixed assets

	Projection equipment £	Fixtures fittings and equipment £	Total £
Cost			
At 1st April 2024	58 723	1 985	**60 708**
Additions	6 656	666	**7 322**
Disposals	(1 367)	(1 165)	**(2 532)**
At 31st March 2025	64 012	1 486	**65 498**
Depreciation			
At 1st April 2024	50 386	1 329	**51 715**
Charge for the year	3 821	297	**4 118**
Dep eliminated on disposal	(1 367)	(1 165)	**(2 532)**
At 31st March 2025	52 840	461	**53 301**
Net book value			
At 31 March 2025	11 172	1 025	**12 197**
At 31 March 2024	8 337	656	**8 993**

15 Debtors

	2025	2024
	£	£
Trade debtors	8 272	11 658
Total	8 272	11 658

16 Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	25 513	32 925
Accruals and deferred income	2 580	3 833
Other creditors	-	-
Total	28 093	36 758

17 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	12 197	**12 197**
Current assets	73 739	14 433	**88 172**
Creditors: amounts falling due within one year	(28 093)	-	**(28 093)**
	45 646	26 630	**72 276**

	Unrestricted	Restricted	Total
Prior year	£	£	£
Tangible fixed assets	-	8 993	**8 993**
Current assets	131 426	24 951	**156 377**
Creditors: amounts falling due within one year	(36 758)	-	**(36 758)**
	94 668	33 944	**128 612**

18 Unrestricted funds

	1 April 2024	Income	Expenditure	Transfers	31 March 2025
	£	£	£	£	£
Other unrestricted	**94 668**	**91 619**	**(143 592)**	**2 951**	**45 646**
General unrestricted funds	**94 668**	**91 619**	**(143 592)**	**2 951**	**45 646**

Purposes of unrestricted funds
These are funds which can be used in accordance with the charitable objectives at the discretion of the trustees.

19 Restricted funds- current year

	1 April 2024	Income	Expenditure	Transfers	31 March 2025
	£	£	£	£	£
BFI Strategic Partners	3 487		(1 182)	-	**2 305**
BFI Audience Fund	24 233	177 296	(177 354)	-	**24 175**
BFI Love Admin	1 000	-	-	(1 000)	-
EFF	2 574	-	(2 574)	-	-
Local Authorities: Bradford 2025	-	5 750	(5 750)	-	-
Postcode Neighbourhood Trust	(568)	-	-	568	-
Filmbankmedia Welcome Back fund	400	-	-	(400)	-
Sheffield City Council	350	-	-	(350)	-
Cumbria NHS Trust	(750)	-	-	750	-
University of Sheffield TAP Fund	45	-	-	(45)	-
Equipment	266	-	-	(266)	-
BBFC	1 417	-	-	(1 417)	-
WCVGS Vote 100	734	-	-	(734)	-
BFI Neighbourhood Cinema	761	-	-	(761)	-
Regional Screen Scotland	7	-	-	(7)	-
BFI FILM Audience Network programme	1	-	(699)	698	-
BFI Film Audience Network Major Seasons	(13)	3 950	(3 800)	13	**150**
Restricted funds	**33 944**	**186 996**	**(191 359)**	**(2 951)**	**26 630**

Purposes of restricted funds:

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities.

Postcode Neighbourhood Trust - the Postcode Neighbourhood Trust supports smaller charities and good causes in the north of England to make a difference to their community for the benefit of people and planet. We were awarded £20,000 to support core costs.

Filmbankmedia - Filmbankmedia is one of the largest non theatrical film distributors in the UK and a regular sponsor of Cinema For All events. They have made available bursaries to support community cinema groups. The funds are distributed by Cinema For All.

BBFC: The British Board of Film Classification - The national body responsible for film classification and certification in the UK. They funded a Launchpad Hothouse project in South Yorkshire for training young people.

WVCGS/Vote 100 - Government funding from the Government Equalities Office to celebrate 100 years of some women gaining the vote. This funded the production of a short archive film and special celebratory events around the North of England.

BFI Neighbourhood Cinema- This is for the taking over and running of the BFI Neighbourhood website which has now been subsumed by / redesigned as the MyCommunityCinema website. No further project activity took place during 2020/21 due to COVID-19.

Regional Screen Scotland (RSS) - A Cinema Near You is a Creative Scotland/ Screen Scotland funded project run by RSS which we are involved in supporting training. Regional Screen Scotland is a non profit organisation working to support independent film exhibition across Scotland..

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding - The BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an inititive of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. Though some Japan season work took place in the South West Group, the national campaign was halted by the funder allowing us to retain the funds.

Restricted funds- prior year	1 April 2023 £	Income £	Expenditure £	Transfers £	31 March 2024 £
BFI Strategic Partners	3 505	-	(18)	-	3 487
BFI Audience Fund	19 525	179 050	(174 342)	-	24 233
BFI Love Admin	1 000	-	-	-	1 000
EFF	4 570	-	(1 996)	-	2 574
Postcode Neighbourhood Trust	(568)	-	-	-	(568)
Filmbankmedia Welcome Back fund	400	-	-	-	400
Sheffield City Council	350	-	-	-	350
Cumbria NHS Trust	-	-	(750)	-	(750)
University of Sheffield TAP Fund	-	1 000	(955)	-	45
Equipment	266	-	-	-	266
BBFC	1 417	-	-	-	1 417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Reigonal Screen Scotland	7	-	-	-	7
BFI FILM Audience Network programme	1	-	-	-	1
BFI Film Audience Network Major Seaso	-	-	(13)	-	(13)
Restricted funds	31 968	180 050	(178 074)	-	33 944

20 Taxation

As a charity, Cinema For All is exempt from tax on income and gains falling within the available tax exemptions to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

21 Related party transactions

There were no related party transactions during the year (2024: £nil).

THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales - Charity number 276633

Accounts

THE BRITISH FEDERATION OF FILM SOCIETIES
TRADING AS CINEMA FOR ALL

CINEMA FOR ALL
2023-24 ANNUAL REPORT

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200



Cinema For All Conference 2023, Leigh Film Society, Photo Peter Martin



Cinema For All Conference 2023, Clare Moores from Manchester and Salford Film Society, Photo Peter Martin

GOVERNANCE REVIEW

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PUBLIC BENEFIT

The charitable objects of Cinema For All are:
To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment; and to promote the study and appreciation of film specifically. Cinema For All acts to benefit the public in the following ways:

EDUCATION AND TRAINING
Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles. We returned to an in person event in February 2023 and June 2024. Our training and coaching programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who are starting out.

UNIQUE RANGE AND REACH
Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety. The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. We work across the UK to provide local, hands-on advice to community film exhibitors.

INFORMATION AND ADVICE
This service covers all aspects of film exhibition, from setting up a community cinema, to choosing and hiring equipment, film recommendations, licences and film availability. Personal bespoke advice is given by person via email, phone or zoom calls. A full range of downloadable digital resources, as well as a comprehensive community cinema start up pack are available from the website. Cinema For All also distributes its monthly Newsreel magazine to over 2,000 email addresses from across the film, voluntary and arts sectors and produces a popular podcast series.

MEMBERSHIP
Cinema For All provides a range of affordable membership categories for organisations, from our free Affiliate membership, to Associate and Full Membership. We offer a reduced price

PUBLIC BENEFIT



Cinema For All Conference 2023, Photo Peter Martin

for membership to groups in their first and second years with the same level of access to all our amazing services and benefits.

REPRESENTATION
Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board and who can be contacted directly with any any concerns members may have.

SUPPORTING DISADVANTAGED COMMUNITIES
Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of films available.

REGIONAL ACTIVITY
Properly constituted Cinema For All regional networks hold film viewing sessions and training days and the regional representatives form an integral part of Cinema For All.

Film societies and community cinemas play a vital role in bringing film to rural and remote communities. In addition, our Climate Action Focus group aims to create sustainable networks in areas of the UK without formal Cinema For All Regional Groups.



Image: Cinema For All Conference 2023, Photo Peter Martin

Cinema For All, British Federation of Film Societies

Cinema For All is the trading name of the British Federation of Film Societies which was incorporated as a company and as a charity on 27 September 1978. The British Federation of Film Societies is a company limited by guarantee and has no share capital. The liability of the members is limited. The trustees of the charity are also the directors of the company.

Throughout this document, Cinema For All will be used when referring to the British Federation of Film Societies.

www.cinemaforall.co.uk

The financial statements found on pages 16 to 30 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2024
The Trustees have agreed that the 2024 Annual General Meeting should be online and will take place on 10 December 2024.

Company Number: 01391200
Charity Number: 276633

REGISTERED OFFICE
Unit 411, The Workstation 15 Paternoster Row Sheffield South Yorkshire S1 2BX

INDEPENDENT EXAMINER
Philip Allsop FCA BHP LLP Chartered Accountants
2 Rutland Park, Sheffield, S10 2PD

BANKERS
Lloyds Bank 802 Oxford St Swansea SA1 3AF

BOARD OF TRUSTEES 2023/24

We would like to express our gratitude for the contribution of all those who have served as trustees.



Andrew Ormston
Chair



Benjamin Johnson
Vice Chair



Patrick Campbell
Treasurer



Rui Jin
Board Member



Rico Johnson-Sinclair
Board Member



Carmen Paddock
Board Member



Jules Roberts
Board Member



Paula Stott
Board Member



Tatenda Jamera
Board Member

Andrew Ormston, Graham Hill (Treasurer/ Resigned January 2023), Patrick Campbell (Treasurer/ Appointed January 2023), Rico Johnson Sinclair, Benjamin Johnson (Appointed February 2022/ Elected Vice-Chair July 2022), Paula Stott (Elected August 2022), Rui Jin (Elected August 2022), Carmen Paddock (Appointed May 2023), Jules Roberts (Appointed May 2023) and Tatenda Camera (Appointed December 2023).

TRUSTEES' RESPONSIBILITIES STATEMENT - CHARITABLE COMPANY

The trustees (who are also directors of Cinema For All for the purposes of company law) are responsible for preparing the Trustees' Annual 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:

1. select suitable accounting policies and then apply them consistently;
2. observe the methods and principles in the Charities SORP 2019 (FRS 102);
3. make judgements and estimates that are reasonable and prudent;
4. state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
5. 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.

WORKING GROUPS

The Board of Trustees organises working groups, which can include trustees, staff members and volunteers, with specific skills as required from time to time. These groups are focused on particular projects, or strategic issues that require resolving. An example of working group is IT Development, Finance and Fundraising, Membership and others.

The Board also allocates overseeing responsibilities to individual trustees, again, as may be required, though this does not change the collective responsibility of the Board. Trustee lead roles include IT, HR, Risk, Finance, Safeguarding and Board-Staff Liaison.



Image: Cinema For All Conference 2023, Photo Peter Martin



Image: Cinema For All Conference 2023, Photo Peter Martin

PATRONS AND HONORARY COUNCIL 2023/24

Cinema For All has three patrons: film director, Ken Loach, film producer, Mark Herbert and writer and broadcaster, Danny Leigh. We are very grateful to them for agreeing to lend their names to our organisation. They help to raise the profile of Cinema For All with the media and general public, thereby helping to promote the community cinema sector.

Our Honorary Council of Vice-Presidents are Marjorie Ainsworth, who celebrated her 102nd birthday in January 2024, Donna Anton, Peter Cargin, Brian Clay and David Miller.

The Board has the power to appoint any individual to be the President, or Vice-President.

People in these roles are not trustees, but have a similar role to our Patrons. However, they may be more hands on and their appointment has professional credibility and relevance within the area of Cinema For All's core activity, thus enhancing its profile with other organisations involved with film exhibition.

RISK MANAGEMENT AND SERIOUS INCIDENTS

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer.

RISK MANAGEMENT

Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management process is undertaken on a regular basis and managed under a variety of headings. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people. The Board has a specific lead for Risk and Safeguarding and the risk register and any resulting issues are discussed at each Board meeting.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2023/24.

COVID-19

The risks from COVID-19 have not gone away and Cinema For All continues to take steps to help minimise risk and safeguard public health. All decisions about our operations and our event programmes are taken in line with current guidance and public health advice. Cinema For All has put in place robust and agile plans to support the wellbeing of its staff, members and volunteers, and the wider communities that it serves.

Cinema For All has continued to provide advice and support to members throughout the COVID-19 pandemic. We have adopted a hybrid working model with staff working from the office on a part time basis, while continuing some working from home.

POLICIES

INVESTMENT POLICY

Under the Memorandum and Articles of Association the charity has the power to invest in any way the trustees see fit provided no form of permanent trading is undertaken.

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. We had aimed to reduce reserves to £100k

POLICIES

to cover 6 months' expenditure. This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY
Under the Memorandum and Articles of Association the Charity is able to make grants, or contribute towards the funds of community cinemas as it sees fit.

EQUAL OPPORTUNITIES POLICY
Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives less favourable treatment on the grounds of gender, marital status, colour, race, nationality or ethnic origin, disability, age, sexual orientation, religious or political belief, trade union activity, physical appearance or HIV-status. Cinema For All regularly reviews its recruiting procedures and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY
This policy has been developed to ensure a consistent and fair approach is taken in the management of sickness and other absence across Cinema For All and outlines the options available to ensure staff are fully supported and their wellbeing taken into account while minimising the impact of absence and sick leave on the delivery of our services.

SAFEGUARDING POLICY
As Cinema For All increased its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect.

All board members and operational staff carry out safeguarding training and we have designated safeguarding lead at the operations level.

SAFER SPACES POLICY
This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities. Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request. In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on 25 May 2018.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Name: Andrew Ormston
Date: 27/11/2024

WELCOME FROM ANDREW ORMSTON

2023/24 was a year of both change and consolidation for Cinema For All. We were delighted to appoint Jaq Chell to the role of CEO following a competitive recruitment process and we welcomed new members to the Board bringing new areas of expertise and geographical reach. We also worked with the team to improve working terms and conditions following the disruptions and challenges of the pandemic years.

The team continues to provide members with services, equipment, and advice that is widely appreciated. We continue to improve our digital interface to improve both efficiency and utility for the CFA membership. Our focus on supporting both the greening of the sector and its valuable screen heritage has been very positive and has attracted new partners to our work.

It is also important to acknowledge existing partners and particularly the continued support and enthusiasm for our work from the British Film Institute.

As we look to the future the upcoming centenary of the film society movement provides a great platform for the development of fresh initiatives that will expand our value to the community cinemas throughout the UK. It is both a reminder of the importance of cinema as part of community life and as a catalyst for social and cultural action.

Finally, a note of appreciation to the CFA membership who bring screen culture to life in such a variety of settings across the country.



Andrew Ormston
Chair of the Board of Trustees

IT WORKING GROUP REPORT

Over the past two years Cinema For All has invested meaningfully into leveling up its technology infrastructure, with the purpose of improving the services it provides to members.

Last year's Annual Report highlighted the Working Group initiative, an exercise that brings together staff and trustees at Cinema For All to collaborate around strategic projects. One of those ongoing initiatives has been to upgrade a number of systems and services which underpin the digital experience for members, while looking to reduce the administrative overhead of running those services for staff, allowing more time to be allocated to supporting the membership and launching new offerings.

The Working Group began with an overhaul of the equipment hire scheme. This important service allows exhibitors to rent equipment, such as projectors, from nearby hubs to run screenings. Many Community Cinema groups do not have the financial resources to invest in equipment, so having easy and affordable access is critical to helping them operate.

Historically the experience for members to rent equipment and connect with the local hubs for pick-up was inefficient and lacked transparency. Following an upgrade in this service members now enjoy a digital experience to assess equipment availability, make bookings and organize pick up.

The new service launched in July 2023; in the 13 months since the system went live, we have seen a 15% increase in bookings, and it has saved an estimated of 17 hours providing the team more time to develop their relationship with members and provide more efficient services.

Groups have shared their thoughts on the equipment hire scheme, remarking that "without this scheme I don't think we would have been able to deliver our community cinema project" (Forgewood Coop). Our hubs have commented that they find "the new system very easy to use", enabling them to make "collection/drop off times very clear to the public and allow to easily block dates/times out if these are unworkable." They also said that they like how they are sent details when a booking is made, this allows them to manage their diary effectively.

Following this the team turned their attention to a larger project - a modernisation of the Cinema For All website. More than just a facelift, this digital platform investment will transform several member facing services - such as the film booking scheme, as well as *mycommunitycinema*, a service that connects exhibitors with audience members.

The first phase of this ambitious project has delivered a redesign of the Cinema For All website, making it easier for new groups and existing members to find content to support their needs. In the year ahead the team very much looks forward to giving members and audiences more ways to connect and engage through these digital services.

These investments would not be possible without the support of our key partners - particularly the BFI - whose long term commitment to Cinema For All has provided the financial resources required to bring these exciting and much needed developments to community cinemas and their audiences across the UK.

Benjamin Johnson
CFA Vice Chair

FINANCIAL REVIEW OF THE YEAR



2024 has been challenging year for Cinema For All which included new leadership with an internal promotion of Jaq Chell into the role of CEO. The appointment of a new CEO has brought a fresh perspective, renewed strategy and a push for greater collaboration within the team. However, these are challenging times for the charity sector as a whole and creative and cultural organisations in particular. Focusing on the development of income generating partnerships and projects that benefit Cinema For All and our membership is a priority for the coming year. The organisation continues to rely on its strategic partner BFI Film Institute its main source of income, this is supplemented by membership fees, DVD bookings and equipment hire.

As a result of above Cinema For All remains challenged, we saw grant funding decrease 17% from previous year £177,998 (2023 £214,692). Subscription decreased marginally by 2% from their 2023 levels to £28.531 and revenue from trading operations decrease 14% to £51,152 (2023 £59,547) which led to overall revenue decreasing by 15% to £259,866 (2023 £307,435). Expenditure remained relatively constant with a marginal decrease of 7% at £314,184 (2023 £337,261).

Total funds carried forward decreased by 30% to £128,612 (2023 £182,930). Cinema For All will remain resilient and cost effective regarding its operations. Therefore, the team and Board of Trustees, will continue to ensure the charity remains well managed and financially viable through 2025 and beyond.

Patrick Campbell

Patrick Campbell
CFA Treasurer

INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2024 which are set out on pages 16 - 30.

RESPONSIBILITIES AND BASIS OF THE REPORT

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

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

A WORD FROM PHILIP ALLSOP

- accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Philip Allsop FCA
BHP LLP Chartered Accountants
2 Rutland Park, Sheffield
S10 2PD

Date: 3 December 2024
Signature: Philip Allsop
Signer ID: YHZA7ZGW8B...

STATEMENT OF FINANCIAL ACTIVITIES

For the year ending 31 March 2024.

	Notes	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Income from:					
Donations and legacies	3	**106**	**-**	**106**	50
Income from charitable activities:					
Grants	4	**480**	**177,518**	**177,998**	214,692
Sponsorship	5	**670**	**-**	**670**	3,600
Subscriptions	6	**28,531**	**-**	**28,531**	29,186
Income from other trading activities:					
Commercial trading operations	7	**48,620**	**2,532**	**51,152**	59,547
Investment income	8	**1,209**	**-**	**1,209**	311
Other income	9	**200**	**-**	**200**	49
Total Income		**79,816**	**180,050**	**259,866**	307,435
Expenditure on:					
Charitable activities	10	**136,110**	**176,529**	**312,639**	336,374
Other	11	**-**	**1,545**	**1,545**	887
Total expenditure		**(136,110)**	**(178,074)**	**(314,184)**	337,261
Net expenditure/(income)		**(56,294)**	**1,976**	**(54,318)**	(29,826)
Transfers between funds	18,19	**-**	**-**	**-**	-
Net expenditure and net movement in funds for the year		**(56,294)**	**1,976**	**(54,318)**	(29,826)
Reconciliation of funds					
Total funds brought forward		**150,962**	**31,968**	**182,930**	212,756
Total funds carried forward		**94,668**	**33,944**	**128,612**	182,930

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

BALANCE SHEET

As at 31 March 2024

	Notes	2024 £	2023 £
Fixed assets			
Tangible assets	14	**8,993**	5,339
		8,993	5,339
Current assets			
Debtors	15	**11,658**	43,557
Cash at bank and in hand		**144,719**	186,675
		156,377	230,232
Liabilities			
Creditors falling due within one year	16	**(36,758)**	(52,641)
Net current assets		**119,619**	177,591
Net assets	17	**128,612**	182,930
The funds of the charity:			
Unrestricted funds	18	**94,668**	150,962
Restricted funds	19	**33,944**	31,968
		128,612	182,930

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

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

These financial statements were approved by the Board on 27/11/2024 and signed on its behalf by:



Andrew Ormston
Chair of Trustees
The notes on page 18 to 30 form part of the financial statements.
Company registration number: 01391200

NOTES ON THE FINANCIAL STATEMENT

1 Accounting policies

1.1 Basis of preparation of financial statements

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 issued in October 2019, 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.

Cinema For All meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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

1.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.3 Going Concern

The Board has considered the legacy of the COVID-19 pandemic as well as the cost of living crisis on the charity's income and operating costs.
Cinema For All was awarded its largest ever grant, over £525k, in March 2023 as part of the Audience Projects Fund. This three year funding covers the financial years 23/24 until 25/26. We are currently working on a bid to another key funder, EFF and other bids. We work with a freelance fundraiser to support this. Cinema For All's Fundraising and Income Generation Working Group are keeping a close eye on funding developments and opportunities and working to a fundraising and business development plan to mitigate against any negative effects of funding gaps. Income from paid services such as membership and equipment hire are still below pre pandemic levels, but have been increasing year on year since.

The Board has prepared forecasts of income and expenditure for the period to 31 March 2025 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

NOTES ON THE FINANCIAL STATEMENT

1.4 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity.

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Projectors, Lenses and Films (Non Project Related)	20% straight line
Projectors, Lenses and Films (Project Related)	Life of project
Office Furniture and Equipment (Non Project Related)	20% straight line
Office Furniture and Equipment (Project Related)	Life of project

1.7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.9 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.13 Critical accounting estimates and areas of judgement

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 Prior year statement of financial activities

	Unrestricted Funds £	Restricted Funds £	2023 Total £
Income from:			
Donations and legacies	50	-	50
Income from charitable activities:			
Grants	6,800	207,892	214,692
Sponsorship	3,600	-	3,600
Subscriptions	29,186	-	29,186
Income from other trading activities:			
Commercial trading operations	49,645	9,902	59,547
Investment income	311	-	311
Other income	49	-	49
Total Income	89,641	217,794	307,435
Expenditure on:			
Charitable activities	104,702	231,672	336,374
Other	199	688	887
Total expenditure	104,901	232,360	337,261
Net income/(expenditure) and net movement in fund	(13,253)	(16,573)	(29,826)
Reconciliation of funds			
Total funds brought forward	164,215	48,541	212,756
Total funds carried forward	150,962	31,968	182,930

NOTES ON THE FINANCIAL STATEMENT

3 Donations and legacies income

	2024	2023
	£	£
Unrestricted funds		
General donations	106	50
Total	106	50

4 Grant Income

	2024	2023
	£	£
Unrestricted Funds		
Arnold Clark Lottery Grant	-	1,000
Esmee Fairbairn Foundation - cost of living	-	2,800
Regional Screen Scotland	-	3,000
Restricted funds		
BFI Audience Fund	176,518	159,992
Esmee Fairbairn Foundation	-	28,000
Postcode Lottery Neighbourhood Trust	-	-
BFI Film Audience Network (FAN)	-	10,900
Others - BFI Major Seasons,Filmbankmedia Fund, TAP Project	3,532	9,000
Total	180,050	214,692

5 Sponsorship income

	2024	2023
	£	£
Unrestricted funds		
Filmbankmedia	600	2,500
WRS Insurance brokers	-	500
Others	70	600
Total	670	3,600

6 Subscription income

	2024	2023
	£	£
Unrestricted funds		
Annual subscriptions	28,531	29,186
Total	28,531	29,186

NOTES ON THE FINANCIAL STATEMENT

7 Income from charitable activities

Unrestricted funds		
Booking Scheme, sales of shorts DVDs, equipment hire and group viewing session fees	[illegible]	[illegible]
Restricted funds		
Consultancy income	[illegible]	[illegible]
Total	[illegible]	[illegible]

8 Investment income

Unrestricted funds		
Deposit income	[illegible]	[illegible]
Total	[illegible]	[illegible]

9 Other income

Unrestricted funds		
Coronavirus Job Retention Scheme	[illegible]	[illegible]
SW Group income	-	-
Total	[illegible]	[illegible]

10 Charitable activities

	Unrestricted	Restricted	2024 Total	Unrestricted	Restricted	2023 Total
	£	£	£	£	£	£
Research/information	-	414	414	50	800	850
Booking scheme	20,581	5,114	25,695	22,582	6,882	29,464
Events	260	-	260	16,826	437	17,263
Insurance	500	1,000	1,500	-	1,795	1,795
Operations	112,553	169,001	281,554	65,244	219,758	285,002
Regional development/support	2,216	1,000	3,216	-	2,000	2,000
	136,110	176,529	312,639	104,702	231,672	336,374

11 Other expenditure

	Unrestricted	Restricted	2024 Total	Unrestricted	Restricted	2023 Total
	£	£	£	£	£	£
	-	1,545	1,545	199	688	887

12 Net income / (expenditure)

This is stated after charging:

	2024	2023
	£	£
Independent examiner's remuneration	2,050	2,343

13 Employees

	2024	2023
	No.	No.
Number of (FTE) employees at year end.	**6**	7

No employee received remuneration amounting to more than £60,000 in either year.

The trustees do not receive remuneration (2023 - £nil).
The total amount of expenses received by trustees was £414. (2023: £827, 8 trustees).

The total amount of remuneration received by key management personnel was £67,656 (2023: £111,635). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer - left Sept 2023), Jacqueline Chell (Head of Programme and Business Development until Sept 2023, Chief Executive Officer now and Lucie Kordacova (Office and Operations Manager).

	2024	2023
	£	£
Wages and salaries	**143,647**	140,495
National insurance	**45,998**	46,670
Pensions	**11,794**	12,355
Total	**201,439**	199,520

14 Tangible fixed assets

	Projection equipment	Fixtures fittings and equipment	Total
	£	£	£
Cost			
At 1st April 2023	165,330	18,475	**183,805**
Additions	6,118	361	**6,479**
Disposals	(112,725)	(16,851)	**(129,576)**
At 31st March 2024	58,723	1,985	**60,708**
Depreciation			
At 1st April 2023	160,622	17,844	**178,466**
Charge for the year	2,489	336	**2,825**
Dep eliminated on disposal	(112,725)	(16,851)	**(129,576)**
At 31st March 2024	50,386	1,329	**51,715**
Net book value			
At 31 March 2024	8,337	656	**8,993**
At 31 March 2023	4,708	631	**5,339**

15 Debtors

	2024	2023
	£	£
Trade debtors	**11,658**	43,557
Total	**11,658**	43,557

16 Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	**32,925**	48,155
Accruals and deferred income	**3,833**	4,126
Other creditors	**-**	360
Total	**36,758**	52,641

17 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	8,993	**8,993**
Current assets	131,426	24,951	**156,377**
Creditors: amounts falling due within one year	(36,758)	-	**(36,758)**
	94,668	33,944	**128,612**

Prior year	Unrestricted £	Restricted £	Total £
Tangible fixed assets	-	5,339	5,339
Current assets	203,603	26,629	230,232
Creditors: amounts falling due within one year	(52,641)	-	(52,641)
	150,962	31,968	182,930

18 Unrestricted funds

	April 2023 £	Income £	Expenditure £	Transfers £	31 March 2024 £
Other unrestricted	150,962	79,816	(136,110)	-	94,668
General unrestricted funds	150,962	79,816	(136,110)	-	94,668

Purposes of unrestricted funds
These are funds which can be used in accordance with the charitable objectives at the discretion of the trustees.

19 Restricted funds- current year

	1 April 2023 £	Income £	Expenditure £	Transfers £	31 March 2024 £
BFI Strategic Partners	3,505	-	(18)	-	3,487
BFI Audience Fund	19,525	179,050	(174,342)	-	24,233
BFI Love Admin	1,000	-	-	-	1,000
EFF	4,570	-	(1,996)	-	2,574
Postcode Neighbouhood Trust	(568)	-	-	-	(568)
Filmbankmedia Welcome Back Fund	400	-	-	-	400
Sheffield City Council	350	-	-	-	350
Cumbria NHS Trust	-	-	(750)	-	(750)
University of Sheffield TAP Fund	-	1,000	(955)	-	45
Equipment	266	-	-	-	266
BBFC	1,417	-	-	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Regional Screen Scotland A Cinema Near You Funding	7	-	-	-	7
BFI Film Audience Network Programme Together Funding	1	-	-	-	1
BFI Film Audience Network Major Seasons Project Funding	-	-	(13)	-	(13)
Restricted funds	31,968	180,050	(178,074)	-	33,944

NOTES ON THE FINANCIAL STATEMENT

Purposes of restricted funds:

BFI: British Film Institute Strategic Partners - NGO responsible for film and film culture in the UK. Now defunct scheme that supported film exhibition activity for organisations delivering support for BFI Film Forever and BFI Film Audience Network (FAN) priorities.

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities.

BFI Love was a major season run in 2015 for which we received some funding from BFI FAN. See more about BFI FAN below. This pot covered our admin costs of running the programme in 2015/16.

EFF - the Esmée Fairbairn Foundation is a large grant making foundation which funds our Operations and Office Manager role and part funds our Head of Programme and Business Development position. Though Restricted EFF permitted us to class these funds as Unrestricted due to the COVID-19 pandemic.

Postcode Neighbourhood Trust - the Postcode Neighbourhood Trust supports smaller charities and good causes in the north of England to make a difference to their community for the benefit of people and planet. We were awarded £20,000 to support core costs.

Filmbankmedia - Filmbankmedia is one of the largest non theatrical film distributors in the UK and a regular sponsor of Cinema For All events. They have made available bursaries to support community cinema groups to reopen in 2021/22 and 22/23 in the wake of the COVID-19 pandemic. The funds are distributed by Cinema For All.

Sheffield City Council - Sheffield's local authority, who made available screening bursaries for groups in the city to take part in a local film premiere.

Cumbria NHS Trust - NHS Regional Trust in the North West of England which provided funding to support the screenings of NHS produced film content telling the stories of NHS staff during the COVID-19 pandemic which Cinema For All managed.

University of Sheffield TAP Fund - this fund from the University of Sheffield supports businesses to take on internships for its students. A programme in which Cinema For All took part hosting two interns.

NOTES ON THE FINANCIAL STATEMENT

Equipment - Funding to purchase equipment. However, in 2020-21 funding for equipment was repurposed (with BFI consent) to create a venue fund for groups during the COVID-19 pandemic.

BBFC: The British Board of Film Classification - The national body responsible for film classification and certification in the UK. They funded a Launchpad Hothouse project in South Yorkshire for training young people.

WVCGS/Vote 100 - Government funding from the Government Equalities Office to celebrate 100 years of some women gaining the vote. This funded the production of a short archive film and special celebratory events around the North of England.

BFI Neighbourhood Cinema- This is for the taking over and running of the BFI Neighbourhood website which has now been subsumed by / redesigned as the MyCommunityCinema website. No further project activity took place during 2020/21 due to COVID-19.

Regional Screen Scotland (RSS) - A Cinema Near You is a Creative Scotland/ Screen Scotland funded project run by RSS which we are involved in supporting training. Regional Screen Scotland is a non profit organisation working to support independent film exhibition across Scotland..

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding - The BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an inititive of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. Though some Japan season work took place in the South West Group, the national campaign was halted by the funder allowing us to retain the funds.

NOTES ON THE FINANCIAL STATEMENT

Restricted funds- prior year	1 April 2022 £	Income £	Expenditure £	Transfers £	31 March 2023 £
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	24,757	160,094	(163,457)	(1,869)	19,525
BFI Love Admin	1,000	-	-	-	1,000
EFF	8,000	28,000	(31,430)	-	4,570
Postcode Neighbourhood Trust	3,444	-	(4,012)	-	(568)
Filmbankmedia Welcome Back fund	2,100	(200)	(1,500)	-	400
Sheffield City Council	350	-	-	-	350
Cumbria NHS Trust	-	9,800	(9,662)	(138)	-
University of Sheffield TAP Fund	-	3,100	(3,100)	-	-
Equipment	266	-	-	-	266
BBFC	1,417	-	-	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Reigonal Screen Scotland	7	-	-	-	7
BFI FILM Audience Network programme	-	10,900	(10,899)	-	1
BFI Film Audience Network Major Season	2,200	6,100	(8,300)	-	-
Restricted funds	48,541	217,794	(232,360)	(2,007)	31,968

20 Taxation

As a charity, Cinema For All is exempt from tax on income and gains falling within the available tax exemptions to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales - Charity number 276633

Accounts

THE BRITISH FEDERATION OF FILM SOCIETIES
TRADING AS CINEMA FOR ALL

CINEMA FOR ALL
2022-23 ANNUAL REPORT

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200



Cinema For All Conference 2023, Photo Peter Martin

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PUBLIC BENEFIT

The charitable objects of Cinema For All are:
To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment; and
To promote the study and appreciation of film
Specifically, Cinema For All acts to benefit the public in the following ways:

EDUCATION AND TRAINING
Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles. We held this online in 2021, but returned to an in person event in February 2023. Our training and coaching programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who wish to start.

UNIQUE RANGE AND REACH
Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety. The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. We work across the UK to provide local, hands-on advice to community film exhibitors.

INFORMATION AND ADVICE
This service covers all aspects of film exhibition, from setting up a community cinema, choosing and hiring equipment, film recommendations, licences and film availability. Personal bespoke advice is given by email. A full range of downloadable digital resources, as well as a comprehensive community cinema start up pack are available from the website. Cinema For All also distributes its monthly Newsreel magazine to over 2,000 email addresses from across the film, voluntary and arts sectors and produces a popular podcast series.

MEMBERSHIP
Cinema For All provides a range of affordable membership categories for organisations, from our free Affiliate membership, to Associate and Full Membership. We offer a reduced price membership for

PUBLIC BENEFIT



Stirchley Open Cinema

groups in their first and second years with the same level of access to all our amazing services and benefits.

REPRESENTATION
Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board and who can be contacted directly with any concerns members may have.

SUPPORTING DISADVANTAGED COMMUNITIES
Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of films available.

REGIONAL ACTIVITY
Properly constituted Cinema For All regional networks hold film viewing sessions and training days and the regional representatives form an integral part of Cinema For All.

Film societies and community cinemas play a vital role in bringing film to rural and remote communities. In addition, our On the Ground project aims to create sustainable networks in areas of the UK without formal Cinema For All Regional Groups.

Cinema For All, British Federation of Film Societies

Cinema For All is the trading name of the British Federation of Film Societies which was incorporated as a company and as a charity on 27 September 1978. The British Federation of Film Societies is a company limited by guarantee and has no share capital. The liability of the members is limited. The trustees of the charity are also the directors of the company.

Throughout this document, Cinema For All will be used when referring to the British Federation of Film Societies.

The financial statements found on pages 10 to 25 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2023

The Trustees have agreed that the 2023 Annual General Meeting should be held online due to the postponement of the 2022 Community Cinema Conference, which was held in February 2023 and will take place on 22 November 2023.

Company Number: 01391200
Charity Number: 276633

REGISTERED OFFICE
Unit 411, The Workstation 15 Paternoster Row
Sheffield South Yorkshire S1 2BX

INDEPENDENT EXAMINER
Philip Allsop FCA BHP LLP Chartered Accountants
2 Rutland Park, Sheffield, S10 2PD

BANKERS
Lloyds Bank 802 Oxford St Swansea SA1 3AF

BOARD OF TRUSTEES 2022/23

We would like to express our gratitude for the contribution of all those who have served as trustees. At the time of the 2023 Annual General Meeting, there will be one elected trustee vacancy.



Andrew Ormston
Chair



Benjamin Johnson
Vice Chair



Patrick Campbell
Treasurer



Rui Jin
Board Member



Rico Johnson-Sinclair
Board Member



Carmen Paddock
Board Member



Julie Roberts
Board Member



Paula Stott
Board Member

Andrew Ormston, Graham Hill (Treasurer/ Resigned January 2023), Patrick Campbell (Treasurer/ Appointed January 2023), Rico Johnson Sinclair, Elizabeth Costello (Resigned December 2022), Benjamin Johnson (Appointed February 2022/ Elected Vice-Chair July 2022), Paula Stott (Elected August 2022), Rui Jin (Elected August 2022), Carmen Paddock (Appointed May 2023), Julie Roberts (Appointed May 2023), Paul Hewlett (Appointed July 2021) (Resigned April 2022), Denyce Blackman (Secretary) (Resigned August 2022)

TRUSTEES' RESPONSIBILITIES STATEMENT - CHARITABLE COMPANY

The trustees (who are also directors of Cinema For All for the purposes of company law) are responsible for preparing the Trustees' Annual 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:

1. select suitable accounting policies and then apply them consistently;
2. observe the methods and principles in the Charities SORP 2019 (FRS 102);
3. make judgements and estimates that are reasonable and prudent;
4. state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
5. 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.

WORKING GROUPS

The Board of Trustees organises working groups, which can include trustees, staff members and volunteers, with specific skills as required from time to time. These groups are focussed on particular projects, or strategic issues that require resolving.

The Board also allocates overseeing responsibilities to individual trustees, again, as may be required, though this does not change the collective responsibility of the Board. Trustee lead roles include IT, HR, Risk, Finace, Safeguarding and Board-Staff Liaison.

PATRONS AND HONORARY COUNCIL 2022/23

Cinema For All has three patrons: film director, Ken Loach, film producer, Mark Herbert and writer and broadcaster, Danny Leigh. We are very grateful to them for agreeing to lend their names to our organisation. They help to raise the profile of Cinema For All with the media and general public, thereby helping to promote the community cinema sector.

Sadly Derek Malcolm, President of Cinema For All passed this year. Our Honorary Council of Vice-Presidents are Marjorie Ainsworth, who celebrated her 101st birthday in January 2023, Donna Anton, Peter Cargin, Brian Clay and David Miller.

The Board has the power to appoint any individual to be the President, or Vice-President.

People in these roles are not trustees, but have a similar role to our Patrons. However, they may be more hands on and their appointment has professional credibility and relevance within the area of Cinema For All's core activity, thus enhancing its profile with other organisations involved with film exhibition.

RISK MANAGEMENT AND SERIOUS INCIDENTS

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer.

RISK MANAGEMENT

Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management process is undertaken on a regular basis and managed under a variety of headings. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people. The Board has a specific lead for Risk and Safeguarding and the risk register and any resulting issues are discussed at each Board meeting.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2022/23.

COVID-19

The risks from COVID-19 have not gone away and Cinema For All continues to take steps to help minimise risk and safeguard public health. All decisions about our operations and our event programmes are taken in line with current guidance and public health advice. Cinema For All has put in place robust and agile plans to support the wellbeing of its staff, members and volunteers, and the wider communities that it serves.

Cinema For All has continued to provide advice and support to members throughout the COVID-19 pandemic. We have now adopted a hybrid working model with staff returning to the office on a part time basis, while continuing some working from home.

POLICIES

INVESTMENT POLICY

Under the Memorandum and Articles of Association the charity has the power to invest in any way the trustees see fit provided no form of permanent trading is undertaken.

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. We had aimed to reduce reserves to £100k

(from £164,215 - Note 18) to cover 6 months' expenditure. However, with the energy and cost of living increases, as well as uncertainty over future funding from the BFI and EFF, we will be delaying our plans to reduce reserves until the situation stabilises and future funding becomes clearer. This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY
Under the Memorandum and Articles of Association the Charity is able to make grants, or contribute towards the funds of community cinemas as it sees fit.

EQUAL OPPORTUNITIES POLICY
Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives less favourable treatment on the grounds of gender, marital status, colour, race, nationality or ethnic origin, disability, age, sexual orientation, religious or political belief, trade union activity, physical appearance or HIV-status. Cinema For All regularly reviews its recruiting procedures and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY
This policy has been developed to ensure a consistent and fair approach is taken in the management of sickness and other absence across Cinema For All and outlines the options available to ensure staff are fully supported and their wellbeing taken into account while minimising the impact of absence and sick leave on the delivery of our services.

SAFEGUARDING POLICY
As Cinema For All increased its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect.

All board members and operational staff carry out safeguarding training and we continue to have designated safeguarding leads at both operations and board level.

SAFER SPACES POLICY
This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities. Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request. In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on 25 May 2018.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Name: Andrew Ormston
Date: 19/10/2023

FINANCIAL REVIEW OF THE YEAR

2023 has been a challenging year for Cinema For All and it continues to face headwinds. The ever-lasting effects of the covid pandemic still linger within in our communities and broader charity sector, which has also been exacerbated due to unprecedented levels of inflation and the cost-of-living crisis that continues to put pressure on families and businesses all over the UK.



Internally, Cinema For All has also experienced a great deal of change. With new leadership looking to provide a fresh approach, new ideas, a digital first approach and support to the youthful team.

Like all charities relationships are key, and we continue to rely on our longstanding relationship with BFI Film Institute Strategic Partners and have secured funding for the next three years. The team are also hard at work on additional proposals to other trusts and foundations.

As a result of the above Cinema For All remains sound and will keep pushing though this period of uncertainty, deliver on its objectives and projects due to commence and currently underway.

Reviewing the financial year, we see that grant funding decreased very marginally from the previous year £214,692 (2022 £215,092).

Subscriptions increased 25% from their 2022 levels to £29,186 (2022 £23,378) with revenue from trading operations increasing by over 134% to £59,547 (2022 £25,447) which saw overall revenue increasing by 13% to £307,435 (2022 £271,824).

Expenditure has increased by 36% to £337,261 (2022 £248,370), due to hiring 2 new staff members for key roles.

Total funds carried forward decreased by 14% to £182,930 (2022 £212,756). We are anticipating success in our current bids under consideration and in development with strategic funders and have the comfort of knowing the BFI funding is for the next three years. With the ongoing market conditions looking at sticking around for at least the next year there will be a huge focus on reducing costs and more stringent financial review, by the board on an ongoing basis.

All sectors across the market are experiencing challenging times especially charities, however, Cinema For All will remain resilient and cost effective regarding its operations. Therefore, the team and Board of Trustees, will continue to ensure the charity remains well managed and financially viable through 2023 and beyond.

Patrick Campbell

Patrick Campbell
CFA Treasurer

INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2023 which are set out on pages 12-26.

RESPONSIBILITIES AND BASIS OF THE REPORT

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

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

▼ A WORD FROM PHILIP ALLSOP

- accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Philip Allsop FCA
BHP LLP Chartered Accountants
2 Rutland Park, Sheffield
S10 2PD

Date: Nov 27, 2023
Signature: Philip Allsop
Philip Allsop (Nov 27, 2023 16:14 GMT)

STATEMENT OF FINANCIAL ACTIVITIES

For the year ending 31 March 2023.

	Notes	Unrestricted Funds £	Restricted Funds £	2023 Total £	2022 Total £
Income from:					
Donations and legacies	3	**50**	**-**	**50**	976
Income from charitable activities:					
Grants	4	**6,800**	**207,892**	**214,692**	215,092
Sponsorship	5	**3,600**	**-**	**3,600**	3,050
Subscriptions	6	**29,186**	**-**	**29,186**	23,378
Income from other trading activities:					
Commercial trading operations	7	**49,645**	**9,902**	**59,547**	25,447
Investment income	8	**311**	**-**	**311**	17
Other income	9	**49**	**-**	**49**	3,864
Total Income		**89,641**	**217,794**	**307,435**	271,824
Expenditure on:					
Charitable activities	10	**104,702**	**231,672**	**336,374**	248,176
Other	11	**199**	**688**	**887**	194
Total expenditure		**104,901**	**232,360**	**337,261**	248,370
Net expenditure/(income)		**(15,260)**	**(14,566)**	**(29,826)**	23,454
Transfers between funds	18,19	**2,007**	**(2,007)**	**-**	-
Net expenditure and net movement in funds for the year		**(13,253)**	**(16,573)**	**(29,826)**	23,454
Reconciliation of funds					
Total funds brought forward		**164,215**	**48,541**	**212,756**	189,302
Total funds carried forward		**150,962**	**31,968**	**182,930**	212,756

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

BALANCE SHEET

As at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	14	**5,339**	8,613
		5,339	8,613
Current assets			
Debtors	15	**43,557**	10,527
Cash at bank and in hand		**186,675**	219,662
		230,232	230,189
Liabilities			
Creditors falling due within one year	16	**(52,641)**	(26,046)
Net current assets		**177,591**	204,143
Net assets	17	**182,930**	212,756
The funds of the charity:			
Unrestricted funds	18	**150,962**	164,215
Restricted funds	19	**31,968**	48,541
		182,930	212,756

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

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

These financial statements were approved by the Board on 19/10/2023 and signed on its behalf by:



Andrew Ormston
Chair of Trustees
The notes on page 14 to 26 form part of the financial statements.
Company registration number: 01391200

▼ NOTES ON THE FINANCIAL STATEMENT

1 Accounting policies

1.1 Basis of preparation of financial statements

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 issued in October 2019, 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.

Cinema For All meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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

1.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.3 Going Concern

The Board has considered the legacy of the COVID-19 pandemic as well as the cost of living crisis on the charity's income and operating costs. Cinema For All was awarded its largest ever grant, over £525k, in March 2023 as part of the Audience Projects Fund. This three year funding covers the financial years 23/24 until 25/26. We are currently working on a bid to another key funder, EFF, on which we expect to receive news later in the summer and other bids.

Cinema For All's Fundraising and Income Generation Working Group are keeping a close eye on funding developments and opportunities and working to a fundraising and business development plan to mitigate against any negative effects of funding gaps. Income from paid services such as membership and equipment hire are still below pre pandemic levels, but have been increasing year on year since.

The Board has prepared forecasts of income and expenditure for the period to 31 March 2025 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

1.4 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity.

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Projectors, Lenses and Films (Non Project Related)	2 years
Projectors, Lenses and Films (Project Related)	Life of project
Office Furniture and Equipment (Non Project Related)	1 year
Office Furniture and Equipment (Project Related)	Life of project

NOTES ON THE FINANCIAL STATEMENT

1.7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.9 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.13 Critical accounting estimates and areas of judgement

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 Prior year statement of financial activities

	Unrestricted Funds £	Restricted Funds £	2022 Total £
Income from:			
Donations and legacies	976	-	976
Income from charitable activities:			
Grants	1,000	214,092	215,092
Sponsorship	3,050	-	3,050
Subscriptions	23,378	-	23,378
Income from other trading activities:			
Commercial trading operations	25,447	-	25,447
Investment income	17	-	17
Other income	3,864	-	3,864
Total Income	57,732	214,092	271,824
Expenditure on:			
Charitable activities	53,048	195,128	248,176
Other	86	108	194
Total expenditure	53,134	195,236	248,370
Net income/(expenditure) and net movement in funds for the year	4,598	18,856	23,454
Reconciliation of funds			
Total funds brought forward	159,617	29,685	189,302
Total funds carried forward	164,215	48,541	212,756

NOTES ON THE FINANCIAL STATEMENT

3 Donations and legacies income

	2023	2022
Unrestricted funds	£	£
General donations	50	976
Total	50	976

4 Grant Income

	2023	2022
Unrestricted Funds	£	£
Arnold Clark Lottery Grant	1,000	1,000
Esmee Fairbairn Foundation - cost of living	2,800	-
Regional Screen Scotland	3,000	-
Restricted funds		
BFI Audience Fund	159,992	159,992
Esmee Fairbairn Foundation	28,000	28,000
Postcode Lottery Neighbourhood Trust	-	20,000
BFI Film Audience Network (FAN)	10,900	-
Others - BFI Major Seasons,Filmbankmedia	9,000	6,100
Total	214,692	215,092

5 Sponsorship income

	2023	2022
Unrestricted funds	£	£
Filmbankmedia	2,500	1,250
WRS Insurance brokers	500	500
Others	600	1,300
Total	3,600	3,050

6 Subscription income

	2023	2022
Unrestricted funds	£	£
Annual subscriptions	29,186	23,378
Total	29,186	23,378

NOTES ON THE FINANCIAL STATEMENT

7 Income from charitable activities

	2023	2022
Unrestricted funds	£	£
Booking Scheme, sales of shorts DVDs,	**49,645**	25,447
Restricted funds		
Consultancy income	**9,902**	-
Total	**59,547**	25,447

8 Investment income

	2023	2022
Unrestricted funds	£	£
Deposit income	**311**	17
Total	**311**	17

9 Other income

	2023	2022
Unrestricted funds	£	£
Coronavirus Job Retention Scheme	**-**	3,051
SW Group income	**49**	813
Total	**49**	3,864

10 Charitable activities

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Research/information	**50**	**800**	**850**	-	803	803
Booking scheme	**22,582**	**6,882**	**29,464**	13,557	-	13,557
Events	**16,826**	**437**	**17,263**	2,746	-	2,746
Insurance	**-**	**1,795**	**1,795**	-	1,691	1,691
Operations	**65,244**	**219,758**	**285,002**	36,745	190,204	226,949
Regional development/support	**-**	**2,000**	**2,000**	-	2,430	2,430
	104,702	**231,672**	**336,374**	53,048	195,128	248,176

11 Other expenditure

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
	199	**688**	**887**	86	108	194

12 Net income / (expenditure)

This is stated after charging:

	2023	2022
	£	£
Independent examiner's remuneration	**2,343**	2,010

13 Employees

	2023	2022
	No.	No.
Number of (FTE) employees at year end.	**7**	5

No employee received remuneration amounting to more than £60,000 in either year.

The trustees do not receive remuneration (2022 - £nil).

The total amount of expenses received by trustees was £827. (2022: nil, £86 on trustee training, 8 trustees).

The total amount of remuneration received by key management personnel was £111,635 (2022: £90,773). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer), Jacqueline Chell (Head of Programme and Business Development and Lucie Kordacova (Office and Operations Manager).

	2023	2022
	£	£
Wages and salaries	**140,495**	115,265
National insurance	**46,670**	35,473
Pensions	**12,355**	7,807
Total	**199,519**	158,545

14 Tangible fixed assets

	Projection equipment	Fixtures fittings and equipment	Total
	£	£	£
Cost			
At 1st April 2022	163,522	17,686	**181,208**
Additions	1,808	789	**2,597**
At 31st March 2023	165,330	18,475	**183,805**
Depreciation			
At 1st April 2022	154,909	17,686	**172,595**
Charge for the year	5,713	158	**5,871**
At 31st March 2023	160,622	17,844	**178,466**
Net book value			
At 31 March 2023	4,708	631	**5,339**
At 31 March 2022	8,613	-	**8,613**

15 Debtors

	2023	2022
	£	£
Trade debtors	**43,557**	10,527
Total	**43,557**	10,527

16 Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	**48,155**	21,560
Accruals and deferred income	**4,126**	4,126
Other creditors	**360**	360
Total	**52,641**	26,046

17 Analysis of net assets between funds

Current year	Unrestricted	Restricted	Total
	£	£	£
Tangible fixed assets	-	5,339	**5,339**
Current assets	203,603	26,629	**230,232**
Creditors: amounts falling due within one year	(52,641)	-	**(52,641)**
	150,962	31,968	**182,930**

Prior year	Unrestricted	Restricted	Total
	£	£	£
Tangible fixed assets	-	8,613	**8,613**
Current assets	190,261	39,928	**230,189**
Creditors: amounts falling due within one year	(26,046)	-	**(26,046)**
	164,215	48,541	**212,756**

18 Unrestricted funds

	1 April 2022	Income	Expenditure	Transfers	31 March 2023
	£	£	£	£	£
Other unrestricted	164,215	89,641	(104,901)	2,007	150,962
General unrestricted funds	164,215	89,641	(104,901)	2,007	150,962

Purposes of unrestricted funds
These are funds which can be used in accordance with the charitable objectives at the discretion of the trustees.

19 Restricted funds- current year

	1 April 2022	Income	Expenditure	Transfers	31 March 2023
	£	£	£	£	£
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	24,757	160,094	(163,457)	(1,869)	19,525
BFI Love Admin	1,000	-	-	-	1,000
EFF	8,000	28,000	(31,430)	-	4,570
Postcode Neighbouhood Trust	3,444	-	(4,012)	-	(568)
Filmbankmedia Welcome Back Fund	2,100	(200)	(1,500)	-	400
Sheffield City Council	350	-	-	-	350
Cumbria NHS Trust	-	9,800	(9,662)	(138)	0
University of Sheffield TAP Fund	-	3,100	(3,100)	-	(0)
Equipment	266	-	-	-	266
BBFC	1,417	-	-	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Regional Screen Scotland A Cinema Near Y	7	-	-	-	7
BFI Film Audience Network Programme To	-	10,900	(10,899)	-	1
BFI Film Audience Network Major Seasons	2,200	6,100	(8,300)	-	0
Restricted funds	48,541	217,794	(232,360)	(2,007)	31,968

▼ NOTES ON THE FINANCIAL STATEMENT

Purposes of restricted funds:

BFI: British Film Institute Strategic Partners - NGO responsible for film and film culture in the UK. Now defunct scheme that supported film exhibition activity for organisations delivering support for BFI Film Forever and BFI Film Audience Network (FAN) priorities.

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities.

BFI Love was a major season run in 2015 for which we received some funding from BFI FAN. See more about BFI FAN below. This pot covered our admin costs of running the programme in 2015/16.

EFF - the Esmée Fairbairn Foundation is a large grant making foundation which funds our Operations and Office Manager role and part funds our Head of Programme and Business Development position. Though Restricted EFF permitted us to class these funds as Unrestricted due to the COVID-19 pandemic.

Postcode Neighbourhood Trust - the Postcode Neighbourhood Trust supports smaller charities and good causes in the north of England to make a difference to their community for the benefit of people and planet. We were awarded £20,000 to support core costs.

Filmbankmedia - Filmbankmedia is one of the largest non theatrical film distributors in the UK and a regular sponsor of Cinema For All events. They have made available bursaries to support community cinema groups to reopen in 2021/22 and 22/23 in the wake of the COVID-19 pandemic. The funds are distributed by Cinema For All.

Sheffield City Council - Sheffield's local authority, who made available screening bursaries for groups in the city to take part in a local film premiere.

Cumbria NHS Trust - NHS Regional Trust in the North West of England which provided funding to support the screenings of NHS produced film content telling the stories of NHS staff during the COVID-19 pandemic which Cinema For All managed.

University of Sheffield TAP Fund - this fund from the University of Sheffield supports businesses to take on internships for its students. A programme in which Cinema For All took part hosting two interns.

NOTES ON THE FINANCIAL STATEMENT

Equipment - Funding to purchase equipment. However, in 2020-21 funding for equipment was repurposed (with BFI consent) to create a venue fund for groups during the COVID-19 pandemic.

BBFC: The British Board of Film Classification - The national body responsible for film classification and certification in the UK. They funded a Launchpad Hothouse project in South Yorkshire for training young people.

WVCGS/Vote 100 - Government funding from the Government Equalities Office to celebrate 100 years of some women gaining the vote. This funded the production of a short archive film and special celebratory events around the North of England.

BFI Neighbourhood Cinema- This is for the taking over and running of the BFI Neighbourhood website which has now been subsumed by / redesigned as the MyCommunityCinema website. No further project activity took place during 2020/21 due to COVID-19.

Regional Screen Scotland (RSS) - A Cinema Near You is a Creative Scotland/ Screen Scotland funded project run by RSS which we are involved in supporting training. Regional Screen Scotland is a non profit organisation working to support independent film exhibition across Scotland.

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding - The BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an initiative of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. Though some Japan season work took place in the South West Group, the national campaign was halted by the funder allowing us to retain the funds.

Restricted funds- prior year	1 April 2021 £	Income £	Expenditure £	Transfers £	31 March 2022 £
BFI Strategic Partners	3,505	-	-	-	**3,505**
BFI Audience Fund	18,295	159,992	(153,530)	-	**24,757**
BFI Love Admin	1,000	-	-	-	**1,000**
EFF	-	28,000	(20,000)		**8,000**
Postcode Neighbourhood Trust	-	20,000	(16,556)		**3,444**
Filmbankmedia Welcome Back Fund	-	4,500	(2,400)		**2,100**
Sheffield City Council	-	1,100	(750)		**350**
Intermission Fund	1,500	-	(1,500)		**-**
Equipment	266	-	-	-	**266**
BBFC	1,417	-	-	-	**1,417**
WCVGS Vote 100	734	-	-	-	**734**
BFI Neighbourhood Cinema	761	-	-	-	**761**
Regional Screen Scotland A Cinema Near You Funding	7	-	-	-	**7**
BFI Film Audience Network Major Seasons Project Funding	2,200	500	(500)	-	**2,200**
Restricted funds	29,685	214,092	(195,236)	-	**48,541**

20 **Taxation**

As a charity, Cinema For All is exempt from tax on income and gains falling within the available tax exemptions to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

CHIEF EXECUTIVE REPORT

2022-23 was a very successful year for our activities, seeing positive growth in the take up of our services. All the places on our coaching programmes were taken up for example, with groups based across all four nations of the UK: such as Alton, Gosport, Cumbernauld, Ashbourne, Liverpool, Rotherham and Cwmbran.



We also conducted an impact study between September and December 2022, to look specifically into the impact of our coaching and training programmes, which has grown undeniably into a flagship service for Cinema For All. The study showed groups greatly value the training and skills developed through their work with Cinema For All. It also showed how groups undertaking our training and coaching became more sustainable and were able to create deeper impact within their communities.

'(By the end of the Cinema For All coaching programme groups had) already set up their film programme for the year ahead, had members of the local community asking for the next dates, seen increased membership, and accrued a financial reserve from popular screenings to enable risks to be taken on wider choices in their programme.' - excerpt from Coaching Impact Study, Lisa Howe, 2022

We also built our portfolio of external training clients in 22-23, working with partners such as the University of Liverpool, Coventry City of Culture, Regional Screen Scotland, the BFI Film Academy and LEAP Bradford.

It was also exciting to see film bookings increase 14% on pre-pandemic levels. Community cinema bookings were very strong, with titles such as Decision to Leave, Aftersun, A Bunch of Amateurs, Alcarras and Blue Jean performing well.

We also know that we have to keep up with technological advancements in order to offer a great service, so we spent a great deal of time this year researching various options for the digital delivery of Booking Scheme titles, and vastly improving our equipment hire service.

After two years of delivering our much-loved annual conference digitally we were delighted to be back in Sheffield to meet members face to face again and host the 53rd Film Society of the Year Awards, and we were excited to have the cast and director of A Bunch of Amateurs join us at the ceremony. It was a fantastic night and was great to see such a diverse group of winners.

A WORD FROM OUR CEO

We continued our work supporting climate action, developing our very own, bespoke Carbon Literacy course, holding a climate action workshop at the Community Cinema Conference and supporting our On the Ground Climate Action focus group, which comprises eight community cinemas from across the UK. The members of this group have designed their own green pledges for their community cinemas, such as committing to talking with venues about how to work more sustainably and removing all non-recyclable products from their refreshment offer.

Just before Christmas 2022 we submitted ambitious plans to the BFI's new Audience Projects Fund to deliver a three-year programme of activities to support the community cinema sector across the UK and to develop and improve the capability of our services, and I am absolutely delighted that we were successful. This award will bring in over £525,000 from April 2023 to March 2026.

And with this exciting foundation for our activity over the next few years, now feels like a good time to handover the baton to someone new, and so from September 2023 I will be stepping down as CEO of Cinema ForAll. It's been an incredible 11 years, and though I am excited about the next phase of my career, I will miss this wonderful sector and our fabulous team enormously, but I am confident they will continue to do excellent work and offer community cinemas across the UK the very best support. Here's to an exciting future for all.



Deborah Parker
CFA CEO until Sept 2023

THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales - Charity number 276633

Accounts

THE BRITISH FEDERATION OF FILM SOCIETIES TRADING AS

CINEMA FOR ALL
2021-22 ANNUAL REPORT

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200



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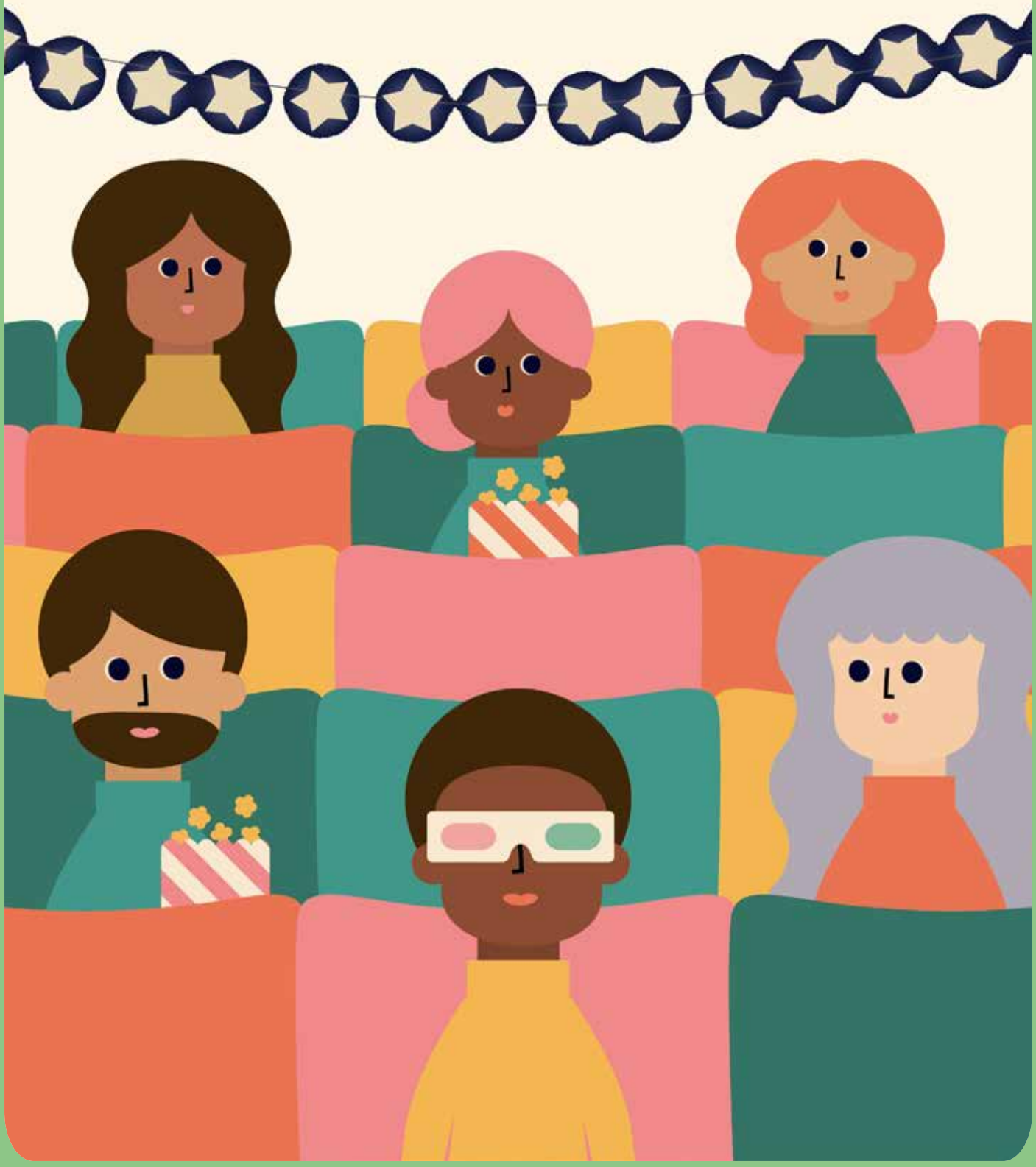
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CINEMA FOR ALL



ABOUT US

Cinema For All's core purpose is to support, sustain and develop the community cinema sector in the UK, and to deliver public value to communities and cinema audiences across the country. Our vision is, quite literally, *cinema for all*, that all communities, whoever, and wherever they may be, have access to a high-quality cinema experience.

Our mission is to:
- encourage and support the community cinema sector to deliver quality film culture experiences
- be an invaluable resource providing the latest thinking, information, advice and guidance on all aspects of film society and community film exhibition
- act as a champion for the UK's community cinema sector.

The strategic outcomes 2023 on which all our activities are focused are that:
•Community cinema exhibitors and audiences are more diverse and representative of their communities.
•Community cinema audiences have a greater breadth and depth of engagement with film.
•There is a greater level of confidence, capability and capacity within the community cinema sector.
•Cinema For All is the leading voice for community film exhibition.

With a key enabler that:

Cinema For All is more robust, financially fit and viable to better represent the diversity of all communities within the UK.

The values that underpin all our activities are:

Inclusivity
We are a grassroots organisation committed to the development of community through film, wherever, and whoever, those communities may be.

Expertise
We are a trusted source of guidance and advice, and a leading advocate for community cinema.

Creativity
We are innovative, imaginative and resourceful.

Helpfulness
We are responsive, friendly and approachable.

Empowerment
We work tirelessly to nurture and support others to deliver our shared vision of *cinema for all*.



COMMUNITY CINEMA

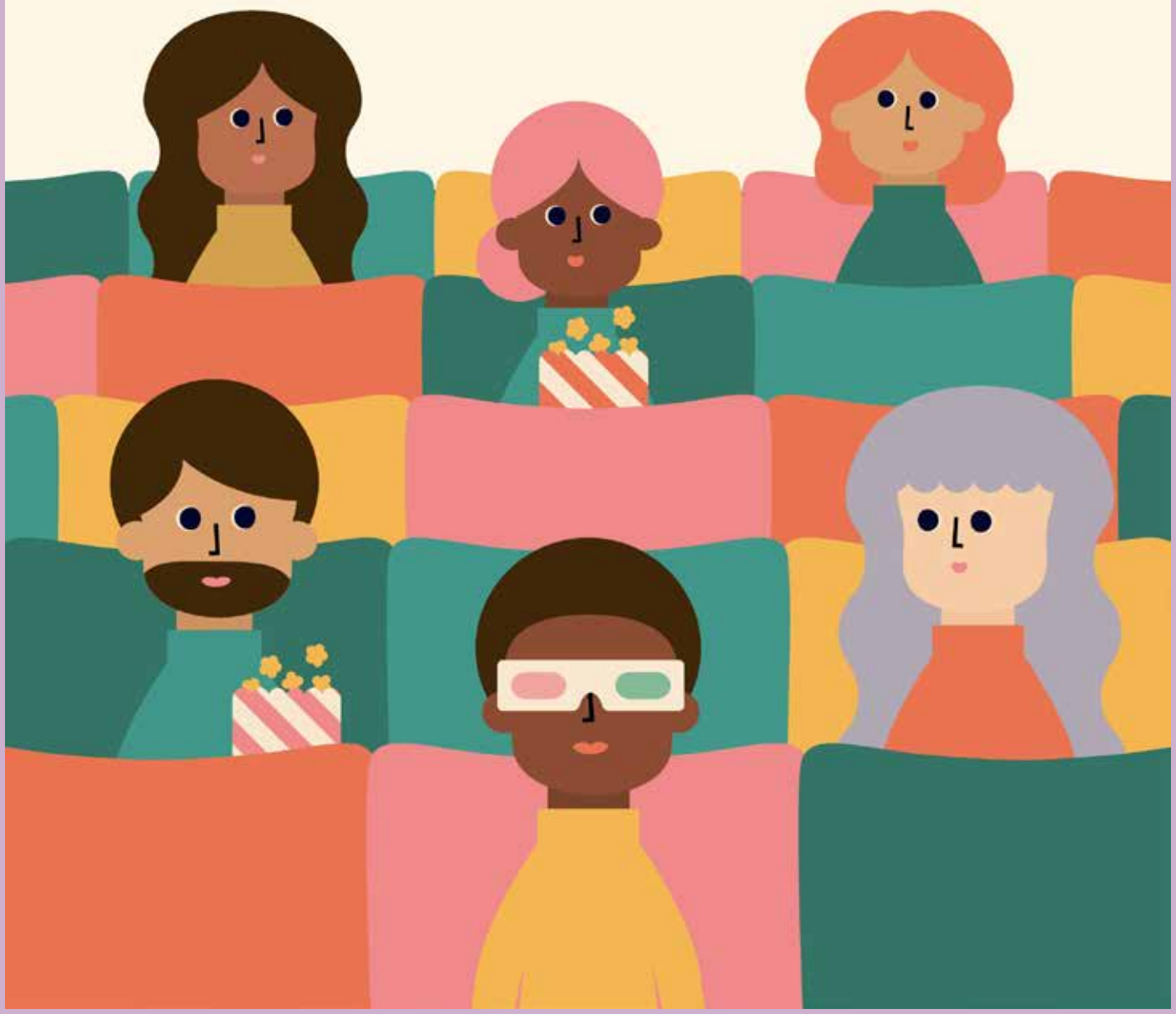
A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; more often than not, set up and led by volunteers. These organisations often put on additional events around the screening, or offer educational activities or resources to their local audiences. These groups may call themselves: film societies, film clubs, village screens, community cinemas, or any other name that suits their community.

Cinema For All is the only national organisation working exclusively on behalf of community cinema. As a member organisation, Cinema For All speaks for, and on behalf of, the sector on the national cultural stage, maintaining relationships with a wide range of organisations such as film distribtors, industry trade bodies, national agencies and government bodies to ensure that community cinema is adequately represented and supported.



Haringey Global Cinema - Mustang screening

REVIEW OF THE YEAR



CHAIR'S REPORT

It has been great to pick up the reins of chairing Cinema For All from the admirable previous incumbent, Gemma Bird. It's an interesting and challenging time for us. Once again this has been a year of, to a large extent, reacting to events beyond our control. The pandemic continued its diminution of our cultural life. Like many organisations we faced new recruitment challenges. The changing film exhibition landscape impacted on both Cinema For All and our membership. Nevertheless, we are in good shape. Our membership organisations are bouncing back in ways and at velocities that suit their own memberships. Demand for our services is on the rise and in some areas is back to pre-pandemic levels. Our key partnerships with the BFI and Esmée Fairbairn Foundation are, if anything, stronger than ever and their continued support is appreciated.

We have a remarkable staff team and they have navigated the year with aplomb. All the while coping with the impact of prolonged periods of remote working and our shortfall in capacity as we grappled with the new recruitment environment. The team are also working on important new developments and partnerships to tackle environmental impact and to preserve and share the wonderful screen heritage of film societies and community cinema. Cinema For All will also ensure we are an active part of the international screen community through our membership of the International Federation of Film Societies.

My thanks must also go to fellow Board members. I would like to single out our Treasurer, Graham Hill. He has continued to provide invaluable support during a period



beyond his chosen tenure and when, like many, he was adapting to pandemic induced changes to his professional life.

We have introduced a new Working Group structure where Board members work directly with the staff team on key areas of our work. Thanks to my colleagues who have embraced this approach. We are looking to expand and strengthen the Board in the coming months so watch this space.

We live in challenging times and the work of film societies and community cinemas in ensuring screen culture is accessible to anyone, no matter where they live or their economic circumstances is vital. Cinema For All will continue to do everything possible to support the work of our members and to encourage new initiatives that connect people and film.

Andrew Ormston, Chair of the Board of Trustees

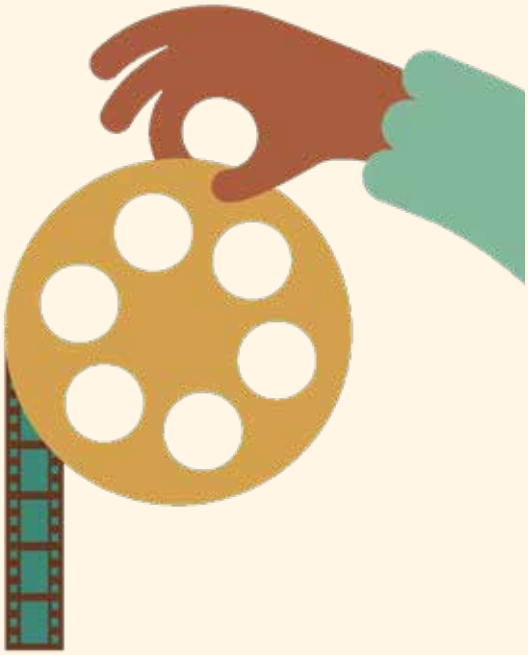
VALUING OUR MEMBERS

At Cinema For All we are always working towards better helping, supporting and developing our members and the wider community cinema sector. The organisation is, at its heart, an umbrella organisation, and we are proud to represent, support and build a community of community cinemas.

Whether it be through that first call to our enquiry line, through our coaching and bursary programmes, by advocating on their behalf to partners and stakeholders, or through member benefits and services such as the Booking Scheme or equipment hire services, the Cinema For All staff and Board of Trustees have the interests of our members at the heart of everything we do.

In 2021-22, the community cinema sector continued to cope with the fluctuations and changes as the various COVID-19 waves and the legacy of lockdowns. However, it has been wonderful to hear about each and every community cinema door reopening, each audience member return and to listen to wonderful stories shared about people reconnecting through the magic of cinema.

Writing our annual report gives trustees and the operations team an opportunity to reflect and consider the challenges and opportunities that have presented themselves in the past year. It also allows us to review how we as an organisation, and how the sector have responded. We hope you enjoy this snapshot of our activities this year.



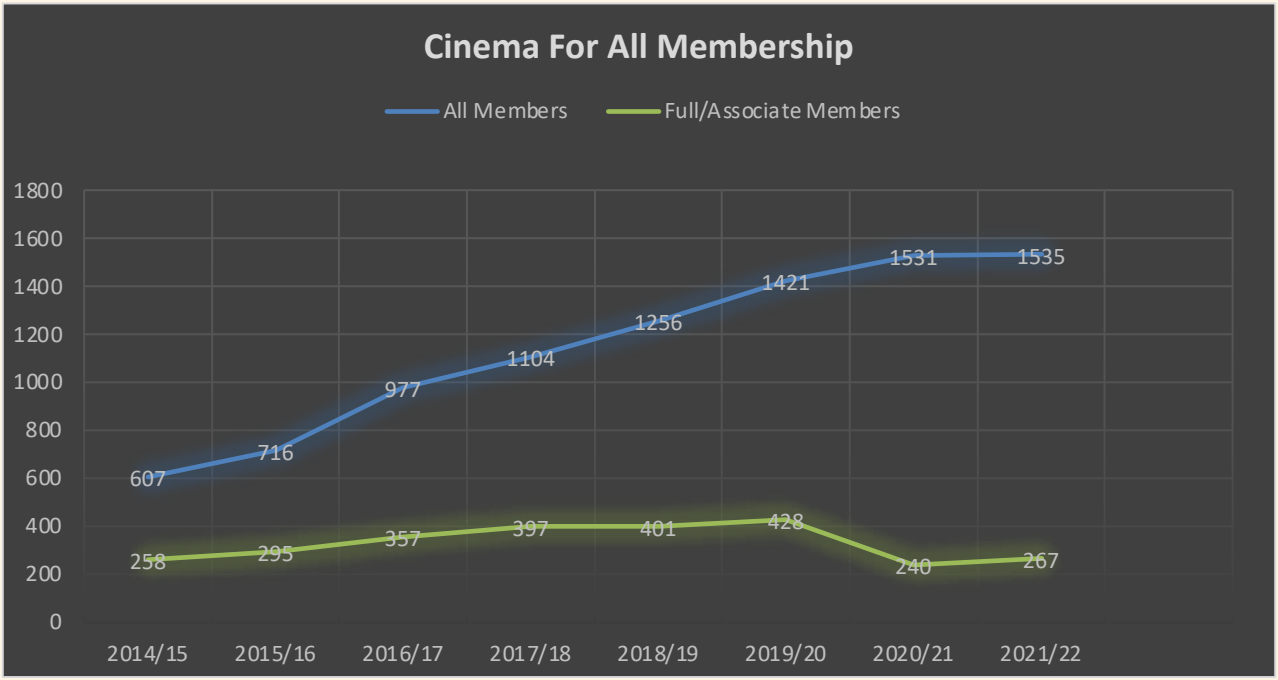
MEMBERSHIP

Our total membership in 2021-22 stands at 1535, with 267 paid members. We were delighted to welcome 51 new members during the year.

Due the continuing impact of the COVID-19 pandemic, which saw many groups re-open more slowly than commercial cinemas, our paid membership levels are lower than in recent years. An additional factor impacting this has been that fewer people set up new community cinemas in a year that was affected by national restrictions and increased infection rates – particularly around winter 2021. However, we are pleased to report that membership has improved with each passing month, as both groups reopen and new groups set up.

MEMBERS ACROSS THE UK

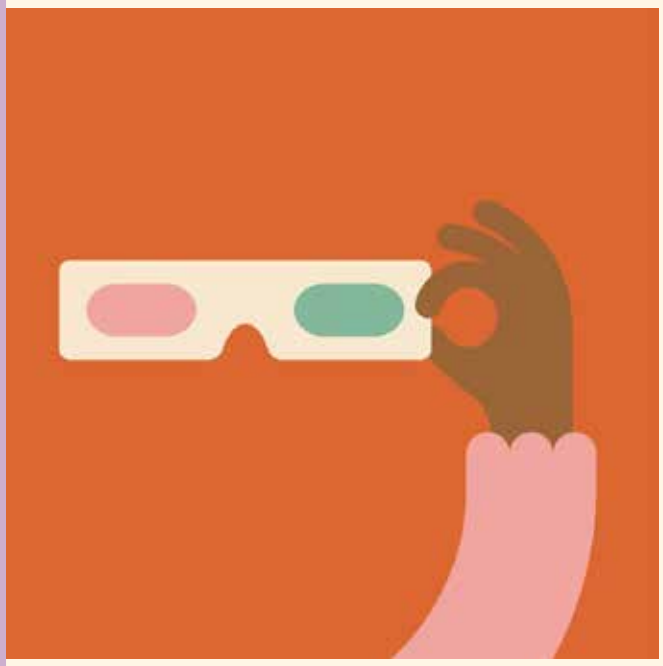
London:	145
Midlands:	165
North:	308
Northern Ireland:	41
Scotland:	254
South East:	339
South West:	198
Wales:	85



ACTIVITIES IN 2021-22

COACHING

In 2021-22, the Cinema For All team delivered in-depth, accessible and often bespoke training and coaching to over 50 organisations. Our Sustain programme, aimed at existing community cinemas, supported trainees with their goals, to move towards recovering from lockdown closures, to become more accessible or to develop new projects and programmes. Our Launchpad programme, aimed at brand new groups, support trainees to set up their organisations, to implement diverse and inclusive programmes and to bring shared film experiences back to their communities. Our Access Launchpad groups were set up for and by people with access needs to create inclusive and diverse cinema spaces, and our Next Gen groups ensured that the culture of community cinema is shared across all age groups.



Sustain Shine:	9 groups
Sustain Develop:	10 groups
Collaborate:	5 projects, 8 groups
Launchpad:	15 groups
Next Gen:	6 groups
Access Launchpad:	3 groups

92% of Launchpad/Next Gen/Access Launchpad participants said the coaching programme encouraged them to watch more films. 100% said it encouraged them to think differently about films they watched e.g. for audience development purposes.

'The training and coaching during the Sustain Develop programme has helped the Thamesmead Travelling Cinema advance to the next level of operation. This has enabled us to confidently train Young People to operate the cinema through our Volunteer programme, thus also making us relevant to the local community we serve.
The programme has introduced us to the world of community cinema and has given us the confidence to develop and run our own.'
Thamesmead Texas Travelling Cinema

For more in depth stories from our coaching cohort, look to our film education section.

BOOKING SCHEME

In 2021-22 the Booking Scheme's recovery went from strength to strength with community cinemas bookings steadily growing. There were 228 Booking Scheme screenings in 2021-22 reaching a reported audiences of 10,315 people.

In addition to the fantastic titles we offer through the Booking Scheme, our Curate programme supports great independent films that may not have had distribution or large marketing campaigns but deserve to be shared with audiences.

This year's films were:
Bulado
Second Spring
I Am Belmaya

The releases featured marketing and film packs to help community cinemas promote their screenings with ease and creativity. Additionally, groups could access short films to accompany *I Am Belmaya* and a director Q+A for Second Spring. Curate films were available for just £80 film to encourage groups to programme the film. We have been very happy to have supported these films, which tell such important stories from around the world.

Our most popular titles during this year have been:
Limbo
Rocks
Minari
I Never Cry

Other popular new titles added to the Booking Scheme in 2021-22 include Oscar and BAFTA winner *Drive My Car*, *Hive*, *Titane*, *Ali and Ava* and *Dear Tenant*.

OTHER SERVICES

We have continued to build our social media presence in 2021-22:

Twitter: 38,621 profile views
Tweet Impressions: 389, 000
Instagram: 1,775 followers
Facebook: 2,673 followers

QUERIES AND WEBSITE

We received 393 queries in 2021-22. Though we returned to the office from September, we introduced 'Pick Time' booking appointments where callers can arrange a call back or Zoom meeting with staff at their preferred chosen time.

Our website remains popular and this year has had over 100,000 users visiting the main site. mycommunitycinema.org.uk, which launched in 2019 at the annual conference. We continue to encourage all community cinemas to to add their profile and events to this site.

EQUIPMENT HIRE

Equipment hire has been steadily recovering with a total of 62 bookings in 2021-22, reaching 1,486 audience members. However, the scheme has been a slower service to get up to speed and in February 2022 we paused the hire scheme due to temporarily low staffing levels. We are pleased to say that we have recently recruited two staff new members, and a newly streamlined scheme will launch soon, which will make the booking and management processes much easier and more efficient.



PARTNERS AND PROJECTS

HERITAGE/ ARCHIVE

We are pleased to share that we are embarking on a series of projects and campaigns ahead of the 2025 100th anniversary of the first film society. We have already begun working with both De Montfort University and the University of Sheffield on a project to grow, preserve and index the Cinema For All film society archive, as well as a series of events to celebrate our heritage and build the archive with member support. Our academic partner on this project is the wonderful Dr. Matthew Jones at De Montfort University, who will also help us pursue further opportunities to unlock the heritage of the volunteer led-movement, using it to inspire future generations of community cinema organisers. Watch this space for much more in 2022-23!

CONSULTANCY AND EXTERNAL TRAINING PARTNERS

In order to help rebuild and regrow following the UK lockdowns, our business development plan has focused on income generation through work that strengthens the organisation, helps us achieve our charitable objectives and increases the support we can offer our members. Some of this work involves consultancy with distribution and exhibition partners, and some involves delivering additional training to institutions and local authorities. These consultancy and partnerships often involve supporting special releases of films to help them get into community cinemas and in front of local audiences.

In 2022-23 we worked with partners such as Picturehouses, Sheffield City Council and Bohemia Media and have supported special releases of titles such as *Herself* and *Everybody's Talking About Jamie* (securing the only community cinema screenings in the UK).
Our training clients have included the University of Ulster, University of Liverpool and Leap Bradford. We also continue to work with Regional Screen Scotland on their 'Cinema Near You' project, delivering training to several regional cohorts across the country.

TRUSTS AND FOUNDATION SUPPORT

A vital moment for the organisation came in July 2021, when we were successful in securing a grant to cover core costs from the Postcode Lottery Neighbourhood. The £20,000 grant helped us avoid drastic cuts, protecting key services (training, low-cost film and equipment hire) for the community cinema sector. We are very grateful for the support of this funding, which came at a crucial time for the organisation.

We were also grateful for the £1,000 grant we received from the Arnold Clark Community Fund.

The last two years have seen a change for many in how we watch films and has cemented the place of streaming in our culture, both as exhibitors and producers. The widespread use of online communications hasn't been an entirely negative move and much of our interaction with our members continues as an online conversation. The 2021 annual conference was again a virtual event (which you can read about in the education section of this report). Our members have continued to support and rely on us through a period of uncertainty, and we are all looking forward to meeting everyone face to face at the 2023 conference.

As always, Cinema For All remains committed to the vision and values set out in our memorandum of association:

- To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment.
- To promote the study and appreciation of film.

EDUCATION AND CULTURE

Cinema For All remains committed to enabling members and audiences to develop a lifelong relationship with film. The appetite for education and inspiration has never been more prevalent than during the challenging times of the past couple of years. The ability to understand how and why dominant values and representations exist has become increasingly important, with access to independent and global film giving us a platform from which to challenge and change dominant perspectives and embrace and understand diversity.

This year has seen the continued success of some of our long-standing Next Gen, Launchpad and Sustain initiatives. The Cinema For All Podcast concluded its fourth miniseries series in summer 2021. Cinema For All embraced things online, producing an online edition of the Community Cinema Conference and a virtual Film Society of the Year Awards ceremony, ensuring virtual connectivity with our members from our lounge to theirs.

COMMUNITY CINEMA CONFERENCE AND FILM SOCIETY OF THE YEAR AWARDS

Last November saw the second ever virtual conference and awards ceremony – an ambitious, completely online event which hosted 90 attendees engaging in our virtual and interactive programme of events using Zoom, YouTube and private screening links. We aimed to recreate the shape and spirit of the usual conference weekend through screenings, live panel discussions, pre-recorded talks and online networking.

Keeping members inspired, panel sessions centred on the hopeful stories and activities conducted by community cinemas during lockdown and preparing for opening the doors to the public again. The session chaired by Denyce Blackman (Caribbean Pop-Up Cinema and Cinema For All Trustee) explored stories, challenges and triumphs of groups that have tackled reopening. Michael and Monika of Cinema Nation looked at what the future might hold for the community cinema sector; and there was a session focusing on climate action and learning about practical steps for community cinemas to engage with environmental issues. Accessibility was another important theme with an insightful talk from our special guest, disability activist Nina Tame.

Our film programme featured seven carefully chosen films such as Sophie Dupuis' *Underground* accompanied with a live Q&A with the filmmaker and The Story of Looking, followed by a conversation between the filmmaker Mark Cousins and Deborah Parker.

As usual, the 52nd Film Society of the Year Awards was a Conference highlight, celebrating the achievements of community cinemas across the UK over the past 12 months. The life and spirit of community cinema was felt in full force in a watch-along ceremony which did not leave a dry eye in the Zoom room. This year's awards were presented by Chief Executive, Deborah Parker and our Chair, Dr. Gemma Bird. To reflect the time that we live in the awards presented new categories such as Best Audience Engagement, celebrating the wonderful work community cinema did to support audiences during the lockdown.

You can read about the winners in the Celebrating Success section of this report and view their applications on the Cinema For All website for further information.

CINEMA FOR ALL PODCAST

The Cinema For All Podcast continued to support listeners on a journey of film discovery this year. The fourth mini season of two full episodes accompanied the full podcast portfolio which all together attracted 4,393 listeners from which 91% were impactful plays (which means that listeners listened at least 75% of the episode).

330 listeners engaged in a very special season four which was a celebration to going back to the cinema starting with the interview with John Magaro (*The Big Short*, *Carol*), star of the Kelly Reichardt film *First Cow*. John talked to us about working with Kelly, male friendships on the big screen and his excitement for getting back to the cinema.
Abi and Jaq also shared what they'd been watching at home, including *Billy Liar*, *Personal Shopper*, *Mermaids* and *Nomadland*, as well as a more in-depth chat about friendship on screen. The second episode looked behind-the–scenes at the history and making of movie trailers. Film trailer expert Professor Keith M Johnson told us about the history of film trailers, while Andrew Tighe from Intermission Film talked about what goes into making one! Abi and Jaq also caught up about what they've been watching including *The Suicide Squad*, *Zola*, *Girlfriends* and *Buladó*.

We are excited that we are now planning four special episodes to come. The podcast has been on hiatus recently since our excellent producer Jay Platt moved on to a new role in a different organisation. Without his technical expertise we have been unable to record and edit new episodes. However, with new staff coming on board over the past couple of months we are ready to get the podcast show back on the road!

TRAINING AND COACHING

Our training and coaching programmes have seen 241 total coaching sessions delivered across all schemes available. Our BFI funded coaching programme Next Gen has seen six groups supported, with screenings to follow.

The Launchpad programme has supported fifteen groups, including three groups run for and by people with additional access needs as part of the Access Launchpad strand.

This year has seen the continued success of our Sustain programme with members engaging with the Shine, Develop and Collaborate strands. Nine groups have utilised the Sustain Shine programme which enables members to reflect on their achievements and determine their future goals. We have enabled ten Sustain Develop projects and five Sustain Collaborate projects, some of which have allowed groups to keep audiences engaged during this prolonged period of cinema closure.



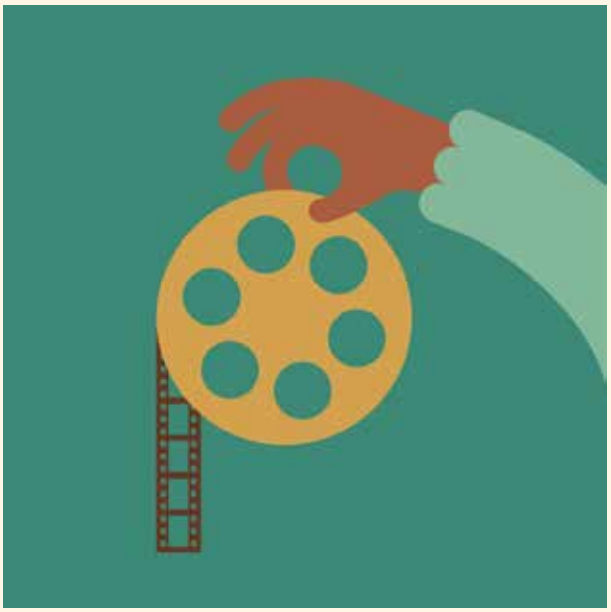
ON THE GROUND

Our On the Ground Scotland event – 'Raising your community cinema's profile' took place online on 27 February, with 19 attendees present. The event explored how community cinemas can spotlight what makes their cinemas unique, how they can celebrate their wins with their audience and top tips on boosting their engagement and audience. It featured a masterclass session led by Abi and Ellie from the Cinema For All team, along with an interactive panel discussion featuring three inspiring speakers from community cinemas in Scotland.

Cromarty Community Cinema, Cinetopia and Grassmarket Community Picturehouse all shared their experience and expertise around raising their cinemas profiles, and Film Hub Scotland also joined us to share upcoming opportunities with the rest of the attendees. Attendees also had exclusive access to a free preview screening of I am Belmaya – available from Cinema For All's Booking Scheme via our Curate programme.

The event received an average rating of 4.5 (out of 5) stars and attendees shared positive feedback about the event, such as:

Our final On the Ground Scotland event run by Marie Archer of North East Arts Touring (NEAT) took place at the end of April and looked at how community cinemas in Scotland can pool their equipment/resources together to expand their cinemas' offering and explore running outdoor or pop-up screenings.



'Just a quick note to say thank you again for all your efforts in putting this together! These sessions have always been so engaging and valuable and it's a real joy to attend - Sunday morning and all!'
Mariah, Little Wing Film Festival

'It was a real delight to be part of the session and to share our story with the group. Really appreciate the invite and the opportunity to be part of these kinds of events...These kinds of events are fantastic to forge new connections and open up to different ideas.'
Susan Christie, Cromarty Community Cinema

NEXT GEN

In 2021-22, six Next Gen groups were trained, from across the UK (Lincoln, Sheffield, Dunblane, London, Wolverhampton). All organisers were between 18-30 years old. We have also been checking in with last year's cohort of Next Gen - Haringey World Cinema have gone from strength to strength, recently completing a sold out, special screening of Mustang to 50 people in their community. Box office from the screening were donated to a charity in Afghanistan honouring some of the issues explored in their pilot screening.

One of our 2021-22 Next Gen groups (still unnamed) led by young person Abiba Coulibaly, has recently been awarded an additional £3,000 from the Extra Nice Fund, which they will use to work with Lambeth Council on renovating a vacant unit in the unused railway arch at the train station into a community cinema space for their film screenings. They will use any excess funding to pay for guest speakers to join them for their screenings and are planning for their first film to be The Last Black Man in San Francisco.

An interview with Abiba about their cinema can be found on the funders website:

https://www.itsnicethat.com/features/extra-nice-fund-announcement-abi-ba-coulibaly-community-cinema-brix-ton-film-220322

d/DEAF LAUNCHPAD/ ACCESS LAUNCHPAD

This year we supported two groups through Access Launchpad: Spectrum Film Club's screening equipment has been installed in their venue and they have begun running their screenings, with their first few titles being Space Jam and Gravity. Their focus group, made up of community members experiencing autism, have taken over the planning of the cinemas programme, even providing bespoke introductions to the screenings. The film club have set up their own webpage as part of East Dunbartonshire Council's website. Audience accessibility has been carefully considered and made the focus of this webpage with the group producing a downloadable Welcome Letter, Access Guide, Floor Plan and many more resources, as well as a video tour of the space for potential audience members to see what attending the screenings would be like.

Jack's Lantern is a creative duo of horror fans and writers who are keen to explore their love of the horror film genre with audiences alike. The coaching participants identify as neurodiverse and the group are keen to ensure that this is considered in the creation of their community cinema, from where their film screenings are held, to how they are run and marketed. Jack's Lantern hope to run their pilot screening in the next couple of months and are hoping to screen a cult British horror film from the 80s.



MilkTea



Film societies and community cinemas from across the UK and beyond gathered online for the 52nd Film Society of the Year Awards, which took place on 13 September 2021 during the virtual Community Cinema Conference.

This year's awards were presented by Cinema For All Chief Executive, Deborah Parker with Cinema For All Chair, Dr. Gemma Bird. The awards are the annual opportunity to celebrate the outstanding work of community cinemas, film societies and individuals serving their communities across the UK.

Cinema For All is very proud to continue the tradition of rewarding the hard work of those who spend their time bringing incredible films to people all over the UK. As in 2020, there has been some phenomenal work done by community cinemas: even though the projectors were powered down, the community spirit lived on. These groups and individuals are making a real difference to communities and to people's lives. It is the community side of community cinema that has got many of us through difficult times and we were delighted to reward some exemplary volunteer conduct.

CELEBRATING SUCCESS

This year the judges were an esteemed, diverse and independent panel including representatives from the BFI Film Academy and Film Audience Network, national Arts and Culture organisations, film distributors, universities and innovators.

The event was very generously supported by WRS Insurance and Fimbankmedia. Many thanks to them, and also to our core supporters the BFI, awarding funds from National Lottery, the Esmée Fairbairn Foundation, and the Postcode Lottery Neighbourhood Trust.

BEST AUDIENCE ENGAGEMENT

The business of being a community cinema didn't stop when cinema doors closed back in March 2020. In this new category, the judges were keen to hear more about the community connections during lockdown. We were so delighted to hear about the stories in these applications which show the world what a special group of volunteers community cinema organisers are.

A great sense of care and thought has been put into engaging with this group's regular audience, ensuring communication is carefully considered and delivered with a strong sense of empathy. The winning group has reached out to vulnerable members of the community and made the act of watching film accessible through a free ticketing scheme over lockdown. The same sense of care has been directed at their own volunteers and this messaging has been made clear in their social media output, marketing and outreach activity. They have shown such resilience during this time and have worked on developing their connections and audiences.



Little Wing Film Festival

Winner: **LITTLE WING FILM FESTIVAL**
Commendations: **UFP FILM CLUB**

BEST DIGITAL ENGAGEMENT

In this category the judges wanted to know how community cinemas stayed in touch with their audience during lockdown. What specific activity community cinemas created for their community and how they responded to it, and especially how they made sure that audience members who are less digitally inclined were supported to take part.

The winner in this category has shown much consideration for their community and audiences, starting off by discussing the concept of accessibility and 'digital poverty', sending out hardware and even internet dongles to ensure that their activity was accessible. The film programme was selected from free streaming sites (4OD, ITV etc) rather than the paid for alternatives (Netflix, Amazon etc). Content warnings were also issued ahead of each screening. They created a separate website to allow them to engage with this activity and they spent significant time developing their digital output which will help them in the future. This is an incredible piece of work that puts the welfare of their community and audiences first, considering and overcoming those barriers and supporting and caring for those within the community who may experience mental health conditions. Brilliant and uplifting work.

Winner:	**GRASSMARKET COMMUNITY PICTUREHOUSE**
Distinction:	**FILM EAST**
Commendations:	**EAST LOTHIAN LIBRARY SERVICE**
	MANCHESTER AND SALFORD FILM SOCIETY



Grassmarket Community Picturehouse

BEST FILM PROGRAMME

The judges were looking to see which films you managed to screen to your audience during lockdown, as well as what digital format you used to reach wide and diverse audiences. The judges were also looking for a programming style that shows intelligence, freshness and originality as well as a deep understanding of your community. How you measured the success of your choices, why you have chosen your films, and how your audience responded were also really important parts of the judging process.

The winning organisation is delivering a diverse programme to an underserved community, making up for the lack of film exhibition in the region. They managed to keep their film programme accessible, even delivering screenings with Q&A events - all this for free to remove any socio-economic barriers. The film programme includes archive, world cinema and indie cinema - an impressive range of films. They have managed to retain and build their audience and the feedback received is overwhelmingly positive and uplifting. This is a fantastic example of how to deliver a diverse programme online.



Other Cinemas

Winner: **OTHER CINEMAS**
Distinction: **LITTLE WING FILM FESTIVAL, WIMBLEDON FILM CLUB**
Commendations: **T A P E COLLECTIVE, UFP FILM CLUB**

COMMUNITY AWARD

All film societies grow from, serve and are a vital part of their community. The judges saw some incredibly wide-ranging work from the shortlisted groups, where even political and cultural barriers have been challenged and broken down through the power of cinema. The judging panel were seeking the organisation that demonstrates the best community interaction and involvement. This means looking beyond the existing loyal audience and embracing the potential of interacting with other community groups in the area.

The winner of this award is putting the community at the heart of all of their activity, they did this through fundraising activity and distributing DVDs to those with little access to film, technology or the internet. The application is extremely concise, displays innovative and resilient thinking and action and presents some new ideas and ways of engaging with community groups.



Leigh Film

Winner: **LEIGH FILM**
Distinction: **THE GRASSMARKET COMMUNITY PICTUREHOUSE**
Commendations: **GO TO THAMESMEAD TEXAS TRAVELLING CINEMA**

GREEN AWARD

As the climate crisis continues, community cinemas have a responsibility to ensure their activities have a lower impact on the environment, and to make plans towards being sustainable. The judges were so heartened to hear about the nominees' plans, as well as what has been enacted so far. There is much to do, but we are excited to introduce this brand new award to champion and highlight community cinemas' commitment to tacking climate change and the inequality it brings.

The winning group put together an extremely uplifting and hopeful application, have given great thought to their future plans and strategies. Training staff, promoting transport plans and routes and creating a venue from scratch with a green ethos. Their efforts are outstanding and an inspiring case study for other community cinemas that are wanting to reduce their carbon footprint.

Winner:	**LEIGH FILM**
Distinction:	**NO PLANET B FILM CLUB**
Commendations:	**WIMBLEDON FILM CLUB**



Leigh Film

THE PETER CARGIN AWARD FOR OUTSTANDING CONTRIBUTION MADE BY AN INDIVIDUAL

In honour of a huge supporter of Cinema For All, someone who has been with us as an organisation for many, many years and contributed so much, this award is named in honour of Peter Cargin, one of our Vice-Presidents. The power of community cinema comes from teamwork and supporting one another. Everyone's perspective, skill and time contributes to the operation and success of the community cinema. Within these groups though exists a catalyst, a driving force of enthusiasm and insatiable commitment that energises both team members and audiences. The Outstanding Contribution by an Individual Award exists to give volunteers a chance to shine a light on the beacons that gleam brightly in their own organisations.



The nominee goes above and beyond the development of his organisation, he supports those that are vulnerable and encourages them to engage with film and the wider community as well as working in every department within the organisation. He is filling in for lack of provision for those with access requirements by supporting them in the attendance of public events and activities to get them to engage with the community.

Special Mentions: **ROHAN CRICKMAR, GRASSMARKET COMMUNITY PICTUREHOUSE**

Certificates awarded to: Shelby Cooke, Film East; Paul Costello, Leigh Film Mariah Matthew, Little Wing Film Festival, Johnjoe McFadden, Wimbledon Film Club

THE ROEBUCK CUP

The Roebuck Cup is awarded to those remarkable individuals who may have been involved in the starting of many film societies, kept the ideal of Cinema For All going, or supported the movement in all sorts of ways, often over many years. It was donated by Charles Roebuck, a life-long cinema enthusiast and national officer of the British Federation of Film Societies.

Names have been engraved upon the Roebuck Cup since 1979 - individuals who have given that extra something and been an inspiration to the film society sector. This year's awardee if a very special person who truly embodies the concept of *cinema for all*.

Katherine has been a member of the Cinema For All Board of Trustees for a decade. She has also been a key voice in the Scottish Group and an active member of the Edinburgh University Film Society in the past. Her dedication and passion for community cinema is clear to see and her hard work and support for both the organisation Cinema For All and the broader message of spreading *cinema for all* has been apparent over these many years. She has been a constant presence at events and at board meetings for the last ten years, as well as a support and friend to both trustees and staff. Her care and passion for community cinema means that she is the perfect person to join the names etched on the Roebuck Cup and someone that has made, and will continue to make, a large contribution to the movement.

Winner: KATHERINE SELLAR



THE ENGHOLM PRIZE FOR FILM SOCIETY FILM OF THE YEAR

The Engholm Prize for Film Society of the Year - the highest award bestowed by Cinema For All. It is awarded to the group considered by the judges to be vigorous and dynamic in demonstrating the qualities outlined in the individual categories, showing matchless creativity, dedication to their audiences and the ability to overcome challenges.

This prize is awarded to a community cinema that takes all aspects of operation to new heights, forming their community cinema into a beautiful constellation. The winner of this award is community minded and audience orientated. This award doesn't just recognise the group's excellence, but its passionate and consistent pursuit of it. The winner is able to not just celebrate their success but recognise and triumph over their challenges. The group that wins this is a resplendent example of community cinema as a whole and galvanises screening groups and audiences alike.

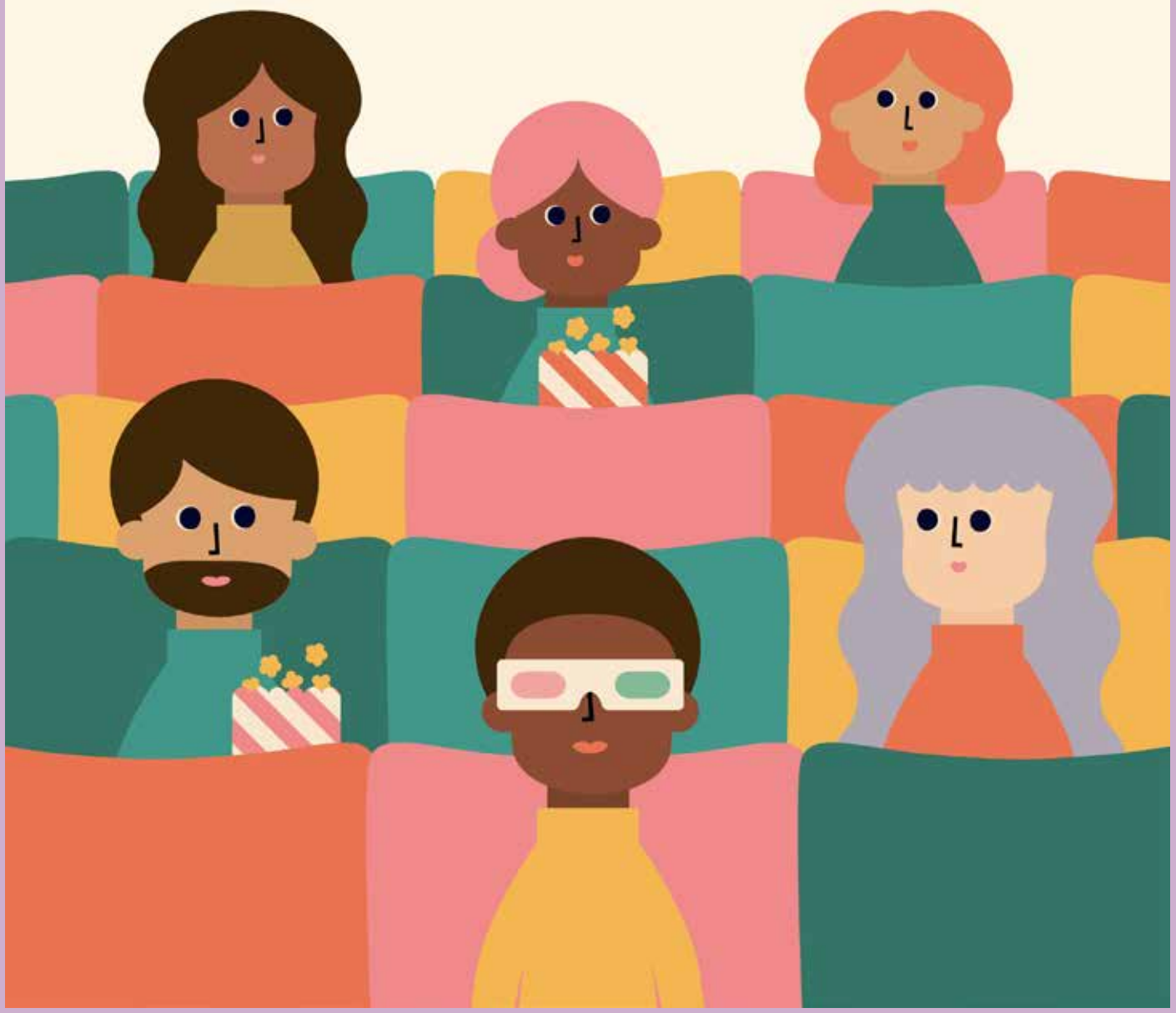
The winning group has done an incredible job of operating and thriving in our current climate, they have found opportunities where there are barriers and continued to work with underrepresented members of the community to ensure their activity is inclusive and engaging. They have developed and championed emerging talent within their region and continued to nurture talent making their activity accessible by offering free training opportunities and creating safe spaces. What incredible work – and this is only the beginning.

Winner: **OTHER CINEMAS**
Special mention: **GRASSMARKET COMMUNITY PICTUREHOUSE**



Other Cinemas

ENVIRONMENTAL SUSTAINABILITY



ENVIRONMENTAL SUSTAINABILITY

Back in 2019/20 we completed an assessment of our energy consumption and travel footprint to assess our overall carbon emissions, the results of which were summarised in the 2019/20 annual report.

The setting of reduction targets was deferred due to the uncertainty created by the COVID-19 pandemic, but we will be setting these in 2022/23 as a more normal pattern of in office/ hybrid working and in-person activity is resumed.

Our Sheffield office had shut in March 2020 and remained closed throughout 2020/21 reopening partially from summer 2021, with most staff returning to a hybrid model of some at home and some in office working between September and December 2021. More frequent in office working restarted in February 2022.

Once again very little travel was being undertaken during the year and all Board meetings and events remained online throughout 2021/22. Taking all this into consideration our carbon footprint during 2021/22 was 386.3kg CO2e, or carbon dioxide equivalent. CO2e is a standard unit for measuring carbon footprints. Using CO2e helps illustrate the impact of all gases as a single number. The idea is to express the impact of each different greenhouse gas in terms of the amount of CO2 that would create the same amount of warming. The specific data we have for travel and energy consumption is shown below.

ACTION PLAN

In 2019/20 we had developed an action plan across the business to identify areas for improvement. Areas such as reducing waste at the annual conference and collecting data on office waste and recycling, were put on hold due to the COVID-19 pandemic and will start up again in 2022/23.

However, other items were able to be carried out such as developing our coaching programmes to include awareness of green issues throughout and adding climate action to our Board and SMT agendas. We launched a new Green Award at the Film Society of the Year Awards in 2021, won by Leigh Film with an inspiring application showing how much thought they had put into their future plans: training staff; promoting local transport plans and routes; and creating a brand new venue with a green ethos, providing an inspiring case study for other community cinemas wanting to reduce their carbon footprint. No Planet B Film Club and Wimbledon Film Club were also Green Award nominees. We are excited to see what applications we get for this award in 2022. Along with the new award, we also held a successful workshop on Climate Action at the 2021 Community Cinema Conference, about which we received excellent feedback and saw a significant interest among groups to see more work being done in this area.



TRAVEL 21-22

Car journeys – Two staff travelled from Sheffield to Harrogate return – 58 miles twice = 116 miles.
Train travel – Manchester to Sheffield return 3 times.
Energy use – We continue to occupy office space in the shared working space the Workstation where the energy supplied is SSE Green 100% renewable energy.

This report will also highlight some of the steps we have taken to implement and expand our action plan, as well as grow awareness of the climate emergency within the sector.

SECTOR SKILLS AND ADVOCACY

We believe that it is of crucial importance to support groups to operate in a more environmentally efficient and sustainable way. In 2021 we took part in some training with Manchester Metropolitan University to build our capability in this area, assess which of our services we could improve in terms of carbon footprint, what those changes might be and how we might go about this, as well as what other services we could develop to support the sector in achieving greater climate impact. In 2022/23 we are going to continue this work, which will include working with the Carbon Literacy Project on some exciting developments for the sector.

Watch this space!



DIVERSITY, EQUITY AND INCLUSION REPORT

Cinema For All is committed to equality, diversity, inclusion and more importantly, equity and justice, in regards to our own organisation and the wider community cinema network we support, develop and represent. This report outlines our actions in 2021-22 to address inequalities and inequities that exist within our industry, what our successes have been and what areas we still need to work on.

In June 2020, Cinema For All made a statement addressing the Black Lives Matter movement, and made commitments to being better allies to our Black members, Black community cinema organisers and Black audiences. Cinema For All reaffirms here in our 2021-22 Annual Report that we recognise racism, inequity, inequality and bias within the film industry at large and within film exhibition specifically. We are addressing this by being an actively anti-racist organisation and challenging bias wherever we see it, in whatever form.

https://cinemaforall.org.uk/black-lives-matter/

Since that statement we have made a number of changes at governance level, untaken training and increased access to opportunities, coaching and start-up bursaries for Black people and people of colour to address the inequity within our organisation and the sector we represent.



However, there are also areas in which we have made much less progress than we have liked – we have been unsuccessful in ensuring Black, Asian and Minority Ethnic people are properly represented in our workforce, and plan to address this in 2022-23.

Here we will outline what we have done, and what we plan to do in the next year.

- Governance – following a strong recruitment campaign, in which we encouraged applications from Black candidates and people of colour for our vacant elected roles, we appointed brand new candidates to our board that better represent the diverse world of community cinema. We currently have 2 vacancies (2 appointed) and will continue to actively recruit to fill those roles. We currently use a blind recruitment process for our appointed positions, to help eliminate un conscious bias. However, we are currently reviewing that process with the help of an EDI specialist to understand how we can better address inequity and injustice.

- Paying contributors and sharing stories – since June 2020, we have ensured event and podcast contributors are paid for their time and their stories. Though we represent volunteers, we recognise that the sharing of their stories is of huge value and we also recognise that the burden of free labour often falls on people of colour, especially women of colour. We will continue to share and uplift the voices of Black people and people of colour within the community cinema movement through all of our communication channels and at our events.

- Training and coaching programmes - we have actively recruited Black people, people of colour, people who are LGBTQIA+, disabled people and people with access needs to our coaching and bursary programmes. Our coaching programmes set up brand new community cinemas and support existing ones, ensuring audiences better access to the films that they want to see. These groups include West Indian Community Action, Spectrum Cinema, Jack's Lantern, Queer Cinema Club and MilkTea.

- Access - we have advocated for the rights, representation and safety of disabled community cinema organisations and audiences, especially when it comes to post-lockdown cinema reopening.
https://cinemaforall.org.uk/nina-tame-accessing-cultural-venues-after-lockdown/

- Events - we have offered up to £2,000 in bursaries for young people from all back grounds to attend our events, as well as external events, and introduced a sliding pay-as-you-feel scale for all our conferences.

- Work placements - we have hosted work placements with Arts Emergency helping young people connect with cultural and arts career connections that they would otherwise be unable to receive. Arts Emergency helps young people from under represented backgrounds break into the arts and humanities, particularly people from a working class background and people of colour.

- Training - the operations team has received Anti-racism training from Dr. Muna Abdi via our partners at the Transforming and Activating Places project, the University of Sheffield. We will host 2 students from low-income backgrounds through the project in summer 2022.

We recognise there is still work to do – particularly in increasing the diversity of our operations team. In 2021-22, no new team members joined Cinema For All, however we are committed to increasing the diversity of our small workforce.

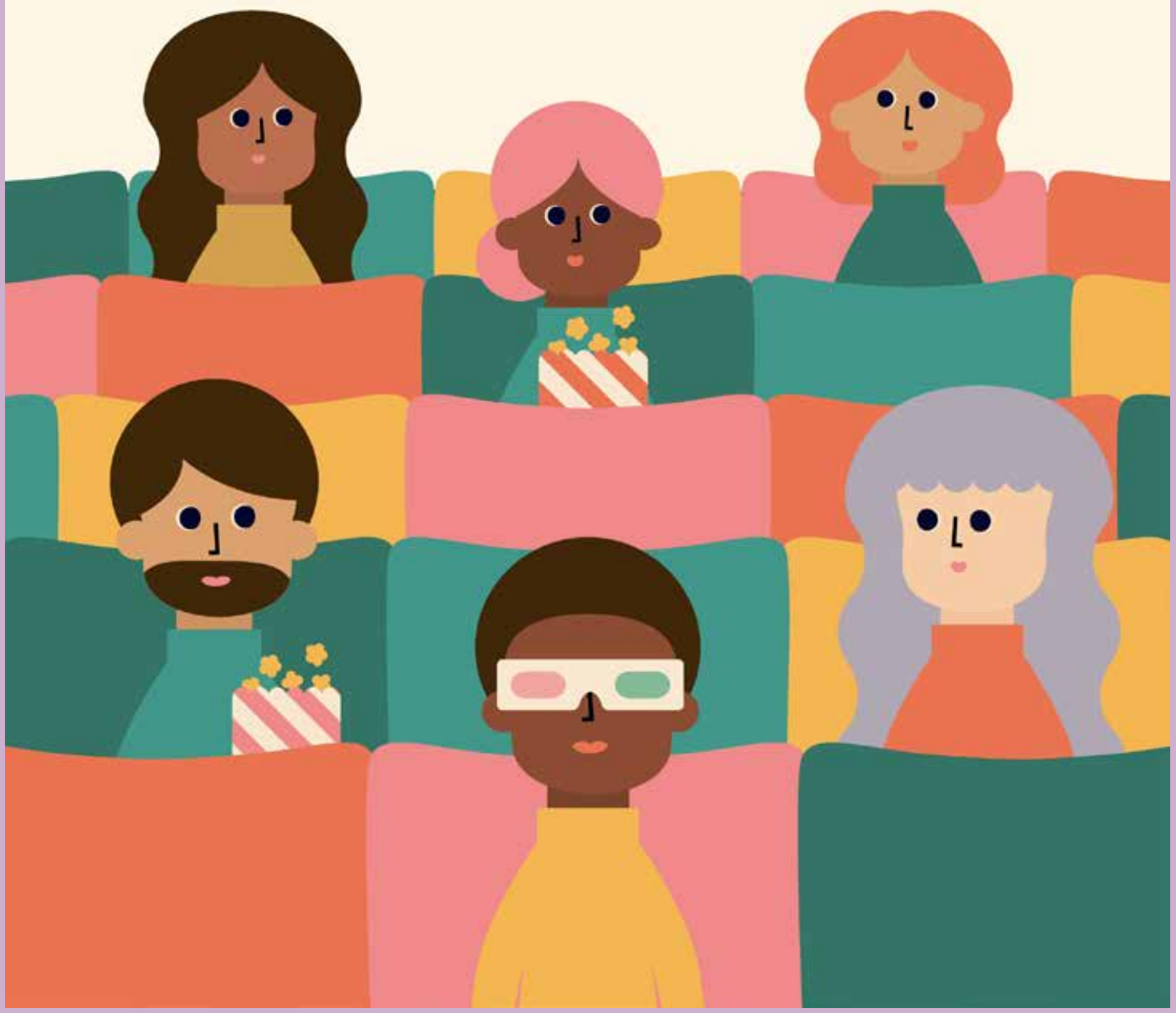
We currently have a blind recruitment process to help eliminate unconscious bias in recruitment. However, we recognise that whilst this system may increase equality, it does not deliver in terms of equity. We will be seeking support and consultation in 2022-23 to improve this process and ensure new recruitment drives reaches and encourages candidates from diverse backgrounds.

This is the first time we have written about equality, diversity and inclusion in our annual report, but we commit to this being part of all our annual reports going forward. We welcome feedback and comments, as we do for the whole report, and we will continue to listen, learn, and work on self-education.



Cables and Cameras

HEAR FROM THE TEAM



JAQ CHELL,
HEAD OF PROGRAMME AND BUSINESS DEVELOPMENT



Throughout this year, it has been wonderful to see community cinemas re-open their doors and once again begin to share the magic of cinema with their neighbours. I have loved to see each new programme published and each film booked. A special moment for me was when we were finally able to return to the Sheffield office and right away our phones began to ring. We had missed chatting with you in this way!

I know how deeply many community cinemas organisers longed for restrictions to be lifted so that they could start back up again, but I do not know of one group out of over a thousand who rushed into things without first deeply considering the safety and access needs of their audience members. I am so incredibly proud to work with volunteer cinema organisers, as the care, empathy and love for their audience is unmatched.

ELLIE RAGDALE,
COMMUNITY IMPACT OFFICER



It has been really special to reconnect with Haringey Global Cinema, hear how their community cinema is going, learn about their latest screenings and, through the Sustain Develop programme, support their upcoming event Borderless Bodies. A celebration of what it means to be Cypriot and LGBTQIA+, featuring Turkish and Greek Cypriot short films, spoken-word, live music as well as a zine containing poetry, essays, art and photography.

We have supported young volunteer Elise from the beginning of their community cinema journey, with our Next Gen programme (which they took part in during 2020). Despite the pandemic and lockdowns Elise has persevered, establishing the community cinema with great support from the local community too, a real testament to Elise's hard work and passion!

SARAH WILLIAMSON
OPERATIONS COORDINATOR



While it was sometimes challenging to look after the equipment hire scheme due to temporarily reduction in staffing levels, I feel like this gave me a broader understanding of the organisation at large.

Seeing groups come through as members and then begin to plan their first screenings through to equipment hire was really rewarding and enabled me to see the process through in greater detail, and gave me valuable experience.

ABI STANDISH
SECTOR DEVELOPMENT OFFICER



2021- 2022 was an incredibly challenging year for everyone. I'm proud that we were able to stay connected with our members and community cinema volunteers throughout this time. We worked together during uncertainty and adjustment to rebuild and connect with one another.

When I reflect further on a highlight from this year, the Launchpad cohort in September 2021 comes to mind. It was the first time we could run our Launchpad coaching programme in quite some time, and it was unclear about what it might be like. Meeting new people and supporting them to develop their fantastic cinemas was an uplifting experience. It reminded me of the power of community cinema, working together and the plethora of ways we can connect with one another. It felt like spring. I feel so grateful for what I learned from everyone involved.

LUCIE KORDACOVA
OFFICE AND OPERATIONS MANAGER



Lucie has joined Cinema For All as our Office and Operations Manager in June 2022.

Prior to this, Lucie was the Operations Manager at South London Gallery, where she looked after the front of house team and gallery buildings. Lucie had been volunteering and programming films at Deptford Cinema in London.

PAT GREENHOUGH
OPERATIONS AND MARKETING COORDINATOR



Pat has joined the Cinema For All team as our Marketing and Operations Coordinator in May 2022 having just finished his postgraduate studies in Film Exhibition and Curation.

Pat has previously worked in numerous roles at The Showroom Cinema, as well as at festivals such as Celluloid Screams and Cornwall Film Festival.

CHIEF EXECUTIVE REPORT



It finally seems that life is returning to some semblance of normality after another challenging year, and it has been incredibly encouraging to see how many groups have begun screening again, and how many people have flocked back to community cinemas up and down the country.

Once again, our team has demonstrated their complete commitment to the community cinema sector showing huge determination to ensure groups have the support they need to get back on track in challenging times. It has been wonderful to see enquiries picking up with our team dealing with almost 400 enquiries over the year.

Our coaching programmes have gone from strength to strength as well, supporting over 50 groups from Dunblane to London, Lincoln to Wolverhampton. It's been great to see film bookings picking up again too, with *Limbo*, *Minari* and *I Never Cry* proving popular. It was also pleasing to see such a positive response to the introduction of our new Green Award at the Film Society of the Year Awards, and our Climate Action workshop at the Community Cinema Conference. Hear more about what we have been up to in this area in our Environmental Report.

It's been so pleasing to see more and more groups reopening and see the knock on effect of that on the take up of our services. Though still not at pre-pandemic levels, our earned income is heading in the right direction with membership and the booking scheme now around two thirds of 2019 levels.

As well as delivering successfully on our BFI and EFF funded programmes, we also achieved grant success, securing support from the Postcode Neighbourhood Trust and Arnold Clark, and saw our consultancy services grow further. Of course, there have been challenges too: take up of our second online conference was lower than we had hoped, as online fatigue became a real issue and we postponed our young person conference for similar reasons, hoping to return to in-person events in 2022/23.

We were also sad to see a much-valued member of the team, Jay Platt, leave to take on the challenge of a new career, and our Chair, Dr. Gemma Bird step down after several years as a trustee; we will miss them both greatly. We also welcomed new trustee Andrew Ormston to the role of Chair and another new trustee, Ben Johnson joined the Board in 2021, both of whom have been great additions to the team.

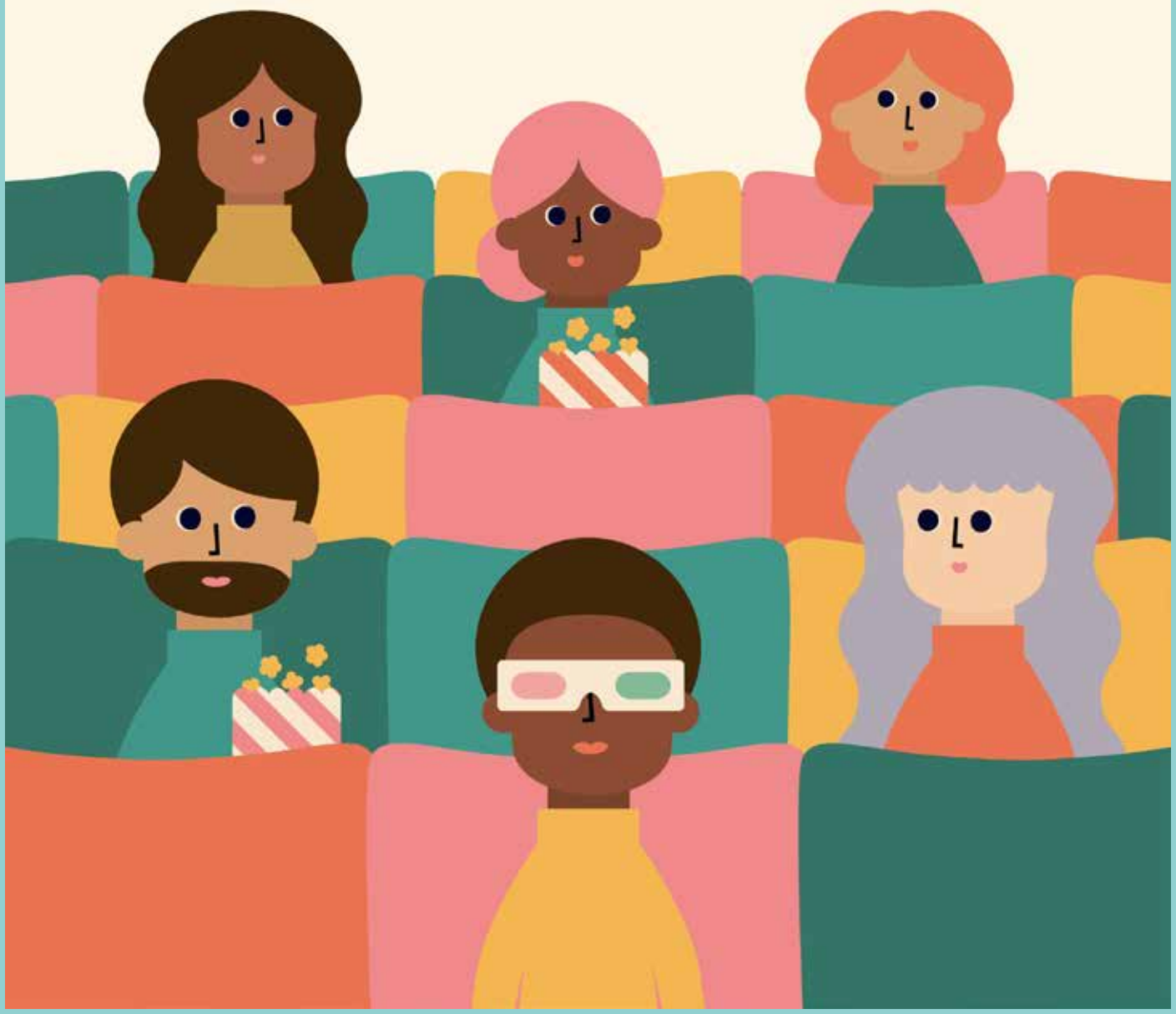
I would also like to thank our funders and sponsors for continuing to support us, especially EFF for allowing such flexibility in our funding that allowed us to spend some time looking at our staff pay structure, and terms and conditions following a difficult period of recruitment. I am also delighted that we were able to introduce new salary bands to give staff more clarity on remuneration and bring our salaries more in line with market expectations, which is key to retaining and rewarding our great team.

In May 2022 I will celebrate a personal milestone: I will have worked for Cinema For All for ten years, the longest I have worked anywhere - it has been an incredible, if at times a bit of a roller-coaster ride! Some highlights from those years include: adopting Cinema For All as our new name and seeing what an impact that, and our refreshed identity, had; shifting our focus to being much more proactive in helping set up new groups with our amazing coaching programmes; surpassing the £1 million mark in funds raised for Cinema For All's work; collaborating with the Yorkshire, North East and North West Film Archives on the Born a Rebel archive short film and its amazing premiere at the Community Cinema Conference that year and taking part in the Vote 100 – Women's Right to Vote celebrations across the North of England, and of course seeing a much greater diversity of winners at the Film Society of the Year Awards, have all been incredible experiences.

We closed 21/22 by successfully recruiting two new members of the Cinema For All team, Pat Greenhough who joins us as our Marketing and Operations Coordinator and Lucie Kordacova, who will be our new Office and Operations Manager. Both will be joining us in spring 2022 and I can't wait for you to meet them!

Deborah Parker, Chief Executive

GOVERNANCE



GOVERNANCE REVIEW

It has been a challenging year for the Board of Cinema For All. We have welcomed new Board members with fresh ideas and different areas of experience and expertise. We have also seen the departure of our Chair, Gemma Bird, and our recently appointed Vice-Chair, Paul Hewlett. We have also introduced some changes in how the Board functions with shorter mid-week meetings, a regular online catch up for staff and trustees, and the formation of specific Board/ senior management working groups. Changes to help address some of the issues that were raised in the external review that took place in 2020.

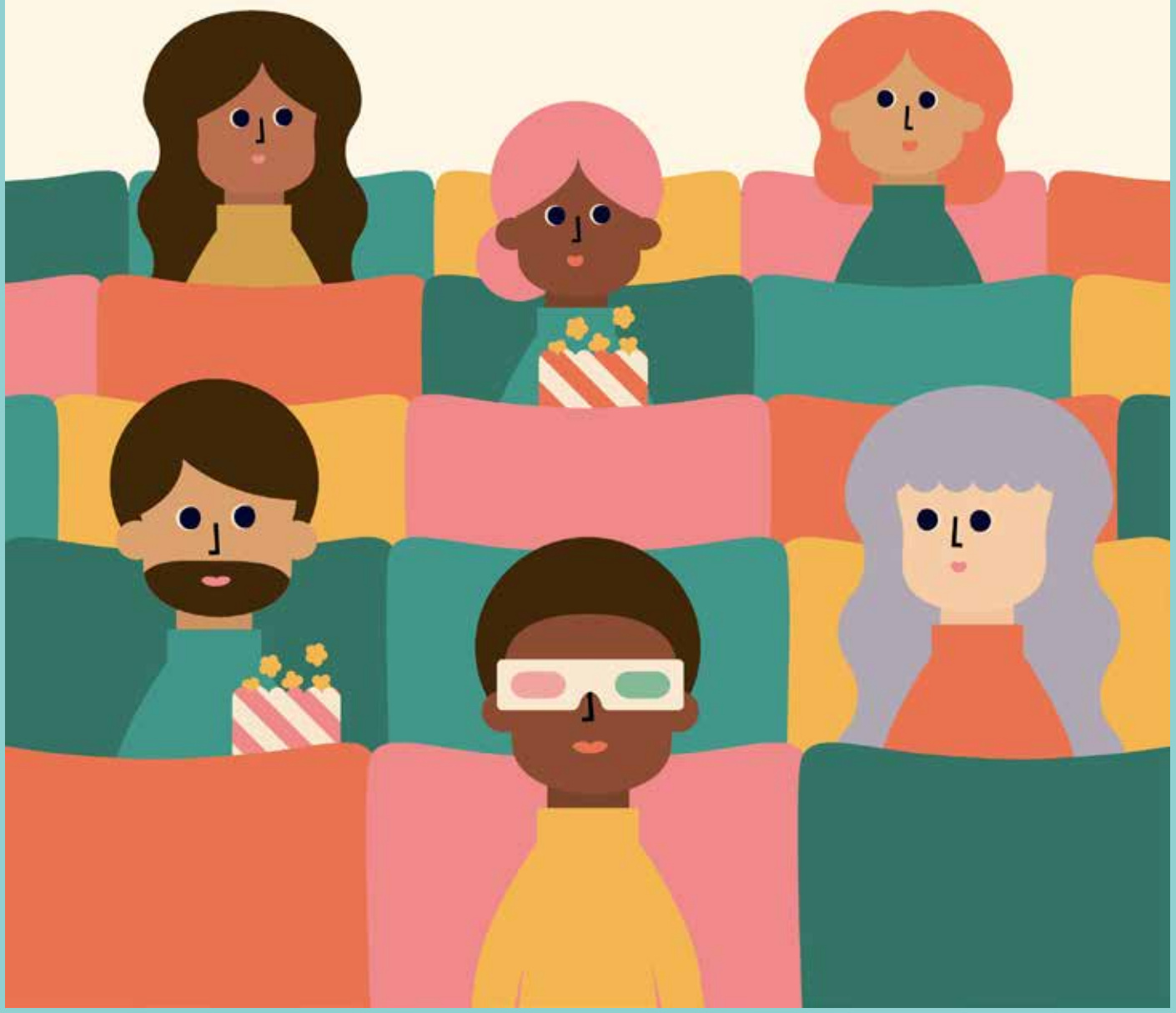
The pandemic has meant we are in the peculiar position of some Board members not having met their colleagues, or the staff team face-to-face. Much of the reward for trustees giving of their time and expertise on a voluntary basis is the pleasure of working as part of a team, and a completely virtual experience only delivers some of that.

We have much to be grateful for relating to online communications, but we are all looking forward to coming together in Sheffield for a September awayday, where we can get to know each other and discuss issues in the depth they deserve. Board members have already flagged major topics like our identity and position in the sector, and how we support our membership to help people engage with film in such economically challenged times.

Perhaps the most pressing governance issue is our desire to expand the Board and recruit new members, particularly people from our member organisations. Here is where you can help us by considering if you, or someone you know, might be interested in joining our Board. Our membership is a diverse one, comprising many types of organisations from all around the UK. We need goverance that reflects this and that can speak out for the interests of people from every part of the community cinema family.



PUBLIC BENEFIT



The charitable objects of Cinema For All are:

- **To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment; and**
- **To promote the study and appreciation of film**

Specifically, Cinema For All acts to benefit the public in the following ways:

UNIQUE RANGE AND REACH

Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety. The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. We work across the UK to provide local, hands-on advice to community film exhibitors.

EDUCATION AND TRAINING

Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles. We held this online again in 2021, but aim to return to an in person event in 2022. Our training and coaching programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who wish to start.

INFORMATION AND ADVICE

This service covers all aspects of film exhibition, from setting up a community cinema, choosing and hiring equipment, film recommendations, licences and film availability. Personal bespoke advice is given by email. A full range of downloadable digital resources, as well as a comprehensive community cinema start up pack are available from the website. Cinema For All also distributes its monthly Newsreel magazine to over 2,000 email addresses from across the film, voluntary and arts sectors and produces a popular podcast series.

MEMBERSHIP

Cinema For All provides a range of affordable membership categories for organisations, from our free Affiliate membership, to Associate and Full Membership. We offer a reduced price membership for groups in their first and second years with the same level of access to all our amazing services and benefits.

REPRESENTATION

Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. In 2021/22 to help represent the sector's interests, Cinema For All took part in the BFI consultation to inform their 2023/33 strategy. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board and who can be contacted directly with any concerns members may have.

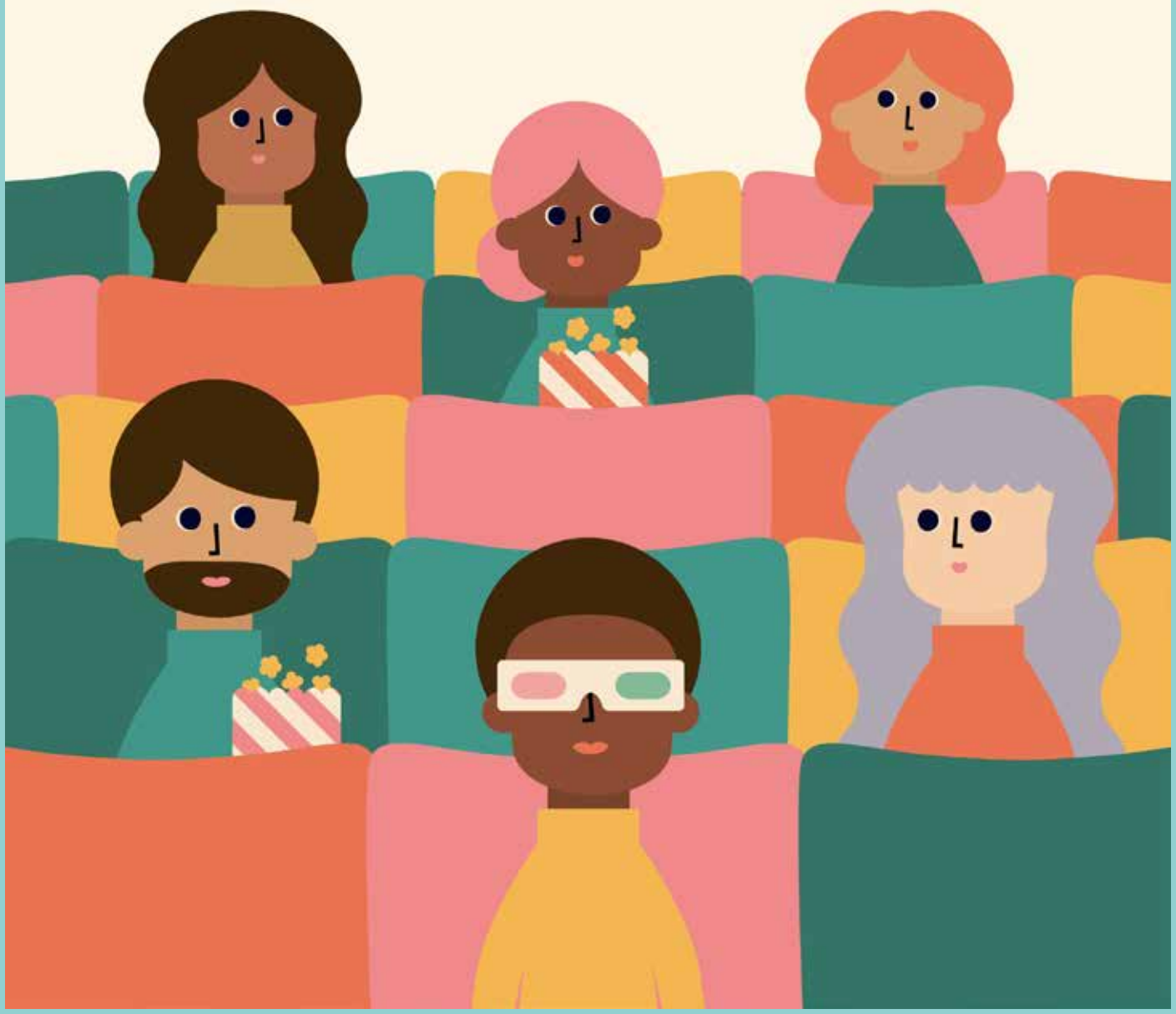
SUPPORTING DISADVANTAGED COMMUNITIES

Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of films available.

REGIONAL ACTIVITY

Properly constituted Cinema For All regional networks hold film viewing sessions and training days and the regional representatives form an integral part of Cinema For All. Film societies and community cinemas play a vital role in bringing film to rural and remote communities. In addition, our On the Ground project aims to create sustainable networks in areas of the UK without formal Cinema For All Regional Groups.

LEGAL AND ADMINISTRATIVE INFORMATION



STATUS
Cinema For All is the trading name of the British Federation of Film Societies which was incorporated as a company and as a charity on 27 September 1978. The British Federation of Film Societies is a company limited by guarantee and has no share capital. The liability of the members is limited. The trustees of the charity are also the directors of the company.

Throughout this document, Cinema For All will be used when referring to the British Federation of Film Societies.

Company Number: 01391200
Charity Number: 276633

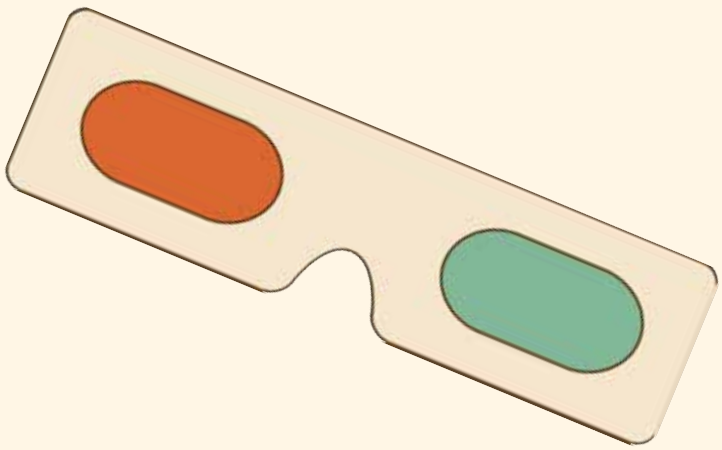
REGISTERED OFFICE
Unit 411, The Workstation
15 Paternoster Row
Sheffield
South Yorkshire
S1 2BX

INDEPENDENT EXAMINER
Philip Allsop FCA
BHP LLP
Chartered Accountants
57-59 Saltergate
Chesterfield
S40 1UL

BANKERS
Lloyds Bank
802 Oxford St
Swansea
SA1 3AF

The financial statements found on pages 56 to 71 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2022
The Trustees have agreed that the 2022 Annual General Meeting should be held in person and will take place at the Community Cinema Conference on Sunday 6 November 2022.



DIRECTORS AND TRUSTEES



Andrew Ormston
CHAIR



Benjamin Johnson
VICE-CHAIR



Graham Hill
TREASURER



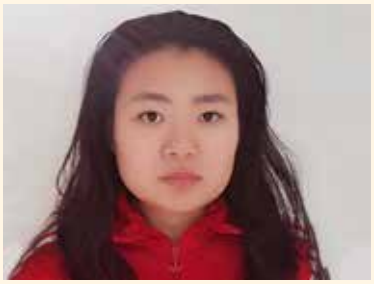
Denyce Blackman
SECRETARY



Rico Johnson-Sinclair
BOARD MEMBER



Elizabeth Costello
BOARD MEMBER



Rui Jin
BOARD MEMBER



Paula Stott
BOARD MEMBER



BOARD OF TRUSTEES 2021/22
Andrew Ormston (Appointed July 2021) (Elected Chair November 2021)
Paul Hewlett (Appointed July 2021) (Resigned April 2022)
Graham Hill (Treasurer)
Denyce Blackman (Secretary) (Resigned August 2022)
Rico Johnson Sinclair
Elizabeth Costello
Benjamin Johnson (Appointed February 2022/ elected vice-Chair July 2022)
Gemma Bird (Chair) (Resigned November 2021)
Rebecca Ellis (Resigned November 2021)
Sukayna Najmudin (Re-elected September 2020) (Vice-Chair) (Resigned August 2021)
Jane Mehta (Resigned July 2021)
Katherine Sellar (Resigned July 2021)
Paula Stott (Elected August 2022)
Rui Jin (Elected August 2022)

We would like to express our gratitude for the contribution of all those who have served as trustees. At the time of the 2022 Annual General Meeting, there will be no elected trustee vacancies.

TRUSTEES' RESPONSIBILITIES STATEMENT - CHARITABLE COMPANY
The trustees (who are also directors of Cinema For All for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

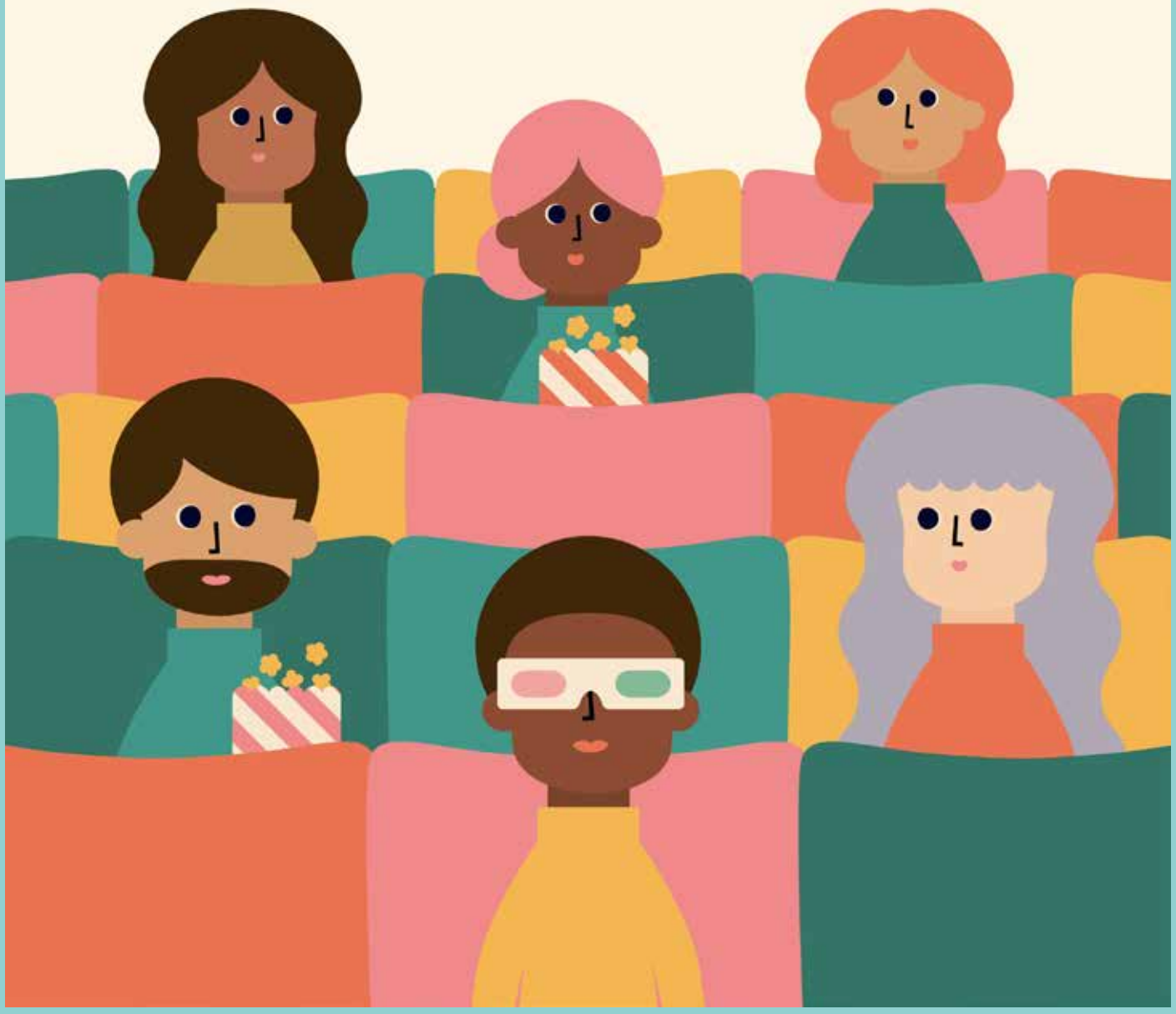
Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources 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:

1. select suitable accounting policies and then apply them consistently;
2. observe the methods and principles in the Charities SORP 2019 (FRS 102);
3. make judgements and estimates that are reasonable and prudent;
4. state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
5. 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.

WORKING GROUPS

The Board of Trustees organises working groups, which can include trustees, staff members and volunteers, with specific skills as required from time to time. These groups will be focussed on particular projects, or strategic issues that require resolving. The Board also allocates overseeing responsibilities to individual trustees, again, as may be required, though this does not change the collective responsibility of the Board. Trustee lead roles include HR, Risk, Safeguarding and Board-Staff Liaison.



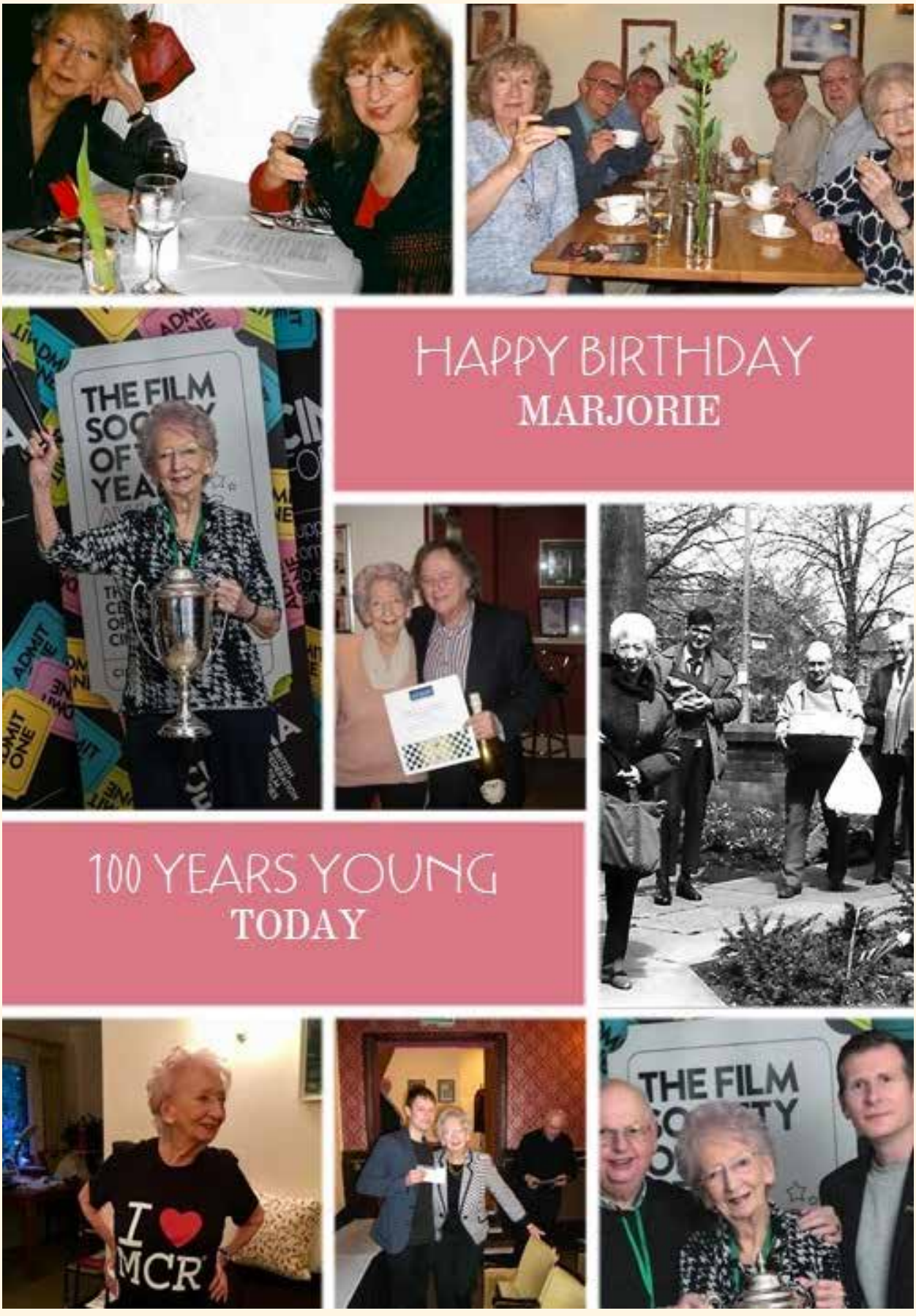
PATRONS AND THE HONORARY COUNCIL

Cinema For All has three patrons: film director, Ken Loach, film producer, Mark Herbert and writer and broadcaster, Danny Leigh. We are very grateful to them for agreeing to lend their names to our organisation. They help to raise the profile of Cinema For All with the media and general public, thereby helping to promote the community cinema sector.

Derek Malcolm is President of Cinema For All and is joined in our Honorary Council by Vice-Presidents, Marjorie Ainsworth, who celebrated her 100th birthday in January 2022, Donna Anton, Peter Cargin, Brian Clay and David Miller.

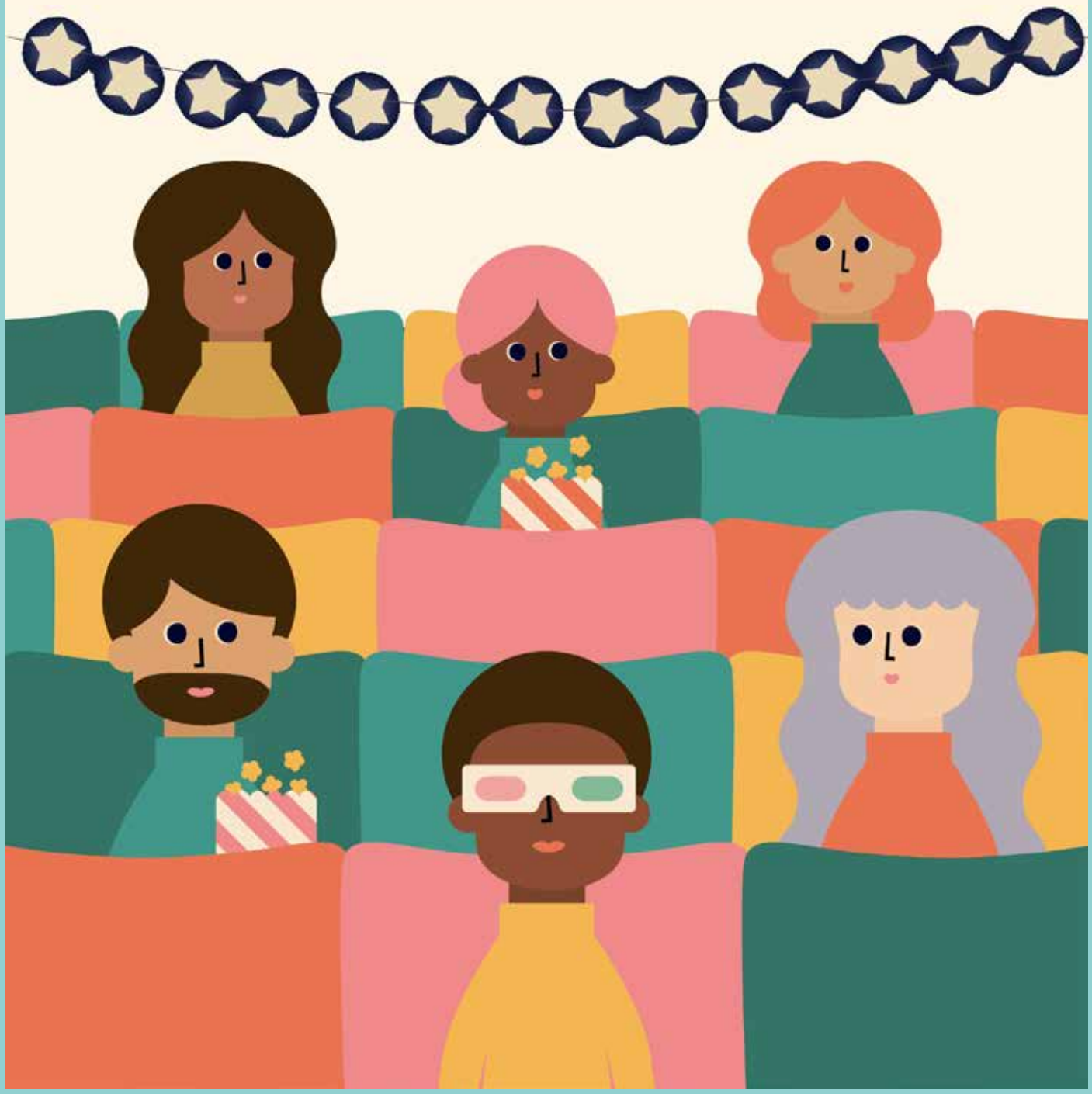
The Board has the power to appoint any individual to be the President, or Vice-President. People in these roles are not trustees, but have a similar role to our Patrons. However, they may be more hands on and their appointment has professional credibility and relevance within the area of Cinema For All's core activity, thus enhancing its profile with other organisations involved with film exhibition.





Happy Birthday card for Marjorie Ainsworth's birthday

RISK MANAGEMENT AND SERIOUS INCIDENTS



RISK MANAGEMENT AND SERIOUS INCIDENTS

RISK MANAGEMENT

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer. Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management process is undertaken on a regular basis and managed under a variety of headings. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people. The Board has a specific lead for Risk and Safeguarding and the risk register and any resulting issues are discussed at each Board meeting.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2021/22.

COVID-19

The risks from COVID-19 have not gone away and Cinema For All continues to take steps to help minimise risk and safeguard public health. All decisions about our operations and our event programmes are taken in line with current guidance and public health advice. Cinema For All has put in place robust and agile plans to support the wellbeing of its staff, members and volunteers, and the wider communities that it serves.

Cinema For All has continued to provide advice and support to members throughout the COVID-19 pandemic. We have now adopted a hybrid working model with staff returning to the office on a part time basis, while continuing some working from home.



POLICIES



POLICIES

INVESTMENT POLICY

Under the Memorandum and Articles of Association the charity has the power to invest in any way the trustees see fit provided no form of permanent trading is undertaken.

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. We had aimed to reduce reserves to £100k (from £164,215 - Note 18) to cover 6 months' expenditure. However, with the energy and cost of living increases, as well as uncertainty over future funding from the BFI and EFF, we will be delaying our plans to reduce reserves until the situation stabilises and future funding becomes clearer. This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY

Under the Memorandum and Articles of Association the Charity is able to make grants, or contribute towards the funds of community cinemas as it sees fit.

EQUAL OPPORTUNITIES POLICY

Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives less favourable treatment on the grounds of gender, marital status, colour, race, nationality or ethnic origin, disability, age, sexual orientation, religious or political belief, trade union activity, physical appearance or HIV-status. Cinema For All regularly reviews its recruiting procedures and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY

This policy has been developed to ensure a consistent and fair approach is taken in the management of sickness and other absence across Cinema For All and outlines the options available to ensure staff are fully supported and their wellbeing taken into account while minimising the impact of absence and sick leave on the delivery of our services.

SAFEGUARDING POLICY

As Cinema For All increased its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect. All board members and operational staff carry out safeguarding training and we continue to have designated safeguarding leads at both operations and board level.

SAFER SPACES POLICY

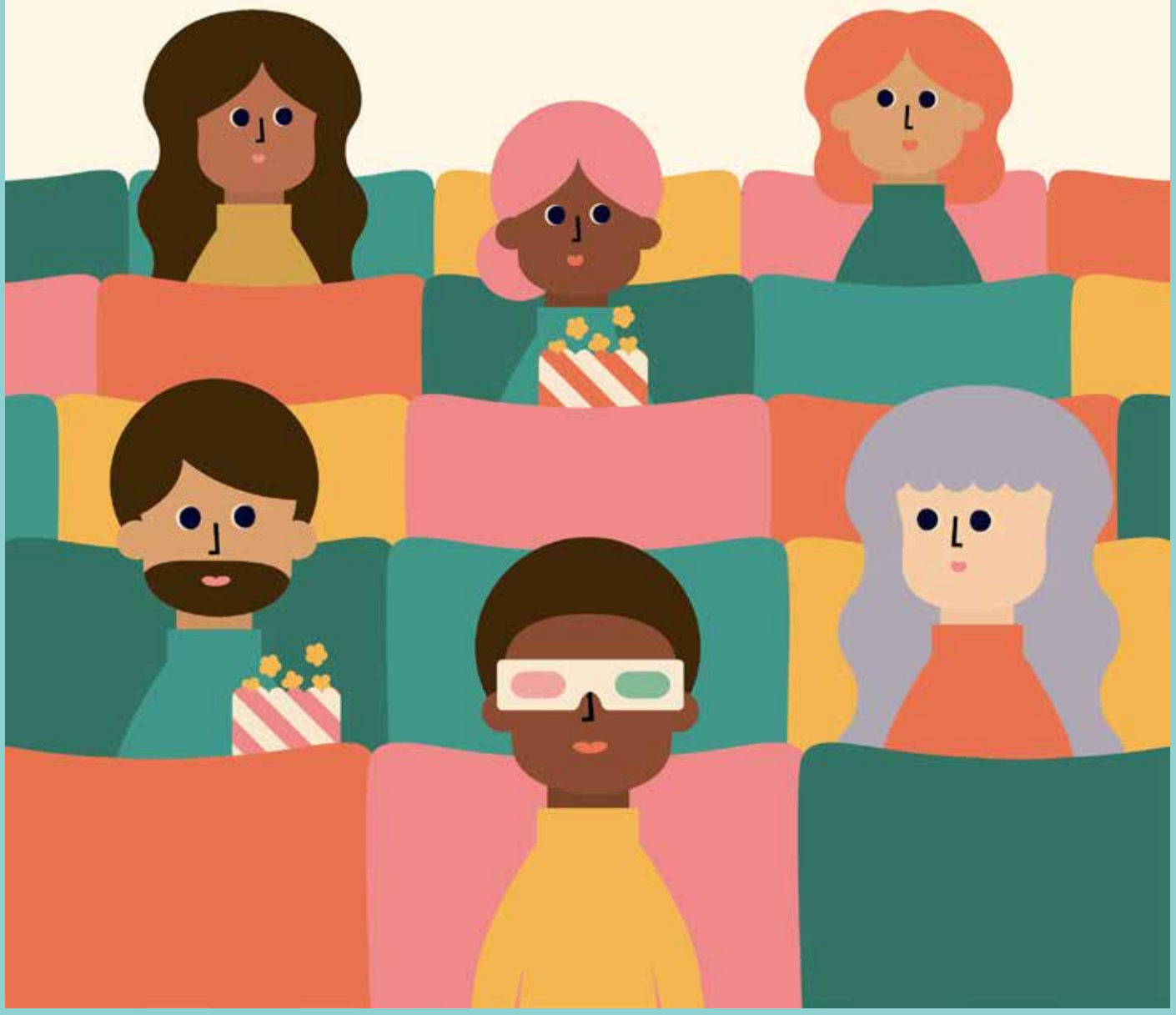
This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities. Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request.

In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on 25 May 2018.

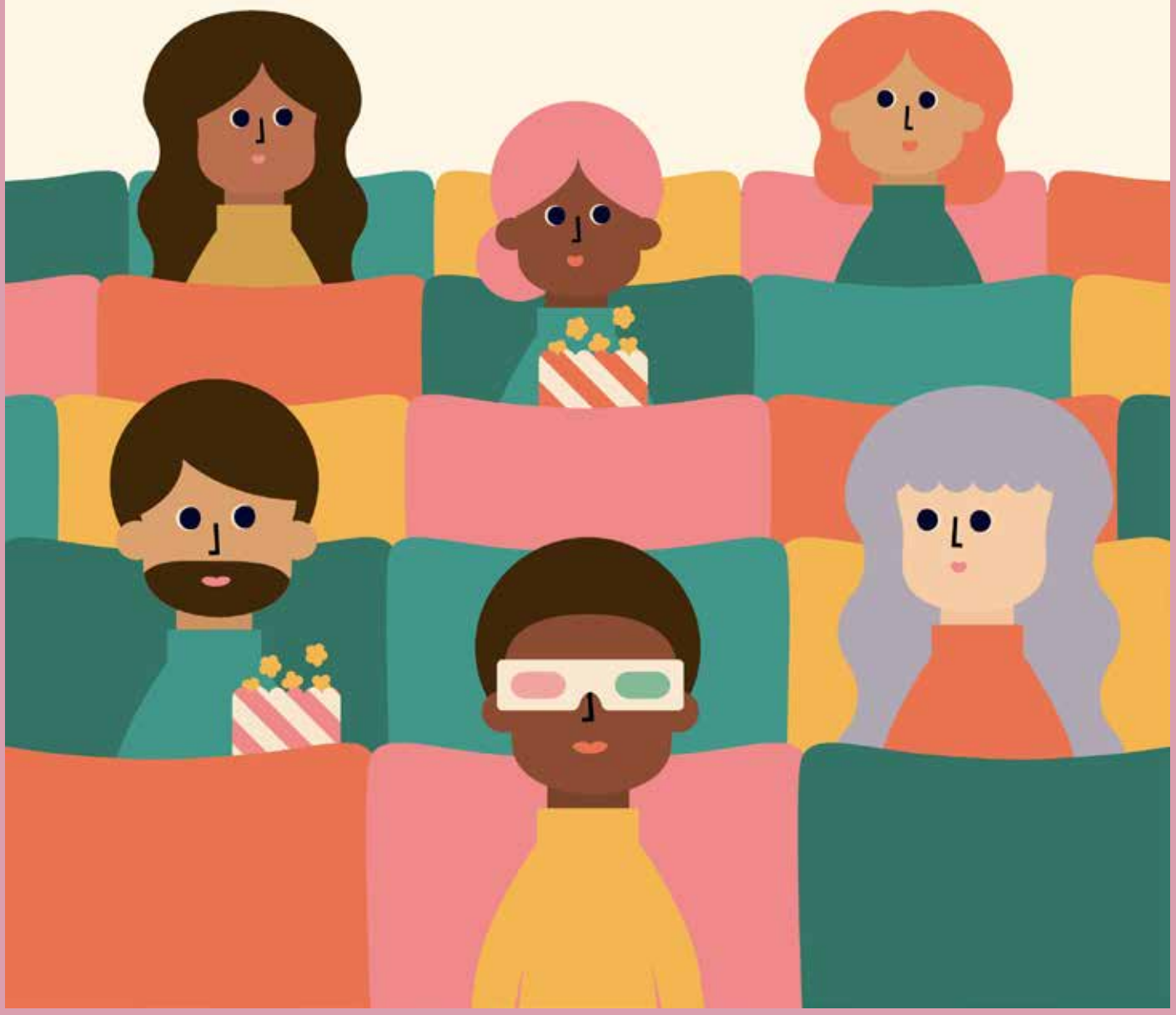
Approved by order of the members of the board of Trustees and signed on their behalf by:



Name: Andrew Ormston
Date: 21/09/2022



FINANCIAL REPORT



FINANCIAL REVIEW OF THE YEAR

2022 was a year of rebuilding revenue streams, but the year still suffered the lasting effects of the Covid pandemic. The charity sector has been through a period of drastic upheaval. It has seen huge digital acceleration, shifts in working models, streamlined operations, the arrival of new tech, the optimisation of old tech, and much more – all in the past two years.

The contribution that charities make to our communities and to wider society has been undeniable in the last two years. But, having battled through the pandemic, many charities are now taking stock and asking hard questions about what they need to do to rebuild their finances and reset their relationships. As we come out of the pandemic, we see the start of the new financial year for 2022/23 in the UK entering another period of uncertainty, with the cost of living crisis, increasing inflation and the difficulty in attracting and recruiting new people continuing. Despite the above, Cinema For All remains robust and still has the ability to deliver its objectives and ongoing projects. Reviewing the financial year, we see that Grant funding increased very marginally from the previous year £215,092 (2021 £212,942). Subscriptions, increased from their 2021 levels to £23,378 (2021 £19,629) with revenue from trading operations increasing as well to £25,447 (2021 £15,096) the overall revenue was at £271,824 (2021 £262,658)

Expenditure has dropped to £248,370 (2021 £273,050), mostly due to difficulties in recruiting for key roles; with expenditure continuing on those projects undertaken in the year and completing those carried over from 2021. The notes to the accounts identify which projects were undertaken during the year.

Total funds carried forward increased to £212,756 (2021, £189,302). As we await a new strategic plan from a major funder, the BFI and anticipate their new funding streams, we will assess our resilience to the coming market conditions, and as a result will be delaying our plan to reduce reserves in line with the current reserves policy, which the Board of Trustees will review on an ongoing basis.

For Cinema For All, income was an ever-present challenge even before COVID-19 and achieving financial sustainability remains a key issue. At the same time as bolstering or rebuilding the reserves, we need to rightly decide if we invest in the infrastructure, digital and otherwise, in order to ensure we are fit for the future.

Generally, Charities will need to invest in resilience measures such as good governance and leadership, digital transformation, and staff development. Many changes will have been made in response to the pandemic, and we need to take stock of what measures will make the biggest difference over the long term.

In the recent Charities Aid Foundation Charity Landscape 2022 report, in the recommendations for the future it was noted, Charities should talk to funders about the value of resilience as a core theme and stress their needs change how they operate in the aftermath of the crisis. Charities need to spend time examining how the fundraising landscape has changed and how the rise of digital fundraising will affect them.

As I said last year, the future, whilst still uncertain, is bright. The need to return to cost effective leisure activities and get back out, meeting and engaging with our fellow humans, is still much needed. Therefore, the team and Board of Trustees, will continue to ensure the charity remains well managed and financially viable as we navigate turbulent times.

Graham Hill, Treasurer

INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2022 which are set out on pages 60 to 71.

RESPONSIBILITIES AND BASIS OF THE REPORT

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

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Philip Allsop FCA
BHP LLP
Chartered Accountants
57-59 Saltergate
Chesterfield
Derbyshire
S40 1UL

Date: 28/9/2022

Signature: Philip Allsop (Sep 28, 2022 09:38 GMT+1)

STATEMENT OF FINANCIAL ACTIVITIES



STATEMENT OF FINANCIAL ACTIVITIES

For the year ending 31 March 2022.

	Notes	Unrestricted Funds	Restricted Funds	2022 total	2021 total
		£	£	£	£
Income from:					
Donations and legacies	3	**976**	-	**976**	4,752
Income from charitable activities:					
Grants	4	**1,000**	**214,092**	**215,092**	212,942
Sponsorship	5	**3,050**	-	**3,050**	3,460
Subscriptions	6	**23,378**	-	**23,378**	19,629
Income from other trading activities:					
Commercial trading operations	7	**25,447**	-	**25,447**	15,096
Investment income	8	**17**	-	**17**	38
Other income	9	**3,864**	-	**3,864**	6,741
Total income		**57,732**	**214,092**	**271,824**	262,658
Expenditure on:					
Charitable activities	10	**53,048**	**195,128**	**248,176**	271,617
Other	11	**86**	**108**	**194**	1,433
Total expenditure		**53,134**	**195,236**	**248,370**	273,050
Net income/(expenditure) and net movement of funds for the year		**4,598**	**18,856**	**23,454**	(10,392)
Reconciliation of funds					
Total funds brought forward		**159,617**	**29,685**	**189,302**	199,694
Total funds carried forward		**164,215**	**48,541**	**212,756**	189,302

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

BALANCE SHEET

As at 31 March 2022	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	14	**8,613**	9,921
		8,613	9,921
Current assets			
Debtors	15	**10,527**	4,103
Cash at bank and in hand		**219,662**	189,900
		230,189	194,003
Liabilities			
Creditors falling due within one year	16	**(26,046)**	(14,622)
Net current assets		**204,143**	179,381
Net assets	17	**212,756**	189,302
The funds of the charity:			
Unrestricted funds	18	**164,215**	159,617
Restricted funds	19	**48,541**	29,685
		212,756	189,302

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime. The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

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

These financial statements were approved by the Board and signed on its behalf by:

Signature:  Date: 5 September 2022

Andrew Ormston, Chair, Cinema For All Board of Trustees

The notes on pages 63 to 71 form an integral part of these financial statements.
Company registration number: 01391200

NOTES TO THE FINANCIAL STATEMENT

1. Accounting policies

1.1 Basis of preparation of financial statements

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 issued in October 2019, 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.

Cinema For All meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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

1.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.3 Going concern

The Board has again considered the impact and legacy of the COVID-19 pandemic on the charity's income and operating costs. The sector has started to recover and both membership income and income from the majority of services has been increasing to levels around 75% of those reached in 2019/20. Our main funder, the BFI, will launch a new funding structure in autumn 2022 and our EFF funding comes to an end in April 2023. We are keeping a close eye on developments and are in regular dialogue with both funders. Cinema For All's Fundraising and Income Generation Working Group are working on a new fundraising plan to mitigate against any negative effects of funding gaps.

The Board has prepared forecasts of income and expenditure for the period to 31 March 2024 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

1.4 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. Income relating to the Coronavirus Job Retention Scheme is recognized in the period for which the funding is claimed.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity.

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Projectors, Lenses and Films (Non Project Related)	2 years
Projectors, Lenses and Films (Project Related)	Life of project
Office Furniture and Equipment (Non Project Related)	1 year
Office Furniture and Equipment (Project Related)	Life of project

1.7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.9 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year

1.13 Critical accounting estimates and areas of judgement

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 **Prior year statement of financial activities**

	Unrestricted Funds £	Restricted Funds £	2021 Total £
Income from:			
Donations and legacies	4,752	-	4,752
Income from charitable activities:			
Grants	24,000	188,942	212,942
Sponsorship	3,460	-	3,460
Subscriptions	19,629	-	19,629
Income from other trading activities:			
Commercial trading operations	15,096	-	15,096
Investment income	38	-	38
Other income	6,741	-	6,741
Total income	73,716	188,942	262,658
Expenditure on:			
Charitable activities	80,193	191,424	271,617
Other	920	513	1,433
Total expenditure	81,113	191,937	273,050
Net income/(expenditure) and net movement in funds for the year.	(7,397)	(2,995)	(10,392)
Reconciliation of funds			
Total funds brought forward	167,014	32,680	199,694
Total funds carried forward	159,617	29,685	189,302

3	**Donations and legacies income**	2022	2021
	Unrestricted funds	£	£
	General donations	976	4,752
		976	4,752

4	**Grant income**	2022	2021
		£	£
	Unrestricted funds		
	EFF COVID Relief grant	-	14,000
	Sheffield City Council COVID Relief Grant	-	10,000
	Arnold Clark Lottery Grant	1,000	-
	Restricted funds		
	BFI Audience Fund	159,992	159,442
	Esmee Fairbairn Foundation	28,000	28,000
	Postcode Lottery Neighbourhood Trust	20,000	-
	Intermission Film	-	1,500
	Others – Regional Screen Scotland, BFI FAN Major Seasons	6,100	-
	Total	215,092	212,942

5	**Sponsorship income**	2022	2021
	Unrestricted funds	£	£
	Filmbankmedia	1,250	2,100
	WRS Insurance	500	500
	MUBI	-	800
	Others	1,300	60
	Total	3,050	3,460

6	**Subscription income**	2022	2021
	Unrestricted funds	£	£
	Annual subscriptions	23,378	19,629
	Total	23,378	19,629

7	**Income from charitable activities**	2022	2021
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts, DVDs, equipment hire and group viewing session fees	25,447	15,096
	Total	25,447	15,096

8	**Investment income**	2022	2021
		£	£
	Unrestricted funds		
	Deposit income	17	38
	Total	17	38

9	**Other income**	2022	2021
	Unrestricted funds	£	£
	COVID-19 Job Retention Scheme	3,051	6,741
	SW Group income	813	-
	Total	3,864	6,741

10 Charitable activities

	Unrestricted	Restricted	2022 Total	Unrestricted	Restricted	2021 Total
Research/information	-	803	803	-	720	720
Booking Scheme	13,557	-	13,557	21,938	-	21,938
Events	2,746	-	2,746	1,553	-	1,553
Insurance	-	1,691	1,691	-	1,558	1,558
Operations	36,745	190,204	226,949	56,652	186,402	243,054
Regional development /support	-	2,430	2,430	50	2,744	2,794
	53,048	195,128	248,176	80,193	191,424	271,617

11 Other expenditure

Unrestricted	Restricted	2022 Total	Unrestricted	Restricted	2021 Total
86	108	194	920	513	1,433

12 Net income/(expenditure)

This is stated after charging:

	2022 £	2021 £
Independent examiner's remuneration	2,010	1,080

13 Employees

	2022 No.	2021 No.
Number of (FTE) employees at year end	5	7

No employee received remuneration amounting to more than £60,000 in either year.

The trustees do not receive remuneration. (2021: nil)
The total amount of expenses received by trustees was £nil due to all meetings moving online. However, £86 was spent on trustee training. (2021: nil, 8 trustees).

The total amount of remuneration received by key management personnel was £90,773 (2021: £101,349). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer), Jacqueline Chell (Head of Programme and Business Development) and Jay Platt (Office and Operations Manager), though Jay Platt left the organisation during this financial year.

	2022 £	2021 £
Wages and salaries	115,265	131,128
National insurance	35,473	38,318
Pensions	7,807	8,008
Total	158,545	177,454

14 Tangible fixed assets

	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2021	159,479	17,686	**177,165**
Additions	4,043	-	**4,043**
At 31 March 2022	163,522	17,686	**181,208**
Depreciation			
At 1 April 2021	149,558	17,686	**167,244**
Charge for the year	5,351	-	**5,351**
At 31 March 2022	154,909	17,686	**172,595**
Net book value			
At 31 March 2022	8,613	-	**8,613**
At 31 March 2021	9,921	-	**9,921**

15 Debtors

	2022	2021
	£	£
Trade debtors	**10,527**	4,103
Total	**10,527**	4,103

16 Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	**21,560**	13,543
Accruals and deferred income	**4,126**	1,079
Other creditors	**360**	-
Total	**26,046**	14,622

17 Analysis of net assets between funds

Current year	Unrestricted	Restricted	Total
	£	£	£
Tangible fixed assets	-	8,613	8,613
Current assets	190,261	39,928	230,189
Creditors: amounts falling due within one year	(26,046)	-	(26,046)
	164,215	48,541	212,756

Prior year	Unrestricted	Restricted	Total
	£	£	£
Tangible fixed assets	-	9,921	9,921
Current assets	174,239	19,764	194,003
Creditors: amounts falling due within one year	(14,622)	-	(14,622)
	159,617	29,685	189,302

18 Unrestricted funds

	1 April 2021	Income	Expenditure	Transfers	31 March 2022
	£	£	£	£	£
Other unrestricted	159,617	57,732	(53,134)	-	164,215
General unrestricted funds	159,617	57,732	(53,134)	-	164,215

19 Restricted funds – current year

	1 April 2021	Income	Expenditure	Transfers	31 March 2022
	£	£	£	£	£
BFI Strategic Partners Fund	3,505	-	-	-	3,505
BFI Audience Fund	18,295	159,992	(153,530)	-	24,757
BFI Love Admin	1,000	-	-	-	1,000
EFF	-	28,000	(20,000)	-	8,000
Postcode Neighbourhood Trust	-	20,000	(16,556)	-	3,444
Filmbankmedia Welcome Back Fund	-	4,500	(2,400)	-	2,100
Sheffield City Council	-	1,100	(750)	-	350
Intermission Film	1,500	-	(1,500)	-	-
Equipment	266	-	-	-	266
BBFC	1,417	-	-	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Regional Screen Scotland A Cinema Near You Funding	7	-	-	-	7
BFI Film Audience Network Major Seasons Project Funding	2,200	500	(500)	-	2,200
Restricted funds	29,685	214,092	(195,236)	-	48,541

Purpose of restricted funds:

BFI: British Film Institute Strategic Partners - NGO responsible for film and film culture in the UK. Now defunct scheme that supported film exhibition activity for organisations delivering support for BFI Film Forever and BFI Film Audience Network (FAN) priorities.

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities.

BFI Love: This was the major season run in 2015 for which we received some funding from BFI FAN. See more about BFI FAN below. This pot covered our admin costs of running the programme in 2015/16.

EFF: the Esmée Fairbairn Foundation is a large grant making foundation which funds our Operations and Office Manager role and part funds our Head of Programme and Business Development position. Though Restricted, EFF permitted us to class these funds as Unrestricted in 2020/21 due to the COVID-19 pandemic.

Postcode Neighbourhood Trust: the Postcode Neighbourhood Trust supports smaller charities and good causes in the north of England to make a difference to their community for the benefit of people and planet. We were awarded £20,000 to support core costs.

Filmbankmedia: Filmbankmedia is one of the largest non theatrical film distributors in the UK and a regular sponsor of Cinema For All events. They have made available bursaries to support community cinema groups to reopen in 2021/22 and 22/23 in the wake of the COVID-19 pandemic. The funds are distributed by Cinema For All.

Sheffield City Council: Sheffield's local authority, who made available screening bursaries for groups in the city to take part in a local film premiere.

Intermission Film: are an award-winning creative agency specialising in making film trailers. We worked with them to create the Intermission Film First Day Back Fund which provides start-up costs to cover the first screening a community cinema puts on following the lifting of lockdown regulations. Cinema For All manages these bursaries.

Octagon Films: a film society based in Leicestershire, funding a Pay it Forward Scheme in Leicestershire that provides match funding for the BBFC funded Launchpad Hothouse project.

Equipment: funding to purchase equipment and replacement parts.

BBFC: The British Board of Film Classification - the national body responsible for film classification and certification in the UK. They funded a Launchpad Hothouse project in South Yorkshire for training young people.

WVCGS/Vote 100: Government funding in 2018 from the Government Equalities Office to celebrate 100 years of some women gaining the vote. This funded the production of a short archive film and special celebratory events around the North of England during 2018.

BFI Neighbourhood Cinema: funding to take over and run the BFI Neighbourhood Cinema website which has now been subsumed by / redesigned as the MyCommunityCinema website.

Regional Screen Scotland (RSS): A Cinema Near You is a Creative Scotland/ Screen Scotland funded project run by RSS which we are involved in supporting training. Regional Screen Scotland is a non-profit organisation working to support independent film exhibition across Scotland.

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding: the BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an initiative of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. However, the COVID-19 pandemic halted this activity. Though some Japan season work took place in the South West Group, the national campaign was halted by the funder allowing us to retain the funds.

Restricted funds – prior year

	1 April 2020	Income	Expenditure	Transfers	31 March 2021
	£	£	£	£	£
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	17,910	159,192	(158,807)	-	18,295
BFI Love Admin	1,000	-	-	-	1,000
EFF	-	28,000	(28,000)	-	-
Intermission Fund	-	1,500	-		1,500
Octagon Films	287	-	(287)	-	-
Equipment	1,816	-	(1,550)	-	266
BBFC	2,200	-	(783)	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Regional Screen Scotland A Cinema Near You Funding	2,067	-	(2,060)	-	7
BFI Film Audience Network Major Seasons Project Funding	2,400	250	(450)	-	2,200
	32,680	188,942	(191,937)	-	29,685

20 Taxation

The company is considered to pass the tests set out in Sch. 6, para. 1 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Pt 11, Ch. 3 of the Corporation Tax Act 2010 or s. 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

21 Related party transactions

There have been no related party transactions in either year.

2021/22 Highlights

info@cinemaforall.org.uk @cinemaforall
www.cinemaforall.org.uk 0114 2210314

Cinema For All is the national support and development organisation for volunteer led cinema in the UK. We have been helping communities to bring film to audiences where they live since 1946.

Launchpad, Sustain, Next Gen, Collaborate

51 groups coached across all schemes

241 coaching sessions delivered

15 groups of people train on Launchpad

9 groups of people train on Sustain Shine

10 groups of people train on Sustain Develop

3 groups of people train on Access Launchpoad

6 groups of young people train on Next Gen

8 groups of people train on Collaborate

£4,650 awarded in coaching bursaries to support screenings and projects

Cinema For All Services

393 queries answered

1,535 members

"The training and coaching during the Sustain Develop programme has helped the Thamesmead Travelling Cinema advance to the next level of operation. This has enabled us to confidently train Young People to operate the cinema through our Volunteer programme, thus also making us relevant to the local community we serve. The programme has introduced us to the world of community cinema and has given us the confidence to develop and run our own."
Thamesmead Texas Travelling Cinema

Where are our Members based ?

145 London

308 North

254 Scotland

85 Wales

41 Northern Ireland

165 Midlands

339 South East

198 South West

The Cinema For All Booking Scheme

228 booking scheme titles screened to

10,315 people

The Most Popular Booking Scheme Titles:

1) Limbo
2) Rocks
3) Minari
4) I Never Cry

Social Media

38,621 Twitter profile views

2,673 Facebook followers

1,775 Instagram followers

Equipment Hire Scheme

62 events were supported through theEquipment Hire Scheme

1,486 audiences reached

Cinema For All Awards

Roebuck Cup winner:
Katherine Sellar

Best Digital Engagement:
Grassmarket Community Picturehouse

Best Film Programme:
Other Cinemas

THE ENGHOLM PRIZE FOR FILM SOCIETY FILM OF THE YEAR: Other Cinemas

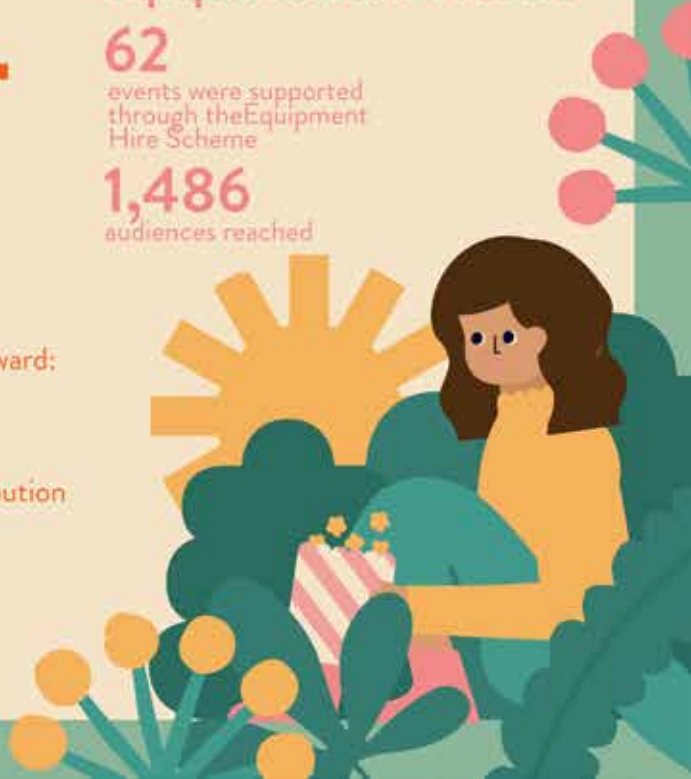
Best Audience Engagement:
Little Wing Film Festival

Green Award:
Leigh Film

CommunityAward:
Leigh Film

The Peter Cargin Award For Outstanding Contribution Made By An Individual:
Rohan Crickmar

CINEMA FOR ALL



Cinema For All activity in 2020/21 was supported by the BFI awarding funds from the National Lottery and the Esmée Fairbairn Foundation in addition to sponsorship and donations. We thank all of our supporters for enabling our work.

ACKNOWLEDGEMENTS

The Trustees extend their sincere thanks to the professional staff and volunteers who make up Cinema For All's national and regional operations, whose passion and dedication to the community cinema movement has enabled the consolidation, continued growth and development of Cinema For All.

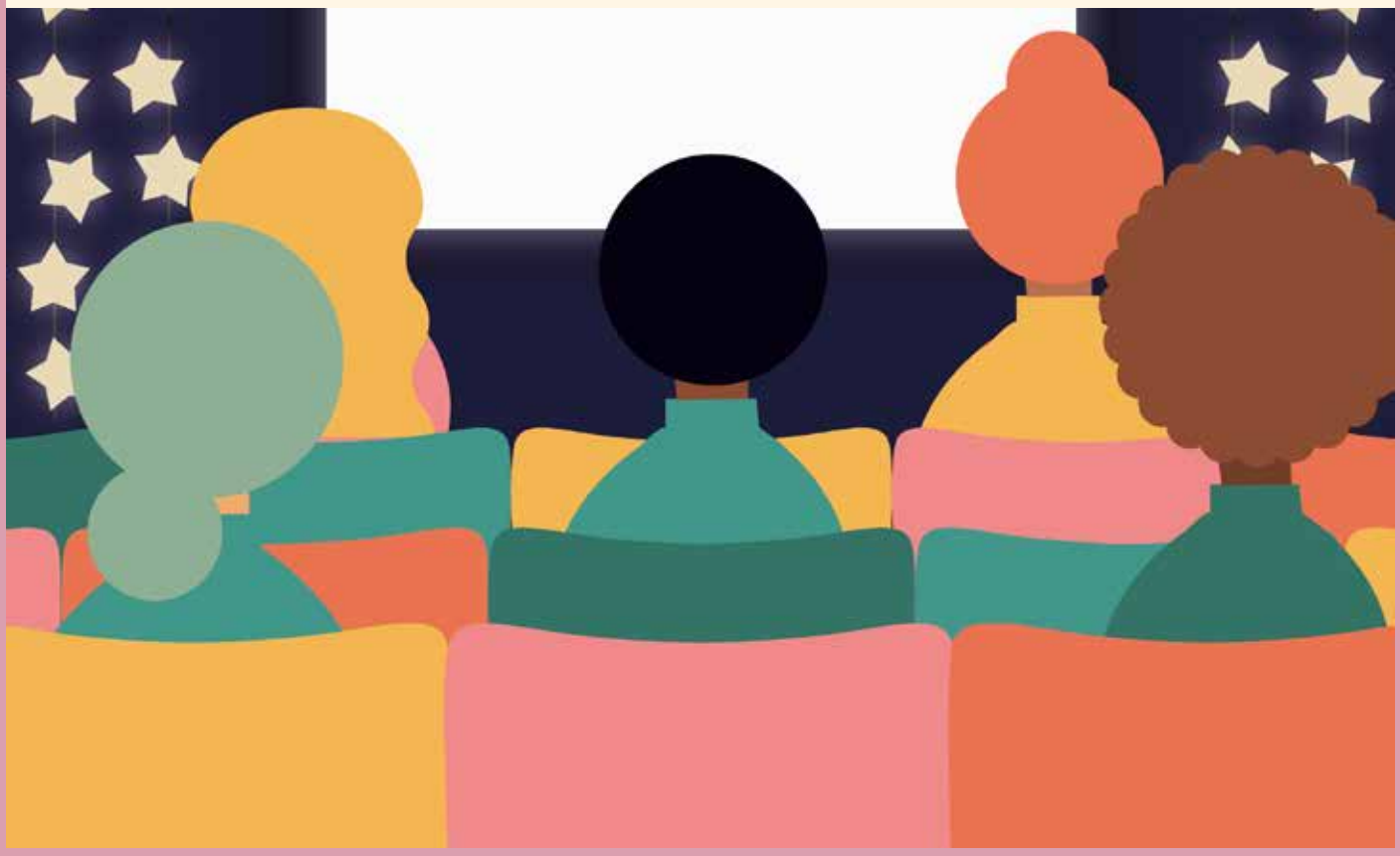
Cinema For All would also like to thank our funders, whose generous contributions mean we are able to continue to support community cinema throughout the UK, and with their permission give a special mention to the following individuals, film societies and community cinemas who generously donated to us during 2021/22. Thank all those who have so kindly donated so far.

Freyja Gillard; Joanne S. Brown, Generation Arts; Leigh Film; Marion Hewitt; Movies at Chaddesley; Richard Clesham; Steve Parry; Thamesmead Travelling Texas Cinema.

All images throughout the report are owned by Cinema For All with the following exceptions – thanks to: Haringey Global Cinema, MilkTea, Little Wing Film Festival, Grassmarket Community Picturehouse, Other Cinemas, Leigh Film, Rohan Crickmar, Katrerine Sellar, Cables and Cameras.

This report was produced by the Cinema For All staff and Board of Trustees. Illustrations on the front cover and titles pages are by Thoughts Make Things (aka Studio Binky).

Photographs and quotations are used with permission.



THE BRITISH FEDERATION OF FILM SOCIETIES

England & Wales - Charity number 276633

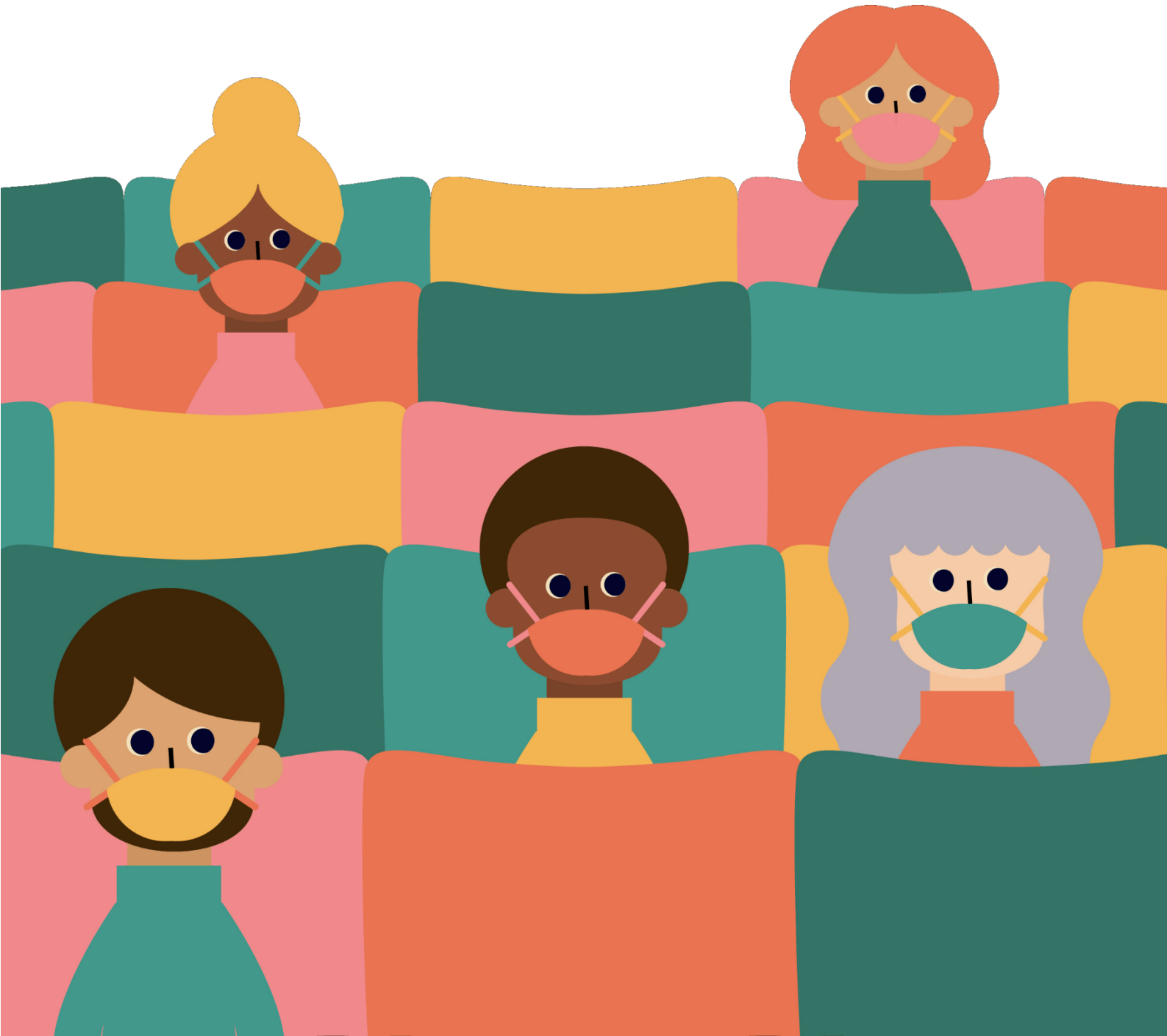
Accounts

THE BRITISH FEDERATION OF FILM SOCIETIES TRADING AS

CINEMA FOR ALL

2020-21 ANNUAL REPORT

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200



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CINEMA FOR ALL



ABOUT US

Our core **purpose** is to support, sustain and develop the community cinema sector in the UK, and to deliver public value to communities and cinema audiences across the country. Our **vision** is, quite literally, *cinema for all*, that all communities, whoever, and wherever they may be, have access to a high-quality cinema experience.

Our **mission** is to:

- encourage and support the community cinema sector to deliver quality film culture experiences
- be an invaluable resource providing the latest thinking, information, advice and guidance on all aspects of film society and community film exhibition
- act as a champion for the UK's community cinema sector.

The **values** that underpin all our activities are:

- Inclusivity
  We are a grassroots organisation committed to the development of community through film, wherever, and whoever, those communities may be.
- Expertise
  We are a trusted source of guidance and advice, and a leading advocate for community cinema.
- Creativity
  We are innovative, imaginative and resourceful.
- Helpfulness
  We are responsive, friendly and approachable.
- Empowerment
  We work tirelessly to nurture and support others to deliver our shared vision of *cinema for all*.

The **strategic outcomes 2023** on which all our activities are focused are that:

- Community cinema exhibitors and audiences are more diverse and representative of their communities.
- Community cinema audiences have a greater breadth and depth of engagement with film.
- There is a greater level of confidence, capability and capacity within the community cinema sector.
- Cinema For All is the leading voice for community film exhibition.

With a **key enabler** that:

- Cinema For All is more robust, financially fit and viable to better represent the diversity of all communities within the UK.

COMMUNITY CINEMA

A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; more often than not, set up and led by volunteers. These organisations often put on additional events around the screening, or offer educational activities or resources to their local audiences. These groups may call themselves: film societies, film clubs, village screens, community cinemas, or any other name that suits their community. Around 1,500 film clubs and community cinemas in the UK are currently members of Cinema For All.

Cinema For All is the only national organisation working exclusively on behalf of community cinema. As a member organisation, Cinema For All speaks for, and on behalf of, the sector on the national cultural stage, maintaining relationships with a wide range of organisations such as film distributors, industry trade bodies, national agencies and government bodies to ensure that community cinema is adequately represented and supported.



Wicked Wales, North Wales

REVIEW OF THE YEAR



CHAIR'S REPORT



On behalf of the Board of Trustees of Cinema For All I am proud to present our annual report together with the financial statements of the charity for year end 31 March 2021.

This will be my final report as Chair and as a member of the Board of Trustees. It has been a pleasure to be in this role over the last few years and to serve as a trustee since 2013, but it is time now to support Cinema For All's amazing work from afar. I am thrilled to be able to share with you the organisation's successes this year by way of closing out my tenure.

When I wrote this report last year I commented on the global situation in which we found ourselves and I genuinely believed that by the time I sat down to write again this year we would be looking back on it with a sense of relief that those weeks and months were over and that we were all firmly back in the cinema and planning for a return to Sheffield conferencing. While we are not there yet, we are in a place of hope as cinemas re-open on the 17th May 2021. While I know that many of our members plan to be slightly more cautious looking closer to summer or autumn this does feel like a glimmer of what is to follow. I can already hear the creaking sounds of doors that have sat closed to community centres, pop ups, bars and basements preparing to open up and welcome back the communities we hold so dear; the sounds of the DJ decks preparing for the next time we can welcome you all in person to Sheffield to celebrate you and your successes.

Until then though, the Cinema For All team has remained steadfast in their support of our members, our community and film. I want to touch on just a few highlights from the year that you will be able to read about in more depth in the pages of this report. September brought us all together for the first time in the online environment. We met as we always do at this time of year, to chat, to see films, to share stories and support and to celebrate your successes. The platform may have been different this year, but the spirit was the same as it always is. The team did a fantastic job in bringing together 168 people and some excellent guests including disability activist Nina Tame in conversation with our very own Jaq Chell, and in putting on an awards celebration just as special as those that have gone before.

While some of our services have unsurprisingly seen reduced activity this year, our coaching programmes continue to go from strength to strength. We have focused this year on ensuring that current groups feel supported and coached with Sustain at the centre of our work. There have been some fantastic projects coming out of it and we hope you all feel extremely proud of the things you have achieved this year, we know that we are extremely proud of you all. Hearing about Chorley Empire Cinema's walking tour was a real highlight of the Mini Conference, our second online conference of the year, and another fantastic opportunity to listen to all your stories and achievements.

This might not have been the year that we all hoped for: we remain out of the office with the team working from home. Yet I am even more certain than ever that Cinema For All and the groups we represent are a vital part of communities in the UK and one that must be celebrated and protected. The work you all continue to do has made that clearer than ever.

I am not the only trustee standing down in the next year, and I would like to offer my own personal thanks to Jane Mehta who has guided our thinking on risk and governance expertly over the last few years, to Sukayna Najmudin who has pushed our approach on accessibility and diversity brilliantly for the past five years and to Katherine Sellar for their time working with the organisation. Katherine, in particular, has served as a trustee for over a decade, and has always been such a positive voice advocating for the community cinema movement, as well as a mentor and support in my time at Cinema For All. As I stand down this year then, I want to thank all of you for making the last 8 years so special. It has been a personal highlight of mine being a part of this organisation, this team and this community and I am endlessly proud of what has been achieved and of the resilience we have shown (this year more than ever). I would like to thank Deborah, Jaq, Jay, Abi, Ellie, Sarah, Rosie and operations teams of the past for all the work you do, my fellow trustees and you our members. I look forward to seeing you all again at some point in the future celebrating your successes on the dance floor in Sheffield, or sharing popcorn in a community cinema.



Dr Gemma Bird, Chair of the Board of Trustees.

VALUING OUR MEMBERS

The writing of our annual report gives trustees and the operations team an opportunity to reflect on the past year, to consider the challenges and the opportunities that have presented themselves, and to review how we as an organisation have responded.

A year of a pandemic has seen us facing challenges head on, embracing a step change in the way we work as an organisation and interact with our membership, that we may never have considered 18 or even 12 months ago.

We have moved all the operations we can online, we have transformed our annual conference to a virtual event (which you can read about in the education section of this report), used that experience to hold a mini-conference, supported members to move their activities online, and even expanded some of our programme, while reducing other areas for which there was little demand, such as new start-up activity.

Our members have continued to support and rely on us through a period where there were no community meetings, or gatherings, to do what we all do best – enjoy film.

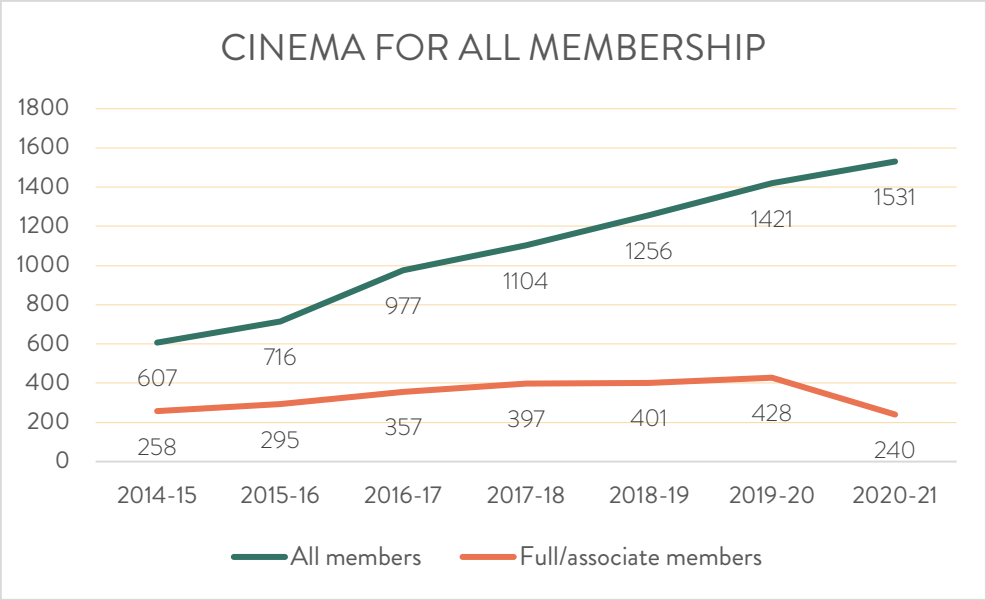
At our annual conference the membership elected three new trustees, who, in the short time they have been with us, have helped us feel and understand the challenges of running a community venture when no face-to-face gatherings can take place, and have greatly expanded the diversity of knowledge and opinion on the Board. Our focus groups with members have helped provide us with an understanding of where we should focus more at this time and how we can support members during the pandemic.

We remain committed to the vision and values set out in our memorandum of association:

- To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment
- To promote the study and appreciation of film

MEMBERSHIP

Our total membership this year stands at 1,531, with 240 paid members of which 217 are renewed memberships and we welcome 23 new members.



The location of our membership remains varied and well dispersed across the UK.

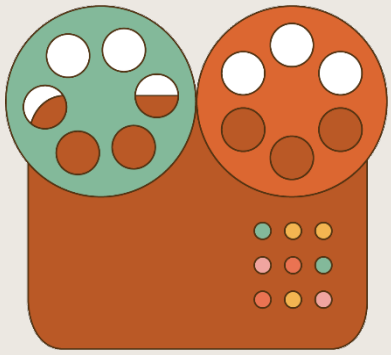
Region	Groups
London	147
Midlands	175
North	291
South East	368
South West	216
Northern Ireland	34
Scotland	212
Wales	88

ACTIVITIES IN 2020/21

In this COVID year we have focused on delivering those services most needed by our members at a time when activities were closed and films were not being shown. We have answered 322 enquiries and continued to build our social media presence:

- Twitter 10.9k
- Facebook 2.6k
- Young Programmers Facebook group 301
- Instagram 1.4k

Our website remains popular and this year has had 87,769 users visiting the main site.



mycommunitycinema.org.uk, which launched in 2019 at the annual conference, now has 524 user accounts with an annual 9,298 page views. As we start to open up again we continue to encourage you to add your profile and events to this site.

This year, in particular, we felt it was important to understand what members needed and how best to tailor our services to provide the necessary support in this unprecedented year of change. We held a series of focus groups to find out what the sector needed, which helped inform Filmbankmedia when creating their Virtual Screening Room. Our team also developed the LIFT package designed to help community cinemas reopen their doors safely with 3 for 1 deals on booking scheme titles and £50 per title booking fees. In addition we ran Sustain coaching in autumn 2020 and secured 90 day MUBI trials for Cinema For All members. These extra benefits supported our members in thinking about their next steps and options for adaptation during the pandemic.

Here are a few other things we achieved this year:

We launched LIFT Part 2 which was a series of funds aimed at easing the financial burden of reopening:

- The Community Cinema Venue Fund - £10k of funding awarded to six groups to help with fixed venue costs through lockdown
- PPE Fund - £2k of funding awarded to 15 groups to go towards the cost of PPE to help groups reopen safely
- Intermission First Day Back Fund - £1.5k of funding (kindly donated by Intermission) to support 10 groups reopening

COACHING

You can read more about this in the education section, but just a few figures to show how we supported our members this year.

- 228 coaching sessions delivered across all schemes
- 46 groups coached through our schemes
- 6 Next Gen (young programmers) groups supported

BUILDING NETWORKS

We continued our work to strengthen connections between groups in their regions with our On the Ground initiative, this year focusing on the West Midlands.

- 2 online events delivered, one still to come (part of Flatpack's Film Camp)
- Average satisfaction rating 4.75 stars
- 42 attendees across the two events so far

BOOKING SCHEME

We have almost 700 titles (674) available to book through Cinema For All. We have been able to make 17 of these available for online screenings.

- 40 total Booking Scheme screenings
    - 21 online
    - 19 in-person
- 1,628 total audience

As part of the Curate scheme we offered the documentary *DELTA 7EVEN* for just £40 per screening including Zoom Q+As with director Rosie Baldwin. The other two Curate titles (*Asunder* and *Love Child*) will be available from May.

PODCAST

- 1,700 total listens
- 7 full episodes, 3 minisodes
- Season 3 included interviews with actors, directors, producers and curators, a takeover from SOUL Fest, and a mini-season for lockdown focusing on online film clubs, digital releases during lockdown and 'programming in the dark' to help groups navigate programming during a pandemic.



EDUCATION AND CULTURE

Cinema For All remains committed to enabling members and audiences to develop a lifelong relationship with film. The appetite for education and inspiration has never been more prevalent than the challenging times of the past year. The ability to understand how and why dominant values and representations exist has become increasingly important, with access to independent and global film giving us a platform from which to challenge and change dominant perspectives and embrace and understand diversity.

While the country was in lockdown, the activities of Cinema For All have continued to flourish. This year has seen the continued success of some of our long-standing Next Gen, Launchpad and Sustain initiatives. The Cinema For All Podcast concluded its third series and begins series 4 in summer 2021. Cinema For All embraced all things online, producing two conferences and a virtual awards ceremony, ensuring virtual connectivity with our members from our lounge to theirs.

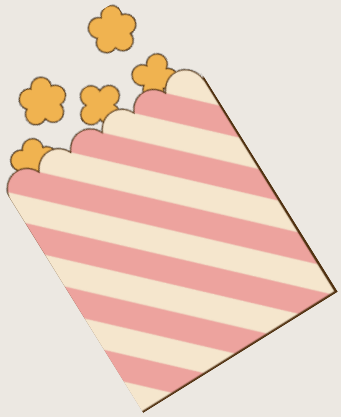
COMMUNITY CINEMA CONFERENCE AND FILM SOCIETY OF THE YEAR AWARDS

This September saw the first ever virtual conference and awards ceremony – an ambitious, completely online event which saw 168 attendees engaging in our virtual programme of events. Despite reduced activity this year, the conference provided plenty of food for thought for our members to start planning their post-lockdown programmes.

Keeping members inspired, panel sessions centred on the hopeful stories and activities conducted by community cinemas during lockdown. Accessibility was a central theme, with workshops addressing issues such as Hosting Screenings for Neurodiverse People. Special guests included disability activist Nina Tame, and João Paulo Macedo, President of the International Federation of Film Societies. A diverse selection of films ran alongside events, including *Clemency*, *Be Natural: The Untold Story of Alice Guy-Blaché* and *Talking About Trees*.

As usual, the 51st Film Society of the Year Awards was a Conference highlight, celebrating the achievements of community cinemas across the UK over the past 12 months. The life and spirit of community cinema was felt in full force in a watch-along ceremony which did not leave a dry eye in the Zoom room.

You can read about the winners in the Celebrating Success section of this report and view their applications on the Cinema For All website for further information.



Following the success of the online conference, this year saw the first virtual Mini-Conference in March, which was attended by 114 members. The conference centred on the re-opening of the community cinema sector, overcoming new challenges and how to respond to the needs of communities in a post-pandemic world. An exclusive preview of *Minari* (generously supported by Altitude) was screened following a fantastic introduction from Dr Chi-Yun Shin (Sheffield Hallam University).

CINEMA FOR ALL PODCAST

The Cinema For All Podcast continued to support listeners on a journey of film discovery this year. The third season of seven full episodes and three minisodes attracted 1,700 listeners and saw excellent interviews and conversations. The podcast continues to illuminate issues of interest to community cinema audiences. Responding to the context of cinema closures, Season Three saw the podcast adapt to the virtual climate to produce at-home sessions discussing cinema life during lockdown, including reviewing digital releases and sharing the ideas and activities of online film clubs and watch parties, including the Magic Lantern Film Club and Godalming Film Society.

TRAINING AND COACHING

Our training and coaching programmes have seen a rise in member engagement with 228 coaching sessions delivered across all schemes available. Our BFI funded coaching programme Next Gen has seen six groups supported, with screenings to follow.

The Launchpad programme has supported four groups, including two groups run for and by people with additional access needs as part of the Access Launchpad strand.

This year has seen the continued success of our Sustain programme with an increase in members engaging with the Shine, Develop and Collaborate strands. 25 groups have utilised the Sustain Shine programme which enables members to reflect on their achievements and determine their future goals, including 10 that benefited from a slightly higher bursary of £300 to assist with their COVID-19 related costs.

We have enabled eight Sustain Develop projects and five Sustain Collaborate projects, some of which have allowed groups to keep audiences engaged during this prolonged period of cinema closure. For example, Chorley Empire Cinema created a walking tour/ audio project showcasing Chorley's cinematic heritage, allowing audience members to experience film culture in the absence of cinema. UFP Film Club, Caribbean Pop-Up Cinema and Chit Chat also successfully ran activities outside of a cinematic context, moving their screenings online in a thematic Black History Month project. In addition, groups have worked on improvement and growth projects. Brighton Community Cinematheque has been developing a research project on how to make their cinema more accessible and Screen25 received assistance with recruiting new volunteers, resulting in the successful appointment of ten new people.

Sustain

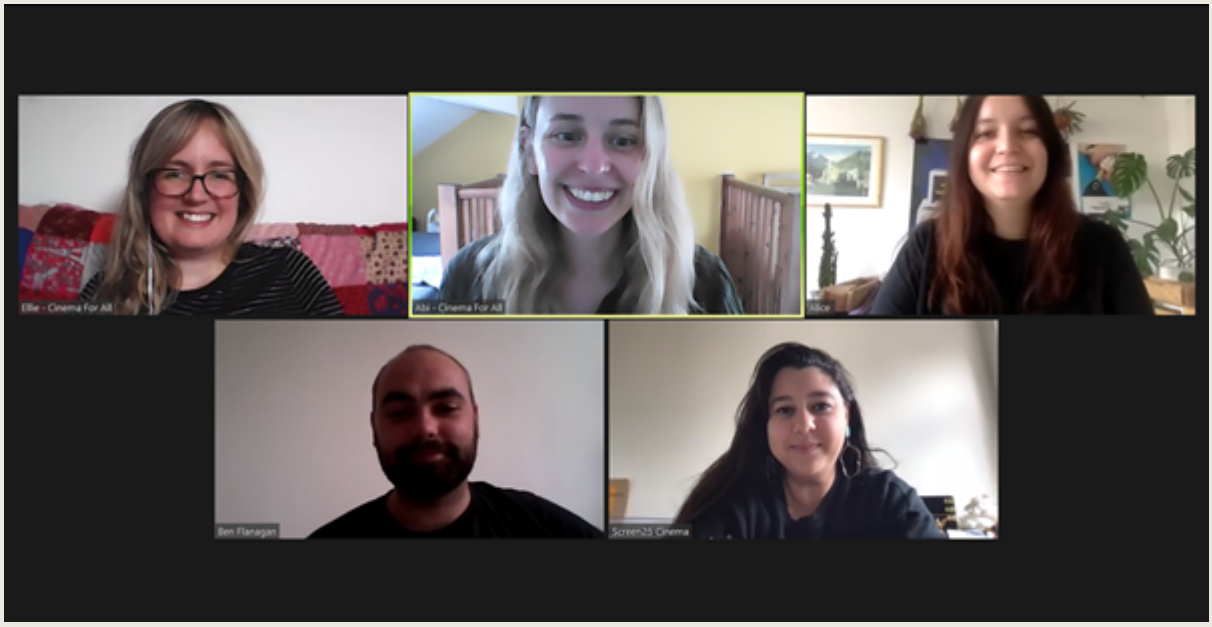
- 25 groups trained through Sustain Shine
- 8 Sustain Develop projects
- 5 Sustain Collaborate projects

Launchpad

- Although less focused on Launchpad this year we did manage to coach some new groups.
- 2 Launchpad groups for online screenings
- 2 Access Launchpad groups (community cinemas run for and by people with additional access needs)

Next Gen

- 7 Next Gen groups (aged under 30)
- Due to in-person screenings not being possible all groups are still waiting to do their first screenings and are planning to hold them as soon as it is safe to do so.
- The groups have used this time to establish an online presence and conduct surveys with their communities and potential audiences.
- Some have held online screenings.



Online coaching session with Screen25

CELEBRATING SUCCESS

Film societies and community cinemas from across the UK and beyond gathered online for the 51st Film Society of the Year Awards, which took place on 19 September 2020 during the first ever virtual Community Cinema Conference.

This year's awards were presented by Cinema For All Chief Executive Deborah Parker and the Cinema For All team. The awards are the annual opportunity to celebrate the outstanding work of community cinemas, film societies and individuals serving their communities across the UK. They celebrate the people constantly going above and beyond to connect with audiences and build their film programme with creativity, innovation and enthusiasm. These groups and individuals are making a real difference to communities and to people's lives.

This year the judges were an esteemed, diverse and independent panel who left the judging session completely in awe of, and in love with volunteer-led cinema. The standard of this year's applications was incredibly high, and in many categories the judges found it extremely difficult to choose the winners. The event was very generously sponsored by Filmbankmedia, MUBI and WRS Insurance.



DR SHAW AWARD FOR BEST NEW SOCIETY

Traditionally, the winners of the Best New Society Award offer some of the most interesting and innovative ways of operating. Having started from scratch no more than two years ago, these societies now stand shoulder to shoulder with groups that have been operating for many years, while bringing new energy to our vision of Cinema For All. The award is named after a beloved, departed friend of Cinema For All, Dr. Clifford Shaw, whose legacy continues to help community cinemas to get started all across the UK.

With a programme entirely focused on celebrating filmmakers of colour and almost always having a director in attendance, the winning group is unique in its programme without ever compromising on warmth, community, connections and unity. For the judges, they symbolise the true spirit of cinema; so much has been achieved for such a new group.



Winner: Other Cinemas

Distinctions: POSK, Les Flicks, Southport Bijou Cinema, Brighton Community Cinematheque

Commendations: Film Club at Home

BEST MARKETING AND PUBLICITY

Communication is a vitally important part of any organisation or event. There is often so much to get across, usually with little space, or budget with which to do it. The Marketing and Publicity Award celebrates groups that have harnessed this huge task with innovation, style and authenticity. Be it with personable social media posts, a clear and inviting website or sparkling print materials that audiences can't wait to get hold of.

The winning group immediately stood out to the judges with their strong logo, bilingual copy and national press coverage. With a programme of exclusively Polish films screened with English subtitles, this group is dedicated to inter-community dialogue – sharing Polish stories both with the community and beyond. Promoting integration between communities and fostering mutual understanding - that's the power of cinema.



Winner: POSK

Distinction: Deptford Cinema

Commendations: Ayr Film Society, Film East

COMMUNITY AWARD

All film societies grow from, serve and are a vital part of their community. The judges saw some incredibly wide-ranging work from the shortlisted groups, where even political and cultural barriers have been challenged and broken down through the power of cinema.

When, along with everything else, the nation's cinemas closed back in March, many of us worried about our audience members – especially the more vulnerable and isolated people who have relied on community cinema for their human connections. The winning group barely waited a beat before they sprang into action with their orange bags of cinema sunshine – curated DVD drop-offs for those that were isolated and unable to access digital film clubs. The project grew and grew, collecting donations from distributors and even including cinema snacks. All this in addition to their pre-lockdown programme of screenings for carers, people in care homes, support for students and emerging filmmakers and much more.



One of the judges said, *'If there's an opportunity to help make a difference, they just do it.'*

Winner: Leigh Film Society

Distinction: Wicked Cinema

Commendations: Cine-Sister, Deptford Cinema

BEST STUDENT CINEMA

Student cinemas offer more than just an enjoyable way to pass time between studies. They are often a base of comfort, learning and a space to connect over film, no matter what subject your degree or course is in. Student cinemas bring great films to your doorstep for an affordable price as well as introducing you to a host of new people. This award recognises the heroes that champion cinema amidst textbooks and examinations, and make being a student that much more fun.

With strong and considered programming, the winning group combines impressive marketing materials, an exciting variety of inspiring community work and a commitment to the community with special events and partnerships. After lockdown, with students flung across all reaches of the UK, this group carried on regardless with an online version of their film club – combining a Netflix watch-party for the feel-good element, with MUBI's free 90 day trial to expand tastes and broaden horizons.



Winner: Film Unit

Distinction: Warwick Student Cinema

FILMBANKMEDIA AUDIENCE AWARD

With the aim of hearing the voices of film society and community cinema audiences across the UK, the Filmbankmedia Audience Award supports future activities by offering a very generous £1,000 to the winning organisation, and is sponsored by non-theatrical distributors Filmbankmedia. This year, audiences were asked the following question:

How have you and your friends from the community cinema kept the joy of watching films alive during lockdown?



Winner: Leigh Film Society

FILM DISCOVERY AWARD

The Film Discovery Award, which celebrates film education, was created to highlight the community cinemas that are making an extra effort to illuminate film screenings with extra activities and entice audiences on their own journey of film discovery, showing that film is a language we can all share and enjoy.

The winners have a fantastic philosophy of engaging with students and young people. These are young people talking to and about young people, allowing them to target particular themes and issues that are of relevance to that audience with thoughtfulness and grace. Their programming tackles themes such as isolation and homelessness, mental health and identity, disability and showcases strong female-centric narratives – all led by a submission process that ensures the festival properly reflects the issues and needs of young people who deserve to see themselves reflected on screen.



Winner: Little Wing Film Festival

Distinction: Leigh Film Society

BEST FILM PROGRAMME

Film societies and community cinemas have some of the most innovative, far-reaching and challenging programmes in UK film exhibition, offering some of the most intelligent and original cinema to their communities. The winning group has accessibility and spotlighting underrepresented filmmakers at the heart of everything they do – underpinning their mission and helping them connect with their audience. Providing great film, sharing stories, facilitating human connection and reaching truly wide audiences – this organisation is more than just a cinema, it is a safe space that is vital to the people in their community.



Winner: Other Cinemas

Distinction: Wimbledon Film Club

Commendations: Little Wing Film Festival, Deptford Cinema

BEST SINGLE EVENT

This award highlights groups that have put their all into a single event to double the enjoyment of the experience for their audience. The judges had an incredible series of creative events to choose from. The winning event was a screening of *Sorry We Missed You*, along with appearances from the film's actors, raised awareness of the deep issues and themes of poverty and financial struggles in our society. With the support of the community, the event raised over £500 for local food banks. Their dedication to raising awareness and leading their community truly represents the power of film and how audiences experience it. It shows how community cinema can be the hub of a local area – not just showing films, but supporting the community with warmth, love and empathy.



Winner: Leigh Film Society

Distinctions: POSK, Other Cinemas

Commendations: Portsmouth Film Society, Chorley Empire Cinema, Beer Film Society

FILM SOCIETY FILM OF THE YEAR

Re-introduced in 2013, the Film Society Film of the Year award shows the world what type of films community film exhibitors love to screen, and their audiences love to watch. All film societies and community cinemas were asked to vote for their top film of the year, either by choosing the best audience rated film or by holding an audience vote. The only restriction was that the film had to have been shown after 1 September 2019. Previous winners include *Intouchables*, *Philomena*, *The Grand Budapest Hotel*, *The Lady in the Van* and *I, Daniel Blake*.



Winner: *Fisherman's Friends*

THE PETER CARGIN AWARD FOR OUTSTANDING CONTRIBUTION MADE BY AN INDIVIDUAL

The power of community cinema comes from teamwork and supporting one another. Everyone's perspective, skill and time contributes to the operation and success of their cinema. Within these groups though exists a catalyst, a driving force of enthusiasm and insatiable commitment that energises both team members and audiences. The Outstanding Contribution by an Individual Award exists to give volunteers a chance to shine a light on the beacons that gleam brightly in their own organisations.

In honour of a huge supporter of Cinema For All, someone who has been with us as an organisation for many, many years and contributed so much, we renamed this award the Peter Cargin Award for Outstanding Contribution by an Individual.



Special Mention: Adriana Kytkova (Deptford Cinema)

"Words simply cannot describe how fundamental this person is to the continual day-to-day existence of our cinema.

She is one of the cinema's longest serving volunteers, and has been continuously involved since its inception more than five years ago. In the past year, she has been instrumental in leading initiatives to make the organisation more accessible and well-regarded beyond the local community.

One of her recent achievements includes spearheading and establishing the introduction of our new 'Pay What You Can' scheme which aims to make all the screenings and events we host, accessible to everyone. The scheme has already had a huge impact on the community and sets us apart from other organisations, in an increasingly costly and competitive cinema landscape within London. She has also been very busy revitalising our social media channels with new and sophisticated branding which now has a bold and uniformed identity.

She is an unsung hero of the cinema."

Certificates were also awarded to: Nolga Valentino (Brighton Community Cinematheque), Mariah Mathew (Little Wing Film Festival)

THE ENGHOLM PRIZE FOR FILM SOCIETY OF THE YEAR

The Engholm Prize for Film Society of the Year - the highest award bestowed by Cinema For All, is awarded to the group considered by the judges to be vigorous and dynamic in demonstrating the qualities outlined in the individual categories, showing matchless creativity, dedication to their audiences and the ability to overcome challenges.

This prize is awarded to a community cinema that takes all aspects of operation to new heights, forming their community cinema into a beautiful constellation. The winner of this award is community minded and audience orientated. This award doesn't just recognise the group's excellence, but its passionate and consistent pursuit of it. The winner is able to not just celebrate their success, but recognise and triumph over their challenges. The winning group has built a substantial profile and following over a short period of time, establishing themselves as a unique community-run cinema aimed at bridging the gap between migrant communities and British society. At a time of heightened socio-economic tensions and controversies surrounding the debate on migration, they have built something that brings people together for a special night - exploring some of the most universal themes of humanity and fostering mutual understanding and conversations.



Winner: POSK (Polish Social and Cultural Association)

THE ROEBUCK CUP

The Roebuck Cup is awarded to those remarkable individuals who may have been involved in the starting of many film societies, kept the ideal of Cinema For All going, or supported the movement in all sorts of ways, often over many years. It was donated by Charles Roebuck, a life-long cinema enthusiast and national officer of the British Federation of Film Societies.

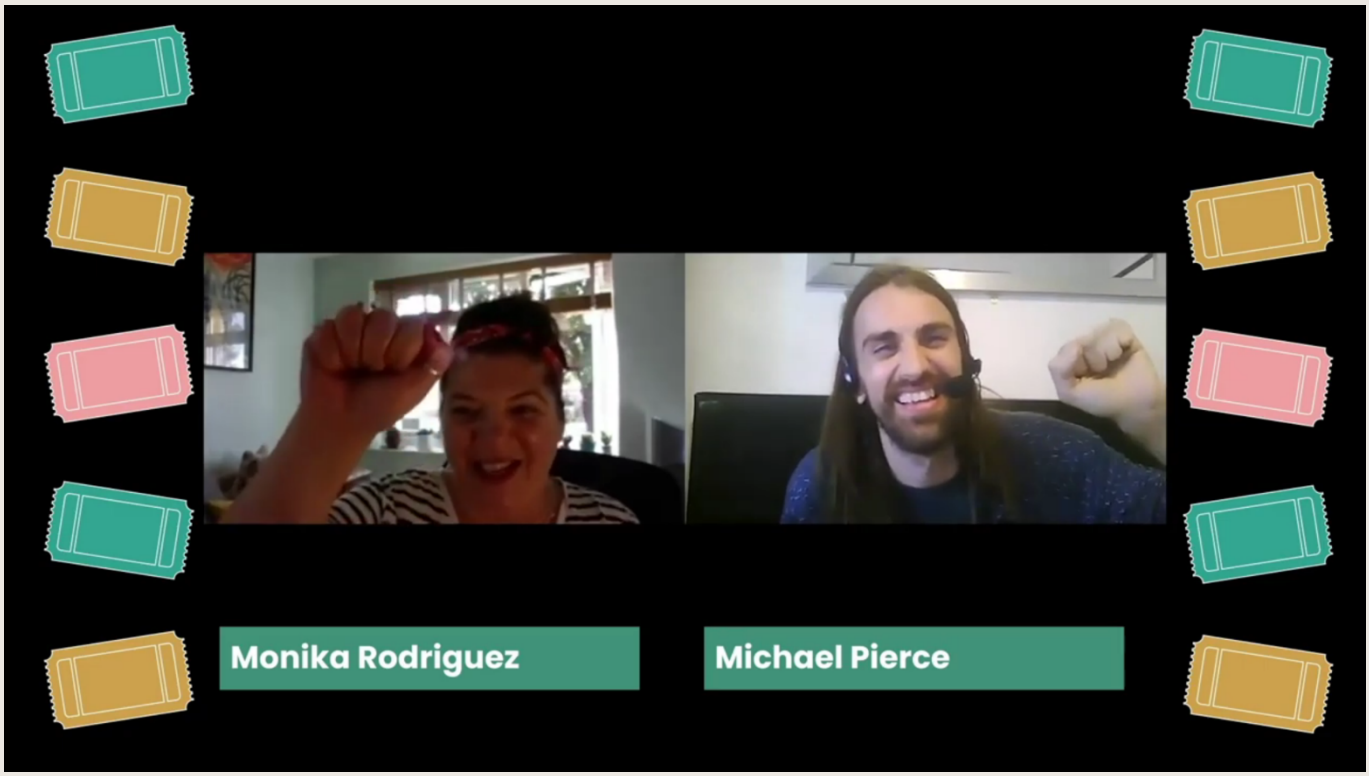
Collectively, the winning duo have been involved in the setting up and sustainability of multiple community cinemas through their work with Cinema Nation, Scalarama, Small Cinema and more. They have been key organisers at Liverpool Small Cinema, Bigger Adventure Cinema, Toxteth Community Cinema and Think Cinema. Though individual venues may have closed, volunteers are carried with them from project-to-project, as lasting friendships and support networks are vital for this dedicated pair.

With concentration in the North West of England, but creating lasting networks that stretch all the way around the UK, these two are dedicated to community cinema - but more importantly the volunteers behind the screens. Always giving and open, they see every idea as something to be shared to help create loving and socially responsible community cinemas.

Always bringing it back to volunteers, their safety and their rights, neither person seek power or status, instead tirelessly working to uplift individuals, their stories, their struggles and their successes.

Loved and respected throughout the sector, these champions are an honour to work with - always listening, learning, contributing and pushing for us all to be more thoughtful and leave no-one behind.

Winners: Michael Pierce and Monika Rodriguez



ENVIRONMENTAL SUSTAINABILITY

In 2019/20 we completed an assessment of our energy consumption and travel footprint to assess our overall carbon emissions, the results of which were summarised in last year's annual report.

A follow up action plan was developed, but the setting of reduction targets was deferred due to the uncertainty created by the COVID-19 pandemic.

As the Sheffield office shut in March 2020 and remained closed throughout 2020/21, with all staff working from home for the rest of the year, no travel being undertaken and all Board meetings and events moving online, there is no data to report this year. However, the report will highlight some of the steps we have taken to implement our action plan and grow awareness of the climate emergency within the sector.

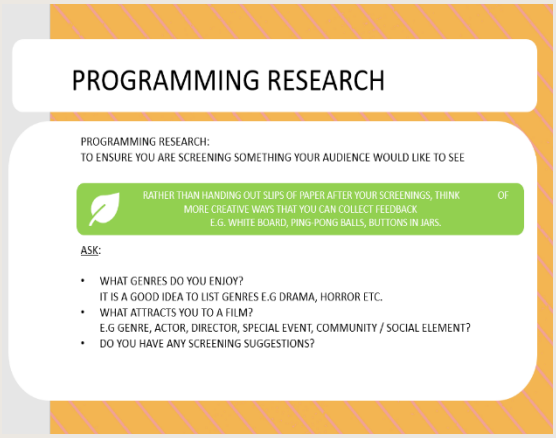
ACTION PLAN

We developed an action plan across the business to identify areas for improvement. Unfortunately, some of these, such as reducing waste at the annual conference and collecting data on office waste and recycling, were put on hold due to the COVID-19 pandemic. However, other items were able to be carried out such as developing our coaching programmes to include awareness of green issues throughout and adding climate action to our Board and SMT agendas. We also plan to launch a new Green Award at the Film Society of the Year Awards in 2021. In 2021/22 we will be developing a Net Zero plan to align with wider environmental targets in reducing emissions.

SECTOR RESOURCES

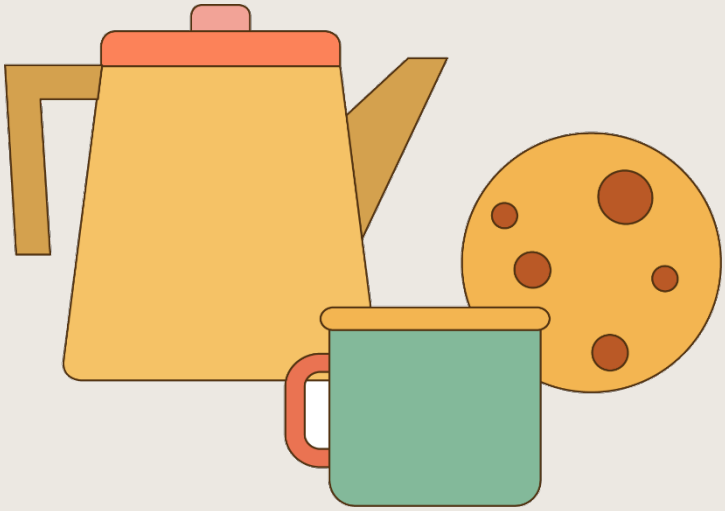
To support our groups to become more environmentally sustainable organisations, we enhanced our coaching programmes with advice around green issues, including simple steps groups could take to reduce their carbon footprint. These were added throughout our workshops so that groups could implement steps across their operations, from marketing, to setting up, to programming. Our environmental sustainability tips are easily identifiable throughout with a green background and leaf design.





ADVOCACY

After gaining a certificate in Carbon Literacy in 2020, Cinema For All Chief Executive, Deborah Parker, wrote a blog for ACEVO, the charity leaders' network, at the start of 2021 on what we have been doing to help tackle the climate emergency and attends their Climate Crisis Members Forum.



HEAR FROM THE TEAM

JAQ



At Cinema For All, I have always experienced joy through connecting with community cinema organisers and lockdown was no exception. Sometimes this was through our focus groups, sometimes through hearing community cinema stories during the conference or sometimes it was simply via a call with an organiser where the conversation started with a chat about how we were feeling, rather than diving straight into business. A special moment for me was one amazing Zoom call with Michael and Monika from Cinema Nation where we took our time, talked about our hopes and dreams for community cinema and ourselves and then ended the call by listening to the same song at the same time. Sitting quietly whilst having an emotional response to art together was deeply reminiscent of the power of cinema and helped me regain some focus and calm.

JAY



The Community Cinema Mini-Conference brought me a lot of joy after what had been a fairly joy-minimal year. At the end of March, the end of the pandemic was just about in sight, and to see so many passionate volunteers come together with renewed determination and enthusiasm was genuinely inspiring. Cinema Nation's 'Healing Cinema: A Call To Action' and Dr Chi-Yun Shin's introduction to *Minari* were particular highlights of the day.

ABI



Staying connected with the amazing individuals behind community cinemas during lockdown has brought me joy and inspiration. I loved talking with a young programmers panel about films and setting up their own screenings and catching up with our existing groups during the Sustain coaching programmes and seeing their creativity shine.





ELLIE



Seeing community cinemas' willingness and determination to continue to serve their communities in response to such a challenging year has been inspirational and a beacon of joy for me in this last year. The way many groups have adapted, be that into community care-givers assisting food banks, running doorstep film drop offs, or even learning new ways to connect with their audiences online has proven yet again how generous and committed these volunteer exhibitors are and how much comfort and happiness they bring to their communities.

SARAH



What brought me joy over lockdown was seeing how resilient and adaptable we can be. This was especially evident at work. Finding new ways to communicate and stay connected was sometimes challenging, but also very rewarding.

CHIEF EXECUTIVE'S REPORT



I am sure, like many, if you had told me when I was writing my report for last year's annual report that we would only just be starting to come out of another lockdown in a year's time, I may not have believed you: what an extraordinary year of loss and struggle, but also of hope, resilience and community.

The incredibly creative ways that community cinema groups across the country have maintained and even strengthened their community connections in these extraordinary times, has indeed been inspirational.

Once again our team has shown great determination and focus, continuing to roll out targeted support for the sector including our coaching programmes focussing on supporting existing groups, despite our film booking and equipment hire services being suspended for much of the year.

Losing over 75% of our earned income in 2020/21 though has been very challenging and we have worked hard to streamline and reduce expenditure wherever possible. We were very fortunate to secure emergency funding through the Esmée Fairbairn Foundation and Sheffield City Council (and we thank them for their support), though several other bids to funders were unfortunately unsuccessful.

We secured a second year's funding from the BFI's Audience Fund and were delighted to be allowed a great deal of flexibility by the BFI in how we delivered our programmes this year, such as repurposing funding for new equipment to support PPE grants for groups reopening and concentrating our coaching on existing groups through our Sustain programmes. We ran 228 coaching sessions across our schemes supporting 46 groups. You can read more about our activities throughout the year in rest of the report.

We began the first of a three year, £84k investment, from the Esmée Fairbairn Foundation in 2020/21, which will help us strengthen the organisation. We restructured the team, creating a Head of Programme and Business Development position along with a dedicated Office and Operations Manager post. Jaq Chell moved into the former role, with Jay Platt stepping up to the latter after a successful interview. Our marketing coordinator, Rosie Thompson, sadly moved on this year, which afforded us the opportunity to revisit the marketing and communications role and related business requirements, opting to offer a freelance position in the first instance.

We moved our annual conference and awards entirely online in 2020, hosting seven workshops and panels, showcasing eight films including *Clemency* and *Talking About Trees*, in addition to plenty of networking. We were delighted that almost 170 people attended. Despite being online, it was just as successful as our face to face event and we received fabulous feedback. BFI support enabled the conference to be BSL interpreted and

live close-captioned, as well as supporting under 30s to attend through bursaries. The conference was even nominated for Best Virtual Pivot at the 2020 Virtual Charity Awards, for taking a complex weekend-long event totally online. We were again grateful to our event sponsors and distribution partners for their support.

We were delighted to welcome three new trustees to the Board of Trustees following elections at the AGM in September 2020: Denyce Blackman; Rico Johnson Sinclair and Elizabeth Costello, and we very much look forward to working with them.

Once again we ended the year in lockdown, but committed to supporting the sector in its recovery through extending our successful LIFT packages and rolling out a number of funding opportunities.

In addition to film licence discounts and partner offers, our LIFT packages supported groups with bursaries to help them reopen safely, and for those groups who had suffered financially, helping them with venue costs. 46 groups were assisted through these bursaries, which were supported by the BFI awarding funds from the National Lottery, Intermission Film and Filmbankmedia.

2021 brings an exciting anniversary: our 75th and we're planning on celebrating this milestone in a number of ways throughout the year, along with, we hope, a successful reopening of cinemas across the country in the spring.



GOVERNANCE



PUBLIC BENEFIT

The charitable objects of Cinema For All are:

- To advance the education of and to encourage the interest of the public in film as an art and as a medium for information, education and social enlightenment; and
- To promote the study and appreciation of film

Specifically, Cinema For All acts to benefit the public in the following ways:

UNIQUE RANGE AND REACH

Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety. The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. We work across the UK to provide local, hands-on advice to community film exhibitors.

EDUCATION AND TRAINING

Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles. This year it was supplemented with a further 'mini-conference' bringing us all together once more to further these conversations. Our training programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who wish to start.

INFORMATION AND ADVICE

This service covers all aspects of film exhibition, from setting up a community cinema, choosing and hiring equipment, film recommendations, licences and film availability. Personal bespoke advice is given by email. A full range of downloadable digital resources and leaflets, as well as a comprehensive community cinema start up pack are available from the website. Cinema For All also distributes its monthly Newsreel magazine to over 2,000 email addresses from across the film, voluntary and arts sectors and produces a popular podcast series.

MEMBERSHIP

Cinema For All provides a range of affordable membership categories for organisations, from our free Affiliate membership, to Associate and Full Membership. We offer a reduced price membership for groups in their first and second years with the same level of access to all our amazing services and benefits.

REPRESENTATION

Cinema For All conducts an annual Community Exhibitor Survey, which covers a variety of topics. This survey gives a detailed overview of the sector, ensuring Cinema For All knows what, as a membership federation, it represents. Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board and who can be contacted directly with any concerns members may have.

SUPPORTING DISADVANTAGED COMMUNITIES

Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of films available.

REGIONAL ACTIVITY

Properly constituted Cinema For All regional networks hold film viewing sessions and training days and the regional representatives form an integral part of Cinema For All. Film societies and community cinemas play a vital role in bringing film to rural and remote communities. In addition, our On the Ground project aims to create sustainable networks in areas of the UK without formal Cinema For All Regional Groups.



Julia Brow, No Planet B Film Club; Denyce Blackman, Caribbean Pop-Up Cinema and Cinema For All board; Naomi Bennett, LesFlix

LEGAL AND ADMINISTRATIVE INFORMATION

STATUS

Cinema For All is the trading name of the British Federation of Film Societies which was incorporated as a company and as a charity on 27th September 1978. The British Federation of Film Societies is a company limited by guarantee and has no share capital. The liability of the members is limited. The trustees of the charity are also the directors of the company.

Throughout this document, Cinema For All will be used when referring to the British Federation of Film Societies.

Company Number: 01391200

Charity Number: 276633

REGISTERED OFFICE

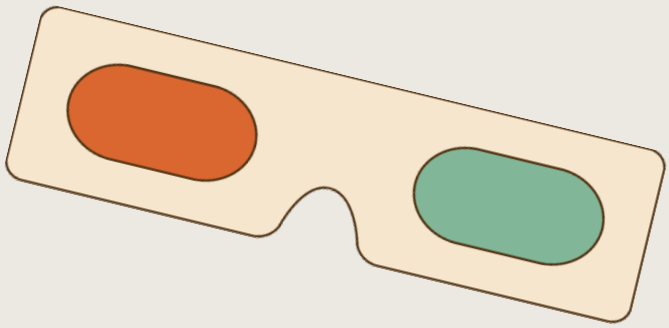
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INDEPENDENT EXAMINER

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BHP LLP
Chartered Accountants
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Chesterfield
S40 1UL

BANKERS

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Swansea
SA1 3AF



The financial statements found on pages 47-57 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2021

The Charity Commission is supportive of charities holding virtual meetings, even if there is no current provision in their governing documents. The Articles of Association are silent in holding electronic general meetings. The Trustees have, therefore, agreed that the 2021 Annual General Meeting should be held using digital solutions to demonstrate good governance of Cinema For All. Accordingly, the agenda will include the motion to adopt the 2020/21 Annual Report, including the annual accounts.

DIRECTORS AND TRUSTEES



Gemma Bird
CHAIR



Sukayna Najmudin
VICE-CHAIR



Graham Hill
TREASURER



Denyce Blackman
SECRETARY (from March 2021)



Rebecca Ellis
BOARD MEMBER



Jane Mehta
BOARD MEMBER



Katherine Sellar
BOARD MEMBER



Rico Johnson-Sinclair
BOARD MEMBER



Elizabeth Costello
BOARD MEMBER



Peter Mitchell
SECRETARY (until June 2020)



Victoria Walden
SECRETARY (until August 2020)

BOARD OF TRUSTEES 2020/21

Gemma Bird (Chair)
Sukayna Najmudin (Re-elected Sept 2020) (Vice-Chair) (Resigned August 2021)
Graham Hill (Treasurer)
Denyce Blackman (Elected Sept 2020) (Appointed as Secretary from March 2021)
Rebecca Ellis
Jane Mehta (Resigned July 2021)
Katherine Sellar (Resigned July 2021)
Rico Johnson Sinclair (Elected Sept 2020)
Elizabeth Costello (Elected Sept 2020)
Peter Mitchell (Resigned June 2020)
Victoria Walden (Resigned August 2020)
Paul Hewlett (Appointed July 2021)
Andrew Ormston (Appointed August 2021)

At the time of the 2021 Annual General Meeting, there will be one elected trustee vacancy.

TRUSTEE RESPONSIBILITIES

The key duties of the trustee are to:

- Ensure the charity is carrying out its purpose for public benefit
- Comply with the charity's governing document and the law
- Act in the charity's best interests
- Manage the charity's resources responsibly, reasonably and honestly
- Act with reasonable care and skill
- Ensure the charity is accountable
- Assess levels of risk facing the charity

Company and charity law require the trustees to prepare financial statements for each year that give a true and fair view of the state of affairs of the charity and of surplus or deficit of the charity for that period. In preparing those 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 judgements 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;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees have overall responsibility for ensuring that the charity has an appropriate system of controls, financial and otherwise. They are also responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for ensuring the organisation has adequate resources to fulfil its objectives, safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

WORKING GROUPS

The Board does organise Working Groups, which can include trustees, staff members and volunteers with specific skills, as may be required from time to time. These groups will be set up to be focussed on particular projects, or strategic issues that require resolving. The Board also allocated overseeing responsibilities to some trustees, again, as may be required from time to time. Trustee lead roles include HR, Risk and Safeguarding and Board-Staff Liaison.



Rebecca Ellis, Cinema For All trustee

PATRONS AND THE HONORARY COUNCIL

Cinema For All has three patrons: film director, Ken Loach, film producer, Mark Herbert and writer and broadcaster, Danny Leigh. We are very grateful to them for agreeing to lend their names to our organisation. They help to raise the profile of Cinema For All with the media and general public, thereby helping to promote the community cinema sector.

Derek Malcolm is President of Cinema For All and is joined in our Honorary Council by Vice-Presidents, Marjorie Ainsworth, Donna Anton, Peter Cargin, Brian Clay and David Miller.

The Board has the power to appoint any individual to be the President, or Vice-President. People in these roles are not trustees, but have a similar role to our Patrons. However, they may be more hands on and their appointment has professional credibility and relevance within the area of Cinema For All's core activity, thus enhancing its profile with other organisations involved with film exhibitions.



Danny Leigh, Cinema For All patron

RISK MANAGEMENT AND SERIOUS INCIDENTS

RISK MANAGEMENT

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer. Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management process is undertaken on a regular basis and managed under a variety of headings. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people. The Board has a specific lead for Risk and Safeguarding and the risk register and any resulting issues are discussed at each Board meeting.

COVID-19

Cinema For All is following Government guidance on the COVID-19 virus to play our part in safeguarding public health and minimising risk. All decisions about our operations and our event programmes are being taken in line with current guidance and public health advice. Cinema For All has put in place robust and agile plans to support the wellbeing of its staff, members and volunteers, and the wider communities that it serves.

Accordingly, at the time of writing all the paid staff of Cinema For All are home-based, and are all still working and available to provide advice and support to members. There is a plan in place, however, to return to the office and we have been making use of the Government COVID-19 Job Retention Scheme on a flexible basis at times during the financial year 2020/21.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2020/21.



POLICIES

INVESTMENT POLICY

Under the Memorandum and Articles of Association the charity has the power to invest in any way the trustees see fit provided no form of permanent trading is undertaken.

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. We aim to reduce reserves to £100k from £159,617 (Note 18) to cover 6 months' expenditure. This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY

Under the Memorandum and Articles of Association the Charity is able to make grants, or contribute towards the funds of community cinemas as it sees fit.

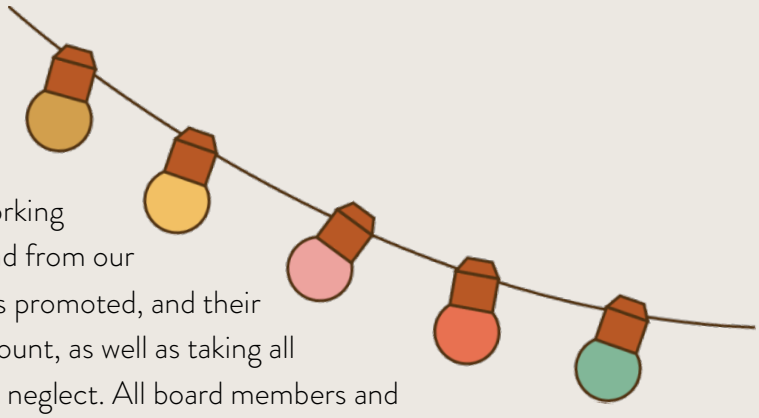
EQUAL OPPORTUNITIES POLICY

Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives less favourable treatment on the grounds of gender, marital status, colour, race, nationality or ethnic origin, disability, age, sexual orientation, religious or political belief, trade union activity, physical appearance or HIV-status. Cinema For All regularly reviews its recruiting procedures and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY

This policy has been developed to ensure a consistent and fair approach is taken in the management of sickness and other absence across Cinema For All and outlines the options available to ensure staff are fully supported and their wellbeing taken into account while minimising the impact of absence and sick leave on the delivery of our services.

SAFEGUARDING POLICY



As Cinema For All increased its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect. All board members and operational staff carry out safeguarding training and we continue to have designated safeguarding leads at both operations and board level.

SAFER SPACES POLICY

This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities.

Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request.

In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on 25 May 2018.

GOVERNANCE REVIEW 2020-21

In 2020 the Cinema For All Board of Trustees commissioned Digi-Board Ltd. to carry out a review of the organisation's governance practices. It is good practice to carry out a review such as this one once every three years and in the interim to carry out internal governance reviews. These are procedures that we plan to implement going forward to continue to ensure that the organisation is robust in the face of external and internal challenges, with a well-functioning governance structure and welcoming environment, best able to support the sector. We will provide summaries of these reviews in future annual reports. This short summary covers key learning from the report we received, as well as planned actions to respond in key areas.

The report was compiled based on a comprehensive self-assessment process in which members of the Board and the Senior Leadership Team responded to key questions in areas of fundraising, governance, public trust and reputation, the purpose of the organisation, use of digital, integrity, safeguarding, diversity, leadership, Board behaviour, culture and effectiveness. These areas were assessed against the Charity Governance Code and measured against a baseline of other charities' responses which enabled us to gain a sense of how we are doing in these areas in comparison to others. In carrying out this process we shared open and honest responses on the areas in which we felt we were most successful and the areas we felt needed to be the focus for development and improvement. These anonymised responses were then compiled by Digi-Board and recommendations were given for areas to focus on for improvement, as well as areas of strength.

KEY LEARNING

The report suggested that our top strengths as an organisation were in fundraising, managing risk, ensuring our safeguarding policies are effective and up to date, and in being open and accountable to our members. We will however, of course, continue to monitor each of these areas to ensure they remain key strengths of the organisation.

The key areas for development that were highlighted in the report were diversity, leadership, Board behaviour and culture, Board effectiveness and Board composition.

Some key suggestions for development in these areas were to:

- Carry out periodic reviews of how external factors may impact the organisation (this was of course made all the more relevant by the Coronavirus pandemic).
- Further developing Trustee competence around governance.
- Discussing how to improve Trustee accessibility and equality.
- Ensuring that Board members and the Operations Team get to know one another better.
- Taking time to discuss how the Board and Senior Leadership Team works together, individual motivations, expectations and behaviours.
- Commissioning an external evaluation of the Board, Chair and Trustees every three years.
- Reviewing the mix of skills, knowledge and diversity of the Board against what is needed for the organisation to deliver its purpose effectively and best serve the sector.
- Managing changes to the Board without disrupting effectiveness of the organisation.
- The importance of open and constructive dialogue.
- The importance of constructive challenge.

ACTIONS TO BE IMPLEMENTED:

- We remain committed to becoming a more diverse organisation that fully represents the sector. We have worked hard at updating our hiring processes as well as our approach to encouraging new Board members to join us as a way of reflecting this and will continue to keep these processes in review.
- Ensure that governance responsibilities do not become the responsibility of one/ a few trustee/s, but remain a collective responsibility with collective oversight.
- Continue to develop Board training programmes for new members and continue with ongoing refresher training for all throughout their Board tenure.
- Ensure an effective Board Buddy system is in place which supports new Board members.
- Consider the length of Board terms of service while recognising the need to balance refreshing perspectives with long term knowledge and understanding of the organisation's history and processes.
- Building in social aspects to Board meetings and welcoming the Operations Team to social periods of Board meetings.
- Regularly review and update the Board Code of Conduct alongside other policy documents. Within this ensuring regular reviews of our values and behaviours to ensure they remain valid and relevant.
- Evaluate how we set the tone for values and behaviours, through seeking feedback from colleagues and volunteers about their experience of our culture, values and behaviour.
- Regularly review Matters Reserved for the Board and ensure that responsibilities are being met by all Trustees.
- Developing a governance calendar to ensure understanding and compliance of all key dates across the Board and Senior Leadership Team. To include within that, external governance reviews (like this one) every three years and yearly internal reviews.
- Planning for transition between Board members. Including asking Trustees to give sufficient notice before stepping down from a role and undergoing processes of shadowing and mentoring for key roles. This is particularly important for key roles such as Chair, Treasurer, Secretary and Vice Chair, but is also relevant for other roles such as HR, Safeguarding and Equality, Diversity and Inclusion.
- Facilitate open and honest conversations that are constructive and respectful of difference of opinion and experience. Implement an informal system in which people can either speak to the Chair about any concerns they may have or, if this is not appropriate, the Equality, Diversity and Inclusion Lead.
- Ensure open and regular dialogue between Trustees and the Senior Leadership Team to ensure that the Operations Team, and in particular the CEO, feel supported by the Board.

FINANCIAL REPORT



INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021 which are set out on pages 47-57.

Responsibilities and basis of report

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

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Nicola Adams ACA DChA

BHP LLP

Chartered Accountants

57-59 Saltergate

Chesterfield

Derbyshire

S40 1UL

Date: 18/10/2021

Signature: 

STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds	Restricted Funds	2021 total	2020 total
		£	£	£	£
Income from:					
Donations and legacies	3	4,752	-	4,752	3,001
Income from charitable activities:					
Grants	4	24,000	188,942	212,942	162,780
Sponsorship	5	3,460	-	3,460	9,962
Subscriptions	6	19,629	-	19,629	31,390
Income from other trading activities:					
Commercial trading operations	7	15,096	-	15,096	58,991
Investment income	8	38	-	38	83
Other income	9	6,741	-	6,741	-
Total income		73,716	188,942	262,658	266,207
Expenditure on:					
Charitable activities	10	80,193	191,424	271,617	310,432
Other	11	920	513	1,433	6,745
Total expenditure		81,113	191,937	273,050	317,177
Net income/(expenditure) and net movement of funds for the year		(7,397)	(2,995)	(10,392)	(50,970)
Reconciliation of funds					
Total funds brought forward		167,014	32,680	199,694	250,664
Total funds carried forward		159,617	29,685	189,302	199,694

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

BALANCE SHEET

As at 31 March 2021	Notes	2021	2020
		£	£
Fixed assets			
Tangible assets	14	9,921	14,464
		9,921	14,464
Current assets			
Debtors	15	4,103	26,426
Cash at bank and in hand		189,900	167,286
		194,003	193,712
Liabilities			
Creditors falling due within one year	16	(14,622)	(8,482)
Net current assets	17	189,302	199,694
The funds of the charity:			
Unrestricted funds	18	159,617	167,014
Restricted funds	19	29,685	32,680
		189,302	199,694

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

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

These financial statements were approved by the Board and signed on its behalf by:



Signature: Date: 18/10/2021

Dr. Gemma Bird, Chair, Cinema For All Board of Trustees

The notes on pages 49-57 form an integral part of these financial statements.
Company registration number: 01391200

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

1.1 Basis of preparation of financial statements

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 issued in October 2019, 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.

Cinema For All meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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

1.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.3 Going concern

The Board has considered once again the impact of COVID-19 on the charity's income and operating costs. While much is still reliant on how well the sector recovers once lockdown restrictions are lifted and it starts to access services again, anecdotal evidence shows that though only a small section of the sector reopened in May/June 2021, the rest are planning on reopening in the autumn. As both major sources of grant income, from the BFI and EFF (£187,992), have already been secured, the Board are confident that they have in place plans to deal with any financial losses that may occur.

The Board has prepared forecasts of income and expenditure for the period to 31/03/23 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

1.4 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. Income relating to the Coronavirus Job Retention Scheme is recognized in the period for which the funding is claimed.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity.

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Projectors, Lenses and Films (Non Project Related)	2 years
Projectors, Lenses and Films (Project Related)	Life of project
Office Furniture and Equipment (Non Project Related)	1 year
Office Furniture and Equipment (Project Related)	Life of project

1.7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.9 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year

1.13 Critical accounting estimates and areas of judgement

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:
The charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 Prior year statement of financial activities

	Unrestricted Funds	Restricted Funds	2020 Total
	£	£	£
Income from:			
Donations and legacies	3,001	-	3,001
Income from charitable activities:			
Grants	500	162,280	162,780
Sponsorship	9,962	-	9,962
Subscriptions	31,390	-	31,390
Income from other trading activities:			
Commercial trading operations	58,991	-	58,991
Investment income	83	-	83
Total income	103,927	162,280	266,207
Expenditure on:			
Charitable activities	137,330	173,102	310,432
Other	4,017	2,728	6,745
Total expenditure	141,347	175,830	317,177
Net income/(expenditure) and net movement in funds for the year.	(37,420)	(13,550)	(50,970)
Reconciliation of funds			
Total funds brought forward	204,434	46,230	250,664
Total funds carried forward	167,014	32,680	199,694

3 Donations and legacies income

	2021	2020
Unrestricted funds	£	£
General donations	4,752	3,001
	4,752	3,001

4 Grant income

	2021	2020
	£	£
Unrestricted funds		
EFF COVID Relief grant	14,000	-
Sheffield City Council COVID Relief Grant	10,000	-
BFI Film Hub SW grant to SW Regional Group	-	500
Restricted funds		
BFI Audience Fund	159,442	157,670
Esmee Fairbairn Foundation	28,000	-
Intermission Film	1,500	-
Others – Regional Screen Scotland, BFI FAN Major Seasons, Women's Vote Centenary Grant Scheme	-	4,610
Total	212,942	162,780

5 **Sponsorship income**

	2021	2020
Unrestricted funds	£	£
Filmbankmedia	2,100	5,100
MPLC	-	3,672
WRS Insurance	500	500
Octagon Films	-	500
MUBI	800	-
Others	60	190
Total	3,460	9,962

6 **Subscription income**

	2021	2020
Unrestricted funds	£	£
Annual subscriptions	19,629	31,390
Total	19,629	31,390

7 **Income from charitable activities**

	2021	2020
Unrestricted funds	£	£
Booking Scheme, sales of shorts, DVDs, equipment hire and group viewing session fees	15,096	58,991
Total	15,096	58,991

8 **Investment income**

	2021	2020
	£	£
Unrestricted funds		
Deposit income	38	83
Total	38	83

9 **Other income**

	2021	2020
Unrestricted funds	£	£
COVID-19 Job Retention Scheme	6,741	-
Total	6,741	-

10 **Charitable activities**

			2021			2020
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Research/information	-	720	720	-	810	810
Booking Scheme	21,938	-	21,938	29,412	-	29,413
Events	1,553	-	1,553	16,000	6,650	22,649
Insurance	-	1,558	1,558	686	779	1,465
Operations	56,652	186,402	243,054	91,142	162,865	254,008
Regional development /support	50	2,744	2,794	89	1,998	2,087
	80,193	191,424	271,617	137,329	173,102	310,432

11 **Other expenditure**

			2021			2020
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Governance costs	920	513	1,433	4,017	2,728	6,745

12 **Net income/(expenditure)**

This is stated after charging:

	2021	2020
	£	£
Independent examiner's remuneration	1,080	1,080

13 Employees

	2021	2020
	No.	No.
Number of (FTE) employees at year end	7	7

No employee received remuneration amounting to more than £60,000 in either year.

The trustees do not receive remuneration. (2020: nil)
The total amount of expenses received by 8 trustees was £0 due to all meetings moving online. (2020: £2,904 8 trustees). This covered travel costs and expenses for attending board meetings.

The total amount of remuneration received by key management personnel was £101,349 (2020: £72,467). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer), Jacqueline Chell (Head of Programme and Business Development) and Jay Platt (Office and Operations Manager – new role for 2020/21).

	2021	2020
	£	£
Wages and salaries	131,128	126,499
National insurance	38,318	37,347
Pensions	8,008	8,823
Total	177,454	172,669

14 Tangible fixed assets

	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2020	159,479	17,686	**177,165**
Additions	-	-	
At 31 March 2021	159,479	17,686	**177,165**
Depreciation			
At 1 April 2020	145,015	17,686	**162,701**
Charge for the year	4,543	-	**4,543**
At 31 March 2021	149,558	17,686	**167,244**
Net book value			
At 31 March 2021	9,921	-	**9,921**
At 31 March 2020	14,464	-	**14,464**

15 Debtors

	2021	2020
	£	£
Trade debtors	**4,103**	26,426
Total	**4,103**	26,426

16 Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	**13,543**	7,402
Accruals and deferred income	**1,079**	1,080
Total	**14,622**	8,482

17 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	9,921	9,921
Current assets	174,239	19,764	194,003
Creditors: amounts falling due within one year	(14,622)	-	(14,622)
	159,617	29,685	189,302

	Unrestricted	Restricted	Total
Prior year	£	£	£
Tangible fixed assets	-	14,464	14,464
Current assets	175,496	18,216	193,712
Creditors: amounts falling due within one year	(8,482)	-	(8,482)
	167,014	32,680	199,694

18 Unrestricted funds

	1 April 2020	Income	Expenditure	Transfers	31 March 2021
	£	£	£	£	£
Other unrestricted	167,014	73,716	(81,113)	-	159,617
General unrestricted funds	167,014	73,716	(81,113)	-	159,617

Purposes of unrestricted funds:
These are funds which can be used in accordance with the charitable objectives at the discretion of the trustees.
In Note 9 - guidance from ICAEW says that COVID-19 Job Retention Scheme income is unrestricted.

19 Restricted funds – current year

	1 April 2020	Income	Expenditure	Transfers	31 March 2021
	£	£	£	£	£
BFI Strategic Partners Fund	3,505	-	-	-	3,505
BFI Audience Fund	17,910	159,192	(158,807)	-	18,295
BFI Love Admin	1,000	-	-	-	1,000
EFF	-	28,000	(28,000)	-	-
Intermission Film	-	1,500	-	-	1,500
Octagon	287	-	(287)	-	-
				-	
Equipment	1,816	-	(1,550)	-	266
BBFC	2,200	-	(783)	-	1,417
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	761	-	-	-	761
Regional Screen Scotland A Cinema Near You Funding	2,067	-	(2,060)	-	7
BFI Film Audience Network Major Seasons Project Funding	2,400	250	(450)	-	2,200
Restricted funds	32,680	188,942	(191,937)	-	29,685

Purpose of restricted funds:

BFI: British Film Institute Strategic Partners - NGO responsible for film and film culture in the UK. Now defunct scheme that supported film exhibition activity for organisations delivering support for BFI Film Forever and BFI Film Audience Network (FAN) priorities.

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities.

BFI Love was a major season run in 2015 for which we received some funding from BFI FAN. See more about BFI FAN below. This pot covered our admin costs of running the programme in 2015/16.

EFF: the Esmée Fairbairn Foundation is a large grant making foundation which funds our Operations and Office Manager role and part funds our Head of Programme and New Business position. Though Restricted, EFF permitted us to class these funds as Unrestricted due to the COVID-19 pandemic.

Octagon Films: a film society based in Leicestershire, funding a Pay it Forward Scheme in Leicestershire that provides match funding for the BBFC funded Launchpad Hothouse project.

Equipment: funding to purchase equipment. However, in 20/21 this was repurposed (with BFI permission) to create a venue fund for groups during the pandemic

BBFC: The British Board of Film Classification - the national body responsible for film classification and certification in the UK. They funded a Launchpad Hothouse project in South Yorkshire for training young people.

WVCGS/Vote 100: Government funding in 2018 from the Government Equalities Office to celebrate 100 years of some women gaining the vote. This funded the production of a short archive film and special celebratory events around the North of England during 2018.

BFI Neighbourhood Cinema: funding to take over and run the BFI Neighbourhood Cinema website which has now been subsumed by / redesigned as the MyCommunityCinema website. No further project activity took place in 20/21 due to the pandemic.

Regional Screen Scotland (RSS): A Cinema Near You is a Creative Scotland/ Screen Scotland funded project run by RSS which we are involved in supporting training. Regional Screen Scotland is a non-profit organisation working to support independent film exhibition across Scotland.

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding: the BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an initiative of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. However, the COVID-19 pandemic halted this activity.

Restricted funds – prior year

	1 April 2019	Income	Expenditure	Transfers	31 March 2020
	£	£	£	£	£
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	18,594	157,670	(158,354)	-	17,910
BFI Love Admin	1,000	-	-	-	1,000
Creative Scotland	730	-	(730)	-	-
Octagon Films	2,801	-	(2,514)	-	287
Equipment	3,366	-	(1,550)	-	1,816
BBFC	5,500	-	(3,300)	-	2,200
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	10,000	-	(9,239)	-	761
Regional Screen Scotland A Cinema Near You Funding	-	2,210	(143)	-	2,067
BFI Film Audience Network Major Seasons Project Funding	-	2,400	-	-	2,400
	46,230	162,280	(175,830)	-	32,680

20 Taxation

The company is considered to pass the tests set out in Sch. 6, para. 1 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Pt 11, Ch. 3 of the Corporation Tax Act 2010 or s. 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

TREASURER'S COMMENTS

2021 saw a sense of déjà vu throughout most of the year, however we are hopefully now moving forward, and as restrictions are wound down and we head into a new era, the question is how the future pans out in comparison to the pre COVID-19 days. Is there more certainty than the uncertainty over the last year? There will certainly be opportunities, but also hurdles that will have to be addressed and overcome to ensure Cinema For All remains robust and can deliver on its objectives and ongoing projects.

Reviewing the financial year, we see that the Grant funding increased from last year £212,942 (2020 £162,780), Subscriptions dropping from their 2020 levels to £19,629 (2020 £31,390) with revenue from trading operations reduced to £15,096 (2020 £58,991). Overall revenue was £262,658 (2020 £266,207).

Expenditure has dropped and followed the reduction in income, £273,050 (2020 £317,177) - the expenditure being on those projects undertaken in the year and completing those carried over from 2020. The Notes to the accounts identifying which projects were undertaken this year.

Total funds carried forward are £189,302 (2020 £199,694) and this, considering the above, remains in line with our current reserves policy. The Board of Trustees review this on an ongoing basis.

Organisations in the charity and not-for-profit sector play a significant part in our society. They provide support in many areas from health and sport to the arts. The sector employs some 900,000 people with a combined income of some £53bn. According to Pro Bono Economics the near-term outlook remains difficult. The funding gap shows little sign of decreasing and will see pressure and competition as need arises and income drops.

Few charities have cash reserves available to get through a likely three-to-six-month (or more) downturn in donations and funding, so understandably financial viability and sustainability remains a key focus for trustees, management and beneficiaries. As with 2020 this makes cash flow planning crucial, and Cinema For All, whilst better placed than some, remains focused on this as much as delivering projects and seeking both traditional and new funding streams.

In addition to this the Board will maintain focus on rebuilding its trading activities. This will be heavily dependent upon the membership reengaging in activities that previously generated significant levels of income.

The future, while uncertain, is bright. There is a strong need to return to leisure activities and get back out meeting and engaging with our fellow humans. The team and Board of Trustees will continue to ensure the charity remains well managed and financially viable as we move out of the pandemic to new and exciting times.

Graham Hill
Cinema For All Treasurer

2020/21 Highlights

info@cinemaforall.org.uk @cinemaforall
www.cinemaforall.org.uk 0114 2210314

Cinema For All is the national support and development organisation for volunteer-led cinema in the UK. We have been helping communities bring film to audiences where they live since 1946.

Cinema For All Services

322 queries answered

1,531 members

Launchpad, Sustain, Next Gen

46 groups coached across all schemes

228 coaching sessions delivered

6 groups of young people trained on Next Gen

£19,600 awarded in coaching bursaries to support screenings and project

Community Cinema Stats

70% of films screened by communtiy cinemas are British of in a foreign language

1/3 of respondents operate in a rural area

Most screened films:
Knives Out, Monsoon, Pain & Glory

"This has been a period of growth and strengthening and I thank Cinema For All for all of their support, patience, skilled expertise knowledge and encouragement. Thank you!" **UNDR LDN**

Where are our Members based?

147 London
175 Midlands
291 North
34 Northern Ireland
212 Scotland
368 South East
216 South West
88 Wales

COVID Support

442 titles available for either just £50 or 3 for 1 through our Lift support package

Over **1,500** people used our exclusive code for 3 months of MUBI for free

£13,500 awarded through bursaries:

Community Cinema Venue Fund: **£10k** awarded to 6 groups to help with venue costs

PPE Fund: **£2k** awarded to 15 groups to go towards PPE costs

Intermission First Day Back Fund: **£1.5k** (kindly donated by Intermission) to support 10 groups reopening

The Cinema For All Booking Scheme

39 Booking Scheme titles screened to **1,628** people

Top three Booking Scheme Films:
1 **Dirt Road to Lafayette**
2 **Clemency**
3 **Yuli: The Carlos Acosta Story**

Cinema For All Podcast

1,700 total listens
7 full episodes
3 minisodes

Cinema For All Events

Community Cinema Conference (online): **170** attendees, **8** films, **7** sessions

Community Cinema of the Year: **POSK**

Roebuck Cup winners: **Michael Pierce and Monica Rodriguez**

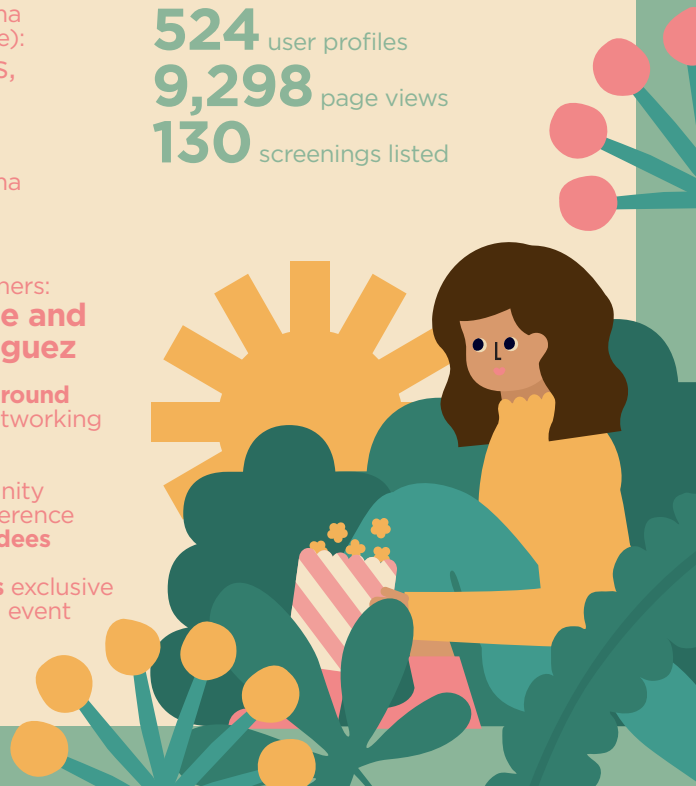
2 online **On The Ground West Midlands** networking events

First ever Community Cinema Mini-Conference (online): **151 attendees**

The Capote Tapes exclusive preview screening event

MYCOMMUNITY CINEMA.ORG.UK

524 user profiles
9,298 page views
130 screenings listed



CINEMA FOR ALL

Cinema For All activity in 2020/21 was supported by the BFI awarding funds from the National Lottery and the Esmée Fairbairn Foundation in addition to sponsorship and donations. We thank all of our supporters for enabling our work.

ACKNOWLEDGEMENTS

The Trustees extend their sincere thanks to the professional staff and volunteers who comprise Cinema For All's national and regional operations, whose passion and dedication to the community cinema movement has enabled the consolidation, continued growth and development of Cinema For All.

Cinema For All would also like to thank our funders, whose generous contributions mean we are able to continue to support community cinema throughout the UK, and with their permission give a special mention to the following individuals, film societies and community cinemas who so generously donated to us during the COVID-19 lockdowns in 2020/21, and thank all those who have so kindly donated so far. We thank you all.

Aylsham Picture House, Batcombe Film Society, Belford Community Cinema, Laura Dunlop, Forest Row Film Society, Harrogate Film Society, Haverfordwest Film Society, Maghreb Cine, Hugh Odling-Smee, Otley Film Society.

All images throughout the report are owned by Cinema For All with the following exceptions – thanks to:

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This report was produced by the Cinema For All staff and Board of Trustees. Illustrations on the front cover and titles pages are by Thoughts Make Things (aka Studio Binky).

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