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CINEMA
FOR ALL

2016/17 ANNUAL REPORT



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CINEMA FOR ALL

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.

COMMUNITY CINEMA

Cinema For All provides support and services to the community cinema sector by offering free information and advice, supplying educational resources to members, delivering an annual conference, researching and sharing key data on the sector, raising its profile, actively developing new community cinema and film society ventures and improving access to specialised film for all communities.

A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; they are more often than not, set up and led by volunteers. These organisations may also put on additional events around the screening, or offer educational activities or resources to their local audiences. They use a variety of names to describe themselves: film society, film club, village screen, community cinema, or any other name that suits their community. Our research has identified around 1200 such groups across the UK.

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.

STRATEGIC PRIORITIES 2014-2017

AIMS

- Support new entrants and existing non-theatrical exhibitor groups
- Widen access to film and film culture
- Develop peer to peer volunteer networks
- Extend specialised film exhibition
- Enhance experience through film education

CROSS CUTTING THEMES

- Generating and diversifying income
- Organisational and staff development
- Membership and sector development
- Advocacy and representation
- Supporting the BFI Film Audience Network and BFI Neighbourhood Cinema

REVIEW OF THE YEAR



Tim Swanwick
Chair of the Board of Trustees

CHAIR'S STATEMENT

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 the year ended 31 March 2017.


This has been a year when we have celebrated the past, delivered in the present and looked forward to the future. It is also my first full year as Chair of the Board of Trustees, and so it gives me particular pleasure to present our collective achievements.

It was 70 years ago when volunteer-led cinema groups across the country decided to come together for mutual support and to provide a national voice in the form of the British Federation of Film Societies (BFFS). We celebrated that important birthday this year at the British Film Institute (BFI) and were reminded of the sweep of history at our annual awards by this year's Roebuck Cup winner, Marjorie Ainsworth, who joined her local film society, Manchester and Salford, as far back as 1939.

The movement has grown over the years, and BFFS has changed its name, but the passion and enthusiasm of those involved in community cinema across the country is stronger than ever. This is an expanding and increasingly active sector. Membership of Cinema For All is at an all-time high showing a 36% increase on last year, and demand for our film booking and equipment hire services has been unprecedented. The mission of Cinema For All is not only to bring film to communities, but also to build community through film and this has also been a year when a number of key outreach projects came to fruition. As our Chief Executive, Deborah Parker, highlights in her report, community development is now central to the business of Cinema For All and we continue to look for funding and partnerships to assist us in taking this work forward.

2017/18 sees us moving into a new era as our relationship with the BFI changes in response to their new strategy Film 2022. We look forward to working alongside the rest of the exhibition sector to help deliver those national aspirations, while continuing to support our core membership and building on our ground-breaking work with disadvantaged and marginalised communities. I hope you enjoy reading this report which is as much a celebration of this vibrant sector and those that work tirelessly within their communities, as it is of Cinema For All. Here's to the next 70 years!

This report was approved by the Board on the 3 September 2017 and signed on its behalf by:

Signature: 

Date: 16/10/2017

Tim Swanwick, Chair of the Board of Trustees
Cinema For All

VALUING OUR MEMBERS

Community-led cinema makes an invaluable contribution to film culture and this is thanks to the passion, generosity and commitment of volunteers and community exhibitors across the country. Cinema For All is at the heart of that network and aims to:

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

Cinema For All continues to thrive and we are delighted to be able to offer an extended range of benefits and support to our ever growing membership.

MEMBERSHIP

We have three membership categories: full, associate and affiliate. Full members are not-for-profit groups that screen films in their community and share the charitable objectives of Cinema For All. We also welcome other not-for-profit groups as associate members and provide an affiliate category for any individual or organisation to keep up to date with what we have been up to.



PAID MEMBERSHIP

357

OVERALL MEMBERSHIP

977

ALL KNOWN COMMUNITY CINEMAS

1190

More volunteers are taking cinema into their own hands and bringing film to their communities. Speaking to groups, we have been struck by the wide range of different reasons they find their community cinema so important. For some, it is the only way for people to go to the cinema at all. For others, it is a way to bring their passion for specialist film to a wider audience. In the last five years we have grown our overall membership by 88%, and increased paid membership by 62%, with an increasingly diverse mix of community cinemas from established groups in rural areas, to start-up alternatives in urban areas.

Cinema For All is keen to hear from and converse with members. With that in mind trustees visited 16 community cinemas in the spring to hear about their experiences, needs and vision for the future. The visits revealed a wonderful range of organisations, people and ideas. We also collected 60 responses online, views that we will be taking into account in our forward planning.

MEMBERSHIP BENEFITS

A major way we deliver our charitable objectives is through providing benefits to our members. These include discounted conferences, access to a fabulous film catalogue, unlimited free advice and support, a discount on public liability insurance with our partners WRS Insurance, low cost equipment hires, a monthly newsletter, and film festival offers.

We continue to expand our Booking Scheme, and with over 800 titles and 23 distribution partners, this highly popular offer ensures that members have access to the very best cultural film releases for a licence fee of only £85. Particularly popular titles this year included *Tangerines*, *Theeb*, *Taxi Tehran* and *Moonlight*, which we were very happy to make available at the height of its Oscar buzz in February. In addition, our long-standing collaboration with Filmbankmedia means that our members do not have to pay the £150 deposit to access their catalogue of films.

We are very proud that our services are consistently rated highly by the groups we support.

‘Without the equipment scheme we would simply have not been able to get off the ground as a group. Having access to equipment of this quality has really impressed our audiences which in turn helps us with funding applications.’

Prestwich Community Cinema

SUPPORTING NEW GROUPS

A vital part of our role is supporting new groups to establish themselves. Our new Launchpad programme, which supports new community cinema ventures to get off the ground, has helped to develop 13 groups with intensive coaching and bursary support for two test screenings.

We are incredibly pleased to say that a remarkable 810 people attended the initial Launchpad screenings, a great result for brand new groups.

‘From the first session I’ve felt more confident in my community cinema and that there are organisations like Cinema For All building a network of people like myself who can sometimes feel alone in this venture.’

Film 21, Kanika Safiya

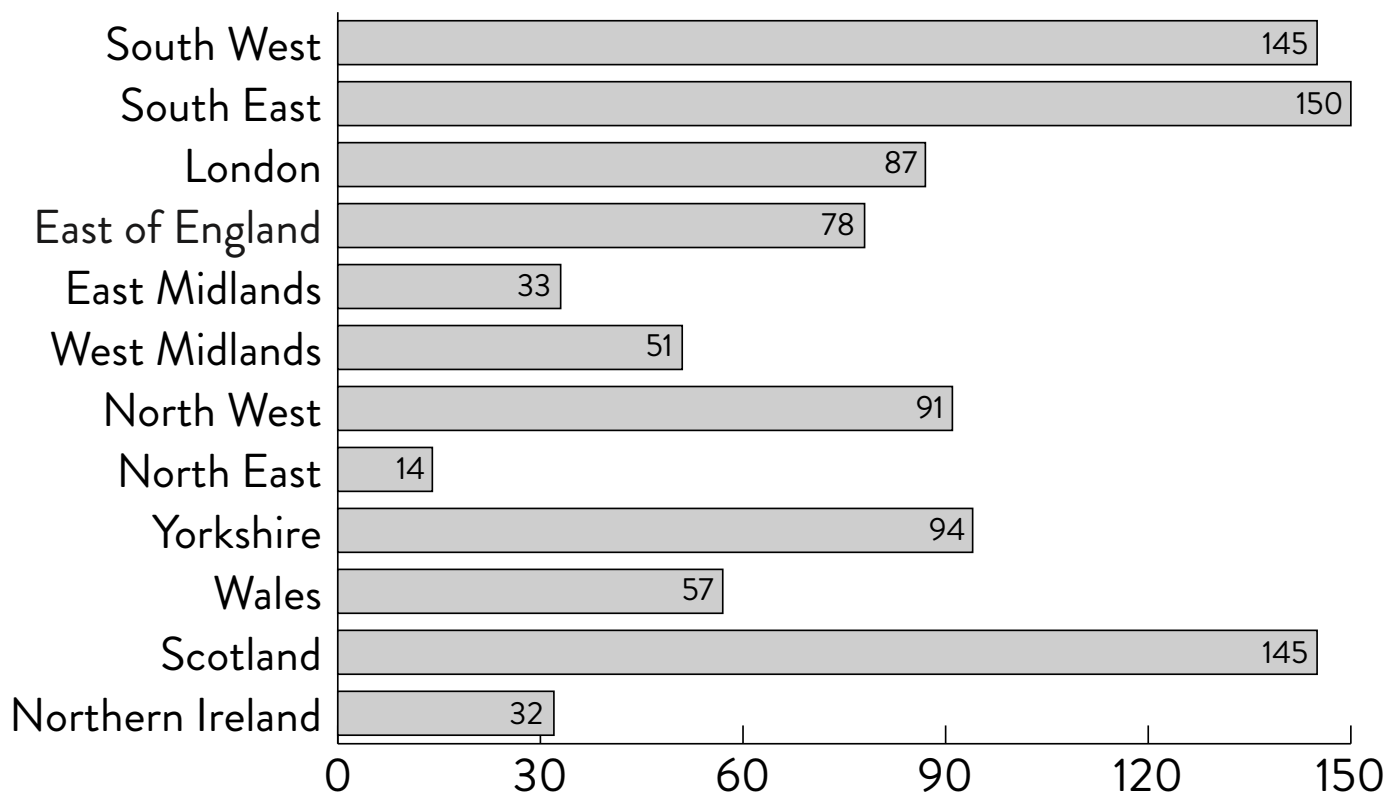
‘Honestly, the training has allowed us to develop the cinema project at a more rapid pace than we expected. It has delivered training specific to our needs and the team have been there to answer all the silly questions we have had. Invaluable, is what I would call the training.’

Ballyclare Community Cinema,
Robert Robinson



WHERE OUR MEMBERS ARE

Cinema For All is proud to work across all four nations of the UK and the geographical distribution of our members is shown in the graphic below.



KEEPING YOU GOING

In 2016/17 our Sustain programme supported 8 existing groups, many of whom were at a crossroads, where high quality advice and support has proven to be a key intervention. These groups were also supported by a bursary which has helped them grow skills in more specific areas, such as equipment knowledge and marketing support. Key to the success of the programme has been providing the skills, knowledge and, perhaps more significantly, the confidence to allow these groups to develop to the next level in delivering high quality film experiences to their communities.

‘[These sessions] have given me so much to think about and so much to do that will enhance our profile. I always tell people that we are a not for profit organisation run entirely by volunteers, but [you] have made me realise we are more than that, we actually provide our community with professional film delivery and a real alternative to the mainstream. So much to shout out about.’

Leigh Film Society, Greater Manchester,
Elizabeth Costello

REACHING COMMUNITIES

During the year our innovative national project, Reaching Communities, has worked with marginalised and disadvantaged groups so they can enjoy the benefits of community cinema and take ownership of their own projects. We've worked with the Hard of Hearing, memory loss groups, stroke survivors, isolated adults, the homeless, the LGBTQI+ community and those leaving care.

Holding nearly 60 screenings in churches and community venues across the UK involving over 3,000 participants, we have provided training and support to help people develop their skills and confidence. This project has supported communities to create accessible, inclusive, affordable and meaningful social opportunities.

'I learnt skills I never thought I would have the chance to learn. I feel I have the confidence now to put on more screenings and I know that everybody involved feels the same.'

The Play Rangers, Anthony



GROW YOUR OWN CINEMA

Working in some of the most rurally isolated and deprived areas of Scotland, Grow Your Own Cinema supported communities with little, or no cinema provision to start screening films. In partnership with Voluntary Arts Scotland and funded by Creative Scotland, twenty groups completed the training and test screening programme, showing a large proportion of Scottish films. Over 120 people took advantage of training and volunteering opportunities through the project with thirteen groups going on to screen films regularly.



‘[Grow Your Own Cinema] is great for the community and accessible to families who maybe would struggle to find the money to go to a mainstream cinema... thanks for giving people chances to do things they otherwise could not afford.’

Audience member, Kelty Community Cinema



WORKING TOGETHER TO SUPPORT THE SECTOR

Cinema For All is the only UK body working exclusively on behalf of community cinema. As a member organisation, we have represented this vibrant sector on the national cultural stage for over 70 years, maintaining relationships with a wide range of organisations such as film distributors, industry trade bodies, government agencies and cultural institutes to ensure that community cinema is adequately represented and supported.

Around 40% of our income comes through membership fees, sponsorship, and paid services, so we continue to raise additional income through grants to ensure we can continue to provide much needed support to community cinemas, in an affordable and accessible way. Our major partner and funder is the BFI (British Film Institute) and we work in partnership with the BFI Film Audience Network Film Hubs to advocate for, facilitate links with, and grow the community cinema sector.

We also partner with a number of Film Hubs in connection with our equipment hire scheme and are working with the BFI on longer term plans to better support the sector. We are also collaborating with Into Film to engage more young people with the sector and to develop future projects.



EDUCATION AND CULTURE

Education is at the heart of what we do at Cinema For All; helping communities, audiences and organisations across the country to discover a wealth of global film experiences, beyond the often limited offerings of commercial cinemas. Education for us means providing guidance and support for all types of communities to access all types of cinema. Cinema For All is not only our name, but also our vision and this is key to understanding our views on education.

We support volunteers to run and develop exciting programming in new and innovative ways, and to develop a host of learning opportunities for their audiences. Here are some of the highlights of Cinema For All's education and cultural activities from the previous year including fantastic conferences and workshops, as well as our continued collaboration with Into Film.



THE COMMUNITY CINEMA CONFERENCE AND AWARDS

In 2016, the annual Community Cinema Conference and Film Society of the Year Awards returned to Sheffield and the Showroom Cinema. Following on from the 2015 theme “Diverse People, Diverse Stories”, this year’s conference celebrated “Community Cinema Heroes”. This year’s event was particularly special as it marked 70 years of the British Federation of Film Societies / Cinema For All and provided us with a fantastic opportunity to come together and celebrate some of the inspirational people, both past and present, who are responsible for the wonderful movement we have today.

Building on the success of the previous year, the conference once again included a Friday night screening and networking event. Broadcaster, critic and programmer Ashley Clark, introduced Jim Jarmusch’s *Ghost Dog: The Way of the Samurai* to coincide with the BFI Black Star Season, before an engaging discussion and further networking opportunities at the Fusion Organic Café. Other film highlights throughout the weekend included *Life Animated*, *The Olive Tree* and *Neruda*, all accompanied with lively and engaged discussions.

Saturday morning saw an inspirational key note from Kim Bruun from the Danish Federation of Children’s Film Clubs (DABUF) who provided a fascinating insight into their current work with young audiences and provided opportunities for sharing best practice internationally. This set the tone for fascinating panels themed around the stories of individuals within the film society community.

- The Energisers
- The Vanguard
- The Champions
- The Originators

Each panel brought together a range of different speakers to share stories and advice: Scalarama, Screen St. Ives and Bracknell Film Society who use a range of different approaches to champion community cinema; SoCiMa, Stanley’s Film Club and Chester Film Society discussing the role of key energisers within community cinemas; InSitu, Deptford Film Club and Nottingham Alternative Film Network talking about new approaches to thinking about committee organisation and; Driftwood Cinema, the Scottish Libraries and Information Trust and Edinburgh Film Guild talking about the heritage of the film society movement in Scotland.



An annual highlight of the conference is the Film Society of the Year Awards, this year presented by film critic, writer and broadcaster Danny Leigh and Cinema For All's Chief Executive, Deborah Parker. The Awards are a wonderful showcase for the achievements of community cinema, highlighting some fantastic and innovative screenings and events occurring throughout the UK. 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 inspiration.



This was the third consecutive year that we have held our conference in Sheffield. It was a huge success, with a fantastic atmosphere providing a great opportunity to share experiences across the weekend. In 2017, the Community Cinema Conference and awards will remain in the city, with plans to be bigger and better than ever as we continue the successful format of the three day weekend.



STUDENT CINEMA DAY

Student cinema organisers and volunteers from around the country headed to Leeds in February for our Student Cinema Day, run in partnership with the University of Leeds and the Centre for World Cinema and Digital Cultures. Delegates were treated to pre-view screenings of *The Eagle Huntress*, *Moonlight* and Aesthetica Film Festival Shorts and a variety of panels: Making a success of your Student Cinema, Ignite your film programme with World Cinema, and Turn your passion for film into a job you love and change your life! – a hugely popular panel on turning your student cinema experiences to your advantage when building your career.

A key note provocation entitled ‘Why watch world cinema?’ was presented by Professor Paul Cooke, Head of the Centre for World Cinema and Digital Cultures.

A WORLD OF FILM

In 2007, Cinema For All established a DVD/ Blu-ray distribution scheme to provide community cinemas with access to a more diverse choice of films to show their audiences. The Cinema For All Booking Scheme continues to develop, particularly in the number of titles available, and is a highly valued service by Cinema For All members, as is demonstrated by its impact on membership renewal.

The Booking Scheme achieved great success this financial year, offering 800 titles to Members and Associates at a highly competitive rate. The scheme aims to offer the very best of world cinema, British films, independent features, documentaries and crossover titles. Our distribution partners: companies such as Altitude, Dogwoof, Eureka, Network and Verve to name just a few, are testament to the high standard of films we are able to offer our members.

We continually expand the range of titles available, and new distribution partners are always being sought. This year we have developed our relationship with Eros, bringing some fantastic new foreign language films to the Booking Scheme, including a range of Indian cinema, on which we intend to build next year as part of ‘India 2017’.

‘@cinemaforall thanks for an ace day! Really great to meet so many student cinemas doing really exciting things and interesting speakers.’

Freyja Gillard, Film Unit

This year also saw the success of the BFI’s Black Star season and the Cinema For All Booking Scheme welcomed Barry Jenkins’ wonderful Oscar winner, *Moonlight* to the scheme thanks to our partner Altitude, with an early release window three months prior to the Blu-ray release; a fantastic opportunity for our members which has been well received.



In 2016/17 we have continued to develop our online booking system, making it easier and quicker to book films with us, but we are always looking for new ways to expand and improve the Booking Scheme for our members. In that vein we are continuing to work on plans to offer alternatives to DVD distribution and now offer downloads on certain titles.

WORKING WITH INTO FILM

This year we continued to collaborate with Into Film to publish resources for young people leaving their school film clubs and wishing to continue their passion for programming and sharing films. 'The Cinema and Beyond: A Guide to Exploring Film' was released in the summer of 2016 encouraging school leavers to maintain their relationship with, and enthusiasm for, film. We also continued our support for the Into Film Festival in November 2016 with members of the team and Board offering talks, introductions and Q&As at a range of festival screenings across the country. As well as supporting the Into Film Festival with speakers, we also worked with them to link three community cinemas in different parts of the UK, to in-school film clubs. Despite some challenges 13 students and 3 teachers took part in community cinema screenings and activities. Encouraging young people to get involved in community cinema is something we are really passionate about and we continue to discuss with Into Film ways of engaging young people with local community cinemas.

FUTURE RESEARCH PROJECTS

In the past year we have been collaborating with a number of academic partners to develop a research project to better understand what educational role volunteer-led cinemas see themselves as playing. The first stages of this project asked members to leave comments at the Community Cinema Conference and we are very grateful for all of your input. Comments ranged from those groups who saw their role as supporting the "sharing of stories", to those who saw films as "encouraging empathy" in communities. The project is in the early stages, but will help us to better understand how we can best support you in your educational role when engaging with audiences. We will keep you updated as the project continues.

CELEBRATING SUCCESS

The 47th Film Society of the Year Awards took place on Saturday 5 November 2016 as part of the Community Cinema Conference at the Showroom Cinema in Sheffield, the city which has been home to Cinema For All for over 10 years. This is a unique, annual opportunity to celebrate and reward the hard work of those who spend their spare time bringing incredible films to people all over the country.

Film societies, community cinemas and friends from across the UK and beyond gathered at the Showroom Cinema for the ceremony. Presented by Cinema For All CEO, Deborah Parker, and writer and broadcaster Danny Leigh, this year's awards championed some exceptional community cinema groups and individuals. David Taylor from the Motion Picture Licensing Company and Majella Griffin from Filmbankmedia were there to congratulate the winners. The recipients of this year's awards were selected by a panel of independent judges and by all accounts it was a tough job to choose from the extraordinary number of outstanding applications and nominations. The awards were sponsored by the Motion Picture Licensing Company to whom we are deeply indebted.





BEST NEW SOCIETY

Sponsored by WRS Insurance

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. This winning group has very quickly become a key part of their community, and truly make their cinema a social event for all the family.

Winner: Billericay Community Cinema

Distinctions: Baltic Film Society, Nottingham Alternative Film Network, Stanley's Film Club

Commendations: SoCiMa, Stockbridge Community Cinema

BEST MARKETING AND PUBLICITY

The judges were looking for originality, quality, reach, enterprise and style using established media, social media, and a great, user friendly website, as well as wide methods of distribution. As always, there were a lot of entries for this award and the judges were impressed by the range, class and professionalism of the materials submitted.

The judges were impressed with how the winning group has used their resourcefulness, creativity and considerable talent to maintain consistently high-quality levels across a range of online and in print platforms despite tight budgets.

Winner: Newcastle Community Cinema

Distinctions: Billericay Community Cinema, Denbigh Film Society

Commendations: Fleet Film, Hull Independent Cinema, Hurst Village Cinema

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 2015. Previous winners include *In-touchables*, *Philomena* and *The Grand Budapest Hotel*. The winner of this year's award, however, is one that we know community cinema audiences just can't get enough of, receiving plenty of votes.

Winner: *The Lady in The Van*

BEST STUDENT CINEMA

Supported by Sheffield Hallam University

This category is for groups run by, or for, students operating in an educational establishment, whether university, college, institute, or school. Student Cinemas can often provide an entry point into the world of film – taking audiences on journeys to discover classics, world cinema and cult gems. It's a hard job to balance, but the winning group really know what they are doing – both engaging audiences in the programming process, and using their own intuition and expertise.

Winner: Film Unit

Commendations: Warwick Student Cinema



COMMUNITY AWARD

All film societies grow from, serve and are a vital part of their community. The winner of this award provides an exemplary service to its community, but in particular, the judges were looking to see those organisations who have sought to reach out to communities other than their own – expanding their audiences and strengthening the wider community. The winning group had provided a whole host of additional community activities and social support, including hosting educational film screenings, providing filmmaking training, and even developing a garden space for relaxation and cultivation.

Winner: Kinokulture Community Cinema

Distinctions: Nottingham Alternative Film Network

Commendations: Axbridge Film Society, Denbigh Film Society

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 £1000 to the winning organisation, and is sponsored by non-theatrical distributors Filmbankmedia. This year, audiences were asked the following question:

‘Our community cinema is the heart of our community because...’

And the winning response was:

‘Our Community Cinema is the heart of our community because it has brought together a surprisingly varied group of residents to appreciate Art-House films. I predicted this project would fail in sleepy Seaford. How wrong I was! It’s exhilarating to be in a group of 250 people of all ages absorbed in a challenging film like “Timbuktu”, which most had never heard of, and afterwards be drawn into spontaneous lively discussions. Seaford Community Cinema has widened our horizon and sensibilities. This “transplant” has revitalized us, and raised our expectation of developments. If Seaford Community Cinema ceased, our community’s heart would beat slower.’

Winner: Seaford Community Cinema



OUTSTANDING CONTRIBUTION BY AN INDIVIDUAL

This award recognises the vital work that volunteers do in organisations around the country week-in, week-out. Nominated by their own film society, or community cinema, these individuals will have made an exceptional contribution to their group and have had a significant impact on their community. The winner of this award is a very special person who dedicates her time to expanding the cinematic experience beyond the corners of the screen – creating entire worlds for audiences to experience before they even get to their seat.

‘Ellie is an absolute whirlwind of inspiration. Not only is she creative and full of ideas, she is organised, passionate and totally committed to bringing interactive cinema to local audiences, creating and engaging new communities and bringing the magic back to cinema-going.’

Special mention: Ellie Ragdale, Handmade Cinema/Girl Gang Sheffield

Awardees: Marjorie Ainsworth, Manchester & Salford Film Society
Reece Goodall, Warwick Student Cinema
Rob Tongeman, Leigh Film Society



BEST FILM PROGRAMMING

Supported by Sony Digital Cinema 4k

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. This year the judges saw some incredibly exciting and enticing selections – and this was evidenced by the length of this shortlist! The winning group is completely dedicated to showing incredible films from around the world, combining together the considerable talents and experiences of their team of volunteer programmers to put together a series of films that challenge and inspire.

Winner: Deptford Cinema

Distinctions: Ayr Film Society, Electric Palace Hastings, Hoylake Community Cinema, Newcastle Community Cinema

Commendations: Chester Film Society, Hull Independent Cinema, Hurst Village Cinema, SoCiMa, The Badlands Collective

BEST SINGLE EVENT

Film societies and community cinemas have been changing a lot over the past 10 years. One of the most interesting innovations is the extent immersive cinema has captured the imaginations of the volunteers who show films in their communities. The winning event was a fully immersive screening of the Kathleen Hanna doc, *The Punk Singer*, complete with theatre performances, stalls from local artists and spin-offs galore. This is an incredible example of how immersive cinema experiences can draw in huge crowds of people of all ages. A deeply inspiring, participatory and inclusive event, this special screening's success is a testament to the dedication of a hard-working team.

Winner: Girl Gang Sheffield

Distinctions: Aunty Social CIC, Film Fringe

Commendations: Film Unit, Hoylake Community Cinema, Lost In Film



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. This time the Roebuck Cup was awarded to a wonderful woman - whose resilience, strength and fortitude have often been the very pillar of her film society.

'I am 94 - older than the BFFS. I joined the Manchester and Salford Film Society in 1939 when I was 17. Thanks to the North West Group of the Federation I have met filmmakers, critics, stars and other film personalities at their wonderful weekends. My late husband, Tom Ainsworth was presented with the Charles Roebuck Cup by Tony Curtis in 1983. The BFFS has enriched my life. Many, many thanks!'

Winner: Marjorie Ainsworth, Manchester and Salford Film Society



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. The winner is an incredibly inspirational group – one who has faced challenges with determination and resilience, and whose dedication to an ethos of quality cinema and social engagement has built a loyal and lucky audience.

'[We] continue to, not only survive, but grow and surprise.'

Winner: Deptford Cinema



Deborah Parker
Chief Executive

CHIEF EXECUTIVE'S REPORT

Another productive year

2016/17 was a fabulous year where we saw the results of a lot of hard work on a number of projects come to fruition; from our work in marginalised and disadvantaged communities, to our Grow Your Own Cinema project across Scotland, to our work as a strategic partner to the BFI's Film Audience Network.

Our services were in greater demand than ever, dealing with almost 900 enquiries, over 200 from start-up groups, resolving 125 technical enquiries and holding four Information Days in Bath, London, Market Harborough and Manchester, providing invaluable face to face advice and support.

The equipment hire scheme really took off this year, with 198 hires. We now have kits in almost all regions of the UK (except London and the East of England), with a new kit being acquired for the North East in the next few months. The expansion and success of this low-cost scheme has been a vital, strategic development for Cinema For All, helping bring film provision to underserved communities across the country. Our film booking scheme is also doing well and I'm excited to say we've secured an incredible 490 film bookings this year, beating all previous income targets.

In September we welcomed 112 people to our 70th Birthday celebrations in London, and 200 others attended the Community Cinema Conference and Film Society of the Year Awards in Sheffield. The Conference explored the ideas and experiences of different types of community cinema champions, and attracted people from a range of backgrounds from across the UK. This was particularly evident on our workshop panels, which showcased the stories and experiences of LGBTQI+ community cinema organisers, people from BAME backgrounds and people with disabilities. All Cinema For All panels this year featured more female speakers than male, which was particularly evident at our Student Cinema Day in Leeds.



Another success this year has been our new Sustain and Launchpad programmes (see Valuing our members). Launchpad, which helps new community cinema ventures get off the ground, has helped to develop 13 groups with intensive coaching and bursary support. Our Sustain programme supported eight existing groups with bespoke advice and guidance. And the feedback we've received on our coaching has been wonderful too. Testament to the high quality support we offer, led by our brilliant Operations and Development Manager, Jaq Chell.

Working in partnership

Our partnership with Leeds University has gone from strength to strength and now includes their Centre for World Cinema and Digital Cultures, with whom we delivered the Student Cinema Day in Leeds in February. We are also developing an important piece of research with them into what education means within the community cinema sector.

Our partnership with Voluntary Arts Scotland, with whom we jointly delivered film exhibition training and screenings across Scotland, funded by Creative Scotland, was completed in February. The Grow Your Own Cinema project, strongly led by Morvern Cunningham, supported voluntary arts groups in areas of low cinema provision across Scotland. More about Grow Your Own Cinema below.

We also continue to work with, and support, Into Film (see Education and culture) and as well as providing the Into Film Festival with speakers, we also worked with them to link school clubs to community cinemas in different parts of the UK.

A partnership with Broomhall Community Centre in Sheffield has led to the creation of a brand new community cinema, which we supported through training, film licences and equipment hire. This was financially supported through a recent legacy and donations. This fantastic new cinema has now held three screenings of Cinema For All Booking Scheme titles (*Benda Bilili*, *Wadjda* and *Moonlight*) to sell out audiences in a very diverse community and we look forward to it going from strength to strength.



Where 'all' means all

At the end of 2015/16 our overall membership had reached 716, a significant increase on the previous year's total, with full membership rising to 295. This year, I'm delighted to report that our paying membership has surpassed expectations, reaching 357, with almost a thousand (977) members overall. That's a really good result and a testament to some great work from the team.

In summer 2016 our 18-month project, Reaching Communities, came to an end; an initiative that exceeded all expectations thanks to some great work by Project Officer, Peter Martin. We delivered 71 film screenings in Cornwall, Glasgow and Lancashire, working in partnership with 20 different organisations to reach marginalised and disadvantaged audiences. We worked with a wide range of people: autistic teenagers, Muslim women's groups, asylum seekers, LGBTQI+ groups, Asian mums' groups, stroke survivors, disadvantaged young people, dementia groups, sex workers, rough sleepers, foster care leavers, Hard of Hearing groups and isolated adults. The Project was supported by the Tudor Trust, Esmee Fairbairn Foundation and the British Board of Film Classification.

Almost three thousand (2888) audience members and five hundred (498) other participants took part, eclipsing our initial target of 2400. We delivered 16 training sessions and helped 8 of our partners start from scratch, screening in new venues.

Kat Smith from Lost In Film in Cornwall, who worked on dementia friendly screenings said:

'Working with archive footage has been an incredibly valuable way to reach our audience, and their reactions have been very moving. We reached people who we've not been able to engage at all through regular film screenings.'

Not only did this project support a wide range of people, it has revolutionised Cinema For All's understanding of the impacts and benefits community cinema has on marginalised and disadvantaged communities. Outreach and community development are now positioned within the heart of our organisation. We aim to make community cinema truly accessible to all. Now that the Reaching Communities project has concluded we continue to look for funders to help us develop this important part of our work.



In February 2017 our innovative pilot project with Voluntary Arts Scotland, Grow Your Own Cinema came to an end.

'Quite simply, I'm not sure we would have gotten off the ground without the help of Grow Your Own Cinema. Not only did they give us the initial confidence and impetus to get started, but this was followed up with limitless encouragement [from project lead Morvern], advice and practical support. Without this we would probably still be down the pub at the planning stage!'
Keith Taylor, Letham Lights

68 people from 25 groups took part in training sessions between May and July 2016 in Kirkcaldy, Inverness, Stron-tian, Dumfries and Edinburgh, with a total of 20 groups going on to screen an initial film in their local community. A further 60 volunteers took part in screenings with almost 800 audience members enjoying local cinema in their part of Scotland. 60% of Grow Your Own Cinema groups went on to form brand new community cinemas. As well as supporting areas with little, or no cinema provision, out of the 20 participating groups, a quarter of groups operated in areas ranked in the top 20% most deprived in Scotland, as per the Scottish Index of Multiple Deprivation. We also worked with a Gaelic language group in Inverness. The Grow Your Own Cinema project was funded through Creative Scotland's Screen Skills Fund.



Biggest and best celebration of community cinema

In September we officially celebrated our 70th birthday with members, stakeholders and staff at the BFI Southbank in London and we once again gathered in our home town of Sheffield for our 'not to be missed' Community Cinema Conference. It was wonderful to see so many new faces picking up awards, but I think my, and many others' highlight of the night was witnessing Manchester and Salford Film Society's Chairperson, Marjorie Ainsworth, who joined that society when she was just 17, take away the Roebuck Cup to a long and emotional standing ovation. You can read about all the winners and the fantastic things they have been up to in 'Celebrating success'. The Film of the Year went to *The Lady in the Van* and we were extremely excited to receive a lovely, filmed acceptance speech from the wonderful Jim Broadbent.

Restructuring the team

A number of staff changes took place in the late summer and autumn which led us to restructure our operations team. We bade farewell to Michael Wood and Holly Turpin and welcomed our part-time Marketing and Events Coordinator, Abigail Standish, to a new full time role as our Marketing and Communications Coordinator. Mark Riddington, who had been helping to coordinate our BFI Blockbuster season, was also appointed to a new role as Administration and Finance Coordinator. Abi does a fantastic job leading on enquiries and external communications, as well as supporting the marketing and publicity of our events, and Mark is doing brilliantly supporting the finances and administration of our Membership and Booking Schemes. Grow Your Own Cinema Project Officer, Morvern Cunningham, based at our partner's offices in Edinburgh, left us in February as that project came to an end, and Sheffield MA students Linnea Petterson and Will Chapman supported a variety of projects after volunteering at our annual conference in November. 2016/17 also saw a change in my own job title to bring it into line with equivalent positions in similar sized charities.



Fundraising and income

It has been a quieter year in terms of fundraising, but we were successfully awarded the third year of our Strategic Partner funding from the BFI and received a generous legacy from the estate of much loved Sheffield cinephile, Dr Clifford Shaw to help us continue our work. Our Pay It Forward initiative launched on the back of member suggestions at a previous AGM, didn't quite take hold, although we did raise some money this way. However, income earned through our activities increased for another year running, with membership income rising to over £27k, and receipts from film bookings almost reaching a very pleasing £40k.

2017/18 will bring new funding arrangements as the whole film exhibition sector moves into the next phase of the BFI's strategic plans, Film 2022. This makes it imperative that exploring new income streams remains a top priority, so we can really make strides towards cinema for all: an inclusive and representative sector challenging norms, building community and offering dynamic, thought-provoking film programmes.

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.

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. The formation of regional groups across the UK by Cinema For All provides 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 national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as pre-viewing forthcoming titles.

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 telephone and e-mail. A full range of downloadable digital resources, 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.

MEMBERSHIP

Cinema For All provides a range of affordable membership categories for organisations, from a basic, free membership to a tiered subscription depending on how long groups have been in operation, which offer full access to services and benefits.



REPRESENTING OUR MEMBERS

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.

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.

SUPPORTING DISADVANTAGED COMMUNITIES

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



LEGAL AND ADMINISTRATIVE INFORMATION

Cinema For All is the trading name for The British Federation Of Film Societies which was incorporated as a Company on 27 September 1978 and as a Charity on 20 November 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

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 35 - 44 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice, Accounting and Reporting by Charities that applies the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

DIRECTORS AND TRUSTEES

The directors of the charitable company (the charity) are its trustees for the purposes of charity law and throughout this report are collectively referred to as trustees. Cinema For All's Articles of Association allows for up to four trustees to be nominated from, and elected by the membership at the Annual General Meeting, and up to five trustees appointed by the Board. Additional attendees may be co-opted from time to time, with the Chief Executive Officer attending ex officio. Board members serve for a term of three years after which they must be re-elected, or reappointed.

The Board requires breadth and depth of experience to carry out its duties effectively and efficiently. A skills audit of Board members is carried out occasionally and compared to the ideal profile for the Board. When recruiting trustees the Board is mindful of any skills gaps and if necessary the Board co-opts members with the required skills. Trustees are not remunerated for their work, although out-of-pocket expenditure is reimbursed for business travel in accordance with Cinema For All's expenses policy.

Members of the Board of trustees of Cinema For All during 2016/17 are listed below.

BOARD OF TRUSTEES 2016/2017



Tim Swanwick
(Re-appointed March 2017) Chair (Appointed Jun 2016)



Katherine Sellar
(Re-appointed Nov 2014)
(Chair until Jun 2016)



Gemma Bird
(Re-appointed Mar 2017)
Vice Chair (Appointed Nov 2015)



Graham Hill
(Appointed Sep 2015)
Treasurer (Appointed Sep 2015)



Peter Mitchell
(Re-elected Sep 2014)
Board Secretary (Re-appointed Nov 2016)



Jay Arnold
(Appointed Nov 2014.
Resigned Aug 2016)



Carlota Larrea
(Elected Sep 2015)



Zoe Ellis-Moore
(Elected Nov 2016)



Nadine Thomson
(Co-opted Nov 2015.
Appointed Sep 2016)



Tony Thorndike
(Re-elected Sep 2014.
Resigned Nov 2016)

TRUSTEES' RESPONSIBILITIES

The key duties of the trustees are to:

- Ensure the charity is carrying out its purposes 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

Company and charity law require the trustees to prepare financial statements for each financial year that give a true and fair view of the state of affairs of the charity and of the 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any 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 business; and
- Demonstrate public value.

The trustees have overall responsibility for ensuring that the charity has appropriate systems 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 that the organisation has adequate resources to fulfil its objects, 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 is organised into working groups that have defined responsibilities. Each group has a lead and has a minimum of three members which may include staff members and/or volunteers with specific skills or experience. Working groups enable Board members to concentrate on particular areas and help staff members to know who to consult on particular topics.

The working groups are:

- Finance, audit and governance
- Strategic development
- Fundraising and sponsorship
- Marketing and communications
- Regions and membership
- Industry, partnerships and technology
- Education and culture
- Human resources and remuneration

PATRONS AND THE HONORARY COUNCIL

Cinema For All has two patrons: film director, Ken Loach and film producer, Mark Herbert. 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 on 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 and the terms of their appointment is entirely within the discretion of the Board. Our president and vice presidents are not trustees, but have a similar role to our patrons. However, they are 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

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 processes is undertaken on a regular basis. Risk is managed under the headings of financial sustainability, safety, employment and event organisation. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred or been notified in the year 2016/17.

POLICIES

INVESTMENT

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

RESERVES

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 which at current levels equates to £70,000. This policy will be reviewed and monitored annually in the light of the changing financial climate and other risks.

GRANT MAKING

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

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. In particular, our policies ensure that no member of staff, 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.

SAFEGUARDING

As Cinema For All increases our 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. Our Safe Spaces Policy also 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 written policies relating to data protection, sickness, absence and wellbeing management, and complaints. All available on request.

FINANCIAL REPORTS

Independent Examiner's Report

Independent Examiner's Report to the Trustees of Cinema For All

I report on the financial statements of the company for the year ended 31 March 2017 which are set out on pages 35 to 44.

This report is made solely to the company's Trustees, as a body, in accordance with section 145 of the Charities Act 2011 and regulations made under section 154 of that Act. My work has been undertaken so that I might state to the company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the company and the company's Trustees as a body, for my work or for this report.

Respective Responsibilities of Trustees and Examiner

The Trustees, who are also the directors of the company for the purposes of company law, are responsible for the preparation of the financial statements. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the Act) and that an independent examination is needed.

Having satisfied myself that the company is not subject to audit under charity or company law and is eligible for independent examination, it is my responsibility to:

- examine the financial statements under section 145 of the Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Act; and
- state whether particular matters have come to my attention.

Basis of Independent Examiner's Report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the company and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the statement below.

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

Signature:  Date: 16/10/2017

Name: Dominic Staniforth FCA

Address: BHP LLP, 57-59 Saltergate, Chesterfield, Derbyshire, S40 1UL

Statement of Financial Activities

	Notes	Unrestricted Funds	Restricted Funds	2017 Total	2016 Total
		£	£	£	£
Income from:					
Donations and legacies	2	32,503	-	32,503	974
Income from charitable activities:					
Grants	3	-	120,104	120,104	191,647
Sponsorship	4	10,900		10,900	10,350
Subscriptions	5	27,519	-	27,519	25,632
Income from other trading activities:					
Commercial trading operations	6	78,134	-	78,134	55,155
Investment income	7	75	-	75	60
Total Income		149,131	120,104	269,235	283,818
Expenditure on:					
Charitable activities	8	94,398	180,591	274,989	256,502
Other	9	3,264	1,362	4,626	3,336
Total expenditure		97,662	181,953	279,615	259,838
Net income/(expenditure) and net movement in funds for the year		51,469	(61,849)	(10,380)	23,980
Reconciliation of funds					
Total funds brought forward		151,438	69,887	221,325	197,345
Total funds carried forward		202,907	8,038	210,945	197,345

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 of 31 March 2017

	Notes	2017 £	2016 £
Fixed assets			
Tangible assets	12	641	970
		<u>641</u>	<u>970</u>
Current assets			
Debtors	13	15,724	8,133
Cash at bank and in hand		200,642	226,641
		<u>216,366</u>	<u>234,774</u>
Liabilities			
Creditors falling due within one year	14	(6,062)	(14,419)
Net current assets	15	<u>210,945</u>	<u>221,325</u>
The funds of the charity:			
Unrestricted funds	16	202,907	151,438
Restricted funds	17	8,038	69,887
		<u>210,945</u>	<u>221,325</u>

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 16/10/2017 and signed on its behalf by:

Signature:  Date: 16/10/2017

Tim Swanwick, Chair, Cinema For All Board of Trustees

The notes on pages 37 to 43 form an integral part of these financial statements.
Company registration number: 01391200

Notes to the financial statements for the year ended 31 March 2017

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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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 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.

1.4 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 **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.

1.7 **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.

1.8 **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.

1.9 **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.

1.10 **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.

1.11 **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.

2	Donations income		
	Unrestricted funds	2017	2016
		£	£
	General donations	2,503	974
	Legacies	30,000	
	Total	<u>32,503</u>	<u>974</u>
3	Grant Income		
	Restricted funds	2017	2016
		£	£
	BFI Strategic Partners Fund	106,000	106,000
	BFI PDF Grant	-	16,200
	General Donation	5,000	
	Others	9,014	69,447
	Total	<u>120,104</u>	<u>191,647</u>
4	Sponsorship income		
	Restricted funds	2017	2016
		£	£
	Filmbankmedia	5,600	4,600
	MPLC	3,500	3,500
	Avcom	800	750
	WRS Insurance brokers	500	500
	Others	500	1,000
	Total	<u>10,900</u>	<u>10,350</u>
5	Subscription income	2017	2016
	Unrestricted funds	£	£
	Annual subscriptions	27,519	25,632
	Total	<u>27,519</u>	<u>25,632</u>
6	Income from charitable activities	2017	2016
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts DVDs, fundraising and group viewing session fees	78,134	55,155
	Total	<u>78,134</u>	<u>55,155</u>

7	Investment income	2017	2016
	Unrestricted funds	£	£
	Deposit income	75	60
	Total	<u>75</u>	<u>60</u>

8	Charitable activities	2017			2016		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		£	£	£	£	£	£
	Research/information	-	1,003	1,003	-	1,158	1,158
	Block booking	38,622	558	39,180	41,015	689	41,704
	Events	19,080	2,686	21,766	9,489	9,011	18,500
	Finances	1,022	-	1,022	15	500	515
	Insurance	381	917	1,298	2,370	-	2,370
	Operations	34,793	175,026	209,819	24,956	147,279	172,235
	Project supervision	-	-	-	-	12,495	12,495
	Regional develop- ment/support	500	401	901	121	7,404	7,525
		<u>94,398</u>	<u>180,591</u>	<u>274,989</u>	<u>77,966</u>	<u>178,536</u>	<u>256,502</u>

9	Other Expenditure	2017			2016		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		£	£	£	£	£	£
		<u>3,264</u>	<u>1,362</u>	<u>4,626</u>	<u>3,336</u>	<u>-</u>	<u>3,336</u>

10 **Net income / (expenditure)**

This is stated after charging:

	2017	2016
	£	£
Independent examiner's remuneration	<u>1,020</u>	<u>200</u>

11 Employees

	2017	2016
	No.	No.
Average number of employees	4	6

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

The trustees do not receive remuneration (2016 - £nil).

The total amount of expenses received by 8 trustees was £1,845 (2016: £1,965, 9 trustees).

The total amount of remuneration received by key management personnel was £65,000 (2016: £65,000). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer) and, Jacqueline Chell (Operations and Development Manager).

	2017	2016
	£	£
Wages and salaries	103,887	100,142
National insurance	29,553	30,717
Total	<u>133,440</u>	<u>130,859</u>

12 Tangible fixed assets

	Projection equipment	Fixtures fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2016	136,766	17,686	154,452
Additions	-	-	-
At 31st March 2017	136,766	17,686	154,452
Depreciation			
At 1 April 2016	136,766	16,716	153,482
Charge for the year	-	329	329
At 31 March 2017	136,766	17,045	153,811
Net book value			
At 31 March 2016	-	970	970
At 31 March 2017	-	641	641

13	Debtors	2017	2016
		£	£
	Trade debtors	15,724	8,133
	Total	15,724	8,133

14	Creditors: amounts falling due within one year	2017	2016
		£	£
	Trade creditors	5,042	11,967
	Accruals and deferred income	1020	2,452
	Total	6,062	14,419

15 **Analysis of net assets between funds**

	Unrestricted	Restricted	Total
	£	£	£
Tangible fixed assets	641	-	641
Current assets	208,328	8,038	216,366
Creditors: amounts falling due within one year	(6,062)	-	(6,062)
	202,907	8,038	210,945

Purposes of unrestricted funds:

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

16	Unrestricted funds	1 April 2016	Income	Expenditure	31 March 2017
		£	£	£	£
	General unrestricted funds	151,483	149,131	(97,662)	202,907

17 Restricted funds

	1 April 2016	Income	Expenditure	31 March 2017
	£	£	£	£
BFI General	2,400	106,209	(107,301)	1,308
BFI Love Admin	7,258	-	(6,258)	1,000
Creative Scotland	33,877	7,345	(40,492)	730
EFF	8,181	-	(9,731)	-
Tudor Trust	16,596	-	(16,596)	-
Octagon Films	-	5,000	-	5,000
Other	1575	-	(1,575)	-
Restricted funds	<u>69,887</u>	<u>120,104</u>	<u>(181,953)</u>	<u>8,038</u>

Purposes of restricted funds:

BFI: British Film Institute - NGO responsible for film and film culture in the UK. They part fund our core and project work in community film exhibition.

Creative Scotland: NGO funding work to support film production, exhibition, arts and culture in Scotland. They funded our Grow Your Own Cinema project in Scotland that completed in Feb 2017.

EFF: Esmee Fairbairn Foundation is a foundation that funds arts and cultural projects. They part funded our Reaching Communities project that completed Jan 2017.

18 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.

Treasurer's Comments

2016/17 has been a year of continued positive work but external funding is becoming harder to obtain as more charities try and secure project funding. This can be seen in our accounts with grant funding reducing from £191,647 in 2015/16 to £120,104 in 2016/17. Securing funding through bids is always a prime objective and, at the time of writing, I am pleased to report that BFI funding for 2017/18 has been confirmed.

With the above in mind, the emphasis must therefore be to increase revenue streams from other areas, these being: donations, sponsorship, memberships and revenue from other trading activities, such as our booking scheme. This can be seen in the revenue from 'commercial trading activities' which has increased by 41% from £55,155 in 2016/17 to £78,134 in 2016/17. The Board of Trustees and the management team regularly review these revenue streams and are constantly seeking to identify other areas that may bring funds into Cinema For All.

As far as expenditure is concerned, I have to report that costs have increased marginally, by 7.6% £259,838 to £279,615. Here there has been a small increase in salaries and National Insurance contributions. Despite this, the Charity's expenses remain well controlled and in line with plan.

Due to uncertainties in the current financial climate and while we await decisions on future BFI funding, the Board has agreed to maintain a level of funding 'carried forward' in excess of that quoted in Cinema For All's policy on reserves. The Board believes this to be a prudent position to take which will be reviewed once the outcome of the multi-year funding application to the BFI is known.

In conclusion, despite a reduction in external project funding, Cinema For All remains well managed in terms of the facilities available. All avenues and opportunities are fully explored to ensure both revenue and expenditure is fully realised, to ensure the Charity remains in a strong position for the future.

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.

All images throughout the report are by Cinema For All with the following exceptions: P4, Newcastle Community Cinema, P8 by Kat Gollock, P14 and P24 by Lost In Film.

This report was designed by Peter Martin. Illustrations on the front cover are by Studio Binky.

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