

CINEMA FOR ALL

2017/18 ANNUAL REPORT

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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** 2018-22 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.
- More young people are engaged in volunteer led community cinema exhibition.
- Community cinema has a stronger, collective voice. Cinema For All provides more effective representation for the sector.

With a **key enabler** that:

- Cinema For All is more robust, financially fit and better represents the diversity of 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. Our research shows around 1300 such groups across the UK of which 1100 are 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.



BELFORD COMMUNITY CINEMA

REVIEW OF THE YEAR



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 2018.



2017/18 has been another successful year for Cinema For All, with our aspirations consistently surpassed in terms of engagement and audiences reached. I am delighted that through the persistent hard work of the team we have, for the fifth year in a row, grown our membership, increased film and equipment bookings and have seen a dramatic rise in enquiries into the office. The wealth and quality of our booking scheme continues to develop, with a range of new resources added in 2017/18, exploring diversity, audience outreach and film education. We have seen strong box office figures across the UK and are encouraged that the community cinema sector we are proud to represent, continues to grow with our support.

The annual conference and Film Society of the Year awards were particularly magnificent in 2017/18 with inspirational presentations from Ashvin Devasundaram and our new patron Danny Leigh. A particular highlight for me was the fun and feminist reading of *Gentlemen Prefer Blondes* as part of our increasingly popular pre-conference Friday night screening and reception.

This has been a year when we have also looked to the future, canvassing members and consulting with stakeholders on our strategic intent and developing our 2018-2022 strategic plan. Clearly articulating our direction has enabled us to engage in a really productive dialogue with our major funder, the British Film Institute, who despite a reshaping of their relationship with us, continue to see Cinema For All as a vitally important contributor to promoting and championing specialised film across the UK.

Looking forward, I am very pleased to say that Cinema For All is in a sound financial position, and we have clearly established ourselves as *the* representative organisation for the sector. We have bold and ambitious plans for the future and some really exciting projects and developments in the pipeline which we look forward to sharing with you in due course.

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.

This annual report was approved by the Board on the 10 August 2018 and signed on its behalf by

Dr Tim Swanwick
Chair of the Board of Trustees

A handwritten signature in black ink, which appears to read 'Tim Swanwick'. The signature is written in a cursive, flowing style.

VALUING OUR MEMBERS

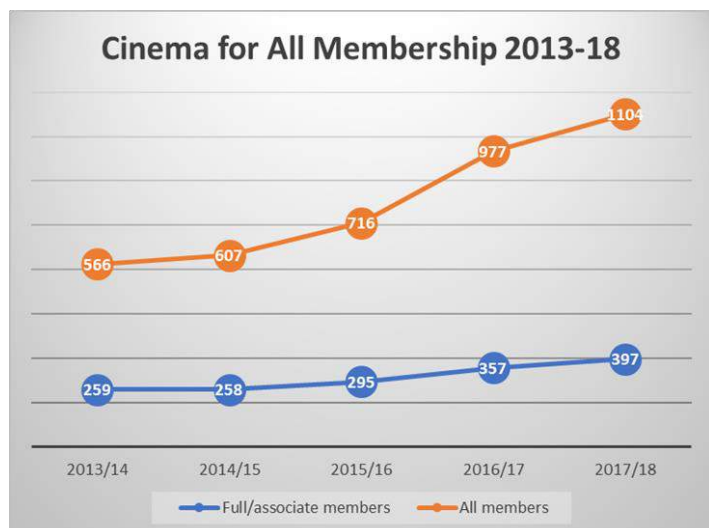
Cinema For All is the only UK body working exclusively on behalf of community cinema and members are at the heart of what we do. The community of volunteers running screenings and associated activities are a vital and rich element of UK cinema culture, giving their time, expertise and passion to improve film exhibition, provide film education and build community spirit. As a member organisation, we speak for the sector on the national and international cultural stage to ensure that community cinema is effectively represented and supported.

Cinema For All continues to offer an extended range of benefits to our ever-growing membership, providing a range of support and other essential services to the community cinema sector: from actively developing new ventures, providing access to high quality equipment at low cost, providing information, advice and guidance, and educational resources, to delivering conferences and celebrating the sector in an annual awards ceremony. 2018/19 sees the first year of our ambitious four-year strategic plan in which we have laid out the outcomes we wish to see for community cinema (see 'About us'). The vigorous and committed activity of members is essential to achieving these. Around 40% of our income comes through membership fees, sponsorship and paid services, so to ensure we can continue to provide much needed support to community cinema, in an affordable and accessible way, we raise additional income through grants and sponsorship.

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 our activities.

- Full/associate membership 397
- Overall membership 1104
- All known community cinemas 1283



In the last five years we have grown our overall membership by 95%, with an increasingly diverse mix of community cinemas from established groups in rural areas, to start-up alternatives in urban areas. Our 1104 member organisations and groups now represent over 85% of the 1283 community film exhibitors that our research has identified across the UK. Through our expanding membership and vehicles such as

our annual survey, we are uniquely positioned to understand the challenges and issues the sector is facing and we use this knowledge, as well as feedback from those using our services, to help us shape our services and activities.

WHERE ARE OUR MEMBERS?

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 to the right.

ENQUIRIES SERVICE

The 25% growth of our enquiries service, with 1118 queries addressed this year, is a testament to the quality of advice, friendliness and knowledge of the team, as well as the reach of our marketing and social media presence. We remain highly responsive to members' needs and the team is always keen to help. Members appreciate our fast response to queries and rated the quality of our services very highly in the Community Exhibitor Survey 2017:



'It is really reassuring to know we can contact Cinema For All for their expertise.'

'I was very impressed at the response time and the quality of the response that I received.'

'I really don't think we could have got started (18 months ago) without your tremendous support. Absolutely invaluable in every respect.'

BOOKING SCHEME

We continue to improve access to independent British and international films through our film booking scheme which offers members low cost access to over 800 film titles. We have created a rich collection by taking on such acclaimed titles as *Daphne* (Altitude), *The Florida Project* (Altitude), *Mary and the Witch's Flower* (Altitude), *Mountain* (Dogwoof), *Under the Tree* and *Allure* (Eureka), *On Body and Soul* (Mubi) and *The Islands and the Whales* (Intrepid Cinema).

'Loving Vincent was really well received by our members and we had over 50 non-members attend. A total audience of 196 with a feedback of over 90% saying it was very good or excellent.' Filmbox Community Cinema

'Thank you very much. The film was enjoyed by a group of elders from Colchester's Nepalese community - they send their thanks to you for the role you have played in making the screening possible.'

- Mercury Theatre Team

EQUIPMENT HIRE SCHEME

The Cinema For All equipment hire scheme continues to grow and be an important asset to both start-up and existing organisations across the UK. In 2017/18 we have supported 173 screenings across the UK. There are 14 screening 'kits' in almost all regions of the UK, this represents a growth of 11 new kits since the launch of the scheme in 2014. According to the Community Exhibitor Survey 2017, our technical and equipment service scored an impressive 86% (very good/good) rating.

'Thanks again for use of such affordable equipment! It was a pleasure to use!' - Free Film Festivals

LAUNCHPAD AND SUSTAIN

Following on from a successful launch in 2016/17, our intensive coaching programmes, Launchpad and Sustain, returned in the latter half of 2017/18. Launchpad, a scheme to help new community cinema ventures get off the ground, has developed 10 new groups with intensive coaching, high quality advice and bursary support for test screenings. These groups have built new audiences as well as going on to become regulars of both the equipment hire and booking schemes. Belford Community Cinema sang Launchpad's praises:

'Having run the Belford Community Cinema as a one-woman operation for less than 6 months, the Launchpad support scheme couldn't have come at a better time. After my four sessions I'm buzzing with ideas, and it really helped me see the bigger picture (excuse the pun!). This kind of professional advice for amateur organisations is invaluable, and it has meant I've taken a big leap up the learning curve. I'm so grateful to Abi for her enthusiasm, support and common-sense approach. We might be a little cinema, but we've now got big ideas!'

This year, the Sustain programme supported 6 existing groups, reaching out to them at a crossroads where high quality advice and support have been a helpful intervention. As well as offering advice these groups have also been supported by a bursary which has helped them to grow their skills in more specific areas, such as equipment knowledge and marketing techniques. Key to the success of the programme has been providing the confidence to allow these groups to develop to the next level in delivering quality film experiences to their communities. CineQ told us that:

'The Sustain programme from Cinema For All not only helped me gain the confidence to keep CineQ going but inspired me to create new events with creative immersive elements- on a shoestring budget. The team at Cinema For All were incredibly helpful and supportive, I genuinely didn't want the weekly Skype training to end. If I run into any issues, I feel as though I can drop them an email anytime.'

As a result of increased demand in the Sustain and Launchpad programmes we have extended our provision to offer those who have been unsuccessful in applying for the scheme the opportunity to purchase a 90-minute Skype training session with a Cinema For All expert. We will continue to develop this area as an additional, valuable resource for the sector, continuing to expand our education and support offer.

'We have been successful in funding through the Sustain support scheme and find someone from the team is always there to answer a question. Nothing is ever too much to ask.' - Leigh Film Society

'Got everything I wanted 200% - the fact you're accessible and listened to our needs as an organisation and as individuals. Found it very empowering and (easier) to follow up on things after coaching session.' - Tower Hamlets Pop Up Cinema

ON THE GROUND SUPPORT

Cinema For All's Regional Groups provide on the ground support to new and existing groups screening films in their area. Brian from the South West Group shares some of the highlights from their 2017/18 activities.

'In its 41st year, the South West Group has continued to support around 80 community cinemas and film societies in the region with Viewing Days, programming advice and technical support as well as helping to start up new venues. The Group has close ties with Film Hub South West and is also working with Carn to Cove to develop a network of venues in Cornwall and West Devon.

It has been very pleasing how the volunteers on SW Executive have responded to the recent changes in personnel enabling the Group to continue supporting our members and organising spring and autumn Viewings. These included our fifth two-venue event in recent years, hosted this time by Thornbury Picture House in the east and Calstock Arts in the west. Nearly 100 members from 24 organisations made the trip to Thornbury while two weeks later, around 30 delegates from 11 different groups enjoyed the beautiful setting of the Old Chapel on the banks of the River Tamar.

The same six new titles were screened at both venues with similar reactions for the top three of The Olive Tree, Manchester by the Sea and the over-looked British comedy, Burn, Burn, Burn. It is good to see how many of the titles previewed, including those from the Cinema For All Booking Scheme, were selected later for Society programmes. Later in the year, the autumn Viewing hosted by Reel People at Kilmersdon near Bath, attracted nearly 90 delegates from 22 organisations with François Ozon's Frantz topping the reactions.'

CONFERENCES AND AWARDS

Details of our national conferences and awards can be found elsewhere in this report. Suffice to say, the Film Society of the Year Awards provided yet another window on the wonderful work of this vibrant and innovative cultural sector. Another important initiative, now firmly embedded in our annual calendar is our Student Cinema Day, supporting clubs and societies established within universities and schools and contributing to the BFI's strategic focus on developing younger audiences.

ADDITIONAL MEMBERSHIP BENEFITS

Cinema For All offers a range of additional benefits for members including a discount on public liability insurance with our partners WRS Insurance, a waiver of the £150 Filmbankmedia deposit – a key financial advantage for a new screening group a monthly newsletter, film festival offers and much more. Keep checking the Cinema For All website for new benefits.

OUR STRATEGIC PARTNERS

Our major partner and funder is the BFI (British Film Institute) and we work in partnership with the BFI Film Audience Network Film Hubs and Into Film, among others, advocating for, and facilitating links with, the community cinema sector. In the past year we have seen more strategic partnerships flourish. In February 2018 we developed a successful bid to the Women's Centenary Grant Scheme to curate and screen archive footage of women's civic and public life over the past 100 years. We will deliver this alongside the North West, Yorkshire and North East Film Archives in 2018/19.

Our partnership with the University of Leeds and the Centre for World Cinema and Digital Cultures continues. We have also collaborated on projects with Sheffield Hallam University and EDINA, a national centre for digital expertise based at the University of Edinburgh (see 'Education and culture'). We have also partnered with Film Unit and the University of Sheffield to deliver the Student Cinema Day and continue to grow our partnerships with both existing and new equipment hire hosts: Flatpack, Film Hub NI/ Wales, The Clay Factory, Carousel Film Festival, East Durham Creates and others.

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 and discover *all* types of cinema. Cinema For All is not only our name but 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.

These 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 passion for creating high quality resources for our members to use.



THE FLORIDA PROJECT

THE COMMUNITY CINEMA CONFERENCE AND AWARDS

In 2017, the annual Community Cinema Conference and Film Society of the Year Awards returned to Sheffield drawing on the excellent spaces available at Sheffield Hallam University and the Showroom Cinema and Workstation. Following on from the 2016 theme 'Community Cinema Heroes' this year's event focused on engaging audiences. Under the title of 'Your Audience and You' we welcomed some amazing participants from film societies all over the country, with an impressive 250 in attendance.

Our conference panels directly showcased the diversity of the sector, sharing stories and experiences of LGBTQI+ and BAME community cinema organisers, audience members themselves, and people with disabilities discussing issues of accessibility at community cinema screenings. The conference included screenings of a diverse range of Booking Scheme titles: *Loveless*, *Mountain*, *Summer in the Forest*, *Kills on Wheels*, *Gentlemen Prefer Blondes* (complete with a feminist masterclass), and a particular favourite of delegates, *The Florida Project*, as well as the *Britain on Film* South East Asian Archive shorts.



DANNY LEIGH

Saturday morning saw a fascinating key note from Dr Ashvin Devasundaram speaking on new Indian cinema, providing an insight into film on the subcontinent beyond Bollywood. This set the tone for a series of masterclasses across the conference including sessions by Rebecca Ellis on feminist cinema, Cinema For All Patron, Danny Leigh on film discovery and education, and the Cinema For All team on marketing and social media.

A range of panels provided conference-goers with the opportunity to engage, not just with fellow community cinema organisers, but also with audience members to ask them questions about what excites them about community cinema and keeps them coming back.

An annual highlight of the conference is the Film Society of the Year Awards, this year presented once again by film critic, writer and broadcaster Danny Leigh and Cinema For All's Chief Executive, Deborah

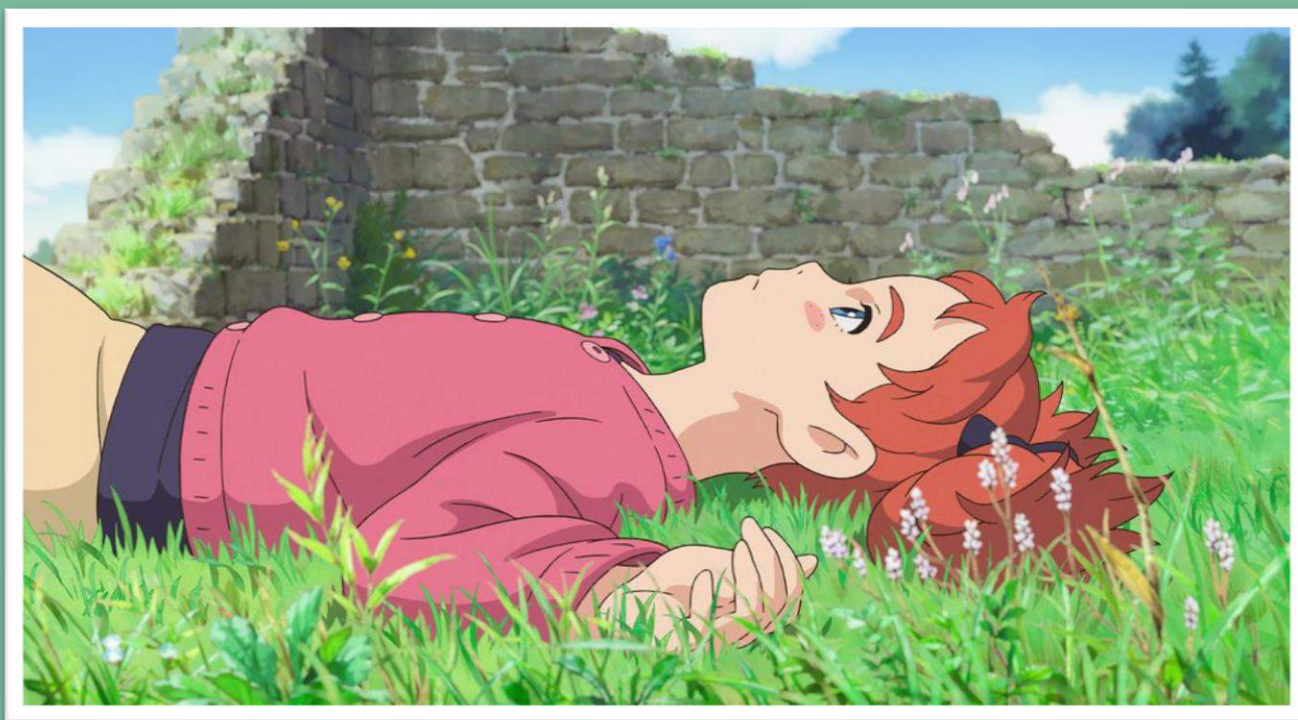
Parker. The Awards are a wonderful showcase for the achievements of community cinema highlighting some fantastic and innovative screenings and events occurring throughout the UK. You can read about the winners in the 'Celebrating success' section of this report and view their applications on the Cinema For All website for further inspiration.

STUDENT CINEMA

February saw 45 student cinema organisers descend on Sheffield for the now annual Student Cinema Day hosted, this year, in collaboration with the University of Sheffield's Film Unit. Dr Emmie McFadden of Sheffield Hallam University delivered a keynote addressing student wellbeing and mental health and her session was followed by panels on best practice for Student Cinema organisers, and exploring getting into exhibition and distribution. The conference was well received with one delegate sharing their enjoyment of the day:

'My first time at the event but I was made to feel like I've been coming for years. Congratulations on running such an inspiring and welcoming event.'

The Student Cinema Day has not been our only activity focusing on younger members of the movement this year. We also started a Facebook group bringing together young programmers from across the country to offer peer support and guidance to one another, as well as supporting 8 young volunteer-led community cinema organisers to attend the BFL Flare Film Festival in March 2018. Andro and Eve (Sheffield), CineQ (Birmingham) and LQFF (Leeds) were some of the excellent LGBTQI+ focussed groups that took part.



MARY AND THE WITCH'S FLOWER

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, impacting significantly on membership renewal.

The Booking Scheme achieved great success this financial year, with our team taking over 590 bookings over the year (an increase of 103 from 2016/17). We also acquired some great new titles in 2017/18 including *Daphne*, *Loveless*, *The Florida Project*, *Loving Vincent*, *Mary and the Witch's Flower*, *Mountain and Whitney*, *Can I Be Me*, *The Divine Order*, *Allure*, *Under the Tree* and *The Islands and the Whales*. As well as picking up these great new titles we have also started working with a fantastic new partner, Mubi, which in the initial stages has added four new titles to the scheme, including the Oscar-nominated *On Body and Soul*.



ON BODY AND SOUL

As well as the fantastic new titles we also saw excellent box office returns for Booking Scheme films in 2017/18. Nationwide, an amazing 17,654 people sat down to watch our titles this year with an average audience per screening of 48.6. The audience enjoyment of these films, encapsulated in a comment from Epping at the Movies, who told us how pleased they were with their Booking Scheme title:

'We were pleased that the feedback we got for the film was really great - a lot of people saying that it wasn't something they would have seen otherwise, or couldn't get into London to any of the cinemas it was showing at, so glad that it was so local.' - Epping at the Movies

EDUCATION AND CULTURE PARTNERSHIPS

Our strong relationship with the University of Leeds and the Centre for World Cinema and Digital Cultures continues. As a part of this, this year Cinema For All took part in a workshop with other external partners to discuss Film and Cinema teaching and research within and beyond the new Faculty of Arts, Humanities and Cultures at the university. We also continue to seek joint funding for a piece of research into what education means within the community cinema sector working with key academics at the Universities of Leeds, Liverpool and Bedfordshire. We are also collaborating with Sheffield Hallam University on developing practical modules for their film courses and partnered with EDINA, a national centre for digital expertise based at the University of Edinburgh, to develop a bid to Nesta's Connected Communities Innovation Fund. These partnerships help us to develop further knowledge and understanding of the sector while also representing the volunteer-led cinema community in areas of film education.

WOMEN'S CENTENARY GRANT SCHEME

In February 2018 we developed a successful bid to the Government's Women's Centenary Grant Scheme celebrating 100 years since some women achieved the vote in 1918. Working with a number of key delivery partners we will develop a range of activities celebrating women through film. Watch this space for some amazing events and campaigns surrounding this in 2018/19.



CINEO

CELEBRATING SUCCESS

The 48th Film Society of the Year Awards took place on Saturday 11 November 2017 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 the biggest, 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. 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.



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. From their creation less than a year ago, the winning group has hit the ground running – providing a much needed and much-loved addition to their community.



Winner: The Picturehouse Ballyclare
Distinction: Buckfastleigh Cinema
Commendations: Dolly Shot Pop Up Picture House, Rhyl Wicked Cinema

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 to do it with. 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 a hold of. The judges were impressed by the range of communication methods used by this winning group – no shop window has been spared, no Tweets left unsent, no newspaper columns left alone. They have approached their publicity from all angles, while ensuring that who they are and what they stand for always comes across.



Winner: Shere Village Cinema
Distinctions: Electric Theatre Cinema, Hurst Village Cinema
Commendation: Leigh Film Society

COMMUNITY AWARD

All film societies grow from, serve and are a vital part of their community. The winner is a truly inspirational group reaching their community through hard work, dedication but most of all, a wicked sense of humour. Their screenings connect with all areas of the community, especially focusing on bringing together people who might be lonely or isolated. They have made countless connections happen and brought joy to many who might not have otherwise been to the cinema in years.



Winner: Leigh Film Society
Distinctions: Electric Theatre Cinema, Film at the Folk Hall
Commendation: Shere Village Cinema, Watch Talk Think
Special Mention: SLIC

BEST STUDENT CINEMA

Supported by Sheffield Hallam University

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. This year's winner continues to push the boat out year upon year – more recently making important connections with local charities and bringing in isolated local people such as asylum seekers and people who are hard of hearing.



Winner: Film Unit
Commendation: Robert Gordon University

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:

My local community cinema is an important part of our community because...

And the winning response:

'It's more friendly and less intimidating than the Odeon cinema in Guildford. I'm a widower and don't like going out on my own. Since the cinema came to Shere, I feel comfortable to go because the committee are so friendly and make me feel so welcome that I look forward to going every time. It's the highlight of my month because I don't get to go out very often unless my family take me out. They will even give me a lift or walk me home in the dark. And I like to treat myself to a tub of Honey and Stem Ginger ice cream in the interval.'

Winner: Shere Village Cinema

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. In addition to a full and exciting regular programme, the winning society is committed to putting on a series of special events that challenge and educate their audience. Through local partnerships, connections with politicians and charities, this group has not only enriched their audiences' world view, but contributed to the cultural and political scene, even raising donations to support important local charitable work.

Winner: Leigh Film Society

Distinction: Watch Talk Think

Commendations: Film at the Folk Hall, SLIC

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 winner is a group that uses their own extensive knowledge of cinema, but deftly balance that with their knowledge of their community, whom they involve in the running of the cinema with a desire for fairness and inclusion.



- Winner:** Deptford Cinema
Distinctions: Ayr Film Society, Penwith Film Society
Commendations: Film at the Folk Hall, Electric Theatre Cinema, Watch Talk Think, We Are Parable

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 group put on a truly spectacular and beautiful event, combining a piece of underseen classic cinema with a sensational and unmissable party. Blackpool Winter Gardens was transformed into the Grand Foyer Club, where cocktails and zoot suits were the order of the day. This was a stylish and innovative way to celebrate BFI's Black Star season, while bringing a diverse group of locals back to the cinema.



- Winner:** Aunty Social
Distinction: Leigh Film Society
Commendations: Portsmouth Film Society, Shere Village Cinema, We Are Parable

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 2016. Previous winners include *Intouchables*, *Philomena*, *The Grand Budapest Hotel* and *The Lady in the Van*.

The winner of this year's award, however, is one that we know community cinema audiences have really connected with - often using the film as an opportunity to raise funds for foodbanks and charities supporting people on low incomes.

Winner: *I, Daniel Blake*

OUTSTANDING CONTRIBUTION MADE 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 his life to helping others.



'David singlehandedly drew together funding, partnerships, and resources to get Open Cinema Lancashire off the ground back in 2015 and over the last 12 months has worked tirelessly and selflessly to build upon and sustain the success of the first year, making sure that funding is in place to continue the amazing work done by Open Cinema Lancashire, and ensuring that those vulnerable people engaged with the project continue to receive the support that has made such an enormous difference to their lives. David has put so much volunteer time into this project that had he been receiving minimum wage, he'd have earned more than the Prime Minister in the last year. David's effervescence and enthusiasm connects him to people and places in a way rarely seen. Every screening, every bum on a seat, every successful funding bid, has been down to David and his unique ability to bring all of these elements together.'

Special Mention: David McLoughlin, Metamorphosis Open Cinema

Awardees: Elizabeth Costello, Leigh Film Society

Gill Mitchell, Leyburn Arts & Community Centre

Sukayna Najmudin, Film Unit

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 winning group have approached this season with confidence, skill and enthusiasm and as a result have created some of farthest reaching, deeply impactful events the judges have seen. Through it all, they have shown such resilience and humour - such important qualities for the Film Society of the Year.

Winner: Leigh Film Society
Special mention: Electric Theatre Cinema



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 year's award goes to someone who is deeply involved in today's film society and community cinema community – known to many for his attendance at this event, year after year, his continual support of groups all over the country and his willingness to intervene directly to give another community cinema a much needed hand, whenever it is needed. He has been running his own group for many years, bringing great cinema to his community in West Sussex. Several years ago he set up the UK Film Societies Facebook page to bring you all together to share your successes, challenges and knowledge.

Amanda Randall of Screen St. Ives said:

'In the last year the UK Film Societies Facebook page has provided Screen St Ives with a forum to ask questions that have led us to broaden and improve what we offer. Being able to communicate online means we can share best practice developed by experience and therefore improve the service to our audience.'

Winner: David Saitch, Hurst Village Cinema



CHIEF EXECUTIVE'S REPORT

I am very pleased to say that it has been another fabulous year for Cinema For All. In this part of the annual report I usually talk about the highlights, successes and achievements we have had as an organisation, where I list the targets met (surpassed!), the programmes we have developed, funding secured, and the challenges we have overcome. You can still find all this information elsewhere in the report, but this year I wanted to do something different: Something to really bring into focus what makes the work we do, and perhaps more importantly, how we do it, so special.



This of course means shining a light onto our fantastic and talented team. Peter Martin unfortunately left us in June 2017 after doing some exceptional work for us on Reaching Communities, and we wish him well. So I would like to introduce the rest of the Sheffield team: Jaq, Abi, Mark and Jay and two of our Regional Group volunteers: Brian Clay, until recently, Southwest Group Regional Secretary and Alex Leggat from Yorkshire, to talk about their highlights of the year: the work they have been doing, the people and groups they have supported.

Alex, Cinema For All Yorkshire

Favourite moment? We set up a Special Events fund which was used for a special screening at Hebden Bridge Picture House of films related to the Russian Revolution in 1918, and 100 people attended.

Enjoyed working on? We made a grant to Regather in Sheffield to support the marketing of their film nights and held a special event with Sheffield band King Capisce doing a live score at Regather as part of Sensoria Festival, a nationally recognised music and digital media festival, so it was great to be part of it. The event was at full capacity! We also supported some family friendly screenings in Broomhill, Sheffield with our previous donation to Cinema For All's Pay It Forward Fund. Revenue from our block booking scheme helped support our Regional Viewing Session too.

Brian, Cinema For All South West

Favourite moment? Helping Chris Baker launch a new community cinema in the Clifton Library in Bristol in November. The presentation, using the Group's new projector and 14-foot screen, was superb and the film, *Get Out*, which I had missed at the cinema, was a revelation. I have been involved with film societies for over 50 years, but I always get a buzz at the first night of a new venue!

My most *surprising* moment was the sudden snow storm in March that caused the first cancellation of a Group event in our history. Less surprising was the way our hosts at Petherton Picture Show managed to re-arrange the two separate venues in the town for a fortnight later. But that's for next year's report...

You can hear more from Brian and the work of the South West Group in the section 'On the ground support.'

Jay, Technical Service Coordinator

I was hired as Technical Services Coordinator in October 2017, and have really enjoyed my first few months as part of the team!

Favourite moments? Giving direct support or coaching to member organisations. For instance, going down to London to give a Launchpad group a face-to-face session about their equipment. Beforehand they weren't too confident in using it, but after spending the afternoon going through it with me they were much more positive.

Another favourite moment was introducing the film *Kills On Wheels* at the conference. Not only was being able to offer insight about a film satisfying, but afterwards a gentleman in a wheelchair came up to me to say how much he enjoyed the film and its representation of physical disability.

Enjoyed working on? Extending the equipment hire scheme to the South West; taking the lead on organising the logistics, the launch event, and building up a relationship with The Clay Factory was a very rewarding experience.

Learning? I have learned a huge amount about the community cinema sector, but also (as boring as it seems) quite a lot about working in an office!



Mark, Finance and Admin Coordinator

Favourite moments? As the main contact for the Cinema For All Booking Scheme, I am lucky enough to see first-hand the programming decisions that our members are making. I have found it incredibly rewarding to see how successful our titles have become among the community cinema sector, which has resulted in me successfully coordinating the administration of our busiest bookings period on record. Seeing the impact these titles have on communities, and the lengths that our members go to provide a brilliant cinema experience is very moving, which is only reinforced each year at the community cinema conference and annual awards.

Enjoyed working on? The annual Community Cinema Conference and Film Society of the Year Awards is an incredible experience, and allows us to see how our work is directly impacting communities and bringing positive influence to many people's lives. It is incredibly rewarding to see a sector that is powered by passion and a genuine love for film exhibition.

Learning? More so than previously, I have learned that Community Cinema is a valued necessity in the communities in which they operate. Community Cinema exists to offer alternatives – alternatives to independent or commercial cinemas, alternatives in terms of representation on screen, and alternatives in terms of a viewing experience.



Abi, Marketing and Communications Coordinator

Favourite moments? Visiting The Hamlets Pop Up Cinema to help them get started with their screenings was a huge highlight for me. I was welcomed with such warmth by all the volunteers and I knew immediately their community cinema would achieve the same for their future audiences. They've overcome challenges with curiosity and humour and their programme of films is as strong as their passion for their community. The Community Cinema Conference and Film Society of the Year Awards holds a big place in my heart. It's the one place you get to connect with so many community cinemas from across the UK, and then both plan logistically and dance in the same weekend.



Enjoyed working on? Coaching the participants of our Launchpad and Sustain support schemes has been a joy. It's a privilege to work with community cinemas at any stage of their development and be part of the team, even from afar. A wonderful aspect of the coaching is that I often learn from the groups that we support and I'm consistently inspired by them.

Learning? I have learnt there is always something new to learn! Be it new resources to develop to best help community cinemas, fresh ideas in what a cinema screening can be and that there are still films out there to wow you and surprise you.

Jaq, Head of Operations and Sector Development

Favourite moment? David Saitch's Roebuck Cup win was very moving for me. I remember David first calling the office for advice when he set up Hurst Village Cinema, so to see him singled out for his support of other community cinemas was so special and incredibly well deserved. I feel very privileged that we get to help those moments happen.

Enjoyed working on? I have been so excited to see our coaching programmes, Launchpad and Sustain support so many groups. From our initial pilot sessions with Films at Shadforth in 2015, the programme has grown to become a vital part of our key support for groups both old and new.

Learning? I have learnt that community cinemas are insatiable when it comes to networking with each other! The Community Cinema Conference always programmes lots of times for sharing stories at the conference, but this year we'll cram in even more! I'm so pleased that our attendees find it so useful to come together in person. The Conference has become an unmissable event.



.And from me...

Favourite moment? Seeing the Leigh Film Society team come up to collect the Film Society of the Year Award, (after a couple of previous trips up to the podium!) was certainly a goose bumps moment, particularly as we knew how hard they had worked and how much they weren't expecting to win! It is always emotional to see hardworking volunteers celebrated at the Awards, but it has certainly been a delight to see Leigh go from strength to strength this year.

Enjoyed working on? The Women's Centenary Fund bid with our vice Chair, Gemma Bird was a highlight. It is always rewarding to see a great project idea coming together and I am really looking forward to this exciting project rolling out next financial year.

It has also been a joy to see our fabulous team develop and grow in confidence as they have taken on new projects and challenges this year. I feel very lucky to work with them.

Learning? I sometimes worry about being too ambitious, but I learnt this year that ambition can pay off as our very ambitious bid to the BFI resulted in the largest amount ever awarded to us for a single year, meaning we can do even more work to support film societies and community cinemas next year.

Thanks to the team for providing their highlights. All in all, it's been an amazing year at Cinema For All!



SINEMA SADWRN

GOVERNANCE



PUBLIC BENEFIT

The Trustees have had due regard to the Charity Commission guidance on 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. The formation of regional groups across the UK by Cinema For All provides local, hands-on, on-the-ground 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.

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 tiered subscription rates depending on how long groups have been in operation, which offer full access to 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.

Targeting disadvantaged and underrepresented 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 film available. We understand the wide-ranging and hugely positive impact volunteer-led cinema can have in communities.

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.



TOWER HAMLETS POP UP CINEMA

LEGAL AND ADMINISTRATIVE INFORMATION

Status

Cinema For All is the trading name for 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

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 41 to 49 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.



KATHERINE SELLAR
BOARD MEMBER



TIM SWANWICK
CHAIR



GEMMA BIRD
VICE CHAIR



PETER MITCHELL
BOARD SECRETARY



NADINE THOMSON
BOARD MEMBER



CARLOTA LARREA
BOARD MEMBER



GRAHAM HILL
TREASURER



ZOE ELLIS-MOORE
BOARD MEMBER



SUKAYNA NAJMUDIN
BOARD MEMBER

Appointment notes: Tim Swanwick (Re-appointed March 2017) Chair (Re-appointed Dec 2017), Gemma Bird (Re-appointed Mar 2017) Vice Chair (Re-appointed Dec 2017), Graham Hill (Appointed Sep 2015) Treasurer (re-appointed Dec 2017), Peter Mitchell (Re-elected Nov 2017) Board Secretary (Re-appointed Dec 2017), Katherine Sellar (Re-appointed Dec 2017), Nadine Thomson (Appointed Sep 2016), Carlota Larrea (Elected Oct 2015), Zoe Ellis-Moore (Elected Nov 2016), Sukayna Najmudin (Elected Nov 2017)

At the time of the 2018 Annual General Meeting, there will be one elected trustee vacancy.

TRUSTEE RESPONSIBILITIES

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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- 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 charitable company will continue in operation.

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

In so far as the trustees are aware:

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



WORKING GROUPS

The Board is organised into working groups that have defined responsibilities. Each group has a lead and 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 whom 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



ANNUAL GENERAL MEETING 2017

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 who became a patron in 2017. 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 2017/18.

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 that 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. In 2017/18 this would be £68,687 (6 months' staff, accommodation and governance costs against actual free reserves which are £210,717). This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks. For further explanation please see the Treasurer's report.

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 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 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. 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.

In connection with data protection, preparations were well underway in 2017-18 to comply with the **General Data Protection Regulation (GDPR) (EU) 2016/679** which came into effect on the 25 May 2018.

FINANCIAL REPORTS



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 2018 which are set out on pages 41 to 49.

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

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. 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
4. 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.

Adrian Staniforth FCA

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

Date: 14/8/2018

Signature:



STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds	Restricted Funds	2018 total	2017 total
		£	£	£	£
Income from:					
Donations and legacies	3	11,015	23,580	34,595	32,503
Income from charitable activities:					
Grants	4	-	112,013	112,013	120,104
Sponsorship	5	10,866	-	10,866	10,900
Subscriptions	6	27,306	-	27,306	27,519
Income from other trading activities:					
Commercial trading operations	7	81,141	-	81,141	78,134
Investment income	8	75	-	75	75
Total income		130,403	135,593	265,996	269,235
Expenditure on:					
Charitable activities	9	121,211	101,720	222,931	273,967
Other	10	968	2,653	3,621	5,648
Total expenditure		122,179	104,373	226,552	279,615
Net income/(expenditure) and net movement of funds for the year		8,224	31,220	39,444	(10,380)
Reconciliation of funds					
Total funds brought forward		202,907	8,038	210,945	221,325
Total funds carried forward		211,131	39,258	250,389	210,945

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

BALANCE SHEET

	Notes	2018 £	2017 £
Fixed assets			
Tangible assets	13	414	641
		<u>414</u>	<u>641</u>
Current assets			
Debtors	14	24,433	15,724
Cash at bank and in hand		234,260	200,642
		<u>258,693</u>	<u>216,366</u>
Liabilities			
Creditors falling due within one year	15	(8,718)	(6,062)
Net current assets	16	<u>250,389</u>	<u>210,945</u>
The funds of the charity:			
Unrestricted funds	17	211,131	202,907
Restricted funds	18	39,258	8,038
		<u>250,389</u>	<u>210,945</u>

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 10 August, 2018 and signed on its behalf by:



Signature:

Date: 10/08/2018

Tim Swanwick, Chair, Cinema For All Board of Trustees

The notes on pages 43 to 49 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 (FRS 102) issued on 16 July 2014 (as updated for Update Bulletin 1 published on 2 February 2016), 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.

1.5 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

1.6 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.

1.12 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 £	2017 Total £
Income from:			
Donations and legacies	32,503	-	32,503
<i>Income from charitable activities:</i>			
Grants	-	120,104	120,104
Sponsorship	10,900	-	10,900
Subscriptions	27,519	-	27,519
<i>Income from other trading activities:</i>			
Commercial trading operations	78,134	-	78,134
Investment income	75	-	75
Total income	149,131	120,104	269,235
Expenditure on:			
Charitable activities	93,376	180,591	273,967
Other	4,286	1,362	5,648
Total expenditure	97,662	181,953	279,615
Net income/(expenditure) and net movement in funds for the year.	51,469	(61,849)	(10,380)
Reconciliation of funds			
Total funds brought forward	151,438	69,887	221,325
Total funds carried forward	202,907	8,038	210,945

3	Donations and legacies income	2018	2017
	Unrestricted funds	£	£
	General donations	403	2,503
	Legacies	10,612	30,000
		<hr/>	<hr/>
		11,015	32,503
	Restricted funds		
	Equipment donation	4,080	-
	BBFC donation	19,500	-
		<hr/>	<hr/>
	Total	34,595	32,503

4	Grant income	2018	2017
	Restricted funds	£	£
	BFI Strategic Partners Fund	52,870	106,000
	BFI Audience Fund	59,143	-
	General Donation	-	5,000
	Others	-	9,014
	Total	112,013	120,104

5	Sponsorship income	2018	2017
	Unrestricted funds	£	£
	Filmbankmedia	5,000	5,600
	MPLC	3,500	3,500
	Avcom	-	800
	WRS Insurance	-	500
	Octagon Films	1,000	-
	Others	1,366	500
	Total	10,866	10,900

6	Subscription income	2018	2017
	Unrestricted funds	£	£
	Annual subscriptions	27,306	27,519
	Total	27,306	27,519

7	Income from charitable activities	2018	2017
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts, dvds fundraising and group viewing session fees	81,141	78,134
	Total	81,141	78,134

8	Investment income	2018	2017
	Unrestricted funds	£	£
	Deposit income	75	75
	Total	75	75

9	Charitable activities	2018			2017		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Research/information	-	561	561	-	1,003	1,003
	Block booking	37,210	2,994	40,204	38,622	558	39,180
	Events	19,003	5,854	24,857	19,080	2,686	21,766
	Insurance	577	810	1,387	381	917	1,298
	Operations	64,421	91,501	155,922	34,793	175,026	209,819
	Regional development /support	-	-	-	500	401	901
		121,211	101,720	222,931	93,376	180,591	273,967

10	Other expenditure	2018			2017		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		968	2,653	3,621	4,286	1,362	5,648

11 Net income/(expenditure)

This is stated after charging:	2018	2017
	£	£
Independent examiner's remuneration	<u>1,050</u>	<u>1,020</u>

12 Employees

	2018	2017
	No.	No.
Number of (FTE) employees at year end	5	4

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

The trustees do not receive remuneration (2017 - £nil).

The total amount of expenses received by 8 trustees was £1,118 (2017: £1,845, 8 trustees).

The total amount of remuneration received by key management personnel was £64,596 (2017: £64,573). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer) and Jacqueline Chell (Head of Operations and Sector Development).

	2018	2017
	£	£
Wages and salaries	86,396	103,887
National insurance	27,300	29,553
Pensions	3,764	2,875
Total	<u>117,460</u>	<u>136,315</u>

13 Tangible fixed assets

	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2017	136,766	17,686	154,452
Additions	-	-	-
At 31 March 2018	<u>136,766</u>	<u>17,686</u>	<u>154,452</u>
Depreciation			
At 1 April 2017	136,766	17,045	153,811
Charge for the year	-	227	227
At 31 March 2018	<u>136,766</u>	<u>17,272</u>	<u>154,038</u>
Net book value			
At 31 March 2017	-	641	641
At 31 March 2018	<u>-</u>	<u>414</u>	<u>414</u>

14 Debtors	2018	2017
Trade debtors	£	£
	24,433	15,724
Total		
	<u>24,433</u>	<u>15,724</u>

15 Creditors: amounts falling due within one year	2018	2017
	£	£
Trade creditors	7,668	5,042
Accruals and deferred income	1,050	1,020
Total		
	<u>8,718</u>	<u>6,062</u>

16 Analysis of net assets between funds	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	414	-	414
Current assets	219,435	39,258	258,693
Creditors: amounts falling due within one year	(8,718)	-	(8,718)
	<u>211,131</u>	<u>39,258</u>	<u>250,389</u>

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

17 Unrestricted funds	1 April 2017	Income	Expenditure	Transfers	31 March 2018
	£	£	£	£	£
General unrestricted funds	<u>202,907</u>	<u>130,403</u>	<u>(122,179)</u>	-	<u>211,131</u>

Purposes of unrestricted funds:

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

18 Restricted funds – current year

	1 April 2017	Income	Expenditure	Transfers	31 March 2018
	£	£	£	£	£
BFI Strategic Partners Fund	1,308	52,870	(50,673)	-	3,505
BFI Audience Fund	-	59,143	(53,700)	-	5,443
BFI Love Admin	1,000	-	-	-	1,000
Creative Scotland	730	-	-	-	730
Octagon	5,000	-	-	-	5,000
Equipment	-	4,080	-	-	4,080
BBFC	-	19,500	-	-	19,500
Restricted funds	8,038	135,593	(104,373)	-	39,258

Purposes of restricted funds:

BFI: British Film Institute Strategic Partners - NGO responsible for film and film culture in the UK. Supports 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.

Creative Scotland - NGO funding work to support film production, exhibition, arts and culture in Scotland. They funded a project we did in Scotland that completed in Feb 2017.

Octagon Films - A film society based in Leicestershire, funding a Pay it Forward Scheme in Leicestershire.

Equipment - Funding to purchase equipment

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

Restricted funds – prior year

	1 April 2016	Income	Expenditure	Transfers	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	1,550	(9,731)	-	-
Tudor Trust	16,596	-	(16,596)	-	-
Octagon	-	5,000	-	-	5,000
Other	1,575	-	(1,575)	-	-
	69,887	120,104	(181,953)	-	8,038

19 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

I'm happy to report that 2018 has again been another busy year for the team at Cinema For All. The projects have been started and concluded and funding once again has been secured for the year 2018 - 2019.

Grant funding was only marginally less in the year £112,013 (2017 £120,104) All other areas of revenue remained consistent with the membership maintaining its core strength. The team has maintained its good work on ensuring all projects show value for money and this adds value to continuing to gain further funding. Overall revenue was £265,996 (2017 £269,235).

As always my report maintains the emphasis on ensuring we continue to maintain our funding streams and the levels required to deliver on projects already started and those the team see that will fit in with the core values of Cinema For All.

Expenditure remains well controlled. While it may look as though this has reduced significantly £226,552 (2017, £279,615) This was due to doing fewer projects on a 6 month funding cycle from the BFI – this saw the team spending more time on development rather than activities. The Creative Scotland project (16/17) had been completed and so project spending was less. It must be noted that there are still costs to be incurred on ongoing projects so these will be reflected in next year's figures.

Total funds carried forward are £250,389 (2017, £210,945). According to our current reserves policy this should be closer to £68,687 which equates to 6 months' unrestricted expenditure (i.e. staff, accommodation and governance costs). However due to uncertainties in the current financial climate and while we await decisions on future 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. The Board of Trustees review this on an ongoing basis.

As stated previously the Board of Trustees and the management team continually work with each other to look at these revenue streams and other areas that can bring funds into Cinema For All.

Once again I have to conclude that Cinema For All remains well managed in terms of funding, new projects and delivering on those projects. New funding is sort and all opportunities are fully explored to ensure both revenue and expenditure is fully realised, to ensure the Charity remains strong for the future.

Graham Hill
Cinema For All Treasurer

2017/18 Highlights

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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 since 1946.

Cinema For All Services

1118
queries answered
up 25%

173
equipment hires

1104
members

1283
Community
cinemas in the UK

Equipment based in Brighton, Devon, Durham, Glasgow, Cardiff, Belfast, Lancashire and Birmingham

Launchpad and Sustain

6
existing groups
trained through
Sustain

10
brand new
groups helped
to get off the
ground through
Launchpad

20
film screenings
supported

102
hours of
one-to-one
coaching
delivered



Community Cinema Stats

25%
of films screened
are British

£4.55
average ticket price

26%
of titles screened
by community
cinemas are in a
foreign language

59
average community
cinema audience size

41%
of respondents
operated in rural
or remote areas
(compared with
3% of commercial
screens)

Most screened films:
Mustang
I, Daniel Blake
Bridge of Spies

Where are our Members Based?

96
London

101
Midlands

223
North

35
Northern
Ireland

170
Scotland

258
South East

154
South West

67
Wales



'Cinema For All not only helped me gain the confidence to keep CineQ going but inspired me to create new events with creative immersive elements - on a shoestring budget!

The team at Cinema For All were incredibly helpful and supportive, I genuinely didn't want the weekly Skype training to end. If I run into any issues, I feel as though I can drop them an email anytime' CineQ



Booking Scheme

596
Booking
Scheme bookings

17,654
Booking Scheme
box office

Top three Booking Scheme Films:
I am Not Your Negro
The Eagle Huntress
Moonlight

New acquisitions include
On Body and Soul
The Florida Project
The Islands and the Whales
Loveless

2017 Film Society of the Year Awards

Community Cinema of the Year:
Leigh Film Society

Roebuck Cup winner:
David Saitch



CINEMA FOR ALL



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 – thanks to: Belford Community Cinema, Sinema Sadwrn, CineQ and Tower Hamlets Pop Up Cinema (Mustafa Karaaslan).

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CINEMA FOR ALL

WWW.CINEMAFORALL.ORG.UK

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200