

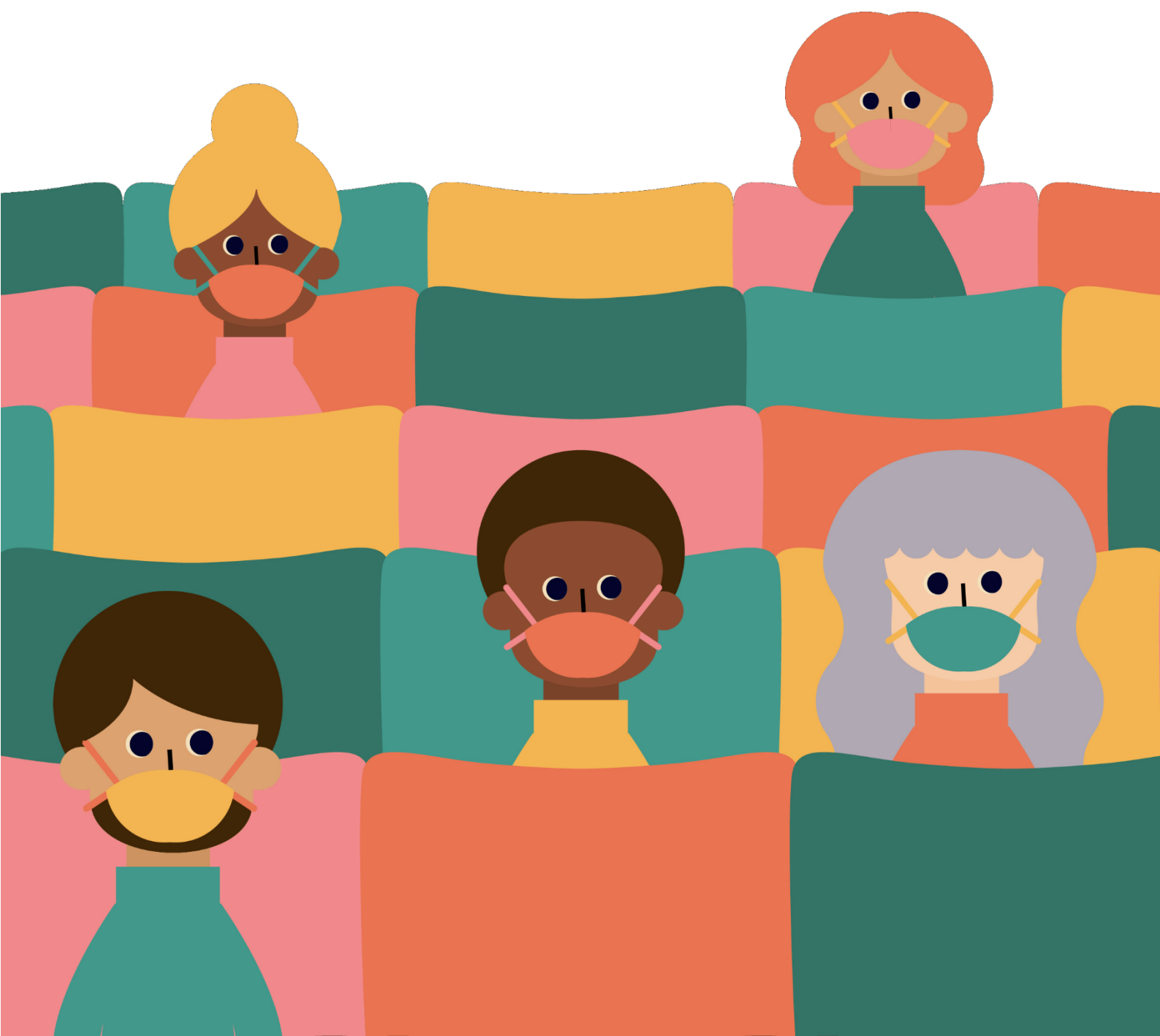
THE BRITISH FEDERATION OF FILM SOCIETIES TRADING AS

CINEMA FOR ALL

2020-21 ANNUAL REPORT

CHARITY NUMBER: 276633

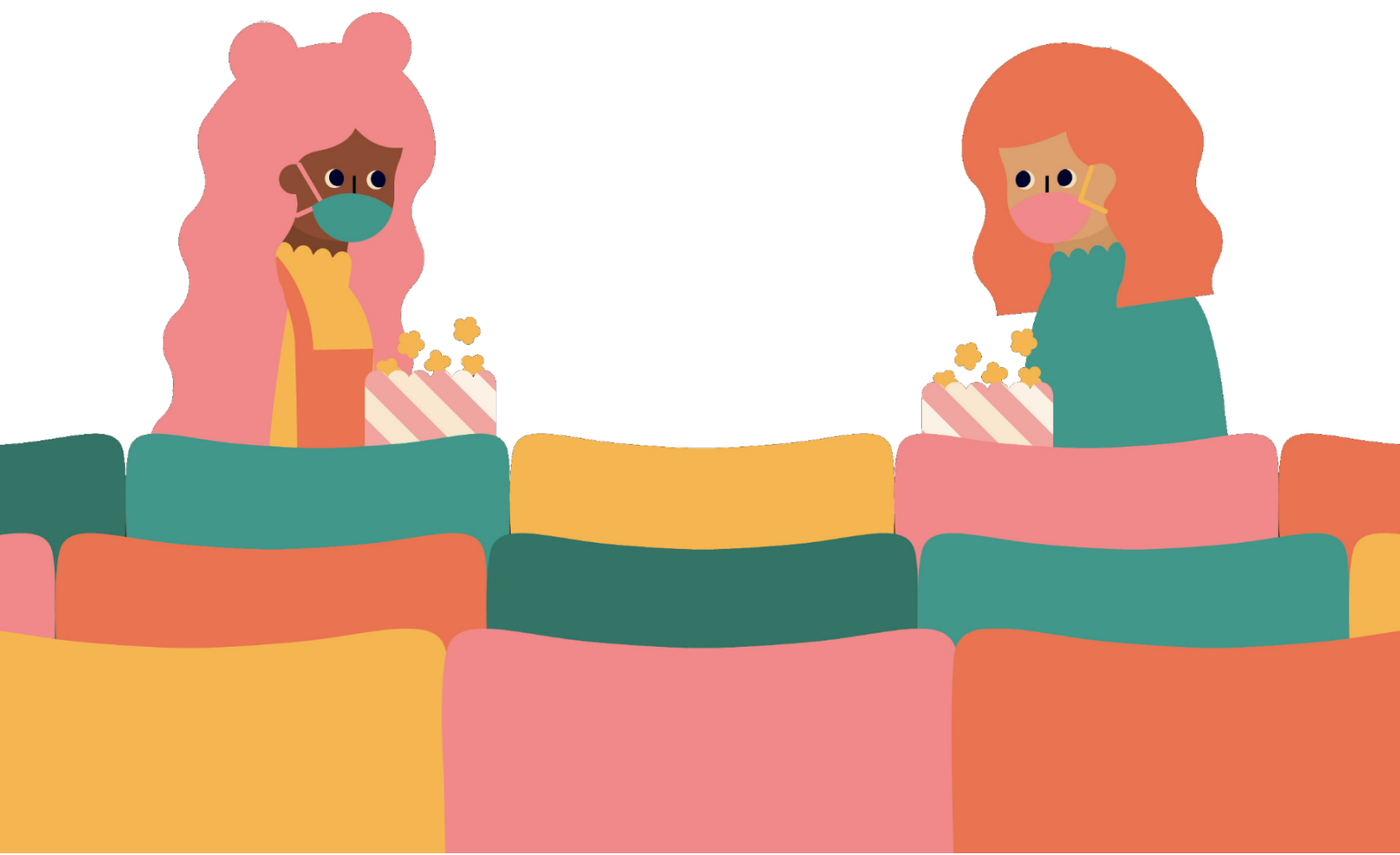
COMPANY NUMBER: 01391200



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CINEMA FOR ALL



ABOUT US

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

Our **mission** is to:

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

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

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

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

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

With a **key enabler** that:

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

COMMUNITY CINEMA

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

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



Wicked Wales, North Wales

REVIEW OF THE YEAR



CHAIR'S REPORT

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

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



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

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

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

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

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

A handwritten signature in black ink, appearing to read 'Gemma Bird'.

Dr Gemma Bird, Chair of the Board of Trustees.

VALUING OUR MEMBERS

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

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

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

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

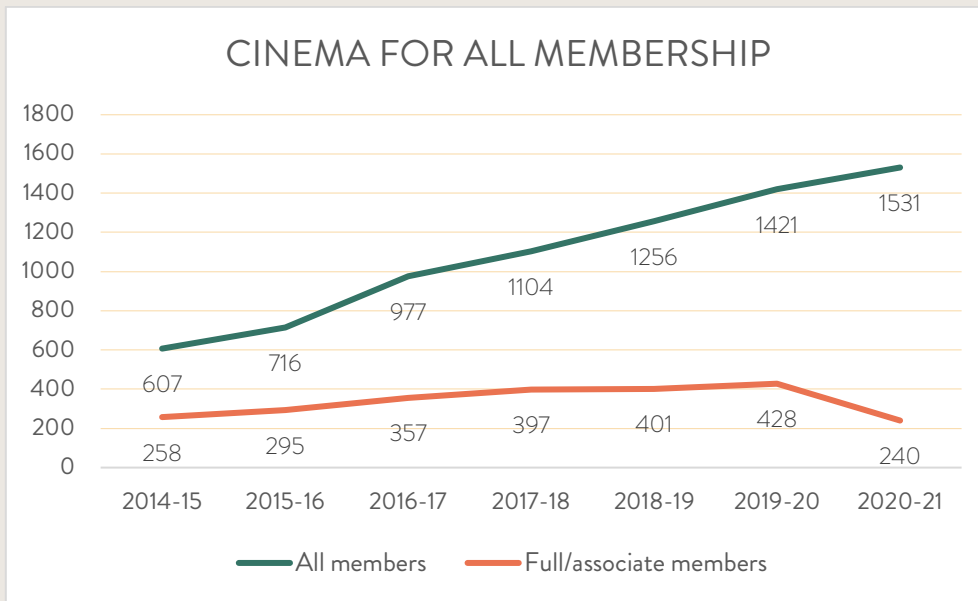
At our annual conference the membership elected three new trustees, who, in the short time they have been with us, have helped us feel and understand the challenges of running a community venture when no face-to-face gatherings can take place, and have greatly expanded the diversity of knowledge and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

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

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

MEMBERSHIP

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



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

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

ACTIVITIES IN 2020/21

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

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

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

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

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

Here are a few other things we achieved this year:

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

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

COACHING

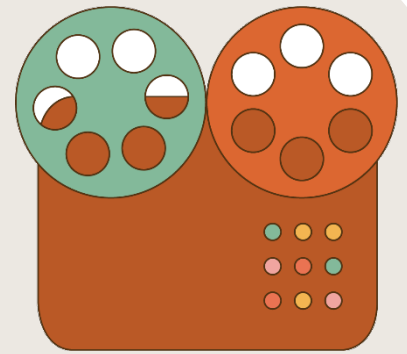
You can read more about this in the education section, but just a few figures to show how we supported our members this year.

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

BUILDING NETWORKS

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

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



BOOKING SCHEME

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

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

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

PODCAST

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



EDUCATION AND CULTURE

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

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

COMMUNITY CINEMA CONFERENCE AND FILM SOCIETY OF THE YEAR AWARDS

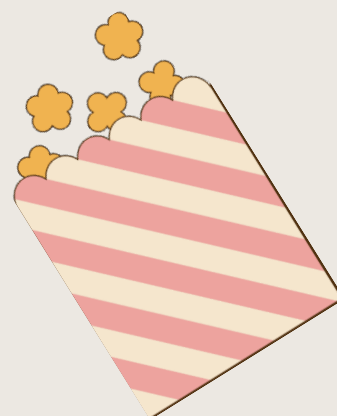
This September saw the first ever virtual conference and awards ceremony – an ambitious, completely online event which saw 168 attendees engaging in our virtual programme of events. Despite reduced activity this year, the conference provided plenty of food for thought for our members to start planning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

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

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

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

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



CINEMA FOR ALL PODCAST

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

TRAINING AND COACHING

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

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

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

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

Sustain

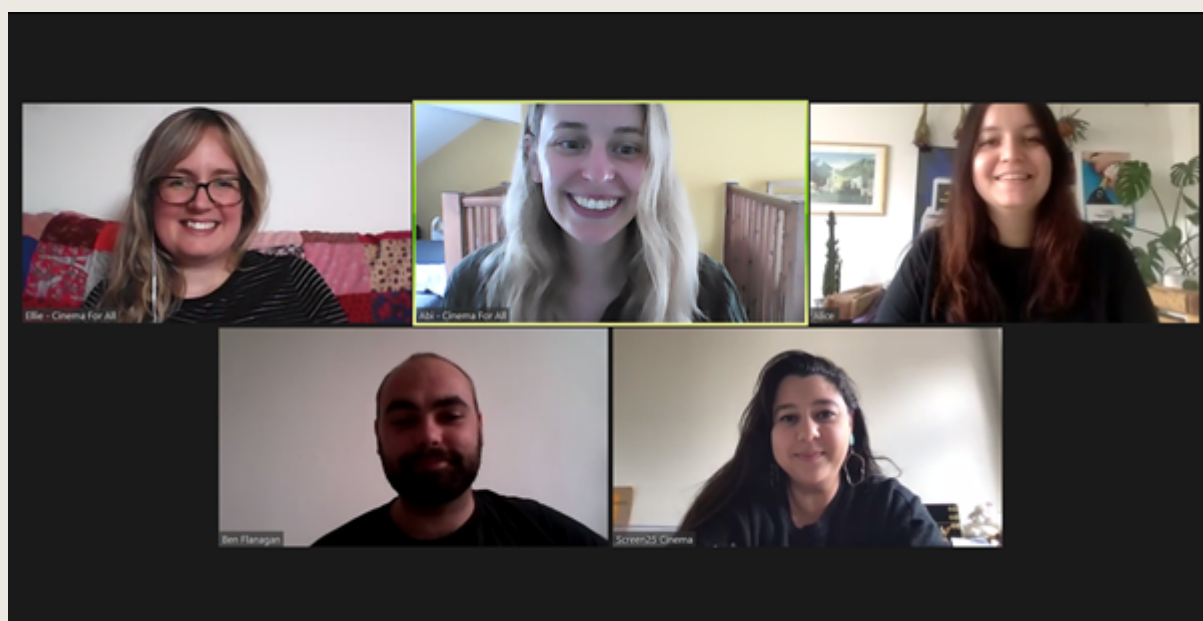
- 25 groups trained through Sustain Shine
- 8 Sustain Develop projects
- 5 Sustain Collaborate projects

Launchpad

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

Next Gen

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



Online coaching session with Screen25

CELEBRATING SUCCESS

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

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

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



DR SHAW AWARD FOR BEST NEW SOCIETY

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

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



Winner: Other Cinemas

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

Commendations: Film Club at Home

BEST MARKETING AND PUBLICITY

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

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



Winner: POSK

Distinction: Deptford Cinema

Commendations: Ayr Film Society, Film East

COMMUNITY AWARD

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

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

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



Winner: Leigh Film Society

Distinction: Wicked Cinema

Commendations: Cine-Sister, Deptford Cinema

BEST STUDENT CINEMA

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

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



Winner: Film Unit

Distinction: Warwick Student Cinema

FILMBANKMEDIA AUDIENCE AWARD

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

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

Winner: Leigh Film Society



FILM DISCOVERY AWARD

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

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

Winner: Little Wing Film Festival

Distinction: Leigh Film Society



BEST FILM PROGRAMME

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



Winner: Other Cinemas

Distinction: Wimbledon Film Club

Commendations: Little Wing Film Festival, Deptford Cinema

BEST SINGLE EVENT

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



Winner: Leigh Film Society

Distinctions: POSK, Other Cinemas

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

FILM SOCIETY FILM OF THE YEAR

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

Winner: *Fisherman's Friends*



THE PETER CARGIN AWARD FOR OUTSTANDING CONTRIBUTION MADE BY AN INDIVIDUAL

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

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



Special Mention:

Adriana Kytkova (Deptford Cinema)

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

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

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

She is an unsung hero of the cinema.”

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

THE ENGHOLM PRIZE FOR FILM SOCIETY OF THE YEAR

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

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



Winner: POSK (Polish Social and Cultural Association)

THE ROEBUCK CUP

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

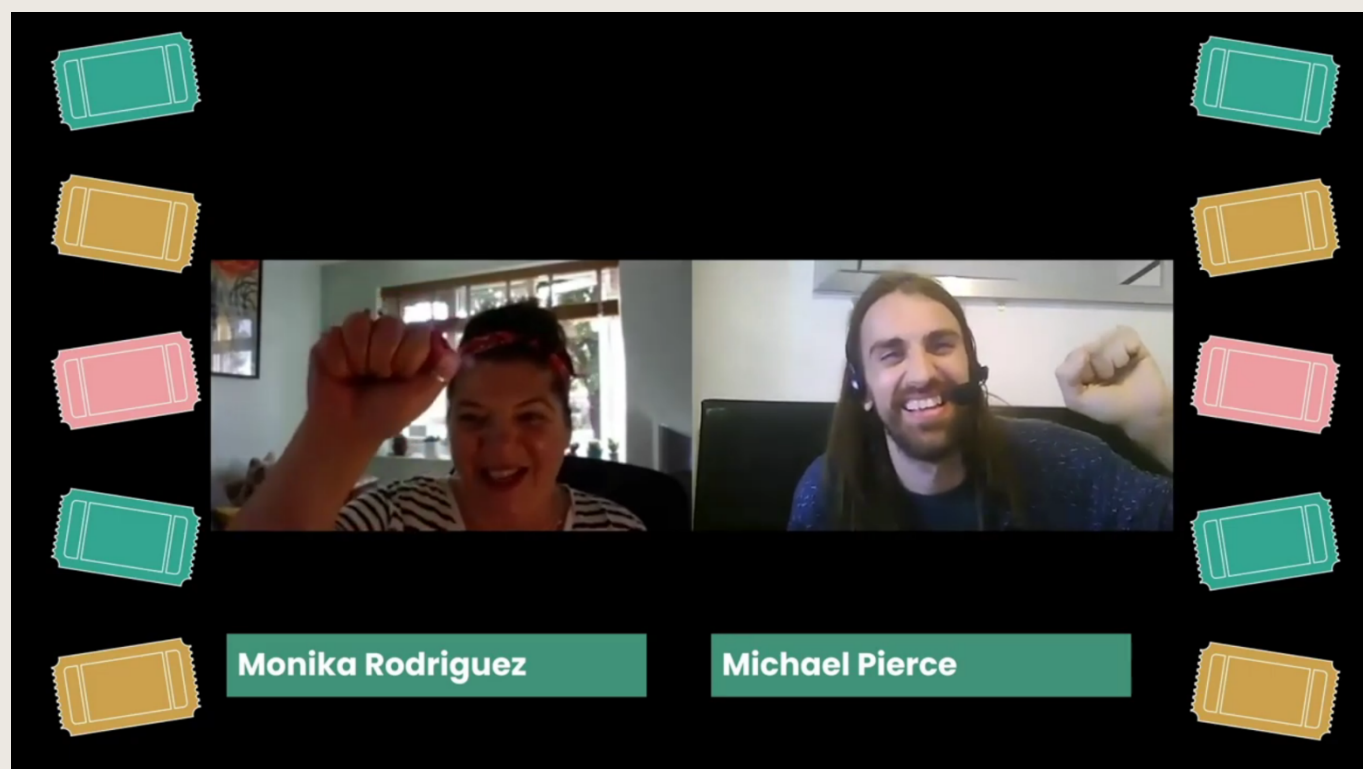
Collectively, the winning duo have been involved in the setting up and sustainability of multiple community cinemas through their work with Cinema Nation, Scalarama, Small Cinema and more. They have been key organisers at Liverpool Small Cinema, Bigger Adventure Cinema, Toxteth Community Cinema and Think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

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

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

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

Winners: Michael Pierce and Monika Rodriguez



ENVIRONMENTAL SUSTAINABILITY

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

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

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

ACTION PLAN

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

SECTOR RESOURCES

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

RESEARCH

AS WELL AS ANECDOTALLY KNOWING YOUR COMMUNITY, IT IS GOOD TO GET EVIDENCE TO BETTER YOUR UNDERSTANDING

HOW CAN YOU FIND THIS OUT?

- CREATE A SURVEY- ONLINE OR PRINT
- COLLECT AUDIENCE REACTIONS TO FILMS AT EVERY SCREENING
- ANONYMOUS COMMENT CARDS OR VISITORS BOARD
- SOCIAL MEDIA POLLS AND CONVERSATIONS
- USE LOCAL OFFICIAL RESOURCES (E.G COUNCIL INFOGRAPHICS, CENSUS RESULTS)
- CHAT TO PEOPLE AND YOUR AUDIENCE, GET TO KNOW THEM!

WHEN SURVEYING, FOCUS ON AN ONLINE SURVEY THAT CAN BE ENABLED TO MEMBERS' SHARED MORE WIDELY WITH LOCAL COMMUNITY THROUGH FACEBOOK GROUPS, ONLINE LOCAL NEWSPAPERS ETC.

FIND OUT HOW MANY AUDIENCE MEMBERS WOULD PREFER A PRINTED SURVEY SO THAT YOU CAN MONITOR YOUR PAPER/PRINT USAGE. BE ACCESSIBLE, BUT CONSCIOUS.

PROGRAMMING RESEARCH

PROGRAMMING RESEARCH: TO ENSURE YOU ARE SCREENING SOMETHING YOUR AUDIENCE WOULD LIKE TO SEE

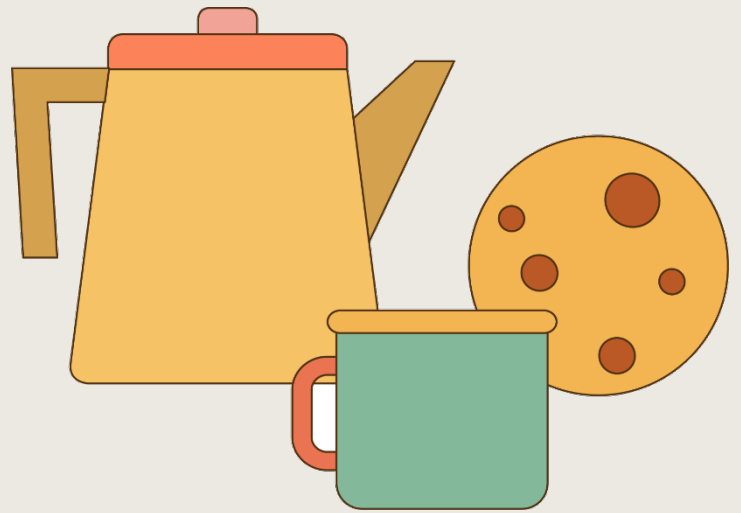
RATHER THAN HANDING OUT SLIPS OF PAPER AFTER YOUR SCREENINGS, THINK OF MORE CREATIVE WAYS THAT YOU CAN COLLECT FEEDBACK
E.G. WHITE BOARD, PINKS-PONG BALLS, BUTTONS IN JARS

ASK:

- WHAT GENRES DO YOU ENJOY?
IT IS A GOOD IDEA TO LIST GENRES E.G DRAMA, HORROR ETC.
- WHAT ATTRACTS YOU TO A FILM?
E.G GENRE, ACTOR, DIRECTOR, SPECIAL EVENT, COMMUNITY / SOCIAL ELEMENT?
- DO YOU HAVE ANY SCREENING SUGGESTIONS?

ADVOCACY

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



HEAR FROM THE TEAM

JAQ

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



JAY

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



ABI

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



ELLIE

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



SARAH

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



CHIEF EXECUTIVE'S REPORT

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

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

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

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

We secured a second year's funding from the BFI's Audience Fund and were delighted to be allowed a great deal of flexibility by the BFI in how we delivered our programmes this year, such as repurposing funding for new equipment to support PPE grants for groups reopening and concentrating our coaching on existing groups through our Sustain programmes. We ran 228 coaching sessions across our schemes supporting 46 groups. You can read more about our activities throughout the year in rest of the report.

We began the first of a three year, £84k investment, from the Esmée Fairbairn Foundation in 2020/21, which will help us strengthen the organisation. We restructured the team, creating a Head of Programme and Business Development position along with a dedicated Office and Operations Manager post. Jaq Chell moved into the former role, with Jay Platt stepping up to the latter after a successful interview. Our marketing coordinator, Rosie Thompson, sadly moved on this year, which afforded us the opportunity to revisit the marketing and communications role and related business requirements, opting to offer a freelance position in the first instance.

We moved our annual conference and awards entirely online in 2020, hosting seven workshops and panels, showcasing eight films including *Clemency* and *Talking About Trees*, in addition to plenty of networking. We were delighted that almost 170 people attended. Despite being online, it was just as successful as our face to face event and we received fabulous feedback. BFI support enabled the conference to be BSL interpreted and



live close-captioned, as well as supporting under 30s to attend through bursaries. The conference was even nominated for Best Virtual Pivot at the 2020 Virtual Charity Awards, for taking a complex weekend-long event totally online. We were again grateful to our event sponsors and distribution partners for their support.

We were delighted to welcome three new trustees to the Board of Trustees following elections at the AGM in September 2020: Denyce Blackman; Rico Johnson Sinclair and Elizabeth Costello, and we very much look forward to working with them.

Once again we ended the year in lockdown, but committed to supporting the sector in its recovery through extending our successful LIFT packages and rolling out a number of funding opportunities.

In addition to film licence discounts and partner offers, our LIFT packages supported groups with bursaries to help them reopen safely, and for those groups who had suffered financially, helping them with venue costs. 46 groups were assisted through these bursaries, which were supported by the BFI awarding funds from the National Lottery, Intermission Film and Filmbankmedia.

2021 brings an exciting anniversary: our 75th and we're planning on celebrating this milestone in a number of ways throughout the year, along with, we hope, a successful reopening of cinemas across the country in the spring.



GOVERNANCE



PUBLIC BENEFIT

The charitable objects of Cinema For All are:

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

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

UNIQUE RANGE AND REACH

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

EDUCATION AND TRAINING

Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles. This year it was supplemented with a further 'mini-conference' bringing us all together once more to further these conversations. Our training programmes provide valuable support, learning and development opportunities for those currently running volunteer-led film societies and community cinemas and those who wish to start.

INFORMATION AND ADVICE

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

MEMBERSHIP

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

REPRESENTATION

Cinema For All conducts an annual Community Exhibitor Survey, which covers a variety of topics. This survey gives a detailed overview of the sector, ensuring Cinema For All knows what, as a membership federation, it represents. Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership. The Cinema For All board also includes elected trustees who have a particular role in representing members' needs on the board and who can be contacted directly with any concerns members may have.

SUPPORTING DISADVANTAGED COMMUNITIES

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

REGIONAL ACTIVITY

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



Julia Brow, No Planet B Film Club; Denyce Blackman, Caribbean Pop-Up Cinema and Cinema For All board; Naomi Bennett, LesFlix

LEGAL AND ADMINISTRATIVE INFORMATION

STATUS

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

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

Company Number: 01391200

Charity Number: 276633

REGISTERED OFFICE

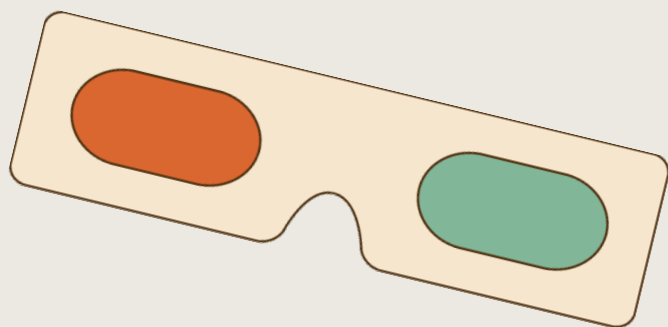
Unit 411, The Workstation
15 Paternoster Row
Sheffield
South Yorkshire
S1 2BX

INDEPENDENT EXAMINER

Nicola Adams ACA DChA
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 47-57 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice: the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for the Accounting and Reporting by Charities.

ANNUAL GENERAL MEETING 2021

The Charity Commission is supportive of charities holding virtual meetings, even if there is no current provision in their governing documents. The Articles of Association are silent in holding electronic general meetings. The Trustees have, therefore, agreed that the 2021 Annual General Meeting should be held using digital solutions to demonstrate good governance of Cinema For All. Accordingly, the agenda will include the motion to adopt the 2020/21 Annual Report, including the annual accounts.

DIRECTORS AND TRUSTEES



Gemma Bird
CHAIR



Sukayna Najmudin
VICE-CHAIR



Graham Hill
TREASURER



Denyce Blackman
SECRETARY (from March 2021)



Rebecca Ellis
BOARD MEMBER



Jane Mehta
BOARD MEMBER



Katherine Sellar
BOARD MEMBER



Rico Johnson-Sinclair
BOARD MEMBER



Elizabeth Costello
BOARD MEMBER



Peter Mitchell
SECRETARY (until June 2020)



Victoria Walden
SECRETARY (until August 2020)

BOARD OF TRUSTEES 2020/21

Gemma Bird (Chair)

Sukayna Najmudin (Re-elected Sept 2020) (Vice-Chair) (Resigned August 2021)

Graham Hill (Treasurer)

Denyce Blackman (Elected Sept 2020) (Appointed as Secretary from March 2021)

Rebecca Ellis

Jane Mehta (Resigned July 2021)

Katherine Sellar (Resigned July 2021)

Rico Johnson Sinclair (Elected Sept 2020)

Elizabeth Costello (Elected Sept 2020)

Peter Mitchell (Resigned June 2020)

Victoria Walden (Resigned August 2020)

Paul Hewlett (Appointed July 2021)

Andrew Ormston (Appointed August 2021)

At the time of the 2021 Annual General Meeting, there will be one elected trustee vacancy.

TRUSTEE RESPONSIBILITIES

The key duties of the trustee are to:

- Ensure the charity is carrying out its purpose for public benefit
- Comply with the charity's governing document and the law
- Act in the charity's best interests
- Manage the charity's resources responsibly, reasonably and honestly
- Act with reasonable care and skill
- Ensure the charity is accountable
- Assess levels of risk facing the charity

Company and charity law require the trustees to prepare financial statements for each year that give a true and fair view of the state of affairs of the charity and of surplus or deficit of the charity for that period. In preparing those financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP 2019;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees have overall responsibility for ensuring that the charity has an appropriate system of controls, financial and otherwise. They are also responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for ensuring the organisation has adequate resources to fulfil its objectives, safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

WORKING GROUPS

The Board does organise Working Groups, which can include trustees, staff members and volunteers with specific skills, as may be required from time to time. These groups will be set up to be focussed on particular projects, or strategic issues that require resolving. The Board also allocated overseeing responsibilities to some trustees, again, as may be required from time to time. Trustee lead roles include HR, Risk and Safeguarding and Board-Staff Liaison.



Rebecca Ellis, Cinema For All trustee

PATRONS AND THE HONORARY COUNCIL

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

Derek Malcolm is President of Cinema For All and is joined in our Honorary Council by Vice-Presidents, Marjorie Ainsworth, Donna Anton, Peter Cargin, Brian Clay and David Miller.

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



Danny Leigh, Cinema For All patron

RISK MANAGEMENT AND SERIOUS INCIDENTS

RISK MANAGEMENT

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

COVID-19

Cinema For All is following Government guidance on the COVID-19 virus to play our part in safeguarding public health and minimising risk. All decisions about our operations and our event programmes are being taken in line with current guidance and public health advice. Cinema For All has put in place robust and agile plans to support the wellbeing of its staff, members and volunteers, and the wider communities that it serves.

Accordingly, at the time of writing all the paid staff of Cinema For All are home-based, and are all still working and available to provide advice and support to members. There is a plan in place, however, to return to the office and we have been making use of the Government COVID-19 Job Retention Scheme on a flexible basis at times during the financial year 2020/21.

SERIOUS INCIDENTS

No serious incidents, as defined by The Charity Commission, have occurred, or been notified in the year 2020/21.



POLICIES

INVESTMENT POLICY

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

RESERVES POLICY

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. We aim to reduce reserves to £100k from £159,617 (Note 18) to cover 6 months' expenditure. This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks.

GRANT MAKING POLICY

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

EQUAL OPPORTUNITIES POLICY

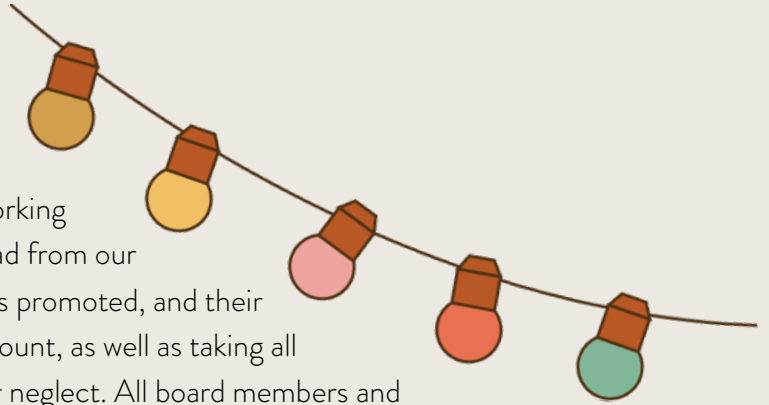
Cinema For All strives to be an equal opportunities employer and aims to ensure that individuals are recruited, promoted and treated on the basis of their relevant merits and ability to do the job in question. Specifically, our policies ensure that no member of staff, volunteer, or job applicant receives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

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY

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

SAFEGUARDING POLICY

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



SAFER SPACES POLICY

This policy ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities.

Cinema For All also has a Code of Conduct, an Anti-Bullying Policy, as well as written policies relating to data protection and management, and complaints. All available on request.

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

GOVERNANCE REVIEW 2020-21

In 2020 the Cinema For All Board of Trustees commissioned Digi-Board Ltd. to carry out a review of the organisation's governance practices. It is good practice to carry out a review such as this one once every three years and in the interim to carry out internal governance reviews. These are procedures that we plan to implement going forward to continue to ensure that the organisation is robust in the face of external and internal challenges, with a well-functioning governance structure and welcoming environment, best able to support the sector. We will provide summaries of these reviews in future annual reports. This short summary covers key learning from the report we received, as well as planned actions to respond in key areas.

The report was compiled based on a comprehensive self-assessment process in which members of the Board and the Senior Leadership Team responded to key questions in areas of fundraising, governance, public trust and reputation, the purpose of the organisation, use of digital, integrity, safeguarding, diversity, leadership, Board behaviour, culture and effectiveness. These areas were assessed against the Charity Governance Code and measured against a baseline of other charities' responses which enabled us to gain a sense of how we are doing in these areas in comparison to others. In carrying out this process we shared open and honest responses on the areas in which we felt we were most successful and the areas we felt needed to be the focus for development and improvement. These anonymised responses were then compiled by Digi-Board and recommendations were given for areas to focus on for improvement, as well as areas of strength.

KEY LEARNING

The report suggested that our top strengths as an organisation were in fundraising, managing risk, ensuring our safeguarding policies are effective and up to date, and in being open and accountable to our members. We will however, of course, continue to monitor each of these areas to ensure they remain key strengths of the organisation.

The key areas for development that were highlighted in the report were diversity, leadership, Board behaviour and culture, Board effectiveness and Board composition.

Some key suggestions for development in these areas were to:

- Carry out periodic reviews of how external factors may impact the organisation (this was of course made all the more relevant by the Coronavirus pandemic).
- Further developing Trustee competence around governance.
- Discussing how to improve Trustee accessibility and equality.
- Ensuring that Board members and the Operations Team get to know one another better.
- Taking time to discuss how the Board and Senior Leadership Team works together, individual motivations, expectations and behaviours.
- Commissioning an external evaluation of the Board, Chair and Trustees every three years.
- Reviewing the mix of skills, knowledge and diversity of the Board against what is needed for the organisation to deliver its purpose effectively and best serve the sector.
- Managing changes to the Board without disrupting effectiveness of the organisation.
- The importance of open and constructive dialogue.
- The importance of constructive challenge.

ACTIONS TO BE IMPLEMENTED:

- We remain committed to becoming a more diverse organisation that fully represents the sector. We have worked hard at updating our hiring processes as well as our approach to encouraging new Board members to join us as a way of reflecting this and will continue to keep these processes in review.
- Ensure that governance responsibilities do not become the responsibility of one/ a few trustee/s, but remain a collective responsibility with collective oversight.
- Continue to develop Board training programmes for new members and continue with ongoing refresher training for all throughout their Board tenure.
- Ensure an effective Board Buddy system is in place which supports new Board members.
- Consider the length of Board terms of service while recognising the need to balance refreshing perspectives with long term knowledge and understanding of the organisation's history and processes.
- Building in social aspects to Board meetings and welcoming the Operations Team to social periods of Board meetings.
- Regularly review and update the Board Code of Conduct alongside other policy documents. Within this ensuring regular reviews of our values and behaviours to ensure they remain valid and relevant.
- Evaluate how we set the tone for values and behaviours, through seeking feedback from colleagues and volunteers about their experience of our culture, values and behaviour.
- Regularly review Matters Reserved for the Board and ensure that responsibilities are being met by all Trustees.
- Developing a governance calendar to ensure understanding and compliance of all key dates across the Board and Senior Leadership Team. To include within that, external governance reviews (like this one) every three years and yearly internal reviews.
- Planning for transition between Board members. Including asking Trustees to give sufficient notice before stepping down from a role and undergoing processes of shadowing and mentoring for key roles. This is particularly important for key roles such as Chair, Treasurer, Secretary and Vice Chair, but is also relevant for other roles such as HR, Safeguarding and Equality, Diversity and Inclusion.
- Facilitate open and honest conversations that are constructive and respectful of difference of opinion and experience. Implement an informal system in which people can either speak to the Chair about any concerns they may have or, if this is not appropriate, the Equality, Diversity and Inclusion Lead.
- Ensure open and regular dialogue between Trustees and the Senior Leadership Team to ensure that the Operations Team, and in particular the CEO, feel supported by the Board.

FINANCIAL REPORT



INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021 which are set out on pages 47-57.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

Nicola Adams ACA DChA

BHP LLP

Chartered Accountants

57-59 Saltergate

Chesterfield

Derbyshire

S40 1UL

Date: 18/10/2021

Signature:



STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds £	Restricted Funds £	2021 total £	2020 total £
Income from:					
Donations and legacies	3	4,752	-	4,752	3,001
Income from charitable activities:					
Grants	4	24,000	188,942	212,942	162,780
Sponsorship	5	3,460	-	3,460	9,962
Subscriptions	6	19,629	-	19,629	31,390
Income from other trading activities:					
Commercial trading operations	7	15,096	-	15,096	58,991
Investment income	8	38	-	38	83
Other income	9	6,741	-	6,741	-
Total income		73,716	188,942	262,658	266,207
Expenditure on:					
Charitable activities	10	80,193	191,424	271,617	310,432
Other	11	920	513	1,433	6,745
Total expenditure		81,113	191,937	273,050	317,177
Net income/(expenditure) and net movement of funds for the year		(7,397)	(2,995)	(10,392)	(50,970)
Reconciliation of funds					
Total funds brought forward		167,014	32,680	199,694	250,664
Total funds carried forward		159,617	29,685	189,302	199,694

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

BALANCE SHEET

As at 31 March 2021	Notes	2021	2020
		£	£
Fixed assets			
Tangible assets	14	9,921	14,464
		<u>9,921</u>	<u>14,464</u>
Current assets			
Debtors	15	4,103	26,426
Cash at bank and in hand		189,900	167,286
		<u>194,003</u>	<u>193,712</u>
Liabilities			
Creditors falling due within one year	16	(14,622)	(8,482)
Net current assets	17	<u>189,302</u>	<u>199,694</u>
The funds of the charity:			
Unrestricted funds	18	159,617	167,014
Restricted funds	19	29,685	32,680
		<u>189,302</u>	<u>199,694</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 and signed on its behalf by:



Signature:

Date: 18/10/2021

Dr. Gemma Bird, Chair, Cinema For All Board of Trustees

The notes on pages 49-57 form an integral part of these financial statements.

Company registration number: 01391200

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

1.2 Fund accounting

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

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

1.3 Going concern

The Board has considered once again the impact of COVID-19 on the charity's income and operating costs. While much is still reliant on how well the sector recovers once lockdown restrictions are lifted and it starts to access services again, anecdotal evidence shows that though only a small section of the sector reopened in May/June 2021, the rest are planning on reopening in the autumn. As both major sources of grant income, from the BFI and EFF (£187,992), have already been secured, the Board are confident that they have in place plans to deal with any financial losses that may occur.

The Board has prepared forecasts of income and expenditure for the period to 31/03/23 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

1.4 Income

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

1.5 Expenditure

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

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

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

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

1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at bank and in hand

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

1.10 Liabilities and provisions

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

1.11 Financial instruments

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

1.12 Pensions

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

1.13 Critical accounting estimates and areas of judgement

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

Critical accounting estimates and assumptions:

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

2	Prior year statement of financial activities	Unrestricted Funds £	Restricted Funds £	2020 Total £
	Income from:			
	Donations and legacies	3,001	-	3,001
	<i>Income from charitable activities:</i>			
	Grants	500	162,280	162,780
	Sponsorship	9,962	-	9,962
	Subscriptions	31,390	-	31,390
	<i>Income from other trading activities:</i>			
	Commercial trading operations	58,991	-	58,991
	Investment income	83	-	83
	Total income	103,927	162,280	266,207
	Expenditure on:			
	Charitable activities	137,330	173,102	310,432
	Other	4,017	2,728	6,745
	Total expenditure	141,347	175,830	317,177
	Net income/(expenditure) and net movement in funds for the year.	(37,420)	(13,550)	(50,970)
	Reconciliation of funds			
	Total funds brought forward	204,434	46,230	250,664
	Total funds carried forward	167,014	32,680	199,694
3	Donations and legacies income		2021	2020
	Unrestricted funds		£	£
	General donations		4,752	3,001
			4,752	3,001
4	Grant income		2021	2020
	Unrestricted funds		£	£
	EFF COVID Relief grant		14,000	-
	Sheffield City Council COVID Relief Grant		10,000	-
	BFI Film Hub SW grant to SW Regional Group		-	500
	Restricted funds			
	BFI Audience Fund		159,442	157,670
	Esmee Fairbairn Foundation		28,000	-
	Intermission Film		1,500	-
	Others – Regional Screen Scotland, BFI FAN Major Seasons, Women’s Vote Centenary Grant Scheme		-	4,610
	Total		212,942	162,780

5	Sponsorship income			2021		2020	
	Unrestricted funds			£		£	
	Filmbankmedia	2,100			5,100		
	MPLC			-		3,672	
	WRS Insurance			500		500	
	Octagon Films			-		500	
	MUBI			800		-	
	Others			60		190	
	Total			3,460		9,962	
6	Subscription income			2021		2020	
	Unrestricted funds			£		£	
	Annual subscriptions			19,629		31,390	
	Total			19,629		31,390	
7	Income from charitable activities			2021		2020	
	Unrestricted funds			£		£	
	Booking Scheme, sales of shorts, DVDs, equipment hire and group viewing session fees			15,096		58,991	
	Total			15,096		58,991	
8	Investment income			2021		2020	
	Unrestricted funds			£		£	
	Deposit income			38		83	
	Total			38		83	
9	Other income			2021		2020	
	Unrestricted funds			£		£	
	COVID-19 Job Retention Scheme			6,741		-	
	Total			6,741		-	
10	Charitable activities			2021		2020	
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Research/information	-	720	720	-	810	810
	Booking Scheme	21,938	-	21,938	29,412	-	29,413
	Events	1,553	-	1,553	16,000	6,650	22,649
	Insurance	-	1,558	1,558	686	779	1,465
	Operations	56,652	186,402	243,054	91,142	162,865	254,008
	Regional development /support	50	2,744	2,794	89	1,998	2,087
		80,193	191,424	271,617	137,329	173,102	310,432
11	Other expenditure			2021		2020	
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Governance costs	920	513	1,433	4,017	2,728	6,745
12	Net income/(expenditure)			2021		2020	
	This is stated after charging:			£		£	
	Independent examiner's remuneration			1,080		1,080	

13	Employees	2021	2020
		No.	No.
	Number of (FTE) employees at year end	7	7

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

The trustees do not receive remuneration. (2020: nil)

The total amount of expenses received by 8 trustees was £0 due to all meetings moving online. (2020: £2,904 8 trustees). This covered travel costs and expenses for attending board meetings.

The total amount of remuneration received by key management personnel was £101,349 (2020: £72,467). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer), Jacqueline Chell (Head of Programme and Business Development) and Jay Platt (Office and Operations Manager – new role for 2020/21).

	2021	2020
	£	£
Wages and salaries	131,128	126,499
National insurance	38,318	37,347
Pensions	8,008	8,823
Total	177,454	172,669

14 Tangible fixed assets	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2020	159,479	17,686	177,165
Additions	-	-	
At 31 March 2021	159,479	17,686	177,165
Depreciation			
At 1 April 2020	145,015	17,686	162,701
Charge for the year	4,543	-	4,543
At 31 March 2021	149,558	17,686	167,244
Net book value			
At 31 March 2021	9,921	-	9,921
At 31 March 2020	14,464	-	14,464
15 Debtors	2021	2020	
Trade debtors	£	£	
	4,103	26,426	
Total	4,103	26,426	
16 Creditors: amounts falling due within one year	2021	2020	
	£	£	
Trade creditors	13,543	7,402	
Accruals and deferred income	1,079	1,080	
Total	14,622	8,482	

17 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	9,921	9,921
Current assets	174,239	19,764	194,003
Creditors: amounts falling due within one year	(14,622)	-	(14,622)
	159,617	29,685	189,302
Prior year	£	£	£
Tangible fixed assets	-	14,464	14,464
Current assets	175,496	18,216	193,712
Creditors: amounts falling due within one year	(8,482)	-	(8,482)
	167,014	32,680	199,694

18 Unrestricted funds

	1 April 2020	Income	Expenditure	Transfers	31 March 2021
	£	£	£	£	£
Other unrestricted	167,014	73,716	(81,113)	-	159,617
General unrestricted funds	167,014	73,716	(81,113)	-	159,617

Purposes of unrestricted funds:

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

In Note 9 - guidance from ICAEW says that COVID-19 Job Retention Scheme income is unrestricted.

19 Restricted funds – current year

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

Purpose of restricted funds:

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

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

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

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

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

Equipment: funding to purchase equipment. However, in 20/21 this was repurposed (with BFI permission) to create a venue fund for groups during the pandemic

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

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

BFI Neighbourhood Cinema: funding to take over and run the BFI Neighbourhood Cinema website which has now been subsumed by / redesigned as the MyCommunityCinema website. No further project activity took place in 20/21 due to the pandemic.

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

BFI Film Audience Network (BFI FAN) Major Seasons Project Funding: the BFI FAN is a national network of regional funders supporting film exhibition activity across the UK and is an initiative of the BFI. Major Season project funding supports activity promoting various film seasons. In 2015 this was called Love, in 2020/21 this was intended to be Japan. However, the COVID-19 pandemic halted this activity.

Restricted funds – prior year

	1 April 2019	Income	Expenditure	Transfers	31 March 2020
	£	£	£	£	£
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	18,594	157,670	(158,354)	-	17,910
BFI Love Admin	1,000	-	-	-	1,000
Creative Scotland	730	-	(730)	-	-
Octagon Films	2,801	-	(2,514)	-	287
Equipment	3,366	-	(1,550)	-	1,816
BBFC	5,500	-	(3,300)	-	2,200
WCVGS Vote 100	734	-	-	-	734
BFI Neighbourhood Cinema	10,000	-	(9,239)	-	761
Regional Screen Scotland A	-	2,210	(143)	-	2,067
Cinema Near You Funding					
BFI Film Audience Network	-	2,400	-	-	2,400
Major Seasons Project Funding					
	46,230	162,280	(175,830)	-	32,680

20 Taxation

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

TREASURER'S COMMENTS

2021 saw a sense of déjà vu throughout most of the year, however we are hopefully now moving forward, and as restrictions are wound down and we head into a new era, the question is how the future pans out in comparison to the pre COVID-19 days. Is there more certainty than the uncertainty over the last year? There will certainly be opportunities, but also hurdles that will have to be addressed and overcome to ensure Cinema For All remains robust and can deliver on its objectives and ongoing projects.

Reviewing the financial year, we see that the Grant funding increased from last year £212,942 (2020 £162,780), Subscriptions dropping from their 2020 levels to £19,629 (2020 £31,390) with revenue from trading operations reduced to £15,096 (2020 £58,991). Overall revenue was £262,658 (2020 £266,207).

Expenditure has dropped and followed the reduction in income, £273,050 (2020 £317,177) - the expenditure being on those projects undertaken in the year and completing those carried over from 2020. The Notes to the accounts identifying which projects were undertaken this year.

Total funds carried forward are £189,302 (2020 £199,694) and this, considering the above, remains in line with our current reserves policy. The Board of Trustees review this on an ongoing basis.

Organisations in the charity and not-for-profit sector play a significant part in our society. They provide support in many areas from health and sport to the arts. The sector employs some 900,000 people with a combined income of some £53bn. According to Pro Bono Economics the near-term outlook remains difficult. The funding gap shows little sign of decreasing and will see pressure and competition as need arises and income drops.

Few charities have cash reserves available to get through a likely three-to-six-month (or more) downturn in donations and funding, so understandably financial viability and sustainability remains a key focus for trustees, management and beneficiaries. As with 2020 this makes cash flow planning crucial, and Cinema For All, whilst better placed than some, remains focused on this as much as delivering projects and seeking both traditional and new funding streams.

In addition to this the Board will maintain focus on rebuilding its trading activities. This will be heavily dependent upon the membership reengaging in activities that previously generated significant levels of income.

The future, while uncertain, is bright. There is a strong need to return to leisure activities and get back out meeting and engaging with our fellow humans. The team and Board of Trustees will continue to ensure the charity remains well managed and financially viable as we move out of the pandemic to new and exciting times.

Graham Hill
Cinema For All Treasurer

2020/21 Highlights

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

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

Cinema For All Services

322
queries answered
1,531
members

Launchpad, Sustain, Next Gen

46
groups coached across all schemes

228
coaching sessions delivered

6
groups of young people trained on Next Gen

£19,600
awarded in coaching bursaries to support screenings and project

Community Cinema Stats

70%
of films screened by community cinemas are British or in a foreign language

Most screened films:
Knives Out, Monsoon, Pain & Glory

1/3
of respondents operate in a rural area

Where are our Members based?

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

COVID Support

442
titles available for either just £50 or 3 for 1 through our Lift support package

Over
1,500
people used our exclusive code for 3 months of MUBI for free

£13,500
awarded through bursaries:

Community Cinema Venue Fund: **£10k** awarded to 6 groups to help with venue costs

PPE Fund: **£2k** awarded to 15 groups to go towards PPE costs

Intermission First Day Back Fund: **£1.5k** (kindly donated by Intermission) to support 10 groups reopening

The Cinema For All Booking Scheme

39
Booking Scheme titles screened to
1,628
people

Top three Booking Scheme Films:
1 **Dirt Road to Lafayette**
2 **Clemency**
3 **Yuli: The Carlos Acosta Story**

Cinema For All Events

Community Cinema Conference (online):
170 attendees,
8 films,
7 sessions

Community Cinema of the Year:
POSK

Roebuck Cup winners:
Michael Pierce and Monica Rodriguez

2 online **On The Ground West Midlands** networking events

First ever Community Cinema Mini-Conference (online): **151 attendees**

The Capote Tapes exclusive preview screening event

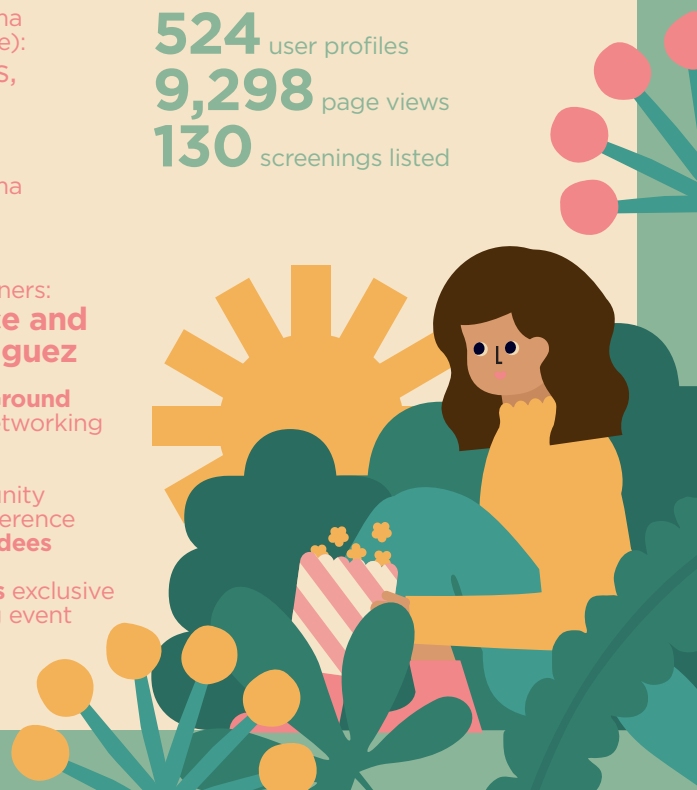
MYCOMMUNITY CINEMA.ORG.UK

524 user profiles
9,298 page views
130 screenings listed

Cinema For All Podcast

1,700 total listens
7 full episodes
3 minisodes

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, and with their permission give a special mention to the following individuals, film societies and community cinemas who so generously donated to us during the COVID-19 lockdowns in 2020/21, and thank all those who have so kindly donated so far. We thank you all.

Aylsham Picture House, Batcombe Film Society, Belford Community Cinema, Laura Dunlop, Forest Row Film Society, Harrogate Film Society, Haverfordwest Film Society, Maghreb Cine, Hugh Odling-Smee, Otley Film Society.

All images throughout the report are owned by Cinema For All with the following exceptions – thanks to:

Film Unit, Adriana Kytkova, Leigh Film Society, Little Wing Film Festival, Other Cinemas, POSK.

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

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