

THE BRITISH FEDERATION OF FILM SOCIETIES TRADING AS

CINEMA FOR ALL

2021-22 ANNUAL REPORT

CHARITY NUMBER: 276633

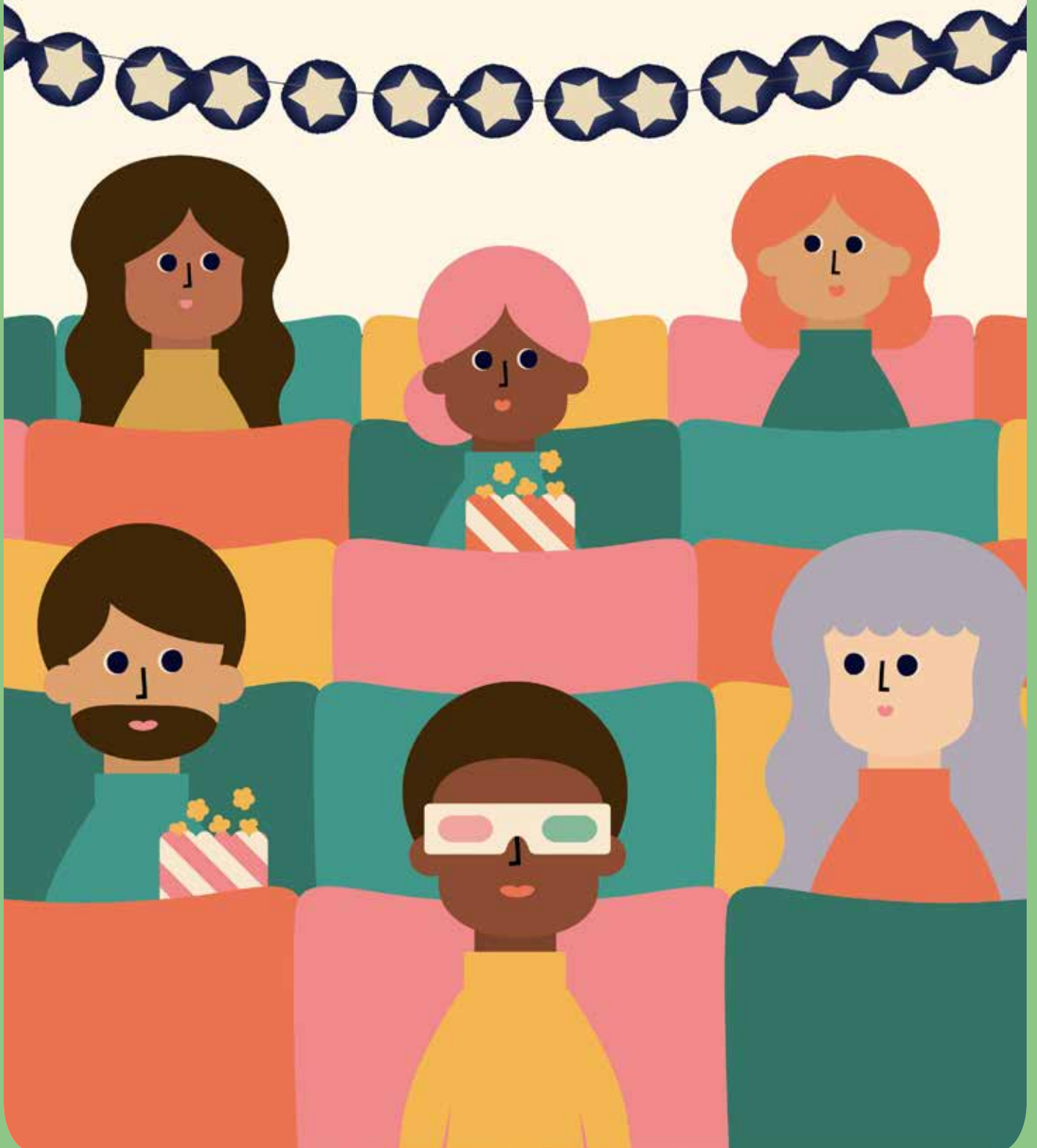
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CINEMA FOR ALL



ABOUT US

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

Our mission is to:

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

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

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

With a key enabler that:

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

The values that underpin all our activities are:

Inclusivity

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

Expertise

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

Creativity

We are innovative, imaginative and resourceful.

Helpfulness

We are responsive, friendly and approachable.

Empowerment

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



COMMUNITY CINEMA

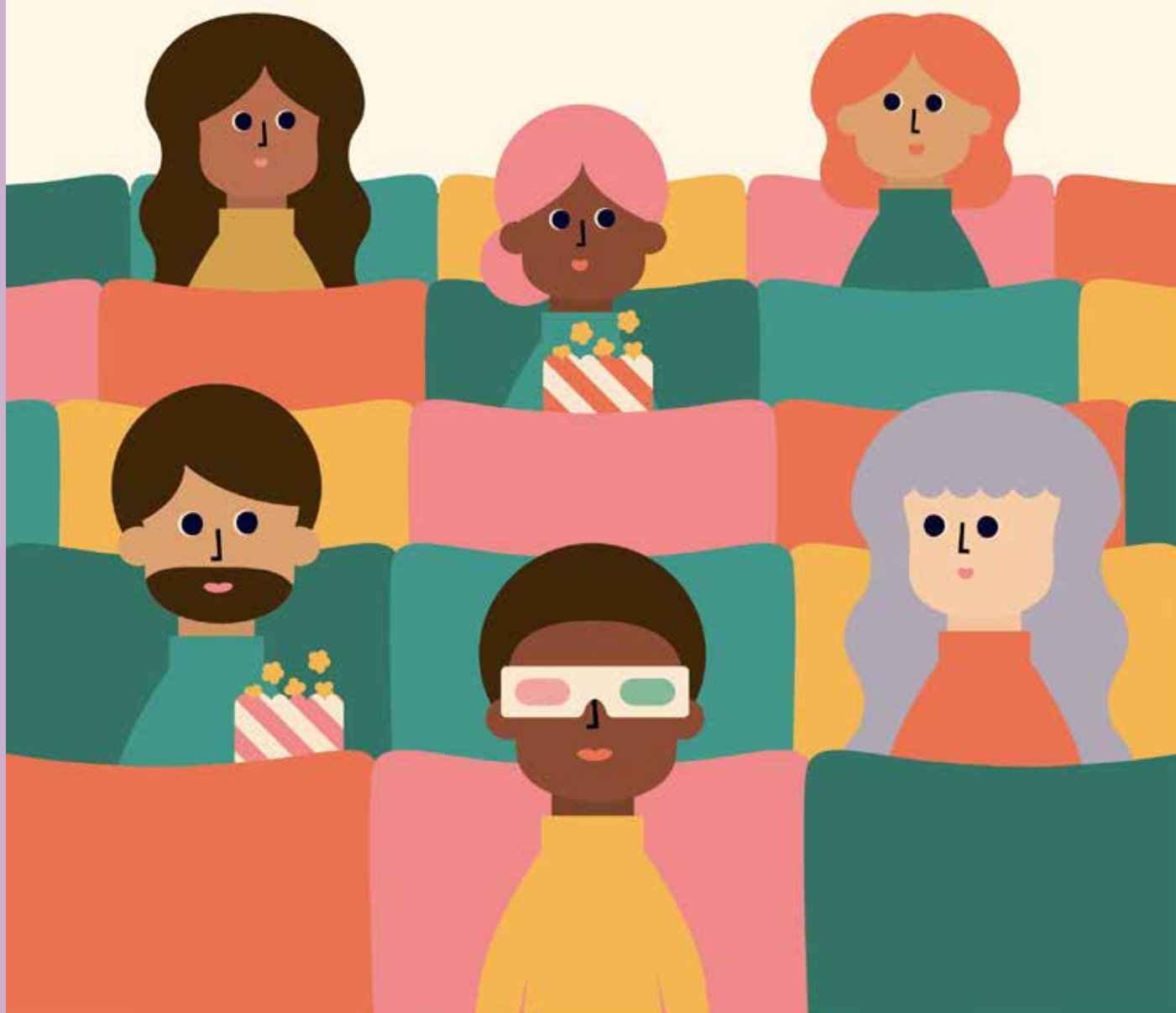
A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; more often than not, set up and led by volunteers. These organisations often put on additional events around the screening, or offer educational activities or resources to their local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

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



Haringey Global Cinema - Mustang screening

REVIEW OF THE YEAR



CHAIR'S REPORT

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

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

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



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

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

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

Andrew Ormston, Chair of the Board of Trustees

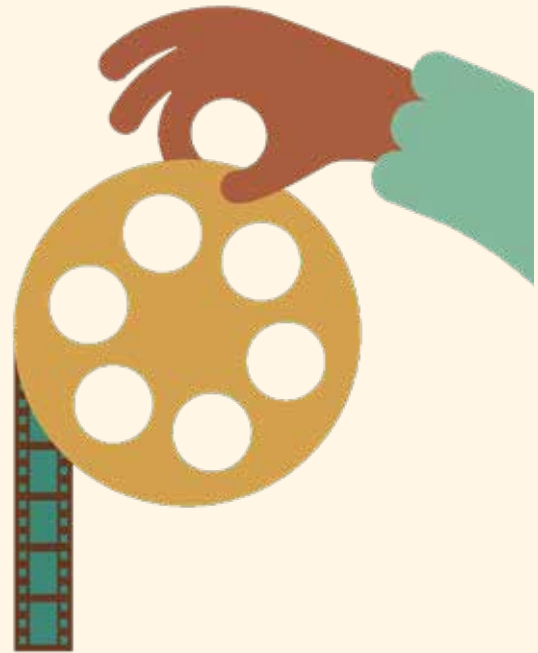
VALUING OUR MEMBERS

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

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

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

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



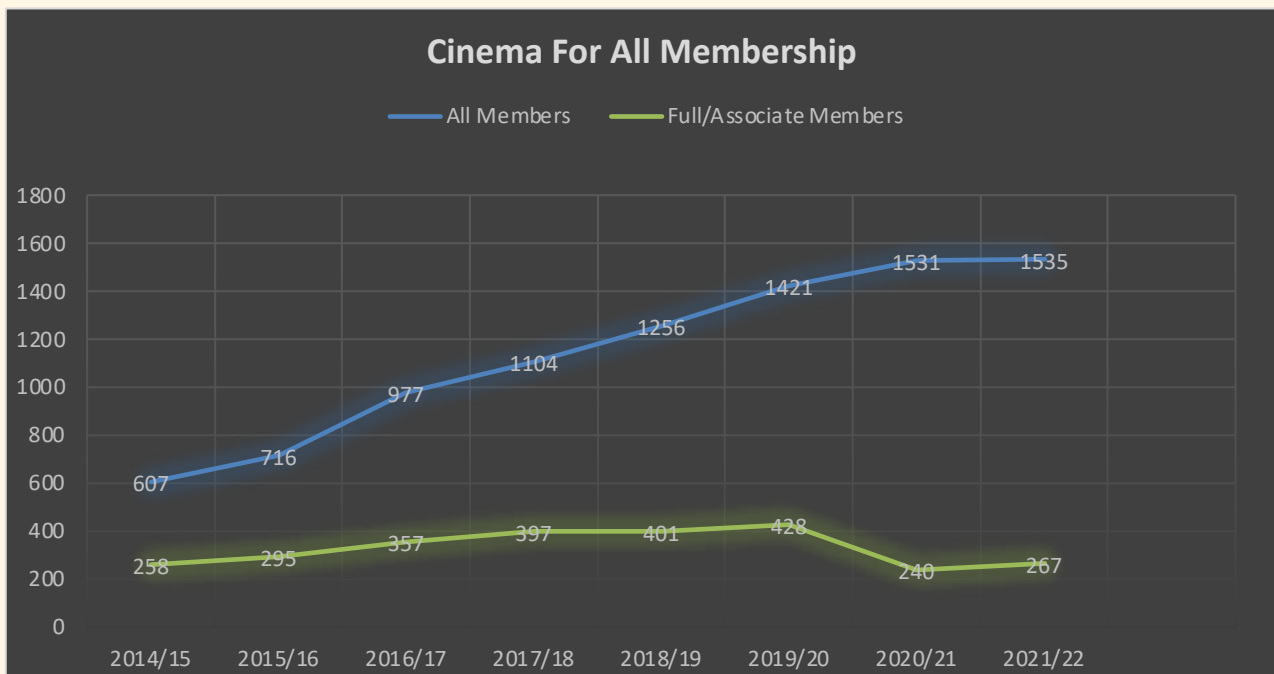
MEMBERSHIP

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

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

MEMBERS ACROSS THE UK

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



ACTIVITIES IN 2021-22

COACHING

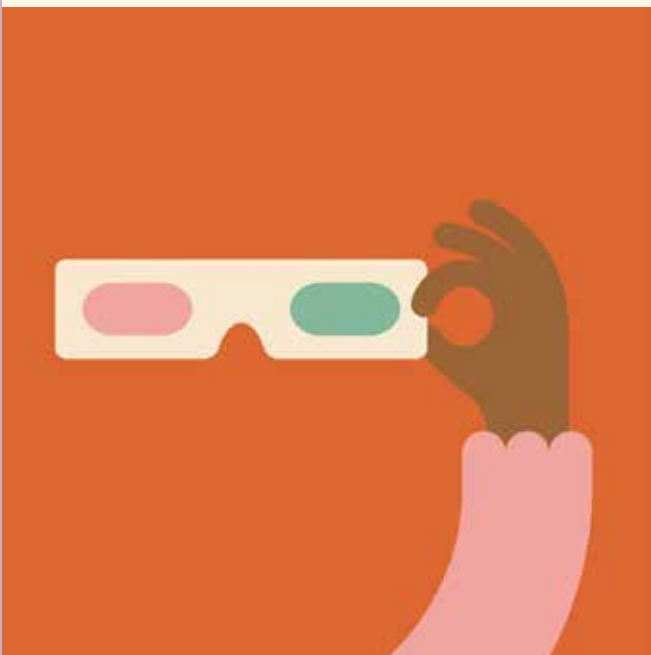
In 2021-22, the Cinema For All team delivered in-depth, accessible and often bespoke training and coaching to over 50 organisations. Our Sustain programme, aimed at existing community cinemas, supported trainees with their goals, to move towards recovering from lockdown closures, to become more accessible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

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

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

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

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



BOOKING SCHEME

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

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

This year's films were:

Bulado

Second Spring

I Am Belmaya

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

Our most popular titles during this year have been:

Limbo

Rocks

Minari

I Never Cry

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

OTHER SERVICES

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

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

QUERIES AND WEBSITE

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

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

EQUIPMENT HIRE

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



PARTNERS AND PROJECTS

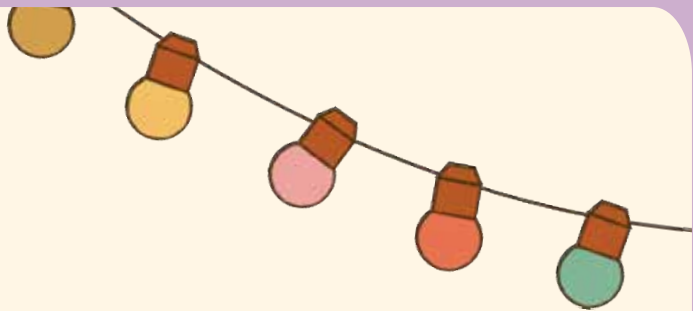
HERITAGE/ ARCHIVE

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

CONSULTANCY AND EXTERNAL TRAINING PARTNERS

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

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



TRUSTS AND FOUNDATION SUPPORT

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

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

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

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

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

EDUCATION AND CULTURE

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

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

COMMUNITY CINEMA CONFERENCE AND FILM SOCIETY OF THE YEAR AWARDS

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

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

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

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

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

CINEMA FOR ALL PODCAST

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

330 listeners engaged in a very special season four which was a celebration to going back to the cinema starting with the interview with John Magaro (*The Big Short, Carol*), star of the Kelly Reichardt film *First Cow*. John talked to us about working with Kelly, male friendships on the big screen and his excitement for getting back to the cinema.

Abi and Jaq also shared what they'd been watching at home, including *Billy Liar*, *Personal Shopper*, *Mermaids* and *Nomadland*, as well as a more in-depth chat about friendship on screen. The second episode looked behind-the-scenes at the history and making of movie trailers. Film trailer expert Professor Keith M Johnson told us about the history of film trailers, while Andrew Tighe from Intermission Film talked about what goes into making one! Abi and Jaq also caught up about what they've been watching including *The Suicide Squad*, *Zola*, *Girlfriends* and *Buladó*.

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

TRAINING AND COACHING

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

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

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



ON THE GROUND

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

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

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

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



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

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

NEXT GEN

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

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

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

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

d/DEAF LAUNCHPAD/ ACCESS LAUNCHPAD

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

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



MilkTea

2021 COMMUNITY CINEMA CONFERENCE AND FILM SOCIETY OF THE YEAR AWARDS

13-14 NOVEMBER, ONLINE

with the support of the BFI, awarding funds from the National Lottery



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 SCREEN
DIVERSITY
RECOGNISING
THE QUALITY OF
DIFFERENCE

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

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

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

CELEBRATING SUCCESS

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

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

BEST AUDIENCE ENGAGEMENT

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

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



Little Wing Film Festival

Winner: LITTLE WING FILM FESTIVAL
Commendations: UFP FILM CLUB

BEST DIGITAL ENGAGEMENT

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

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

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



Grassmarket Community Picturehouse



BEST FILM PROGRAMME

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

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



Other Cinemas

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

COMMUNITY AWARD

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

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



Leigh Film

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

GREEN AWARD

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

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

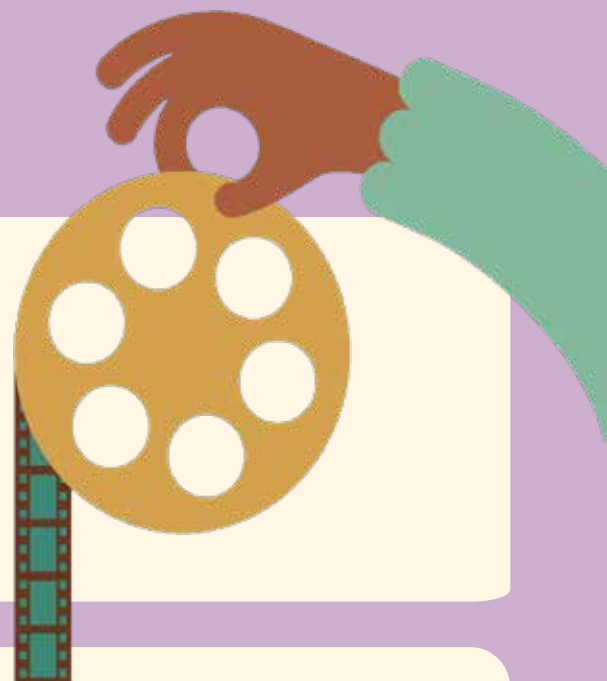


Winner: LEIGH FILM
Distinction: NO PLANET B FILM CLUB
Commendations: WIMBLEDON FILM CLUB



Leigh Film

THE PETER CARGIN AWARD FOR OUTSTANDING CONTRIBUTION MADE BY AN INDIVIDUAL



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



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

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

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

THE ROEBUCK CUP

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

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

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

Winner: KATHERINE SELLAR



THE ENGHOLM PRIZE FOR FILM SOCIETY FILM OF THE YEAR

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

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

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

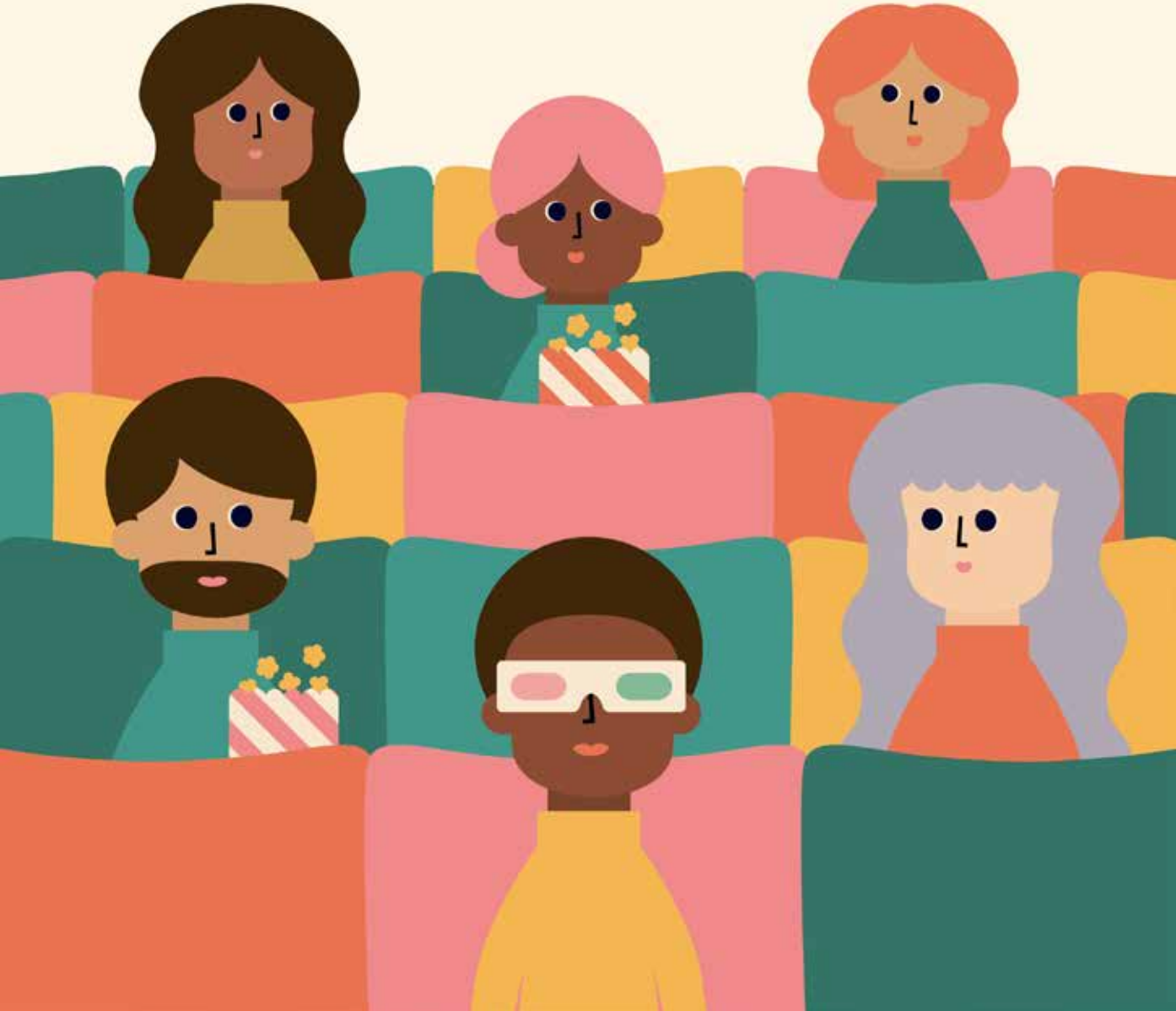
Winner: OTHER CINEMAS

Special mention: GRASSMARKET COMMUNITY PICTUREHOUSE



Other Cinemas

ENVIRONMENTAL SUSTAINABILITY



ENVIRONMENTAL SUSTAINABILITY

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

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

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

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

ACTION PLAN

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

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



TRAVEL 21-22

Car journeys – Two staff travelled from Sheffield to Harrogate return – 58 miles twice = 116 miles.

Train travel – Manchester to Sheffield return 3 times.

Energy use – We continue to occupy office space in the shared working space the Workstation where the energy supplied is SSE Green 100% renewable energy.

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

SECTOR SKILLS AND ADVOCACY

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

Watch this space!



DIVERSITY, EQUITY AND INCLUSION REPORT

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

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

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

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



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

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

- Governance – following a strong recruitment campaign, in which we encouraged applications from Black candidates and people of colour for our vacant elected roles, we appointed brand new candidates to our board that better represent the diverse world of community cinema. We currently have 2 vacancies (2 appointed) and will continue to actively recruit to fill those roles. We currently use a blind recruitment process for our appointed positions, to help eliminate unconscious bias. However, we are currently reviewing that process with the help of an EDI specialist to understand how we can better address inequity and injustice.
- Paying contributors and sharing stories – since June 2020, we have ensured event and podcast contributors are paid for their time and their stories. Though we represent volunteers, we recognise that the sharing of their stories is of huge value and we also recognise that the burden of free labour often falls on people of colour, especially women of colour. We will continue to share and uplift the voices of Black people and people of colour within the community cinema movement through all of our communication channels and at our events.
- Training and coaching programmes - we have actively recruited Black people, people of colour, people who are LGBTQIA+, disabled people and people with access needs to our coaching and bursary programmes. Our coaching programmes set up brand new community cinemas and support existing ones, ensuring audiences better access to the films that they want to see. These groups include West Indian Community Action, Spectrum Cinema, Jack's Lantern, Queer Cinema Club and MilkTea.
- Access - we have advocated for the rights, representation and safety of disabled community cinema organisations and audiences, especially when it comes to post-lockdown cinema reopening.
<https://cinemaforall.org.uk/nina-tame-accessing-cultural-venues-after-lockdown/>
- Events - we have offered up to £2,000 in bursaries for young people from all backgrounds to attend our events, as well as external events, and introduced a sliding pay-as-you-feel scale for all our conferences.
- Work placements - we have hosted work placements with Arts Emergency helping young people connect with cultural and arts career connections that they would otherwise be unable to receive. Arts Emergency helps young people from underrepresented backgrounds break into the arts and humanities, particularly people from a working class background and people of colour.

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

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

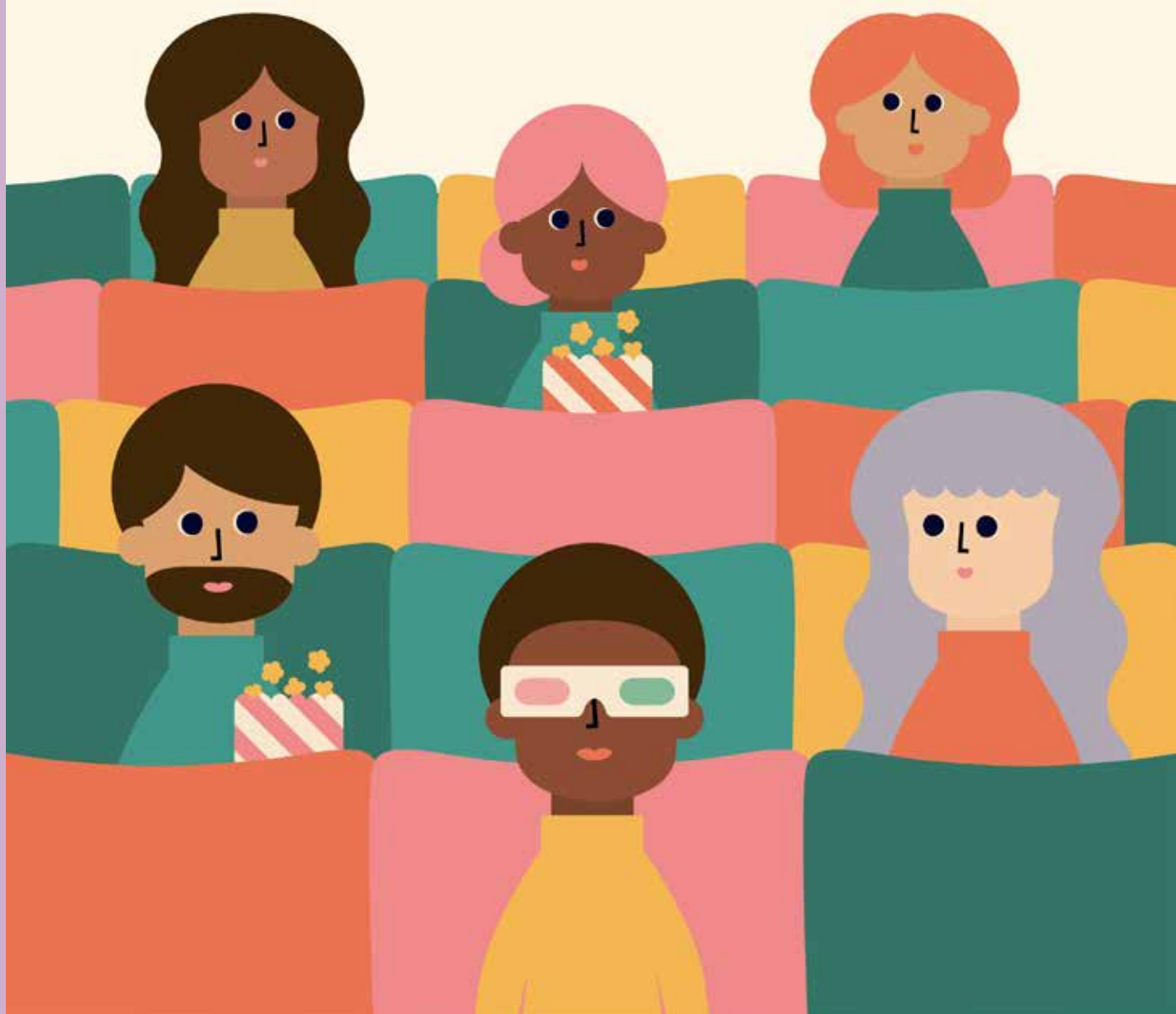
We currently have a blind recruitment process to help eliminate unconscious bias in recruitment. However, we recognise that whilst this system may increase equality, it does not deliver in terms of equity. We will be seeking support and consultation in 2022-23 to improve this process and ensure new recruitment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

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



Cables and Cameras

HEAR FROM THE TEAM



**JAQ CHELL,
HEAD OF PROGRAMME
AND BUSINESS
DEVELOPMENT**



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

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

**ELLIE RAGDALE,
COMMUNITY IMPACT
OFFICER**



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

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

**SARAH WILLIAMSON
OPERATIONS
COORDINATOR**



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

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

**ABI STANDISH
SECTOR DEVELOPMENT
OFFICER**



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

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

**LUCIE KORDACOVA
OFFICE AND
OPERATIONS MANAGER**



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

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

**PAT GREENHOUGH
OPERATIONS AND
MARKETING
COORDINATOR**



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

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

CHIEF EXECUTIVE REPORT

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

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



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

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

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

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

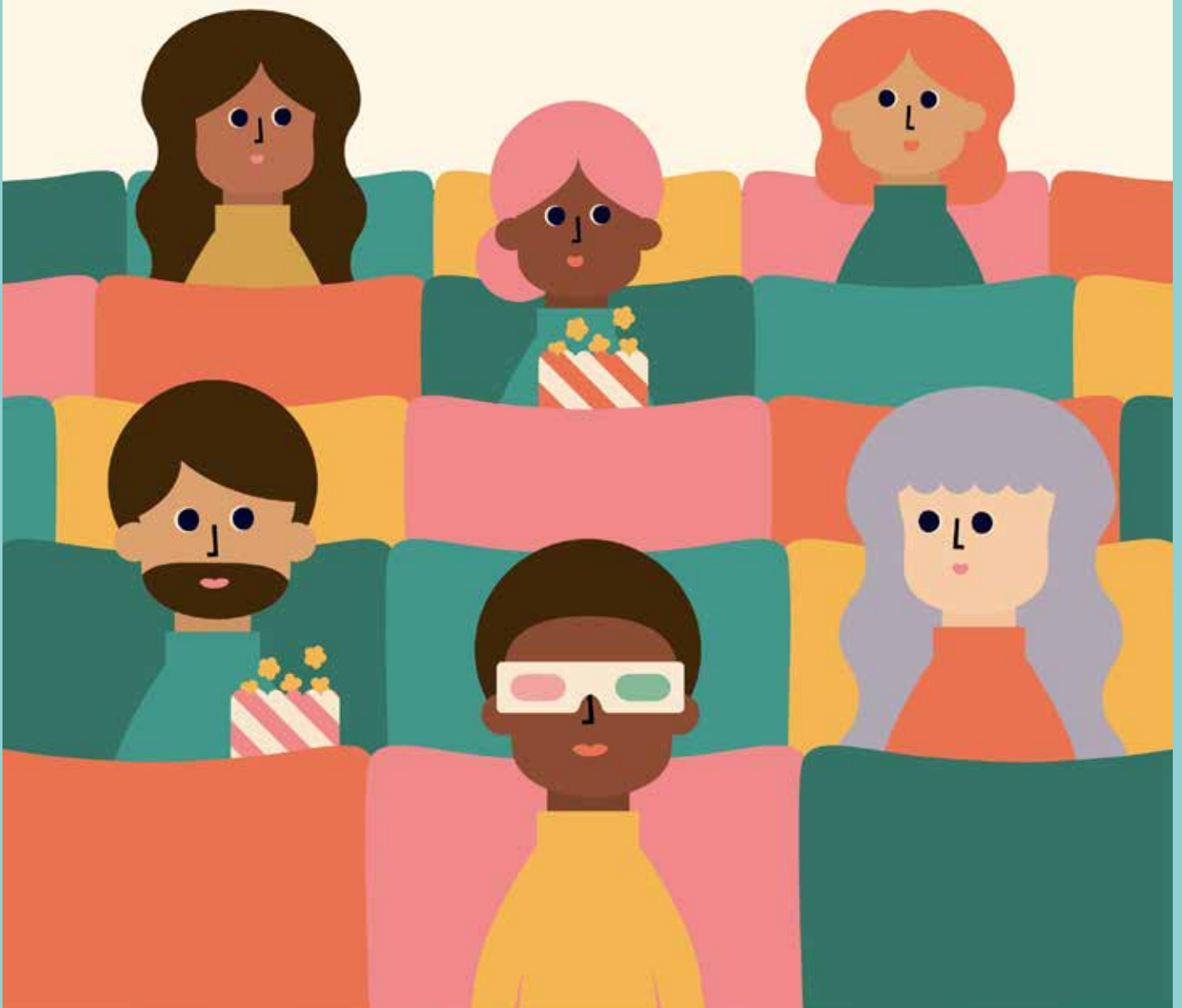
I would also like to thank our funders and sponsors for continuing to support us, especially EFF for allowing such flexibility in our funding that allowed us to spend some time looking at our staff pay structure, and terms and conditions following a difficult period of recruitment. I am also delighted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

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

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

Deborah Parker, Chief Executive

GOVERNANCE



GOVERNANCE REVIEW

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

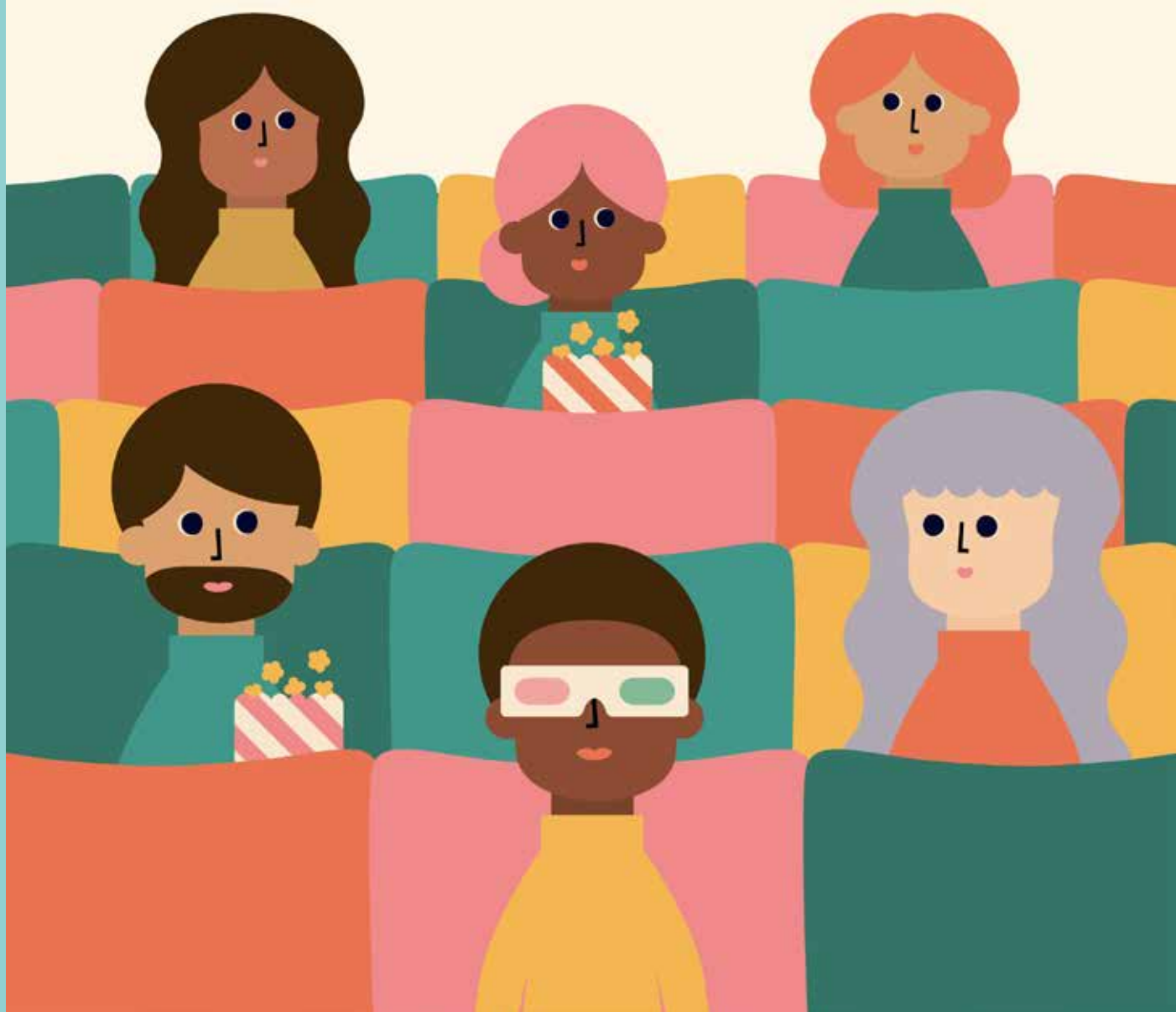
The pandemic has meant we are in the peculiar position of some Board members not having met their colleagues, or the staff team face-to-face. Much of the reward for trustees giving of their time and expertise on a voluntary basis is the pleasure of working as part of a team, and a completely virtual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

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

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



PUBLIC BENEFIT



The charitable objects of Cinema For All are:

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

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

UNIQUE RANGE AND REACH

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

EDUCATION AND TRAINING

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

INFORMATION AND ADVICE

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

MEMBERSHIP

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

REPRESENTATION

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

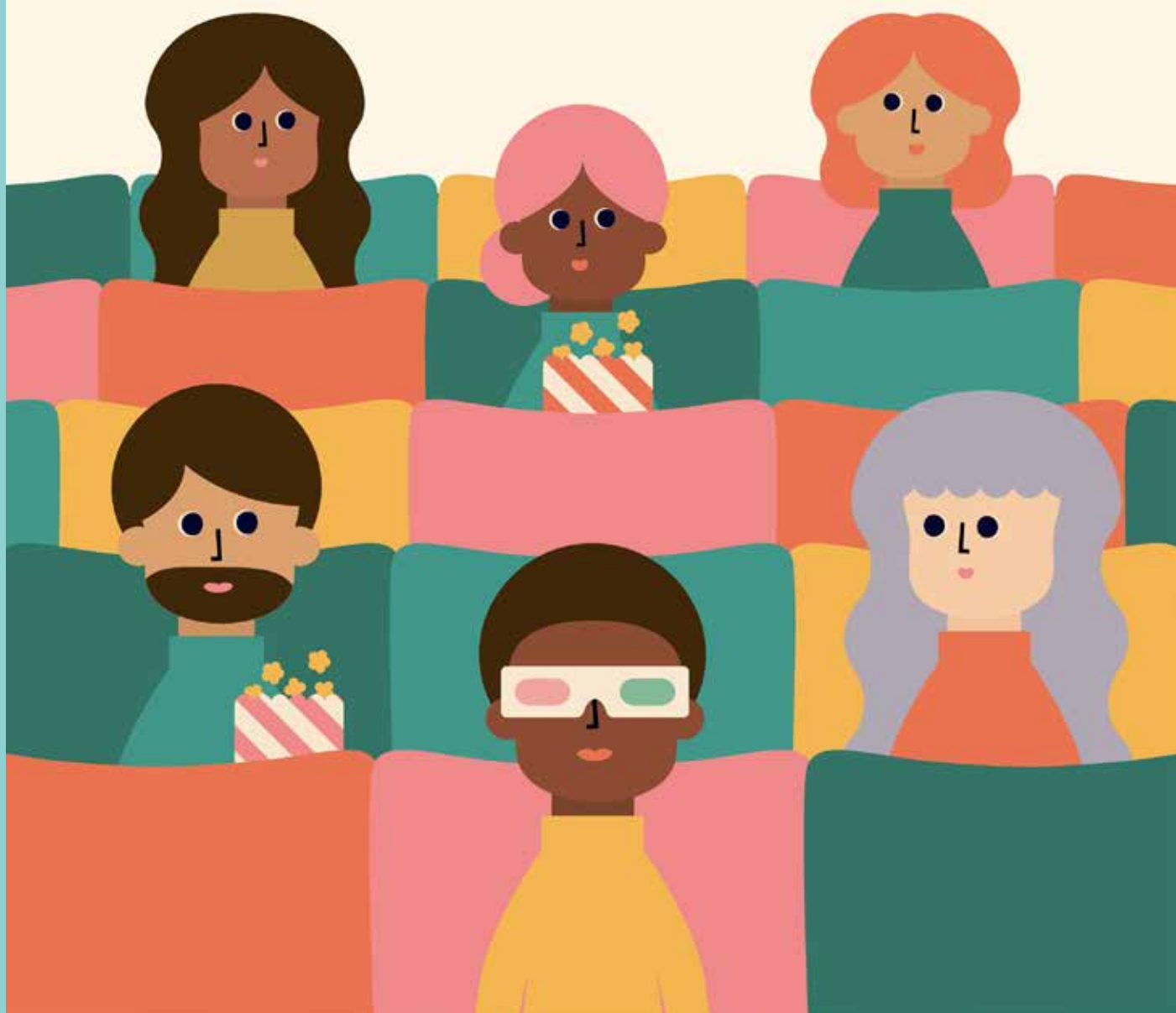
SUPPORTING DISADVANTAGED COMMUNITIES

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

REGIONAL ACTIVITY

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

LEGAL AND ADMINISTRATIVE INFORMATION



STATUS

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

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

Company Number: 01391200

Charity Number: 276633

REGISTERED OFFICE

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

INDEPENDENT EXAMINER

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

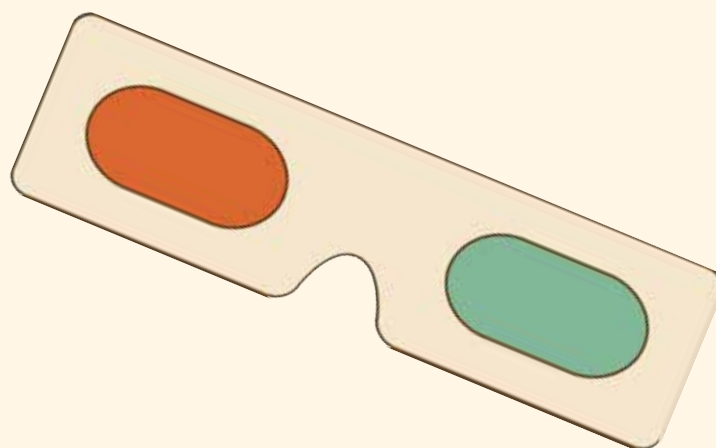
BANKERS

Lloyds Bank
802 Oxford St
Swansea
SA1 3AF

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

ANNUAL GENERAL MEETING 2022

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



DIRECTORS AND TRUSTEES



Andrew Ormston
CHAIR



Benjamin Johnson
VICE-CHAIR



Graham Hill
TREASURER



Denyce Blackman
SECRETARY



Rico Johnson-Sinclair
BOARD MEMBER



Elizabeth Costello
BOARD MEMBER



Rui Jin
BOARD MEMBER



Paula Stott
BOARD MEMBER



BOARD OF TRUSTEES 2021/22

Andrew Ormston (Appointed July 2021) (Elected Chair November 2021)

Paul Hewlett (Appointed July 2021) (Resigned April 2022)

Graham Hill (Treasurer)

Denyce Blackman (Secretary) (Resigned August 2022)

Rico Johnson Sinclair

Elizabeth Costello

Benjamin Johnson (Appointed February 2022/ elected vice-Chair July 2022)

Gemma Bird (Chair) (Resigned November 2021)

Rebecca Ellis (Resigned November 2021)

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

Jane Mehta (Resigned July 2021)

Katherine Sellar (Resigned July 2021)

Paula Stott (Elected August 2022)

Rui Jin (Elected August 2022)

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

TRUSTEES' RESPONSIBILITIES STATEMENT - CHARITABLE COMPANY

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

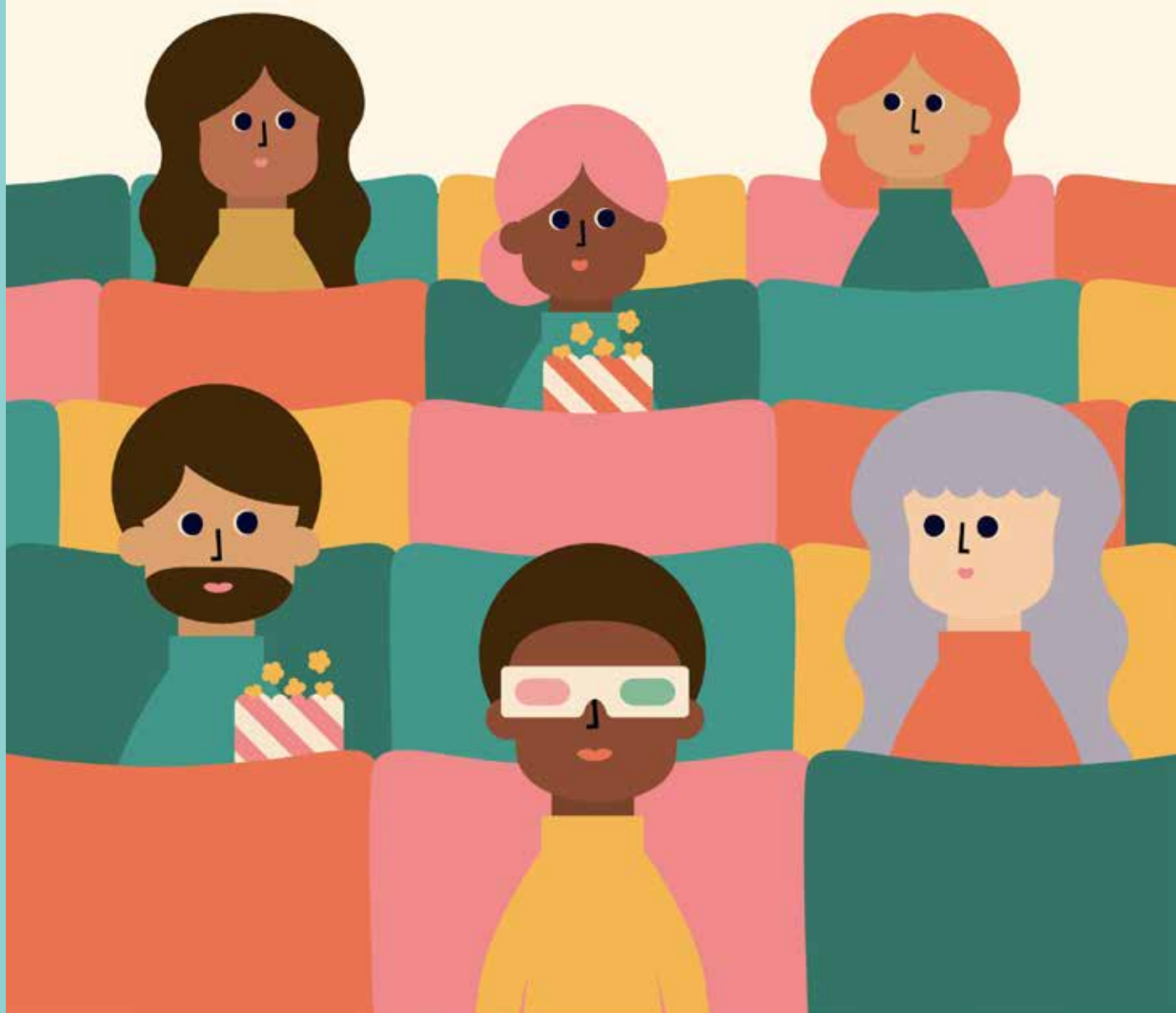
Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

1. select suitable accounting policies and then apply them consistently;
2. observe the methods and principles in the Charities SORP 2019 (FRS 102);
3. make judgements and estimates that are reasonable and prudent;
4. state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
5. prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

WORKING GROUPS

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



PATRONS AND THE HONORARY COUNCIL

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

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

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





HAPPY BIRTHDAY
MARJORIE



100 YEARS YOUNG
TODAY



Happy Birthday card for Marjorie Ainsworth's birthday

RISK MANAGEMENT AND SERIOUS INCIDENTS



RISK MANAGEMENT AND SERIOUS INCIDENTS

RISK MANAGEMENT

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

SERIOUS INCIDENTS

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

COVID-19

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

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



POLICIES



POLICIES

INVESTMENT POLICY

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

RESERVES POLICY

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

GRANT MAKING POLICY

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

EQUAL OPPORTUNITIES POLICY

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

and makes certain improvements to ensure that its equal opportunities policy can be fully delivered.

SICKNESS, ABSENCE MANAGEMENT AND WELLBEING POLICY

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

SAFEGUARDING POLICY

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

SAFER SPACES POLICY

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

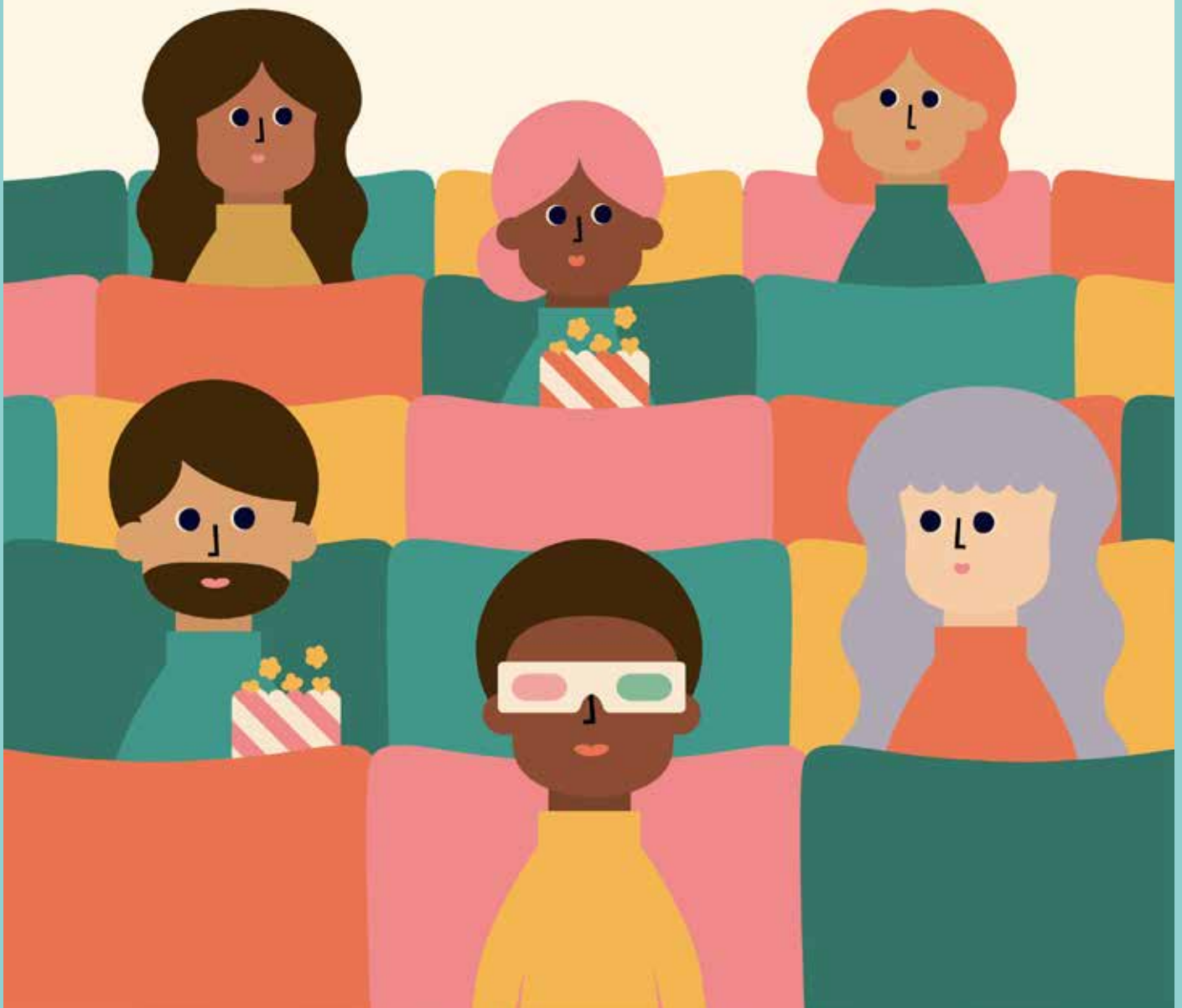
In connection with data protection, Cinema For All complied with the General Data Protection Regulation (GDPR) (EU) 2016/679 that came into effect on 25 May 2018.

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

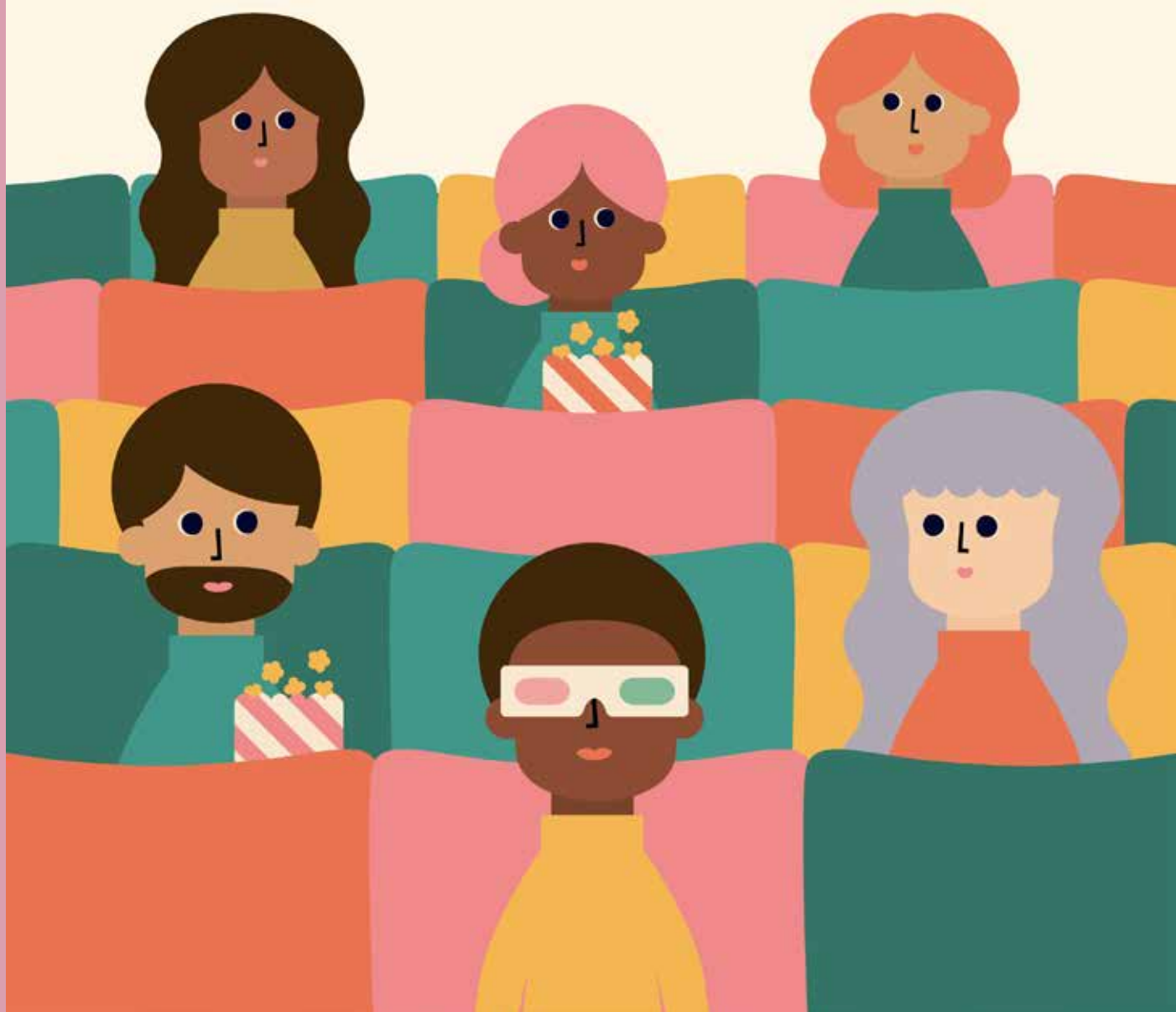


Name: Andrew Ormston

Date: 21/09/2022



FINANCIAL REPORT



FINANCIAL REVIEW OF THE YEAR

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

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

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

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

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

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

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

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

Graham Hill, Treasurer

INDEPENDENT EXAMINER'S REPORT

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

RESPONSIBILITIES AND BASIS OF THE REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

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

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

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

Date: 28/9/2022

Signature:


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

STATEMENT OF FINANCIAL ACTIVITIES



STATEMENT OF FINANCIAL ACTIVITIES

For the year ending 31 March 2022.

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

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

BALANCE SHEET

As at 31 March 2022	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	14	8,613	9,921
		<u>8,613</u>	<u>9,921</u>
Current assets			
Debtors	15	10,527	4,103
Cash at bank and in hand		219,662	189,900
		<u>230,189</u>	<u>194,003</u>
Liabilities			
Creditors falling due within one year	16	(26,046)	(14,622)
Net current assets		204,143	179,381
Net assets	17	<u>212,756</u>	<u>189,302</u>
The funds of the charity:			
Unrestricted funds	18	164,215	159,617
Restricted funds	19	48,541	29,685
		<u>212,756</u>	<u>189,302</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: 5 September 2022

Andrew Ormston, Chair, Cinema For All Board of Trustees

The notes on pages 63 to 71 form an integral part of these financial statements.

Company registration number: 01391200

NOTES TO THE FINANCIAL STATEMENT

1. Accounting policies

1.1 Basis of preparation of financial statements

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

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

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

1.2 Fund accounting

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

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

1.3 Going concern

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

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

1.4 Income

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

1.5 Expenditure

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

All resources expended are inclusive of irrecoverable VAT.

1.6 Tangible fixed assets and depreciation

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

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

1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at bank and in hand

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

1.10 Liabilities and provisions

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

1.11 Financial instruments

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

1.12 Pensions

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

1.13 Critical accounting estimates and areas of judgement

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

Critical accounting estimates and assumptions:

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

2 Prior year statement of financial activities

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

3	Donations and legacies income	2022	2021
	Unrestricted funds	£	£
	General donations	976	4,752
		976	4,752
4	Grant income	2022	2021
		£	£
	Unrestricted funds		
	EFF COVID Relief grant	-	14,000
	Sheffield City Council COVID Relief Grant	-	10,000
	Arnold Clark Lottery Grant	1,000	-
	Restricted funds		
	BFI Audience Fund	159,992	159,442
	Esmee Fairbairn Foundation	28,000	28,000
	Postcode Lottery Neighbourhood Trust	20,000	-
	Intermission Film	-	1,500
	Others – Regional Screen Scotland, BFI FAN Major Seasons	6,100	-
	Total	215,092	212,942
5	Sponsorship income	2022	2021
	Unrestricted funds	£	£
	Filmbankmedia	1,250	2,100
	WRS Insurance	500	500
	MUBI	-	800
	Others	1,300	60
	Total	3,050	3,460
6	Subscription income	2022	2021
	Unrestricted funds	£	£
	Annual subscriptions	23,378	19,629
	Total	23,378	19,629
7	Income from charitable activities	2022	2021
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts, DVDs, equipment hire and group viewing session fees	25,447	15,096
	Total	25,447	15,096
8	Investment income	2022	2021
		£	£
	Unrestricted funds		
	Deposit income	17	38
	Total	17	38
9	Other income	2022	2021
	Unrestricted funds	£	£
	COVID-19 Job Retention Scheme	3,051	6,741
	SW Group income	813	-
	Total	3,864	6,741

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

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

12 Net income/(expenditure)	2022	2021
This is stated after charging:	£	£
Independent examiner's remuneration	2,010	1,080

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

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

The trustees do not receive remuneration. (2021: nil)

The total amount of expenses received by trustees was £nil due to all meetings moving online. However, £86 was spent on trustee training. (2021: nil, 8 trustees).

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

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

14 Tangible fixed assets	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2021	159,479	17,686	177,165
Additions	4,043	-	4,043
At 31 March 2022	<u>163,522</u>	<u>17,686</u>	<u>181,208</u>
Depreciation			
At 1 April 2021	149,558	17,686	167,244
Charge for the year	5,351	-	5,351
At 31 March 2022	<u>154,909</u>	<u>17,686</u>	<u>172,595</u>
Net book value			
At 31 March 2022	<u>8,613</u>	<u>-</u>	<u>8,613</u>
At 31 March 2021	<u>9,921</u>	<u>-</u>	<u>9,921</u>
15 Debtors			
	2022	2021	
	£	£	
Trade debtors	10,527	4,103	
Total	<u>10,527</u>	<u>4,103</u>	
16 Creditors: amounts falling due within one year			
	2022	2021	
	£	£	
Trade creditors	21,560	13,543	
Accruals and deferred income	4,126	1,079	
Other creditors	360	-	
Total	<u>26,046</u>	<u>14,622</u>	

17 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	8,613	8,613
Current assets	190,261	39,928	230,189
Creditors: amounts falling due within one year	(26,046)	-	(26,046)
	164,215	48,541	212,756
Prior year	£	£	£
Tangible fixed assets	-	9,921	9,921
Current assets	174,239	19,764	194,003
Creditors: amounts falling due within one year	(14,622)	-	(14,622)
	159,617	29,685	189,302

18 Unrestricted funds

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

19 Restricted funds – current year

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

Purpose of restricted funds:

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

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

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

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

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

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

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

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

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

Equipment: funding to purchase equipment and replacement parts.

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

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

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

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

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

Restricted funds – prior year

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

20 Taxation

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

21 Related party transactions

There have been no related party transactions in either year.

2021/22 Highlights

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

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

Launchpad, Sustain, Next Gen, Collaborate

51

groups coached across all schemes

9

groups of people train on Sustain Shine

6

groups of young people train on Next Gen

241

coaching sessions delivered

10

groups of people train on Sustain Develop

8

groups of people train on Collaborate

15

groups of people train on Launchpad

3

groups of people train on Access Launchpad

£4,650

awarded in coaching bursaries to support screenings and projects

Cinema For All Services

393

queries answered

1,535

members

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

Thamesmead Texas Travelling Cinema

Where are our Members based?

145

London

41

Northern Ireland

308

North

165

Midlands

254

Scotland

339

South East

85

Wales

198

South West

The Cinema For All Booking Scheme

228

booking scheme titles screened to

10,315

people

The Most Popular Booking Scheme Titles:

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

Social Media

38,621

Twitter profile views

2,673

Facebook followers

1,775

Instagram followers

Equipment Hire Scheme

62

events were supported through the Equipment Hire Scheme

1,486

audiences reached

Cinema For All Awards

Roebuck Cup winner:
Katherine Sellar

Best Digital Engagement:
Grassmarket Community Picturehouse

Best Film Programme:
Other Cinemas

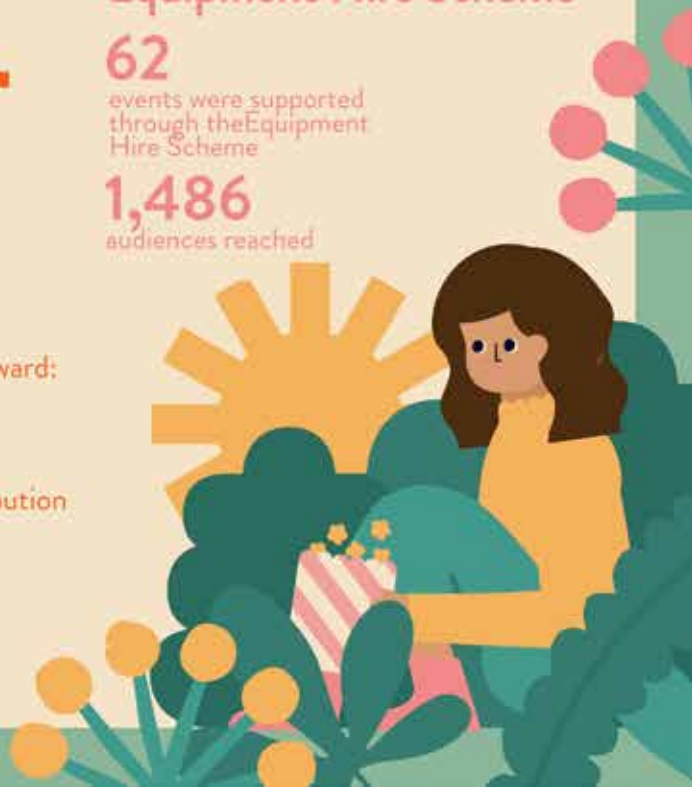
THE ENGHOLM PRIZE FOR FILM SOCIETY FILM OF THE YEAR: Other Cinemas

Best Audience Engagement:
Little Wing Film Festival

Green Award: **Leigh Film** Community Award:
Leigh Film

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

CINEMA FOR ALL



ACKNOWLEDGEMENTS

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

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