

# THE BRITISH FEDERATION OF FILM SOCIETIES

[TRADING AS CINEMA FOR ALL ]  
2019/20 ANNUAL REPORT

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CHARITY NUMBER: 276633

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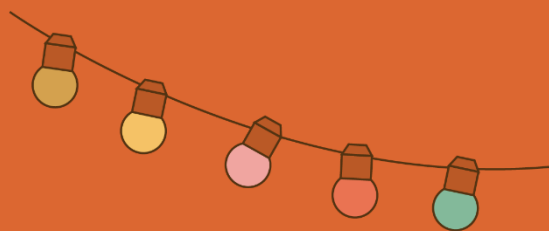
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# CINEMA FOR ALL

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# ABOUT US

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The British Federation of Film Societies adopted Cinema For All as its trading name in 2014. Our core purpose is to support, sustain and develop the community cinema sector in the UK, and to deliver public value to communities and cinema audiences across the country. Our vision is, quite literally, *cinema for all*, that *all* communities, whoever, and wherever they may be, have access to a high-quality cinema experience.

## OUR MISSION IS TO:

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

## THE VALUES THAT UNDERPIN ALL OUR ACTIVITIES ARE:

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

## THE STRATEGIC OUTCOMES 2023 ON WHICH ALL OUR ACTIVITIES ARE FOCUSED ARE THAT:

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

## WITH A KEY ENABLER THAT:

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



# COMMUNITY CINEMA

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A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; more often than not, set up and led by volunteers. These organisations often put on additional events around the screening, or offer educational activities or resources to their local audiences. These groups may call themselves: film societies, film clubs, village screens, community cinemas, or any other name that suits their community. Our research shows nearly 1,500 such groups across the UK of which over 1,400 are members of Cinema For All.

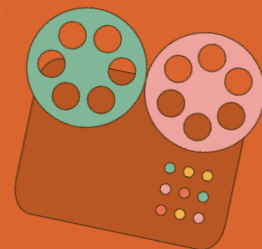
Cinema For All is the only national organisation working exclusively on behalf of community cinema. As a member organisation, Cinema For All speaks for, and on behalf of, the sector on the national cultural stage, maintaining relationships with a wide range of organisations such as film distributors,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



**Movie Mavericks  
Stoke-on-Trent**

# REVIEW OF THE YEAR

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# CHAIR'S REPORT

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On behalf of the Board of Trustees of Cinema For All I am proud to present our annual report together with the financial statements of the charity for the year end March 2020.

This is my first full year as Chair of the Board of Trustees. It has been a pleasure to take on this role and I am thrilled to be able to share with you the organisation's successes this year.



As I sit and write this report, however, it is impossible not to acknowledge the global situation in which we find ourselves and the effects this has had on the organisation and our members, as well as the challenges we will face going forward. Like all of you, our priority in the time of COVID-19 has been the health and safety of our community - our staff, our members and your audiences. As such the team has been working from home since March and will continue to do so until it is safe to return to the office. During this time though, we remain open to support you our members and to continue to be a part of the national conversation advocating for the fantastic work of community groups. I was privileged to be able to write about some of the amazing work you are all doing to support your communities at the start of the lockdown period and was thrilled to hear about your endless enthusiasm, care and community spirit.

Cinema For All remains the national voice for community cinema and has continued to develop resources for the sector throughout the year. Some of the highlights you will learn about in the pages of this report are our ever flourishing coaching sessions - the success of Sustain, Next Gen and Launchpad. As well as our first ever alumni day for groups that have gone through the coaching and were able to come together to learn from one another and celebrate collective successes. The launch of our wonderful Curate programme in which we are able to celebrate films that do not have large distribution networks in the UK, but that deserve to be seen by a wide audience.

Our membership continues to grow as 428 groups have become full members and 1,421 have joined us as affiliates. This is fantastic news and further evidence of just how important volunteer-led cinema is in bringing film and community support to all areas of the country. Our discussion at the 2019 conference showed us just how much our members value both film and community, and your responses to the current public health situation have further solidified this for us. The 2019 Film Society of the Year Awards and annual conference were as inspirational as ever, including excellent panel discussions and films throughout the weekend and a fantastic debate hosted by our Patron Danny Leigh on

whether 'Cinema' or 'All' is the key focus of members. As it turns out both are fundamental to what we all do and to what we will all continue to do. It was a pleasure to share the weekend with you all and to celebrate with you (and shed a tear) at the awards.

The Cinema For All Podcast remains a huge success with Season 2 launching in July 2019 and 6,334 downloads in the financial year 2019/2020. The podcast continues to flourish in times of global lockdown as the team talk all things online film clubs and hear from you during this time. Some highlights this year have included visits to Chorley, Hyde Park Picture House and Park Circus as well as chats with Barry Purves and Danny Leigh. If you haven't listened yet, this is the perfect time to put the kettle on and settle down and listen to all things film, community, and volunteer-led cinema.

These are just a few highlights from this year. There is so much more to read about in the pages that follow. On behalf of the Board of Trustees and the Operations Team I would like to thank all of you for everything you have continued to do for your communities as we have gone through this difficult period, and to reassure you that we will continue to stand by you and support you as we come out the other side. I look forward to us all being able to come together again in the future to celebrate the wonderful achievements of volunteer-led cinema and everything you bring to your communities.



Dr Gemma Bird, Chair of the Board of Trustees



# VALUING OUR MEMBERS

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Cinema For All exists because of our members and our goals, efforts and achievements are aimed at fulfilling their needs, so together we can build, develop and provide great community cinema. As we start to reflect on the impact of COVID-19 and the unprecedented conditions it has imposed on us as individuals, our communities and our sector, we are reminded of the important role cinema can play for local residents and communities. It remains our priority at Cinema For All to continue to build our collaborative relationship with our members, so that our services and objectives continue to reflect and respond to their needs as they adapt their approaches to volunteer-led cinema.

During the last year we have worked with our members to gain a better understanding of their views on Cinema For All and how they engage with the services we provide. This was notably done through our annual survey in July and during the Community Cinema Conference and the AGM in September, where we were happy to be able to share the results of our impact study with our members. We were also pleased to welcome a new representative from a member organisation to the elected members of the Cinema For All Board of Trustees, who will promote and represent the views of our members.

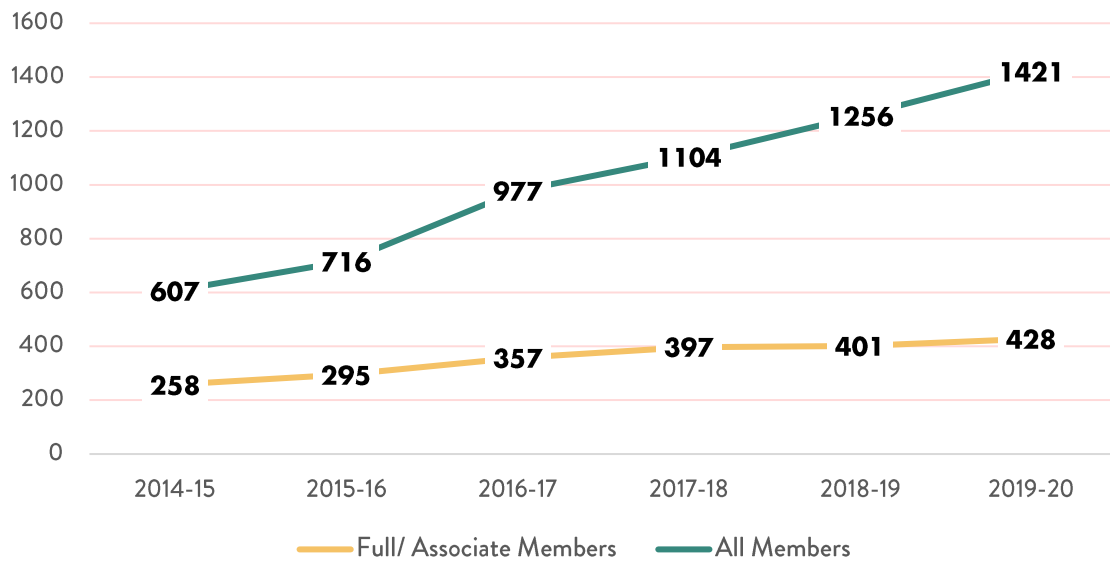
Membership has continued to grow steadily over a number of years and this year has risen by 13% to 1,421 members. According to our market research, a staggering 94% of all known community cinema groups across the UK are associated with Cinema For All.

It is important to us that our members help us to shape the work we do through formal and informal feedback and elected board members. We encourage active participation from our members whether through an email to the operations team, or a board member, through networking opportunities or as feedback about one of our services. Without their support and guidance, we would not exist.

## MEMBERSHIP

Volunteer-led cinema is very much alive and kicking. Time and time again audiences have responded to the collective film viewing experience and the sense of community fostered by community cinemas. Traditional film societies are still thriving, but community cinema is highly varied and over the last year, members have organised pop-up cinemas, immersive screenings, film festivals and much more.

## Cinema For All Membership



## WHERE ARE OUR MEMBERS BASED?

### REGIONAL BREAKDOWN OF MEMBERSHIP BY BFI FILM HUB REGION:

London	142
Midlands	170
North	270
South East	292
South West	216
Northern Ireland	37
Scotland	205
Wales	89
<b>Total</b>	<b>1,421</b>

## SERVICES

Cinema For All's services are a key component of the support available to our members. They are regarded by users as a helpful, friendly and accessible source of advice, knowledge and information, providing a much-needed combination of motivational and practical support via the Enquiry Service, Equipment Hire Scheme and the Booking Scheme to name a few. Through social media engagement, different avenues to engage with our members are being utilised, providing additional support and advice, with 2,481 likes on Facebook and over 10,000 twitter followers.

## ENQUIRY SERVICE

Cinema For All provides a range of ‘top level’ advice to volunteer-led community cinema groups, via telephone, email and online resources. From setting up to sustaining your screenings, advice covers topics such as operating a community cinema, venue licensing (including a version for groups in Scotland to reflect different licensing laws), how to source films, insurance, equipment, fundraising, programming and accessibility. In 2019/20, there were 584 telephone and email advice enquiries, and 136,190 website users. The number of enquiries was lower than the previous year due to the office closure in the fourth quarter.

## EQUIPMENT HIRE

Professional, affordable equipment hire plays a vital role in enabling many community cinema groups to establish themselves, as well as allowing other groups to meet occasional challenges, such as the failure of their own equipment, or the need for additional equipment for special events. This scheme can often enhance the ability of our equipment host partners to further engage with community cinema groups and wider community activities in their region. In 2019/20 there were 252 equipment hires, 10 more than the previous year despite the effects of COVID-19, reaching audiences of 10,875 via 13 kits located across the UK. This year we also successfully launched our Doorstep kit, which is couriered to groups who live far away from our kits, or have other accessibility needs.

*‘As a complete novice when it comes to tech, the advice has been invaluable. Jay is so knowledgeable and brought up points I wouldn’t have considered otherwise. I felt completely confident making a decision based on this advice.’ – Screen B14*

## FILM BOOKING

The film Booking Scheme is a distribution scheme for our members, renowned for cost effectiveness, along with a reputation for good, accessible customer service in helping community cinema groups to source a wide range of specialised films. With over 800 titles, members can choose from independent features, British and world cinema, classic films and short films, among many other options. This year also saw the introduction of our Curate project, supporting independent films that may not have had distribution, or large marketing campaigns, which deserve to be shared with audiences. The first three films championed by Cinema For All were *The Teachers’ Protest*, *A Moon For My Father* and *Dirt Road to Lafayette*, which were offered to members with additional marketing and exciting additional activities for screenings. In 2019/20 the Booking Scheme was impacted as many groups halted their screenings due to the pandemic and as a result, 338 titles from the Booking Scheme were screened, fewer than the previous year.

## ADDITIONAL MEMBER BENEFITS

Cinema For All offers a range of additional benefits for members including: a discount on insurance with our partners WRS insurance; a waiver of the £150 Filmbankmedia deposit - a key financial advantage for new groups; a monthly newsletter; film festival opportunities and much more.

At the 2019 Community Cinema Conference, we also launched [mycommunitycinema.org.uk](http://mycommunitycinema.org.uk), an online platform for community cinema groups to market themselves and their screenings to the public. In 2019/20, 483 user profiles were created, listing 573 screenings with 18,544 visitors to the site.

[mycommunitycinema.org.uk](http://mycommunitycinema.org.uk)

Add My Cinema

Login

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[Cinema For All](#)

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## Your Community Your Cinema

Community cinemas are local, affordable, volunteer-led spaces bringing great cinema to all corners of the UK. Find your nearest one today!



BROUGHT TO YOU BY  
CINEMA FOR ALL

## Welcome to [mycommunitycinema.org.uk](http://mycommunitycinema.org.uk)

Community cinemas and film societies offer the best value for catching up on the latest releases, arthouse films, foreign language cinema, family films and more. With over 1300 community cinemas in the UK and with tickets averaging just £5, find your nearest screening today!

## Find your cinema

Community cinemas are popping up all over the UK. Find the nearest one to you.

[mycommunitycinema.org.uk](http://mycommunitycinema.org.uk)



## COACHING

Participants in the Cinema For All coaching programmes report increased levels of confidence, knowledge and ability, with common themes including: attracting younger audiences and volunteers, as well as generally improving diversity among audiences; the development of programming and technical understanding; and establishing regular screenings. The coaching programmes available in 2019/2020 were Launchpad, Sustain and Next Gen. In addition to these, in March 2020 the Cinema For All team offered additional free coaching sessions to members to support them during the COVID-19 pandemic, as well as creating additional guides to support groups navigating social distancing and lockdown guidelines.

## LAUNCHPAD

Launchpad has been an invaluable resource for groups beginning their community cinema journey. In 2019/20, 30 new groups were supported through the Launchpad programme, with 88 people trained through these intensive coaching sessions. The coaching sessions offered both motivational and practical support in areas including: getting started; marketing and publicity; special events; technical advice and fundraising.

Each participating group also received a bursary of £150 per screening for their first two screenings to reduce the financial risk and allow the groups to gain an understanding of their audiences. The programme supported 58 screenings, reaching 2,209 audience members across the country.

*'Launchpad gave us the confidence and boost we needed to start our community cinema, we felt safe and supported by Cinema For All to put our ideas into action. The team's expertise and guidance were invaluable to the success of our first year as a community cinema. It's great to know that there is always someone there with the knowledge and ability to help.'* - Somercotes Cineroom (Launchpad)

*'Having started a film club in our village last September, and not really knowing what to expect, we found the Launchpad online workshops tremendously helpful. The Skype sessions worked very well; we were able to have several of our team participate and they covered a wide range of topics. The Cinema For All staff were full of enthusiasm and passion for local cinema clubs. Not only did they reinforce what we had in place already, but they gave us plenty of ideas and suggestions that hadn't occurred to us before. Their feedback was also very positive, giving us encouragement for the way forward. I would highly recommend anyone thinking of starting a film club to take advantage of the wealth of knowledge Cinema For All can offer, especially the online workshops.'* - Exminster Film Club (Launchpad)



**Somercotes Cineroom,  
Derbyshire**

## **SUSTAIN**

Sustain is a coaching programme developed for existing community cinema groups running for over two years, who would like some extra support to develop further. 15 Sustain groups were supported in 2019/20, with 40 people participating in the training sessions. Each group received three online coaching sessions looking at different topics of their choice, including: marketing and social media; equipment; audience development; outreach; and fundraising.

Each group also received a bursary of £200. Unlike the Launchpad bursaries, this is not used for screening costs, but instead for further development of their community cinemas. Groups have used these to develop a new website, attend events and develop their marketing in ways that they may previously not have had the budget for.

*‘Sustain was more useful than we could have imagined, it was inspiring hearing what other people are doing and made us want to incorporate some of these ideas into our own screening moving forward. The potential for us is definitely big, and now we know where to go to get help should we need it.’*

- Liskerrett Community Cinema (Sustain)

## **NEXT GEN**

Next Gen is a branch of the Launchpad programme aimed at young programmers, or those working with young people, such as youth groups. The training has supported 4 groups and 8 screenings with 22 people trained, and 229 audience members reached. Offering our tailored support for the under 30s has proved how taking ownership of, and running a community cinema increases confidence, builds team working abilities and develops knowledge and skills that are transferable to professional environments.

*‘It’s really useful and with a great friendly team that are supportive. Cinema For All feels complimentary rather than competitive, which is unlike lots of other organisations. It is great to have a national support structure like this in place, and great to have a catalyst to assist community cinemas in starting up and also keep them going.’* – Inside Eye Cinema, Next Gen

## **LAUNCHPAD AND SUSTAIN ALUMNI DAY**

In March 2020 the first Launchpad and Sustain Alumni Day took place in Birmingham. The graduates of the coaching programmes were invited to an exciting event to meet other community cinema volunteers, to reflect on challenges and successes, and receive top-up coaching from expert panels. The day was topped off with a certificate ceremony for the graduates and a film screening at the Mockingbird Cinema. We can’t wait for our next Alumni Day with an even larger cohort.

*‘An amazing day at Cinema For All Alumni Day in Birmingham - mega inspiring, super useful and looking forward to lots of collaboration with community cinemas around the UK!’* – Les Flicks

*‘Cinema For All’s Launchpad scheme was invaluable for getting No Planet B Film Club started as a community cinema. With their help and support, we were able to put on two environmental film screenings for the local community, using the Tate South Lambeth Library as a venue. I think my favourite part was attending the Alumni Day in Birmingham and sharing experiences with other community cinemas. I met so many interesting, like-minded people and look forward to collaborating with them in the future!’*  
- Julia Brow, Programmer, No Planet B Film Club’

## **ON THE GROUND**

In 2019/20, On The Ground events took place in Northern Ireland, bringing together community cinema organisers from across the region. The first in November, in Belfast, included an interactive panel discussion with a focus on programming and a programming workshop led by the Cinema For All team. The second event in February, in Derry/Londonderry, focused on how to market your community cinemas. The final event in March was led by a community cinema in Ballyclare giving groups another opportunity to exchange ideas and share experiences. All three events provided many opportunities for networking and concluded with preview screenings of Booking Scheme titles.

## **YOUNG FILM PROGRAMMERS' NETWORK**

266 community cinema volunteers are now involved in the Young Community Cinema Film Programmer Network, designed for young people involved with a film society, student cinema, or with an interest in film programming, distribution and exhibition. This Facebook group aims to encourage peer-to-peer support, guidance and inspiration from fellow young volunteers alongside experts from the Cinema For All team. It is a space for members to share their experiences, ask for advice and discuss film with others. The team has also continued a regular interview series with young programmers, discussing their community cinema groups, challenges they've faced as young programmers and their community cinemas' highlights. These interviews are shared on the group, the Cinema For All website and other social media channels.

# EDUCATION AND CULTURE

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Education and culture remain at the heart of the ethos of Cinema For All. The exposure to the diverse world of representation, values, attitudes and beliefs portrayed on film and the ability to understand and challenge these has never been more important. We continue to be committed to supporting communities, organisations and audiences in their mission to use film as an educational tool.

We are committed to providing the toolkits and support needed by our members in order to allow them to flourish as gatekeepers to new and lifelong learning opportunities. Enabling our members to discover diverse programming opportunities, by allowing their audiences to access a range of film underrepresented in mainstream cinema, has seen some strategic new developments this year. Our newest developments see us move into the Higher Education sector in a new collaboration with Sheffield Hallam University to develop a module on community cinema, as well as our new Curate programme, in which we support community cinemas to bring new, often unrepresented titles to their audiences alongside some fantastic, additional materials. These developments exist in tandem with successful long-standing initiatives - the NextGen, Launchpad and Sustain initiatives. Hot on the heels of the success of the first two series, the Cinema For All Podcast will begin its third series in 2020.

## THE COMMUNITY CINEMA CONFERENCE AND AWARDS

In September 2019, the annual Community Cinema Conference and the 50th Film Society of the Year Awards returned to Sheffield's iconic Showroom Cinema and Workstation, with the opening night hosted within Sheffield Hallam University's uniquely magical Void Cinema. This year's opening night film was the Cult Classic *Little Shop of Horrors* presented by Rebecca Ellis, who introduced the audience to the guilty pleasures of cult appreciation.

***'Every year Cinema For All up their game at the conference. This year was a thought-provoking and inspiring year. Roll on 2020!!! You guys smashed it!'***

This year's conference was centred around the theme of 'Cinema VS All' where delegates were encouraged to think about their organisational goals and priorities, and debate whether the dissemination of great cinema, or the development and bringing together of the community was of most importance. The theme was further explored in other workshops and masterclasses over the course of the weekend, including 'Making your screenings welcome and accessible' and 'Developing film taste – from programming to curation.' The conference was host to a range of important and ground-breaking films including *For Sama*, with an illuminating introduction by Dr Emmie McFadden, and other films showcasing a range of female directing talent, including *Jellyfish*, *The Third Wife* and *A Moon for My Father*.



The conference was the perfect platform to launch the exciting new website [mycommunitycinema.org.uk](http://mycommunitycinema.org.uk) and inform members on how they might utilise its different functions – from publicising screenings to networking with other local organisations.

The highlight of the weekend was the 50th Film Society of the Year Awards, sign-supported for the second year running by British Sign Language interpreters. Filmmaker Jeanie Finlay delivered a most inspiring speech on her journey from cinema usherette to filmmaker and the importance and magic of cinema.

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.



**2019 Community Cinema Conference**

## **CINEMA FOR ALL PODCAST**

2018/19 saw the launch of the Cinema For All Podcast, designed to support listeners on a journey of film discovery, give under-represented voices a platform to discuss their own relationships with film, and to raise awareness of activities and events going on within the world of community cinema. Now in its second season, the podcast continues to illuminate issues of interest to community cinema audiences. Series two has seen guests from a variety of sectors, including exhibition (the Hyde Park Picture House in Leeds, Chorley Empire Cinema), film restoration (Park Circus) and archiving (ITV National Archive). The podcast has been downloaded a fantastic 6,334 times in the last year and continues to go from strength to strength.



**Jay, Jaq and Abi with Wendy Cook  
Hyde Park Picture House, Leeds**

## **TRAINING AND COACHING**

This year has seen the growth of the Sustain programme created to help groups at different places in their community cinema journey and seen 40 people trained. Our BFI funded coaching programme Next Gen has seen four groups supported, 22 people trained, eight screenings supported and 229 audience members reached.

Our Launchpad programme continues to be our largest programme with 30 Launchpad groups supported, 88 people trained, 58 screenings supported and 2,209 audience members reached. These coaching programmes continue to support the growth and sustainability of the sector and you can read more about them and hear from some of our groups in the Valuing Our Members section of the report.



# CELEBRATING SUCCESS

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Film societies and community cinemas from across the UK and beyond gathered at the Showroom Cinema in Sheffield for the 50th Film Society of the Year Awards, which took place on 21 September 2019 during the Community Cinema Conference.

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

This year the judges were an esteemed, diverse and independent panel who left the judging session completely in awe of, and in love with volunteer-led cinema. The standard of this year's applications was incredibly high, and in many categories the judges found it extremely difficult to choose the winners. The awards were very generously sponsored by the Motion Picture Licensing Company. The awards are also supported by Filmbankmedia, who sponsors the Filmbankmedia Audience Award, as well as the Community Cinema Conference and after-party, and Sheffield Hallam University, who supports our Student Cinema Award.



## **DR SHAW AWARD FOR BEST NEW SOCIETY**

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



community cinemas to get started all across the UK. The winning group was recognised for the service they provide to their community, putting inclusion at the heart of everything they do.

- WINNER:** Screen B14  
**DISTINCTIONS:** Cinetopia Cineclub, Fordingbridge Regal Cinema Club  
**COMMENDATIONS:** Forever Young Film Club, The Futurist Cinema, Seamore Cinema, The New Royalty Cinema

## **BEST MARKETING AND PUBLICITY**

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



- WINNER:** Union Films  
**DISTINCTIONS:** CineQ (Special Mention), Hurst Village Cinema  
**COMMENDATIONS:** New Dot Cinema, Foxlowe Films



## **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 judges were impressed with the sheer scale of the work this group is doing. They are dedicated to creating a safer cinema space for all - offering free food, refreshments and crucially, companionship.



- WINNER:** Grassmarket Community Project
- DISTINCTIONS:** Deptford Cinema (Special Mention), Leeds Queer Film Festival (Special Mention), Movies at Chaddesley, Wicked Cinema, Movie Mavericks
- COMMENDATIONS:** Leigh Film Society, Portsmouth Film Society, Wimbledon Film Club

## **BEST STUDENT CINEMA**

*Supported by Sheffield Hallam University*

Student cinemas offer more than just an enjoyable way to pass time between studies. They are often a base of comfort, learning and a space to connect over film, no matter what subject your degree, or course is in. Student cinemas bring great films to your doorstep for an affordable price, as well as introducing you to a host of new people. This award recognises the heroes that champion cinema amidst textbooks and examinations, and make being a student that much more fun. With strikingly impressive marketing materials, statistics that show hugely increased audiences and a variety of inspiring community work, there was much growth for the winning group in 2019. The judges were particularly excited by their project this year which saw them collaborating with a Food Hall which provides free of charge meals for people experiencing homelessness, by helping them offer a free film screening too.



- WINNER:** Film Unit
- DISTINCTION:** Union Films
- COMMENDATION:** Warwick Student Cinema

## FILMBANKMEDIA AUDIENCE AWARD

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

This year audiences were asked the following question:

*My community cinema is diverse because...*



One of the many inspiring responses for the winning organisation is:

***'It shows all kinds of films and makes a proper effort to be inclusive to all kinds of people. I've seen shorts and longs, dramas and documentaries, fantasies and animations... all sorts!... from all over the globe and I don't think I would've seen any of it if not for LQFF. the selection of genderqueer and 'people with disabilities' programming has been really good, entertaining and informative. To educate, to be inclusive, to celebrate. Humanity is hugely diverse. So showing as much of that diversity is incredibly important and fair!'***

**WINNER:** Leeds Queer Film Festival

## FILM DISCOVERY AWARD

The Film Discovery Award, which celebrates film education, was created to highlight the community cinemas that are making an extra effort to illuminate film screenings with extra activities and entice audiences on their own journey of film discovery, showing that film is a language we can all share and enjoy. The winning group has broken the mould for a community cinema by helping to set up film screenings inside a prison – screening LGBTQIA+ films to the people housed in the prison and encouraging spirited, but respectful debate. For their regular attendees, this group have woven education into all aspects of their programme - learning about and through film is at the core of everything they are doing.



**WINNER:** Leigh Film Society  
**DISTINCTION:** Leeds Queer Film Festival

## BEST FILM PROGRAMME

Film societies and community cinemas have some of the most innovative, far-reaching and challenging programmes in UK film exhibition, offering some of the most intelligent and original cinema to their communities. The judges were impressed with the range and diversity of what the winning group shows - films from 50 different countries in one season alone! Always looking for challenging and stimulating stories, this group brings world cinema, LGBTQIA+ stories, charity screenings and more to their small Scottish town. A truly deserving winner, we were so glad to see this group finally get the award that reflects their hard work.



**WINNER:** Ayr Film Society  
**DISTINCTIONS:** Deptford Cinema (Special Mention), Leeds Queer Film Festival, Leigh Film Society, Lincoln Film Society  
**COMMENDATIONS:** Film Unit, Hurst Village Cinema, Shrewsbury Film Society



## BEST SINGLE EVENT

This award highlights groups that have put their all into a single event to double the enjoyment of the experience for their audience. The judges had an incredible series of creative events to choose from. The winning event was a magnificent, immersive, commemorative weekend screening films themed around WW1. When audiences arrived to see *War Horse*, they were greeted by John, a Welsh Cob horse similar to the hundreds of thousands that were sent to the battlefields, as depicted in the film. Audiences were also given the option of wearing a red poppy, white poppy for peace, or purple poppy to commemorate the animal sacrifice. The event's success has surely left a lasting impact for many generations to remember.



**WINNER:** Jordans Picture House  
**DISTINCTION:** The Badlands Collective  
**COMMENDATIONS:** Union Films, Leeds Queer Film Festival, Lincoln Film Society

## FILM SOCIETY FILM OF THE YEAR

Re-introduced in 2013, the Film Society Film of the Year award shows the world what type of films community film exhibitors love to screen, and their audiences love to watch. All film societies and community cinemas were asked to vote for their top film of the year, either by choosing the best audience rated film, or by holding an audience vote. The only restriction was that the film had to have been shown after 1 September 2018. Previous winners include *Intouchables*, *Philomena*, *The Grand Budapest Hotel*, *The Lady in the Van*, *I, Daniel Blake* and *A Man Called Ove*.

**WINNER:** *C'est La Vie*



## **OUTSTANDING CONTRIBUTION BY AN INDIVIDUAL**

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This award recognises the vital work that volunteers do in organisations around the country week-in, week-out. Nominated by their own film society, or community cinema, these individuals will have made an exceptional contribution to their group and have had a significant impact on their community. This year there were two individuals that received special mentions.

### **SPECIAL MENTIONS:**

Ron Currie (Ayr Film Society) and Irene Mercader (Warwick Student Cinema)

#### **Ron Currie**

‘His love of film is generous, and he encourages charity screenings and joint ventures - like the annual silent movie with a live organ (screened in conjunction with the local Civic Society), or supporting a screening for the local LGBTQIA+ group. He is open to new ideas and is always willing to do whatever he can to bring the world of cinema to a greater audience. His dedicated approach truly embodies the philosophy of providing cinema for all.’



#### **Irene Mercader**

‘It’s worth noting that she had to deal with a very fractured executive committee, one full of rows and sniping at each other, but it was her enthusiasm and energy that kept them together. Although they fought with each other, they were all so respectful of her and her desires that they came together to deliver for her and the cinema. She is a real people person and, under her stewardship, the bonds between crew and members, new and old, has really strengthened. It was her quest to make our film society as positive an experience for others as it has been for her, and she really succeeded.’

### **CERTIFICATES WERE ALSO AWARDED TO:**

Keith Brown (Haworth Cinema)

Jack Denny (Film Unit)

Luca Ferrara (University Of Westminster Film Society)

Helen Hancocks (Lincoln Film Society)

Max Hayman (Union Films)

Sukayna Najmudin (Screen B14)

Simon Profitt (New Dot Cinema)

Sam Taylor (Deptford Cinema)



## **THE ENGHOLM PRIZE FOR FILM SOCIETY OF THE YEAR**

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

This year's winners strive to ensure representation, both on and off screen – building a real community of volunteers and treating their audience like family. Constantly looking for ways to make the cinema more sustainable, the judges noted their seriousness about always trying to do one better, while always keeping fun at the heart of their cinema. They're thinking in terms of strategy, about making their cinema a sustainable part of their community.



**WINNER:** Leeds Queer Film Festival

## **THE ROEBUCK CUP**

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

This year's awardee is a very special person who truly embodies the concept of Cinema For All. Priscilla Igwe began the New Black Film Collective (TNBFC), a network of film exhibitors, educators and programmers spread across the regions in the UK, in 2008. Initially starting as a training programme supported by Skillset, Film London and the London Development Agency, with a mission to grow the black media sector and become a resource for filmmakers and film lovers, TNBFC now represents BAME film clubs and screenings across the country.

Priscilla also runs a monthly film club in London and an annual Black History Month season, which tours across the country. She has also been influential in the creation and support of d/Deaf run clubs, particularly for d/Deaf people of colour. As part of TNBFC's services they host screenings that matter to local communities, films featuring international and domestic films of black representation. She was also instrumental at getting a proper release for the film *Dear White People* and has been working with other titles by, and featuring people of colour.

**WINNER:** Priscilla Igwe

# ENVIRONMENTAL SUSTAINABILITY

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With the growing concern over the climate emergency, in 2019 we completed an assessment of our energy consumption and travel footprints to assess our overall carbon emissions, the results of which are summarised below. A follow up action plan was developed and reduction targets will be agreed by trustees at a future date due to the uncertainty created by the COVID-19 pandemic.

## BASELINE ASSESSMENT REPORT

### Introduction

This baseline assessment looked across our activities to identify current performance in the following areas. The data collected will inform our future targets.

1. Energy carbon footprint
2. Electricity usage
3. Water usage
4. Gas usage
5. Fuel usage (transport)
6. Flights and long distance travel
7. % of waste recycled
8. % vegetarian/ vegan meals provided
9. Use of single-use plastics
10. % Recycled paper
11. % Renewable energy used

### 1. Energy carbon footprint

To estimate our carbon footprint we used Julie's Bicycle's online carbon and environmental calculator to record and understand the impacts of our operational activities. The online Creative Green tools have been designed specifically for the creative industries and are used by over 2,000 organisations across 43 different countries. They simplify how to measure energy usage, water consumption, waste generation and recycling, travel and production materials.

As we only recently started to collect and monitor usage in this area the results do not completely reflect the entirety of our carbon footprint. Estimates were used in some instances such as waste, recycling and waste water, with more accurate data used for transportation. However, we have used these results to inform our environmental strategy, organisational priorities and targets going forward. Based on our figures for 2019 (Jan-Dec) our overall carbon footprint was 5.4 tonnes CO<sub>2</sub>e, with approximately 3 tonnes CO<sub>2</sub>e from heating, lighting and power for the office, and 2 tonnes CO<sub>2</sub>e from travel.

## **2. Electricity usage**

As our national office is housed in a serviced building we do not have control over who provides this utility unfortunately. The current source is not from a renewal supply (SSE), but we do have our own meter which is monitored. The Workstation (where we are based) assured us they will be looking at replacing the current supply with a greener energy supplier when the contract is up for renewal in September 2020. In 2019 we used 2,774 kWh of electricity.

## **3. Water usage**

Again being part of a shared building we utilise their water facilities such as lavatories, showers and sinks. Yorkshire Water supplies the entire building and there is one meter for the whole building. As there are no water facilities in individual offices it is not currently practicable to monitor individual usage so we have no accurate data on our organisation's water usage at the current time. However, in order to calculate approximate usage an estimate based on a reasonable usage for our team has been made. Using this estimate water usage is responsible for around 18kg CO<sub>2</sub>e during the reporting period.

## **4. Gas usage/ heating**

The Veolia District Heating Network supplies heating for our shared building. This network provides high efficiency, low carbon heating to buildings in Sheffield City centre and the surrounding area.

Energy is generated in a central location, converted to hot water and pumped through a network of underground pipes and delivered to a heat exchanger in networked buildings. The energy required for the District Energy Network is recovered from burning the rubbish from the city that cannot be recycled. Steam is generated from the incineration process and passed through a turbine to generate electricity for the National Grid and/or converted to hot water for the District Energy Network.

Not only do connected buildings contribute to making Sheffield a cleaner place, businesses also avoid the Climate Change Levy. When a connection to the District Energy Network is made a building no longer uses fossil fuel to provide heating so carbon emissions are being reduced.

Heat provided by the District Energy Network saves up to 21,000 tonnes of carbon emissions from being released into the atmosphere every year. As the supply generates heating for the entire building we currently do not have statistics for each individual office's use. Our accommodation manager had offered to calculate an approximate usage using our square footage, but this information is still pending at the time of writing unfortunately, so we used an estimate which is shown in the first paragraph.

## **5. Fuel usage (transport)**

We avoid car use where possible and the majority of travel, both for staff and trustees is by train. Board meetings are held in Sheffield and London, or more recently via the online platform Zoom, but as trustees are

based all over the UK, from Edinburgh to Cardiff to London, some car travel is undertaken. In 2019 emissions from car usage totalled 626kg CO<sub>2</sub>e.

**A breakdown of travel during 2019 is listed below:**

- 2,153 miles were travelled by car using approximately 42.7 gallons or 190 litres of fuel.
- 23 car journeys were undertaken.
- 26% of car journeys were taken by the operations team.
- 22% of car journeys were taken by participants in our On the Ground project in the South West, totalling 400 miles.
- 48% of car journeys were 25 miles, or less.
- 64% of these shorter journeys were undertaken by trustees.
- 2 car journeys (9%) were used for the Hothouse project in Leicester totalled 280 miles.
- The 4 longest car journeys (17% of overall car journeys taken, totalling 1,140 miles – 53% of overall distance travelled by car) were by trustees attending Board meetings.

**6. Flights, rail and long distance travel**

We tend not to visit international film festivals, conferences, or events apart from selected IFFS (the International Federation of Film Societies) conferences and events. In 2019 we were invited to speak at the Norwegian Federation of Film Societies’ General Assembly in Bergen, Norway which necessitated air travel.

As part of our sector development activity two members of staff flew from Manchester to Belfast to support groups in Northern Ireland. Full details of our air travel are listed below. Emissions from air travel totalled 696 kg CO<sub>2</sub>e.

<b>DATE</b>	<b>JOURNEY</b>	<b>DISTANCE (MILES)</b>
March 2019	Manchester to Bergen (via Amsterdam)	1,716
November 2019	Manchester to Belfast	344

We define long distance travel as distances over 50 miles one way. In terms of train travel the following table shows journeys made by staff and trustees during 2019. The CEO travels regularly to London as the majority of meetings with funders, or national partners are held there, and as a result 37% of very long distances travelled i.e. 400 miles+, are undertaken by the CEO. 26% of these long distances are undertaken by trustees with the remaining 37% made up of staff and guest speaker journeys. Emissions from train travel totalled 1,167 kg CO<sub>2</sub>e.

<b>DISTANCE</b>	<b>% OF OVERALL RAIL TRAVEL</b>	<b>% OPERATIONS (INC CEO)</b>	<b>% CEO</b>	<b>% BOARD</b>
25 miles or under	6%	4%	3%	1%
26 - 50	6%	6%	0%	0%
51- 100	18%	18%	1%	0%
100 - 200	18%	7%	0%	10%
200 - 400	25%	12%	0%	13%
400 plus	28%	21%	10%	7%

### **7. % of waste recycled**

We are able to take advantage of the recycling facilities in our serviced building which include paper, card, crisp packets, ink cartridges, glass, some other plastics. The serviced building's bar has recyclable and reusable cups. Though we regularly recycle these items, we have not collected data on how much has been recycled during 2019 so to calculate our footprint we have used a reasonable estimate. We began collecting this data in 2020.

### **8. % Vegetarian/ vegan meals provided**

Approximately 85% of meals provided at the 3-day annual Community Cinema Conference, which is attended by approximately 200 people each year, are vegetarian, or vegan. 75% of food provided at Board meetings, which are held quarterly and attended by nine Cinema For All trustees and two senior members of staff, are vegetarian, or vegan. We use local caterers for all our events and meetings.

### **9. Use of single-use plastics**

No single-use plastics are used at our events. Reusable cups, glasses, cutlery and reusable, or recyclable plates are used at events, Board meetings and in the office in general. We recycle lanyards and no longer use plastic name badge wallets, instead using a foldable mini-brochure that doubles as a name badge. We work with our sponsors to minimise, or eliminate plastics from delegate bags and will encourage the reuse of delegate bags at future events.

## **10. % Recycled paper**

We have been greatly reducing our paper usage in the office and will soon be moving to 100% recycled paper. Paper containing confidential, or personal data is shredded before recycling. All other paper waste, such as documents, brochures, magazines and reports are recycled. We have not previously been monitoring our paper use in terms of volume, but have begun monitoring this in 2020.

We have switched our external printing service to ASAP Digital whose advanced digital technology reduces wastage and who operate their own environmental sustainability policy. All their paper trimmings and set-up waste is recycled on a weekly basis. The small amount of ink waste and used imaging oil produced is collected, processed and recycled. ASAP offers special recycled paper stocks with all papers sourced from sustainably responsibly managed forests. Most of their papers are FSC accredited.

## **11. % Renewable energy used**

The Workstation, where our office is based, is reviewing their suppliers with a view to engaging a greener energy supplier once current contracts are up for renewal later in 2020. Veolia who supplies heating to the building has lower emissions as explained in paragraph 4.

The Cinema For All CEO has undertaken carbon literacy training and will be introducing further plans during 2020/21. Reduction targets will be set at a future Board Meeting during 2020/21.



# CONNECTIONS WE MADE

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## Jaq

### Head of Programme and New Business

A memorable connection for me over the past year was when Abi, Jay and I visited Hyde Park Picture House to record for the Cinema For All Podcast.

Wendy Cooke, who featured in the episode, has been working at the Leeds-based independent cinema for about as long as I've been at Cinema For All (12 years!). As we spoke, I was swept along by her passion for her venue, her devotion to audiences and her dedication to creating a quality cinema experience that will make lasting memories. For me, it was one of those moments where I felt completely energised by someone who shares my values and the core value of Cinema For All - that moment when community and film combine to enrich people's lives.



## Jay

### Office and Operations Manager

One of the major perks of this job is connecting with a huge range of brilliant people and organisations, so picking one is very difficult!

One connection I've forged this year, which has stood out, has been with Anne Burns, a data analyst from the Food Standards Agency, who has been volunteering with us. Most of the people we meet and work with are from within 'the arts', so chatting to someone from a completely different background about the work we do was extremely interesting. Getting a data expert's input on our Community Exhibitor Survey was very rewarding, and working with Anne was a delight.





## **Abi**

### **Sector Development Officer**

This is a really difficult choice because I'm lucky enough in my role to connect with so many inspiring people, be it dedicated distributors that understand the passion of community cinemas, or the remarkable people that run them.

The connections that really stood out though were the ones made with the alumni of Launchpad and Sustain at our first Alumni Day in March 2020. It was the first time we met each other in person, which in itself felt very meaningful in a way I

hadn't quite anticipated. From getting to know one another online, via the training on an individual basis, to then deepening our bonds as a group felt quite profound. The simplicity of getting together in a room for a day to ask questions, share ideas, understand one another is very powerful and is what creates true connection. Not only had I made wonderful connections with everyone in the room over the years, but everyone that attended also made new friends and supporters in that short amount of time, and that became the connection that filled me with unabashed joy.



## **Rosie**

### **Marketing and Communications Coordinator**

One aspect of my role at Cinema For All that I have really enjoyed over the past year is having the opportunity to advise, coach and meet more community cinemas from across the UK. I really enjoyed assisting with the On the Ground Northern Ireland events and meeting all of the wonderful groups from across the region.

One group that I have particularly enjoyed working with is Rostrevor Aurora Community Cinema. They are a really engaged and inspiring group, and I loved getting to meet and chat to them in person prior to coaching them as part of our Sustain programme.



## **Ellie**

### **Community Impact Officer**

I love that my role at Cinema For All allows me to make connections with communities and organisations from all over the UK.

This year I have particularly loved forming connections with Leicester organisations through the Hothouse programme - seeing three groups of young people set up and run their own community cinemas has been really special and rewarding. Bringing the groups together with existing community cinemas from the area at our Leicester Community Cinema event was a real highlight, as it was great to see them get to know each other, discuss their experiences and challenges and form a supportive community together.



## **Sarah**

### **Operations Coordinator**

The Leicester Community Cinema Meet-Up in February was a really valuable opportunity, not just for me, but for others to make lasting connections.

For me it was a wonderful opportunity to meet and connect with community cinemas in Leicester, but also seeing newer and more established groups come together and share their collective experiences was particularly beneficial and worthwhile.



# CHIEF EXECUTIVE'S REPORT

Sitting in my home office looking out at the sunshine, it could be just another lovely spring morning, but for the past few weeks we have all been on lockdown due to the global coronavirus pandemic: we are in the middle of extraordinary times. It has not been easy, but I have been boosted by the creative ways community cinema groups across the country are striving to keep connections with their communities strong; through Zoom film quizzes and online viewing parties, to doorstep film parcel drop-offs to really help those particularly isolated. It has been inspiring.

This will be true for many of us writing our charities' annual reports during lockdown: looking back on a year cut short by a virulent virus threatening the health and wellbeing of our families and communities, and in some cases our charity's very existence, while trying to find meaning and hope through sharing our successes. It feels secondary somehow, but I hope it will not be too long before we can really celebrate the achievements of 2019/20 without the looming spectre of COVID-19, with all its impacts on life as we knew it, because our team have worked incredibly hard, and our sector has shown enormous strength and heart: it would simply be wrong to diminish all their efforts.

Now in their fifth year our coaching programmes continued to help groups of all ages grow in confidence and capability, and we received great feedback. Our Launchpad Hothouse scheme for young people from more disadvantaged backgrounds, provided face-to-face support to young people with little access to film exhibition opportunities. We supported 30 brand new community cinema groups from London to Glasgow through our start-up programme, Launchpad, and we trained nearly 90 people and supported 58 screenings through this scheme. 15 existing groups and 40 people were supported through Sustain and another four through our Next Gen programme for exhibitors aged 16-30.

I was pleased that over 50 people attended our regional development events in Northern Ireland this year through our On the Ground project. This combines workshops, film screenings and network building. The first took place in Belfast and the second in Derry/ Londonderry with a final networking event hosted by On the Ground 'champions' Ballyclare Community Cinema.



To help bring cinema to underserved areas our recently introduced roving kit, 'Doorstep' enabled 17 screenings to take place across the country, enabling nearly 900 people to enjoy a fabulous community cinema experience. Doorstep supports groups with either accessibility needs, or those situated more than 75 miles from another of our equipment hire locations.

A key development this year was designing a two stage bid to secure an £84k investment from the Esmée Fairbairn Foundation, which will help us strengthen the organisation moving forward and help us reach even more communities across the UK. The grant will enable the next stage of development at Cinema For All, by allowing the restructure of the team to create a dedicated Office and Operations Manager post. I am delighted that Jay, our Technical Services and Research Coordinator was successful in the recruitment for this position. Jaq now moves into a new role heading up our Programme and New Business, which will focus on developing both our existing and new business opportunities.

September 2019 saw us marking the 50th Film Society of the Year Awards at the annual Community Cinema Conference. As always it was a fabulous night and we are grateful to our friends at MPLC and Filmbankmedia, as well as all our other sponsors for their generous support. We were delighted to welcome filmmaker Jeanie Finlay to present the Awards, and thrilled to be able to screen Jeanie's wonderful film, *Seahorse*, along with other titles from our Booking Scheme over the conference weekend, including the heart wrenching, BAFTA award winning documentary *For Sama*.

On the night it was wonderful to see all the successful groups collecting their awards: Birmingham's Screen B14 taking home the Dr Shaw Award for Best New Society, Ayr Film Society picking up Best Film Programme and Jordans Picture House picking up Best Single Event to name a few. The Roebuck Cup, which is given to those making a major impact on community cinema, was awarded to the New Black Film Collective's inspirational founder, Priscilla Igwe. It is truly impressive how community cinema groups continue to surprise us year on year, and I cannot wait to see what they have in store for us at the 51st Awards.

Though this year ended in very challenging times, it has been really wonderful to see this fabulous sector continue to grow, and see our own team become stronger, delivering some really impressive results. In terms of our finances, after a number of successful years we have been steadily decreasing our reserves in line with our Reserves Policy and consistent fundraising success, but as the COVID-19 situation at the tail end of 2019/20 brings great uncertainty, we are working to build these up again to prepare for any potential longer term hit on our earned income caused by the pandemic. Though this is a concern, the changes we have made to strengthen our organisation through securing a three year investment from the Esmée Fairbairn Foundation, puts us in a strong position to ride out this uncertainty and be here to support the incredible sector we love through these difficult times.

# GOVERNANCE

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# **PUBLIC BENEFIT**

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The charitable objects of Cinema For All are:

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

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

## **UNIQUE RANGE AND REACH**

Cinema For All is the only national agency working exclusively on behalf of community cinema. Our knowledge of the breadth and depth of the sector, along with our history of support, enables us to nurture its great variety. The activities of Cinema For All cover the whole country, encouraging and supporting members of the public to engage in community film exhibition across the UK. As a member organisation, Cinema For All speaks for and advocates on behalf of the sector on the national cultural stage. The formation of regional groups across the UK by Cinema For All provides local, hands-on 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. Our training programmes provide valuable support and learning 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 telephone and e-mail. A full range of downloadable digital resources, leaflets, as well as a comprehensive community cinema start up pack are available from the website. Cinema For All also distributes its monthly Newsreel magazine to over 2,000 email addresses from across the film, voluntary and arts sectors.

## **MEMBERSHIP**

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

## **REPRESENTATION**

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

## **SUPPORTING DISADVANTAGED COMMUNITIES**

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

## **REGIONAL ACTIVITY**

Properly constituted Cinema For All regional networks hold film viewing sessions and training days and the regional representatives form an integral part of Cinema For All. Film societies and community cinemas play a vital role in bringing film to rural and remote communities.



**On The Ground Event  
Derry, Northern Ireland**

# LEGAL AND ADMINISTRATIVE INFORMATION

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## STATUS

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

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

**COMPANY NUMBER:** 01391200  
**CHARITY NUMBER:** 276633

## REGISTERED OFFICE

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

## INDEPENDENT EXAMINER

Adrian Staniforth FCA  
BHP  
Chartered Accountants  
57-59 Saltergate  
Chesterfield  
S40 1UL

## BANKERS

Lloyds Bank  
802 Oxford St  
Swansea  
SA1 3AF

The financial statements found on pages 55-66 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 2020**

The Charity Commission is supportive of charities holding virtual meetings, even if there is no current provision in their governing documents. The Articles of Association are silent on holding electronic general meetings. The Trustees have, therefore, agreed that the 2020 Annual General Meeting should be held using digital solutions to demonstrate good governance of Cinema For All. Accordingly, the agenda will include the motion to adopt the 2019/20 Annual Report, including the annual Accounts.



# DIRECTORS AND TRUSTEES

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The directors of the charitable company (the charity) are its trustees for the purposes of charity law and throughout this report are collectively referred to as trustees.

Cinema For All's Articles of Association allow for up to four trustees to be nominated from, and elected by the membership at the Annual General Meeting, and up to five trustees appointed by the Board. Additional attendees may be co-opted from time to time, with the Chief Executive Officer attending ex officio. Board members serve for a term of three years after which they must be re-elected, or reappointed.

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

Members of the Board of trustees of Cinema For All during 2019/20 are listed below.

## BOARD OF TRUSTEES 2019/20



**Gemma Bird**  
CHAIR



**Sukayna Najmudin**  
VICE CHAIR



**Graham Hill**  
TREASURER



**Katherine Sellar**  
BOARD MEMBER



**Rebecca Ellis**  
BOARD MEMBER



**Jane Mehta**  
BOARD MEMBER



**Viki Walden**  
BOARD MEMBER



**Nadine Thomson**  
BOARD MEMBER



**Peter Mitchell**  
BOARD SECRETARY



Gemma Bird (Re-appointed Mar 2017) (Appointed as Chair from the 1st April 2019)  
Sukayna Najmudin (Elected Nov 2017) (Appointed as Vice Chair Nov 2019)  
Graham Hill (Re-appointed Sep 2018) Treasurer (re-appointed Dec 2018)  
Peter Mitchell (Re-elected Nov 2017) Board Secretary (Re-appointed Dec 2018)  
Rebecca Ellis (Appointed Feb 2020)  
Jane Mehta (Appointed Aug 2019)  
Viki Walden (Elected Sept 2019)  
Katherine Sellar (Re-appointed Dec 2017)  
Adam Adshead (Elected Sep 2018) (Resigned May 2019)  
Zoe Ellis-Moore (Elected Nov 2016) (Resigned Sept 2019)  
Nadine Thomson (Appointed Sep 2016) (Resigned Feb 2020)

At the time of the 2020 Annual General Meeting, there will be four elected trustee vacancies.

## **TRUSTEE RESPONSIBILITIES**

The key duties of the trustees are to:

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

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

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP 2015 (FRS 102);
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

Insofar as the trustees are aware:

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

## **WORKING GROUPS**

The Board does organise Working Groups, which can include trustees, staff members and volunteers with specific skills, as may be required from time to time. These groups will be set up to be focused on particular projects or strategic issues that require resolving. The Board also allocates overseeing responsibilities to some trustees, again, as may be required from time to time.



**2019 Community Cinema Conference  
Sheffield**

# 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 on our Honorary Council by vice presidents, Marjorie Ainsworth, Donna Anton, Peter Cargin, Brian Clay and David Miller.

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

## COVID-19

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

Accordingly, at the time of writing all the paid staff of Cinema For All are home-based, and are all still working and available to provide advice and support to members.



**Abi with Danny Leigh,  
Abbeydale Picture House**

# **RISK MANAGEMENT AND SERIOUS INCIDENTS**

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## **RISK MANAGEMENT**

Trustees are responsible for overseeing the risks faced by Cinema For All. Detailed considerations of risk are delegated to the Chief Executive Officer. Risks are identified, assessed and controls established throughout the year. A review of the charity's risk management processes is undertaken on a regular basis. Risk is managed under the headings of financial sustainability, safety, employment and event organisation. Under the heading of risk management, we also include a Safeguarding Policy which specifically relates to working with vulnerable people.

## **SERIOUS INCIDENTS**

No serious incidents, as defined by The Charity Commission, have occurred or been notified in the year 2019/20.

# **POLICIES**

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## **INVESTMENT POLICY**

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

## **RESERVES POLICY**

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. 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. In this connection, Cinema For All has reviewed its recruiting procedures and made certain improvements to ensure that its equal opportunities policy can be better 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**

As Cinema For All increases its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable



groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect. All board members and operational staff have carried out safeguarding training in the year 2019/2020 and we continue to have designated safe guarding 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 complies with the General Data Protection Regulation (GDPR) (EU) 2016/679) that came into effect on the 25 May 2018.

# FINANCIAL REPORT

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# INDEPENDENT EXAMINER'S REPORT

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I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2020 which are set out on pages 55 to 65.

## Responsibilities and basis of report

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

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

## Independent examiner's statement

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

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

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

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

Adrian Staniforth FCA

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

Date: 03/09/2020

Signature:



# STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds £	Restricted Funds £	2020 total £	2019 total £
<b>Income from:</b>					
Donations and legacies	3	3,001	-	3,001	89
<b>Income from charitable activities:</b>					
Grants	4	500	162,280	162,780	218,048
Sponsorship	5	9,962	-	9,962	10,795
Subscriptions	6	31,390	-	31,390	31,217
<b>Income from other trading activities:</b>					
Commercial trading operations	7	58,991	-	58,991	77,896
Investment income	8	83	-	83	85
<b>Total income</b>		<b>103,927</b>	<b>162,280</b>	<b>266,207</b>	<b>338,130</b>
<b>Expenditure on:</b>					
Charitable activities	9	137,330	173,102	310,432	333,814
Other	10	4,017	2,728	6,745	4,041
<b>Total expenditure</b>		<b>141,347</b>	<b>175,830</b>	<b>317,177</b>	<b>337,855</b>
Net income/(expenditure) and net movement of funds for the year		(37,420)	(13,550)	(50,970)	275
<b>Reconciliation of funds</b>					
Total funds brought forward		204,434	46,230	250,664	250,389
Transfers		-	-	-	-
<b>Total funds carried forward</b>		<b>167,014</b>	<b>32,680</b>	<b>199,694</b>	<b>250,664</b>

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

# BALANCE SHEET

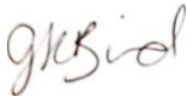
As at 31 March 2020	Notes	2020	2019
		£	£
<b>Fixed assets</b>			
Tangible assets	13	14,464	15,012
		<u>14,464</u>	<u>15,012</u>
<b>Current assets</b>			
Debtors	14	26,426	45,638
Cash at bank and in hand		167,286	197,520
		<u>193,712</u>	<u>243,158</u>
<b>Liabilities</b>			
Creditors falling due within one year	15	(8,482)	(7,506)
<b>Net current assets</b>	16	<u>199,694</u>	<u>250,664</u>
<b>The funds of the charity:</b>			
Unrestricted funds	17	167,014	204,434
Restricted funds	18	32,680	46,230
		<u>199,694</u>	<u>250,664</u>

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

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

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

These financial statements were approved by the Board on 27/08/2020 and signed on its behalf by:

Signature: 

Date: 27/08/2020

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

The notes on pages 57 to 65 form an integral part of these financial statements.

Company registration number: 01391200



# NOTES TO THE FINANCIAL STATEMENTS

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## 1. Accounting policies

### 1.1 Basis of preparation of financial statements

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

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

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

### 1.2 Fund accounting

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

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

### 1.3 Going concern

The Board has considered the impact of COVID-19 on the charity's income and operating costs. While it is not currently practical to accurately assess the duration and extent of the disruption, the Board are confident that they have in place plans to deal with any financial losses that may arise.

The Board has prepared forecasts of income and expenditure for the period to 31/03/22 and subjected these forecasts to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income on a monthly basis and at board meetings, and take appropriate action as necessary. The Board therefore continues to adopt the going concern basis of preparation for these financial statements.

### 1.4 Income

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

### 1.5 Expenditure

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

All resources expended are inclusive of irrecoverable VAT.

## 1.6 Tangible fixed assets and depreciation

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

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

## 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 £	2019 Total £
	<b>Income from:</b>			
	Donations and legacies	89	-	89
	<i>Income from charitable activities:</i>			
	Grants	-	218,048	218,048
	Sponsorship	10,795	-	10,795
	Subscriptions	31,217	-	31,217
	<i>Income from other trading activities:</i>			
	Commercial trading operations	66,982	10,914	77,896
	Investment income	85	-	85
	<b>Total income</b>	<b>109,168</b>	<b>228,962</b>	<b>338,130</b>
	<b>Expenditure on:</b>			
	Charitable activities	115,718	218,096	333,814
	Other	147	3,894	4,041
	<b>Total expenditure</b>	<b>115,865</b>	<b>221,990</b>	<b>337,855</b>
	Net income/(expenditure) and net movement in funds for the year.	(6,697)	6,972	275
	<b>Reconciliation of funds</b>			
	Total funds brought forward	211,131	39,258	250,389
	<b>Total funds carried forward</b>	<b>204,434</b>	<b>46,230</b>	<b>250,664</b>

3	Donations and legacies income	2020 £	2019 £
	Unrestricted funds		
	General donations	3,001	89
		<b>3,001</b>	<b>89</b>

4	<b>Grant income</b>	2020	2019
		£	£
	Unrestricted funds		
	BFI Film Hub SW grant to SW Regional Group	500	-
	Restricted funds		
	BFI Audience Fund	157,670	160,623
	Others – Regional Screen Scotland, BFI FAN Major Seasons, Women’s Vote Centenary Grant Scheme (2019)	4,610	57,425
	<b>Total</b>	<b>162,780</b>	<b>218,048</b>
5	<b>Sponsorship income</b>	2020	2019
	Unrestricted funds	£	£
	Filmbankmedia	5,100	5,100
	MPLC	3,672	3,500
	WRS Insurance	500	500
	Octagon Films	500	500
	Others	190	1,195
	<b>Total</b>	<b>9,962</b>	<b>10,795</b>
6	<b>Subscription income</b>	2020	2019
	Unrestricted funds	£	£
	Annual subscriptions	31,390	31,217
	<b>Total</b>	<b>31,390</b>	<b>31,217</b>
7	<b>Income from charitable activities</b>	2020	2019
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts, DVDs, equipment hire and group viewing session fees	58,991	66,982
		58,991	66,982
	Restricted funds		
	Hosting and transfer of BFI Neighbourhood Cinema website to Cinema For All and Vote 100 ticket sales (2019)	-	10,914
	<b>Total</b>	<b>58,991</b>	<b>77,896</b>
8	<b>Investment income</b>	2020	2019
	Unrestricted funds	£	£
	Deposit income	83	85
	<b>Total</b>	<b>83</b>	<b>85</b>

9 Charitable activities	2020			2019		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Research/information	-	810	810	15	774	789
Booking Scheme	29,412	-	29,412	16,808	1,644	18,452
Events	16,000	6,650	22,649	33,583	5,400	38,983
Insurance	686	779	1,465	352	829	1,181
Operations	91,142	162,865	254,008	64,960	208,783	273,743
Regional development /support	89	1,998	2,087	-	666	666
	<b>137,330</b>	<b>173,102</b>	<b>310,431</b>	<b>115,718</b>	<b>218,096</b>	<b>333,814</b>

10 Other expenditure	2020			2019		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	<b>4,017</b>	<b>2,728</b>	<b>6,745</b>	<b>147</b>	<b>3,894</b>	<b>4,041</b>

11 Net income/(expenditure)	2020		2019	
	This is stated after charging:		£	
Independent examiner's remuneration	<b>1,080</b>		<b>1,050</b>	

12 Employees	2020		2019	
	No.		No.	
Number of (FTE) employees at year end	<b>7</b>		<b>6</b>	

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

The trustees do not receive remuneration (2019 - £nil).

The total amount of expenses received by 8 trustees was £2,904 (2019: £1,433, 8 trustees). This covers travel costs and expenses for attending board meetings.

The total amount of remuneration received by key management personnel was £72,467 (2019: £69,602). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer) and Jacqueline Chell (Head of Operations and Sector Development).

	2020	2019
	£	
Wages and salaries	<b>126,499</b>	<b>129,225</b>
National insurance	<b>37,347</b>	<b>35,238</b>
Pensions	<b>8,823</b>	<b>7,857</b>
Total	<b>172,668</b>	<b>172,320</b>



13 Tangible fixed assets	Projection equipment	Fixtures, fittings and equipment	Total
	£	£	£
Cost			
At 1 April 2019	155,297	17,686	172,983
Additions	4,182	-	4,182
At 31 March 2020	<u>159,479</u>	<u>17,686</u>	<u>177,165</u>
Depreciation			
At 1 April 2019	140,472	17,499	157,971
Charge for the year	4,543	187	4,730
At 31 March 2020	<u>145,015</u>	<u>17,686</u>	<u>162,701</u>
Net book value			
At 31 March 2020	<u>14,464</u>	0	<u>14,464</u>
At 31 March 2019	<u>14,825</u>	187	<u>15,012</u>
14 Debtors			
	2020	2019	
	£	£	
Trade debtors	26,426	45,638	
Total	<u>26,426</u>	<u>45,638</u>	
15 Creditors: amounts falling due within one year			
	2020	2019	
	£	£	
Trade creditors	7,402	6,426	
Accruals and deferred income	1,080	1,080	
Total	<u>8,482</u>	<u>7,506</u>	

16 Analysis of net assets between funds

	Unrestricted	Restricted	Total
Current year	£	£	£
Tangible fixed assets	-	14,464	14,464
Current assets	175,496	18,216	193,712
Creditors: amounts falling due within one year	(8,482)	-	(8,482)
	<u>167,014</u>	<u>32,680</u>	<u>199,694</u>
Prior year	£	£	£
Tangible fixed assets	187	14,825	15,012
Current assets	211,753	31,405	243,158
Creditors: amounts falling due within one year	(7,506)	-	(7,506)
	<u>204,434</u>	<u>46,230</u>	<u>250,664</u>

17 Unrestricted funds

	1 April 2019	Income	Expenditure	Transfers	31 March 2020
	£	£	£	£	£
General unrestricted funds	<u>204,434</u>	<u>103,927</u>	<u>(141,347)</u>	-	<u>167,014</u>

Purposes of unrestricted funds:

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

18 Restricted funds – current year

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

**Purpose of restricted funds:**

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

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

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

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

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

Equipment - Funding to purchase equipment.

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

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

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 will be Japan.

Restricted funds – prior year

	1 April 2018	Income	Expenditure	Transfers	31 March 2019
	£	£	£	£	£
BFI Strategic Partners	3,505	-	-	-	3,505
BFI Audience Fund	5,443	160,623	(147,472)	-	18,594
BFI Love Admin	1,000	-	-	-	1,000
Creative Scotland	730	-	-	-	730
Octagon Films	5,000	-	(2,199)	-	2,801
Equipment	4,080	-	(714)	-	3,366
BBFC	19,500	-	(14,000)	-	5,500
WCVGS Vote 100	-	58,339	(57,605)	-	734
BFI Neighbourhood Cinema	-	10,000	-	-	10,000
	<u>39,258</u>	<u>228,962</u>	<u>(221,990)</u>	<u>-</u>	<u>46,230</u>

19 Taxation

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

# TREASURER'S COMMENTS

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2020, is there anything that can be said that hasn't already been said? We now are officially in recession for the first time since the financial crisis ten years ago. As the country entered a period of uncertainty the team at Cinema For All were working hard with ongoing projects and support during lockdown and now as we emerge from it.

Looking back at the financial year we see that the Grant funding dropped from last year £162,280 (2019 £218,048), Subscriptions remained at their 2019 levels £31,390 (2019 £31,217) with revenue from trading operations dropping down to £58,991 (2019 £77,896). Overall revenue was £266,207 (2019 £338,130).

Expenditure has dropped and followed the reduction in income, £317,177 (2019 £337,855) - the expenditure being on those projects undertaken in the year and completing those carried over from 2019. The Notes to the accounts identify which projects were undertaken this year.

Total funds carried forward are £199,694 (2019, £250,664) and this taking into account the above remains in line with our current reserves policy. The Board of Trustees reviews this on an ongoing basis.

Prior to the COVID-19 pandemic Cinema For All had once again seen a progressive and interesting year. The effects of COVID-19 within the charity sector, like so many other sectors has been devastating. Revenue streams have dried up and while there has been support from the Government, as with so many other arenas, this hasn't always filtered down to grass roots levels.

In the short term cashflow planning will be more crucial than ever and indeed the team have looked at this to cover the next financial period. All charities will need to adapt their service and business models to the changing environment. It is still too early to understand the impact of the crisis not just on the charity, but on our society in general and global inequalities.

The Board of Trustees and the management team have discussed these issues on a more regular basis since March. We have reviewed the effect of COVID-19 from a strategic level ensuring that revenue streams from both funders and commercial trading operations remain intact and we adapt to the new reality.

In conclusion, Cinema For All remains well managed. As we move through this period of uncertainty we will ensure we have absolute clarity of vision and maintain unwavering focus to the unique contribution of Cinema For All.

Graham Hill  
Cinema For All Treasurer



# 2019/20 Highlights

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

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

## Cinema For All Services

**584**  
queries answered

**252**  
equipment hires

**1,421**  
members

Equipment based in Brighton, Devon, Durham, West Kilbride, Cardiff, Belfast, Birmingham, Sheffield, Brierfield, Aberdeen, Leicester, Chelmsford and Merseyside.

## Launchpad and Sustain

**15**  
existing groups trained through Sustain

**30**  
brand new groups trained by Launchpad

**4**  
groups of young people trained on Next Gen

**150**  
people trained total

**66**  
film screenings funded reaching 2,438 audience members

## Community Cinema Stats

**1,510**  
Community Cinemas in the UK

**21%**  
of films screened are British

**24%**  
of titles screened by community cinemas are in a foreign language

**39%**  
of respondents operated in rural or remote areas (compared with 3% of commercial screens)

Average ticket price:  
**£6.04**  
£2 less than national average!

Most screened films:  
**Fisherman's Friends, Capernaum, Shoplifters.**

## Where are our Members based?

**142** London  
**170** Midlands  
**270** North  
**37** Northern Ireland

**205** Scotland  
**292** South East  
**216** South West  
**89** Wales

"We are new to the community cinema family and we are so grateful for the **support** we have received from the **brilliant team** at Cinema For All!"  
**Brighton Community Cinematheque, Brighton**

"It is great to have a **national support structure** like this in place, and great to have a **catalyst** to **assist** community cinemas in starting up and also keep them going."  
**Inside Eye Cinema, Derbyshire**

## The Cinema For All Booking Scheme

**338**  
bookings of Booking Scheme titles

Box office for Booking Scheme titles:

**10,902**

Top three Booking Scheme Films:  
1 **Nae Pasaran**  
2 **Rafiki**  
3 **For Sama**

## Cinema For All Events

Community Cinema of the Year: Leeds  
Queer Film Festival

Roebuck Cup winner:  
Priscilla Igwe

3 On The Ground networking events

1 Launchpad and Sustain Alumni Day

## MYCOMMUNITY CINEMA.ORG.UK

**483** user profiles

**573** screenings listed

**CINEMA FOR ALL**

## Cinema For All Podcast

**6,334**  
Podcast downloads

# ACKNOWLEDGEMENTS

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

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Billericay Community Cinema, Belford Community Cinema, CineQ, Chester Film Society, Cranleigh Film Club, Forest Row Film Society, Frodsham Film Society, Godalming Film Society, Harrogate Film Society, Haverfordwest Film Society, Hugh Odling-Smee, Ilkley Film Society, Keynsham Film Works, Leigh Film Society, Lyme Regis Film Society, Mahgreb Cine, Otley Film Society, Peter Cargin, Richmond Film Society, Selkirk Film Club, Thame Cinema 4 All, Aylsham Picture House, Whitby Film Society, Wimbledon Film Club, Wivenhoe Film Theatre.

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# CINEMA FOR ALL



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