**Charity Number: 276633**

**Company Number: 01391200**

# British Federation of Film Societies, The

# Trustees Report and Financial Statements

# for the year ended 31 March 2012



**Contents**

|  |  |  |
| --- | --- | --- |
| Page |  |  |
|  | | |
|  | **Overview** | |
| 3 |  | About BFFS |
| 4 |  | Public Benefit |
|  | | |
|  | **Legal & Administrative Information** | |
| 5 |  | Legal and Administrative Information |
| 6 |  | Trustees |
| 7 |  | Governance |
|  | | |
|  | **Trustees’ Report** | |
| 8 |  | Chairs’ Report |
| 10 |  | Education & Training |
| 12 |  | Cultural Film Access |
| 13 |  | Information & Advice |
| 14 |  | Regional Activities |
| 15 |  | Representation |
| 17 |  | Celebrating Success |
| 20 |  | Fundraising |
|  | | |
|  | **Independent Examiners’ Report** | |
| 22 |  | Independent Examiners’ Report |
|  | | |
|  | **Financial Statements** | |
| 23 |  | Statement of Financial Activities |
| 24 |  | Balance Sheet |
| 25 |  | Notes to the Financial Statements |
| 30 |  | Risk Management & Serious Incidents |
| 31 |  | Policies |
|  | | |
|  | **Acknowledgements** | |
| 32 |  | Acknowledgements |

**About BFFS**

**VISION**

Cinema for All

**MISSION**

To support, sustain and develop the community cinema movement in the UK, and to deliver public value to community cinema audiences throughout the UK.

**STRATEGIC OBJECTIVES**

1. To preserve, sustain and develop film society culture and its values, as an important element of the cultural heritage of the UK
2. To help film societies to start, build and maintain their activities
3. To bring the cultural and educational benefits of film to all communities, and to support public education in film culture
4. To represent the interests of all organisations engaged in delivering community cinema
5. To procure and disseminate accurate information for members on issues of importance or relevance to the community cinema movement
6. To provide training and development opportunities for the community cinema movement
7. To ensure BFFS is sufficiently resourced and appropriately structured to meet its objectives

**BFFS AND THE COMMUNITY CINEMA SECTOR**

The BFFS exists to support, sustain and develop the community cinema exhibition sector and to deliver public value to community audiences throughout the UK. It does this by researching and providing key data on the sector, by raising its profile, by actively developing new community cinema and film society ventures and by improving access to specialised film for all communities.

Research commissioned by BFFS shows there to be around 900 community cinema providers in the UK. A Community Cinema is defined as: Any volunteer-led and non-profit-making organisation that shows films in its local area. This includes: film societies and clubs in communities and neighbourhoods, schools, colleges and universities; screenings in village halls, arts centres, cinemas, youth and community centres; mobile cinemas; and local film festivals.

**Public Benefit**

**CHARITABLE OBJECTIVES**

The charitable objects for which BFFS is established are:-

1. 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
2. to promote the study and appreciation of film.

**UNIQUE RANGE AND REACH**

BFFS’ activities encompass the whole of the United Kingdom, from Shetland to the Channel Islands and from Norfolk to Northern Ireland. BFFS encourages and supports members of the public to form community cinemas so that films and film culture can be experienced as part of an audience rather than as an individual. The formation by BFFS of regional groups across the UK allows the provision of local, hands-on advice and support given on a peer-to-peer basis.

**INFORMATION AND ADVICE**

BFFS responds to enquiries from individuals, groups and agencies that have an interest in film in its widest sense. Advice is given on a case by case basis, in the form of leaflets, or more detailed publications, such as the BFFS Community Cinema Sourcebook.

**MEMBERSHIP**

BFFS provides a range of affordable membership categories for organisations which wish to join, with tiered subscription rates for different levels of service and participation. The maximum rate equates approximately to the cost of hiring one feature film for one screening.

**REPRESENTATION**

BFFS maintains relationships with a wide range of agencies such as film distributors, industry trade bodies, Regional & National Screen Agencies and other government bodies to enable it to advocate effectively on behalf of community cinemas. In this way it helps to maintain a supply of films and appropriate funding and support for community cinemas where they can be screened to the public.

**EDUCATION**

Thanks to BFFS activities, the public benefits from opportunities to see a wider range of films, to develop an interest in film as an art and is afforded opportunities to become better informed, educated and to appreciate different cultures and viewpoints. The work of BFFS in the field of film education helps to develop the media literacy of the general public.

**Legal and Administrative Information**

**Status**

The British Federation of Film Societies 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, The British Federation of Film Societies is referred to as “BFFS”.

**Company Number:** 01391200

**Charity Number:** 276633

**REGISTERED OFFICE:** Unit 320

The Workstation

15 Paternoster Row

Sheffield

South Yorkshire

S1 2BX

**INDEPENDENT EXAMINER:** M J Pollard BA (Hons) Oxon ACA

43 Lathkill Street

Market Harborough

Leicester

LE16 9EN

**BANKERS:** Lloyds TSB

2 Glanmor Road

Uplands

Swansea

**REFERENCE AND ADMINISTRATIVE DETAILS**

Legal and administrative information set out on pages 5-7 form part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2005).

**Trustees**

**DIRECTORS AND TRUSTEES**

The directors of the charitable company (the charity) are its trustees for the purposes of charity law and throughout this report are collectively referred to as trustees. The trustees are not remunerated for their work as Trustees of BFFS, although out-of-pocket expenditure is re-imbursed for business travel in accordance with BFFS expenses policy. The names of the trustees are listed below.

**BOARD OF TRUSTEES**

Claire Elliott (Appointed Sep 2008) Chair to Oct 2011 (Resigned Oct 2011)

Guy Thomas (Appointed Sep 2009) Vice-Chair from Jan 2011, Chair from Oct 2011

Tony Thorndike (Elected Oct 2011) Vice-Chair

Jim Dempster (Elected Sep 2008, Appointed Oct 2011) Treasurer

Peter Mitchell (Elected Sep 2011) Board Secretary

Roger Drury (Appointed Sep 2009, Resigned Sep 2011)

Denis Hart (Appointed Sep 2011)

Katherine Sellar (Appointed Sep 2011)

**Governance**

**TRUSTEES’ RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

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

* select suitable accounting policies and then apply them consistently;
* make judgements and estimates that are reasonable and prudent;
* state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business; and
* demonstrate public value.

The trustees have overall responsibility for ensuring that the charity has appropriate 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 safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**INDEPENDENT EXAMINER**

M J Pollard was appointed Independent Examiner to the charity. A resolution proposing his re-appointment will be put to the Annual General Meeting.

**Chairs’ Report**

**TRUSTEES’ REPORT FOR THE YEAR ENDED 31 MARCH 2012**

On behalf of the Board of Trustees listed on page 6, I am proud to present their annual report together with the financial statements of the charity for the year ended 31 March 2012.

The activities detailed on pages 10 to 21 form an integral part of this report.

**OVERVIEW**

Whilst many arts and cultural organisations were implementing the consequences of painful funding cuts, BFFS included, it is heartening to note that in the year 2011-12, BFFS was awarded a grant by the Esmée Fairbairn Foundation that has given it the ability to appoint a Managing Director, to really start to deliver on implementing strategy, giving the organisation a real sense of forward momentum; and whilst the majority of the consequences of that wonderful grant funding will not be felt until later years, as Deborah Parker was not in place until 2012-13, there is plenty of activity detailed in this report, giving her excellent foundations upon which to build.

**KEY RECENT ACHIEVEMENTS**

BFFS played to its strengths, concentrating on core services throughout the year, as no-one else delivers what it delivers to the community cinema sector. Key successes and achievements I would want to single out included having Ed Vaizey MP present the keynote address at the annual National Conference for Community Cinema; having an increased amount of responses to the public consultations, including some where our submissions were actively solicited; hosting our first National Viewing Session in about a decade; and in the continued growth of the BFFS booking scheme, which is looking similarly increasingly sustainable to the trustees, and continually more attractive to our members.

We always knew that 2011/12 would present a challenge to BFFS because of the uncertainty about the precise details of the handover of the film portfolio from the UK Film Council to the BFI, and about the amalgamation of the remaining Regional Screen Agencies into Creative England. That BFFS has recorded so many achievements this year in such an uncertain funding environment, and laid down such good groundwork for the future with Deborah Parker’s employment, makes me immensely proud, particularly of our operations team, who have delivered these activities with such excellence and dedication.

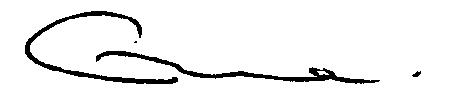
**THE FUTURE**

The community cinema sector is in a blossoming period of creativity – programming is as varied as it has ever been, with digital technology opening up archive screening opportunities and abilities to source films from overseas that have never been screened in Britain before. The digital age has also opened up possibilities with pop-up venues where portable projection equipment has really enabled a fashion. With this in mind, it is wonderful to think of the opportunities presenting themselves to Deborah Parker, newly appointed Managing Director.

It remains the aim of the Board to maintain core services, to continue to grow the BFFS Booking Scheme, to increase the membership and support community cinema by all means possible. But unfortunately BFFS is still not able to really take the long view on projects that would be so desirable, because attention has to be paid to the uncertainty of the fundraising situation.

Whilst the profile of BFFS continues its re-ascendance and the partnership agreements grow in number, (particularly in the vitally important education sphere), the short term nature of so much of the funding environment is hampering the setting in motion of longer term projects, projects desperately sought to allow the sector to flourish even more than it is, and projects designed to give longer term sustainability to BFFS, such as the community cinema mapping exercise. It would be a shame if the current momentum was squandered and present opportunities be allowed to wither, if long-term strategic plans cannot be implemented.

This report was approved by the Board on 22 September 2012 and signed on its behalf by:



Signature ---------------------------------------------------------------------- Date --------------------------------

Guy Thomas, Chair, Board of Trustees

**Education & Training**

**OVERVIEW**

Education is at the heart of everything BFFS does, whether it be helping audiences learn about film, studying it as an artform, or using film to learn about other cultures or understand word affairs. A big part of BFFS’s approach to education is to help volunteers find these learning opportunities, and hence our education programmes refer back to the desire to train people in how to run community cinemas. These are some of the highlights of BFFS education and training activities from the year.

**ANNUAL CONFERENCE**

The National Conference for Community Cinema of 2011 took place at the Cine-Lumiere in London, and following on from the 2010 dedication to Film Education, was themed “The Volunteer”. The conference has become an integral part of the Community Cinema calendar, and provides a valuable opportunity to network and share best practice on a peer-to-peer level, as well as to view some forthcoming titles of interest.

The key note address was delivered by the Minister for Culture, Communication and the Creative Industries, Ed Vaizey MP.

It was considered a great success with the Film Society of the Year awards attracting much attention. The training sessions, including one generously supported by Cheltenham Film Society, were:

* Recruiting, engaging with and keeping volunteers
* Motivating and valuing your volunteers
* Safety first – best practice with volunteers
* Sustainability – a rescue kit for struggling film societies and community cinemas

In 2012 the conference will return to the same venue and will be themed around “Innovation”.

**PROGRAMME NOTES**

BFFS considers one of the best ways of making film education available is through the distribution of programme notes. This year, as part of the partnership between BFFS and the RBS Film First and NatWest Film First programmes, BFFS supported community cinemas up and down the country by providing new tools to enhance audience experience and increase the sustainability of the community cinema sector by engaging new audiences, chiefly through groups being able to download a set of purpose-written programme notes for recent Booking Scheme inclusions such as *The Hedgehog* and *Jack Goes Boating* and popular titles *Loose Cannons* and *Benda Bilili!.* The notes, featuring reviews by film critics Charles Gant, Catherine Bray and Guy Lodge were specially designed for film society and community cinema screenings.

**STUDENT CINEMA CONFERENCE**

BFFS has started a partnership with Sheffield Hallam University to run a Student Cinema Conference, an exciting initiative which will draw on the academic community and BFFS contacts from the distribution and exhibition sector. The conference was postponed by a few weeks until April 2012 and as such will be covered in the 2012-13 Annual Report.

**PARTNERSHIPS**

In 2011-12 the first Film Societies and Community Cinemas participated in National Schools Film Week. Additionally, BFFS started building bridges to partner with both Film Education and FilmClub to complement its wide range of booking scheme distributor partners.

**Cultural Film Access**

**OVERVIEW**

BFFS champions all sorts of cinema, but the origins of the sector and its proudest traditions are in encouraging the programming of niche titles, of significant artistic, cultural, historic or specialist worth, particularly where the commercial sector may have ignored the release. BFFS provides advice to the community cinema sector as to how to track down screening licences for these titles. In addition, BFFS has continued discussions with other distributors to maintain the availability of titles and quality materials.

**BFFS BOOKING SCHEME**

To provide community cinemas access to a more diverse choice of films to show their audiences, BFFS established a DVD distribution scheme. The BFFS Booking scheme continues to grow, particularly in the number of titles available, and is now clearly valued as a service by BFFS members, and shows a demonstrable impact on membership renewal. The Board feels that this is recognition of the value the scheme offers. Expansion of the range of titles being added is acknowledged as a core part of the attraction, and new distribution partners are always being sought as part of the programme.

The BFFS Booking Scheme achieved great success in the past financial year, offering some 400 titles to Members and Associates at competitive rates. The scheme aims to offer the very best of British and World Cinema, hidden gems and social issues titles to offer access to top quality film.

BFFS also provides information on these films and others via the website, so that the booking scheme becomes part of an integrated education offer, encouraging the study and appreciation of films by the public.

**“BUY SCREEN KEEP” SHORTS**

In addition to the Booking Scheme, BFFS also makes available to members compilations of short films for community cinema programmers, offering them the chance to increase their offer to their audiences, and additionally the chance to sample emerging filmmaking talent.

**ARCHIVAL ACCESS**

BFFS continues to build relationships with film archives across the country with the aim to making archival material available to programmers where the (usually documentary) material will be of most interest.

**NATIONAL VIEWING SESSION**

In April 2011 BFFS undertook the provision of a National Viewing Session, to showcase a variety of independent, foreign and archive titles to community cinema programmers, who might otherwise not have had access to such a diverse range of titles. This was quite significant and a direct change, as it is several years since this has been attempted by BFFS, viewing session initiatives having been run on a more localised basis in recent years. Whilst the response from the sector was fabulous, BFFS is not sure if it has the resources to deliver such a service regularly and the programme is currently under review, with other methods of delivery of this service being considered.

**Information & Advice**

**OVERVIEW**

The vast majority of BFFS stakeholders, both in terms of member organisations, potential new members, and agency stakeholders, know BFFS from its telephone enquiry service line and associated website. It’s this port of call that people come to for anything from getting help in setting up a community cinema, to digital projector recommendations, temporary event notices, or print availability. This information is tailored to the volunteer led community cinema sector, and referrals are made to other organisations as necessary. In addition to providing this valued and highly rated service, BFFS makes a wealth of information available, including via the following methods.

**STARTER PACKS**

Rated consistently highly in the BFFS Annual Exhibitor survey, the starter pack contains free information on starting a community cinema, all aspects of operating one, finding suitable funding sources and programming & audience development. It is widely seen as the authority in the area as no-one else serves the voluntary sector’s budding enthusiasts, and no-one else can put them in touch with the peer-to-peer support network that BFFS nurtures.

**NETWORKING EVENTS**

BFFS offers a variety of networking events, the largest of which is the annual National Conference for Community Cinemas, covered in this report under Education & Training. BFFS also partners other organisations, such as the National Screen agencies, in showcasing the community cinema sector as part of other events.

**COMMUNITY CINEMA SOURCEBOOK**

Featuring six in-depth chapters on topics ranging from film education and programming to legal issues and screening licences, the Sourcebook has proved an invaluable tool for both new and existing organisations. Though currently sold out, an edited version is available at no cost on the website: www.bffs.org.uk. A heavily revised edition is in the planning stage.

**NEWSREEL**

Newsreel is the monthly BFFS bulletin, which goes to over 2,500 email addresses from across the film, voluntary and arts sectors. It covers news of BFFS and the sector, along with news of funding opportunities, film festivals, title availability and helpful reminders of key events.

**POSTER HIRES**

BFFS has an archive of original cinema posters available to hire to members at very competitive rates. Whilst many volunteer organisations pride themselves on their own marketing and publicity material, many do prefer the prestige of the original commercial poster.

**Regional Activities**

**OVERVIEW**

The vast majority of hands-on support that is delivered is via BFFS’ regional group network.  It’s by putting start-up enquiries in touch with someone in their area that the peer-to-peer support network operates.  It’s this grass roots reach, another element of the community cinema sector that’s unique to BFFS, that gives the sector its vitality.  Constituted BFFS regional networks hold viewing sessions and training days; the regional representatives form an integral part of BFFS and their voices feed into such responses as the BFFS position paper submitted as part of the BFFS response to the DCMS Film Policy Review consultation.

**EQUIPMENT HIRES**

BFFS has put a limited amount of UK Film Council funded equipment into its regional group network, which can be loaned to start-up organisations whilst they raise funds to buy their own.  This equipment can be arranged for test screenings for potential start-ups.  It is a long-term aim of BFFS to make more of such equipment available, particularly to help new start-ups.

**COMMUNITY CINEMA MAPPING**

BFFS has plans to undertake a major community cinema mapping exercise, with the aim of increasing its database to include all film society and community cinema activity, to give a more complete picture of the sector.  Part of this exercise will be to isolate places where there is currently no community cinema provision, but where the conditions are ideal and activity could be encouraged.

**Representation**

**OVERVIEW**

BFFS is the only national agency for community cinema, the only one with the knowledge of the breadth and depth of the sector, and the history of supporting and nurturing its ‘unique variety’. As a member organisation, BFFS speaks for and on behalf of the sector on the National cultural stage. These are some of the ways in which BFFS has represented the sector throughout the year.

**KNOWLEDGE**

BFFS conducts an annual Community Exhibitor Survey, which covers a variety of sector topics such as size of audience, proximity to commercial cinema, technical provision and range of programming. This survey gives a detailed overview of the sector, ensuring BFFS knows what, as a membership federation, it represents. The survey also includes questions for feedback and rating of BFFS services.

BFFS also feeds information it collates throughout the year into its community cinema database, on which it produces an annual report on the make-up of the national community cinema scene.

**CONSULTANCIES**

BFFS participated in three major public consultancies in the 2011-12 financial year. It submitted a detailed response, accompanied by a position paper, to the DCMS UK Film Policy Review, chaired by Lord Smith of Finsbury, former Secretary of State for Culture, Media & Sport. BFFS was invited to represent the community cinema sector at one of the panel sessions held as part of this consultation.

2011-12 also saw the first public consultation by Creative England as to its core purpose and objectives.

The Department of Culture, Media & Sport also invited BFFS to submit a response to the proposed de-regulation of the Licensing Act 2003, a response that led to further discussion between BFFS, the Cinema Exhibitors Association and the British Board of Film Classification.

**SECTOR RECOGNITION**

Arguably the most important piece of sector recognition for BFFS was the major coup of a visit from Ed Vaizey, the Minister for Culture, Communication and the Creative Industries, to deliver the keynote address at the annual National Conference for Community Cinemas. This visit, coming less than a year after BFFS had presented the case for funding community cinema to DCMS (in the aftermath of the decision to close the UK Film Council), was warmly welcomed confirmation of the value that BFFS delivers on behalf of the voluntary exhibition sector.

**PARTNERSHIPS**

BFFS consistently seeks out new partnerships on behalf of the community cinema sector, and takes comfort in the results of these partnership activities. On occasion, such as the partnership with MPLC and the creation of the MPLC Movie Licence (enabling exhibitors to screen form their own DVD copies) the result lobbied for becomes industry standard.

In 2011-12 BFFS focussed its partnership activities on building up the number of distributor partners on its booking scheme, to increase the scheme’s attraction, growth and sustainability, and has recently turned its attention towards increasing its partnerships in the education sector, with a significant partnership with Sheffield Hallam University for the Student Cinema Conference being of particular note.

**MEMBERSHIPS**

BFFS is proud to be a member of IFFS, the International Federation of Film Societies.

**HONOURARY ROLES**

BFFS has several honorary roles to advocate on behalf of the organisation and its sector. BFFS President is Derek Malcolm; Ken Loach is Patron. BFFS Vice Presidents are Sid Brooks, Alan Howden and Peter Cargin. Ian Christie is Special Advisor.

BFFS was saddened to hear of the death this year of one of its Vice Presidents, John Chittock OBE, founder of Screen Digest magazine, a founder member of the Grierson Memorial Trust, Deputy Chairman of the British Screen Advisory Council, and for ten years Chair of BFFS Board of Trustees.

**Celebrating Success**

**OVERVIEW**

The 2011 Film Society of the Year Awards were the 42nd held by BFFS, and form an important part of the annual community cinema calendar. Celebrating Success is an important BFFS tradition, showcasing the best of the important work that community cinemas do, and rewarding dedicated volunteers.

The awards ceremony was held on the Saturday evening of the National Conference for Community Cinema, and were presented by Togo Igawa, star of one of the conference’s selected viewing titles, *The Hedgehog*, in the presence of BFFS President Derek Malcolm, and sponsors MPLC.

**BEST FILM PROGRAMMING**

Film societies and community cinemas have some of the most innovative, far-reaching and challenging programmes in UK exhibition. This award aims to recognize the film societies and community cinemas that deliver an excellent selection of films to their community, treating audiences to a broad programme of films selected with intelligence, freshness and originality.

**Winners:** Bracknell Film Society, Forest Row Film Society

**Distinctions:** Edinburgh Film Guild, Louth Film Club

**Commendations:** Keswick Film Club, Swindon Film Society, Chorley Empire Community Cinema, Brampton Film Club, Screen at Hay

**BEST FILM EDUCATION PROGRAMME**

Film societies and community cinemas specialize in the education of audiences through and about film. This award aims to showcase the importance of this often overlooked side to film society programming. All kinds of formal and informal education strategies are considered - from programme notes to facilitated discussions, film introductions and partnerships with educational institutions.

**Winners:** Birmingham International Film Society, Edinburgh Film Guild

**Distinctions:** Swindon Film Club, Lewes Junior Film Club

**Commendations:** Passengerfilms (London), Portsmouth Film Society

**COMMUNITY AWARD**

All film societies grow from, serve and are a vital part of their community. The winner of this award will have provided exemplary service to its community by, for example: celebrating cultural diversity; providing for specific identified needs; undertaking a planned community-based project; outreach work, or working directly with particular sections of their community, e.g. schools, the disabled or the elderly.

**Winners:** Portsmouth Film Society, Swindon Film Society

**Distinction:** Colinsburgh Community Cinema

**Commendation:** Lewes Junior Film Club

**BEST MARKETING AND PUBLICITY**

The way community cinemas are seen by the outside world all depends on their marketing and publicity. The winning group will be one that shows originality, enterprise and style using established media, social media, and an informative and useful website.  They will also be using stimulating concepts and novel techniques to attract and retain audiences.

**Winner:** Torbay Film Club

**Distinctions:** Chatteris Community Cinema, Louth Film Club, Brampton Film Club

**Commendation:** Campus Cinema (Exeter University)

**JIM DEMPSTER AWARD FOR INNOVATION**

Celebrating groups that think ‘outside the box’, the Jim Dempster Award for Innovation looks to reward groups that break the mould. This might be demonstrated through special projects, an inspirational programme or a completely new way of challenging the film society or community cinema model.

**Winner:** Moorflix with Moorfoot Community Films (Midlothian)

**Distinctions:** Dulwich Paradiso and Free Film Festivals

**Commendation:** Gallery Films (Dulwich)

**FILMBANK AUDIENCE AWARD**

With the aim of hearing the voices of film society and community cinema audiences across the UK, this award  comes with a cash prize of £ 1,000 for the winning organization, and is sponsored by non-theatrical distributors Filmbank.

**Winner:** Dedham Films

**RUNNERS UP:** Lewes Junior Film Club, Brampton Film Club

**BEST NEW SOCIETY**

Open to groups no older than 2 years which, having started from scratch, now stand out from their contemporaries. The winner will be serving the requirements of their audience and community. In addition, they may have a novel concept, or have transcended some obstacle in setting up their venture.

**Winner:** Pix in the Stix (East Lothian)

**Distinctions:** Chatteris Community Cinema, Dedham Films

**Commendations:** Portsmouth Film Society, Moorflix (Midlothian)

**BEST STUDENT FILM SOCIETY**

This category is for groups run by, or for students operating in an educational establishment, be it university, college, institute or school.  The winning group, whilst characterizing the best qualities of the movement, serves the needs of its very specific audience.

**Winner:** Film Unit

**Distinction:** Warwick Student Cinema

**Commendations:** Campus Cinema (Exeter University), Edinburgh University Film Society

**AWARD FOR OUTSTANDING CONTRIBUTION BY AN INDIVIDUAL**

This award recognises the vital work that volunteers do in their own organizations 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 had significant impact on the community.

**Special Mention:** Brad Scott (Forest Row Film Society)

Andrew Maddison (Warwick Student Cinema)

Aysegul Epengin (Portsmouth Film Society)

Hugh Devonald (Bracknell Film Society)

Nicola Hay (Edinburgh Film Guild)

Owen Morgan (FLIX, Loughborough University)

Rod Evans (Keswick Film Club)

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

The highest award bestowed by BFFS, the Engholm Prize is awarded to the group considered by the judges to be vigorous and dynamic in demonstrating all of the qualities outlined in the individual categories, showing matchless customer service, creativity and the ability to overcome challenges.

**Winner:** Swindon Film Society

**Special Mention:** Portsmouth Film Society

**ROEBUCK CUP**

The Roebuck Cup is awarded to those remarkable individuals who start film societies, keep BFFS going and support 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 BFFS.

In 2011 this award was presented to John Salisbury. In challenging the view of the film society as an inward-looking organization and advocating for the broadening of the movement by embracing all groups that show film - in the process redefining them as ‘community cinemas’ - John expanded the reach and type of organizations that BFFS serves; his indefatigable contributions have undoubtedly made BFFS and the sector wiser, healthier and a good deal more aware of their significance and potential.

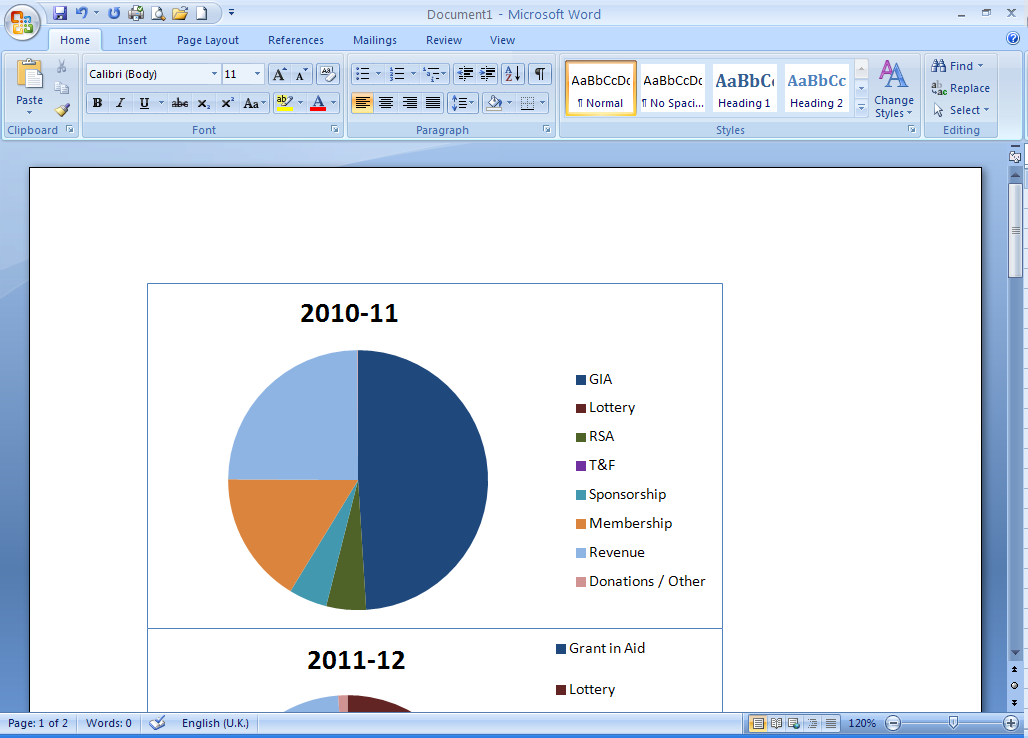
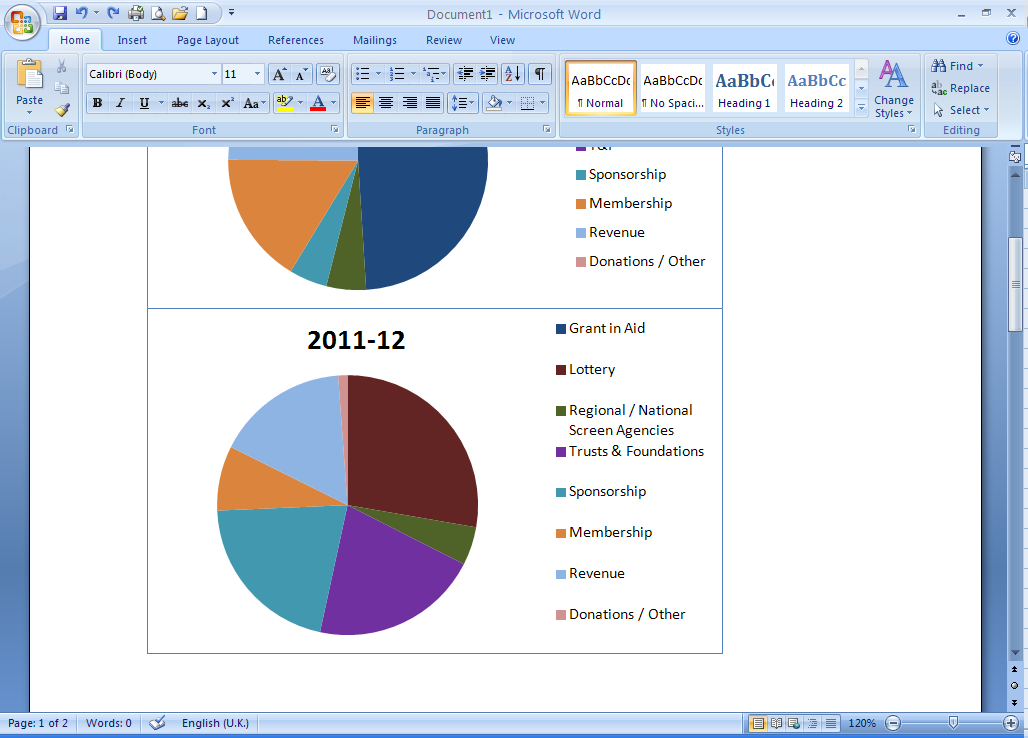
**Fundraising**

**OVERVIEW**

Fundraising activities, both in terms of self-generated revenue, grant applications and sponsorship cultivation, continue throughout the year and the outcomes of this work may not be fully appreciated until successive years.

The funding landscape has changed, particularly within the arts, with a move away from government funding of charities towards an increased emphasis on philanthropy, but it may take time for a small charity to adapt to that model. Mere survival is not attractive to potential stakeholders, and thus BFFS must continue to champion excellence. Hence, the Board continues to aim to secure sufficient funding which will permit the development of a longer-term strategic and operational plan. In the meantime, BFFS continues to become more entrepreneurial and seeks to monetarise all available resources, looking for a stable plurality of income streams.

The most significant challenge to long-term planning and sustainability remains the short term nature of much fundraising and the changing nature of those income streams as these two pie-charts illustrate for a year-on-year comparison.



**MEMBERSHIP INCOME**

As membership fees had risen for the 2011-12 financial year at an above inflationary rate, as a direct response to the financial risk posed by the abolition of the UK Film Council, at the 2011 AGM it was agreed to hold membership fees at the current rate, knowing that the UK Film Council funding remit had been transferred to the BFI. The board expressed the need to increase numbers of member organisations.

**DONATIONS**

BFFS raised the profile of its charitable status on its website and received donations from private individuals as well as from member organisations. It made its first claim for Gift Aid as a consequence of the private donations.

**REVENUE INCOME**

The key growth area for BFFS revenue income is the Booking Scheme. Whilst BFFS also raised money through the sale of DVD’s, particularly of compilations of short films, it is the Booking Scheme which continues to grow, both in number of bookings, available titles, and partner distributors.

**GRANT IN AID**

The coalition government has announced a desire to move away from government funding for charities towards a more philanthropic model, and as a direct consequence of government cuts, this was the first year in a decade in which BFFS received no Grant in Aid, which had previously been administered via the UK Film Council.

**LOTTERY FUNDING**

As a consequence of the closure of the UK Film Council, the BFI stepped in with a Lottery Transition Fund for a one year term, covering 90 percent of the value of the final year of the previous UK Film Council agreement. The board has noted concerns about the sustainability of operating on one year term grants, and continues to seek a longer-term arrangement.

**TRUSTS AND FOUNDATIONS**

At the end of the 2010-11 financial year, BFFS was informed that it had reached the second stage for a grant application to the Esmée Fairbairn Foundation for the recruitment of a Managing Director. In 2011-12 BFFS heard that it was successful with that application. The process of recruitment was perhaps the most significant undertaking by BFFS as the successful candidate would have to bring exactly the right balance of skills and experiences to the organisation. Shortly after the financial year covered by this report, BFFS recruited Deborah Parker to the role.

**SPONSORSHIP**

2011-12 saw the announcement by RBS of the RBS Film First and NatWest Film First programmes, scheduled to run for three years with BFFS as a partner. Unfortunately RBS chose to terminate the entire programme during the first year as part of a reduction of their sponsorship activity.

**Independent Examiners’ Report**

**Independent examiner's report to the trustees on the UNAUDITED financial statements of THE British Federation of Film Societies**

I report on the accounts of the company for the year ended 31 March 2012 which are set out on pages 23 to 31.

**RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 43(2) of the Charities Act 1993 (the 1993 Act) and that an independent examination is needed.

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

* examine the accounts under section 145 of the 2011 Act;
* to follow the procedures laid down in the general Directions given by the Charity Commission under section 154(5)(b) of the 2011 Act; and
* to state whether particular matters have come to my attention.

**BASIS OF INDEPENDENT EXAMINERS’ REPORT**

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

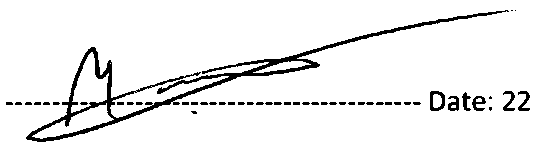
**INDEPENDENT EXAMINERS’ STATEMENT**

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

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

* to keep accounting records in accordance with section 386 of the Companies Act 2006; and
* to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

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

Signature --------------------------------------------- Date: 22 September 2012

Name: Matthew Pollard BA(Hons) Oxon ACA

Relevant professional

qualification or body: ICAEW

Address: 43 Lathkill Street, Market Harborough, Leicestershire, LE16 9EN

**Statement of Financial Activities**

**STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2012**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Notes** |  | **Unrestricted Funds** |  | **Restricted Funds** |  | **2012**  **Total** |  | **2011**  **Total** |
|  |  |  | **£** |  | **£** |  | **£** |  | **£** |
| **INCOMING RESOURCES** |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |
| Grants | 2 |  | 20,500 |  | 89,312 |  | 109,812 |  | 56,700 |
| Sponsorship | 3 |  | 6,750 |  | - |  | 6,750 |  | 5,500 |
| Donations | 4 |  | 1,937 |  | - |  | 1,937 |  | 719 |
| Subscriptions | 5 |  | 13,415 |  | - |  | 13,415 |  | 17,223 |
| Activities in furtherance of the charity’s objects | 6 |  | 20,802 |  | - |  | 20,802 |  | 24,857 |
| Investment income | 7 |  | 20 |  | - |  | 20 |  | 90 |
|  |  |  |  |  |  |  |  |  |  |
| **Total Incoming Resources** |  |  | **63,424** |  | **89,312** |  | **152,736** |  | **105,089** |
|  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |
| **RESOURCES EXPENDED** |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |
| Costs in furtherance of the charity’s objects | 8.1 |  | (31,379) |  | (61,286) |  | (92,665) |  | (87,371) |
| Activities in the governance of the charity | 8.2 |  | (1,761) |  | (66) |  | (1,827) |  | (2,312) |
|  |  |  |  |  |  |  |  |  |  |
| **Total Charitable Expenditure** |  |  | **(33,140)** |  | **(61,352)** |  | **(94,492)** |  | **(89,683)** |
|  |  |  |  |  |  |  |  |  |  |
| **Net movement in funds** |  |  | **30,284** |  | **27,960** |  | **58,244** |  | **15,406** |
|  |  |  |  |  |  |  |  |  |  |
| **Total funds brought forward** |  |  | 32,146 |  | 30,735 |  | 62,881 |  | 47,475 |
|  |  |  |  |  |  |  |  |  |  |
| **Total funds carried forward** |  |  | **62,430** |  | **58,695** |  | **121,125** |  | **62,881** |

The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities.

**Balance Sheet**

**BALANCE SHEET AS AT 31 MARCH 2012**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Notes** |  | **2012** |  | **2011** |
|  |  |  | **£** |  | **£** |
|  |  |  |  |  |  |
| **Fixed Assets** | 10 |  | 2,026 |  | - |
|  |  |  |  |  |  |
| Current Assets |  |  |  |  |  |
| Debtors | 11 |  | 19,344 |  | 4,885 |
| Cash at bank and in hand |  |  | 110,697 |  | 66,315 |
|  |  |  |  |  |  |
| Creditors falling due within one year | 12 |  | (10,942) |  | (8,319) |
|  |  |  |  |  |  |
| Net Current Assets |  |  | **119,099** |  | **62,881** |
|  |  |  |  |  |  |
| **Net Assets** | 13 |  | **121,125** |  | **62,881** |
|  |  |  |  |  |  |
| Funds |  |  |  |  |  |
|  |  |  |  |  |  |
| Unrestricted Funds | 14.1 |  | 62,430 |  | 32,146 |
| Restricted Funds | 14.2 |  | 58,695 |  | 30,735 |
|  |  |  |  |  |  |
|  |  |  | **121,125** |  | **62,881** |

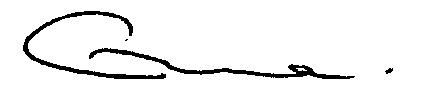
For the year ending 31 March 2012 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

These financial statements were approved by the board on 22 September 2012 and signed on its behalf by



Signature ---------------------------------------------------------------------- Date --------------------------------

Guy Thomas, Chair, Board of Trustees



Signature ---------------------------------------------------------------------- Date --------------------------------

Jim Dempster, Treasurer

The notes on pages 25 to 29 form an integral part of these financial statements.

**Notes to the Financial Statements**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012**

**ACCOUNTING POLICIES**

**Accounting Convention**

The financial statements are prepared under the historical cost convention and follow the recommendations in “Accounting and Reporting by Charities: Statement of Recommended Practice” (SORP 2005) issued in March 2005, applicable UK Accounting Standards and the Companies Act, 2006.

The Charity has taken advantage of the exemption in FRS1 from the requirement to produce a cash flow statement because it is a small charity.

**Incoming Resources**

Grants, including grants for the purchase of fixed assets, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Income from investments is included in the year in which it is receivable.

**Resources Expended**

All expenditure is included on an accrual basis and is recognised when there is a legal or constructive obligation to pay for the expenditure. Certain expenditure is directly attributable to specific activities and has been included in these cost categories.

**Tangible Fixed Assets & 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 2 years

Office Furniture and Equipment 1 year

**GRANT INCOME**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| BFI Transition Fund | Restricted Funds | 46,350 | - |
| Creative Scotland | Restricted Funds | 3,462 | - |
| Esmee Fairbairn Foundation | Restricted Funds | 35,000 | - |
| Film Agency Wales | Restricted Funds | - | 200 |
| Screen Southwest | Restricted Funds | 500 | - |
| Screen Yorkshire | Restricted Funds | 4,000 | 5,000 |
| UK Film Council | Restricted Funds | - | 51,500 |
|  |  | **89,312** | **56,700** |

|  |  |  |  |
| --- | --- | --- | --- |
| RBS | Unrestricted Funds | 20,500 | - |
|  |  | **20,500** | **-** |

During the year 2010/11 an amount of £7,000 was transferred from Restricted to Unrestricted funds relating to amounts originally granted as restricted, where written confirmation has been received from the original grantor in the year that these funds can now be treated as unrestricted.

**SPONSORSHIP**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Avcom | Unrestricted Funds | 500 | - |
| Filmbank | Unrestricted Funds | 3,250 | 2,500 |
| MPLC | Unrestricted Funds | 2,500 | 2,500 |
| Sheffield Hallam University | Unrestricted Funds | 500 | 500 |
|  |  | **6,750** | **5,500** |

**DONATIONS**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  |  | **2012** | **2011** |
|  |  |  | **£** | **£** |
| P Cargin | Gift Aid | Unrestricted Funds | 500 | - |
| J Vickers | Gift Aid | Unrestricted Funds | 500 | - |
| Cheltenham Film Society |  | Unrestricted Funds | 500 | 500 |
| Other Donations |  | Unrestricted Funds | 437 | 219 |
|  |  |  | **1,937** | **719** |

**SUBSCRIPTION INCOME**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Annual Subscriptions | Unrestricted Funds | 13,415 | 17,223 |
|  |  | **13,415** | **17,223** |

**ACTIVITIES IN THE FURTHERANCE OF THE CHARITY’S OBJECTIVES**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Booking Scheme, Sale of shorts DVD’s, Fundraising, Group Viewing Session Fees | Unrestricted Funds | 20,802 | 24,857 |
|  |  | **20,802** | **24,857** |

**INVESTMENT INCOME**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Deposit Income | Unrestricted Funds | 20 | 90 |
|  |  | **20** | **90** |

**RESOURCES EXPENDED**

**Costs of activities in furtherance of the charity’s objectives**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | **2012** |  |  |  | **2011** |  |
|  | **Unrest** | **Rest** | **Total** |  | **Unrest** | **Rest** | **Total** |
|  | **£** | **£** | **£** |  | **£** | **£** | **£** |
| Partnership / Development | 621 | 10,400 | 11,021 |  | 894 | 6,810 | 7,704 |
| Research / Information | - | 1,200 | 1,200 |  | - | 1,200 | 1,200 |
| Booking Scheme | 7,821 | 702 | 8,523 |  | 10,256 | 384 | 10,640 |
| Events | 9,431 | 5,456 | 14,887 |  | 11,035 | 9,327 | 20,362 |
| Finances | - | 672 | 672 |  | 143 | 1,000 | 1,143 |
| Insurance | 1,596 | 1,200 | 2,796 |  | 1,322 | 1,176 | 2,498 |
| Operations | - | 32,018 | 32,018 |  | 4,704 | 20,437 | 25,141 |
| Other Expenses | 11,600 | 7,348 | 18,948 |  | 11,253 | 7,430 | 18,683 |
| Project Supervision | - | 290 | 290 |  | - | - | - |
| Regional Dev / Support | 310 | 2,000 | 2,310 |  | - | - | - |
|  |  |  |  |  |  |  |  |
|  | **31,379** | **61,286** | **92,665** |  | **39,607** | **47,764** | **87,371** |

**Governance**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | **2012** |  |  |  | **2011** |  |
|  | **Unrest** | **Rest** | **Total** |  | **Unrest** | **Rest** | **Total** |
|  | **£** | **£** | **£** |  | **£** | **£** | **£** |
|  | **1,761** | **66** | **1,827** |  | **2,312** | **-** | **2,312** |

**EMPLOYEES**

|  |  |  |
| --- | --- | --- |
|  | **2012** | **2011** |
| **Number of Employees** | **#** | **#** |
| The average monthly number of employees  (including the Trustees) during the year were: | 2 | 2 |
|  |  |  |
|  | **2012** | **2011** |
| **Employment Costs** | **£** | **£** |
| Administration | - | 150 |
| Wages and Salaries | 25,291 | 23,382 |
| Social Security costs | 6,728 | 1,609 |
|  | **32,019** | **25,141** |

The Trustees do not receive remuneration (2011 – nil). The trustees were reimbursed expenses such as travel and subsistence during the year totalling £ 641 (2011 £ 726).

**TANGIBLE FIXED ASSETS**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Plant & Machinery** |  | **Fixtures, Fittings & Equipment** |  | **Total** |
|  | **£** |  | **£** |  | **£** |
| **Cost** |  |  |  |  |  |
| At 1 April 2011 | 120,241 |  | 14,080 |  | 134,321 |
| Additions | 4,052 |  | - |  | 4,052 |
| At 31 March 2012 | 124,293 |  | 14,080 |  | 138,373 |
|  |  |  |  |  |  |
| **Depreciation** |  |  |  |  |  |
| At 1 April 2011 | 120,241 |  | 14,080 |  | 134,321 |
| Charge for 2012 | 2,026 |  | - |  | 2,026 |
| At 31 March 2012 | 122,267 |  | 14,080 |  | 136,347 |
|  |  |  |  |  |  |
| As at 31 March 2011 | - |  | - |  | - |
| As at 31 March 2012 | 2,026 |  | - |  | 2,026 |

**DEBTORS**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Trade Debtors | | 7,074 | 4,885 |
| Prepayments and Accrued Income | | 12,270 | - |
|  |  | **19,344** | **4,885** |

**CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | **2012** | **2011** |
|  |  | **£** | **£** |
| Trade Creditors | | 1,673 | 883 |
| Accruals and Deferred Income | | 9,269 | 7,436 |
|  |  | **10,942** | **8,319** |

**ANALYSIS OF NET ASSETS BETWEEN FUNDS**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Unrestricted** | **Restricted** | **Total** |
| Fund balances at 31 Mar2012 as represented by: | **£** | **£** | **£** |
| Current Assets less Current Liabilities | 62,430 | 58,695 | 121,125 |

**FUNDS**

**General Unrestricted Funds**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **31 Mar 2011** | **Incoming**  **£** | **Outgoing**  **£** | **31 Mar 2012** |
| General unrestricted funds | 32,146 | 63,424 | (33,140) | **62,430** |

Purposes of unrestricted funds:

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

**Restricted Funds**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **31 Mar 2011** | **Incoming**  **£** | **Outgoing**  **£** | **31 Mar 2012** |
| Restricted funds | 30,735 | 89,312 | (61,352) | **58,695** |

Purposes of restricted funds:

These are funds which may only be used in accordance with the specific wishes of funders.

**CONTROLLING INTEREST**

There is no individual controlling party. The Charity is managed by a committee as detailed on page 6.

**Risk Management & Serious Incidents**

**RISK MANAGEMENT**

BFFS continues to work towards the completion of a risk assessment, with the intended outcome being a risk register that encompasses the governance and management of the charity, the operational risks, the financial risks, legal and compliance issues and environmental impact and sustainability factors. The trustees are establishing systems and procedures to address those potential risks and to minimise any impact on the charity if the risks materialise.

**SERIOUS INCIDENTS**

No serious incidents, as defined by the Charity Commission, have occurred or been notified in the year 2011-12.

**Policies**

**RESOURCING**

The Board is responsible for ensuring sufficient resourcing of the organisation.

**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**

BFFS funds current activities and longer term developments from grants and donations received and from income generated from subscriptions and other activities. The short-term objective is to hold reserves of unrestricted cash balances equivalent to two months expenditure on unrestricted activities. In the longer term, BFFS intends to maintain its free reserves (net unrestricted current assets) at a level that will mitigate against any unforeseen expenditure or fall in income.

**GRANT MAKING POLICY**

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

**Acknowledgements**

**ACKNOWLEGEMENTS**

The Trustees extend their sincere thanks to the professional staff, consultants and volunteers who comprise BFFS National and regional operations, whose passion and dedication to the community cinema movement has enabled the consolidation, continued growth and development of BFFS.