



BRITISH FEDERATION OF FILM SOCIETIES

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2014**

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

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OVERVIEW



VISION

Cinema For All

MISSION

To support, sustain and develop the community cinema sector 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

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 the profile of community film exhibition, 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.

“The Federation of Film Societies continue to do a great job. They keep cinema alive in parts of the country where it would otherwise be impossible to see films. Just think what they could do with more money!”

Ken Loach, BFFS Patron

Ken Loach, BFFS Patron

CHARITABLE OBJECTIVES

The charitable objects for which BFFS is established are:

- i. 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
- ii. to promote the study and appreciation of films.

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. Personal bespoke advice is given on a case by case basis and in the form of downloadable materials, leaflets, and a comprehensive community cinema start up pack.

MEMBERSHIP

BFFS provides a range of attractive and affordable membership categories for organisations wanting to join, with tiered subscription rates for different levels of service and participation. The maximum annual membership fee is still less than £100 and comparable to the cost of hiring a single screening feature film from most distributors.

REPRESENTATION

BFFS maintains relationships with a wide range of organisations and agencies such as film distributors, industry trade bodies, National Screen Agencies and other government bodies to enable it to advocate effectively on behalf of community cinemas. BFFS is also a Strategic Partner of the BFI Film Audience Network ensuring that community cinema is adequately represented and supported. Through our links we help maintain a supply of films, and appropriate funding and support, for community cinemas across the UK.

EDUCATION

Thanks to BFFS activities, members of the public have the opportunity to see a wider range of films, develop an interest in film as an art form and take advantage of opportunities to become better informed and appreciate different cultures and viewpoints. The work of BFFS in the field of film education also helps develop media literacy.

LEGAL AND ADMINISTRATIVE INFORMATION



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: Ellen Aaltonen ACA
805 Greenwich Street
New York
New York
10014
USA

BANKERS: Lloyds TSB
2 Glanmor Road
Uplands
Swansea

REFERENCE AND ADMINISTRATIVE DETAILS

Legal and administrative information set out on pages 7-9 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).

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 reimbursed for business travel in accordance with BFFS expenses policy. The names of the trustees are listed below.

BOARD OF TRUSTEES

Guy Thomas (Re-appointed Sep 2012, resigned Sep 2013) Chair
Katherine Sellar (Appointed Sep 2011) Chair from Oct 2013
Tony Thorndike (Elected Oct 2011) Vice-Chair
Jim Dempster (Appointed Oct 2011, resigned May 2014) Treasurer
Gemma Bird (Appointed March 2014) Acting Treasurer from August 2014
Peter Mitchell (Elected Sep 2011) Board Secretary
Denis Hart (Appointed Sep 2011, resigned August 2013)
Tim Swanwick (Appointed March 2014)

Additionally the board has the power to co-opt board members for an annual term. Brad Scott has been co-opted annually since 2010 but resigned in July 2013.

The board is organised into sub-committees that have defined responsibilities. Each sub-committee has a lead and a minimum of two further members. The membership of a sub-committee can be extended by including staff members and/or volunteers who have the required skills, or experience.

The sub-committee structure enables board members to concentrate on particular areas and further develop specific skills. It also helps staff members to know which board members to consult on particular topics. The sub-committees are:

- Finance & Audit
- Strategic Development
- Fundraising & Sponsorship
- Marketing & Communications
- Regions & Membership
- Industry, Partnerships & Technology
- Education & Culture

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;
- demonstrate public value.

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 safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

Ellen Aaltonen was appointed Independent Examiner to the charity. A resolution proposing her re-appointment will be put to the Annual General Meeting.

TRUSTEES' REPORT



CHAIR'S REPORT

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2014

On behalf of the Board of Trustees listed on page 8, I am proud to present their annual report together with the financial statements of the charity for the year ended 31 March 2014. The activities detailed on pages 15 to 27 form an integral part of this report.

OVERVIEW

In the past year BFFS has grown significantly, with more community cinemas and film societies deciding to join the movement and the BFFS staff team expanding in order to provide an even better service to groups across the country. Led by our fantastic Managing Director, Deborah Parker, the BFFS staff team has grown in skills and experience, with Jaq Chell's role expanding to more accurately reflect her work and expertise. We have been delighted to welcome Richard Clesham, as Booking Scheme Coordinator and Holly Turpin, as Neighbourhood Cinema Coordinator (supporting the BFI Neighbourhood Fund). Both Richard and Holly have been wonderful additions to our team and increased our capacity to support community cinemas and film societies.

KEY RECENT ACHIEVEMENTS

BFFS has been working closely with the BFI Film Audience Network Film Hubs to ensure the community exhibition sector is represented at meetings and that film societies and community cinemas benefit from this initiative.

The BFFS Booking Scheme has grown substantially in the past year with a massive increase in titles available, as well as new partners coming on board and an increase in bookings.

The National Conference for Community Cinema 2013 took place at the Institut Français and was themed around the question, "What will the film society of the future look like?" With informative speakers and community organisations bringing a wealth of experience, it was a great chance to learn from each other and share best practice.

THE FUTURE

Whilst continuing to strengthen our core activities, we want to expand our reach to ensure that more people from disadvantaged and under-represented communities are able to get involved in community film exhibition. It is an inspiring time to be involved in the community cinema sector and our commitment to our vision is reflected in our adoption Cinema For All as our new name.

This report was approved by the Board on 30 August 2014 and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'K Sellar', is placed over a light grey rectangular background.

Signature ----- Date -----10th September, 2014-----
Katherine Sellar, Chair, BFFS Board of Trustees

OVERVIEW

I am pleased to say it has been an exciting, if challenging year; holding our 44th Film Society of the Year Awards at the prestigious BFI Southbank, coping with further changes to our Board of Trustees and staff, welcoming a new patron and achieving fundraising success. We've also seen support grow for Cinema For All as a trading name and we have seen our profile rise within the new BFI Film Audience Network.

BUILDING OUR TEAM

In July we were delighted to welcome our new Booking Scheme Coordinator, Richard Clesham to the team after a period of volunteering and part-time work with BFFS. Richard brings a strong background from his time as Chair and Treasurer of Sheffield University's award winning student film society, Film Unit and has already made a huge impact on the Booking Scheme catalogue, increasing bookings and bringing on board new distribution partners.

In the summer we were delighted to welcome our new patron, BAFTA award-winning producer and CEO of Warp Films, Mark Herbert. Mark has been incredibly supportive and as well as filming a great welcome speech for our Awards, has enabled us to host a special screening of the modern British classic *This Is England*, with special guest cast members, Thomas Turgoose and Andrew Shim. We look forward to a long and exciting partnership!

In late summer we were sad to lose two Board members, Denis Hart and BFFS Chair Guy Thomas, but we were fortunate that ex Edinburgh University Film Society Chair, Katherine Sellar, was up for the challenge and stepped in as our new Chair, which she has undertaken with great enthusiasm and warmth. We recruited two new Board members early in 2014: Watford Film Society's Dr. Tim Swanwick, and Film Unit's Special Shows Liaison, Gemma Bird. In a very short time they have both proven to be valuable additions to the Board.

As part of our role as Strategic Partner to the BFI's Film Audience Network (FAN) and BFI Neighbourhood Cinema Fund (NCF), we were able to recruit a new coordinator, Holly Turpin, to support this work in March. A recent Film Studies graduate from King's College London, Holly wowed us at interview with her friendliness and in-depth technical knowledge and has fitted into the team seamlessly.

We have also been developing Jaq Chell's role to take advantage of her wide range of skills, experience and knowledge. Jaq has taken on new projects and leads on the roll-out of our BFI funded Strategic Partner activity, as well as running a smooth office and once again delivering a fabulous National Conference and Film Society of the Year Awards (FSOY) at BFI Southbank.

GROWING THE SECTOR

BFFS has enjoyed a steady increase in membership this year, but we have been especially pleased to see an increase in those paying to be members: as of February 2014, paid membership stood at 259, a 17% increase compared to 12 months before. Overall membership, including non-paying members, stands at 566, up 9% from a year ago. We will continue to look at increasing the membership offer to ensure that being part of BFFS is something that is valuable and valued.

We were also delighted to see new groups like Llancarfan Community Cinema, which started in September 2012, win Best New Society at the Awards in 2013. They also won the Filmbank Audience Award and received a distinction for Best Marketing & Publicity and a Special Mention for the Engholm Prize – a fantastic achievement. Pix in the Stix won the Innovation Award for their amazing work setting up a film festival on the island of Lismore which introduced local children to their first cinema experience. Newcastle Community Cinema in Northern Ireland also returned to the awards with another fantastic display and took home the Engholm Prize for the second year in a row. We can't wait to see what they've got up their sleeves for 2014/15.

FUNDRAISING SUCCESS

As well as growing the Booking Scheme catalogue and significantly increasing bookings, we have been successful in increasing sponsorship and winning fundraising bids.

Thanks to successful applications to the Tudor Trust, Esmée Fairbairn Foundation and a £10,000 donation from the British Board of Film Classification, we have reached our £105k target to deliver our Communities Project, which will take place across three areas of the UK and will launch in 2014/15. Thanks to Joanna from the Tudor Trust, Marcella from the Esmée Fairbairn Foundation and Catherine at the British Board of Film Classification for working with us on our bids.

Although it has sometimes been a difficult year where we have had to manage income and activity across two six month contracts from our main funder, while increasing our involvement with the FAN, we have now been invited to submit plans for a £300k+ three year funding agreement from the BFI, which places BFFS in a very strong position for the future.

THE FUTURE

Even with this fundraising success, new projects and activities, our focus on our membership will always continue; helping them grow and develop as sustainable organisations is our priority.

This is an exciting time to be part of BFFS as we adopt our vision statement, Cinema For All, as our trading name and embark on a ground-breaking three year funding deal with the BFI. This will reinforce our position as a strategic partner of the Film Audience Network and the national organisation for volunteer-led film exhibition in the UK.

Cinema For All, though, will not just become our name, but continue to be an aspiration that we will work hard to achieve: widening the choice of films volunteer film exhibitors can programme and broadening the range and diversity of volunteers and organisers themselves by promoting the benefits community cinema offers all communities.

Next year we will also be looking forward to our 70th birthday in 2016 and developing new ways to showcase the vibrant world of community cinema. I hope you will be able to celebrate with us. I can't wait.

OVERVIEW

Education is at the heart of everything BFFS does, whether it's helping audiences learn about film, studying it as an art form, or using film to learn about other cultures or understand world affairs. A big part of our 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's education and training activities from the year.

ANNUAL CONFERENCE

The National Conference for Community Cinema 2013 took place at the Institut Français, followed by The Film Society of the Year Awards at BFI Southbank in London. Following on from the 2012 dedication to *Innovation* the conference was themed around the question, "What will the film society of the future look like?" Now firmly established as an integral part of the community cinema calendar, the conference 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 panel sessions were arranged around the following themes:

- Technology of the future - downloads, platforms, digital
- Programming and licences - contraction of windows, changes in licensing and alternative content
- Profile and partnerships - special events, pop-ups, standing out and staying ahead of the game
- Fundraising and funding sources - crowdsourcing / Kickstarter and special events

This year the conference was considered a great success with the Film Society of the Year Awards attracting much attention. The Awards are a great example of sharing best practice across the sector with some fantastic and innovative screenings occurring throughout the UK. You can access the winning applications on the BFFS website in order to be further inspired for the following year of programming.

FILM AND EDUCATION

This year we have increased our focus on developing educational resources for members to utilise in their screenings of BFFS Booking Scheme titles. Not only have we put a call out for academics to be involved in this process but also an expression of interest for any individuals who feel their research would be of interest to our members. We hope, in the next 12 months, to be able to build a database of academics and speakers from different backgrounds, who members can contact for future collaborations where the academics work and the members film screening may overlap. We hope that this will become an invaluable resource in developing the educational element of film society and community cinema screenings.

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 supporting 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 in 2007. 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. This year has been particularly strong for building new partnerships and we are pleased to welcome New Wave, Film House, and Wrapt Films as the latest distribution partners to join the Booking Scheme.

The Booking Scheme achieved great success in the past financial year, offering some 700+ 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 broaden access to top quality film. This is apparent when considering our distribution partners: companies such as Arrow, Axiom and Pulse to name just a few, indicate the high standard of films we are able to offer our members.

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, an area that we will be developing further in the following 12 months.

The Booking Scheme runs a blog with contributions from programmers in the community cinema sector as well as insights from BFFS staff.

SHORTS AND NICHE TITLES

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. These are offered on a “Buy, Screen, Keep” basis so they can be re-screened.

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.

“Licence issues can be a minefield so all the support BFFS offers with licensing is invaluable. The member discounts make a huge difference to our programming as we can legally show good films without so much financial risk.”

BFFS Community Exhibitor Survey 2013

OVERVIEW

The vast majority of BFFS stakeholders, both in terms of member organisations, potential new members, and agency stakeholders, know BFFS from its telephone and email enquiry service 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 film 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.

BFFS WEBSITE RESOURCES

The BFFS Website is for many stakeholders the first port of call for the community cinema sector. In addition to the main website there is also a Booking Scheme Blog where you can keep up to date with the latest Booking Scheme news and titles.

Rated consistently highly in the BFFS Annual Exhibitor survey, the BFFS starter pack contains free information on starting a community cinema, all aspects of operation, finding suitable funding sources, programming and audience development. It is widely seen as the authority in the area as no one else quite serves the voluntary sector's budding enthusiasts, nor can put them in touch with the peer-to-peer support network in the same way that BFFS does.

The BFFS starter pack is available at no cost on our website - www.bffs.org.uk.

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 and Training. This year saw additional proactive initiatives such as further Cinema For All roadshows, offering practical, hands-on demonstrations to potential new community cinemas. BFFS also partners with other organisations, such as the BFI, in showcasing the community cinema sector as part of other events.

NEWSREEL

Newsreel is the monthly BFFS bulletin, which goes to over 2,000 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.

“We have found the support BFFS gives to clubs very good indeed. We enjoyed the events we attended and could not have got to where we are without that help.”

BFFS Community Exhibitor Survey 2013

REGIONAL ACTIVITIES

OVERVIEW

BFFS is the only organisation for community cinema with a truly national reach. The vast majority of hands-on support that is delivered is via the 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 is this grass roots reach, another element of the community cinema sector that is unique to BFFS, that gives the sector its vitality. Constituted BFFS regional networks hold viewing sessions and training days and the regional representatives form an integral part of BFFS. Unfortunately it was necessary to dissolve the current Welsh Group, but we are excited to be developing plans for a new Welsh Cinema For All Community Cinema Network with Film Hub Wales and Welsh exhibitors in 2014/15.

WHERE ARE BFFS MEMBERS BASED?

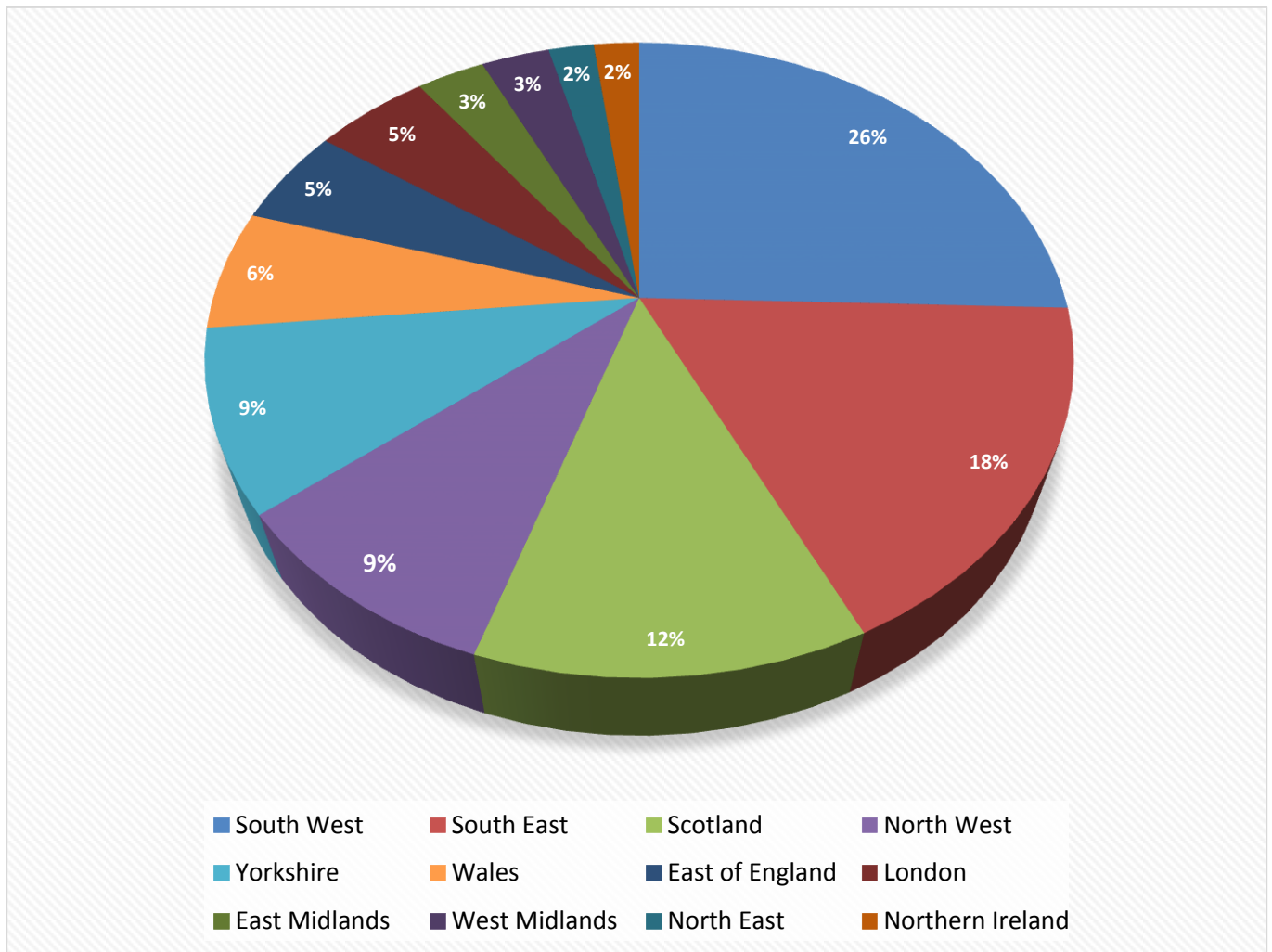


Fig. 1 The percentage of BFFS members in each region (Community Exhibitor Survey 2013)

EQUIPMENT HIRES

BFFS has put a limited amount of equipment into its regional group network, which can be loaned to start-up organisations while 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.

MEMBER DISCOUNTS

BFFS has continued to obtain discounts for its members to attend film festivals across the country, including Kendal Mountain Festival, Bradford International Film Festival, Berwick Film & Media Arts Festivals, Viva Spanish & Latin American Film Festival and Leeds International Film Festival.

RURAL GRASSROOTS REACH

38% of community cinemas operate in rural areas (10% being defined as remote rural). Film societies and community cinemas play a vital role in bringing film to rural and remote communities, as only 3% of commercial cinema screens are found in rural areas (Community Exhibitor Report 2013).

“Community cinema is such a great supporter of British film and a fantastic way for people to see films together. Wherever you are in the country, you should be able to watch films together as an audience – I know people have had to travel miles to see some of our films; I want people to be able to see independent films as close to home as possible. BFFS help them to do that.”

Mark Herbert, CEO of Warp Films and BFFS Patron

OVERVIEW

BFFS is the only national agency that works exclusively on behalf of 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.

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.

BFFS uses the information it has on the sector to inform responses to such public consultations as the DCMS proposal to de-regulate the Licensing Act 2003.

SECTOR RECOGNITION

The film sector recognises BFFS' unique grass roots knowledge of the sector. BFFS has been working closely with the BFI Film Audience Network Hubs across the UK, ensuring that the voluntary exhibition sector is represented at meetings and that appropriate funding be made available for community cinemas and film societies wherever possible.

MEMBERSHIPS

BFFS is proud to be a member of IFFS, the International Federation of Film Societies and the National Council for Voluntary Organisations.

HONOURARY ROLES

BFFS has several honorary roles who advocate on behalf of the organisation and its sector. BFFS President is esteemed film critic, Derek Malcolm; filmmakers Ken Loach and Mark Herbert are Patrons. BFFS Vice Presidents are Alan Howden, Peter Cargin, David Miller and Donna Anton. Ian Christie is a Special Advisor.

OVERVIEW

BFFS consistently seeks out new partnerships on behalf of the community cinema sector, and takes comfort in the results of these partnership activities. The vast majority of BFFS' partnerships are long-term and gradually evolve. These are some examples of ongoing partnership activity:

EDUCATION AND NETWORKS

BFFS has a continuing partnership with Into Film (formerly Film Nation). We have also been developing strong partnerships with each of the nine regional Film Hubs as part of the BFI Film Audience Network. These partnerships will form a major part of our activities in 2014/15.

DISTRIBUTION

BFFS has many distributor partners to ensure a broad range of titles for the Booking Scheme, and add new partners to this scheme each year. We have continuing relationships with our National Conference and Film Society of the Year Awards sponsors Filmbank and MPLC, with a particular focus on developing new benefits for BFFS members and increasing access to great film.

EXHIBITION

BFFS continues to partner with organisations and networks who want to show films as part of their activities.

“BFFS remains very clearly the leading organisation, the first port of call, very helpful, supportive and approachable”

BFFS Community Exhibitor Survey 2012

OVERVIEW

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

Having said this, although 2013/14 has been challenging, it has also been a successful period for BFFS in terms of generating income as outlined below and in the rest of this report.

The most significant development in our fundraising has been the opportunity to apply for 3-year funding from the BFI. This will mean that it will be easier to plan our activities more strategically and on a long-term basis.

MEMBERSHIP INCOME

Thanks to an increase in the number of groups opting for paid membership, membership income for the year has increased. Paid membership has grown to 259 groups, an increase of 17%.

REVENUE INCOME

The key growth area for BFFS revenue income is the Booking Scheme. Whilst BFFS also raised money through the sale of DVDs, 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. In 2012/13 there were 217 bookings but in 2013/14 this grew to 264 – an increase of 22%.

TRUSTS AND FOUNDATIONS

This year was the second year of a generous two year grant from the Esmée Fairbairn Foundation to employ Deborah Parker as our Managing Director. This has provided a significant step change to the organisation's ability to meet the tough challenges posed by the current funding landscape.

BFFS has also been successful in securing grants from the Tudor Trust, the British Board of Film Classification and a further grant from the Esmée Fairbairn Foundation. These grants will be used to fund a project that focuses on increasing the number of people from disadvantaged and marginalised communities running community cinemas, as well as increasing the number of opportunities people from those communities would have to connect and experience shared film.

“BFFS is the only organisation that broadly and comprehensively supports community cinema”

BFFS Community Exhibitor Survey 2012

2013-14 INCOME BY CATEGORY

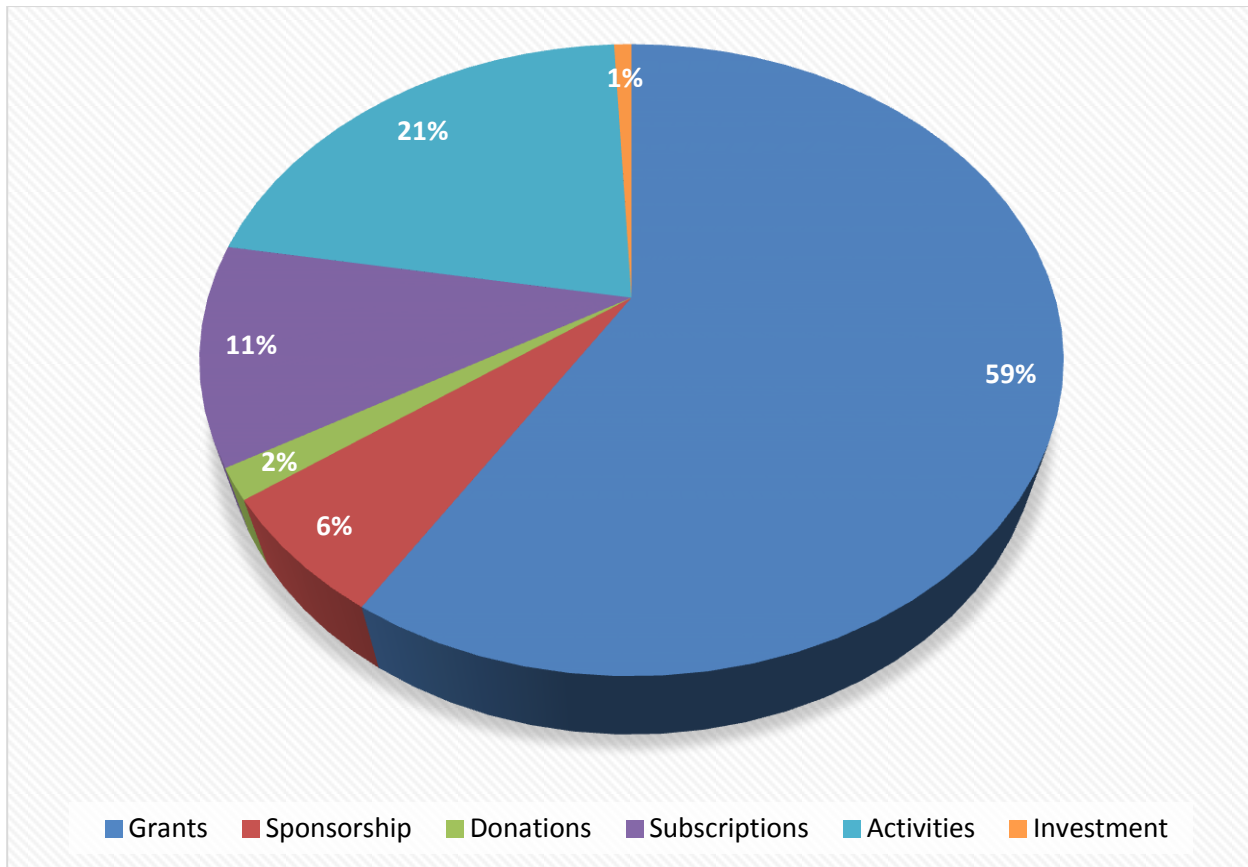


Fig. 2 The percentage of income generated from each source (BFFS Annual Accounts 2013/14)

CELEBRATING SUCCESS



OVERVIEW

The 2013 Film Society of the Year Awards were the 44th 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.

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 recognise 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: Forest Row Film Society

Distinctions: Edinburgh Film Guild, Hurstpierpoint Film Society

Commendations: Classic Cinema Club Ealing, Highgate Film Society, Lincoln Film Society, Newcastle Community Cinema

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: Passenger Films

Distinctions: Edinburgh Film Guild, Newcastle Community Cinema

Commendation: Torbay Film Club

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: Newcastle Community Cinema

Distinction: Llancarfan Community Cinema, Pix in the Stix

Commendation: New Picture House

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: Newcastle Community Cinema

Distinction: Llancarfan Community Cinema

Commendations: Hurstpierpoint Film Society, Forest Row Film Society, Union Films

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: Pix in the Stix

Commendations: New Picture House, Union Films

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 organisation, and is sponsored by non-theatrical distributors Filmbank.

Winner: Llancarfan Community Cinema

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: Llancarfan Community Cinema

Distinction: New Picture House

Commendations: Shrewsbury Film Society, Filmbox

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 was a fantastic example of the best qualities of the movement.

Winner: Warwick Student Cinema

Distinctions: Edinburgh University Film Society, Film Unit

Commendations: Campus Cinema, Coventry University East Asian Film Society, Union Films

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 Mentions: Rob Manley (Newcastle Community Cinema), Richard Hall (Lincoln Film Society)

Certificates also awarded to: Aysegul Epengin (Portsmouth Film Society), Spencer Murphy (Coventry East Asian Film Society), Eric Griffiths (Brampton 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: Newcastle Community Cinema

Special Mention: Llancarfan Community Cinema

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 2013 this award was presented to Chair of BFFS Scotland, Neil Chue Hong, for his dedication to the film society movement for over 20 years.

INDEPENDENT EXAMINER'S REPORT



INDEPENDENT EXAMINER'S 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 2014 which are set out on pages 32 to 39.

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: 29 August 2014

Name: Ellen Aaltonen

Relevant professional qualification or body: ICAEW

Address: 805 Greenwich Street
New York
New York
10014
USA

FINANCIAL STATEMENTS



FILM SOCIETY OF
THE YEAR AWARDS
BEST FILM PROGRAMMING
COMMENDATION
CLASSIC CINEMA CLUB
EALING

STATEMENT OF FINANCIAL ACTIVITIES



STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2014

	Notes	Unrestricted Funds £	Restricted Funds £	2014 Total £	2013 Total £
INCOMING RESOURCES					
Grants	2	-	90,000	90,000	108,162
Sponsorship	3	5,800	3,500	9,300	6,800
Donations	4	2,438	-	2,438	2,609
Subscriptions	5	17,096	-	17,096	16,117
Activities in furtherance of the charity's objects	6	32,788	-	32,788	28,817
Investment income	7	1,201	-	1,201	32
Total Incoming Resources		59,323	93,500	152,823	162,537
RESOURCES EXPENDED					
Costs in furtherance of the charity's objects	8.1	(42,528)	(102,363)	(144,891)	(136,163)
Activities in the governance of the charity	8.2	(986)	-	(986)	(2,980)
Total Charitable Expenditure		(43,514)	(102,363)	(145,877)	(139,143)
OTHER RECOGNISED GAINS AND LOSSES					
Return of funds to Film Agency Wales	8.3	(4,960)	(6,099)	(11,059)	-
Total Charitable Expenditure		(48,474)	(108,462)	(156,936)	(139,143)
Net movement in funds		10,849	(14,962)	(4,113)	23,394
Total funds brought forward		85,115	59,404	144,519	121,125
Total funds carried forward		95,964	44,442	140,406	144,519

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 2014

	Notes	2014 £	2013 £
Fixed Assets	10	432	124
Current Assets			
Debtors	11	9,185	16,132
Cash at bank and in hand		144,864	136,621
Creditors falling due within one year	12	(14,075)	(8,358)
Net Current Assets		139,974	144,395
Net Assets	13	140,406	144,519
Funds			
Unrestricted Funds	14.1	95,964	85,115
Restricted Funds	14.2	44,442	59,404
		140,406	144,519

For the year ending 31 March 2014 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 30 August 2014 and signed on its behalf by



Signature ----- Date ----30 August 2014-----

Katherine Sellar, Chair, BFFS Board of Trustees

The notes on pages 34 to 39 form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2014

1. ACCOUNTING POLICIES

1.1 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.

1.2 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.

1.3 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.

1.4 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

2. GRANT INCOME

		2014	2013
		£	£
BFI Fund	Restricted Funds	80,000	51,500
Creative Scotland	Restricted Funds	-	162
BBFC	Restricted Funds	10,000	-
Esmee Fairbairn Foundation	Restricted Funds	-	35,000
		90,000	86,662
RBS	Unrestricted Funds	-	21,500
		-	21,500

3. SPONSORSHIP

		2014	2013
		£	£
Avcom	Unrestricted Funds	500	500
Filmbank	Unrestricted Funds	5,000	3,500
MPLC	Unrestricted Funds	-	2,500
WRS Insurance Brokers	Unrestricted Funds	300	300
		5,800	6,800
MPLC	Restricted Funds	3,500	-
		3,500	-

4. DONATIONS

		2014	2013
		£	£
BFFS Yorks Block Booking	Unrestricted Funds	2,400	2,437
Gloucester Film Society	Unrestricted Funds	-	116
Easyfundraising	Unrestricted Funds	38	-
Other Donations	Unrestricted Funds	-	56
		2,438	2,609

5. SUBSCRIPTION INCOME

		2014	2013
		£	£
Annual Subscriptions	Unrestricted Funds	17,096	16,117
		17,096	16,117

6. ACTIVITIES IN THE FURTHERANCE OF THE CHARITY'S OBJECTIVES

		2014	2013
		£	£
Booking Scheme, Sale of shorts DVD's, Fundraising, Group Viewing Session Fees	Unrestricted Funds	32,788	28,817
		32,788	28,817

7. INVESTMENT INCOME

		2014	2013
		£	£
Deposit Income	Unrestricted Funds	30	32
Income from Returned Investments	Unrestricted Funds	1,171	-
		1,201	32

8. RESOURCES EXPENDED

8.1 Costs of activities in furtherance of the charity's objectives

	2014			2013		
	Unrest	Rest	Total	Unrest	Rest	Total
	£	£	£	£	£	£
Partnership / Development	232	3,700	3,932	5,171	6,900	12,071
Research / Information	-	800	800	-	800	800
Booking Scheme	17,055	-	17,055	10,273	-	10,273
Events	12,145	2,674	14,819	10,929	4,113	15,042
Finances	712	47	759	264	-	264
Insurance	1,441	990	2,431	2,227	911	3,138
Operations	1,163	84,546	85,709	10,005	59,564	69,569
Other Expenses	9,780	9,606	19,386	10,656	11,885	22,541
Regional Dev / Support	-	-	-	685	1,780	2,465
	42,528	102,363	144,891	50,210	85,953	136,163

8.2 Governance

	2014			2013		
	Unrest	Rest	Total	Unrest	Rest	Total
	£	£	£	£	£	£
	986	-	986	2,980	-	2,980

8.3 Other recognised gains and losses

	2014			2013		
	Unrest £	Rest £	Total £	Unrest £	Rest £	Total £
Wales branch funds returned to Film Agency Wales	4,960	6,099	11,059	-	-	-
	4,960	6,099	11,059	-	-	-

During the year BFFS returned funds previously invested by Film Agency Wales through the Welsh BFFS branch to them.

9. EMPLOYEES

	2014	2013
Number of Employees	#	#
The average monthly number of employees (including the Trustees) during the year were:	4	3
	2014	2013
Employment Costs	£	£
Administration	-	-
Wages and Salaries	62,102	49,828
Social Security costs	22,445	19,742
	84,547	69,570

The Trustees do not receive remuneration (2013 - £nil). The trustees were reimbursed expenses such as travel and subsistence during the year totalling £601 (2013 - £648).

10. TANGIBLE FIXED ASSETS

	Plant & Machinery £	Fixtures, Fittings & Equipment £	Total £
Cost			
At 1 April 2013	124,293	15,381	139,674
Additions	-	769	769
At 31 March 2014	124,293	16,150	140,443
Depreciation			
At 1 April 2013	124,293	15,257	139,550
Charge for 2014	-	461	461
At 31 March 2014	124,293	15,718	140,011
As at 31 March 2013	-	124	124
As at 31 March 2014	-	432	432

11. DEBTORS

	2014 £	2013 £
Trade Debtors	4,185	5,832
Prepayments and Accrued Income	5,000	10,300
	9,185	16,132

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2014 £	2013 £
Trade Creditors	5,988	2,472
Accruals and Deferred Income	8,087	5,886
	14,075	8,358

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted £	Restricted £	Total £
Fund balances at 31 Mar 2014 as represented by:			
Current Assets less Current Liabilities	95,964	44,442	140,406

14. FUNDS

14.1 General Unrestricted Funds

	31 Mar 2013	Incoming £	Outgoing £	31 Mar 2014
General unrestricted funds	85,115	59,323	(48,474)	95,964

Purposes of unrestricted funds:

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

14.2 Restricted Funds

	31 Mar 2013	Incoming £	Outgoing £	31 Mar 2014
Restricted funds	59,404	93,500	(108,462)	44,442

Purposes of restricted funds:

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

15. CONTROLLING INTEREST

There is no individual controlling party. The Charity is managed by a committee as detailed on page 8.

RISK MANAGEMENT AND 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 2013-14.

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



ACKNOWLEDGEMENTS



ACKNOWLEDGEMENTS

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. Particular thanks this year goes to Neil Henry who volunteered his time to review and finalise the BFFS annual accounts for 2013/14.

CREDITS

Images throughout the report are credited to BFFS or its member organisations.

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CINEMA

BRITISH

REDERIVATION

OF FILMIES

SOCIETIES