

CINEMA FOR ALL

2018/19 ANNUAL REPORT

CHARITY NUMBER: 276633

COMPANY NUMBER: 01391200



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CINEMA FOR ALL



ABOUT US

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

Our **mission** is to:

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

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

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

The **strategic outcomes** for 2018-22 on which all our activities are focused are that:

- Community cinema exhibitors and audiences are more diverse and representative of their communities.
- Community cinema audiences have a greater breadth and depth of engagement with film.
- There is a greater level of confidence, capability and capacity within the community cinema sector.
- More young people are engaged in volunteer led community cinema exhibition.
- Community cinema has a stronger, collective voice. Cinema For All provides more effective representation for the sector.

With a **key enabler** that:

- Cinema For All is more robust, financially fit and better represents the diversity of communities within the UK.

COMMUNITY CINEMA

A community cinema is a properly constituted, not for profit organisation, which screens films in its local community; more often than not, set up and led by volunteers. These organisations often put on additional events around the screening, or offer educational activities or resources to their local audiences. These groups may call themselves: film societies, film clubs, village screens, community cinemas, or any other name that suits their community. Our research shows around 1300 such groups across the UK of which around 1200 are members of Cinema For All.

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



SINEMA SADWRN

REVIEW OF THE YEAR



CHAIR'S STATEMENT

On behalf of the Board of Trustees of Cinema For All, I am proud to present our annual report together with the financial statements of the charity for the year ended 31 March 2019.

This is my final annual report as Chair of the Board of Trustees, and I am delighted that Gemma Bird will be taking over the reins of this wonderful organisation. I wish her, and my colleagues on the Board well, and Cinema For All and its team, every future success.



Cinema For All ends 2018/19 in a very strong position as *the* national voice of community cinema. Total membership is at an all-time high, having doubled in the last five years with full membership breaking the 400-barrier for the first time. Our 1256 member organisations and groups now represent over 95% of community film exhibitors that our research has identified across the UK. Through our expanding membership and vehicles such as our annual survey, Cinema For All is uniquely positioned to understand the challenges and issues the sector is facing, and we use this knowledge to help us shape our services and activities, and our conversations with funding agencies and other national bodies.

There are many highlights in this report to pick up: a 40% increase in equipment bringing cinema to an additional 14 000 people, a 70% increase in new groups supported through our Launchpad programme, and a 500% increase in existing groups accessing our Sustain programme. The Booking Scheme continues to provide a major member benefit with scheme titles achieving box office figures of around 20 000. And of course, 2018/19 saw the premiere of *Born a Rebel*, a film commissioned by Cinema For All, as part of the Vote 100 celebrations and constructed of footage from the Yorkshire, North East and North West Film Archives, made in response to the lack of women's voices in the archives. As ever, the annual conference and Film Society of the Year Awards were an inspiration and it was an absolute pleasure to share the stage with our guest celebrity, the Lord Mayor of Sheffield, Magid Magid. The Engholm Prize for Film Society of the Year went to the brilliant Deptford Cinema, just one of an incredibly diverse range of nominees and prize winners. And next year looks set to be even more amazing as the Awards reaches their 50th birthday.

There's so much more to read about in the pages that follow, but I do want to congratulate Jaq Chell and Abi Standish on the launch of their wonderfully engaging community cinema podcast. Do listen if you haven't caught up with it yet.

Finally, I am pleased to report that we have been successful in securing funding for 2019/20 from the British Film Institute Audience Fund. This is crucial to our continuing success and allows us to pursue some exciting new projects and developments.

I hope you enjoy reading this report which is as much a celebration of this vibrant sector and those that work tirelessly within their communities, as it is of Cinema For All.

This annual report was approved by the Board on the 1 July 2019 and signed on its behalf by



Dr Tim Swanwick
Chair of the Board of Trustees

This marks the start of my first year as Chair of Cinema For All. On behalf of the Board of Trustees and the Operations Team I would like to thank Tim Swanwick for his leadership over the past 5 years and for his dedication to the organisation. His are large shoes to fill and I look forward to the opportunity to overseeing our future successes.



Dr Gemma Bird
Incoming Chair of the Board of Trustees

VALUING OUR MEMBERS

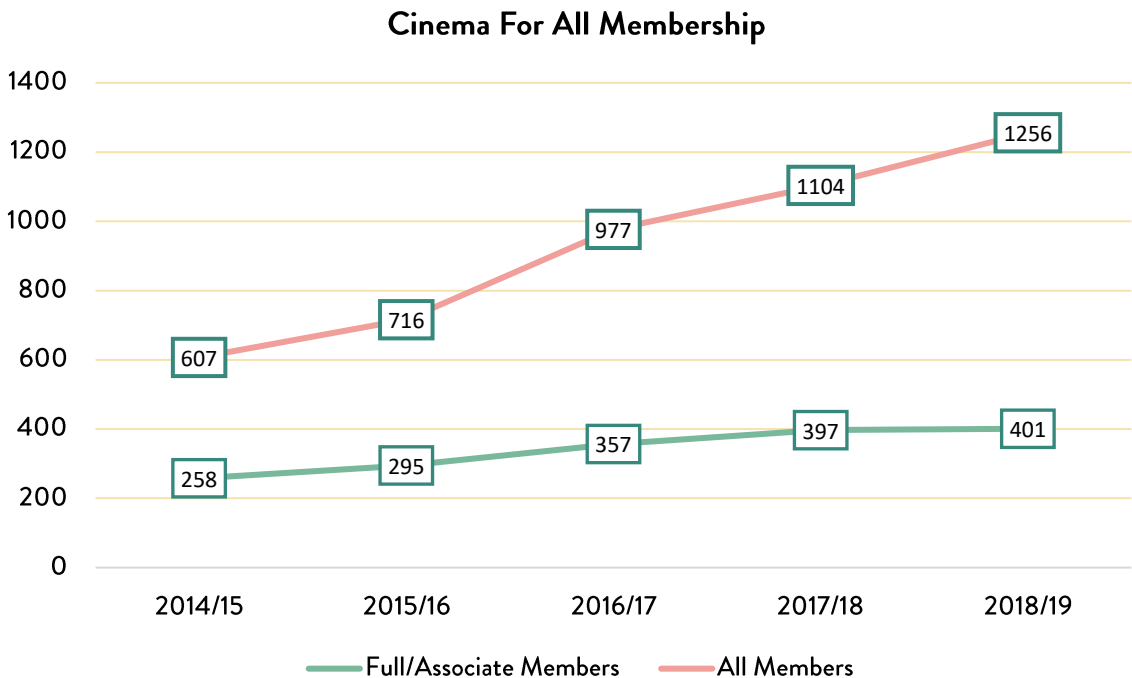
Membership

Volunteer-led community cinema is highly varied in its make-up. No longer just the traditional ‘film society’, it takes many more guises. Pop-up screenings, village hall gatherings, inner city community voices, student explorations – the collective experience of consuming film is very much alive.

Where are our members based?

London	114
Midlands	127
North	249
South East	292
South West	166
Northern Ireland	37
Scotland	199
Wales	72
TOTAL	1256

Membership has continued to grow steadily over the past 5 years, but our research shows that we are reaching market saturation at 95% of community cinema groups identified across the UK; with only 152 known organisations who are not currently associated with Cinema For All.



Services

Cinema For All services are regarded by users as a helpful, friendly, accessible source of advice, knowledge and information, providing a much-needed combination of motivational and practical support from on offer via the Enquiry Service, Equipment Hire to the Booking Scheme.

Enquiry Service

Cinema For All provide a range of 'top level' advice to any volunteer-led community cinema group, via telephone, email and online resources. From setting up to maintaining a group, advice covers topics such as how to operate a community cinema, venue licensing (including a version for groups in Scotland to reflect differing licensing laws), where and how to source films, insurance, equipment, fundraising, programming, film notes to accompany screenings and accessibility. There were 896 telephone and email advice enquiries in 2018/19.

Equipment Hire

Affordable, professional equipment hire plays a vital role in enabling some community cinema groups to become established and others to meet occasional challenges, such as the failure of their own equipment, or the need for additional equipment at special events. In some cases, it is simply a matter of us enhancing the ability of the host organisations to engage with community cinema groups or wider community activities, such as outreach to schools. In 2018/19 there were 242 equipment hires reaching audiences of 14,025 via 14 kits located across the UK.

'It was a great building block to help us get off the ground. We're gradually weaning ourselves off it. We now have our own sound system, so just hire the screen and projector at present. We've nearly raised enough to buy our own screen, so we're getting there.'

Film Booking

The film Booking Scheme is renowned for cost effectiveness, along with a reputation for good, accessible customer service in helping community cinema groups to source a wide range of specialised films. The searchable catalogue of over 800 films, representing world cinema, British films, independent features, documentaries and crossover titles. In 2018/19 429 titles were screened from the Booking Scheme.



MEMBERS OF FUTURIST CINEMA, ELSECAR
(HOTHOUSE 2018)

Coaching

Participants in the Cinema For All coaching programmes report increased levels of confidence, knowledge and ability, with common themes including: improving diversity among audiences, attracting younger people, the development of programming skills, improving projection ability and technical understanding, and the establishment of regular screenings. The current programmes include Launchpad, Sustain and Launchpad Hothouse, a face to face version of our successful coaching programme aimed at young people.

Launchpad

17 new community cinema groups went through the Launchpad programme which offers four intensive coaching sessions and a bursary to help put on two test screenings. Each group undertook an initial assessment to identify what level of coaching support would work best in the weeks running up to their first screening, and what support they may require afterwards to review and reflect on successes and improvements to help shape the second and future screenings.

Coaching sessions covered areas such as: getting started; equipment; audience development; film selection and programming; marketing and publicity; volunteer recruitment and management; fundraising; outreach; accessibility; and running special events. Bursaries were offered at £150 per screening for the first two screenings (£300 total), to help cover initial costs such as film licences, venue hire, or publicity materials.

'I can honestly say it is one of the most useful and practical training sessions I have experienced and pitched just right for young people.'

- Hashtag Cinema, Wales (Launchpad Back to School 2019)

'We're really proud of what we have created, and being part of Launchpad has been absolutely fundamental to the success of our D.I.Y. cinema. We literally wouldn't have been able to do it without them. From understanding what a film licence is and how we can get them, to thinking about our marketing and sustainability of the cinema. We've created a genuinely unique space, and one that we have so many ideas for the future. Our sincerest thanks to the whole Cinema For All team.'

- Queer Cinema Collective, Manchester (Launchpad Back to School 2019)

Sustain

In 2018/19 30 existing community cinema groups participated in the Sustain programme which supports groups to become more sustainable. Participating groups select three 90-minute Skype coaching sessions from a list of topics, to be completed within a fixed time period. Topics included: marketing and publicity; social media; immersive cinema; audience development; equipment & technical advice; live cinema & alternative content; fundraising & outreach; accessibility; and diversifying your film programme.

A £200 bursary was provided to each successful group for use towards filling a gap in their skillset identified through the coaching sessions, with a view to strengthening any areas of weakness with training or one-to-one advice from a suitably experienced professional. (Bursaries could not be used for screening licences or general running costs.)

'Sustain was, in many ways, a revelation highlighting that, after 46 years as a society, we had stagnated somewhat without really realising. It was good to get the chance to discuss a range of options with a professional in the community cinema sector to, hopefully, maintain and enhance our place in the local arts community.'

- Ayr Film Society, Scotland (Sustain participant)

'Sustain Fresh Start has been one of the most productive schemes I've undertaken. The workshops have been incredibly valuable and informative, and I now feel much more confident and prepared in pursuing my pop-up cinema. I couldn't be more grateful for the support and kindness that the team have shown me, how generous they've been with their time, and how they genuinely enthusiastic they are to help however they can. If you're looking to get involved, I can't recommend it highly enough.'

- Little Wing, London (Sustain Fresh Start 2019)

Hothouse

Hothouse is based on the Launchpad model, but aimed at young programmers. The training supported 4 groups over 17 screenings, with audiences of 482 people and 33 young people trained. It was tailored to help groups of young people (aged 16-30) from disadvantaged backgrounds in South Yorkshire and Leicestershire to develop skills in film exhibition and become confident community film organisers, equipped with the knowledge to establish, manage and programme their own film screenings.

Each group received face-to-face training in programming, equipment, marketing and publicity, fundraising and audience development. Training was paired with bursaries to cover the initial film licences, along with free equipment hire and Cinema For All membership to help groups through the first few months of setting up a community cinema.

'...as a disabled person, it is really hard to access the cinema and it is not possible to go to screenings at commercial cinemas. Your community cinema would make it possible for me to see films with others. I just want to say how proud I am of you all and how impressed I am. Well done and keep going!'

- Audience member at Dream Screen, Leicester (Hothouse group)

Young Film Programmers' Network

Nearly 200 people are using the young community cinema organiser forum, designed for young people involved with a film society, student cinema or with an interest in programming, distribution and exhibition. This open Facebook group aims to give support and inspiration from fellow students and experts from the Cinema For All team where members can share start-up tips and experiences, ask for advice and discuss film with others.

EDUCATION AND CULTURE

Education and Culture are key to the work Cinema For All does, developing communities, organisations and audiences alike. We are committed to providing guidance and support for all communities and developing access to all types of cinema, so our members can provide their audiences with a global offering of films, stepping in where commercial cinemas often fall short. We support volunteers to develop innovative and exciting programming, to provide learning opportunities for their audiences.

This year saw a magnitude of educational and cultural activities from Cinema For All up and down the country, from conferences and workshops, a brand new podcast series, to a tour of screenings in the north, including wonderful collaborations and showcasing resources available to our members.

The Community Cinema Conference and Awards

In September 2018, the annual Community Cinema Conference and Film Society of the Year Awards returned to Sheffield, utilising fantastic spaces in the Showroom Cinema and Workstation, as well as Sheffield Hallam University. After a successful 2017 conference on the theme 'Your Audience and You', we returned to deliver 'Yourself on Screen' to participants from film societies from all over the United Kingdom, providing numerous educational and networking opportunities for our delegates.

This year's theme delved into important issues such as representation, community outreach and diverse film programming. The conference kicked off with a screening of *Harvey* followed by a masterclass from Dr Emmie McFadden on the depiction of mental health on screen. A diverse range of other screenings ran through the conference of films available on the Booking Scheme: *Skate Kitchen*, *The Apparition*, *Columbus*, *Anchor and Hope*, *3000 Nights* and *C'est La Vie*!

On Saturday morning, our delegates attended the premiere of *Vote 100: Born a Rebel*, a short film commissioned by Cinema For All in celebration of 100 years since some women gained the vote. Following this, Anandi Ramamurthy of Sheffield Hallam University delivered a Keynote talk on Palestinian Cinema. As always, the conference was a wealth of educational opportunities for our members, with further panel discussions on uniting communities through film and making your screenings unmissable with panellists from across the sector, as well as a masterclass with our Patron, Danny Leigh, and the Cinema For All team on building a sustainable future for your cinema.

The highlight of the weekend was our annual Film Society of the Year Awards, which for the first time were British Sign Language supported. The awards once again allowed the opportunity to take a step back to reflect on and celebrate the achievements of community cinema and the innovative work produced by the sector. You can read about the winners in the 'Celebrating success' section of this report and view their applications on the Cinema For All website for further inspiration.



COMMUNITY CINEMA CONFERENCE 2018

Student and Young Volunteer Cinema Programmers

Late February saw volunteer programmers from across the country head to London for the annual Student Cinema Day, this year in collaboration with the University of Westminster Film Society. The event brought together students and 18-30 years old running their own community cinemas, for a day of workshops, films and peer-to-peer networking. The event featured a panel of student and young programmers sharing their experiences, a workshop on programming to change the world, including a talk from Franck Magennis of Deptford Cinema, and screenings of *Vote 100: Born a Rebel*, *Border* and *A Private War*.

This year, we have we have developed our connections to younger audiences through the sustained building of our Facebook group for young community cinema organisers. Engagement from users was slow at first, but has built to a strong position following regular posting from the Cinema For All team, supported by our youngest board member, Sukayna Najmudin. The group now has 242 users, with new content uploaded 3-4 times per week.

A World of Cinema

In 2007 Cinema For All established a DVD/Blu-ray distribution scheme to provide community cinemas with access to a more diverse choice of films to show their audiences. Over ten years later the Cinema For All Booking Scheme still continues to develop, particularly in the number of titles available, and is highly valued by members, significantly impacting on membership renewals. The Booking Scheme is our primary method of developing taste and providing quality cultural film to the community cinema sector. It is made up of 100% specialised titles provided by our distribution partners and independent producers and is a great draw to members, new and old.

In the last year, the Scheme took 429 bookings, screening to 19,735 audience members, (an increase of 2,000 from 2017/18). New acquisitions include British independents such *Nae Pasaran* and *Being Frank*, world cinema titles such as *3 Faces* and *Border*, while also offering the occasional US indie such as *Mid 90s*. We have started working with new partner, Fanfare Entertainment, who specialise in classic cinema, including some real hidden gems such as Alfred Hitchcock's *Under Capricorn* with Ingrid Bergman, Laurel and Hardy's *Bonnie Scotland*, *I Married a Witch*, *Road to Rio* with Bing Crosby and many more. We also have many shorts packages including a complete selection of Buster Keaton's short films made between 1917-1923, the Halas and Batchelor animated short film collection, and shorts from Palestinian filmmakers. We also promote Oska Bright Film Festival's packages made by young learning-disabled people.

Born a Rebel

In 2018 we were awarded funding as part of the Government Equalities Office's Women's Vote Centenary Grant Scheme to develop a project celebrating 100 years since some women achieved the vote in 1918.

The grant included funding to produce a short archive film, *Vote 100: Born a Rebel* inspired by the words of Mrs Elizabeth Dean: *'Between you and I, I think I must have been born a rebel!'*

The film premiered at the 2018 Community Cinema Conference to overwhelming reactions before touring the North of England accompanied by amazing speakers, spoken word performers, bands and creatives at events in Preston, Durham, Huddersfield, Sheffield, and Liverpool. The film was produced in collaboration with the Yorkshire, North East, and North West Film Archives, using archive footage charting the story of British women over the last 100 years. The film was also made available to members and so far has been screened 21 times to over 1200 people.



BORN A REBEL EVENT, SHEFFIELD 2018

EqualiTeas

As part of the Vote 100 celebrations on 21 June 2018 we partnered with EqualiTeas to put aside time to discuss what democracy and equality meant to us. This included coffee, homemade cakes and lots of discussion. Tea parties were once hotbeds of political activism, being one of the few ways that women could meet to discuss and plan, so there was no better way to get together and share ideas, debate and celebrate 90 years since the Representation of the People Act.

The Cinema For All Podcast

Support from the BFI Audience Fund in 2018-19 enabled the launch of the Cinema For All podcast – a series created to support listeners on a journey of film discovery, support underrepresented voices and build curiosity around film culture. The Cinema For All Podcast is above all a celebration of community cinema. Support also covered our initial set up costs (recording equipment), studio and hosting costs as well as travel costs to cover trips to meet interviewees. Our first season established a strong following with high listener numbers and online engagement (an amazing 3699 downloads). The podcast has quickly become an important tool in both raising awareness of community cinema activity – directing listeners to their nearest community screen – as well as sharing information about upcoming films and developing taste. We have featured high profile guests such as Carol Morley, Deborah Haywood, Danny Leigh and the daughter of British animation legends Halas and Batchelor, Vivien Halas a dear friend of Cinema For All, as well as community cinema organisers.

Our new title acquisitions (see above) have been promoted through the podcast through interviews with British and international directors such as Ali Abbasi, Steve Sullivan, Felipe Bustos Sierra and more.



WITH RICO JOHNSON-SINCLAIR, CINEQ FOR THE CINEMA FOR ALL PODCAST

On the Ground

In 2018/19 Cinema For All's new, regional support scheme, On the Ground, connected emerging or existing community cinemas from across Devon and Cornwall with one another, to share skills, knowledge and expertise.

Through the training participants gained practical skills and information through our masterclasses, met and networked with local organisations that can offer further support, including Film Hub South West and Cinema For All South West, as well as other community cinemas, both new and established.

The project also encouraged a younger generation of community cinema volunteers to support one-another, a vital development in an area in which most community cinema activity is led by people over 60. Forty-eight people have been supported by the project, with 8 people trained to be On the Ground 'champions'.

CELEBRATING SUCCESS

Film societies and community cinemas from across the UK and beyond gathered at the Showroom Cinema in Sheffield for the 49th Film Society of the Year Awards, which took place on 8 September 2018 during the Community Cinema Conference.

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

This year the judges were an esteemed, diverse and independent panel, including representatives from the BFI Film Audience Network, distributors, exhibitors, university film studies departments and innovators. The standard of this year's applications was exceptionally high, and in many categories the judges found it extremely difficult to choose the winners. The awards were very generously sponsored by the Motion Picture Licensing Company. The awards were also supported by Filmbankmedia who sponsor the Filmbankmedia Audience Award as well as the Community Cinema Conference and after-party, and Sheffield Hallam University who supports our Student Cinema Award.



DR SHAW AWARD FOR BEST NEW SOCIETY

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



Winner: Sinema Sadwrn
Distinction: Big Adventure Cinema, The Hamlets Pop Up Cinema
Commendations: Friends of Stretford Public Hall, Movies at Chaddesley, The New Royalty Cinema

BEST MARKETING AND PUBLICITY

Communication is a vitally important part of any organisation or event. There is often so much to get across, usually with little space or budget to do it with. The Marketing and Publicity Award celebrates groups that have harnessed this huge task with innovation, style and authenticity. Be it with personable social media posts, a clear and inviting website or sparkling print materials that audiences can't wait to get a hold of. The judges said about the winning group, *'It feels like somewhere you want to walk into when you see the window.'* More than a cinema, this space is a cultural hub with a consistent brand that oozes personality.



Winner: Deptford Cinema
Distinction: Film Unit, Shere Village Cinema
Commendations: Hurst Village Cinema, Leigh Film Society, Richmond Film Society

COMMUNITY AWARD

All film societies grow from, serve and are a vital part of their community. The judges saw some incredibly wide-ranging work from the shortlisted groups, where even political and cultural barriers have been challenged and broken down through the power of cinema. The winner of this award demonstrates an appreciation for their existing loyal audience as well as the importance of forming connections with new ones. The judges were extremely impressed with the winner's commitment to intersectionality, inclusion and diversity.



Winner: Leeds Queer Film Festival
Distinction: South Ayrshire Library Service
Commendations: Dollyshot Pop-up Picturehouse, Leigh Film Society, Shere Village Cinema

BEST STUDENT CINEMA

Supported by Sheffield Hallam University

Student cinemas offer more than just an enjoyable way to pass time between studies. They are often a base of comfort, learning and a space to connect over film, no matter what subject your degree or course is in. Student cinemas bring great films to your doorstep for an affordable price as well as introducing you to a host of new people. This award recognises the heroes that champion cinema amidst textbooks and examinations, and make being a student that much more fun. This year's winner has committed to responding to national events (Black History month, International Women's day) as well as international movements like #metoo. The judges recognised the groups sense of the bigger picture. It's not just cinema as entertainment – they have political considerations, engagement and discourse.



Winner: Film Unit
Distinction: Warwick Student Cinema
Commendations: Robert Gordon University, Union Films

FILMBANKMEDIA AUDIENCE AWARD

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

My local community cinema is an important part of our community because...

Some of the winning responses included:

'From a disabled point of view my community cinema is a life line, it enables me to see films that I would not be able to see as I am unable to travel thirty miles to our nearest cinema. At B.C.C. I have easy access, I have access to disabled toilets. Easy access through to the main hall for the cinema. My ice cream and pop corn are delivered to me and I am able to purchase a drink. It is so easy for me all the worries I undertake when trying to socialise with the community are taken away.'

'There is nothing like this and it is giving normal families on minimum wage the chance to visit a cinema. It is very professionally done and the Community Centre group have worked so hard. I have three children and unable to go to the nearest cinema due to cost. I have been able to take my children and even had a date night with my husband. Brightlingsea keep up the great cinema.'

'I would like to wholeheartedly support the application for a grant for the Brightlingsea Community Cinema. I have attended all three Friday night sessions. I am recently widowed and attending the cinema in a community environment has been a great help to me. The nearest cinemas are ten miles away and making the effort to travel to these on your own is daunting. Brightlingsea is losing a number of facilities such as banks and building societies, but the establishment of the Community Cinema is providing a welcome boost to the town.'

Winner: Brightlingsea Community Cinema

FILM DISCOVERY AWARD

The Film Discovery Award, which celebrates film education, was created to highlight the community cinemas that are making an extra effort to illuminate film screenings with extra activities and entice audiences on their own journey of film discovery, showing that film is a language we can all share and enjoy. The judges thought that the range and breadth of the winning group's film discovery activities was astonishing, with outreach to younger people through schools, colleges and

universities, as well as activities for older audiences such as discussion groups, speakers and a scriptwriting group. The judges said *'Film is not a standalone experience for them - education is just as important.'*



Winner:	Leigh Film Society
Distinction:	Wimbledon Film Club
Commendations:	CineQ

BEST FILM PROGRAMME

Film societies and community cinemas have some of the most innovative, far-reaching and challenging programmes in UK film exhibition, offering some of the most intelligent and original cinema to their communities. The winning group's programme really gives a sense of their identity. The judges said *'I feel I know these people from their programme.'* Bringing a non-mainstream cinema to a small town, this group curates a programme that is as challenging as it is affordable. With a short film festival, monthly classic cinema club for socially isolated and elderly people, alongside their monthly main programme this group connects their love of film with their love of the people who live near them.



Winner: Leigh Film Society
Distinction: Deptford Cinema
Commendations: Ayr Film Society, Bracknell Film Society, Hurst Village Cinema, Ipswich Film Society, Wimbledon Film Club

BEST SINGLE EVENT

This award highlights groups that have put their all into a single event to double the enjoyment of the experience for their audience. The judges had an incredible series of creative events to choose from. The winning event surrounded Sekiya Dorsett's documentary *The Revival: Women and The Word*, curating a special evening celebrating the literary work of women of colour.



Winner: Andro and Eve
Distinction: Bluebird Pictures, Dollyshot Pop-up Picturehouse
Commendations: Friends of Stretford Public Hall, Leigh Film Society, Shere Film Society, Picturehouse Ballyclare

FILM SOCIETY FILM OF THE YEAR

Re-introduced in 2013, the Film Society Film of the Year award shows the world what type of films community film exhibitors love to screen, and their audiences love to watch. All film societies and community cinemas were asked to vote for their top film of the year, either by choosing the best audience rated film or by holding an audience vote. The only restriction was that the film had to have been shown after 1 September 2017. Previous winners include *Intouchables*, *Philomena*, *The Grand Budapest Hotel*, *The Lady in the Van* and *I, Daniel Blake*.

Winner: *A Man Called Ove*



OUTSTANDING CONTRIBUTION MADE BY AN INDIVIDUAL

This award recognises the vital work that volunteers do in organisations around the country week-in, week-out. Nominated by their own film society or community cinema, these individuals will have made an exceptional contribution to their group and have had a significant impact on their community. The winner of this award is a very special person who dedicates his life to helping others.

The winner's nomination *'If you come to Deptford Cinema on a Sunday morning at 11am, you'll probably meet Carlos.*

He'll likely be sat at the table with his cap and glasses, maybe giving a finance report, maybe discussing an upcoming season or event, maybe introducing the cinema to new volunteers or suggesting ideas for outreach to the local community (likely all the above!). No doubt he'll warmly welcome you, ask you how you are and offer a cup of tea or coffee. As a volunteer at Deptford Cinema, I met Carlos about two years ago. He is part of the experienced participants who welcomed me into the project and trained me to programme films as well as contribute to other aspects of the space. Carlos is part of the handful of volunteers who are continuously involved in every aspect of the cinema, and whom we can thank for making it sustainable and its open, participatory, non-hierarchical structure possible. The time and labour he invests are essential to the cinema's survival and evolution and I am grateful for his dedication, support and kindness.'



Awardees: Carlos Lozada, Deptford Cinema

Certificates awarded to:

Benji Levine, Warwick Student Cinema

Craig Andrew Robertson, Robert Gordon University

Dave Foster, Bourne End Community Cinema

Jane Mayo, Campbeltown Picture House

Mary Berry, Leigh Film Society

Sukayna Najmudin, Film Unit

THE ENGHOLM PRIZE FOR FILM SOCIETY OF THE YEAR

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

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



Winner: Deptford Cinema

THE ROEBUCK CUP

The Roebuck Cup is awarded to those remarkable individuals who may have been involved in the starting of many film societies, kept the ideal of Cinema For All going, or supported the movement in all sorts of ways, often over many years. It was donated by Charles Roebuck, a life-long cinema enthusiast and national officer of the British Federation of Film Societies. This year's award however, in a Roebuck Cup first, goes not to one individual, but



rather to a group of individuals. It is one thing to win big at the Film Society of the Year awards, but this group of people used their own winning streak to inspire an entire nation. Bold programming, successful and innovative marketing and above all a dedication to serving the needs of their audiences has produced a success story that should be told far and wide. As well as what they have achieved in their own town, this group has been consistently and unfailingly helpful to the wider community cinema scene in Northern Ireland, dispensing hard won wisdom and experience to all who have asked.

Winner: The committee of Newcastle Community Cinema

CHIEF EXECUTIVE'S REPORT

So much has happened in 2018/19. It has been really pleasing to break that 400 member mark, seeing membership booming, as well as our coaching, equipment hire and Booking Schemes doing so well and of course grow our wonderful team. This year we were also able to conduct an impact study on how our services perform and it was great to see how valued, and valuable our services are to the sector we care so much about. As well as some amazing feedback there's also lots to learn and we are



already putting in place plans to do even better next year. Overall though the study found we '*demonstrate commendable delivery of a substantial and ambitious portfolio within limited means*', and is testament to the team's hard work, commitment, and fabulous, friendly attitude.

Our coaching programmes have been getting excellent feedback, helping groups at all stages grow in capability and confidence, and I am particularly pleased our new Launchpad Hothouse scheme did so well providing face-to-face support for young people from more disadvantaged backgrounds – well done Ellie! I have always believed that the way to build diverse audiences is not simply to showcase a wide range of diverse titles (though this of course is important), but to ensure the voices programming and organising screenings are themselves as diverse as possible, and I'm pleased to see much better representation in our sector, even compared to a few years ago, but we've still much to do.

We introduced some new services this year and I hope you were one of the very many hundreds enjoying our new podcast, lovingly curated by Jaq and Abi, and produced by our technical wizard, Jay. It was wonderful to hear their passion for film and community cinema (and podcasting!) shining through. With some amazing guests too, it's no surprise to learn that listener numbers have been going from strength to strength.

A particular highlight for me in 18/19 was working on our Vote 100 Born a Rebel project. Gemma and I had worked on the bid together, first of all visiting the North West Film Archive for inspiration and feeling defeated on finding so little footage about the Suffragettes and women's protest in general, but we were determined. Buoyed by the enthusiasm of our fabulous colleagues at the film archives, we pulled together our proposal. Tight deadlines meant we had around three weeks to do everything. It was a hard slog, but worth it when I received a call to say we'd been successful, and particularly sweet as this was the bid that helped me cross £1 million pounds raised for Cinema For All since I became CEO.

Then attending the Houses of Parliament as one of the successful awardees for the launch of EqualiTeas and seeing the Vote 100 events come together was wonderful. Working with the archives on shaping the film, viewing the edits and finally watching *Born a Rebel* on the big screen for the very first time at the Community

Cinema Conference to record audience reactions was incredibly rewarding, and rather emotional. It will be a project of which I will always be proud.

Financially, it's been a successful year too, with our highest ever annual award from the BFI, and a successful award from the Government Equalities Office's Women's Vote Centenary Grant Scheme. Income from our membership and equipment hire schemes grew too, all enabling us to grow our team to meet the demands of increased delivery and new projects like Vote 100. Abi progressed into a new role as Sector Development Officer looking after our coaching schemes and film acquisitions. Rosie Thompson joined us to take over Marketing and Communications and Handmade Cinema's Ellie Ragdale joined us as Community Impact Officer, leading on our outreach and young people's projects. Oriana Franceschi joined us from June to December to organise and manage the Vote 100 events, and Sam Allen briefly took over as Operations Coordinator (when Mark Riddington sadly left us to pursue new ventures), but then had to return to the US. To ensure we meet our commitments under our Equal Opportunities policy we reviewed our application and assessment processes this year too. You can hear more from our team in our Staff Highlights section.

It was also a delight to welcome Sheffield's Lord Mayor, Magid Magid to host the Awards this year, having previously visited him in his chambers to talk about community cinema and the work we do. It was fantastic to see all the successful groups collecting their certificates: Sinema Sadwrn taking home the Dr Shaw Award for Best New Society, and Andro and Eve picking up Best Single Event to name a couple, and a Roebuck Cup first with Newcastle Community Cinema picking up that Award. It was a terrific night and we thank our friends at MPLC and Filmbankmedia, as well as all our other sponsors for their generous support.

Though this has been a challenging year at times, it's been really wonderful to see this fabulous sector continue to grow and thrive, see our own team grow and deliver more work, better than ever before. 2019 sees us marking the 50th Film Society of the Year Awards and we already have some exciting ideas for some extra special celebrations in September; I can't wait to see you there.

STAFF HIGHLIGHTS

Jay, Technical Services Coordinator

Highlight of the past year:

My work on the Cinema For All Podcast has been a highlight of the past year. Taking on the role of producer has given me the chance to develop audio recording and editing skills I learned during my degrees but didn't think I would be able to incorporate into my role at Cinema For All. I've also had the chance to interview some guests, which was a challenge I've enjoyed overcoming. It has been exciting to work on the podcast from the start, and see it grow into something that has been so well received not just by community cinemas, but by film fans in general.



Rosie, Marketing and Communications Coordinator

Highlight of the past year:

One of my highlights of the past year has been having the opportunity to build more personal relationships with community cinemas across the UK, by getting to know them on the phone and over email, delivering Skype workshops as part of Launchpad and Sustain, and speaking to them at the Community Cinema Conference. Not only has my own confidence developed hugely from doing this, but I feel that I have offered encouragement, advice and support to help grow their confidence in the incredible work that they are doing. I have also created a more personal marketing and social media presence, showcasing the work of individuals and a range of community cinemas, by asking for feedback and content for the newsletter, and highlighting individual achievements for events like Volunteers Week.



Ellie, Community Impact Officer

Highlight of the past year:

It has been a real highlight to work directly with communities with Launchpad Hothouse; guiding groups of young people from the initial seed of an idea, right through to setting up and running their own community cinema and film screenings. I am so proud of their development and what they have achieved in such a short amount of time. Seeing their confidence and skills develop throughout the programme has been a joy and it has been wonderful to feel as though we are leaving them in a secure and stable position to continue their screenings.



Sarah, Operations Assistant

Highlight of the past year:

A highlight for me would be: Someone telephoned the office a while back who was trying to locate the licence holders for several obscure titles. I did some research then emailed her with a list of my findings. A few weeks later she rang again and asked to speak to me, as there was another title she was struggling to find the licence holder for. After a bit of detective work I was able to find a contact for the film that she was after. She then came back to me shortly afterwards to say that after a discussion with her committee at her film society she had convinced them to take out membership with Cinema For All as she has been really pleased with the help she had received.



Abi, Sector Development Officer

Highlight of the past year:

A huge highlight and challenge this year has been the creation of the Cinema For All Podcast. As a podcast and film fan, it's been a dream to set up our own and delve into a wide range of film topics and themes from the history of community cinema to representation on screen. It was also a completely new venture for us as a team and we had to learn about podcasting equipment and a host of new skills which was both exciting and challenging. We've been fortunate enough to interview amazing filmmakers as well as groups running their own screenings, but the extra special part was sharing it with everyone. It's been so lovely to receive emails and reviews from community cinemas and listeners with their thoughts about the topics and films we discuss and expressing joy and intrigue about cinema-going with great gusto!



Jaq, Head of Operations and Sector Development

Highlight of the past year:

The highlight of my year has been seeing our team grow their skills and confidence in order to help the wonderful people in the community cinema sector. I love to see the feedback the team receive - whether from the coaching they've delivered, the equipment hire they have arranged, or even from just a simple phone enquiry they have helped with. I know that our team genuinely care about volunteers who put on their own film screenings, and I am so lucky to see them go above and beyond every day. As many members know, Cinema For All (or BFFS as we were then known) used to be run by such a tiny team, and I am so delighted that even though we're now a little bigger, we're still a team of like-minded people who care so much about what they do. It brings a lot of light and joy into my day.



And from Deborah ...

Highlight of the past year:

There have been so many highlights! From seeing *Born a Rebel* for the first time on the big screen to welcoming so many wonderful groups onto the stage to receive their awards at the FSoY, but being asked to open our sister organisation's,

Norsk Filmforbundet (the Norwegian Federation of Film Societies), annual general meeting in Bergen with a presentation about UK community cinema, was an amazing experience. Being able to showcase some of our inspirational groups on the international stage was brilliant and it was so interesting to see all the work being done by volunteer cinema groups across Norway, even well into the Arctic circle. But it was the warmth of the welcome, and the passion and commitment of the Norwegian delegates in providing outstanding film experiences for their communities that made me feel I was home, and reinforced my belief that *cinema for all*, (as an ideal) has no borders.



Thanks to the team for providing their highlights. All in all, it's been an amazing year at Cinema For All!

GOVERNANCE



PUBLIC BENEFIT

The Trustees have had due regard to the Charity Commission guidance on public benefit. The charitable objects of Cinema For All are:

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

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

Unique range and reach

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

Education and training

Cinema For All's activities benefit the public by providing opportunities to see a wider range of films, to develop an interest in film as an art form, become better informed and educated about film, and to appreciate different cultures and viewpoints. Our coaching provides groups with one to one advice and training. Our podcast explores the diversity of world cinema and the important part community cinema plays in it. Our annual conference for community cinema is a unique national event providing valuable opportunities to network and share best practice on a peer-to-peer level, as well as previewing forthcoming titles.

Information and advice

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

Membership

Cinema For All provides a range of affordable membership categories for organisations, from a basic, free membership to tiered subscription rates depending on how long groups have been in operation, which offer full access to services, discounts and benefits.

Representation

Cinema For All conducts an annual Community Exhibitor Survey, which covers a variety of topics. This survey gives a detailed overview of the sector, ensuring Cinema For All knows what, as a membership federation, it represents. Cinema For All uses the data it holds on the sector to make informed responses to various public consultations to advocate for its membership.

Supporting disadvantaged and underrepresented communities

Cinema For All works for the public benefit through project work targeting specific social groups that may be disadvantaged in terms of their access to film culture and the broader range of film available. We believe in the wide-ranging and hugely positive impact volunteer-led cinema can have in communities.

Regional activity

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



BELFAST NETWORKING

LEGAL AND ADMINISTRATIVE INFORMATION

Status

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

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

COMPANY NUMBER: 01391200

CHARITY NUMBER: 276633

Registered office

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

Independent examiner

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

Bankers

Lloyds Bank
802 Oxford St
Swansea
SA1 3AF

The financial statements found on pages 46 to 55 comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice, Accounting and Reporting by Charities that applies the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.

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

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



KATHERINE SELLAR
BOARD MEMBER



TIM SWANWICK
CHAIR



GEMMA BIRD
VICE CHAIR



PETER MITCHELL
BOARD SECRETARY



NADINE THOMSON
BOARD MEMBER



CARLOTA LARREA
BOARD MEMBER



GRAHAM HILL
TREASURER



ZOE ELLIS-MOORE
BOARD MEMBER



SUKAYNA NAJMUDIN
BOARD MEMBER

Appointment notes: Tim Swanwick (Re-appointed March 2017) Chair (Re-appointed Dec 2017) (Resigned 31 March, 2019), Gemma Bird (Re-appointed Mar 2017) Vice Chair (Re-appointed Dec 2017) Chair (Appointed 1 April 2019), Graham Hill (Appointed Sep 2015) (Reappointed Sep 2018) Treasurer (re-appointed Dec 2017), Peter Mitchell (Re-elected Nov 2017) Board Secretary (Re-appointed Dec 2017), Katherine Sellar (Re-appointed Dec 2017), Nadine Thomson (Appointed Sep 2016), Carlota Larrea (Elected Oct 2015) (Resigned Sep 2018), Zoe Ellis-Moore (Elected Nov 2016), Sukayna Najmudin (Elected Nov 2017), Adam Adshead (Elected Sep 2018) (Resigned May 2019)

At the time of the 2019 Annual General Meeting, there will be two elected trustee vacancies.

TRUSTEE RESPONSIBILITIES

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

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

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

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

In so far as the trustees are aware:

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

Working Groups

The Board is organised into working groups that have defined responsibilities. Each group has a lead and a minimum of three members, which may include staff members and/or volunteers with specific skills, or experience. Working groups enable Board members to concentrate on particular areas and help staff members to know whom to consult on particular topics.

The working groups are:

- Finance, audit and governance
- Strategic development
- Fundraising and sponsorship
- Marketing and communications
- Regions and membership
- Industry, partnerships and technology
- Education and culture
- Human resources and remuneration



Patrons and the Honorary Council

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

Derek Malcolm is President of Cinema For All and is joined on our Honorary Council by vice presidents, Marjorie Ainsworth, Donna Anton, Peter Cargin, Brian Clay and David Miller.

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

Risk Management and Serious Incidents

Risk management

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

Serious incidents

No serious incidents, as defined by The Charity Commission, have occurred or been notified in the year 2018/19.

POLICIES

Investment Policy

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

Reserves Policy

Cinema For All funds current activities and longer term developments from grants and donations received, and from its earned income. In order to mitigate against any unforeseen expenditure, or fall in income, Cinema For All aims to maintain its free reserves (net unrestricted current assets) at a level equivalent to six months' expenditure on unrestricted activities. In 2018/19 this would be £77,932 (6 months' staff, accommodation and governance costs against actual free reserves which are £189,422). This policy will be reviewed and monitored regularly in the light of the changing financial climate and other risks. For further explanation please see the Treasurer's report.

Grant Making Policy

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

Equal Opportunities Policy

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

Safeguarding

As Cinema For All increases its work supporting disabled groups, marginalised and disadvantaged communities to screen films, our Safeguarding Policy outlines our approach to working with vulnerable groups. This approach takes a lead from our specialist partners to ensure people's wellbeing is promoted, and their wishes, feelings, views and beliefs taken into account, as well as taking all practicable steps to prevent the risk of abuse, or neglect. Our Safe Spaces Policy also ensures everyone attending our events is made to feel welcome and supported. This informs and shapes all our events and activities.

Cinema For All also has written policies relating to data protection, sickness, absence and wellbeing management, and complaints. All are available on request. In connection with data protection, Cinema For All complies with the **General Data Protection Regulation (GDPR) (EU) 2016/679** which came into effect on the 25 May 2018.

FINANCIAL REPORT



INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2019 which are set out on pages 46 to 55.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Date: 19/07/2019

Signature:



STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds	Restricted Funds	2019 total	2018 total
		£	£	£	£
Income from:					
Donations and legacies	3	89	-	89	34,595
Income from charitable activities:					
Grants	4	-	218,048	218,048	112,013
Sponsorship	5	10,795	-	10,795	10,866
Subscriptions	6	31,217	-	31,217	27,306
Income from other trading activities:					
Commercial trading operations	7	66,982	10,914	77,896	81,141
Investment income	8	85	-	85	75
Total income		109,168	228,962	338,130	265,996
Expenditure on:					
Charitable activities	9	115,718	218,096	333,814	222,931
Other	10	147	3,894	4,041	3,621
Total expenditure		115,865	221,990	337,855	226,552
Net income/(expenditure) and net movement of funds for the year		(6,697)	6,972	275	39,444
Reconciliation of funds					
Total funds brought forward		211,131	39,258	250,389	210,945
Transfers		-	-	-	-
Total funds carried forward		204,434	46,230	250,664	250,389

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

BALANCE SHEET

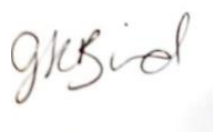
As at 31 March 2019	Notes	2019	2018
		£	£
Fixed assets			
Tangible assets	13	15,012	414
		<u>15,012</u>	<u>414</u>
Current assets			
Debtors	14	45,638	24,433
Cash at bank and in hand		197,520	234,260
		<u>243,158</u>	<u>258,693</u>
Liabilities			
Creditors falling due within one year	15	(7,506)	(8,718)
Net current assets	16	<u>250,664</u>	<u>250,389</u>
The funds of the charity:			
Unrestricted funds	17	204,434	211,131
Restricted funds	18	46,230	39,258
		<u>250,664</u>	<u>250,389</u>

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

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

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

These financial statements were approved by the Board on 01/07/2019 and signed on its behalf by:



Signature:

Date: 01/07/2019

Gemma Bird, Chair, Cinema For All Board of Trustees

The notes on pages 48 to 56 form an integral part of these financial statements.
Company registration number: 01391200

NOTES TO THE FINANCIAL STATEMENT

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 (as updated for Update Bulletin 1 published on 2 February 2016), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

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

1.2 Fund accounting

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

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

1.3 Income

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

1.4 Expenditure

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

All resources expended are inclusive of irrecoverable VAT.

1.5 Tangible fixed assets and depreciation

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

Projectors, Lenses and Films (Non Project Related)	2 years
Projectors, Lenses and Films (Project Related)	5 years
Office Furniture and Equipment (Non Project Related)	1 year
Office Furniture and Equipment (Project Related)	Life of project

1.6 Interest receivable

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

1.7 Debtors

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

1.8 Cash at bank and in hand

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

1.9 Liabilities and provisions

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

1.10 Financial instruments

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

1.11 Pensions

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

1.12 Critical accounting estimates and areas of judgement

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

Critical accounting estimates and assumptions:

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

Prior year statement of financial activities

	Unrestricted Funds £	Restricted Funds £	2018 Total £
Income from:			
Donations and legacies	11,015	23,580	34,595
<i>Income from charitable activities:</i>			
Grants	-	112,013	112,013
Sponsorship	10,866	-	10,866
Subscriptions	27,306	-	27,306
<i>Income from other trading activities:</i>			
Commercial trading operations	81,141	-	81,141
Investment income	75	-	75
Total income	130,403	135,593	265,996
Expenditure on:			
Charitable activities	121,211	101,720	222,931
Other	968	2,653	3,621
Total expenditure	122,179	104,373	226,552
Net income/(expenditure) and net movement in funds for the year.	8,224	31,220	39,444
Reconciliation of funds			
Total funds brought forward	202,907	8,038	210,945
Total funds carried forward	211,131	39,258	250,389

Donations and legacies income	2019	2018
Unrestricted funds	£	£
General donations	89	403
Legacies	-	10,612
	89	11,015
Restricted funds		
Equipment donation	-	4,080
BBFC donation	-	19,500
Total	89	34,595

4	Grant income	2019	2018
	Restricted funds	£	£
	BFI Strategic Partners Fund	-	52,870
	BFI Audience Fund	160,623	59,143
	General Donation	-	-
	Others – Women’s Vote Centenary Grant Scheme	57,425	-
	Total	218,048	112,013
5	Sponsorship income	2019	2018
	Unrestricted funds	£	£
	Filmbankmedia	5,100	5,000
	MPLC	3,500	3,500
	WRS Insurance	500	-
	Octagon Films	500	1,000
	Others	1,195	1,366
	Total	10,795	10,866
6	Subscription income	2019	2018
	Unrestricted funds	£	£
	Annual subscriptions	31,217	27,306
	Total	31,217	27,306
7	Income from charitable activities	2019	2018
	Unrestricted funds	£	£
	Booking Scheme, sales of shorts, DVDs, fundraising and group viewing session fees	66,982	81,141
	Restricted funds		
	Hosting and transfer of BFI Neighbourhood Cinema website to Cinema For All and Vote 100 ticket sales	10,914	-
	Total	77,896	81,141
8	Investment income	2019	2018
	Unrestricted funds	£	£
	Deposit income	85	75
	Total	85	75

9	Charitable activities	2019			2018		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Research/information	15	774	789	-	561	561
	Booking Scheme	16,808	1,644	18,452	37,210	2,994	40,204
	Events	33,583	5,400	38,983	19,003	5,854	24,857
	Insurance	352	829	1,181	577	810	1,387
	Operations	64,960	208,783	273,743	64,421	91,501	155,922
	Regional development /support	-	666	666	-	-	-
		115,718	218,096	333,814	121,211	101,720	222,931

10	Other expenditure	2019			2018		
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		147	3,894	4,041	968	2,653	3,621

11	Net income/(expenditure)	2019			2018		
	This is stated after charging:	£			£		
	Independent examiner's remuneration	1,080			1,050		

12	Employees	2019			2018		
		No.			No.		
	Number of (FTE) employees at year end	6			5		

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

The trustees do not receive remuneration (2018 - £nil).

The total amount of expenses received by 8 trustees was £1,433 (2018: £1,118, 8 trustees).

The total amount of remuneration received by key management personnel was £69,602.

(2018: £64,596). The charity considers its key management personnel to be Deborah Parker (Chief Executive Officer) and Jacqueline Chell (Head of Operations and Sector Development).

	2019			2018		
	£			£		
Wages and salaries	129,225			86,396		
National insurance	35,238			27,300		
Pensions	7,857			3,764		
Total	172,320			117,460		

13	Tangible fixed assets	Projection equipment	Fixtures, fittings and equipment	Total
		£	£	£
	Cost			
	At 1 April 2018	136,766	17,686	154,452
	Additions	18,531	-	18,531
	At 31 March 2019	155,297	17,686	172,983
	Depreciation			
	At 1 April 2018	136,766	17,272	154,038
	Charge for the year	3,706	227	3,933
	At 31 March 2019	140,472	17,499	157,971
	Net book value			
	At 31 March 2019	14,825	187	15,012
	At 31 March 2018	-	414	414
14	Debtors			
		2019	2018	
		£	£	
	Trade debtors	45,638	24,433	
	Total	45,638	24,433	
15	Creditors: amounts falling due within one year			
		2019	2018	
		£	£	
	Trade creditors	6,426	7,668	
	Accruals and deferred income	1,080	1,050	
	Total	7,506	8,718	
16	Analysis of net assets between funds			
		Unrestricted	Restricted	Total
		£	£	£
	Current year			
	Tangible fixed assets	187	14,825	15,012
	Current assets	211,753	31,405	243,158
	Creditors: amounts falling due within one year	(7,506)	-	(7,506)
		204,434	46,230	250,664
		Unrestricted	Restricted	Total
		£	£	£
	Prior year			
	Tangible fixed assets	414	-	414
	Current assets	219,435	39,258	258,693
	Creditors: amounts falling due within one year	(8,718)	-	(8,718)
		211,131	39,258	250,389

17 Unrestricted funds

	1 April 2018 £	Income £	Expenditure £	Transfers £	31 March 2019 £
General unrestricted funds	211,131	109,168	(115,865)	-	204,434

Purposes of unrestricted funds:

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

18 Restricted funds – current year

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

Purpose of restricted funds:

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

BFI: British Film Institute Audience Fund- replaced the BFI Strategic Partners funding in Oct 2017 to fund organisations delivering against BFI priorities. During the year £14,962 was spent on the purchase of projection equipment. As the projection equipment constituted a capital purchase it has been capitalised within Fixed Assets. An annual depreciation charge of £2,992 will be charged over a period of 5 years.

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

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

Equipment - Funding to purchase equipment. During the year £3,569 was spent on the purchase of such equipment. As the projection equipment constituted a capital purchase it has been capitalised within Fixed Assets. An annual depreciation charge of £714 will be charged over a period of 5 years.

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

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

BFI Neighbourhood Cinema: Funding to take over and run the BFI Neighbourhood website.

Restricted funds – prior year

	1 April 2017	Income	Expenditure	Transfers	31 March 2018
	£	£	£	£	£
BFI Strategic Partners	1,308	52,870	(50,673)	-	3,505
BFI Audience Fund	-	59,143	(53,700)	-	5,443
BFI Love Admin	1,000	-	-	-	1,000
Creative Scotland	730	-	-	-	730
Octagon Films	5000	-	-	-	5000
Equipment	-	4,080	-	-	4,080
BBFC	-	19,500	-	-	19,500
	8,038	135,593	(104,373)	-	39,258

19 Taxation

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

TREASURER'S COMMENTS

2019 once again has been another successful one for the team at Cinema For All. There have been fewer funded projects started but these have been delivered and executed and funding once again has been secured for the year 2019 - 2020.

In summary, Grant funding increased from last year £218,048 (2018 £112,013) Subscriptions grew by 14% to £31,217 (2018 £27,306) with revenue from trading operations being slightly down at £77,896 (2018 £81,141) overall revenue was £338,130 (2018 £265,996)

Expenditure has increased in line with income. £337,855 (2018 £226,552) the expenditure being on those projects undertaken in the year and completing those carried over from 2018. The notes to the accounts identifying which projects were undertaken this year.

Total funds carried forward are £250,664 (2018, £250,389) and this taking into account the above remains in line with our current reserves policy. The Board of Trustees review this on an ongoing basis.

A recent article by Ecclesiastical Insurance writes that Charities need to take a longer-term view of risk or face increasing threats to their prosperity and security. Funding continues to be a major concern for all charities, for the short, medium and the next five years.

In these increasingly uncertain times, the report also highlights the need for charities to think more strategically about risk management to ensure their future prosperity.

I can report the Board of Trustees and the management team continually work to address these issues, we look at risk and consider this from a strategic level, we are looking at diversity of opinion and talent at Board level ensuring that revenue streams from both funders and commercial trading operations bring funds into Cinema For All. This will allow us to move forward with confidence in an uncertain world.

In conclusion, Cinema For All remains well managed in terms of funding, working on new and exciting projects and delivering on those projects.

Graham Hill
Cinema For All Treasurer

2018/19 Highlights

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www.cinemaforall.org.uk 0114 2210314

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

Cinema For All Services

896
queries answered

242
equipment hires reaching a total audience of 14,025

1256
members

Equipment based in Brighton, Devon, Durham, West Kilbride, Cardiff, Belfast, Birmingham, Sheffield, Brierfield plus new kits in Aberdeen, Leicester, Essex and Merseyside.

Launchpad and Sustain

30
existing groups trained through Sustain

17
brand new groups trained by Launchpad

34
film screenings funded

282
hours of one-to-one coaching delivered

4
new groups supported by Hothouse (17 screenings, audience of 482, 33 young people trained)

Community Cinema Stats

1319
Community Cinemas in the UK

25%
of films screened are British

26%
of titles screened by community cinemas are in a foreign language

38%
of respondents operated in rural or remote areas (compared with 3% of commercial screens)

Average ticket price:
£5.48
£2 less than national average!

Most screened films:
A Man Called Ove, Hidden Figures, Lion

Where are our Members based?

114 London
127 Midlands
249 North
37 Northern Ireland
199 Scotland
292 South East
166 South West
72 Wales

'We're really **proud** of what we have created, and being part of the Launchpad has been **absolutely fundamental** to the **success** of our D.I.Y. cinema. We literally wouldn't have been able to do it without them. From understanding what a film licence is and how we can get them, to thinking about our marketing and sustainability of the cinema. We've created a **genuinely unique space**, and one that we have **so many ideas** for the future. Our sincerest thanks to the whole Cinema For All team'

The Cinema For All Booking Scheme

429
bookings of Booking Scheme titles

Total audience for Booking Scheme titles:
19,735

Top three Booking Scheme Films:
1 **Nae Pasaran**
2 **Loving Vincent**
3 **The Florida Project**

Cinema For All Events

15 min archive film created
5 events across the North of England
980+ audience
Vote 100: Born a Rebel

Community Cinema of the Year:
Deptford Cinema

Roebuck Cup winner:
Newcastle Community Cinema

Queer Cinema Collective, Manchester



CINEMA FOR ALL

ACKNOWLEDGEMENTS

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

Cinema For All would also like to thank our funders, whose generous contributions mean we are able to continue to support community cinema throughout the UK.

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

Film at the Folk Hall

Futurist Cinema

Sinema Sadwrn

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

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CINEMA FOR ALL

WWW.CINEMAFORALL.ORG.UK

CHARITY NUMBER: 276633
COMPANY NUMBER: 01391200