

**CHARITY NO: SC005932**

**COMPANY NO: SC097369**

**THE GLASGOW FILM THEATRE  
REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2021**



**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**

	<b>PAGE</b>
Reference and Administrative information	1
Report of the Trustees	2-22
Independent Auditor's Report	23-26
Statement of Financial Activities	27
Balance Sheet	28
Statement of Cash Flows	29
Notes to the Financial Statements	30-50

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REFERENCE AND ADMINISTRATION INFORMATION**

The charity is registered as The Glasgow Film Theatre (also known as GFT), trading under the following names: Glasgow Film, Glasgow Film Festival (GFF), Glasgow Youth Film Festival (GYFF) and Film Hub Scotland (FHS). A company limited by guarantee, registered in Scotland No SC097369 and registered with the Office of the Scottish Charity Regulator (No SC005932).

**Trustees**

David Archibald  
Richard Cairns (appointed 3 November 2020)  
David Gordon  
Paul Zealey  
David Malcolm  
Abigail Kinsella  
Bruce Malcolm  
Gillian McCallum  
Councillor Margaret McTernan\*  
Denise Mina  
Rishaad Ait El Moudden  
Myriam Mouflih  
Councillor Rhiannon Spear\*

\*Councillor M McTernan and Councillor R Spear are nominated by Glasgow City Council.

<b>Chief Executive</b>	Allison Gardner (appointed 1 April 2020)
<b>Company Secretary</b>	David Gattens
<b>Principal Office</b>	12 Rose Street, Glasgow, G3 6RB
<b>Charity Number:</b>	SC005932
<b>Company Number:</b>	SC097369
<b>Independent Auditors</b>	Wylie & Bisset (Audit) Limited, Chartered Accountants, 168 Bath Street, Glasgow, G2 4TP
<b>Bankers</b>	Royal Bank of Scotland plc, 300 Bath Street, Glasgow G2 6EQ
<b>Solicitors</b>	Hasties, 10 Newton Place, Glasgow G3 7PR

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's Memorandum and Articles of Association, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended) and 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 United Kingdom and Republic of Ireland.

The reference and administrative information on page one forms part of this report.

**1. OBJECTIVES AND ACTIVITIES**

The charity, registered as The Glasgow Film Theatre, achieves its objectives by creating and presenting work under the brand Glasgow Film and also trades under the following names: GFT, Glasgow Film Festival (GFF), Glasgow Youth Film Festival (GYFF) and Film Hub Scotland (FHS).

The charity was established to:

- Advance, promote, maintain, improve and encourage the education of the public in the appreciation of film and related media as a means of enlightenment;
- Promote the study of film and related media and without prejudice to the generality of the foregoing;
- Produce and exhibit films and related media, music and literature for these purposes to organise, promote, manage and conduct or to assist in or subsidise the organisation, and conduct of such activities and of such other similar activities and studies including concerts, lectures, broadcasts, exhibitions and competitions.

Glasgow Film's Vision is 'Cinema For All' and our motto is 'Nothing about us, without us'.

Glasgow Film is a national centre for film and moving image media where audiences and filmmakers experience and debate cultural practice and ideas through diverse, unique and quality programmes that transform the way people see the world, through film.

Our decision making and activities are guided by our values:

Ambitious // Innovative // Challenging

People Centred // Responsible

Inclusive // International // Community Based

Collaborative // Open

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

The strategies we employ to achieve our Vision include:

- Celebrating the collective experience and wonder of cinema
- Programming inspirational film and cinema experiences ensuring that diverse cultural stories and voices are represented
- Progressing sector leading equalities, diversity and inclusion activities that remove participation barriers for marginalised communities
- Programming weekly free cinema screenings for families and young children
- Delivering school based and in-cinema film educational activities for young people aged 11-18
- Producing an annual programme of workshops, masterclasses, mentoring and other initiatives that create accessible pathways into the film sector for young people aged 11-30

**Monitoring and Evaluation**

Glasgow Film is committed to ensuring that all aspects of its programme and our services to our customers are of the highest quality. We set annual targets and we undertake a continuous process of planning, monitoring and evaluation which includes:

- Attendances, ticket sales and membership income are recorded and circulated weekly
- Quarterly figures are provided for the Trustees
- Audience and visitor feedback is encouraged, and recorded, collated and acted on
- Digital engagement on our website and social platforms and the success of our marketing activities are tracked and analysed
- Formal evaluation models are in place for all major projects including our Festivals, work with young people, funded equalities projects and large-scale events
- All course attendees are requested to complete evaluation forms
- All staff and volunteers have the opportunity to contribute to long term planning and strategy development

**Donated Services**

GFT was closed for a total of 43 weeks in 2020/21 due to COVID-19 and during the small window of opening, 31 volunteers provided 678 hours assisting with stewarding screenings and events at GFT. After going through a number of permutations, GFF21 was held entirely online therefore no volunteers were required. The trustees are unpaid. GFT also normally hosts placements throughout the year for school children and students, however no placements took place during 2020/21.

**THE GLASGOW FILM THEATRE**  
(A company limited by guarantee)

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**The headline priorities for 2020/21 were to:**

- **Embed new leadership approach to create an inclusive and responsible team**

On 1 April 2020, Allison Gardner took over from Jaki McDougall as Glasgow Film's CEO in the midst of a challenging time for all cinema businesses due to COVID-19. The CEO was supported by her Executive colleagues - David Gattens (Finance/Commercial Director) and Seonaid Daly (Executive Director, appointed in August 2020) to navigate this difficult period and ensure that Glasgow Film's long-term financial viability was protected and the business would be in a good position to welcome staff, volunteers and audiences back to the cinema as soon as possible.

- **Put a plan in place and implement measures to ensure audiences feel confident to return when cinemas reopen, as the current physical distancing measures may be in place for a considerable period.**

GFT re-opened on 31 August 2020 (and then closed again on 1 November 2020) and had a full COVID-19 Risk Assessment in place for our Rose Street Premises and our Renfrew Street offices. When we reopened in August 2020, a significant volume of positive customer feedback was received about the high standard of our enhanced cleaning schedules and the effective communication of new COVID-19 safety measures. We are committed to ensure the highest safety standards to protect our staff, volunteers and audiences.

- **Secure funds to support Glasgow Film Education Alliance for the next three years to develop a model with long term sustainability**

Glasgow Film Education Alliance (GFEA) is a two-year action research project framed within film literacy and education, the Curriculum for Excellence, and The European Framework for Film Education was established in the year 2019/20. Due to COVID-19 restrictions limiting our ability to deliver related activity, the funding for this has been extended to the end of October 2021. We will seek to secure extended funding from Screen Scotland to cover a third year of activity during 2021/22 to ensure continuity of the project. Discussions with Screen Scotland are currently progressing. New funding was also secured from the BFI Venue Education Funding (1 year 2021/22) to support and extend many of the activities undertaken in this project.

## **2. ACHIEVEMENTS AND PERFORMANCE**

### **OVERVIEW OF THE YEAR**

Glasgow Film has had a year like no other in its 82 year history. Alongside many other businesses, our physical space (GFT) was closed for 43 weeks due to the COVID-19 pandemic.

When we closed the building initially on 17 March 2020, we had no idea how long we would remain closed but assumed that it could only be a matter of weeks. We decided that our priorities would be to maintain our unique relationship with loyal audiences, look after the wellbeing of our staff and prepare for a safe reopening.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

To maintain engagement with our loyal audiences, we moved many of our activities online and experimented with new types of programming. This ensured that we were able to maintain a connection with existing customers whilst also reaching and engaging completely new audiences. We are extremely proud of the work the team undertook to reach out to our wide variety of audiences. We worked closely with distributors, sales agents and filmmakers to find new ways to present quality programmes that reflect our Vision of 'Cinema For All'.

The UK Government's Coronavirus Job Retention Scheme was an essential component in looking after our staff and ensuring that no-one was made redundant due to the ongoing closure. To ensure the well-being of our staff, we paid all our permanent staff 100% of their wages (throughout the periods of furlough). For our hourly paid staff, we honoured our ongoing commitment – since 2012 – to pay the Real Living Wage. We made sure we kept in regular touch with all staff – whether they were working from home or furloughed. We arranged social and morale building events online and even held a Christmas Party and fundraising event online. Staff were kept up to date about what was going on and were reassured about longer term job security.

A significant amount of time was invested into ensuring that we were fully prepared for a safe and COVID-19 secure reopening for all staff, volunteers and audiences.

In addition, throughout this challenging period, our Film Hub Scotland team were able to continue to support the wider cinema sector in Scotland. A number of exhibition venues and festivals from across Scotland successfully applied to the BFI FAN Resilience Fund to ensure they were able to survive this challenging period. We also progressed our work as a partner with Film City Futures (Short Circuit) on the BFI/Screen Scotland Talent Network initiative and hosted over 30 events online to encourage new diverse voices to create films.

**Glasgow Film Theatre (GFT)**

From a GFT perspective, our immediate question when faced with closure was 'how can we programme when we have no cinema to show films in?' We knew the GFT audience were keen to hear from us about films even though we were closed, and we knew it would be important to continue to communicate our curatorial voice. We did this in several ways.

Glasgow Film began a weekly Twitter Film Discussion hour, under the heading At Home with GFT. Over the first four full months of lockdown (April to July 2020), we hosted 16 Twitter discussions, across a variety of titles that reflected GFT's programming style and were readily available for audiences to watch online. Alongside this initiative, we kept up a steady stream of recommendations of new independent films available online through monthly blogs for May and June, highlights in the weekly GFT newsletter and recommendations through the GFT Twitter account. We also recorded two video introductions to films playing online as part of Scottish Mental Health Arts Film Festival, continuing our regular partnership with the festival. From early May, GFT Co-director Allan Hunter began a weekly 'Something for the Weekend' recommendations blog on the GFT site which provided a further way to ensure the Glasgow Film voice continued to speak to our audience.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

As film distributors made new online release plans for films that were originally destined for theatrical releases, a new initiative emerged, spearheaded by Modern Films, where independent cinemas could book films to play 'virtually' via their websites, and take a cut of any sales income.

From May until August we collaborated with a total of eight UK distributors to screen 16 films to an audience of 946 viewers.

We organised an exclusive free online preview screening of US indie documentary *The Booksellers* for GFT Newsletter subscribers. We followed this up with a first venture into live Facebook events, broadcasting a Q&A with *Booksellers* director DW Young on our Facebook channel, which attracted 1,600 views. Earlier in June, we also hosted a pre-recorded Q&A with the filmmakers of the documentary *Camino Skies*, which has had 2,300 views on the GFT Facebook videos channel.

Following on from the success of the live Q&A, we launched Cinema Essentials, a live film discussion programme, designed to give an opportunity for GFT audiences to get involved in a conversation with us about films, and get excited about seeing films in a cinema again. With funding from BFI Film Feels Connected, this was a fortnightly series of hour-long discussions through July and August, each programme featured a lively conversation about a different genre of film – Summer Movies, Music Movies, Films about Family and Romantic Comedies – and each one also featured contributions from GFT audience members via email, tweets and live comments

**GFT Programme 31 August to 1 November – re-opening**

The biggest difference in the GFT programme upon re-opening was that we could play considerably fewer films than previously. This was a result of several factors. The primary one being that we were required to stagger screening times and increase gaps between films to ensure cleaning time and that audiences were able to exit safely. This reduced the number of performances we could present each week.

We knew the key was to ensure that audiences were motivated to take the first step back into the cinema, so we had to offer brand new films that could draw people back. We secured a 35mm print of *Tenet* for our first fortnight and this was a headline 'event' that we could lead with, while offering more unique and independent options alongside.

In the second half of the month, we were able to establish more of a pattern with programming, with one or two main titles playing each week, supplemented by shorter runs for smaller but no less essential films at weekends. We were also able to have some fun with GFT Classics – we ran an audience vote for which GFT favourites to bring back, allowing us to put on sold out shows of *Lost in Translation*, *Blade Runner*, *Jaws* and *Some Like it Hot*.

In October, it was clear that audience confidence was increasing, as new releases all enjoyed multiple sell-out screenings across their runs. Added to this, we were able to take part in London Film Festival's regional screenings, exclusively in Scotland previewing 12 anticipated titles including *Nomadland*, *Ammonite*, *Soul* and *Mangrove*.

From 31 August 2020 until 1 November 2020, when the cinema was only open for nine weeks (approx. 17% of the year) with much-reduced capacity (due to 2m+ physical distancing rules), our total admissions were 9,388 (down 95% on 2019/20). We screened 63 films (down 90% from 2019/20) across 314 performances (down 92% on prior year) and our net box office take (after VAT) was £78,549 (down 93% on prior year).



**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**2<sup>nd</sup> Closure Period – from 2 November to 31 March 2021 (and beyond)**

During this second period of closure, the Glasgow Film Festival team took responsibility for the majority of online content and communication in the build-up to, and successful delivery of, GFF21 online.

The festival pushed forward the development and launch of Glasgow Film At Home, our PVID ("Premium Video-On-Demand") platform. Post-GFF21, this platform has given us a new place to programme films for the GFT audience, and we have been able to offer several brand new independent films on GFAH. Added to this, we worked towards launching an online Library of carefully curated lower-price catalogue titles, and made plans to begin delivering elements of our accessible programmes, Access Film Club and Visible Cinema, online.

From 23 November 2020 to 31 March 2021, we hosted 31 films to 1,338 viewers (this figure excludes the GFF21 total – see below).

**Glasgow Film Festival**

Established in 2005, Glasgow Film Festival (GFF) is dedicated to presenting the best Scottish, UK and international cinema. GFF presents a unique programme including feature films, Industry Focus and special events with particular emphasis on encouraging new audiences and talent development.

As the pandemic rolled on, we started modelling a variety of scenarios and plans for GFF21. We reached out to London Film Festival who were hosting their festival in October 2020 to work together on shared learnings, and possible solutions and workarounds to the problem of physical distancing in cinemas which we suspected would still be in operation.

**GFF21 Hybrid Model, budget and staffing initial plan, June to December 2020**

In early June 2020 we were working on the direction of travel for GFF21, including assessing what's going on within the sector, speaking to other festivals including London and Dublin film festivals, and looking at our existing portfolio of activity.

- We established 4 key recommendations to work forward from:
  - Move towards a hybrid festival
  - Increase 'contactless' festival planning with a digital first approach
  - Invest in the virtual cinema experience
  - Help our audience to understand what hybrid festival means for them
- We enlisted 23 cinemas from across the UK (from An Lanntair in Stornoway to three key London cinemas - BFI Southbank/Curzon Soho and Barbican) to screen films from our programme.

**GFF21 Online Model, December 2020 - March 2021**

As the pandemic grew worse, we realised that we would have to flip our planning to a fully online model. We expected that cinemas wouldn't be open in February/March, so we switched to a fully online event in late December. Whilst we were disappointed not to be screening across 23 cinemas we will be going back to the venues for GFF22 to see if they want to participate.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**GFF21 Highlights**

- GFF21 saw a total audience of 41,191 spread over 70 film screenings
- 80% of our programme was either captioned or subtitled
- Over 400 Press & Industry delegates attended screenings and events on our Press & Industry Platform
- Launch of Talent Mentorship Scheme 2021-22 sponsored by MUBI
- 10 World Premieres, 3 European Premieres and 49 UK Premieres
- Additional 10,000 views of free online events including the GFF Film Quiz and a live DJ Set from DJ Nightwave around the film *Underplayed*
- 36 films were followed by Q&As with 70 filmmakers
- Caledonian MacBrayne returned for a second year as sponsor of the Audience Award - Marley Morrison's *Sweetheart* was announced as winner on our Closing Night
- Our Opening Gala *Minari* was our most popular title
- Young Selectors Programme returned for a second year with 10 young people championing three films they selected from the programme.
- With funding from FAN Exhibition Fund, we commissioned two programmers to curate a programme focussing on diversity. This resulted in the *Welcome To* programme containing two film screenings and two Industry panels.

**Audience**

- 34% of our audience were under the age of 35
- The online festival broadened the reach of GFF with over 50% of the audience watching from outside of Scotland. 31% were attending for the first time.
- 96% of the audience rated the festival as Very Good or Good

**Industry year-round programme and festival**

Following a brief postponement due to lockdown, our Talent Mentorship programme re-started. Six candidates from under-represented backgrounds in the industry were selected in July and had mentors appointed to them. They received practical support and training from their mentor for the next six months. Year two of this exciting initiative is being sponsored by MUBI and was launched at GFF21 Industry Focus.

In addition to our expansive Short Circuit programme (see section below), we also held a series of Industry Connects events. These events included a session on Festival Collaboration with Dublin International Film Festival and Irish filmmakers Tom Sullivan and Cúán Mac Conghail (*Arracht* – GFF20 Audience Award winner), and an end-of-year micro-short filmmaking competition for emerging filmmakers, titled '2020 Under Twenty Seconds'.

During Glasgow Film Festival 2021, the Industry Focus was delivered online on a separate VIP Press & Industry platform, also provided by Shift72. The programme featured over 30 events and, for the first time, we were able to offer P&I screenings for the majority of the festival programme. This increased the capacity for P&I screenings, with a broader reach of delegates (over 400) than in previous years joining us from across the UK.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Short Circuit**

Short Circuit is an ambitious new film talent initiative for Scotland. It aims to become a key hub for emerging fiction filmmaking talent in Scotland, supporting writers, directors and producers to develop creatively and professionally, and stimulating the creative and commercial success of Scotland's film sector. Short Circuit will have an international outlook, helping Scotland-based filmmakers navigate the hugely exciting opportunities of the short film and first feature world. Short Circuit is delivered by Film City Futures in partnership with Glasgow Film, and supported by Screen Scotland and BFI NETWORK (using funds from the National Lottery). Glasgow Film are responsible for Short Circuit's outreach and public events programmes. We were awarded the two year contract in April 2020.

**Children & Young People**

Our Learning team work across all of Glasgow Film's activities, both physically and virtually, to deliver the engagement aims of the organisation through a programme of learning and participation work integrated into the programme. Learning activities are not restricted to, but include screenings, debates, courses, workshops, Q&As, seminars and project funded outreach work.

**Glasgow Youth Film Festival**

Unfortunately, due to COVID-19 restrictions, we were unable to recruit a new cohort of GYFF Young Programmers for GYFF 2020. However, our Youth Board were able to step in to co-curate the festival with Glasgow Film, as well as write blogs, submit questions for Q&As and create the online brochure.

Some of the achievements from the festival this year were:

- Five screenings: *Rocks* (with Q&A with cast), *Miss Juneteenth*, *Donnie Darko* and *Back to the Future*. All shows sold well with *Donnie Darko* selling out allowing us to show a second screening of it
- The successful 'Memories of GYFF' campaign saw industry talent and audience members share their best experiences of GYFF this included: Alan MacDonald (writer of *Anna and the Apocalypse*, BAFTA Scotland), Marilyn Edmond (director of *Connect*), & Ylva Thedin (lead actor in *Phoenix*) and some of our short film makers
- Brochure for GYFF 2020 which can be used for the dual purpose of recruiting future cohorts
- We had a total of 192 admissions for the GYFF 20 programme

During March 2021, we were able to successfully recruit 15 young people to become GYFF young programmers for GYFF 2021. Referrals from Right Track, Quarriers and MCR Pathways helped to reach a diverse group of young people from across the city. The recruited cohort of young people come from a geographical spread across Glasgow representing all five quintiles on the SIMD Index.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Youth Board**

Our Youth Board has been the most successful activity to take online as we have hosted seven youth board sessions. Some of our success have been:

- Youth Board supporting GYFF 2020 activity
- Youth Board submitted questions to the Scottish Youth Film Festival
- Continuing to develop their own social media presence with Youth Board Picks and Blogs

During the Christmas period, the GFT Youth Board hosted a Muppets-Watch-A-Long on Instagram which reached 53,889 people through social media.

*"My experience so far on the youth board has been really positive. It's given me an outlet to talk about film with other young people as interested in the industry as I am. Being able to write blog articles and pick films to show has been really cool. I feel a lot more comfortable voicing my opinions and ideas in group settings. Also the meetings we've been having on Zoom recently have made it easier for me to settle into university which has all been through Zoom so far. I would've been a lot more nervous if I hadn't been familiar with using the app and having online meetings." Youth Board Member, 17*

**Young Selectors**

Young Selectors was our first online programme working with young people who we had not previously had contact with before. The programme was incredibly successful as we recruited 10 young people who curated their own strand of GFF films. In addition, they provided supporting written content and hosted their own industry event at GFF21 *"Foot in the Door": Scottish Filmmakers Perspectives on Navigating the Industry*.

*"I definitely feel my confidence has expanded massively. From the start of the pandemic zooms I was having panic attacks at nearly every zoom but feeling safe and encouraged in the Young Selectors space, I contributed way more to conversations that I thought I ever could" Young Selector, 20*

**Children and Families**

Our work with children and families was suspended while we are unable to offer our free screenings programmes, Take 2 and Take 2 Access. Whilst schools were closed we were able to make our resources around learning through films freely available to parents/carers via our website and we offered 12 different packs ranging from primary to secondary school.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Schools**

Through our funded work with Glasgow Film Education Partnership, we were able to progress the creation of 'Teachables'. Our priorities during this year were to progress these and be ready with activity when schools were open.

During this period, we also delivered:

- Two Moving Image Education Practitioners trained in delivering virtual Design Your Own Film Festival Workshops
- Three additional classroom resources on Film Literacy created for Primary School teachers in Glasgow (122 teachers responded)
- Launch of six Teachables resources on filmmaking through Connected Learning on Glasgow
- Design Your Own Film Festival workshop, delivered to entire S1/S2 at Whitehill Secondary

**Access & Community Engagement**

Glasgow Film's access and community engagement programme aims to provide and nurture inspiring, informative, accessible and participative engagement and lifelong learning opportunities around cinema and the moving image, for all. Targeted work in equality, diversity and inclusion includes autism friendly programmes for children & families, and for people aged over 15; D/deaf friendly programme, Visible Cinema, and Movie Memories targeting people living with, or affected by dementias.

When it became clear we were going to be able to reopen in August 2020, our main focus was to reconnect with external colleagues across the engagement programme to find out how their services and clients have been affected by the pandemic, and getting to grips with how we may shape the return of Visible Cinema, Access Film and Movie Memories. Aligned with our motto of working with audiences to shape our work, bespoke surveys were created and sent out to each of those communities and we are using the data collected from them to inform our future plans to take this work online and how we may better serve these audiences.

The responses garnered some interesting and humbling results. Overall, our audiences really miss us. In removing the ability to socialise and gain access to cinematic experience, the pandemic has impacted our audiences greatly. 49% of respondents have maintained engagement with film culture online through lockdown.

We asked: 'What have you missed the most about not being able to come to GFT?' Some powerful responses highlight that this never replaces the live experience:

*"Somewhere that you can be autistic without being judged".*

*"Watching subtitles / captions in the evening. Meeting other D/deaf people. Participation and engagement (contribution) events. Film launch events".*

*"Not being able to see films on the big screen/the whole 'cinema' experience/going out for the evening to see a film/meeting friends to watch a film with".*

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

Via the GFAH player, a healthy 47% of respondents said that they would be happy to engage in online screenings and so during the winter, programming plans were started to launch online screenings in the spring. We decided to use the Glasgow Film Festival programme to test the usability and functionality of the player and as all went very well, we launched our accessible engagement events in April 2021.

Our three core audience engagement programmes progressed as follows:

Movie Memories (dementia-friendly):

We liaised with Age Scotland to carry out an online dementia awareness refresher course for front of house/volunteers plus collaborating on a bespoke cinema tailored training session which Age Scotland plans to roll out in 2021. In December, Age Scotland facilitated this online dementia awareness refresher course for front of house/volunteers. We signed off on the final academic research paper created by lecturer Brian Smith reviewing the impact of Movie Memories for people living with/affected by dementia. In January 2021, commissioned HammondCare to complete a research review of the programme since its inception in October 2017 and compile a social return on investment study.

Visible Cinema (D/deaf and HoH-friendly):

We co-ordinated a BSL and captioned format for consultation survey and interview with Derek Todd (deaf Scotland) to discuss the national BSL for All & Communication for All campaigns and GFT's role in developing and sustaining cultural access for D/deaf and hard of hearing audiences. We progressed plans for online events launching in May 2021.

Access Film Club/Take 2 Access:

We liaised with Scottish Autism Network and GCC Regeneration services to run online refresher autism-awareness training for front of house staff and volunteers who work on our autism-friendly events. We progressed plans for online events launching in partnership with National Autistic Society Scotland as part of April's 2021 National Autism Awareness Month.

**Film Hub Scotland**

Film Hub Scotland (FHS) is part of the BFI's Film Audience Network, supported in Scotland by Screen Scotland, and is one of eight Hubs across the UK with the aim of extending film choice, increasing audiences, and enhancing opportunities for audiences across Scotland to deepen their relationship with film.

Membership of FHS at 31 March 2021 presently stands at 180.

As with Glasgow Film, this was a challenging year for film exhibition across the country and the BFI Film Audience Network responded quickly to the COVID-19 pandemic asking all eight hubs to re-evaluate their 2020/21 budgets and redirect as much money as possible to the BFI FAN Resilience Fund. FHS was able to support eight organisations to a total of £89,913 (smallest award £1,000, largest £17,233). This funding was to support organisations steady themselves during closure (for example: to keep key staff working, meeting outstanding financial commitments, keeping audiences engaged and informed) so they could re-open in a strong position.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

In early November 2020, FHS awarded £220,000 from the Film Exhibition Fund to 31 FHS members. This funding supported organisations to programme a wide range of British and Independent film, engage broad and diverse audiences, and embed inclusivity and sustainability into their work. FHS recruited five new independent assessors for this fund.

Core programmes:

**Amplify:**

Amplify, Film Hub Scotland's programme of strategic support and activity, working with seven mid-scale venues from across Scotland. All Amplify venues were awarded Film Exhibition Funds with some screening activity able to start in late 2020. The seven venues varied considerably in their approach to re-opening and online activity in 2020 but most were aiming to re-open around May 2021.

**Digital Pitch Pots:**

This fund was popular throughout 2020/21 with the FHS membership, allowing flexible and accessible funding for smaller projects or screenings/festivals that have been reinterpreted online. By the end of the financial year, FHS had funded 28 projects to a total of £26,900.

**Fabric:**

FHS is working with key professionals in areas of low population density to bring together smaller exhibitors and create networks of support to ensure a diverse programme of cinema is available in these areas. Full time venues for these networks began to reopen before winter lockdown but community cinemas remained closed. Screen Argyll and Driftwood were awarded Film Exhibition Funding and programmes will be delivered before September 2021. NEAT venues didn't reopen and they are looking at how they can support and train volunteers to build confidence in re-opening.

**Member Support and Development Cross-FAN Responsibility:**

As part of our BFI Film Audience Network responsibilities, we are responsible for delivering a UK-wide programme of training, professional development, events and activities designed to enhance the confidence, capability and knowledge of FAN members. In 2020/21, the majority of these events were pivoted to digital. These events include: Slate Days (building links between UK exhibitors and distributors) and the national conference 'This Way Up' which was particularly successful in pivoting online. Below is a list of key highlights:

- TWU Online 2020 took place 1-3 December with 688 registered delegates and speakers. To support the sector, tickets to TWU 2020 were free. The programme was a combination of presentations, panel discussions, short films and networking
- 688 members of the sector registered for TWU2020, a 234% increase on 2019
- 52 experts and industry leaders presented over 15 sessions
- At its peak, 460 delegates tuned into TWU 2020 at the same time
- Delegates visited *Screen 2: Catch Up* area of the platform to re-watch sessions 540 times
- Almost 1000 comments in the chat over the course of the conference
- There were 435 new Mailchimp subscribers and during This Way Up Twitter impressions doubled on 2019 (257.4k from 137.7k)

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Environment**

COVID-19 has had a positive effect on our environmental impact, and there are a number of lessons we have learned and are looking to make permanent going forward:

- We have decided to cease production of monthly brochures
- We will utilise more digital formats to communicate with audiences
- We will travel less – we can access film festivals online - reducing our carbon footprint
- We will move GFF22 to a hybrid model
- We will encourage guest Q&A's on digital formats (looking at new models which replicate audience interaction)

Although it is doubtful that all staff will be able to continue to work from home to the same extent, a more flexible approach to location of work and meetings will be adopted moving forward. Our energy emissions for 2020/21 will not be repeated at such low levels when we reopen.

To progress with our plans for Zero Carbon by 2045, our focus has been led by the evidence - we calculate and continue to target the worst emission areas first. These have been highlighted through close monitoring and reporting of our energy and travel consumptions.

As well as ceasing to produce brochures, we have reduced general paper consumption believing that our priority is to reduce emissions over offsetting them. We do look to offset emissions if eliminating is not feasible, taking note and looking at alternatives to make elimination a priority for future years by forward planning. We are part of the Green Arts Initiative and multiple other local initiatives for the Glasgow Area and within the Independent Cinema network.

**3. FINANCIAL REVIEW**

It has been a year like no other in the history of Glasgow Film. Our cinema was open to the public for just nine weeks and had to open with severe limitations to our audience numbers. Instead of the c.197,000 admissions we would expect to get annually before the pandemic, GFT saw just over 9,000 admissions. The best attended title of the year (*Tenet*) would only have scraped into the Top 30 of previous years. All of this makes any meaningful analysis of our trading performance and comparisons to prior years impossible.

What we can say is that our numbers held up favourably when compared to market data from the rest of the UK exhibition sector. Seat utilisation (albeit based on low seat availability) was high. We are satisfied that there was little more that we could have done in the circumstances to increase our admission numbers any more.

There was much excitement and an initial flurry of sales when we launched our Glasgow Film At Home (GFAH) online platform. However, ongoing weekly rentals soon fell to relatively low levels, where the income generated in a week might equate to the box office of one modest in-cinema screening. It remains clear that the returns from PVD streaming will not match or replace those achieved through regular cinema admissions.

We had every confidence in the quality of the 2021 Glasgow Film Festival (online only) programme, but given the rental numbers in the weeks following the GFAH launch, our projections for income were modest. The popular reception and interest in the Festival was not unexpected, but the conversion of this into sales simply astounded us. Rentals ended up around three times the amount of even our most fanciful initial estimates. It turned out – in this instance – that audiences responded to GFF21 in the same way as they have done to our physical festivals of prior years – they were drawn to “the event”, to the premieres and the exclusivity.



**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

However, we are also mindful that the online numbers delivered by GFF21 may not be replicated again in future editions; we are conscious that timing may have dealt us a fortuitous hand as the late-February/early-March event took place around the height of the lockdown restrictions. We may have benefited as people were especially hungry for new product and/or some outlet or respite away from the outside world albeit while confined to their homes. It is also the case that – while laudable – our GFF income fell well short of what we would expect to achieve in a physical edition of the Festival.

Overall income decreased this year from £3,559,564 to £3,178,490. This only tells part of the story of the past year. Income on unrestricted activity fell from £2,554,843 in 2019/20 to just £983,174, largely reflecting the evaporation of our trading income while our premises were forced to close. Thankfully, much of our regular funding in 2020/21 was unaffected by the pandemic. Meanwhile, income on restricted activity more than doubled from £1,004,721 to £2,195,316. This is largely down to two factors – funding via the Government's Coronavirus Job Retention Scheme (CJRS) and resilience funding from Creative Scotland. Without these two income sources, the situation for Glasgow Film Theatre would be a bleak one right now; our cash and reserves would have been severely depleted and job losses would have been likely. Our gratitude for these funds being made available to us is immeasurable.

A considerable effort was made to identify and utilise other funding and income sources throughout the year. All of this meant that the ultimate drain on our free reserves this year was kept to a minimum.

Cinemas are expensive operations to run. At Glasgow Film, our two largest expenditures are salaries, and the film hire and other associated costs of screening films. As outlined above, the CJRS was of enormous benefit to us. Most permanent staff were furloughed for considerable periods during lockdown but all were paid their salaries in full (while GFT claimed only 80% of furloughed time from the Government). Our philosophy here from the very start of the health crisis was that our staff had helped in our success in building our solid financial standing over the past decade so it was only right that Glasgow Film looked after them in this most troubling time. Meanwhile, because we screened so few films at GFT and admissions were so limited, our distributors costs and the expenses of running and maintaining all of our plant and equipment were heavily reduced. All expenditures were monitored on a weekly basis throughout lockdown and there were no significant departures from the spending levels we expected while closed.

Our efforts to maximise income and control expenditure meant that our reported unrestricted operating deficit was limited to £126,874. In light of the year we have all suffered, we can only take this as a positive. It is a vindication of our approach throughout – such as paying staff 100% of their salary even while furloughed – and a measure of the stability and financial awareness of all those within the organisation.

Glasgow Film's current financial modelling does factor in a considerable degree of uncertainty over what might happen in the world over the next year or so and how this might affect our business and our audiences. Our projections are robust in factoring in continued limitations and a further delay in the return to "normality".

Looking further ahead, we hope for an eventual return to (pre-pandemic) normality in the next few years. We wish to return to a position where our modelling is focused on providing the organisation with both the flexibility and resilience it needs to meet the challenges and respond to opportunities of the dynamic environment in which it operates and to achieve growth in income whilst maintaining key margins.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

Glasgow Film continued to actively engage with its regular funders Creative Scotland and Glasgow City Council. 2020/21 was the third year of their commitment of GFT's 'Regular Funded Organisation' funding from Creative Scotland as a national cultural provider. Our agreement has now been rolled into a fourth year at the same levels. This funding from Creative Scotland and Glasgow City Council provides vital support for GFT's key areas of activity enabling the organisation to progress its business plan and maintain its cultural offer.

With ever increasing demand from the public and partners, and a continued and expanding reputation as a leader in its field, Glasgow Film had been well positioned for growth. There are considerable challenges – not least the effects and after effects of the COVID-19 pandemic on our business. But we are not neglecting to keep on top of the more regular challenges facing organisations like ours. Increased competition from new cinemas locally opening has come and may well continue in the next few years, competition for one-off programme funds will only get stronger and the possibility of future local authority funding cuts is ever present. In response, Glasgow Film will continue to maximise its income streams and grasp new opportunities as they arise.

**Financial Monitoring**

In order to deliver financial stability and minimise risk, Glasgow Film's stringent budgeting process ensures that realistic margins and achievable income targets are set. Overhead costs are reviewed annually to ensure that savings are made wherever possible without compromising the quality of the offer. Achievements against financial targets are monitored on a monthly basis through the analysis of detailed management accounts and weekly reports tracking sales and margins.

The use of restricted funds is monitored carefully through separate profit and loss accounts which are set up for the individual projects to which they relate. This ensures that funds are correctly applied and project activity remains within specified budgets.

Cash flow is monitored on a weekly basis and a rolling annual forecast is maintained.

These systems ensure early detection of potential budget and cash flow issues enabling action to be taken quickly and effectively as appropriate to mitigate any likely impact.

**Reserves Policy**

Glasgow Film's reserves form part of the organisation's strategic planning process informing business planning, budget and risk management, ensuring that Glasgow Film remains sustainable, has the capacity to manage unforeseen financial circumstances and is able to invest in its future. In establishing its policy, Glasgow Film has considered the day-to-day operational requirements of the charity, the key areas of risk to the business and the need for future investments to improve services and resilience.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

Glasgow Film holds reserves for the purpose of:

- Meeting the day to day operational requirements of the charity
- Managing variations in cash flow requirements
- Managing the key areas of risk to the business
- Protecting the charity against the uncertainty of future income streams/costs, including:
  - Downturn in cinema ticket sales as a result in quality of films available;
  - A decline in unrestricted regular funding from key stakeholders, in particular in-year cuts in public subsidy;
  - A decline in revenue from Glasgow Film's bars and hires due to adverse trading.
- Requirements for future investment:
  - Providing the necessary capital to ensure that GFT is maintained in an excellent state of repair;
  - Enabling GFT to undertake new, unplanned activities required to sustain the business;
  - Enabling GFT to respond to unexpected opportunities;
  - Providing resources to invest in long-term future developments (for example: capital projects, staff capacity).

The COVID-19 pandemic has demonstrated the value and importance of building a strong balance sheet including a healthy level of reserves. Through its continuing improvements in performance and efficiency and its record of strong and disciplined control over its financial management, GFT entered the current health emergency in its strongest-ever position. We cannot have a solid foundation in which to look ahead with positivity without a substantial level of reserves to support us.

**Current level of reserves**

Total funds carried forward at 31 March 2021 are £4,076,540 (2020: £3,357,651). Of this amount, £2,606,191 (2020: £2,733,065) relates to unrestricted funds, of which £1,898,520 (2020: £2,011,478) are designated funds, £1,116,349 (2020: £450,586) relates to restricted funds and £354,000 relates to our pension surplus as at March 2021 (2020: £174,000).

At 31 March 2021, GFT has free reserves of £707,671 (2020: £721,857).

The designated funds balance of £1,898,520 consists of our fixed asset fund being an allocation of depreciation to be charged over the coming years. There are three principal items within the restricted funds total:

- £613,056 received from Creative Scotland as resilience funding to support GFT over what promises to be a challenging year (and beyond) after reopening,
- £185,153 being the balance of funds received for Film Hub activity to 31 March 2021 which will be spent through 2021/22 (2020: £287,457).
- £94,250 which is in relation to the capital development funding from Creative Scotland and LandTrust received in 2013/14 which carries a continuing restriction (2020: £101,500).

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Future targets**

In establishing the level of reserves appropriate to its business, Glasgow Film has considered:

- Forecast levels of income and expenditure for the coming years as projected in its business plan;
- The obligations and operational requirements of the charity and the likelihood and consequences of these requirements not being met;
- The likelihood and financial impact of key areas of risk on the business;
- The future developmental needs of the business.

In recent years, the main focus of the Trustees has been in ensuring that The Glasgow Film Theatre maintains sufficient reserves to operate effectively, to be able to maintain the capacity to respond to change and to facilitate future essential development plans. Free reserves are calculated with reference to the unrestricted funds not already invested in fixed assets or associated with designated funds.

The Trustees are committed to making progress in building free reserves and have assessed that an appropriate level of free reserves for the Charity will require to sustain its operations in future years is around £850,000.

GFT had been steadily building its free reserves over recent years with the aim of reaching this target, and it had been anticipated that we would do so in 2020/21. However, in light of the impact of the COVID-19 pandemic, we knew that this simply could not happen. Our new target is to reach our desired unrestricted reserves levels through medium-term sustainable activity within the next three years. This is because we fully anticipate having to fall back to some degree on these reserves in 2021/22 and beyond as customer confidence and audience numbers rebuild. We do not underestimate the considerable challenge. Our balance sheet is strong, because it needs to be.

GFT has robust and flexible financial controls in place and managed its enforced closure without any material damage to our reserves and overall financial standing. Reopening while physical distancing constraints are in force will be a drain on our resources. We are presently forecasting that – without addition recovery funding or reliance on our reserves – we could be looking at an unrestricted deficit in 2020/21 of c.£623,000. Glasgow Film is satisfied that it has sufficient cash and reserves to manage this, but will work hard to keep the eventual deficit to a minimum.

This is key, because Glasgow Film has also identified a number of medium-term business critical requirements to replace in full the seating in Cinemas 1 and 2 and to complete works to update heating and ventilation systems (and in doing so, reduce our carbon footprint significantly). However, Glasgow Film currently has no funds held in reserve specifically for such future investment. The ability to make strategic investments and maximise opportunity is essential if Glasgow Film is to continue to move forward and increase its sustainability.

Glasgow Film reserves policy is reviewed annually by the Trustees as part of the organisation's strategic planning process.

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**4. PLANS FOR FUTURE PERIODS**

The main priorities for the coming year are listed below:

- **Revisit, refine and refresh our approach to equalities, diversity and inclusion in programming, access and across our organisation**

We will bring together and analyse up to date data (audience survey, social media & CRM) on the demographics of our audiences and participants to benchmark and then inform new equalities priorities. We will also appoint an anti-racism/equalities consultant to complete an Audit and Health Check which aims to:

- identify if institutional racism affects our organisation;
- provide rigorous analysis of previous and current diversity initiatives;
- inform our long-term strategic priorities and help shape radical new approaches ensuring that we are more able to make an appropriate and lasting difference.

Learning from this audit and the data on our audiences will enable us to create a refreshed vision, priorities and measurable targets for EDI. These will form a key part of our new five-year business plan and all departments will work towards imbedding best practice and shared goals across their departmental priorities. To support our work in embedding diversity across our organisation, we will create a Diversity Commitment Committee comprised of staff/volunteers and Board members that will meet four times annually.

- **Work with the whole organisation to create a new five-year business plan**

We will create a new five-year business plan that will identify new strategic objectives and departmental strategies. The plan will ensure an equitable return to the cinema for our audiences and a strong financial recovery during what will continue to be a challenging period for cinema businesses. The planning process will include sessions interrogating Vision/Mission and Values with all staff involved. We will gather and analyse audience data and other relevant evidence. We will involve our stakeholders and also work with our communities and equalities ambassadors to ensure the needs of our most marginalised communities are at the heart of our plans.

- **Re-visit and prepare to relaunch our refreshed volunteer programme**

Alongside our new five-year strategy, we will revisit and refresh our approach to volunteering. We aim to create better connections and pathways between volunteering opportunities and our wider community, equalities and film industry activities. We want to attract a more diverse range of volunteers and ensure that we are providing the four dimensions of volunteer job satisfaction: organisational support, participation efficacy, empowerment, and group integration. Our process will seek feedback from current volunteers to assess current experiences and levels satisfaction. Key team members will undertake additional training to ensure that we can meet our volunteers needs, develop their skills and build on their existing experience and knowledge.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**5. STRUCTURE, GOVERNANCE AND MANAGEMENT**

The Glasgow Film Theatre (GFT) was established in May 1974 by the Scottish Film Council. In 1986 GFT became a registered charity, and an independent company limited by guarantee. GFT is governed by its memorandum and articles of association dated 18 February 1986 (most recently reviewed in 2019). The organisation is governed by a Board of trustees, who are also Directors of the company, and run on a day-to-day basis by the Executive Team headed by the Chief Executive and supported by the Senior Management Team. The Executive Team is responsible for all operational matters and decisions. All major policy decisions are ratified by the Board of Directors. All members of the Board are non-executive and receive no remuneration. The Board has overall responsibility for the organisation's resources and ensuring its financial wellbeing

As set out in the Articles of Association, new trustees are appointed by the Board and may serve for a period of three years, after which period there is the possibility of re-appointment for a further period of up to three years. The two Glasgow City Council nominated trustees have no defined term of office. Appointments to the Board are made by the trustees, advised by a Board Search Committee. The Board elects the Chair.

The Board critically examines the organisation's strategy, budget and business plan each year and meets at least four times a year to review performance, key business issues and initiatives.

The Chief Executive is responsible for developing and implementing business strategy and processes and with the Executive Team and the Senior Managers Team, for the day-to-day management of the organisation.

A register of directors' interests is maintained and as at the date of signing there were no directors who had a conflicting interest.

The Board is supported by two sub committees.

The Finance and Audit Committee maintains an overview of the finances of the organisation. This group comprises representatives from the Board, the Chief Executive, the Finance/Commercial Director and the Executive Director. This Committee meets four times a year and exists to:

- Oversee the external audit process and internal audit function.
- Review the internal financial and non-financial control environment.
- Review the ongoing financial performance of the organisation, through consideration of all budgets, forecasts, management accounts and the annual financial statements.
- Ensure the regular review of all financial policies, procedures, protocols and systems.

The remuneration of the charity's staff is reviewed by the Finance and Audit Committee annually. We aspire to pay the market rate as benchmarked with charities of a similar size and activity to ensure that the remuneration set is fair and not out of line with that generally paid for similar roles. Glasgow Film pays a minimum of the *Real Living Wage* to all employees.

The Board Search Committee meets annually and exists to establish a framework for the selection of trustees and maintain a skills inventory of the Board. It met to discuss an updated skills matrix and to agree a plan for the appointment of new trustees to the Board by the 2021 AGM.

The key management personnel of the charity is defined as the Chief Executive, Financial/Commercial Director and the Executive Director.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

**Connected Charities**

The organisation works in collaboration with other charitable organisations – such as other film venues and educational institutions – on specific projects and initiatives. It also receives funding from various charitable trusts and foundations.

**Trustees' responsibilities in relation to the financial statements**

The Trustees (who are also the directors of The Glasgow Film Theatre Ltd for the purposes of company law) are responsible for preparing the Trustees' report and 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 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to 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.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

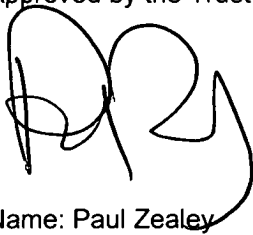
**Statement of Disclosure to Auditor**

In so far as the Trustees are aware:

- there is no relevant 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.

This report has been prepared in accordance with the provisions applicable to companies entitled to small companies' exemption.

Approved by the Trustees on 10<sup>th</sup> August 2021, and signed on their behalf by:



Name: Paul Zealey



Name: Rishaad Ait El Moudden



**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES AND MEMBERS OF THE  
GLASGOW FILM THEATRE FOR THE YEAR ENDED 31 MARCH 2021**

**Opinion**

We have audited the financial statements of The Glasgow Film Theatre (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of its incoming resources and application of resources including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2016; Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements the financial statements, we have concluded that the trustees' use of going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

**Other information**

The other information comprises the information included in the Report and Financial Statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Report and Financial Statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES AND MEMBERS OF THE  
GLASGOW FILM THEATRE FOR THE YEAR ENDED 31 MARCH 2021**

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements or a material misstatement of other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included in the Report of the Trustees has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the Report of the Trustees.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charity Accounts (Scotland) Regulations 2006 (as amended) require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the directors were not entitled to prepare financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption in preparing the directors' report and take advantage of the small companies' exemption from the requirement to prepare a strategic report.

**Responsibilities of trustees**

As explained more fully in the Trustees' Responsibilities Statement set out on page 21, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

**Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Act and relevant regulations made or having effect thereunder.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES AND MEMBERS OF THE  
GLASGOW FILM THEATRE FOR THE YEAR ENDED 31 MARCH 2021**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

**Extent to which the audit was considered capable of detecting irregularities including fraud**

We identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and then design and perform audit procedures response to those risks, including obtaining audit evidence that is sufficient and appropriate to provide a basis for our opinion.

In identifying and assessing the risks or material misstatements in respect of irregularities, including fraud and non-compliance with laws and regulations we considered the following;

- The nature of the charity, the environment in which it operates and the control procedures implemented by management and the trustees; and
- Our enquiries of management and trustees about their identification and assessment of the risks of irregularities.

Based on our understanding of the charity and the sector we identified that the principal risks of non-compliance with laws and regulations related to, but were not limited to;

- Regulations and legislation pertinent to the charity's operations; and
- Compliance with Coronavirus Job Retention Scheme

We considered the extent to which non-compliance might have a material impact on the financial statements. We also considered those laws and regulations which have a direct impact on the preparation of the financial statements, such as the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005, and the Charities Accounts (Scotland) Regulations 2006. We evaluated management and trustees' incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of management override of controls), and determined that the principal risks were related to;

- Management bias in accounting estimates.
- Posting inappropriate journal entries.
- Overstated Coronavirus Job Retention Scheme claims.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES AND MEMBERS OF THE  
GLASGOW FILM THEATRE FOR THE YEAR ENDED 31 MARCH 2021**

**Audit response to the risks identified;**

Our procedures to respond to the risks identified included the following;

- Gaining an understanding of the legal and regulatory framework applicable to the charity and the sector in which it operates;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- Enquiring of management, trustees and legal advisors concerning actual and potential litigation and claims;
- Reading minutes of meetings of those charged with governance;
- In addressing the risk of fraud as a result of management override of controls, testing the appropriateness of journal entries and other adjustments; evaluating rationale of any significant transactions that are unusual or outside the normal course of business;
- Substantive testing of Coronavirus Job Retention Scheme income.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members, and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

**Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, in accordance with regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company, the charitable company's members as a body and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

*Wylie + Bisset (Audit) Limited*

Jenny Simpson (Senior Statutory Auditor)  
For and on behalf on Wylie & Bisset (Audit) Limited, Statutory Auditor  
168 Bath Street  
Glasgow  
G2 4TP

10 August 2021

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**  
**STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDING 31 MARCH 2021**

(Including an Income and Expenditure account)

	Note	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Pension Funds 2021 £	Total Funds 2021 £	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Pension Funds 2020 £	Total Funds 2020 £
<b>Income and endowments from:</b>									
Donations and legacies	4	716,609	-	-	716,609	677,000	-	-	677,000
Charitable activities	5	106,405	1,607,324	-	1,713,729	1,339,525	991,982	-	2,331,507
Other trading activities	6	159,365	-	-	159,365	534,493	-	-	534,493
Investments	7	795	-	-	795	3,825	-	-	3,825
Other incoming resources	8	-	587,992	-	587,992	-	12,739	-	12,739
<b>Total Income</b>		<b>983,174</b>	<b>2,195,316</b>	<b>-</b>	<b>3,178,490</b>	<b>2,554,843</b>	<b>1,004,721</b>	<b>-</b>	<b>3,559,564</b>
<b>Expenditure on:</b>									
<b>Raising funds</b>									
Raising donations & legacies	10	67,370	-	-	67,370	58,129	-	-	58,129
Other trading activities	11	164,053	-	-	164,053	264,484	-	-	264,484
Charitable activities	13	878,625	1,529,553	-	2,408,178	2,221,873	900,207	-	3,122,080
Other expenditure	14	-	-	(3,000)	(3,000)	-	-	(4,000)	(4,000)
<b>Total Expenditure</b>		<b>1,110,048</b>	<b>1,529,553</b>	<b>(3,000)</b>	<b>2,636,601</b>	<b>2,544,486</b>	<b>900,207</b>	<b>(4,000)</b>	<b>3,440,693</b>
<b>Net (expenditure) / income for the year</b>		<b>(126,874)</b>	<b>665,763</b>	<b>3,000</b>	<b>541,889</b>	<b>10,357</b>	<b>104,514</b>	<b>4,000</b>	<b>118,871</b>
<b>Transfers between funds</b>									
<b>Other recognised (losses) / gains</b>		-	-	-	-	-	-	-	-
Actuarial gains on defined benefit pension schemes	29	-	-	177,000	177,000	-	-	227,000	227,000
<b>Net movement in funds</b>		<b>(126,874)</b>	<b>665,763</b>	<b>180,000</b>	<b>718,889</b>	<b>10,357</b>	<b>104,514</b>	<b>231,000</b>	<b>345,871</b>
<b>Funds reconciliation</b>									
Total Funds brought forward	25	2,733,065	450,586	174,000	3,357,651	2,722,708	346,072	(57,000)	3,011,780
<b>Total Funds carried forward</b>	<b>25</b>	<b>2,606,191</b>	<b>1,116,349</b>	<b>354,000</b>	<b>4,076,540</b>	<b>2,733,065</b>	<b>450,586</b>	<b>174,000</b>	<b>3,357,651</b>

The Statement of Financial Activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

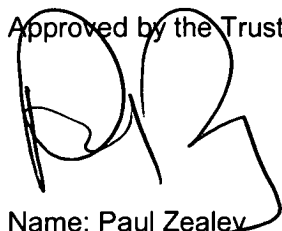
**THE GLASGOW FILM THEATRE**  
(A company limited by guarantee)

**BALANCE SHEET AS AT 31 MARCH 2021**

		2021	2020
	Note	£	£
<b>Fixed assets:</b>			
Tangible assets	17	2,446,603	2,583,697
Intangible assets	18	-	5,902
<b>Total Fixed Assets</b>		<u>2,446,603</u>	<u>2,589,599</u>
<b>Current assets:</b>			
Stocks	19	5,652	9,819
Debtors	20	141,127	241,152
Cash at bank and in hand	28	1,931,273	1,333,906
<b>Total Current Assets</b>		<u>2,078,052</u>	<u>1,584,877</u>
<b>Liabilities:</b>			
Creditors falling due within one year	21	(374,814)	(546,095)
<b>Net Current assets</b>		<u>1,703,238</u>	<u>1,038,782</u>
Creditors falling due after one year	23	(427,301)	(444,730)
<b>Net assets excluding pension asset</b>		<u>1,275,937</u>	<u>3,183,651</u>
Defined benefit pension scheme asset	29	354,000	174,000
<b>Net assets</b>		<u>4,076,540</u>	<u>3,357,651</u>
<b>The funds of the charity:</b>			
Unrestricted Funds		2,606,191	2,733,065
Restricted Funds		1,116,349	450,586
Pension Reserve		354,000	174,000
<b>Total charity funds</b>	25	<u>4,076,540</u>	<u>3,357,651</u>

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to the members of the company.

Approved by the Trustees and signed on their behalf.



Name: Paul Zealey

Date: 10 August 2021



Name: Rishaad Ait El Moudden

Date: 10 August 2021

**Company No: SC097369**

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDING 31 MARCH 2021**

	Note	Total Funds 2021 £	Prior Year 2020 £
<b><i>Cash flows from operating activities:</i></b>			
<b>Net cash provided by operating activities</b>	<b>27</b>	694,095	674,942
		<hr/> 694,095	<hr/> 674,942
<b><i>Cash flows from investing activities:</i></b>			
Interest received		795	3,825
Interest paid		(10,827)	(16,101)
Purchase of property, plant and equipment		(69,810)	(80,702)
<b>Net cash (used in) investing activities</b>		<hr/> (79,842)	<hr/> (92,978)
<b><i>Cash flows from financing activities:</i></b>			
Repayment of long-term loans		(16,886)	(24,898)
<b>Net cash (used in) financing activities</b>		<hr/> (16,886)	<hr/> (24,898)
<b>Change in cash and cash equivalents in the year</b>		<hr/> 597,367	<hr/> 557,066
Cash and cash equivalents brought forward	<b>28</b>	1,333,906	776,840
<b>Cash and cash equivalents carried forward</b>	<b>28</b>	<hr/> <hr/> 1,931,273	<hr/> <hr/> 1,333,906

<b>Analysis of changes in net funds</b>	<b>As at 1 April 2020</b>	<b>Cashflows</b>	<b>As at 31 March 2021</b>
Cash at bank and in hand	1,333,906	597,367	1,931,273
Bank loans	(470,719)	16,886	(453,833)
	<hr/> 863,187	<hr/> 614,253	<hr/> 1,477,440

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**1. Accounting Policies**

**(a) Basis of preparation and assessment of going concern**

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note to these accounts.

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

The charity constitutes a public benefit entity as defined by FRS 102.

The charity's presentation currency is sterling and amounts in the financial statements are rounded to the nearest £.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

**(b) Funds structure**

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created funds for specific purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed, or through the terms of an appeal.

Further details of each fund are disclosed in note 25.

**(c) Income recognition**

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.

Donations, are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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.

Income from government and other grants, whether 'capital' or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.



**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**1. Accounting Policies (continued)**

Income received in advance of the provision of a specified service deferred until the criteria for income recognition are met (see note 22).

**(d) Expenditure recognition**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. For more information on this attribution refer to note (f) below.

- Costs of raising funds comprise the costs of commercial trading including development wages and salaries;
- Expenditure on charitable activities includes wages & salaries, programme costs and other activities undertaken to further the purposes of the charity and their associated support costs;

Irrecoverable VAT is charged as a cost against the activity for which the expenditure is incurred.

**(e) Donated services and facilities**

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised. Refer to the Report of the Trustees for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**(f) Allocation of support and governance costs**

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory audit and legal fees together with an apportionment of overhead and support costs.

Governance costs and support costs relating to charitable activities have been apportioned based on the time spent by staff members. The allocation of support and governance costs is analysed in note 12.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**(g) Tangible fixed assets and depreciation**

All assets costing more than £2,000 are capitalised and valued at historical cost. Depreciation is charged as follows:

	<b>Basis</b>
Heritable Property	5% on cost
Fixtures and fittings	10% / 12.5% on cost

**(h) Intangible fixed assets**

Website development costs are capitalised and amortised over a useful life of 4 years.

**(i) Stock**

Stock is included at the lower of cost or net realisable value. Donated items of stock are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

**(j) Debtors**

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

**(k) Cash at bank and in hand**

Cash at bank and cash 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.

**(l) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**(m) Pensions**

The company operates a defined contribution pension scheme and the pension charge in the statement of financial activities represents the amounts payable by the company to the fund in respect of the year.

The company also operates a defined benefit pension scheme. In accordance with the Financial Reporting Standard 102, the operating and financing costs of defined benefit plans are recognised separately in the statement of financial activities: service costs are systematically spread over the service lives of employees, and financing costs are recognised in the periods in which they arise.

**(n) Contingent liabilities**

A contingent liability is identified and disclosed for those grants resulting from:

- a possible obligation which will only be confirmed by the occurrence of one or more uncertain future events not wholly within the trustees' control; or
- a present obligation following a grant offer where settlement is either not considered probable; or
- the amount has not been communicated in the grant offer and that amount cannot be estimated reliably.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**(o) Operating leases**

The charity classifies the lease of printing, specialist lighting and audio equipment as operating leases; the title to the equipment remains with the lessor and the equipment is replaced every 5 years whilst the economic life of such equipment is normally 10 years. Rental charges are charged on a straight line basis over the term of the lease.

**(p) Financial instruments**

The trust 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.

**(q) Employee benefits**

The costs of short-term employee benefits are recognised as a liability and an expense, unless those costs are required to be recognised as part of the cost of stock or fixed assets.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charitable company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

**(r) Judgements and key sources of estimation and uncertainty**

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

**Depreciation**

Fixed assets are depreciated over the useful life of assets. The useful life of the fixed assets are based on the knowledge of senior management, with reference to the assets expected useful life.

**Pension Valuation**

The determination of any pension scheme surplus or deficit is based on assumptions determined with independent actuarial advice. The assumptions used include discount rate, inflation, pension increases, salary increases, the expected return on scheme assets and mortality assumptions. These assumptions will vary from year to year, as will the value of assets, and will be dependent on circumstances at the date of valuation.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

The restriction placed on the pension scheme surplus/asset recognised is based on assumptions determined by independent actuaries. The assumptions used include the Future Working Lifetime and the Current Annual Service Cost. These assumptions will vary from year to year. Refer to note 29 for details of the restriction.

**Allocation of expenditure between activities**

Support costs are allocated between charitable activities and governance based on the time spent by senior management on undertaking the charity's activities.

**2. Legal status of the Charity**

The charity is a registered Scottish charity.

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £10.

**3. Related party transactions and trustees' expenses and remuneration**

No Trustees received any remuneration during the year (2020: £Nil). Trustees are not entitled to claim expenses. All trustees were given an annual pass allowing them free entry to the cinema during the year, which thus allows them to discharge their responsibilities to actively engage in the work of the charity.

Due to the nature of the company's operations and the composition of its Board of Directors it is inevitable that transactions will take place with companies or other organisations in which a Director may have an interest. All transactions involving companies or organisations in which a Director may have an interest are conducted at arm's length and in accordance with normal project and programme rules. Directors are not permitted to participate in discussions on transactions involving their related business.

Three trustees donated to the charity during the year, totalling £110 (2020: five trustees donated £50).

**4. Income from donations and legacies**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
General grants	716,609	677,000
	<u>716,609</u>	<u>677,000</u>

**5. Income from charitable activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
GFT	1,300,978	1,800,780
GFF (including GSFF)	351,172	372,629
Education (including GYFF)	61,579	158,098
	<u>1,713,729</u>	<u>2,331,507</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**6. Income from other trading activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Bar operations	11,064	258,299
Premises income	9,906	51,527
Sponsorship – GFT	40,538	127,709
Sponsorship – GFF	97,857	96,583
Bookshop Sales	-	375
	<u>159,365</u>	<u>534,493</u>

**7. Investment income**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Interest on cash deposits	795	3,825
	<u>795</u>	<u>3,825</u>

**8. Other incoming resources**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Coronavirus Job Retention Scheme	587,992	12,739
	<u>587,992</u>	<u>12,739</u>

**9. Government grants**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Glasgow City Council	56,699	67,750
Glasgow Life	70,000	66,015
Creative Scotland	896,000	957,980
VisitScotland	36,500	-
Young Scot	-	1,000
Coronavirus Job Retention Scheme	587,992	12,739
	<u>1,647,191</u>	<u>1,105,484</u>

Glasgow City Council provide grant funding for general running costs and towards a programme of education and community events.

Glasgow Life provided funding for the GFF pioneer strand and event support for the Glasgow Film Festival.

Creative Scotland provided funding for general running costs of the Glasgow Film Theatre as well as support for all of our Festivals.

VisitScotland provided funding towards the costs of the Glasgow Film Festival.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**9. Government grants (continued)**

The Young Scot award came from their Time to Shine/Nurturing Talent Fund which seeks to support and celebrate young people's current talents, interests and engagement and development in arts and creativity in Scotland. GFT's Youth Board were awarded £1,000 to host a roundtable event for young filmmaking students (16-25) who are just starting out in the industry followed by a networking film screening.

Coronavirus Job Retention Scheme income includes funding received from the UK government. There are no unfulfilled conditions or contingencies associated with these government grants.

**10. Raising funds – expenditure on raising donations and legacies**

	<b>Direct Costs £</b>	<b>Support Costs £</b>	<b>Total 2021 £</b>
Development staff	56,527	10,843	67,370
	<u>56,527</u>	<u>10,843</u>	<u>67,370</u>

	<b>Direct Costs £</b>	<b>Support Costs £</b>	<b>Total 2020 £</b>
Development staff	44,544	13,585	58,129
	<u>44,544</u>	<u>13,585</u>	<u>58,129</u>

**11. Raising funds – expenditure on other trading activities**

	<b>Direct Costs £</b>	<b>Support Costs £</b>	<b>Total 2021 £</b>
Bar Café	79,791	84,262	164,053
	<u>79,791</u>	<u>84,262</u>	<u>164,053</u>

	<b>Direct Costs £</b>	<b>Support Costs £</b>	<b>Total 2020 £</b>
Bar Café	209,625	54,859	264,484
	<u>209,625</u>	<u>54,859</u>	<u>264,484</u>

**THE GLASGOW FILM THEATRE**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**12. Allocation of governance and support costs**

The breakdown of support costs and how these were allocated between governance and other support costs is shown in the table below:

Cost type	Total Allocated 2021 £	Raising Funds £	GFT £	GFF £	Education £	Bar Café £	Governance £	Basis of apportionment
Salary costs	1,116,775	-	558,388	390,871	55,839	67,006	44,671	<i>Time spent</i>
Marketing	15,493	465	13,013	775	775	465	-	<i>Time spent</i>
Overheads	93,676	2,810	58,079	18,735	7,494	2,810	3,748	<i>Time spent</i>
Depreciation	212,806	6,385	131,940	42,561	17,024	6,384	8,512	<i>Time spent</i>
Postage, stationary, telephone etc.	38,381	1,151	23,028	9,980	2,687	-	1,535	<i>Time spent</i>
Bank charges	34,645	-	22,519	6,929	1,732	3,465	-	<i>Time spent</i>
Travel/ subsistence	1,578	32	1,388	63	32	63	-	<i>Time spent</i>
Royalties/ licenses	(1,491)	-	(984)	(403)	(104)	-	-	<i>Time spent</i>
<b>Total</b>	<b>1,511,863</b>	<b>10,843</b>	<b>807,371</b>	<b>469,511</b>	<b>85,479</b>	<b>80,193</b>	<b>58,466</b>	

Cost type	Total Allocated 2020 £	Raising Funds £	GFT £	GFF £	Education £	Bar Café £	Governance £	Basis of apportionment
Salary costs	1,093,646	-	699,934	196,856	131,238	32,809	32,809	<i>Time spent</i>
Marketing	49,022	1,471	41,178	2,451	2,451	1,471	-	<i>Time spent</i>
Overheads	147,055	4,412	91,174	29,411	11,764	4,412	5,882	<i>Time spent</i>
Depreciation	214,608	6,438	133,057	42,922	17,169	6,438	8,584	<i>Time spent</i>
Postage, stationary, telephone etc.	39,470	1,184	23,682	10,262	2,763	-	1,579	<i>Time spent</i>
Bank charges	77,811	-	50,577	15,562	3,891	7,781	-	<i>Time spent</i>
Travel/ subsistence	3,996	80	3,516	160	80	160	-	<i>Time spent</i>
Royalties/ licenses	14,594	-	9,632	3,940	1,022	-	-	<i>Time spent</i>
<b>Total</b>	<b>1,640,202</b>	<b>13,585</b>	<b>1,052,750</b>	<b>301,564</b>	<b>170,378</b>	<b>53,071</b>	<b>48,854</b>	

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**12. Allocation of governance and support costs (continued)**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Governance costs:</b>		
Board meeting costs	321	2,095
Audit fees	4,965	5,715
Support costs	58,466	48,854
	<u>63,752</u>	<u>56,664</u>

	<b>Support</b>	<b>Governance</b>	<b>2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Raising funds	10,843	-	10,843
GFT	807,371	32,893	840,264
GFF	469,511	23,139	492,650
Education	85,479	3,651	89,130
Bar Café	80,193	4,069	84,262
Total allocated	<u>1,453,397</u>	<u>63,752</u>	<u>1,517,149</u>

	<b>Support</b>	<b>Governance</b>	<b>2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Raising funds	13,585	-	13,585
GFT	1,052,750	37,405	1,090,155
GFF	301,564	10,645	312,209
Education	170,378	6,826	177,204
Bar Café	53,071	1,788	54,859
Total allocated	<u>1,591,348</u>	<u>56,664</u>	<u>1,648,012</u>



**THE GLASGOW FILM THEATRE**  
(A company limited by guarantee)

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**13. Analysis of expenditure on charitable activities**

	<b>GFT</b>	<b>GFF</b>	<b>Education</b>	<b>2021 Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Programme costs	654,049	117,233	106,536	877,818
Promotional costs	348	63,433	-	63,781
Research costs	1,376	-	-	1,376
General Expenses	3,266	39,778	115	43,159
Governance costs	32,893	23,139	3,651	59,683
Support costs	807,371	469,511	85,479	1,362,361
	<u>1,499,303</u>	<u>713,094</u>	<u>195,781</u>	<u>2,408,178</u>

	<b>GFT</b>	<b>GFF</b>	<b>Education</b>	<b>2020 Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Programme costs	934,639	296,916	117,166	1,348,721
Promotional costs	1,122	127,361	-	128,483
Research costs	9,932	-	-	9,932
General Expenses	6,708	47,747	921	55,376
Governance costs	37,405	10,645	6,826	54,876
Support costs	1,052,750	301,564	170,378	1,524,692
	<u>2,042,556</u>	<u>784,233</u>	<u>295,291</u>	<u>3,122,080</u>

**14. Other expenditure**

	<b>Direct Costs</b>	<b>Support Costs</b>	<b>Total 2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>
(Gain) / Loss on pension assets	(4,000)	-	(4,000)
Net Service Cost	1,000	-	1,000
	<u>(3,000)</u>	<u>-</u>	<u>(3,000)</u>

	<b>Direct Costs</b>	<b>Support Costs</b>	<b>Total 2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>
(Gain) / Loss on pension assets	2,000	-	2,000
Net Service Cost	(6,000)	-	(6,000)
	<u>(4,000)</u>	<u>-</u>	<u>(4,000)</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**15. Analysis of staff costs and remuneration of key management personnel**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Salaries and wages	1,265,095	1,256,615
Social security costs	102,515	101,742
Other pension costs	72,712	95,160
Current service costs	-	(11,000)
Total staff costs	<u>1,440,322</u>	<u>1,442,517</u>

Key Management Personnel remuneration	<u>£175,822</u>	<u>£218,160</u>
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The number of employees whose benefits fell within the following bands are as follows:

	<b>2021</b>	<b>2020</b>
	<b>No.</b>	<b>No.</b>
£70,000 - £79,999	-	1

The Trustees are not in a position to disclose the benefit to key management personnel from the actuarial movement in the pension, as in the Trustees' opinion, the charge by the actuaries to obtain the information was disproportionate to the benefit to the reader. The trustees did not consider that this was reasonable use of charitable funds.

	<b>2021</b>	<b>2020</b>
	<b>No.</b>	<b>No.</b>
The average weekly number of persons, by headcount, employed by the charity during the year was:	59	63

During the year the charity made redundancy payments totalling £3,192 (2020: £2,800).

**16. Net income/(expenditure) for the year**

This is stated after charging:	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Interest paid	10,827	16,101
Amortisation	5,902	11,804
Depreciation	206,904	202,804
Auditor's remuneration – Audit Fees	<u>4,965</u>	<u>5,715</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**17. Tangible Fixed Assets**

	<b>Heritable Property £</b>	<b>Plant and Equipment £</b>	<b>Total £</b>
<b>Cost or valuation</b>			
At 1 April 2020	4,287,760	1,352,046	5,639,806
Additions	42,278	27,532	69,810
At 31 March 2021	<u>4,330,038</u>	<u>1,379,578</u>	<u>5,709,616</u>
<b>Depreciation</b>			
At 1 April 2020	2,055,941	1,000,168	3,056,109
Charge for the year	148,100	58,804	206,904
At 31 March 2021	<u>2,204,041</u>	<u>1,058,972</u>	<u>3,263,013</u>
<b>Net book value</b>			
At 31 March 2020	<u>2,231,819</u>	<u>351,878</u>	<u>2,583,697</u>
At 31 March 2021	<u>2,125,997</u>	<u>320,606</u>	<u>2,446,603</u>

**18. Intangible Fixed Assets**

	<b>Website £</b>	<b>Total £</b>
<b>Cost or valuation</b>		
At 1 April 2020 and 31 March 2021	<u>47,216</u>	<u>47,216</u>
<b>Amortisation</b>		
At 1 April 2020	41,314	41,314
Charge for the year	5,902	5,902
At 31 March 2021	<u>47,216</u>	<u>47,216</u>
<b>Net book value</b>		
At 31 March 2020	<u>5,902</u>	<u>5,902</u>
At 31 March 2021	<u>-</u>	<u>-</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**19. Stock**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Bar Stock	3,900	8,030
Stationery & Cleaning	1,018	1,056
Merchandise & Books	734	733
	<u>5,652</u>	<u>9,819</u>

**20. Debtors**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Trade debtors	13,726	59,377
Other debtors	127,401	181,775
	<u>141,127</u>	<u>241,152</u>

**21. Creditors: amounts falling due within one year**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Loans	26,532	25,989
Trade creditors	97,065	207,041
Other creditors and accruals	148,940	174,761
Deferred income (Note 22)	3,291	48,238
VAT	67,689	47,262
Taxation and social security costs	31,297	42,804
	<u>374,814</u>	<u>546,095</u>

**22. Deferred income**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Balance as at 1 April 2020	48,238	25,980
Amount released to income earned from charitable activities	(48,238)	(25,980)
Amount deferred in year	3,291	48,238
Balance as at 31 March 2021	<u>3,291</u>	<u>48,238</u>

Deferred income comprises grants relating to future periods.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**23. Creditors: amounts falling due after more than one year**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Loans	427,301	444,730
	<u>427,301</u>	<u>444,730</u>
Analysed as:		
Within 1-2 years	27,703	25,989
Within 2-5 years	109,186	100,734
In more than 5 years	290,412	318,007
	<u>427,301</u>	<u>444,730</u>

The loans are secured by a standard security over the assets of the charity.

**24. Operating lease commitments**

At the year end date, the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows;

	<b>2021</b>	<b>2020</b>
	<b>Equipment</b>	<b>Equipment</b>
	<b>£</b>	<b>£</b>
Within 1 year	4,892	5,508
Between 1 to 2 years	-	1,812
	<u>4,892</u>	<u>7,320</u>

**THE GLASGOW FILM THEATRE**  
(A company limited by guarantee)

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**25. Analysis of Charitable Funds**

<b>Analysis of Fund movements</b>	<b>2019 Balance b/fwd £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfers £</b>	<b>Gains/ (Losses) £</b>	<b>2020 Funds c/fwd £</b>
<b>Unrestricted funds</b>						
Fixed asset fund	2,101,432	-	195,554	105,600	-	2,011,478
<b>Total designated funds</b>	2,101,432	-	195,554	105,600	-	2,011,478
General funds	621,276	2,554,843	2,348,932	(105,600)	-	721,587
	2,722,708	2,554,843	2,544,486	-	-	2,733,065
Pension fund	(57,000)	-	(4,000)	-	227,000	174,000
<b>Total unrestricted funds</b>	2,665,708	2,554,843	2,540,486	-	227,000	2,907,065
<b>Restricted funds</b>						
GFF	-	220,987	220,987	-	-	-
Education	21,897	115,855	76,123	-	-	61,629
GFT	215,425	667,879	595,847	-	-	287,457
Capital Development – Phase 1	108,750	-	7,250	-	-	101,500
<b>Total restricted funds</b>	346,072	1,004,721	900,207	-	-	450,586
<b>TOTAL FUNDS</b>	3,011,780	3,559,564	3,440,693	-	227,000	3,357,651

<b>Analysis of Fund movements</b>	<b>2020 Balance b/fwd £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfers £</b>	<b>Gains/ (Losses) £</b>	<b>2021 Funds c/fwd £</b>
<b>Unrestricted funds</b>						
Fixed asset fund	2,011,478	-	199,654	86,696	-	1,898,520
<b>Total designated funds</b>	2,011,478	-	199,654	86,696	-	1,898,520
General funds	721,587	983,174	910,394	(86,696)	-	707,671
	2,733,065	983,174	1,110,048	-	-	2,606,191
Pension fund	174,000	-	(3,000)	-	177,000	354,000
<b>Total unrestricted funds</b>	2,907,065	983,174	1,107,048	-	177,000	2,960,191
<b>Restricted funds</b>						
GFF	-	287,581	171,961	-	-	115,620
Education	61,629	43,397	38,285	-	-	66,741
GFT	287,457	1,864,338	1,312,057	-	-	839,738
Capital Development – Phase 1	101,500	-	7,250	-	-	94,250
<b>Total restricted funds</b>	450,586	2,195,316	1,529,553	-	-	1,116,349
<b>TOTAL FUNDS</b>	3,357,651	3,178,490	2,636,601	-	177,000	4,076,540

- a) The unrestricted funds are available to be spent for any of the purposes of the charity. The fixed asset fund reflects the funds tied up in the net book value of the fixed assets net of borrowings.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**25. Analysis of charitable funds (continued)**

b) Restricted funds comprise the following:

A total of £287,581 (2020: £220,987) was received from Glasgow Life, Event Scotland, Screen Scotland, the British Film Institute and various other Trusts and Foundations to support specific events and activities that were part of the Glasgow Film Festival.

GFT Education and Engagement received £43,397 in the year (2020: £115,855). The largest element of this was £35,000 in respect of our participation in the work of the Glasgow Film Education Alliance. This is a two-year action research project launched in 2019/20 and framed within film literacy and education, with relevance to the Curriculum for Excellence and the European Framework for Film Education, and which will see GFT receive a total funding award of £140,000. In addition, £8,397 (2020: £33,323) from the Life Changes Trust in respect of our monthly 'Movie Memories' programme, an innovative dementia friendly film initiative presenting classic and contemporary film screenings.

GFT received £582,681 (2020: £667,879) from Screen Scotland and the British Film Institute in respect of its work in managing Film Hub Scotland and in support of cross-FAN activity undertaken across the UK-wide Film Hub network. The GFT also received a £55,859 (2020: £45,000) award from Glasgow City Council's Integrated Grant Fund. The GFT also received £613,056 from a Coronavirus Resilience and Recovery Fund and received £24,750 of awards from a number of Trusts and Foundations toward the cost of minor fixed asset additions due in 2021/22.

GFT received funding in 2013/14 from Creative Scotland and from LandTrust in relation to Phase I of our Capital Development work. This funding carries a continuing restriction.

GFT received funding of £587,922 (2020: £12,739) from the Government's Coronavirus Job Retention Scheme, £38,825 of which was accrued.

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**26. Net assets over funds**

**As at 31 March 2021**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Pension Scheme Liability £</b>	<b>Total 2021 £</b>
Fixed assets	2,352,353	94,250	-	2,446,603
Stock	5,652	-	-	5,652
Debtors	77,302	63,825	-	141,127
Cash	972,999	958,274	-	1,931,273
Current liabilities	(374,814)	-	-	(374,814)
Long Term Liabilities	(427,301)	-	-	(427,301)
Pension	-	-	354,000	354,000
	<u>2,606,191</u>	<u>1,116,349</u>	<u>354,000</u>	<u>4,076,540</u>

**As at 31 March 2020**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Pension Scheme Asset £</b>	<b>Total 2020 £</b>
Fixed assets	2,488,099	101,500	-	2,589,599
Stock	9,819	-	-	9,819
Debtors	228,413	12,739	-	241,152
Cash	962,559	371,347	-	1,333,906
Current liabilities	(511,095)	(35,000)	-	(546,095)
Long Term Liabilities	(444,730)	-	-	(444,730)
Pension	-	-	174,000	174,000
	<u>2,733,065</u>	<u>450,586</u>	<u>174,000</u>	<u>3,357,651</u>



**THE GLASGOW FILM THEATRE**  
(A company limited by guarantee)

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**27. Reconciliation of net income/(expenditure) to net cash flow from operating activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Net income for the year (as per the Statement of Financial Activities)	718,889	345,871
Adjustments for:		
Interest received	(795)	(3,825)
Interest paid	10,827	16,101
Depreciation charges	206,904	202,804
Amortisation Charges	5,902	11,804
Decrease/(Increase) in stocks	4,167	(1,039)
Decrease in debtors	100,025	228,332
(Decrease)/Increase in creditors	(171,824)	105,894
(Increase) in pension asset	(180,000)	(231,000)
Net cash provided by operating activities	<u>694,095</u>	<u>674,942</u>

**28. Analysis of cash and cash equivalents**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Cash in hand	1,931,273	1,333,906
Total cash and cash equivalents	<u>1,931,273</u>	<u>1,333,906</u>

**29. Pension commitments**

The Strathclyde Pension Fund (SPF) is a funded defined benefit scheme, with assets held in separate trustee-administered funds. The total contributions made for the year ended 31 March 2021 were £64,000, of which employer's contributions totalled £54,000 and employee's contributions totalled £10,000.

In accordance with the provisions of FRS102, there is a limit on the amount of the pension surplus that can be recognised in the balance sheet. An entity shall recognise a plan surplus as a defined benefit plan asset only to the extent that it is able to recover the surplus either through reduced contributions in the future or through refunds from the plan. Accordingly, the defined plan asset is restricted to £354,000.

***The major assumptions made by the actuary in valuing the scheme are as follows:***

	<b>2021</b>	<b>2020</b>
	<b>% p.a</b>	<b>% p.a</b>
Inflation/ Pension Increase Rate	2.85	1.9
Salary Increase Rate	3.55	3.0
Discount rate	1.95	2.3

Life expectancy is based on the Fund's VitaCurves assuming the current rate of improvements has peaked and will converge to long term rates of 1.25% p.a. for males and 1.25% p.a. for females. Based on these assumptions, the average future life expectancies at age 65 are summarised below:

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**29. Pension commitments (continued)**

	<b>Males</b>	<b>Females</b>
Current pensioners	19.8 years	22.6 years
Future pensioners	21.2 years	24.7 years

The net pension liability was:

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Estimated Employer Assets	4,385	3,455
Present Value of Scheme Liabilities	(3,940)	(3,281)
Restriction of surplus recognition	(91)	-
Net Pension (Liability) / Asset	<u>354</u>	<u>174</u>

There are no unfunded liabilities for which provision needs to be made.

*FRS102 –Statement of Financial Activities disclosure*

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Past service cost	-	(21)
Current service cost	55	87
	<u>55</u>	<u>66</u>
Contributions by employer	(54)	(72)
Pension service cost provision	<u>1</u>	<u>(6)</u>

<b>Reconciliation of fair value of scheme assets:</b>	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Opening fair value of scheme assets	3,455	3,598
Expected Return on Assets	79	86
Contributions by Members	10	13
Contributions by Employer	54	72
Actuarial Gains/(Losses)	882	(239)
Estimated Benefits Paid	(95)	(75)
	<u>4,385</u>	<u>3,455</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**29. Pension commitments (continued)**

**Reconciliation of defined benefit obligation:**

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Opening defined benefit obligation	3,281	3,655
Current Service Cost	55	87
Interest Cost	75	88
Contributions by Members	10	13
Actuarial Losses/(Gains)	614	(466)
Past Service Costs/(Gains)	-	(21)
Estimated Benefits Paid	(95)	(75)
	<u>3,940</u>	<u>3,281</u>

History of experience gains and losses for the years ended 31 March:

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Scheme Assets	4,385	3,455
Defined benefit obligation	(3,940)	(3,281)
Restriction of surplus recognition	(91)	-
Surplus	<u>354</u>	<u>174</u>

Experience adjustments on scheme assets	882	(239)
Experience adjustments on scheme liabilities	(614)	466

**Analysis of the amount charged to staff costs (Note 14):**

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Current Service costs	55	87
Past service cost	-	(21)
Total operating charge	<u>55</u>	<u>66</u>
Less: contributions paid	(95)	(75)
Current service cost provision	<u>(40)</u>	<u>(9)</u>

**Amount charged to operating costs:**

Expected Return on Employer Assets	79	86
Interest on Pension Scheme Liabilities	(75)	(88)
Net cost of financing and assets	<u>4</u>	<u>(2)</u>

	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Changes in value of scheme assets: Actuarial Gains	882	(239)
Changes in defined benefit obligations: Actuarial Gain/(Losses)	(614)	466
Actuarial gain/(loss) prior to restriction	<u>268</u>	<u>227</u>
Restriction of surplus recognition	(91)	-
Actuarial gain/(loss) recognised in SOFA	<u>177</u>	<u>227</u>

**THE GLASGOW FILM THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2021**

**29. Pension commitments (continued)**

<b>Movement in deficit during the year:</b>	<b>2021</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>
Surplus/(deficit) at beginning of the year	174	(57)
Movement in year:		
Current Service Cost	(55)	(87)
Past Service Cost	-	21
Employer contributions	54	72
Net return on financing and assets	4	(2)
Actuarial gains/(losses)	268	227
Restriction of surplus recognition	(91)	-
Deficit at end of year	<u>354</u>	<u>174</u>

The estimated employer's contributions for the year to 31 March 2021 are £54,000