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Filename:	CFFL-Charity accounts (final)-CP-20231213-085351-549[808527].PDF
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**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023
FOR
CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

Greenwood Wilson
The Old School
The Stennack
St Ives
Cornwall
TR26 1QU

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

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FOR THE YEAR ENDED 31 MARCH 2023**

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**CORNWALL FILM FESTIVAL
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**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Welcome to Mor Media Charity's 2022 annual end-of-year report. This year we have run a year of activity under the new strategic vision of Mor Media Charity by encouraging creativity and culture to thrive in the digital arts through events, education, community and industry projects.

This year's film festival was all about the power of cinema, and with a return to in-person screenings and events we looked beyond our borders at films imbued with hope, dreams of the future, and new ways of reimagining film itself; with a particular emphasis on creating space for voices that don't get heard in mainstream programming. The festival celebrated the resilience and creativity of filmmakers locally and internationally, inspiring us for the year ahead.

Louise Fox
(Executive Director)

**CORNWALL FILM FESTIVAL
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**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

OBJECTIVES AND ACTIVITIES

Objectives and aims

Our Programmes

Community programmes

Our community projects in Cornwall work with hard-to-reach groups who face social, cultural or economic exclusion from the richness of media culture, with a focus on improving the health and wellbeing of communities.

Our Charity can help people:

- Engage with and gain a greater understanding of their communities
- Share and tackle the problems of rural isolation
- Gain a better understanding of their culture, history and way of life
- Receive encouragement and support to participate in local decision making
- By contributing to social cohesion, health and well-being
- By supporting cultural diversity and identity

Media Education & Training

Delivering high-quality skill-based training to young people and adult learners, we aim to train and inspire content makers to grow in confidence and gain worthwhile transferable skills which can enhance both their professional and personal lives.

Through our projects, people can:

- Improve self-esteem and confidence
- Improve digital literacy skills
- Learn practical filmmaking and creative digital skills
- Actively participate in cultural production
- Foster resilience (particularly young people) through meaningful participation

Industry

Our industry programmes enhance career prospects, support professional and personal development, and deepen understanding of the media industry. With our wide-reaching networking events, interviews and masterclasses with industry professionals at all levels, in a variety of roles, we let you see behind the scenes and learn from the experts. We are dedicated to helping you take the next steps in your media career.

Our projects will help you to:

- Build clear progression paths into and through creative digital arts
- Access services for people wanting to take the next steps
- Gain media and creative industry exposure
- Develop creative and communication skills, confidence and connections
- Highlight job opportunities

Events

Our events bring people together and foster connection, engagement and understanding through digital media. We aim to help develop our audiences understanding of the media, not only as a form of entertainment, but as a way of engaging in ideas, dialogue and debate about culture & society and the authentic diversity and experiences of modern society.

Our Events can:

- Encourage familial ties and relationships
- Support cultural diversity and identity
- Bring communities together
- Support family learning and engagement

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**REPORT OF THE TRUSTEES
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OBJECTIVES AND ACTIVITIES

Significant activities

COMMUNITY PROGRAMMES

Community Stories Cornwall

We celebrated the inclusion of Community Stories Cornwall into the Archives and Cornish Studies Service collections at Kresen Kernow, in Redruth. The Cornwall Centre is home to the world's largest collection of documents, books, maps and photographs related to Cornwall's history.

The exhibition was free and ran from Saturday 19th - 23rd February.

Community Stories Cornwall Online Talk

Clare Tavernor is an award-winning documentary filmmaker for BBC Studios, her most recent work, Huey Morgan's 3-part Latin Music Adventure for BBC Four. In 2020 Clare helped to tell stories much closer to home and document the experiences of communities across Cornwall during the Coronavirus crisis. This talk brings together the practitioners involved in the making of Community Stories Cornwall, we discussed how to record and document a shared history of the pandemic and the incredible diversity of experiences and perspectives. The talk was delivered on Zoom and joining information will be emailed on the morning of the talk.

Family Learning Session

Postcards could be added to our 'A Day in the Life' wall and become part of the exhibition!

For those who have ever kept a diary, or wanted to start one, we offered the opportunity to drop into our family learning session for tips on how to start, read some famous diary extracts and have a go at writing a postcard from their life. The postcards could then be added to our 'A Day in the Life' wall and become part of the exhibition!

Photography As Diary Workshop

Annie Bungeroth led a hands-on practical photography workshop exploring photography as a diary. Using any sort of camera, from a smartphone up to a DSLR, Annie helped participants explore how photography can be used to document life. Annie is a photographer and filmmaker based in West Penwith. She specialises in overseas development and social issues but loves wandering around Cornwall with her camera. Annie is a very experienced trainer running photography workshops around the globe from community to university level.

Mass Observation

A Picture of Life

For the second year, we promoted the Mass Observation Project, part of the University of Sussex's Special Collections. The Mass Observation Archive gathers documents about 'everyday life' in Britain through the Mass Observation Project, this year we supported the Cornish entries on 12 May 2022 running workshops and calling on people to record a 'day diary', recording everything they do from the moment they wake up that morning until they go to bed that night. The diaries help to paint a picture of life in 21st-century Britain and provide invaluable insight into our lives for future generations of researchers and educators.

Animate Helston February Half Term

During Half Term CFF curated a series of animation work at the Museum of Cornish Life as part of Animate Helston. Delighted to be in person at the museum, we curated a collection of animated daily screenings, workshops and talks. For the first time, we ran a daily screening of Ernest and Celestine at CAST Cornwall.

Digital Champions

We have applied and been accepted to become Digital Champion from the Digital Inclusion Team at Cornwall Council. We have received 3 tables, and are waiting for 2 laptops, to assist people to get online and start using online services with confidence. The hardware is used in our ESF programme and at all our events and we look forward to getting more adults online in Cornwall in 2023.

EDUCATION & TRAINING

ESF Get Creative!

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In the last year of delivery for the European Social Fund Get Creative! (Phase 2) we delivered training activities around digital literacy looking in detail at content creation, utilisation of information, and internet use. Our training activities aim to target the skills gap, particularly around marketing skills for the digital world and essential digital skills for work and life, including handling information content, problem-solving, and communication across a wide range of digital platforms.

An innovative vocational programme designed and delivered by Cornwall Film Festival (CFF) to signpost and develop pathways to foundation degrees and above. Participants will work in creative media, with a blended approach and e-learning for distant learners, the participants will identify and prepare for specific Higher Education or employment progression routes appropriate to their ambitions through a process of research, dialogue, reflection and evaluation. It will give participants the opportunity to explore aspects of SME, entrepreneurship and marketing and enable them to demonstrate the practical, intellectual and communication skills necessary for progression, and provide participants with opportunities to develop and utilise broad, transferable skills by encouraging an ethos of personal and professional development. These include initiative, independent inquiry, creative thinking, reflective learning, teamwork, self-management, effective participation, problem-solving and communication.

The focus of the project is working with employed or self-employed participants. By exception, a small proportion of participants can be unemployed or economically inactive. Priority Groups include employed females, participants aged 50+ and over, participants from ethnic minorities, participants with disabilities and single adult households with dependent children.

Cultivate Programme - Health, wellness and creativity - cultivate your interest

Ignite Programme - Ignite your interest and learn new skills.

Throughout 2022 we ran a series of the Cultivate Programme writing courses with a focus on exploring ways to express yourself and find your voice where your creativity is also part of your wellbeing. There were opportunities to explore poetry, journaling, haiku, scriptwriting, blogging/vlogging, oral and written storytelling, novel writing and biography. The Ignite Programme of skills workshops covering photography and filmmaking was also carried out. We have formed a new partnership working with Photoworks and Historic England to look at the high street as never before. Together we are asking you to uncover the stories behind the shopfronts and post your own photographs on Instagram using #PicturingHighStreets. Your photos will contribute to an unofficial photographic archive of the English high street; charting and celebrating the history and experiences of the people and places that make up an often-overlooked fixture in all of our lives. The most evocative photographs will be featured on the Picturing High Streets Instagram channel.

OCN London

We reached a milestone in our education and training programmes having been successful in our OCN London accredited learning center application, and are now able to offer eight units of level two qualifications as a registered OCN centre.

We have now registered our first learners on our ESF Get Creative course accredited by OCN London. We have utilized a range of their Level 2 units to be able to add further value to our sessions by adding a recognised unit accreditation for our writing and photography workshop, which might be useful for participants' CVs or CPD profiles.

EVENTS

BFI Film Feels Curious

A summer-long, UK-wide film season

With our outdoor screenings returning this summer, we're looking to screen "strange films, peculiar filmmakers, weird genres or forgotten formats."

Looking at our team's longlist we noticed a theme: bizarre and curious relationships. The relationships that are deemed unconventional or standard ones in unconventional films. We're interested in unique filmmakers and stories. Film Feels is managed by Film Hub Midlands on behalf of the BFI Film Audience Network, powered by National Lottery funding.

Including magical outdoor screening of 'THE DUKE', 'THE LOBSTER', 'THE EYES OF TAMMY FAYE', 'CODA', and 'LAST NIGHT IN SOHO' in Kimberley Park Falmouth.

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OBJECTIVES AND ACTIVITIES

1 new post was created for projectionist, we thank the outdoor team for all the hard work and late nights this season.

Cornwall Film Festival 2022

Celebrating Cornwall Film Festival's 21st Year

Cornwall Film Festival (CFF) celebrated its 21st Anniversary Year with an exciting programme of films and events from Monday 14th November to Sunday 20th November 2022 at The Poly, Falmouth.

The South West's largest regional film festival was back with a jam-packed schedule of films, Q&As, masterclasses, and events. The festival was made possible with the support of the BFI Film Audience Network, awarding funds from the National Lottery to bring the arts to more audiences across the UK. Accessibility is central to Mor Media and Cornwall Film Festival's ethos, aiming to make film approachable and fun for everyone, inspiring new and old film lovers alike.

This year's programme included a variety of compelling films and previews, such as Sam Mendes' 'Empire of Light' starring Olivia Colman, and opening film, Cannes Palme D'Or winning 'Triangle of Sadness', a scathing comment on the uber wealthy. Other highlights include Charlotte Wells' stunning debut 'Aftersun', featuring BAFTA winning Paul Mescal, and Oscar winning Laura Poitras' documentary 'All the Beauty and the Bloodshed'.

As a part of the UK/Ukraine season, a cultural exchange programme celebrating Ukrainian creativity and talent set up by the British Council and Ukrainian Institute, the festival screened two exciting new Ukrainian films; Klondike and Stop-Zemlia. Klondike tells the story of a family living on the border of Ukraine and Russia during the start of the war, whilst Stop-Zemlia is a beautiful new coming-of-age drama.

The programme highlighted much-anticipated UK premieres, the latest treasure and Oscar-tipped features, as well as uncompromising documentary work that explores themes of gender, identity, and sexuality. Audiences had the opportunity to see short film programmes, including the prestigious International shorts programme, Student and South-West best regional shorts, and a new category, Screen Stars of Tomorrow featuring work from 16-18-year-olds from Cornwall.

Feature titles included Neptune Frost from multidisciplinary artists Saul Williams and Anisia Uzeyman Afro-futurist vision, a sci-fi-punk musical that's a visually wondrous amalgamation of themes, ideas, and songs. World-renowned Dardenne brothers' Cannes prize-winner 'Tori and Lokita' also came to the festival, telling the story of a young boy and an adolescent girl who have traveled alone from Africa, pitting their invincible friendship against the difficult conditions of their exile. Cheesy American movie icons assisted in overthrowing the Romanian Communist regime in classic docudrama 'Chuck Norris vs Communism at The Cornish Bank'. The sublime, Hitchcockian noir thriller from Park Chan-wook ('The Handmaiden'), as detective gets a little too close to the murder he's trying to solve in 'Decision to Leave'. Kristine Kujath Thorp's spot-on physical comedy and charismatic performance as the narcissistic Signe power Sick of Myself, a modern fable, making us care whilst also mining the comic depths of Signe's destructive personality for so many WTF demented comedy moments are just some of the festival highlights.

The festival featured a wealth of local talent and documentary work exploring themes that include Cornwall and the local environment. 'Water Ways', was a key part of the festival, two documentaries that centre around Cornwall's natural landscape and the impact of climate change. These uncompromising documentary shorts by local talent were a fascinating look at Cornwall and the growing threat of climate change in the UK.

Cornish talent was also highlighted in the short film programmes, including the prestigious Cornwall International shorts programme, Student and South-West best regional shorts. There was also a new category, Screen Stars of Tomorrow featuring work by 16-18-year-olds from Cornwall.

In its 21st year the festival was delighted to return to The Poly, Falmouth, with its most accessible programme yet. During a time of instability and uncertainty, accessibility is at the heart of CFF's ethos, and as a result we were able to provide options such as relaxed afternoon Screenings, free to all carers, and reduced ticket pricing for all 16-30-year-olds, in the hope of developing younger cinemagoers.

The festival also ran a 'pay what you can' option for some of its screenings, where audience members pay either £2, £4, or £8, depending on what they were able to pay.

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OBJECTIVES AND ACTIVITIES

We saw a big uplift in Pay what you can tickets totalling 393, 144 at £2, 138 at £4, 111 at £8.

Short Film Competition

The key initial objective of the 2022 Short Film Competition was to emulate the success of the project from previous years by securing a global array of short films, which could be compiled into selections for screening during the 2022 edition of the Cornwall Film Festival.

As with CFF's short film competition in the previous 5 years, this season's competition was run using the FilmFreeway platform, receiving entries from over 32 countries, up from 30 in 2020 with 336 entries up from 259 in 2020.

Following an open call we appointed a new short film Coordinator Richard Davis, based in Northern Island, 23 people applied to be preselectors. Richard came to the festival weekend and introduced the Best Of the Best programme.

The largest category and percentage of entries was in Short Film with 42.8%, Student shorts was at 29.6%, South West Region shorts 10.2%, Screen Stars of Tomorrow 5.2%, Cornish Short Film 4.7%, South West Experimental Film 4.4%, and the newest category Music Video growing, but at just 3% of entries.

Shorts programmes were curated into 3 in-person screenings:

Best of the West - Wednesday 16th Nov | 8pm | The Poly Falmouth
- 96 people attended, the highest ever for a local shorts programme.

Best of the Best - On Saturday 19th Nov | 10am | The Poly Falmouth

Best International Short Film - Friday 11th Nov | 12.30 | 14.45 | 17.15 at Falmouth University, Penryn Campus, Exchange Lecture Theater

2 programmes were released during the festival week in digital editions on our YouTube Channel, Screen Stars of Tomorrow and 20 under 25 best films by emerging filmmakers

20 awards were awarded -

Awards

Best Student Short - NO ENTRY | Dir Kaleb D'Aguilar | UK

Best Short Film - Yummy Mummy | Dir Gabriela Staniszewska | UK - winner

The Wanting | Dir Alexandros Mattei | UK - runner up

Best Regional Short - Hunros Jorna | Dir Mickey Smith & Allan Wilson | UK

Best International Short - Murder Tongue | Dir Ali Sohail Jaura | Pakistan

Best Cornish Short - KESTAV (CONTACT) | Dir Christopher James Morris | UK

Best Music Video - GRZANEK (You Will Be Mine Tonight) | Dir Sebastian Juszczyk | Poland

Best South West Experimental Film - the great dog, Pan | Dir Toby Parker Rees | UK

Screen Stars of Tomorrow Rising Star - The Paranoid Android | Dir Charlie Wilson | UK

Best Actor - The Electricity in Me (Ellora Torchia) | Dir Matt Sheldon | UK

Best Ensemble Performance - All Girls | Dir Anastasia Bruce-Jones | UK

Cinematography - Bugbear | Dir Matt Smith | UK

Good Screenwriting in a Short Film - The Wanting | Dir Alexandros Mattei | UK

Director's Choice Award - Yummy Mummy | Dir Gabriela Staniszewska | UK

Best Music in a short - Bugbear | Dir Matt Smith | UK

New Wave Jury Prize Best International Short - Murder Tongue | Dir Ali Sohail Jaura | Pakistan - winner

Burros | Dir Jefferson Stein | USA - runner up

First Feature - Aftersun | Dir Charlotte Wells | UK

NEW WAVE JURY PROGRAMME 2022

Formerly known as the Youth Jury Programme, now in its fourth edition, this opportunity was aimed at 18-25-year-olds who want to get into the media industry but don't know where to start and to develop their interest in film criticism.

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From an open call, applicants were asked to submit a critical response to prompts (via an application form). The response could either be a writing piece (500 words max.) OR a video essay or podcast (5 mins max.).

We ran 4 online workshops and talks with writers and critics.

Hannah Strong is the Digital Editor of Little White Lies magazine. She has written for publications including Vulture, Gawker, GQ, and The Guardian, and her first book, a monograph on Sofia Coppola, was released in May 2022 by Abrams New York.

Mark Cosgrove is a Film Curator and Programmer at Watershed. Mark has also curated seasons and touring programmes as well as been on juries at film festivals.

Mina Mileva and Vesela Kazakova are a Bulgarian filmmaker duo and the CEO/Producers of the film company Activist38. Double Cannes Film Festival Nominees in 2021. Some of their work include Woman Do Cry (2021), Cat in the Wall (2019), and The Beast Is Still Alive(2016).

Amanda White is a writer and creative practitioner who also worked for many years in London as a literary agent for books and film/tv. Her writing includes poetry, anthologies, children's books, travel guides, and short films.

We published the participants' film reviews on the Mor Media blog and created an anthology, supporting their development, career opportunities and network. 11 participants attended the Film Festival on Saturday 21st November and received a free Saturday Screening pass to watch all the films! Awarding the New Wave Jury Prize from the International short film selection.

1 new post was created, the programme was led past New Wave Jury member Tomás Basílio.

GET CONNECTED

Cornwall Creative Community

As part of our ongoing series of networking events at Mor Media, we invited Industry professionals to connect with the media community on Wednesday 16th November at Dolly's Tea Room & Gin Palace for a private function. 52 people attended.

Writing short stories for the screen

Create an engaging story to tell on the screen

One of the most important elements of any film is its narrative, and for a short film you only have approximately 10 minutes to put your story on screen. How do you create an engaging story to tell on the screen? How do you create a structure for your short film, whether it uses dialogue, voice-over or only imagery. This workshop will discuss writing short stories for development into short films and how to consider the narrative on which you will hang your filmic vision.

SCENE Presented by BFI Film Academy South West

BFI Film Academy South West presented a showcase of short films made by young filmmakers between the ages of 16-25 from across the South West at Truro College to a packed auditorium.

Featuring a range of genres and styles from animation to documentary and films made independently, whilst in education or as commissions. Filmmaker & director Joe Inman from the Bear Behind You answered questions about his short film and the process of making it.

STREET PHOTOGRAPHY

Picturing the high street

Mor Media worked with Photoworks and Historic England to invite you to look at the high street as never before. We asked members of the public to help uncover the stories behind the shopfronts and post their own photographs on Instagram using #PicturingHighStreets. The photos contributed to an unofficial photographic archive of the English high street; charting and celebrating the history and experiences of the people and places that make up an often-overlooked fixture in all our lives.

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The most evocative photographs were featured on the Picturing High Streets Instagram channel. A selection of photographs submitted before 6 December 2022 will be displayed in a national outdoor exhibition opening in March 2023 filling advertising space, outdoor exhibition panels and shop windows on high streets across England. These photographs - alongside a selection of others submitted from January 2023 onwards - will also enter the Historic England Archive, the nation's archive for England's historic buildings, archaeology and social history.

Working in partnership

Connections

Cornwall Film Festival has been in communication with the Amplify partners Cambridge Film Festival and Brighton CineCity throughout 2022 our strong working relationship led to the collaboration for the UK/Ukrainian Season supported by the British Council.

The UK/Ukraine Season: was a new programme of cultural activity to support the Ukrainian cultural sector, produced by the British Council and Ukrainian Institute. Coming to film festivals in Belfast, Brighton, Leeds and Cornwall, featured some of the best Ukrainian films of the year, including Ukraine's Oscar contender, Klondike as well as internationally recognised classics of Ukrainian cinema.

For the first time we worked with the French Film Festival to explore the richness and diversity of francophone cinema and to expand cultural horizons. "Post-Brexit the event's sense of purpose in bringing together our French-speaking neighbours from Europe and beyond has become even more acute and essential. The organisers pay tribute to our audiences, sponsors and funders as well as passionate and committed individuals, who every year ensure the festival comes to vibrant life, not only in November and December but also influencing film events throughout the year. Vive le cinéma!"

Richard Mowe - Director French Film Festival UK

Marketing

The festival marketing was widely commented on this year as positive, with a young designer Fin Waterson commissioned to create the '22 branding. A step-up commission for the designer, we worked with him to create an asset package that registered with 16-30 year old audiences. 6500 print marketing material was widely distributed across Falmouth, Penryn and Truro in two waves including large format street signs. Our team created an A5 print brochure in-house and an interactive brochure for our online platforms for the first time in issue which was read 356 times.

Traffic our website traffic 1st Sept - 30th November was all up.

New vs returning visitors 90% new, 72% accessing sessions by mobile device.

Site sessions 4,838 up 169%, Unique visitors 2,355 up 97%.

The highest traffic sources were Google up 346% from the previous period, Facebook up 114%.

We sent email 19 campaigns in November and reached 47564 people via mailing.

Our Facebook & Instagram ads created 128.6K views, 22,222 reach, split Female 71% & Male 29%.

On Youtube our channel got 4,330 views in the last 28 days (30th Nov), 9 news subscribers, and 9.8K unique views. Our team created an ident and added it to all the festival trailers in a channel. Sick of Myself reached the highest audience with 1142 views.

Press

In 2022 one of our team updated the Media List creating and contacting 83 contacts across national, local and social media. We received coverage at BBC Radio Cornwall, and articles in CinemaGoTrailers, Devon and Cornwall Film, Exepose, Nub News, Odessa Journal, The Falmouth Packet, The Upcoming and the student magazine The Anchor.

Audiences

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Aftersun and Triangle of Sadness were the most talked about films of the festival. We received a great deal of support from distributors this year, notably Disney, for Empire of Light released on a special preview. Our survey results were as follows -

Have you ever attended an event / film run by this organisation before?

76% Yes at a venue/location, No 14% Yes an online event/screening 10%

Did this event/screening do any of the following?

79% Inspired you to watch more films like the one you have just seen

75% Deepened your understanding of the art and power of film

68% Made you feel connected with a community of people watching the same film

64% Introduced you to new types of film

How would you rate your experience of this event? (How would you rate the event/screening overall?) 79% Very Good
21% Good

How would you rate your experience of this event? (How would you rate your experience of this Film Festival overall?)

83% Very Good 17% Good

Comments or feedback about the film, event, or the venue

A warm friendly venue with growing quality, Great venue, great selection of films that represent a diverse range of voices, Lovely venue and I enjoyed seeing more Norwegian cinema after seeing The Worst Person in the World earlier this year. I commend the experimental nature of the film.

How would you describe your Gender? Female 48% Male 38% Non-binary 10% Prefer not to say 3% (1) Intersex (-)
Prefer to self identify (-)

Is your gender the same now as it was assigned at birth? Yes 86% No 11% Prefer not to say 4%

Age of audience 20 - 24 44% 25 - 30 22% 40 - 49 11% 60 - 69 11% 50 - 59 7% 35 - 39 4%

What is your sexual orientation? Straight / Heterosexual 48% Bisexual 19% Gay / Lesbian 15% Prefer not to say 15%
Prefer to use own term 4% (Queer)

Do you identify as D/deaf, and/or do you consider yourself to have a disability or long term health condition? 67% No
26% Yes I have a disability or long term health condition

What type of school did you mainly attend between the ages of 11 and 16?

56% State-run or state-funded / comprehensive school - non-selective 22% Attended school outside the UK 11%
Independent or fee-paying school - bursary 7% Independent or fee-paying school - no bursary 4% Don't know

Ethnic Origin 85% White 7% South Asian / South Asian British 4% East Asian / East Asian British 4% Mixed / Multiple ethnic origins

Public benefit

Internship Programme

This year Mor Media has developed its internship programme even further. We have supported one cohort of interns and some of our new recruits have gone on to undertake paid work with the charity. From their initial interviews to development reviews which take place throughout their time with Mor Media, our interns develop skills focussed on employability. Each participant on the internship programme is provided with a 'Development Log' which allows them to record their growing skillset. Our interns are also offered individual support with writing cover letters, CVs and preparing for job interviews. This year we have also given interns access to an online Jobs Board where team members regularly post opportunities. 'Intro to Industry' talks have also been held throughout the year, giving our interns access to industry professionals and networking opportunities.

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OBJECTIVES AND ACTIVITIES

Volunteers

Without the help and support of all our Trustees, Advisors, Team, Interns and day to day volunteers giving their time to Mor Media Charity would not be possible and it is a huge thanks to everyone. This year's programme has been focused on our Events programme including helping make the Cornwall Film Festival run smoothly and the launch of the new Mor Media banner. In development to manage the programme we have continued to use Three Rings, a secure, online volunteer management system, defined roles, onboarding process and code of conduct.

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OBJECTIVES AND ACTIVITIES

The festival team

A huge thanks goes out to the expanded festival team of -

Anna Navas - Programming

Jim Whittle - Projection & Tec

Richard Davis - Short Film Coordinator

Tomás Basílio - Chair of New Wave Jury

Mor Media Team

Sue Lewis - Education Coordinator

Lyanna Hindley - Digital & Web Coordinator

Joe Blackman - AV technician

Farah Sadek - Online Content

Hellie Painter - Press

Rupert Dymond - Finance

Amanda Barnsley White - Creative writing tutor

Annie Bungereoth - Photography tutor

Henry Austwick - Volunteers & Events

Diversity and Inclusion

Following some work around our expanded team, we conducted some work around our diversity and inclusion. We adopted the following statement -

Diversity and Inclusivity Statement

At Mor Media Charity, we strive for inclusion, diversity and equity in everything we do. We encourage freedom and empowerment both in our team and our trustee board. Our commitment to sharing and celebrating the arts was made with everyone in mind. This is our mission's core ethic; the arts are for all. To ensure a fairer and more inclusive society, our charity must both reflect and protect these values.

Mor Media Charity Equality and Diversity Monitoring 2022

Within our organisation: 24 people responded to monitoring

- 58.3% are female, 37.5% male & 4.2% prefer to self describe

- 62.5% are 16-24, 16.7% are 25-29, 8.3% are 35-39, 4.2% are 45-49, 8.3% are 50-59 years old

- 12.5% identify as coming from as Mixed/ Multiple ethnic groups, 16.7% Other White Background, 4.2% Arab, 66.7% White - British

- 20.8% preferred not to disclose their sexual orientation, 25% identify as Bisexual, 8.3% identify as Gay/Lesbian and 45.8% identify as Heterosexual.

- When asked if they considered themselves as having a disability, impairment or chronic health condition, 25% answered yes, 66.7% answered no, and 8.3% preferred not to say.

- (9 responses to type of condition) Cognitive impairment 33.3%, 11.1% speech impairment, 33.3% Mental health, 11.1% long term illness or condition, 11.1% Learning disability

- 8.3% identify as Christian, 12.5% Jewish, 8.3% preferred not to disclose their religion or beliefs, and 58.3% identify with not having a religion at all, 8.3% Buddhist, 4.2% Muslim

- When asked if they identified as a carer or having caring responsibilities we found that 8.3% identify as a carer of a disabled child or children under 18. 8.3% identify as a carer of adult/s over the age of 18. 4.2% preferred not to disclose this information 79.2% answered they were not a carer.

- 83.3% identify as having never been in care, 8.3% been in care, 8.3% preferred not to say.

- When asked what type of school they attended between the ages of 11-16, we found that 37.5% attended a State-funded school that was non-selective, and 29.2% attended a State-run or state-funded school that was selective on academic, faith or other grounds. 8.3% attended an independent or fee-paying school, 20.8% identified as having attended school outside the UK and a further 4.2% preferred not to disclose this information.

- 21.7% answered that they did receive free school meals, 78.3% did not receive free school meals.

- Finally, when asked if they considered themselves to be from a disadvantaged background, 26.1% answered yes and 17.4% preferred not to say 56.5% answered no

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

FINANCIAL REVIEW

Reserves policy

The trustees have established a policy whereby the unrestricted funds not committed to or invested in tangible fixed assets ('the free reserves') held by the Charity should be the equivalent of at least 3 to 6 months of the resources expended.

STRUCTURE, GOVERNANCE AND MANAGEMENT

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

05186603 (England and Wales)

Registered Charity number

1126161

Registered office

G19 Tremough Innovations Center
Tremough
Penryn
Cornwall
TR10 9EZ

Trustees

Ms L A Fox
E Woollard-White
B J Fullman Producer/Managing Director (resigned 30/6/2022)
Ms R S Haddy Traninee Curator
Ms T Holmes Trustee
J Scarlett-Davis Artist

Company Secretary

Independent Examiner

Pete Brotheridge
Greenwood Wilson
The Old School
The Stennack
St Ives
Cornwall
TR26 1QU

Approved by order of the board of trustees on 14 December 2023 and signed on its behalf by:

Ms L A Fox - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
CORNWALL FILM FESTIVAL**

Independent examiner's report to the trustees of Cornwall Film Festival ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Pete Brotheridge

Greenwood Wilson
The Old School
The Stennack
St Ives
Cornwall
TR26 1QU

14 December 2023

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023**

	Notes	2023 Unrestricted fund £	2022 Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies		86,721	43,955
Other trading activities	2	14,750	14,178
Investment income	3	14	-
Total		101,485	58,133
 EXPENDITURE ON			
Charitable activities			
Charitable activities		95,441	76,606
Other		72	113
Total		95,513	76,719
 NET INCOME/(EXPENDITURE)			
		5,972	(18,586)
 RECONCILIATION OF FUNDS			
Total funds brought forward		(1,716)	16,870
TOTAL FUNDS CARRIED FORWARD		4,256	(1,716)

The notes form part of these financial statements

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**STATEMENT OF FINANCIAL POSITION
31 MARCH 2023**

	Notes	2023 Unrestricted fund £	2022 Total funds £
FIXED ASSETS			
Tangible assets	8	-	211
CURRENT ASSETS			
Debtors	9	110	2,811
Cash at bank and in hand		18,401	2,534
		18,511	5,345
CREDITORS			
Amounts falling due within one year	10	(14,255)	(7,272)
		4,256	(1,927)
NET CURRENT ASSETS/(LIABILITIES)			
		4,256	(1,716)
TOTAL ASSETS LESS CURRENT LIABILITIES			
		4,256	(1,716)
NET ASSETS/(LIABILITIES)			
		4,256	(1,716)
FUNDS			
Unrestricted funds	11	4,256	(1,716)
TOTAL FUNDS			
		4,256	(1,716)

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 14 December 2023 and were signed on its behalf by:

L A Fox - Trustee

The notes form part of these financial statements

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

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 a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Plant and machinery - 33% on cost

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023**

2. OTHER TRADING ACTIVITIES

	2023	2022
	£	£
Fundraising events	12,850	11,143
Sponsorships	-	1,000
Rental income	1,100	1,235
Advertising & social media	800	800
	<u>14,750</u>	<u>14,178</u>

3. INVESTMENT INCOME

	2023	2022
	£	£
Deposit account interest	14	-
	<u>14</u>	<u>-</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation - owned assets	211	349
	<u>211</u>	<u>349</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

6. STAFF COSTS

The average monthly number of employees during the year was as follows:

	2023	2022
Coordinator	2	2
Admin	2	1
Tutor	2	1
	<u>6</u>	<u>4</u>

No employees received emoluments in excess of £60,000.

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023**

7.	COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES	Unrestricted fund £
	INCOME AND ENDOWMENTS FROM	
	Donations and legacies	43,955
	Other trading activities	14,178
	Total	<u>58,133</u>
	EXPENDITURE ON	
	Charitable activities	
	Charitable activities	76,606
	Other	113
	Total	<u>76,719</u>
	NET INCOME/(EXPENDITURE)	(18,586)
	RECONCILIATION OF FUNDS	
	Total funds brought forward	16,870
	TOTAL FUNDS CARRIED FORWARD	<u><u>(1,716)</u></u>
8.	TANGIBLE FIXED ASSETS	Plant and machinery £
	COST	
	At 1 April 2022 and 31 March 2023	<u>6,565</u>
	DEPRECIATION	
	At 1 April 2022	6,354
	Charge for year	211
	At 31 March 2023	<u>6,565</u>
	NET BOOK VALUE	
	At 31 March 2023	<u>-</u>
	At 31 March 2022	<u><u>211</u></u>

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023**

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade debtors	-	2,701
Prepayments	110	110
	<u>110</u>	<u>2,811</u>
	<u>110</u>	<u>2,811</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Social security and other taxes	13,301	5,785
Other creditors	354	1,487
Accruals and deferred income	600	-
	<u>14,255</u>	<u>7,272</u>
	<u>14,255</u>	<u>7,272</u>

11. MOVEMENT IN FUNDS

	At 1/4/22	Net movement in funds	At 31/3/23
	£	£	£
Unrestricted funds			
General fund	(1,716)	5,972	4,256
	<u>(1,716)</u>	<u>5,972</u>	<u>4,256</u>
TOTAL FUNDS	<u>(1,716)</u>	<u>5,972</u>	<u>4,256</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	101,485	(95,513)	5,972
	<u>101,485</u>	<u>(95,513)</u>	<u>5,972</u>
TOTAL FUNDS	<u>101,485</u>	<u>(95,513)</u>	<u>5,972</u>

Comparatives for movement in funds

	At 1/4/21	Net movement in funds	At 31/3/22
	£	£	£
Unrestricted funds			
General fund	16,870	(18,586)	(1,716)
	<u>16,870</u>	<u>(18,586)</u>	<u>(1,716)</u>
TOTAL FUNDS	<u>16,870</u>	<u>(18,586)</u>	<u>(1,716)</u>

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023**

11. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	58,133	(76,719)	(18,586)
	<u>58,133</u>	<u>(76,719)</u>	<u>(18,586)</u>
TOTAL FUNDS	<u><u>58,133</u></u>	<u><u>(76,719)</u></u>	<u><u>(18,586)</u></u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1/4/21 £	Net movement in funds £	At 31/3/23 £
Unrestricted funds			
General fund	16,870	(12,614)	4,256
	<u>16,870</u>	<u>(12,614)</u>	<u>4,256</u>
TOTAL FUNDS	<u><u>16,870</u></u>	<u><u>(12,614)</u></u>	<u><u>4,256</u></u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	159,618	(172,232)	(12,614)
	<u>159,618</u>	<u>(172,232)</u>	<u>(12,614)</u>
TOTAL FUNDS	<u><u>159,618</u></u>	<u><u>(172,232)</u></u>	<u><u>(12,614)</u></u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023**

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	-	2,938
Grants	86,721	41,017
	86,721	43,955
Other trading activities		
Fundraising events	12,850	11,143
Sponsorships	-	1,000
Rental income	1,100	1,235
Advertising & social media	800	800
	14,750	14,178
Investment income		
Deposit account interest	14	-
	14	-
Total incoming resources	101,485	58,133
EXPENDITURE		
Charitable activities		
Wages	68,342	39,406
Pensions	864	755
Insurance	863	802
Telephone	260	260
Advertising	1,264	135
Sundries	15	75
Freelance & professional fees	9,022	23,195
Licensing	840	530
Printing, postage stationery	1,648	1,761
Subscriptions	1,656	906
Repairs & maintenance	1,319	1,542
Travel & subsistence	603	769
Web hosting	728	1,088
Event & workshop costs	2,372	1,975
Books & research	-	183
Donations	-	20
Qualification costs	600	-
	90,396	73,402
Other		
Exchange gain/loss	72	113
Support costs		
Management		
Rent	3,949	2,669
Carried forward	3,949	2,669

This page does not form part of the statutory financial statements

**CORNWALL FILM FESTIVAL
T/A MOR MEDIA**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023**

	2023 £	2022 £
Management		
Brought forward	3,949	2,669
Bookkeeping & payroll	213	90
Plant and machinery	211	349
	4,373	3,108
 Finance		
Bank charges	72	96
 Governance costs		
Accountancy fees	600	-
	95,513	76,719
Total resources expended	95,513	76,719
 Net income/(expenditure)	5,972	(18,586)

This page does not form part of the statutory financial statements