

SCREENSKILLS LIMITED

England & Wales · Charity number 1015324

Details

Other names	CREATIVE SKILLSET - SECTOR SKILLS COUNCIL LIMITED, SKILLSET SECTOR SKILLS COUNCIL, SKILLSET
Status	Registered
Legal form	Charitable company
Company number	02576828
Registered	1992-11-23
Register	View on the Charity Commission register

Contact

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Activities

Objects: TO PROMOTE, ADVANCE AND PROVIDE TRAINING AND EDUCATION FOR PERSONS WORKING OR INTENDING TO WORK WHETHER AS EMPLOYEES OR INDEPENDENT CONTRACTORS IN THE FILM, RADIO, TELEVISION, VIDEO, DIGITAL MEDIA, PHOTOGRAPHY, PHOTOGRAPHIC PROCESSING, DIGITAL IMAGING, ANIMATION, COMPUTER GAMES, PUBLISHING, FACILITIES AND ASSOCIATED INDUSTRIES ("THE INDUSTRY") AND FOR THE PURPOSES OF THIS CLAUSE "FACILITIES" SHALL MEAN SPECIALIST TECHNICAL AND SUPPORT SERVICES TO THE CREATIVE MEDIA INDUSTRY TO PROMOTE ADVANCE AND PROVIDE TRAINING AND EDUCATION TO MEMBERS OF THE PUBLIC GENERALLY

Activities: We are the industry-led skills body for the UK's screen-based creative industries, including film, high end and other television, VFX, animation and games. We work across the UK with employers, individuals, learning/training providers, trade associations, unions and government to ensure the screen industries have the skilled workforce they need. We identify training needs and help tackle them.

Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Other Charitable Purposes
- **Who:** People With Disabilities, The General Public/mankind

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£17,450,415	£16,116,802	£13,611,835	66
2024-03-31	£13,682,571	£15,514,912	£12,278,222	89
2023-03-31	£18,387,924	£17,033,153	£14,110,563	114
2022-03-31	£17,861,212	£12,953,942	£12,755,792	75
2021-03-31	£11,653,206	£9,763,811	£7,848,522	64

Trustees

Name	Role	Appointed
Alex Pumfrey		2025-09-15
Dr Anna Celia Mallett		2022-02-02
Fiona Michelle Clarke		2022-10-12
Helen Jane Northrop		2021-07-14
Joanna Rwama		2026-03-24
Lisa Moreen Opie		2018-06-04
MELANIE SULLIVAN		2022-10-12
Philippa Jane Childs		2021-03-24
Sachin Dosani		2025-09-19
Sarah Monteith		2025-09-15
Stephen O'Donnell		2025-09-15

SCREENSKILLS LIMITED

England & Wales - Charity number 1015324

Accounts



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ended 31 March 2025

Company Registration No. 02576828

Charity Registration No. 1015324
Scottish Charity Registration No. SC039556

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ended 31 March 2025

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Statement from ScreenSkills' Chair

This year marks a pivotal moment for ScreenSkills as we lay the foundations for a UK workforce that is equipped for the future of the screen industries. It has been a period of significant change - both within our organisation and across the wider industry - and I am proud of the way ScreenSkills has responded with clarity, purpose, and collaboration.

Nearly 30,000 people have benefited from our training and support this year, with 65% of them based outside London. That reach matters. It reflects our commitment to ensuring that opportunity and investment are felt across the UK, and that we're nurturing talent in every nation and region. Our Training Passport pilot has already supported over 1,200 users across 172 productions and we have engaged more than 200 different training providers—an incredible milestone.

Behind the scenes, we have also been working hard to ensure our governance and strategy are fit for purpose. We launched our five-year strategy, *Powering Skills*, in October and have undertaken a comprehensive governance review of our board and committees. We have begun the process of reshaping our Board of Trustees to ensure it reflects the skills, diversity, and geographic breadth required to deliver on our mission.

We are committed to transparency, introducing bi-annual stakeholder forums where we will report progress against our strategy and KPIs, reflecting our belief that partnership, openness, and accountability must sit at the heart of everything we do.

I look forward to working with our partners across industry, education, and government as we continue building a workforce that reflects the richness, resilience, and potential of the UK screen industries.

Lisa Opie, Chair

Report from ScreenSkills' CEO

This past year has been a significant one for ScreenSkills. It marked the first phase of creating our five-year strategy, developed in close consultation with our industry stakeholders and focused on building a world-leading, inclusive, and agile workforce for the UK screen industries.

Everything we do builds towards two core objectives: identifying and communicating skills needs and enabling high-quality training with a goal of making the industry more inclusive and collaborative, and ensuring the workforce is building skills now and for the future.

In 2024/25, we commissioned a landmark workforce sizing study in partnership with 4Skills and Ampere Analysis. It provides critical insight into the size, structure and challenges facing the off-screen workforce. This is just the start of our expanded research and policy programme, which will underpin a more strategic approach to skills investment going forward.

2024/25 was a significant year for our Skills Funds, with the Film Skills Fund celebrating 25 years with a 120% year-on-year increase in contributions to a record-breaking £2m. The Animation Skills Fund grew by more than 50% in income and fostered wider engagement with the animation community through the introduction of an advisory group for the skills council.

The High-end TV Skills Fund marked the continuing success of its three-year Leaders of Tomorrow programme with the graduation of its very first cohort. The programme was created to meet industry demand for more effective career pathways to encourage diversity in leadership roles.

Despite the challenging landscape for unscripted TV production, The Unscripted TV Skills Fund was able to support nearly 3,000 people with their range of short courses and training programmes. Specifically in response to the continued downturn, the Fund was able to support more than 200 people with coaching sessions to help them navigate their careers.

The Children's TV, Film and High-end TV Skills Funds came together for the first time this year to offer a single Trainee Finder programme – our flagship new entrant scheme offering both training and paid placements. This innovation makes the offer simpler and clearer for beneficiaries and industry partners.

Dream Big!, the programme that offers paid placements for underrepresented new entrants in children's live action TV expanded to include animation this year. The Children's TV Skills Fund and Animation Skills Fund were able to offer a total of 13 placements, supported by our partnership with The Adobe Foundation.

This partnership also enabled ScreenSkills to offer bursaries to mid-career minority ethnic women in the screen industries, while the Film Skills Fund was able to launch a pilot Film Forward programme, designed to tackle the lack of representation of Deaf, Disabled and/or Neurodivergent professionals at mid-to senior levels in virtual production, post-production and VFX.

In October, also supported by Adobe, we were proud to convene the Skills for Change conference where representatives from across industry came together to discuss issues of equity, diversity and inclusion in the screen industry.

This year, we made a strong commitment to partnership not only through training and development partnerships, but also by pointing to and supporting work happening across the industry. For example, the Unscripted TV Skills Fund part-funded 10 mid-senior professionals to take on the newly launched RTS Mini MBA.

As part of our focus on building accessibility and inclusivity into the screen industries, we have continued to deliver Discover! Creative Careers, a cross-creative sector initiative designed to inspire and inform young people from all backgrounds about the broad range of opportunities in the creative economy. This DCMS and Arts Council England supported programme has reached more than

62,000 young people in total and plays a vital role in ensuring the future workforce is more representative, better informed, and more confident in pursuing creative pathways.

Looking ahead, we remain focused on simplifying the training landscape and addressing critical skills gaps, especially at mid and senior levels, where structured development and progression routes are most needed.

I want to thank the senior management team and all of my colleagues at ScreenSkills for their tireless work this year. ScreenSkills is a relatively small organisation with a big remit and national reach. It's their dedication - and the partnership of the whole industry - that enables us to deliver on this scale. Together, we are building something that has a lasting impact, not just for beneficiaries and the workforce today, but for the future of our whole industry.

Laura Mansfield, CEO

1. Strategic Report

ScreenSkills is the foremost skills body for the UK screen industries, operating across the four nations and the English regions. ScreenSkills works for and in partnership with the industry to develop a skilled and inclusive workforce. The five Skills Funds are funded by industry and work to ensure that there is targeted investment in the workforce, and support and opportunities for people from every background. The five restricted funds are:

- Animation
- Children's TV
- Film
- High-end TV
- Unscripted TV

During 2024/2025, ScreenSkills continued to deliver vital support to people working in the UK screen industries at each stage of their career. Training, funding, work placements and Continuous Professional Development (CPD) programmes are available to help those entering the industry find opportunities and those already working in the industry to upskill and gain promotions or move roles. Funded through the generous donations from productions, broadcasters and streamers, the five Skills Funds delivered training across the UK, responding to emerging needs as well as continuing to offer valuable programmes including First Break, Trainee Finder, Make A Move, Leaders of Tomorrow, Dream Big!, Series Producer and Film Forward.

There have been five notable achievements in 2024/25:

1. The five-year strategy, *Powering Skills*, has been developed, endorsed by the Screen Sector Task Force and will be implemented from 2025/26.
2. ScreenSkills has committed to working better, having undertaken a governance review and is rolling out the recommendations.
3. 65% of ScreenSkills beneficiaries were outside of London.
4. ScreenSkills delivered greater collaboration across the five Skills Funds - the Trainee Finder programmes merged: Children's TV, Film and High-end TV now operate as one. This change allows the programme to be more agile and responsive to production needs.
5. Existing partnerships were deepened and new partnerships built, including a diversity, equity and inclusion-focused partnership with The Adobe Foundation.

1.1 2024/25 Achievements and performance

ScreenSkills has continued to deliver high quality vocational skills and career-enhancing opportunities for people working in the UK screen industries. Nearly 30,000 beneficiaries were supported through our training, programmes, e-learning and bursaries. There were 89,000 interactions across the year with beneficiaries averaging three interactions each, with a satisfaction rate of 93% across the board.

More details of the achievements and performance relating to 2024/25 are listed here:

1.1.1 Frontline skills

ScreenSkills offers e-learning, training courses, events and numerous programmes to support the workforce of the screen industries in their experience, upskilling and promotion. These are hugely popular and have positive end of training satisfaction rates from the beneficiaries.

E-learning

E-learning completion numbers have risen in the past financial year from 57,000 to 66,000 (not including re-takes) which is a growth of 16%. The end of training evaluation forms that beneficiaries submit show that an impressive 92% were either 'very satisfied' or 'satisfied' with their learning in 2024/25.

The most popular compliance e-learning modules saw a 20% growth in beneficiaries completing modules in 2024/25.

During 2024/25, a successful pilot of the ScreenSkills Training Passport, in partnership with BBC Studios, ITV Studios and Sky, ran between May 2024 and March 2025. The pilot aimed to provide a digital record of standardised and industry-approved training that is transferrable between productions. 1,215 freelancers on 172 productions and 6,500 freelancers independently studied the two e-learning modules (those working on a production also undertook bespoke modules for their production). In 2025/26, the passport is being rolled out and expanded to include additional modules and will incorporate the Production Safety Passport.

The e-learning modules Introduction to Disability and Sustainability were launched in March 2024. Almost 4,500 individuals have completed the sustainability module and 2,900 the disability module. The sustainability module was created in collaboration with BAFTA Albert (the leading screen industry organisation for environmental sustainability).

Pre-entry level

Discover! Creative Careers is a programme funded by DCMS, Arts Council England and the wider creative industry. It aims to inspire 11–18-year-olds in England into creative careers and is administered by ScreenSkills and supported by a pan-industry steering group. Online and in-person events are hosted, and in November 2024 the annual careers week of activities was run. In 2024/25, 35,000 young people were engaged with the programme, which gives a total of 62,000 for 2023-25. 55% of the young people polled after the careers week said they were now more interested in both the creative industries in general and in working in the sector.

ScreenSkills Select signposts prospective students (and their guardians and teachers) to HE and FE courses that provide industry-relevant skills, have strong links with industry professionals and will give them a career advantage. Nine new courses were accredited in 2024/25.

Entry-level

The Trainee Finder programme offers opportunities for people at an early stage of their career to develop their skills and build experience. During 2024/25 the High-end TV and Children's TV and Film Trainee Finder programmes merged, with Animation Trainee Finder remaining as a standalone programme. Those productions that contribute to their relevant fund can access the cohort of trainees and split the costs of hiring them with ScreenSkills. In 2024/25 there were 340 placements in high-end TV, 143 in film and 36 in children's TV. 71% of trainees were out of London, 73% were women, 26% minority ethnic, 33% LGBT and 21% disabled.

Dream Big! is a programme for new entrants to animation and children's TV and is in its third year. Placements and practical training, industry masterclasses, personal development skills and mentoring with industry professionals are available to people in one or more of the target D&I areas. In 2024/25, eight individuals in children's live action TV and five in animation joined the programme which was part funded by The Adobe Foundation. Of the 13 placements, 83% were based in regions outside London and the Southeast, 69% were women, 15% minority ethnic, 30% disabled.

Mid-career

In line with ScreenSkills' decision to place more focus on supporting individuals in the mid-point of their career, most programmes are designed to help this group.

The Make a Move programme supports individuals working in animation, children's TV, film, and high-end TV who want to move to a more senior position through on-the-job training. Productions contributing to the relevant Skills Fund can identify crew members ready to move up into a more senior role. In 2024/25 there were 248 freelancers supported: 205 supported for high-end TV, 43 for high-end unscripted, 36 for film and 20 people supported in children's TV (which is the highest ever number).

Leaders of Tomorrow is a three-year career progression programme which began in 2021. This high-end TV programme is for mid-level people working in a production contributing to the Skills Fund who are looking to progress to Head of Department (HoD) or other decision-making roles and who are nominated by a senior professional. In September 2024 the first cohort graduated, and the fourth cohort commenced in January 2025. There are now 66 individuals benefitting from the programme. 72% are out of London, 75% women, 34% minority ethnic, 35% LGBT and 24% disabled.

For those working in Unscripted TV and wanting to move into outside broadcasts, the fast track Outside Broadcast Assistant Technical Manager Training Programme was available. The programme included a three-month paid placement. Three delegates were accepted in 2024/25: two based in Wales, and one in London.

First introduced in 2016, the Unscripted TV Skills Fund Series Producer Programme has just launched its seventh iteration, opening to applications from those wanting to move from producer to series producer/series director. Twelve beneficiaries were accepted on the six-month online and in-person course. The beneficiaries are all based outside London, with 58% women, 18% minority ethnic, 8% disabled and 36% LGBT.

Career coaching for people working in Unscripted TV who are classified as 'in need' was available between August 2024 and March 2025. 209 beneficiaries received coaching: 28 got 45 minutes every month for six months, and 181 had one 60-minute session. Of those who received a six-month coaching package and responded to the end of initiative survey, 100% were satisfied. Of those who had standalone sessions, the satisfaction rate was 96%

ScreenSkills has also added 38 new skills checklists in seven new scripted TV departments in 2024/25 to help individuals in the industry to identify skills gaps and learning needs and support employers to recruit and retain skilled talent. In addition, there were 20 new checklists added for roles in the unscripted TV post-production department and a checklist for accessibility coordinator.

Bursaries

ScreenSkills offers bursaries in the form of a cash grant, with the aim of removing barriers to career progression. The bursaries cover items and activities from driving lessons to childcare related to work and continuing professional development. The main scheme is funded by the BFI and industry contributions to the Skills Funds. 845 bursaries were disbursed in 2024/25, valued at

£676k. The end of training evaluation forms that beneficiaries submit show that 97% were either 'very satisfied' or 'satisfied' with their bursary.

The partnership with the Adobe Foundation also included bursaries for women from minority ethnic groups to receive coaching, and for the RTS Mini-MBA course (for people working in unscripted TV). Some of the Skills Funds also offer bursaries for programmes such as the Film Skills Fund's Step Up to Film Production Accounting. The bursaries outside of the main scheme numbered 317 awards, valued at £323k. Ten bursaries were awarded for the new 80-hour RTS Mini-MBA course on TV and streaming media.

1.1.2 Access and inclusion

ScreenSkills has been working hard to increase the diversity of its beneficiaries and has targets to achieve for the numbers of women, minority ethnic groups, people identifying as LGBT, people identifying as having a disability, and those living outside of London engaging with the organisation. In many areas ScreenSkills is exceeding these targets, also when compared with the UK population the percentages accessing ScreenSkills programmes are higher.

Progress

The numbers of women, LGBT beneficiaries, people with disabilities and those living outside of London exceed the ScreenSkills targets. The only category behind the target is people in minority ethnic groups, which remains one percentage point below the target level. Using the re-stated¹ 2023/24 figures, for three groups in 2024/25 the percentage has remained static, and for four it has dropped by one percentage point.

There are two further categories that do not have a target set, and both measure social mobility. For both those who received a non-paid for schooling and those whose parent was in a routing or manual occupation or long-term unemployed, the current figures are below the national average². The areas that fall below the target will continue to be the focus in 2025/26.

Category	D&I targets	2023/24 (re-stated)	2024/25
Women ¹	50%	58%	57%
Minority ethnic groups ²	20%	19%	19%
LGBT	10%	21%	20%
Disability	10%	13%	13%
Out of London	50%	66%	65%
Non-paid for schooling	-	85%	85%
Parents' occupation	-	21%	20%

¹ = those who said 'prefer not to say' were excluded from analysis in 2024/25

² = the categories offered were amended in 2024/25

- = No target set

The five-year strategy maintains ScreenSkills' commitment to equality, diversity and inclusion. By actively fostering a workforce that reflects the diversity of the UK's population, ScreenSkills works to create a more inclusive screen industry that welcomes talent from all backgrounds.

2024/25 programmes focused on diversity and inclusion

The Film Forward 2025 pilot builds on the existing Film Skills Fund's Film Forward programme (which supports experienced Black and Asian professionals to advance to more senior roles).

¹ The 2023/24 numbers have been re-stated in this report to reflect changes in measurement in 2024/25, thus enabling comparison over time.

² Using ONS data

The new pilot was fully funded by the Adobe Foundation as part of their partnership with ScreenSkills in April 2024. It was designed specifically for people who are Deaf, Disabled and/or Neurodivergent working in a mid to senior level in virtual production, post-production or VFX in the UK. Applicants with at least three years of relevant experience were matched with paid placements, and in 2024/25 five candidates were accepted into the programme.

Identified as a key group for support, women from minority ethnic groups can receive bursaries for coaching as part of the 2024/25 partnership with the Adobe Foundation. Eight offers of bursaries were made in 2024/25.

The Dream Big! Programme is open to people in one or more of the target diversity and inclusion areas.

Diversity and inclusion levels for the popular Trainee Finder programme in 2024/25 reveal that there are higher proportions of people in the five target areas than among overall beneficiaries, with 72% out of London, 75% women, 34% minority ethnic, 35% LGBT and 24% disabled. Similarly, for the Dream Big! programme, which is aimed at under-represented new entrants, all areas are above the target except for minority ethnic groups. Of the 13 placements, 83% were based in regions outside London and the Southeast, 69% were women, 15% minority ethnic, 30% disabled

1.1.3 Partnership and collaboration

ScreenSkills works in partnership with relevant organisations on areas of mutual interest and seeks to engage and collaborate with industry stakeholders across all areas of work. ScreenSkills also acts as the central hub for on-and-off screen skills knowledge and support and acts as the 'voice' for the screen industry on skills issues. Two examples of effective collaboration and partnerships in 2024/25 include the partnership announced in April 2024 with the Adobe Foundation and the partnership with the Creative Diversity Network.

ScreenSkills announced the partnership with Adobe Foundation in April 2024. The aim of the \$250,000 fund was to create opportunities for under-represented communities in film and television, through various programmes already mentioned, as well as a hybrid in-person and online Skills for Change Conference and a six-episode podcast series on diversity and inclusion in the screen industries.

ScreenSkills entered a strategic partnership with the Creative Diversity Network (CDN), the cross-industry body leading efforts to increase diversity among the cast and crew of UK television. ScreenSkills is collaborating on how the data gathered by CDN's Diamond diversity monitoring system can be used by industry to help inform the training and development programmes that ScreenSkills commissions from training providers. ScreenSkills shared the taxonomy of roles created during the year to support CDN data collection and industry role consistency and supported CDN to promote industry engagement via mailouts on its social platforms and newsletters.

1.1.4 Nations and regions

ScreenSkills is a UK wide organisation, headquartered in London and with staff working from and based in Northern Ireland, Scotland, Wales, and across the English regions. 49% of our staff in 2024/2025 were based outside London.

Collaboration underscores ScreenSkills' commitment to the Nations and regions. Working with more than 200 training providers, as well as production companies and industry partners across the UK, ScreenSkills offers workforce training, placements, workshops and networking, and develops

occupational standards that underpin qualifications. These initiatives help strengthen the sector's national infrastructure and connect professionals across the UK.

65% of ScreenSkills beneficiaries are located outside of London, which exceeds the annual target of 50%. The five Skills Funds all exceeded the 50% target with their investments in 2024/25: Animation 65%, Children's TV 64%, Film 52%, High-end TV 68% and Unscripted TV 60%.

The largest number of ScreenSkills beneficiaries are located in England (84%), with 8% in Scotland, 5% in Wales and 3% in Northern Ireland. Each Nation has experienced an increase in the number of beneficiaries when compared with the previous year, as shown in the table below.

Looking in more detail at the English regions, (not including London), the three largest regions in terms of number of beneficiaries are the South East, South West and North West respectively. The three regions that experienced the greatest growth in the last financial year are the North East (29%), the East of England (26%) and the North West (21%).

Region	2023/24		2024/25	
	No. beneficiaries	Average number of interactions	No. beneficiaries	Average number of interactions
England	20,092	3	23,584	3
• London	8,264	3	9,864	3
• Outside London	11,828	3	13,720	3
East Midlands	598	4	616	4
East of England	1,487	3	1,880	3
North East	325	3	419	3
North West	2,085	3	2,529	3
South East	3,053	3	3,510	3
South West	2,193	3	2,647	3
West Midlands	850	4	1,003	4
Yorkshire & The Humber	1,237	3	1,116	3
Northern Ireland	878	3	981	3
Scotland	2,336	4	2,380	3
Wales	1,095	3	1,455	4
Total	24,401	3	28,400	3

- = Not collected in 2023/24

Below are examples of the work ScreenSkills does across the UK.

Adolescence (Warp Films for Netflix)

The production was based out of the Production Park near Wakefield, West Yorkshire and shot from June 2024. The production team, many of whom were alumni of ScreenSkills High-end TV-funded programmes, were keen to support a wide range of programmes to develop their freelance crew and in particular First Break, the High-end TV Skills Fund pre-new entrant inclusion programme. The programme aims to demystify entry into the TV industry for individuals who otherwise would most likely never consider the sector as a career path. Those living close to the production base aged 18+ with no prior experience of working in TV had the chance to be part of an Open Doors TV taster event, a 'Need to Know' training day, paid work shadowing on a high-end TV production and one-to-one career development and bespoke support. More than 70 local people attended the taster event

held at the studio which led to nine individuals being offered the opportunity of paid work experience on the production, supported by a local project manager. The production team also demonstrated their commitment to new talent by taking on three trainees in costume, locations and production office through the ScreenSkills new entrant programme Trainee Finder. Two crew members were supported in the locations and art departments by the Make a Move programme, designed to help mid-level professionals step up to more senior roles. In addition, more than 20 crew working as a head of department or supervisory level attended Leadership and Management training.

Boarders S2 (Studio Lambert for the BBC)

The production, based out of Bristol in the South West, utilised a wide variety of programmes for their crew which included trainees via Trainee Finder in the AD team and in sound, as well as an electrical trainee through the High-end TV Electrical Trainee Programme. This programme supports individuals not only with on-the-job training but through classroom and qualification-led training as appropriate to the skills needs of the trainee. A first-time production secretary and costume designer were supported by Make a Move to step up on the production into a more senior role. The production also supported a job share pair to work as archive researchers, helping to model new ways of working which will positively impact on workforce culture and enabling flexible work to be better understood across the screen industry

Rose of Nevada (BFI, Film4) - Cornwall

Director Mark Jenkin's latest film was shot entirely on location in Cornwall and ensured roles across the production were filled by local talent. Among them were candidates from Film Skills Fund supported training programmes who secured production placements in a range of behind-the-camera departments. Two members from flagship new entrant initiative, Trainee Finder, were welcomed onto set with the film providing placements in the production and hair and make-up departments. In addition, a production management placement was offered through the Fund's Make a Move programme. The initiative is designed to support mid-level crew by encouraging on-the-job learning to those identified as ready to make the step-up to a more senior level.

The Choral (BBC Film) – Yorkshire

Set in a fictional town of Ramsden, the Yorkshire based production took place largely in Leeds. During that time there were seven members of ScreenSkills training programmes that received placements over five different departments. Five of those were through the Trainee Finder programme as new entrants to the industry were given roles in the costume and wardrobe, assistant director, hair and make-up and sound departments. The production also provided two crew members with the experience of working at a more senior level through the Make a Move initiative with candidates stepping up in production management and assistant production office coordinator roles.

The One Show (BBC) – North West

The long-running BBC show has made Salford its home and this year offered a production placement to a candidate on the Series Producer Gallery Shadowing programme, supported by the Unscripted TV Skills Fund. The programme is designed for those already working as series producers, who had not previously had work at that level on studio or rig-based shows. Responding to a direct industry need, the training consisted of a masterclass on the etiquette and differences of working in such an environment which was then followed by a 10-day (two-week) shadowing placement for each delegate where they shadowed the series producer on the studio or rig-based production.

1.1.5 Skills data and insights

ScreenSkills continues to gather vital skills data and insights to share with the screen industries. It is essential to gather this up-to-date knowledge so that ScreenSkills can provide the industry with high-quality data and insights to help employers, policymakers, training providers and the workforce make informed decisions about how to meet current and future skills needs.

In October 2024, ScreenSkills launched its [five-year strategy](#), *Powering Skills*, developed in consultation with more than 1,600 industry stakeholders and beneficiaries. Led by and representative of industry, ScreenSkills is the strategic lead for an aligned skills strategy, using data to define skills priorities and representing the screen sector to Governments. It has established a renewed approach to partnerships across the sector to improve impact, access to opportunities and make training simpler. ScreenSkills has committed to expanding its research capability to provide comprehensive, regular data on skills gaps and shortages. The priority is to gather workforce data to better understand skills trends, facilitate high-quality training, and simplify the landscape of skills provision to provide clarity and direction for the workforce and employers across the screen industries.

In 2024 research was co-commissioned with 4Skills, conducted by Ampere Analysis, which investigated the size and composition of the UK off-screen workforce, alongside broader skills trends and utilisation of the workforce. 1,083 workers were surveyed, along with interviews with 30 companies and extensive modelling. In April 2025, we published the [Sizing Up: Workforce Composition and Capacity in the Screen Industries](#) report. The research confirmed for the first time that the UK's British Screen Industries off-screen workforce in 2024 was estimated to be between 183,000 and 194,00 people. Since publication, the report has been referenced by several stakeholders including the UK Government in the publication of the Creative Industries Sector Plan.

The High-end TV Skills Fund commissions annual workforce research, with the first wave conducted in 2017. In March 2025, the findings from the eighth wave of research were released. Like other iterations, this piece of research identified the key skills gaps and shortages and associated workforce issues from the HETV industry, enabling the HETV Skills Fund to be more strategic in its investment plans for 2025 and beyond. The report found that the landscape of HETV in the UK appeared to be quite different to that experienced in previous years – with fewer shortages amidst less demand for production. Fewer participants were working in HETV in 2024/25 compared with previous years, although the majority (63%) were either in work or about to start work on a HETV project. The findings of this research will inform spending in 2025/26.

1.1.6 Accreditation

During 2024/25, ScreenSkills has continued to work on developing new National Occupational Standards (NOS) for the industry, updated six apprenticeship standards and published 38 new skills checklists across seven new scripted TV departments. 20 were also added for roles in the unscripted TV post-production department and a checklist for accessibility coordinator. These will assist individuals in the industry to identify skills gaps and learning needs and support employers to recruit and retain skilled talent. Most notably in 2024/25, ScreenSkills led on the completion of the NOS work in the UK. As part of this, funding to develop new standards for the emerging areas of sustainability, access coordination and intimacy coordination was secured. Additional funding was also secured for updating the Technical Theatre and Live Productions NOS. Four NOS suites were also translated into the Welsh language.

The Production Safety Passport accredits a range of health and safety training courses, which when completed can be carried by the freelancer between productions. Four courses were accredited in 2024/25, with the total number of certified PSP learners in 2024/25 at 12,991. The Passport is recognised across industry with BBC PS, BBC Studios, ITV, Sky, Netflix, Disney, Apple, Bectu and First Option participating in its steering group.

1.1.7 Skills policy and funding

ScreenSkills works in collaboration with broadcasters, SVODs, productions and studios. It partners with relevant organisations on areas of mutual interest, such as skills policy and advocacy, and maintains effective relationships across key Government departments including the Department for Culture, Media & Sport (DCMS), the Department for Education (DfE) and the Department for Business and Trade (DBT).

ScreenSkills also delivers against its objectives through various partnerships. In 2024/25, key partner organisations as well as the Government departments listed above included:

- Animation UK
- BAFTA Albert
- The British Film Council (BFC)
- The British Film Institute (BFI)
- British Screen Forum (BSF)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Co-Star
- Create Central
- Creative Industry Council (CIC)
- Creative PEC
- Creative UK
- CDN
- Skills Federation
- Film London
- Institute for Apprenticeships and Technical Education (IfATE)/Skills England
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Film and TV Charity
- Resource Productions
- The Royal Television Society
- Screen Alliance North
- Screen Alliance Wales
- Skills Cymru
- Northern Ireland Screen
- Screen Scotland
- Screen Berkshire
- UK Screen Alliance
- Women in Film and TV

Other partner organisations include other trade associations and trade unions; and representative bodies, such as the Creative Industries Council (CIC). ScreenSkills' wider stakeholder engagement includes screen industry employers, employees and freelancers. Their feedback and advice help to shape ScreenSkills' delivery priorities and response to evolving factors affecting the screen industries workforce.

ScreenSkills' policy and media work in 2024-25 focused on issues such as the new Growth and Skills Levy, the launch of Skills England, lifelong learning and the publication of the Creative Industries Sector Plan and Industrial Strategy. Better understanding the composition of the industry formed the heart of a flagship ScreenSkills research report in Spring 2025. ScreenSkills' advocacy work sought to engage not only industry leaders, but politicians and those working across the sector.

1.2 Plans for 2025/26

In 2025/26 ScreenSkills will be continuing its work to support the screen industries workforce. Particular areas of focus will include:

- The rollout of the Five-year Strategy following the launch of the 'Powering Skills' strategy document. The next Annual Report will follow the new strategic objectives laid out in this report.
- Following the successful pilot of the ScreenSkills Training Passport, this programme will be delivered and expanded.
- Implementation of the Governance review begun in 2024
- The government is increasing funding by £3m for Discover! Creative Careers (which ScreenSkills administers), which will allow for expansion of the programme from England into two devolved nations, plus a work experience pilot for 14-16 year-olds and a young jobseekers pilot for 16-24 year-olds. Additionally, from 2025 the dedicated week of events will be expanded to be a month of activities in November 2025. With these expansion plans, the new aim is to reach 100,000 young people.
- Continuing ScreenSkills' work on the National Occupational Standards and skills checklists, in 2025 the first NOS and skills checklists for sustainability roles across film and TV will be launched.
- Further reports founded on robust research of those working across the UK screen sector to be used to influence government policy.

2. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2024/25 was £17.45m (2023/24: £13.68m), made up of £0.56m (2023/24: £0.52) unrestricted income and £16.89m (2023/24: £13.16m) restricted funding. The detailed split of income and resources expended in the year by fund are shown in note 15.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), BFI Bursary Fund, the Creative Careers Programme (CCP), TV Access Project and Adobe Foundation funding.

2.1 Funds

2.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2024/25, this amounted to £0.56m (2023/24: £0.52m), which includes Skills Passport training, Accreditation, Bespoke Training, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2024/25 amounted to £1.07m (2023/24: £0.93m) supporting central delivery and support for the funds including infrastructure costs.

The unrestricted deficit for the year is £0.51m (2023/24: £0.41m) leading to closing unrestricted reserves of £1.94m (2023/24: £2.45m.)

2.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. There are also some restricted programmes and projects which are funded by both industry and the public funds. Total restricted income was £16.89m (2023/24: £13.17m) with expenditure at £15.04m (2023/24: £14.59m). The net surplus of £1.84m increased the brought-forward reserves of £9.83m from 2023/24 to carried forward reserves of £11.68m. Restricted funds are explained in note 15.

2.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £654k (2023/24: £684k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and the appropriate access of funds. To utilise the increased base rate, these funds are invested in short term (up to 6 months) deposit accounts with HSBC Moneymarket. ScreenSkills held £16.2m of cash in fixed term deposit accounts at the end of March 2025.

2.3 Balance sheet

Fixed assets

Fixed assets increased to £71k (2023/24: £23k) due to additions of £54k for office move, servers and finance upgrade in the year. There were also £67k write offs during the year for old office equipment and servers.

Current assets less liabilities

Cash increased from £16.46m to £18.25m due to the increase in the grant creditors balance and is held at a sufficient level to meet current liabilities, which were £6.06m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased slightly to £1.37m (2023/24: £1.32m).

Creditors due within one year also increased by £0.54m to £6.06m (2023/24: £5.52m), mainly within grants payable for programmes completing in 2025/26.

Creditors due after one year was £27k (2023/24: £8.5k). By the end of March 2025, one grant was due to be completed after March 2026 (2023/24: two grants were due to be completed after March 2025).

2.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability.

The Committee's view is that the base amount of funds to be held as unrestricted 'free reserves' by ScreenSkills - defined as unrestricted reserves, excluding fixed assets - should be in the region of £1.2m. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of one year's core running costs. Further to 5-year strategy launch in 2024/25, we will need funds available during the transition and for further business development of around a flex of £0.3m

Monitoring and oversight of the reserves held by the charity are undertaken throughout the year through monthly management accounts processes, monthly cash-flow monitoring and quarterly financial reporting and forecasting. The reserves levels are reviewed formally by the Finance and Audit Committee and confirmed by the Board as part of the annual strategic and business planning process. Additional reviews are undertaken if there is a material change to the charity's operations and/or risk profile.

Unrestricted funds at the end of March 2025 decreased to £1.94m (2023/24: £2.45m). Free reserves decreased to £1.86m (2023/24: £2.42m). This is higher than the targeted reserves position of £1.20m. The targets were set in October 2024 following a review of ScreenSkills' Reserves Policy and are subject to regular reviews to ensure that levels remain appropriate. The unrestricted opening reserve of £2.45m, built up over the past few years initially to protect the charity from the risks around the pandemic and then, following a significant reduction in central funding this will enable the charity to adapt our delivery and funding model over the next few years to arrive at a balanced position on an annualised basis. As part of this balancing phase, the unrestricted reserve reduced to £1.94m during the second year of decrease and is expected to continue to reduce in the coming years to the

level of target reserves. As sustainable funding is established the reserves will return to the base level.

As with unrestricted reserves ScreenSkills has considered what would be an appropriate target level of restricted reserves in order to demonstrate appropriate financial management and stewardship and to ensure the restricted funds' sustainability.

At the end of March 2025, reserves held within restricted funds were £11.68m (2023/24: £9.83m), mainly related to the voluntary contributions for skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

The Skills Investment Fund reserves are still at a relatively higher level even and these have further increased during last year mainly in Unscripted TV skills fund. These reserves will provide the Funds with an element of flexibility to help support the industry during 2025/26. Led by the industry working groups, the growth in delivery necessarily follows the income growth, allowing the time to ensure that the increase in spend is appropriately managed, industry led and focused at identified skills gaps. The Skills Funds' reserve level plans are to reduce over time to balanced operating levels and will continue to do so over the coming years as spend re-aligns reserves against forecast future income contributions.

2.5 Going concern

ScreenSkills' income for 2024/25 was £17.45m, 28% above the prior year income of £13.68m, mainly due to end skills funds income affected by the strikes within the industry during 2023/24. The Skills Funds' contributions income of £15.85m is now 91% of total income and has increased by 36% from 2023/24 income of £11.67m. This demonstrates a robust Industry showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2024/25 have been prepared to keep the income in line with prior year and increasing delivery to align with the level of reserves held.

As part of business planning, the five-year income outlook was prepared to 2029/30 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- As of March 2025, **unrestricted fund reserves** stand at £1.94m, with free reserves (unrestricted funds excluding fixed assets) at £1.86m. This represents a surplus of £0.74m above the target reserve level of £1.2m. The higher reserve position has been achieved through reduced development expenditure, enhanced efficiency in delivering outputs with existing resources, effective management of ad-hoc projects, and savings across central functions. This strong financial position provides ScreenSkills with a buffer to adapt to a changing funding environment, while continuing to invest in the development of new delivery models and income streams. During the year, ScreenSkills launched its new five-year strategy, which has received the endorsement of partner organisations. This strategic framework will support the organisation in exploring new avenues for central funding and in driving further growth in Skills Fund delivery and contributions.
- 2024/25 **restricted reserves** increased to £11.68m (2023/24: £9.83m), reflecting a steady income growth against a higher level of delivery in the year. The delivery expenditure will continue to exceed income in the coming year as the reserves gradually reduce to target levels.

- The **HETV Skills Fund** showed a significant growth in contributions following a year of 2023/24 impacted with the strikes within the industry, with £9.59m of fund income (2023/24: £6.92m). It is expected that HETV will be around £8.8m for 2025/26. There was also a continued increased level of delivery at £10.15m, the reserves closed at £4.31m. As delivery continues at current level, the reserves will realign to target levels over the coming year.
- Since its launch in June 2021, the **Unscripted TV Skills Fund** has shown the anticipated growth and continued industry support. In 2024/25, the fund received income of £3.44m, broadly in line with the previous year's income of £3.24m in 2023/24. The fund has now aligned with the expected steady income level of approximately £3.00m per annum. With delivery investment of £1.51m during the year, closing reserves increased to £4.74m as at the end of March 2025.
- The **Film Skills Fund** income saw a record year of £2m income for 2024/25, more than doubled from prior year income of £0.92m. The delivery has been equally strong in the year with £1.71m of investment closing the reserves at £1.57m
- BFI awarded a 3-year funding of £1.5m in 2023 for **BFI Bursaries Fund** to March 2026, there was a delivery of £498k during 2024/25 and will continue with an income £500k per annum for the next year.
- The next phase of **Creative Careers programme** is continued with its final year delivery with DCMS funding of £0.95m to March 2025, awarded in 2022. ScreenSkills has also been granted with c£2m of further funding for 2025/26 and are also looking for financial sustainability of the programme in the coming years.
- At the end of March 2025, there is a cash balance of £18.25m. The forecast cash flow shows a healthy position throughout 2025/26, with a higher-level forecast during the period to March 2027.

The Board of Trustees has assessed the organisation's sustainability considering budgets, forecasts, cash flow and scenarios within its strategic planning for the period to March 2027 and are satisfied that there are no material uncertainties surrounding the ability of ScreenSkills to continue as a going concern.

2.6 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities, and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing our strategic and operational plans. We have applied an updated risk management model to evaluate risks. We have reviewed the potential severity of each risk's likely impact and occurrence - using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

The Board delegates responsibility for setting parameters of the risk management process to the Finance and Audit Committee. The Committee requires the ScreenSkills Senior Management Team to regularly review its risks and controls and to report back on the findings.

The Senior Management Team maintains a Corporate Strategic Risk Register, which contains all significant (high- and medium-level) strategic risks affecting ScreenSkills and its work. This Register is updated on a regular basis and is reviewed by the Finance and Audit Committee. The findings are then reported to the Board for further review and overall approval.

Risks recognised in the Register are those which could have a significant impact.

The Risk profile for three key strategic risk areas, "Development and Growth", "Digital" and "Resources" remains at a high level. Some of the challenges around the "Adapt and Change" risk have been mitigated with the Governance review nearing completion and the five-year strategy having industry endorsement and backing. The three identified higher risk areas reflect the current on-going changes within ScreenSkills, the need to establish long term sustainability, to adjust to a more outwardly focused digital delivery with the Skills Passport and with a number of changes at Senior Management level including the appointment of an Interim Chief Operating Officer.

The summary below shows the Senior Management Team's assessment of current the key areas of significant strategic risk, along with recommended actions and mitigations - for the Trustees' July 2025 review and approval.

Risk	Effects	Key Mitigations
Development and Growth "Inability to identify and/or maximise opportunities for sustainable growth and development of services."	Organisation unable to move forward or realise opportunities. Improvements in delivery is not realised combined with poor asset utilisation.	Maintain strong engagement and communication with contributors / training providers / Industry stakeholders. Establish success and growth criteria, aligned to the new strategy and whilst developing commercial expertise. Consistent use of decision-making tools and performance metrics to scope and understand which opportunities to pursue and prioritise
Digital "Fail to ensure ScreenSkills digital strategy and delivery is agile, dynamic, safe & secure."	Inability to deliver effective efficient services. Systems compromised resulting in possible loss of data and reputational damage.	Establish a clear multi-year investment plan with an agile digital strategy. Maintain a robust, resilient digital infrastructure, clear policies combined with internal and external expertise/support.
Resources "Fail to ensure our workforce has the skills, capability and capacity to deliver."	Loss of knowledge, relationships and future leaders with pressure on other resources and damage to morale. Unable to meet operational and strategic objectives leading to reputational damage and financial impact.	Update induction, appraisals and development across staff, flexible working with strong organisational culture and with aligned, transparent reward principals. Establish fluid roles and spread knowledge across the workforce, resulting in an updated operating model.

In emerging risks and opportunities, the impact of AI advancement in skills delivery and in the workplace is an area of immediate focus (part of "Digital" risk).

The Trustees believe that - through the Risk Register process - a wide range of risks faced by the organisation have been identified and quantified. The Trustees ensure that, where appropriate, action is being taken and will be taken to manage the identified risks.

2.7 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries for training, equipment and other support. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds.

ScreenSkills also commissions training and co-invests in organisations which deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs. Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

Grants are monitored regularly by operational teams and deliverables are reviewed as part of project reporting.

ScreenSkills reserves the right not to approve any recommendation or nomination if, through its decision-making, it determines that the resulting grant would not be charitable or would conflict with the organisation's stated policies.

The majority of grants are issued for the current year. If there are any multi-year grants the contract is only issued for a year, and a contract variation to extend the term to the following year is issued once the current year has been completed satisfactorily.

2.8 Fundraising

ScreenSkills has no fundraising activities requiring disclosure under S162A of the Charities Act 2011.

3. Structure, governance and management

ScreenSkills is the industry-led skills body for the UK's screen-based creative industries, including film, high end and other television, VFX, animation and games. ScreenSkills works across the UK with employers, individuals, learning/training providers, trade associations, unions and government to ensure the screen industries have the skilled workforce they need. ScreenSkills identifies training needs and helps tackle them.

Under the Companies Act 2006 the Trustees of a charity are required to present an annual report and accounts.

The financial statements in this report, for the year ended 31 March 2025, comply with ScreenSkills Limited's Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). ScreenSkills Limited is referred to throughout this report as ScreenSkills.

ScreenSkills meets the definition of a 'public benefit entity' under FRS 102. The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

The main activities in relation to ScreenSkills' charitable purposes and for public benefit are laid out in section 1.1 '2024/25 Achievements and performance'. Find out more at www.screenskills.com.

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were last amended and updated on 13 May 2025.

3.1 Governance update

During the year ScreenSkills has been carrying out a thorough review of its governance structure at Board, Council and Committee/working group level. This included looking at the composition of each group, their related terms of reference and their operational interaction. The Board has clearly set out its delegated authority, in its delegations of authority document. The review has been completed and the full governance structure is due to be in place by the autumn 2026, prior to the 2026/27 budget cycle.

3.2 ScreenSkills Board

ScreenSkills' Board of Directors and Trustees operates under agreed terms of reference, which include fixed terms of office. There are defined roles for the Chair, Vice-Chair and Board members.

Board members, acting both as trustees of the charity and as directors of the company, should have a broad mix of senior industry experience to ensure that the Board has a deep and broad understanding of the industries which ScreenSkills serves. Trustees are appointed and serve based on the relevant skills, knowledge and experience they offer, rather than specific organisations they represent. The Chair of the Finance, Audit and Risk Committee is an Ex-officio member of the Board for the time, being the "office holder". Broad regional and UK nation representation should be part of

the trustee appointment process, with the overall make-up of the Board being representative of the national footprint of the Screen industries

Except for the repayment of reasonable 'out-of-pocket' expenses Trustees receive no remuneration for their Board role. Trustees' liability insurance premiums charged to the accounts were £774 (2023/24: £759).

Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

3.3 Appointment of Trustees

During the year the Board adopted a new process for the appointment of all Trustees including the Chair. A selection panel was established including independent external stakeholders to promote transparency and offer a wider perspective. Equality, Diversity and inclusion considerations should be embedded into the trustee recruitment process. The panel agree the selection criteria, including the skills and experience sought and alignment with ScreenSkills purpose and strategic aims. Following a standardised interview process the panel will then recommend appointments which then go to the Board for confirmation.

Apart from those who are ex officio Trustees and Directors of the charity, Trustees initially serve for a term of three years, after which they may put themselves forward for one further re-appointment. In exceptional circumstances, determined by the Board, Trustees may be appointed for a third term of up to three years. New Trustees receive a one-to-one induction with the CEO and are provided with an induction pack, which includes information and guidance on their duties as Trustees. Details of Director and Trustee responsibilities are set out in the Terms of Reference for the Board.

The Board seeks to have broad base of Trustees (among a significant number, but not all trustees) with significant relevant leadership and governance experience including strategic planning, financial oversight, risk management and stakeholder engagement, largely active in the screen industries and involved in continuing professional development. ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs.

3.4 Board structure and meetings

Formerly the Board of Trustees operates with a minimum of ten and a maximum of eighteen members. As a result of the governance review it was decided that in order to promote effectiveness and accountability, ScreenSkills would move to a Board with a maximum of twelve Trustees (minimum nine). During 2024/25 there were five Board meetings and five extraordinary Board meeting. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives, the strategic risks, and related mitigations, facing the company and agreed priority delivery areas.

3.5 Board of Directors/Trustees and Company Secretary

During 2024/25 the [ScreenSkills Board](#) comprised the following members:

Board member	Organisation	Board role & any ScreenSkills role	Appointment or resignation date
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee, Chair (Vice-Chair till 30 April 2024 & Interim Chair till 25 September 2024)	Chair from 26 September 2024
Kate Lyndon	Group Commercial Finance Director, Future	Trustee, Vice Chair, Chair of Finance and Audit Committee	Interim Vice-Chair from 01 May 2024 Vice-Chair from 26 September 2024
Philippa Childs	Head of Bectu	Trustee	
Fiona Clarke	Chief Operating Officer, Raw TV	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee	
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	
Melanie Sullivan	Chief Executive Officer, Framestore	Trustee	
Barry Ryan	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	
Board members appointed during 2024/25			
Paul Kearney	Production Executive, Milkshake!	Trustee, Chair of Children's Council	13 June 2024
Thomas Box	Co-Founder and Joint Managing Director, Blue Zoo Animation Studios	Trustee, Chair of Animation Council	13 June 2024
Board members resigned during 2024/25			
Richard Johnston	Former CEO, Endemol Shine UK (to August 2020)	Trustee, Chair	Resigned 30 April 2024
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	Resigned 17 April 2024
Kevin Trehay	Former Executive VP Physical Production, Warner Bros	Trustee	Resigned 29 January 2025
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	Resigned 06 February 2025
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	Resigned 02 February 2025
Patricia Brady	People Director, ITV Studios UK	Trustee	Resigned 30 March 2025
ScreenSkills representative			
Clive Goss	Finance & Operations Director	Company Secretary	

3.6 Chief Executive

Laura Mansfield is the Chief Executive Officer (CEO) of ScreenSkills and is supported by a Senior Management Team. As ScreenSkills is a charity, the CEO is accountable to the Board but does not have Board voting rights. The day-to-day management of the Charity is delegated to the CEO by the Charity's Board of Trustees.

3.7 Chief Executive

The Trustees, the Chief Executive Officer and the Director of Finance & Operations are ScreenSkills' key management personnel.

3.8 Key addresses

Registered office	Independent auditor	Bankers	Legal advisers
ScreenSkills	Registered office	HSBC Bank plc	Stone King LLP
Techspace	Crowe U.K. LLP	PO Box 260	Upper Borough Court
132-140 Goswell Road	55 Ludgate Hill	46 The Broadway	Upper Borough Walls
London EC1V 7DY	London EC4M 7JW	London W5 5JR	Bath BA1 1RG

3.9 Finance and Audit (F&A) Committee

The [Finance and Audit \(F&A\) Committee](#) is a sub-committee of the Board of Trustees, reporting to the Board, with the Chair of the Committee being a Board Trustee. The Committee should include at least one further Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. Details of members' responsibilities are included in the Committee's Terms of Reference document.

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates for new members. After exploratory conversations, the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

Every member has equal influence in the Committee's discussions and recommendations.

The Chair of the F&A Committee is a Board member through whom the Committee may make recommendations to the Board.

The F&A Committee included one observer during 2024/25 - the Chair of the ScreenSkills' Board.

The F&A Committee met six times during 2024/25. The Committee is responsible for:

- Advising on financial operations and controls;
- Reviewing internal procedures, governance, systems and processes in line with best practice;
- Monitoring ScreenSkills' financial performance;
- Confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- Advising on legal and human resource issues.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditor, reviews the annual audited financial statements and assesses the organisation's risk strategy and management.

To fully recognise the risk management role of the Committee, the Committee in May 2025 the committee was renamed the Finance, Audit and Risk Committee.

3.10 Remuneration policy

All salaries are usually reviewed annually by the Remuneration Committee which consists of CEO, the Director of Finance and Operations, members from the Board and Finance & Audit Committee and HR. The following factors are taken into consideration during the review:

- Whether there should be a standard cost-of-living increase for all staff;
- Whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed);
- Pay awards that are above the agreed standard increase.

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April of that year. A standard increase may be agreed with the Finance and Audit Committee, taking into account the:

- Funding available for ScreenSkills to increase salaries;
- National economic climate (with factors including the Retail Price Index, inflation rate and benchmarking where possible).

A standard salary increase for the CEO is part of the above process, and any additional increase is approved by the Board of Directors.

3.11 Related parties, conflict of interest and conflict of loyalty

Board trustees are required to disclose all relevant interests, register them with the Company Secretary and withdraw from decisions where a conflict of interest arises. Conflicts of interest may occur, for example, where an organisation submits a grant funding application to ScreenSkills, and the Trustee serves a key role on the Board of that organisation.

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for more than one charity. A conflict of loyalty would occur if several of these charities were to bid for the same service provision contract. A conflict would also arise if a trustee's decision at one charity could be influenced by their knowledge of and duty to the other charity - even if there was no benefit to the trustee.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member).

3.12 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills' activities through various groups - some formally constituted (see section 3.14) and others being ad hoc advisory groups set up to meet specific needs.

3.13 Skills Councils

The ScreenSkills [Skills Councils](#) ensure that ScreenSkills' activities reflect and adapt to changing skills needs. Councils are responsible for targeting skills development activity and ensuring delivery, in relation to their respective sub-sectors, within the strategic framework endorsed by the ScreenSkills Board. Skills Council members give their time voluntarily and are not remunerated.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures.

At 31 March 2025 there were Skills Councils for Animation, Children's TV, Film, Games, HETV and Unscripted Television. Additionally, ScreenSkills works in partnership with other bodies on VFX activity.

3.14 Practitioner groups

Practitioner groups comprise industry experts who advise on skills investment and training requirements. ScreenSkills and the Skills Funds convened a number of groups that enable dialogue with the industry and help to inform and shape decision making. The members of the practitioner groups are drawn from broadcasters, streamers, production companies and other screen-related organisations.

- Production Safety Passport: Comprised of health and safety experts from Apple, BBC Academy, BBC Studios, ITV, First Option Safety Group, BECTU, Netflix and Sky Studios to ensure that production crew are kept safe and management receive training.
- ScreenSkills Skills Passport: Created in 2023 to develop the ScreenSkills Training Passport. Members were BBC Studios, ITV Studios, Sky and Pact.
- HETV Skills Fund: 12 working groups: craft and tech; Leaders of Tomorrow; Make a Move; Northern Ireland; post-production and VFX; production grades; producers; regions; Scotland; Trainee Finder; unscripted and Wales.
- Unscripted TV Skills Fund: Five working groups: craft and tech; development; industry and business skills; post-production and production. Additionally, the Fund has a steering group.
- Animation Skills Fund: In 24/25 was further supported by the introduction of an advisory group to animation non-producing stakeholders to share sector intelligence and discuss any specific challenges and opportunities for collaboration
- Discover! Creative Careers: Led by ScreenSkills in partnership with almost 30 organisations and through collaboration with industry, education, and careers professionals. A steering group supports the programme's strategic direction meeting quarterly.

3.15 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, such as skills policy and advocacy, and maintains effective relationships across key Government departments including the Department for Culture, Media & Sport (DCMS) and the Department for Education (DfE).

ScreenSkills also delivers against its objectives through various partnerships. In 2024/25, key partner organisations as well as the Government departments listed above included:

- The Adobe Foundation
- The British Film Council (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- BAFTA
- BAFTA Albert
- British Screen Forum
- Create Central
- Creative Diversity Network (CDN)
- Film and TV Charity
- Institute for Apprenticeships and Technical Education (IfATE)
- Into Film
- Pact
- The Royal Television Society
- Skills Cymru

- TV Access Project (TAP)
- UK Screen Alliance
- You Tube

Other partner organisations include other trade associations and trade unions; and representative bodies, such as the Creative Industries Council (CIC).

ScreenSkills' wider stakeholder engagement includes screen industry employers, employees and freelancers. Their feedback and advice help to shape ScreenSkills' delivery priorities and response to evolving factors affecting the screen industries workforce.

4. Auditor

Crowe U.K. LLP were appointed as external auditor by the Board in December 2024 and has expressed their willingness to be in office.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware;
and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income 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 Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 jurisdiction.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware; and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The Trustees' Report, which includes the Strategic Report, is being signed by the Trustees in their capacity as Directors.

Signatory on behalf of the Board:

Lisa M. Opie

Lisa M. Opie (Jul 24, 2025 11:52:32 GMT+1)

Trustee:

LISA OPIE (ScreenSkills' Board Chair)
Date: 24 July 2025

Independent auditor's report to the Members of ScreenSkills Ltd

Opinion

We have audited the financial statements of ScreenSkills Limited, a charitable company limited by guarantee and registered in England, for the year ended 31 March 2025 which comprise the Statement of Financial Activities, Balance Sheet and notes to the financial statements, including 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 2025 and of its result 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 2006, the Charities Act 2011, and the Charities SORP (FRS 102).

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, we have concluded that the Trustees' use of the 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 Trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. 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.

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 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 themselves. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the Trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' report 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 Trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; 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 Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

As explained more fully in the Trustees' responsibilities statement set out on page 6, the Trustees are responsible for the preparation of the 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context for UK operations were General Data Protection Regulation and tax legislation.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be the override of controls by management and recognition of income. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing of income transactions, sample testing on the posting of journals and reviewing accounting estimates for biases.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

These inherent limitations are particularly significant in the case of misstatement resulting from fraud as this may involve sophisticated schemes designed to avoid detection, including deliberate failure to record transactions, collusion or the provision of intentional misrepresentations.

A further description of our responsibilities for the audit of the financial statements is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were Companies Act 2006, Charities Act 2011 and the Charities SORP (FRS102).

We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be necessary to the charitable company's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR) and taxation legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management and the Finance & Audit Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with Governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

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. Our audit work has been undertaken so that we might state to the charitable company's members 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 and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Dipesh Chhatralia
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London
29 July 2025

STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ended 31 March 2025

				2025	2024
		Unrestricted Funds	Restricted Funds	Total	Total
	Note	£	£	£	£
Income					
Grants and donations	1	-	15,146,386	15,146,386	11,027,238
Income from charitable activities					
Industry Intelligence and Influencing	2	33,000	-	33,000	10,242
Entry Level Diversity and Work Readiness	2	187,755	490,605	678,360	1,014,883
Professional Development	2	186,654	659,737	846,391	929,040
Other trading activities					
Rental and Services Income		59,333	-	59,333	-
Investment Income		68,447	585,857	654,304	684,082
Other		29,224	3,417	32,641	17,086
Total income		564,413	16,886,002	17,450,415	13,682,571
Expenditure on Charitable activities					
Industry Intelligence and Influencing		179,469	43,314	222,783	51,534
Entry Level Diversity and Work Readiness		298,322	4,405,825	4,704,147	3,293,323
Professional Development		571,725	10,593,032	11,164,757	12,155,900
Products and Services		5,766	-	5,766	14,155
Other		19,349	-	19,349	-
Total expenditure	4	1,074,631	15,042,171	16,116,802	15,514,912
Net surplus / (expenditure)		(510,218)	1,843,831	1,333,613	(1,832,341)
Net movement in funds		(510,218)	1,843,831	1,333,613	(1,832,341)
Total funds brought forward		2,445,449	9,832,773	12,278,222	14,110,563
Total funds carried forward		1,935,231	11,676,604	13,611,835	12,278,222

All income and expenditure derive from continuing activities.

ScreenSkills Limited
BALANCE SHEET as at 31 March 2025
Company Registration Number 02576828

	Note	2025 £	2024 £
Fixed Assets			
Tangible Assets	7	55,441	23,204
Intangible Assets	7a	15,464	-
Investments	7b	1	1
		<u>70,906</u>	<u>23,205</u>
Current Assets			
Debtors	8	1,370,810	1,320,700
Cash at bank and in hand	11	18,253,205	16,459,387
		<u>19,624,015</u>	<u>17,780,087</u>
Creditors: Amounts falling due within one year	9	6,056,090	5,516,570
Net Current Assets		<u>13,567,925</u>	<u>12,263,517</u>
Total Assets less Current Liabilities		13,638,831	12,286,722
Creditors: Amounts falling due after more than one year	10	26,996	8,500
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>13,611,835</u>	<u>12,278,222</u>
CAPITAL AND RESERVES			
Unrestricted funds		1,935,231	2,445,449
Restricted funds		11,676,604	9,832,773
	15	<u>13,611,835</u>	<u>12,278,222</u>

The Financial Statements on pages 35 to 58 were approved by the Board and authorised for issue on 24 July 2025.

Signed on behalf of the Board by:


 Trustee.....
 LISA OPIE (ScreenSkills' Board Chair)
 24 July 2025

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ended 31 March 2025

	Note	2025 £	2024 £
Cash flow from operating activities			
Net cash used in operating activities	14	1,209,138	(4,355,584)
Cash flow from investing activities			
Interest income		654,304	684,082
Purchase of fixed assets		(69,624)	-
Net cash provided by investing activities		<u>584,680</u>	<u>684,082</u>
 Net decrease in cash and cash equivalent		<u>1,793,818</u>	<u>(3,671,502)</u>
 Cash and cash equivalent at the beginning of the year	11	16,459,387	20,130,889
 Cash and cash equivalents at the end of year	11	<u>18,253,205</u>	<u>16,459,387</u>

The Accounting policies and Notes to the Financial Statements on pages 38 to 58 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102), revised 1 January 2019) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Accounts are presented in sterling rounded to the nearest £, the functional currency of the charity.

Company information

ScreenSkills Ltd is a charity registered in England and Wales and a company limited by guarantee without share capital. It was incorporated on 24 January 1991 (Company number: 02576828) and registered as a charity on 23 November 1992, (Charity number: 1015324). It is also a charity registered in Scotland (Charity No: SC039556).

Public benefit entity

ScreenSkills meets the definition of a public benefit entity under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2025/26 onwards including high level financial forecasts to March 2027) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support. A more detailed explanation of the going concern review is covered in Section 2.5 of the Trustees' Report.

Income

Income represents the value, excluding value added tax (VAT), of contributions receivable from organisations in the United Kingdom.

Income from donations, voluntary skills funds contributions and charitable income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. All other income is recognised as the criteria of measurement, entitlement and probability (as laid out in the Charities SORP) are met.

Grants and contracts

Grant income including government grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds 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 such conditions will be fulfilled in the reporting period (see note 9). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 8). Contractual income is recognised based on the level of activity carried out and as services are performed.

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is allocated to the particular activity where the cost relates to that activity. The costs of governing the charity and supporting the charitable activities are based on specific costs and overheads apportioned on a headcount and delivery spend basis and are attributed to each activity. Note 4 explains the allocations and the apportionment basis used. A director is entitled to be reimbursed from the property of the Company or may pay out of such property reasonable expenses properly incurred by him or her when acting on behalf of the Company.

Grants payable

Grants payable are payments made to training providers or individuals to deliver training or to receive training that is in line with the furtherance of the charitable objects of the charity. Across all funds, financial liabilities are recognised from the time an offer is made and are included in grants payable. The notification gives the recipient a reasonable expectation that they will receive funding and the chance of funds being withdrawn before acceptance is received is unlikely. An award is only ever not paid when there has been a breach in contract and the award is rescinded or the awardee advises they are no longer able to deliver.

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2025 there are 9 grants that had amounts withheld (2023/24:10).

Support costs

Support costs are those functions that assist the work of the charity but cannot be directly attributable to specific charitable activities. Support costs include governance costs, office costs, premises and staff costs not directly attributable to activities. These are allocated per activity headcount and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements.

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. Since April 2022, ScreenSkills operates the partial exemption 'Standard Method' based on taxable supplies in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Taxation

ScreenSkills is a registered charity and, as such, is exempt from taxation on its income to the extent that it is applied for charitable purposes.

Fund accounting

Unrestricted funds support the infrastructure costs for delivery and underpinning activities of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 17.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet. During 2024/25, ScreenSkills contributed directly to an employee's personal pension scheme as per agreement.

Redundancy/termination payments

Termination benefits are payable when employment is terminated before the normal retirement date, or whenever an employee accepts voluntary redundancy in exchange for these benefits. The charity recognises termination benefits when it is demonstrably committed to either (i) terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or (ii) providing termination benefits as a result of an offer made to encourage voluntary redundancy. Redundancy payments are made to staff that have over two years' continuous service as an employee of ScreenSkills (not including service before age 18). This does not include agency temps, apprentices, consultants or freelancers who are not employees of ScreenSkills. Redundancy and termination payments are accounted for in the period in which they are agreed. Payments are calculated on the basis of the following which is inclusive of Statutory Redundancy Pay.

Leased assets and obligations

All leases held are 'operating leases' and the annual rentals are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

Tangible fixed assets

Fixed assets are stated at historical cost. Depreciation is provided on all tangible fixed assets at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

Office equipment	over 5 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
IT equipment (servers)	over 5 years
Leasehold improvements	over the lower of lease term or 5 years

Intangible fixed assets

Intangible fixed asset costs capitalised represent software costs capitalised in accordance with FRS 102. These are stated at historical cost and amortised on a straight-line basis over the period in which revenue is expected to be generated. ScreenSkills considers three years to be the expected useful life from the year of acquisition for all computer software. All assets over a value of £1,000 are capitalised. Assets of a lower value are also capitalised if they are expected to have a useful life of three years or more.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value.

Cash at bank and in hand is defined as all cash held in instant and 6 months or less deposit accounts. Grants receivable and payable that are non-contractual/non-exchange are not financial instruments.

Key accounting estimates and areas of judgement

Estimates and judgements are reviewed on an ongoing basis and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. ScreenSkills makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual result.

Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no significant estimates or judgements made in these Financial Statements. In arriving at our going concern assessment, we have made appropriate assumptions while preparing budgets and forecasts based on conservative view of current situation.

1 Grants and Donations

	Total 2025	Total 2024
	£	£
Broadcasters	75,000	175,000
Voluntary Levy	15,071,386	10,852,238
Total	15,146,386	11,027,238

2 Income from Charitable Activities – Projects Summary

	2025	2024
	£	£
<u>Industry Intelligence and Influencing</u>		
ScreenSkills Strategy	33,000	10,242
Total Industry Intelligence and Influencing	33,000	10,242

Entry Level Diversity and Work Readiness

	£	£
Arts Council England	43,992	34,574
Accreditation	96,504	-
Standards	82,770	-
Job Profiles	8,480	29,594
British Film Institute	-	33,798
Apprenticeship Pilot	-	557,791
Creative Careers Programme	446,613	359,126
Total Entry Level Diversity and Work Readiness	678,359	1,014,883

Professional Development

	£	£
Apprenticeships/Standards	954	54,757
Bespoke/Head of Department Training	21,429	106,972
International Training	2,848	47,428
Skill Training Passport	156,822	-
Adobe Foundation	91,427	-
TV Access Project	74,322	20,000
Accreditation	-	91,712
British Film Institute	498,589	608,171
Total Professional Development	846,391	929,040

3 Government Grants receivable for furtherance of the charity's objectives

During 2024/25 ScreenSkills received the following Government grants:

Department of Culture, Media and Sports (DCMS)

A total of £388,717 of restricted grant was for Discover Creative Careers Programme (CCP) (2023/24: £359,126).

Welsh Government

There were no grants from Welsh Government in the year (2023/24: A total of £28,000 of restricted grant was received for development of Head of Departments training in Wales.)

Department for Education (DfE)

There were no grants from DfE in the year. (2023/24: A total of £2,000 of unrestricted grant for Apprenticeship Incentive Scheme for training apprentices).

There were no unfulfilled conditions at year end for the grants listed above.

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2025 £	Total 2024 £
Industry Intelligence and Influencing	212,736	-	10,047	222,783	51,534
Entry Level Diversity and Work Readiness	1,901,174	2,439,573	363,400	4,704,147	3,293,323
Professional Development	3,343,414	6,963,206	858,137	11,164,757	12,155,900
Products and Services	5,550	-	216	5,766	14,155
Other	18,624	-	725	19,349	
Total 2025	5,481,498	9,402,779	1,232,525	16,116,802	-
Total 2024	6,040,881	8,162,405	1,311,626	-	15,514,912

b) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2025 Total £	2024 Total £
Industry Intelligence and Influencing	5,223	1,245	714	1,770	1095	10,047	5,598
Entry Level Diversity and Work Readiness	206,368	49,170	28,828	36,104	42,930	363,400	281,913
Professional Development	487,027	116,040	68,026	85,723	101,321	858,137	1,023,579
Products and Services	107	26	14	46	23	216	536
Other	360	86	49	154	76	725	
Total 2025	699,085	166,567	97,631	123,797	145,445	1,232,525	-
Total 2024	704,463	148,638	174,176	133,686	150,663	-	1,311,626

Support costs of £1.23m (2023/24: £1.31m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads. It shows a slight decrease of 6% on prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2024/25 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2025 £	2024 £
Meeting costs	59	3,411
Executive expenses	800	263
Legal and professional fees	81,538	81,537
Auditor's remuneration (Incl. VAT)	41,400	48,475
Total governance costs	123,797	133,686

5 Net Income

	2025 £	2024 £
Net Income is after charging:		
Depreciation on tangible fixed assets	21,020	22,652
Amortisation on intangible fixed assets	-	-
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:		
- Statutory audit 24/25 – Crowe (Excl. VAT)	34,500	-
- Statutory audit 23/24 – RSM (Excl. VAT)	-	39,250
- Remuneration for non-audit work	3,600	7,467
Operating leases:		
- Land and Buildings	202,751	172,987
- Office Equipment	2,217	2,170

6 Employees

	2025 £	2024 £
Staff costs		
Wages and salaries	3,098,498	3,509,819
Social security costs	313,907	333,383
Other pension costs	113,627	130,515
Redundancy	966	17,040
Total	3,526,998	3,990,757

The average number of employees are calculated on the basis of average monthly headcount:

	2025 No.	2024 No.
Direct project staff	40	45
Apprentices	-	19
Support activity staff	26	25
Total	66	89

Apprenticeship Pilot programme completed in 2023/24 therefore employee count reducing to nil for 2024/25.

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2025	2024
	No.	No.
£ 60,001 - £ 70,000	4	3
£ 70,001 - £ 80,000	3	2
£ 80,001 - £ 90,000	2	2
£ 120,001 - £ 130,000	1	2
£130,001 - £140,000	1	-
£ 150,001 - £ 160,000	-	1
£ 160,001 - £ 170,000	1	-
	12	10

10 employees out of a total of 12 employees (2023/24: 10 employees) earning over £60,000 were members of the group personal pension scheme and employer pension contribution was paid to one employee's personal pension plan. They benefitted from employer's contributions at a rate of 4%.

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £38,114 (2023/24: £39,233).

The key management personnel of the charity were the Trustees, Chief Executive Officer and the Director of Finance & Operations. The total employee costs of the key management personnel are detailed below.

	2025	2024
	£	£
Salaries	296,650	320,412
Employer's National Insurance	30,728	34,715
Pension payments	11,666	17,944
	339,044	373,071

Trustees' Liability insurance premiums charged to the accounts was £774 (2023/24: £759).

Trustees' Remuneration and Expenses

There were 2 farewell gifts given to Kevin Trehy and Martha Brass for £59.95 each, lunch for Bella Lambourne for £28.91 and Board dinner of £605.96 for Richard Johnston's farewell. (2023/24: £Nil).

No pension or national insurance contributions were made on behalf of Trustees.

There were no other payments given to Trustees in the year. (2023/24: There were payments of a total amount of £12,000 for a consultant agreement and £203.83 of business expenses for Richard Johnston during the year). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2024	5,036	4,483	197,471	206,990
Additions	-	18,074	36,086	54,160
Write-offs	(5,036)	(4,483)	(57,640)	(67,159)
31 March 2025	-	18,074	175,917	193,991
Depreciation				
1 April 2024	5,036	4,483	174,266	183,785
Charge for year	-	904	21,020	21,924
Depreciation on assets written off	(5,036)	(4,483)	(57,640)	(67,159)
31 March 2025	-	904	137,646	138,550
Net Book Value				
31 March 2025	-	17,170	38,271	55,441
31 March 2024	-	-	23,204	23,204

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2024	20,704	20,704
Additions	15,464	15,464
31 March 2025	<u>36,168</u>	<u>36,168</u>
Amortisation		
1 April 2024	20,704	20,704
31 March 2025	<u>20,704</u>	<u>20,704</u>
Net Book Value		
31 March 2025	<u>15,464</u>	<u>15,464</u>
31 March 2024	<u>-</u>	<u>-</u>

ScreenSkills finance systems upgrade started during 2024/25 but completed post year-end, resulting in addition of asset in the year where no amortisation has been applied.

7b Investments

ScreenSkills Ltd has invested £1 in the share capital of its wholly owned subsidiary Creative Skillset Trading Ltd, Company number 11433230, registered address Techspace, 132-1440 Goswell Road, London EC1V 7DY. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2025 £	2024 £
Due within 1 year		
Trade debtors	395,888	316,800
Other debtors	32,719	-
Prepayments and accrued income	942,203	1,003,900
Total	<u>1,370,810</u>	<u>1,320,700</u>

9 Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	148,966	115,691
Other creditors (*)	108,405	70,539
Other taxation and social security costs	129,877	135,713
Funds held in trust for 3rd party (Note 18)	-	3,563
Accruals	384,329	447,757
Deferred income (Note 19)	509,775	18,014
BFI grants payable (Note 21)	83,218	40,390
Other grants payable (Note 21)	4,691,520	4,684,903
Total	6,056,090	5,516,570

* Other creditors include £38k (2024: £38k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the fund.

10 Creditors: Amounts falling due in more than one year

	2025 £	2024 £
Amounts payable by instalments falling due:		
Grants payable (Note 21)	26,996	8,500
Total	26,996	8,500

11 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income includes BFI Bursary programme, Strategy income, Adobe foundation, YouTube, Skills Passport and other projects income where income is deferred to match the expenditure incurred and committed. There is also deferred income relating to the international licenses for the online assets where income is deferred as per the license period.

	2025 £	2024 £
Brought forward	18,014	32,630
Released income to charitable activities	(14,681)	(26,753)
Income deferred in year	506,442	12,137
Carried forward	509,775	18,014

12 Cash & cash equivalents

	2025 £	2024 £
Bank – Current Accounts	2,052,699	1,758,823
Bank – Deposit Account*	16,200,000	14,700,000
Cash Cards	506	564
Total	18,253,205	16,459,387

* Deposit accounts are fixed term deposit accounts for 4 months.

13 Reconciliation of net funds

	2024 £	Cash flow	2025 £
Cash at bank and in hand	16,459,387	1,793,817	18,253,205
Debt due within one year	-	-	-
Total	16,459,387	1,793,817	18,253,205

14 Reconciliation of net movement in funds to net cash flow from operating activities

	2025 £	2024 £
Net expenditure/(income)	1,333,613	(1,832,341)
Add back amortisation and depreciation charge	21,923	22,652
Loss on disposal of fixed assets	-	-
Deduct interest income	(654,304)	(684,082)
(Increase)/decrease in debtors	(50,110)	351,890
Increase/(Decrease) in creditors	558,016	(2,213,703)
	1,209,138	(4,355,584)

15 Operating Lease Commitments

As at 31 March 2025 the charity had total non-cancellable operating leases as follows:

	2025 £	2024 £
Land and Buildings		
Payable within 1 year	142,819	148,500
Payable within 2-5 years	-	-
	<u>142,819</u>	<u>148,500</u>
Office Equipment		
Payable within 1 year	2,586	2,170
Payable within 2-5 years	4,138	-
	<u>6,724</u>	<u>2,170</u>
Total Lease Commitment	<u>149,543</u>	<u>150,670</u>

16a Charity Funds Current Year

	Bal b/fwd 01 April 2024 £	Income £	Expenditure £	Bal c/fwd 31 March 2025 £
Unrestricted	2,445,449	564,413	(1,074,631)	1,935,231
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	9,812,773	15,852,486	(14,007,230)	11,658,029
BFI Bursary Fund	-	498,589	(498,589)	-
Creative Careers Programme (CCP)	-	460,605	(460,605)	-
TV Access Project (TAP)	20,000	74,322	(75,747)	18,575
Total Restricted	<u>9,832,773</u>	<u>16,886,002</u>	<u>(15,042,171)</u>	<u>11,676,604</u>
Total	<u>12,278,222</u>	<u>17,450,415</u>	<u>(16,116,802)</u>	<u>13,611,835</u>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2024/25 this amounted to £0.56m which includes funding from Skills Passport Training, Bespoke Training courses, Accreditation, Skills Development Scotland

(SDS), international licensing of online assets and ad-hoc projects. Income is also generated through projects co-funded through public and private investment. The unrestricted deficit of £0.51m decreased the reserves to £1.94m.

Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the funding can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Funds, through income received from broadcasters, streamers and industry, offer opportunities for the growth of the film, High-end TV, Unscripted TV, children's TV, animation, games and visual effects (VFX) industries.

The funds received are disbursed as grants, direct delivery and also pay for the management and administration of the fund. The funds generated a surplus of £1.85m which increased the reserves to £11.66m.

BFI – Bursary Fund

BFI awarded a grant of £1.5m of National Lottery funding for 3 years to March 2026 to support ScreenSkills bursaries. The bursaries are there to help remove financial obstacles from career progression within the screen industries. They perform a vital role in opening up the screen industry and help provide a path into or progression within a career in screen. In 2024/25, £499k of funding was utilised.

Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills received a DCMS grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with final delivery expenditure of £389k during 2024/25. The aim of the grant was to create a comprehensive and coordinated approach to sharing specialist creative careers information, advice and guidance with young people from all backgrounds across England in line with the Government's Levelling Up objectives. The programme was also supported by Arts Council England (£44k), YouTube (£25k) and Adobe Foundation (£3k).

TV Access Project (TAP)

The purpose of the TV Access Project is to address disabled access across the television industry. ScreenSkills received £20k of funding from Netflix for the project in 2023/24 that will be delivered during 2025/26. Further funding was received from Amazon for £60k to deliver 5A's training. There was also support from BBC of £4k for TAP coordinator. TAP funding generated a deficit of £1.4k in the year, decreasing the reserves to £19k.

16b Charity Funds Comparatives

	Bal b/fwd 01 April 2023 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2024 £
Unrestricted	2,688,021	517,197	(927,860)	168,091	2,445,449
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	11,409,766	11,669,759	(13,109,308)	(157,444)	9,812,773
BBC Production Unlocked	12,776	-	(2,129)	(10,647)	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	557,791	(557,791)	-	-
Creative Careers Programme (CCP)	-	393,700	(393,700)	-	-
BFI Job Descriptions	-	29,594	(29,594)	-	-
BFI Bursary Fund	-	494,530	(494,530)	-	-
TV Access Project	-	20,000	-	-	20,000
Total Restricted	<u>11,422,542</u>	<u>13,165,374</u>	<u>(14,587,052)</u>	<u>(168,091)</u>	<u>9,832,773</u>
Total	<u>14,110,563</u>	<u>13,682,571</u>	<u>(15,514,912)</u>	<u>-</u>	<u>12,278,222</u>

17 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Fixed assets	70,906	-	70,906	23,205	-	23,205
Cash at bank and in hand	2,276,789	15,976,416	18,253,205	2,570,991	13,888,396	16,459,387
Other net liabilities	(412,464)	(4,299,812)	(4,712,276)	(148,747)	(4,055,623)	(4,204,370)
Total	<u>1,935,231</u>	<u>11,676,604</u>	<u>13,611,835</u>	<u>2,445,449</u>	<u>9,832,773</u>	<u>12,278,222</u>

18 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Awards						
BFI	-	-	-	31,400	-	31,400
Skills Funds	-	8,700,378	8,700,378	-	8,567,800	8,567,800
TAP	-	59,991	59,991	-	-	-
Total Awards	-	8,760,369	8,760,369	31,400	8,567,800	8,599,200
No of Grants to organisations	-	1,237	1,237	1	967	968
Bursaries						
	£	£	£	£	£	£
BFI	-	346,997	346,997	-	356,187	356,187
Skills Funds	-	652,636	652,636	-	697,277	697,277
	-	999,633	999,633	-	1,053,464	1,053,464
No of Bursaries	-	1,162	1,162	-	1,015	1,015
Total Awards and Bursaries	-	9,760,002	9,760,002	31,400	9,621,264	9,652,664
Total number of Awards and Bursaries	-	2,399	2,399	1	1,982	1,983

All grants disclosed above are payable to organisations, and all bursaries are payable to individuals. A detailed breakdown of grants awarded are included in note 21.

19 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the Statement of Financial Activities:

	David Fraser and Andrea Wonfor Bursary
	£
Brought forward	3,563
Funds expended	(3,563)
Carried forward	-

ScreenSkills Ltd had granted Directors UK to use the funds to mentor a theatre director onto a TV drama in 2023/24. The funds balance of £3,563 was used during 2024/25 bringing the balance to nil.

20 Related Party Transactions

Skills fund contributions are received from entities in which ScreenSkills Trustees and members of the various skills councils are employees/directors. These transactions are undertaken on the same terms as all other entities therefore they have not been disclosed here. The Skills Fund contribution refers to a percentage of production costs contributed by productions to support skills development within the UK screen industries. This contribution is often a condition of receiving tax relief. Productions typically contribute 0.5% (USF Fund 0.25% shared equally between production company and broadcaster) of their UK core expenditure to the Skills Fund. There is a cap on the maximum amount a production will contribute, which varies based on the production's budget per broadcast hour.

The funds are used to address skills shortages in the screen industries, support training programs for new entrants, and provide continuous professional development for existing crew and talent. On the similar basis, ScreenSkills issues grants and have supplier contracts with such entities however these are also made on the same terms as all other entities, therefore they have not been disclosed here. None of the individuals in question are considered to have control over both ScreenSkills and the entity in which they are an employee/director. The contributing productions can also receive value of benefits in the form of training and investment which is also defined per fund with specific conditions.

The trustees had no involvement in the decision-making process regarding these contributions. All transactions were conducted at arm's length.

21 Grants Awarded

	Grant Creditors 2023/24 b/f	Granted in 2024-25	No of grants	Paid in 2024-25	Rescinded in 2024-25	Grant Creditors 2024/25 c/f
Awards	£	£		£	£	£
Mission Accomplished Ltd	166,970.02	189,754.84	5	(235,232.71)	(1,918.61)	119,573.54
Thecallsheet.Co.Uk Ltd	119,830.67	144,904.00	2	(184,990.13)	(32,946.59)	46,797.95
DV Talent Ltd	266,800.00	126,500.00	3	(292,100.00)	-	101,200.00
Final Pixel Ltd	17,536.00	120,000.00	2	(121,484.44)	(3,845.56)	12,206.00
The Research Centre	15,774.84	120,000.00	1	(15,774.84)	-	120,000.00
Backstage Academy Ltd	-	101,525.00	3	(86,343.80)	-	15,181.20
Olde Tale Productions Ltd	22,000.00	100,358.52	17	(104,350.00)	(2,008.52)	16,000.00
NFTS	80,000.00	100,000.00	2	-	-	180,000.00
BBC Natural History & Factual	91,859.30	96,437.20	14	(114,390.40)	-	73,906.10
The Kit Room Rental	-	95,000.00	1	-	-	95,000.00
Public Display of Affection Films	-	90,000.00	2	(36,510.00)	-	53,490.00
TripleC	162,042.10	86,497.50	1	(96,572.25)	-	151,967.35
Jo Woolf Media Training	-	80,000.00	1	(16,000.00)	-	64,000.00
Larkin AV Ltd	6,000.00	78,299.40	9	(4,774.40)	(1,800.00)	77,725.00
Thinkbigger! Ltd	37,469.33	77,585.00	1	(58,138.44)	(29,604.33)	27,311.56
Magnificent Productions Ltd	-	75,635.00	14	(60,635.00)	-	15,000.00
Grand Scheme Media	126,491.80	72,650.00	2	(107,953.80)	(52,043.00)	39,145.00
LBP Outlander 6 and 7 Ltd	26,200.00	72,346.61	22	(92,546.61)	(6,000.00)	-
Jammy Pictures Ltd	2,697.12	71,865.20	11	(74,562.32)	-	-
Household Pictures Ltd	-	71,760.00	8	-	-	71,760.00
BBC Comedy Productions	-	70,742.57	14	(58,166.40)	-	12,576.17
Haven TV Ltd	10,000.00	70,260.00	9	(60,260.00)	-	20,000.00
Addie Orfila Training	43,513.36	69,675.00	3	(63,522.87)	(2,356.37)	47,309.12
Alison Surtees	43,513.36	69,675.00	3	(63,522.87)	(2,356.37)	47,309.12
Jackson River Films Ltd	-	66,300.00	8	(10,000.00)	-	56,300.00
Oblik Productions Ltd	-	64,130.00	10	(55,615.00)	-	8,515.00
ITV Studios Ltd	45,000.00	63,945.00	7	(58,325.00)	-	50,620.00
Hat Trick (HTG) Ltd	-	62,450.00	7	(22,450.00)	-	40,000.00
Paper Rose Productions Ltd	-	61,725.00	8	(61,725.00)	-	-
Buckinghamshire College Group	75,803.80	60,552.50	1	(18,810.50)	-	117,545.80
Creative Diversity Network Ltd	-	59,991.00	1	-	-	59,991.00
Calcutta Productions UK Ltd	-	59,965.00	6	-	-	59,965.00
BBC Grafton House Prod. Ltd	16,500.00	59,695.00	9	(28,479.89)	(45.11)	47,670.00
Northern Reunion Ltd	-	57,180.00	10	(55,580.00)	-	1,600.00
Double Dutch (Drama) Ltd	-	53,760.00	8	(53,760.00)	-	-
NFTS (Scotland)	53,968.00	53,686.84	3	(59,076.24)	(5,268.60)	43,310.00
Kudos (BG) Ltd	-	53,672.49	12	(26,037.49)	-	27,635.00
Och Aye Productions Ltd	24,000.00	52,972.53	3	(64,809.52)	(316.53)	11,846.48
MVB Films Ltd	-	52,805.00	8	-	-	52,805.00
Bad Wolf (Red2) Ltd	-	52,425.00	9	-	-	52,425.00
The Forge Entertainment Ltd	-	51,545.00	5	(51,545.00)	-	-
Talking Point Ltd	27,800.00	50,534.98	2	(60,592.98)	(7,210.00)	10,532.00
Boarders Production Ltd	-	50,151.00	8	(50,151.00)	-	-
Subtotal	1,481,769.70	3,338,957.18	275	(2,624,788.90)	(147,719.59)	2,048,218.39

	Grant Creditors 2023/24 b/f	Granted in 2024-25	No of grants	Paid in 2024-25	Rescinded in 2024-25	Grant Creditors 2024/25 c/f
Awards (b/fwd)	£	£		£	£	£
Subtotal	1,481,769.70	3,338,957.18	275	(2,624,788.90)	(147,719.59)	2,048,218.39
Dandi Network Ltd	31,239.77	50,000.00	1	(45,435.85)	(9,115.62)	26,688.30
Sgil Cymru	76,559.00	50,000.00	1	(86,159.00)	(400.00)	40,000.00
 Grants to companies< £50k	 3,012,231.28	 5,321,411.85	 960	 (5,666,119.53)	 (178,703.21)	 2,488,820.39
 Bursaries (amounts paid to Individuals)	 131,993.39	 999,632.91	 1,162	 (912,334.46)	 (21,284.67)	 198,007.17
 Total	 4,733,793.14	 9,760,001.94	 2,399	 (9,334,837.74)	 (357,223.09)	 4,801,734.25

22 Statement of Financial Activities Comparative

			2024	2023
	Unrestricted Funds £	Restricted Funds £	Total £	Total £
Income				
Grants and donations	-	11,027,238	11,027,238	12,125,078
Income from charitable activities				
Industry Intelligence and Influencing	10,242	-	10,242	223,388
Entry Level Diversity and Work Readiness	33,798	981,085	1,014,883	1,788,389
Professional Development	378,766	550,274	929,040	3,889,334
Other trading activities				
Investment Income	77,305	606,777	684,082	287,757
Other	17,086	-	17,086	73,978
Total income	517,197	13,165,374	13,682,571	18,387,924
Expenditure on				
Charitable activities				
Industry Intelligence and Influencing	12,092	39,442	51,534	264,461
Entry Level Diversity and Work Readiness	152,388	3,140,935	3,293,323	5,434,280
Professional Development	749,225	11,406,675	12,155,900	11,280,294
Products and Services	14,155	-	14,155	54,118
Total expenditure	927,860	14,587,052	15,514,912	17,033,153
Net expenditure	(410,663)	(1,421,678)	(1,832,341)	1,354,771
Transfer	168,091	(168,091)	-	-
Net movement in funds	(242,572)	(1,589,769)	(1,832,341)	1,354,771
Total funds brought forward	2,688,021	11,422,542	14,110,563	12,755,792
Total funds carried forward	2,445,449	9,832,773	12,278,222	14,110,563

SCREENSKILLS LIMITED

England & Wales - Charity number 1015324

Accounts



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ending 31 March 2024

Company Registration No. 02576828

Charity Registration No. 1015324
Scottish Charity Registration No. SC039556

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2024

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Introduction

Under the Companies Act 2006 the Trustees of a charity are required to present an annual report and accounts.

The financial statements in this report, for the year ending 31 March 2024, comply with ScreenSkills Limited's Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). ScreenSkills Limited is referred to throughout this report as ScreenSkills.

ScreenSkills meets the definition of a 'public benefit entity' under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Statement from ScreenSkills' Chair

The work that ScreenSkills does in supporting the professional development of the screen industries workforce has never been more important. It has been a challenging year for the sector across the UK. The impact of the writers' strike and the advertising downturn has had an adverse effect on people working behind the camera. Securing regular employment has been a challenge for many. Despite this, the UK Screen Industries retain their preeminent global standing. To protect and build on that reputation, it's vital that we, as a sector, work together. ScreenSkills is grateful to our many partners and contributors for the work we have done together over the past year.

During 2023/2024, ScreenSkills and the Skills Funds continued to provide support to people at every stage of their career, helping them develop their skills, and reinforce their existing experience through training and continuous professional development programmes. The five Skills Funds delivered training across the UK, responding to the specific needs of the industry as well as continuing to offer programmes including First Break, Trainee Finder, Make A Move, Leaders of Tomorrow and Film Forward. Together with a comprehensive portfolio of digital e-learning and short courses, the Skills Funds have helped to attract, develop, and retain the skilled workforce which is fundamental to the sector's ongoing global reputation and success.

This year, ScreenSkills played a significant role in the work of the Skills Task Force, convened in response to the BFI's Skills Review published in 2022. The subsequent report, A Sustainable Future in November 2023, recognised ScreenSkills as the 'lead option' to develop a pan-industry skills strategy. In response to the report, the ScreenSkills Board recognised that the organisation had to undertake its own transformation to enable it to fulfil this remit, and at the start of 2024 we initiated a Governance Review. Concurrently, the new Chief Executive, Laura Mansfield, consulting with a broad cross-section of industry stakeholders, has started work on developing a strategy for ScreenSkills that will lay the foundations for a wider industry strategy. The results of both work programmes will be published later this year.

The departure of ScreenSkills' Chair, Richard Johnson and Chief Executive, Seetha Kumar, gave us an opportunity to reflect on all that they, and ScreenSkills, has achieved in recent years. Highlights include the transition from Creative Skillset to ScreenSkills and the move from public to industry funding; the creation of the Unscripted TV Skills Fund in 2021; securing BFI-awarded National Lottery Funding for the Future Film Skills Programme and ScreenSkills' response to the Covid-19 pandemic. ScreenSkills played a significant role in supporting the industry and the people who work within it. Our pivot to digital in March 2020 and the subsequent development of our Covid Awareness e-learning was completed by almost 90,000 people and enabled the industry to be ready to restart production when lockdown restrictions were lifted.

ScreenSkills has also contributed to the debate around key issues that face the sector. This year, ScreenSkills published two reports on apprenticeships in the screen industries, identifying the opportunities to improve impact and effectiveness including the reform of the apprenticeship levy. ScreenSkills also developed and published a Diversity and Inclusion Playbook in partnership with the University of Glasgow, as part of its commitment to improving the diversity and equity of the screen industries.

On behalf of ScreenSkills, I would like to thank Richard and Seetha, for their tireless commitment to organisation, and welcome Laura Mansfield, the new Chief Executive who started in January with immense passion and energy.

I would also like to take this opportunity to thank my colleagues on the ScreenSkills Board as well as the members of the Skills Councils, Working and Steering Groups, who have continued to support and guide everyone working for ScreenSkills.

Lisa Opie, Chair

Report from ScreenSkills' CEO

I would like to start by thanking everyone at ScreenSkills for the incredible work that they have delivered this year. Since before becoming Chief Executive in January and having worked in TV production for many years, I was always aware of the excellent work that ScreenSkills does to support our talented workforce who work behind the camera. Since joining the organisation, I've been able to witness that work first hand. I have had the privilege to meet people across the UK benefitting from the training and development programmes provided by the five Skills Funds, and also had the opportunity to meet many of the training providers who ScreenSkills works with.

In 2023/2024, the Skills Funds invested £13.1m in training and development programmes across the UK for people considering a career in the screen industries, and those at the start of their career as well as those looking to progress. For example, the High-end Television Skills Fund's inclusivity programme, First Break - for people who might never have considered a career in the industry - worked with industry and local partners to provide knowledge and taster experiences of working on a production. And over 330 people successfully applied for Trainee Finder, ScreenSkills' early entrant placement programme provided by the Animation, Children's, Film and HETV Skills Funds.

Supporting people's progression through the industry, to help retain the talented workforce is more critical than ever as the industry responds to specific production skills gaps and shortages. Leaders of Tomorrow, from the HETV Skills Fund, is now in its third year. 66 participants in three cohorts receive bespoke training, support and placements to develop the skills necessary to become the next generation of decision makers. Make A Move and Make a Move Plus provides funding for HETV and film productions to invest in on-the-job training for people ready to progress to more senior roles. This year, the Film Skills Fund's Film Forward programme once again offered Black and Asian professionals with at least five years' experience to progress into senior roles in the industry.

In terms of unscripted television, the impact of the downturn in production has been particularly acute. To support this specific workforce population, the Unscripted TV Skills Fund continued to offer its popular Short Courses programme, expanding the number of courses to 69, and witnessing a 53% increase in course attendance.

Creating a diverse, equitable and inclusive workforce remains a priority for ScreenSkills. Alongside programmes such as Film Forward and First Break, as lead partner of Discover! Creative Careers, ScreenSkills continued to actively engage with school pupils identified as facing the greatest disadvantage in accessing information about careers in the creative industries. Apprenticeships are also invaluable in improving the diversity of the screen industries. This year saw the end of our flexi-job agency pilot, funded by the Department for Education with lead supporter Amazon Prime and partners Sky with APX Content Ventures, Banijay, Lime Pictures and Fremantle. I am pleased that the vast majority of the apprentices who took part have gone on to secure further employment. In the coming year, with the generous support of The Adobe Foundation, ScreenSkills will continue to design and deliver further programmes to help make the workforce more diverse and inclusive.

The benefit of collective investment in skills is at the heart of ScreenSkills offering. In 2023/2024, ScreenSkills developed a ScreenSkills Training Passport with partners BBC Studios, Sky and ITV Studios and with a steering group including Pact. Launched as a pilot in May 2024, the passport provides a record of standardised, industry-approved training that production staff can take from one production to the next.

Since the start of this year, with the support of the Executive team and the Board and in discussions with colleagues across the industry, we have started to develop a new strategy for ScreenSkills that will enable the delivery of a wider skills plan for the entire screen industries. I will be very much looking forward to sharing and delivering this strategy which will be based on collaboration and partnership, for the benefit of the talented and creative workforce that we all support.

Laura Mansfield, CEO

1. Objectives and activities

ScreenSkills is the skills body for the UK screen industries. An independent charity, industry-funded and business-led, it helps to train people at every career stage who make UK content which everyone loves and trusts.

We invest industry skills levy contributions and funding secured through bids to deliver targeted skills development programmes and support. We do not raise funds through donations from individuals or charitable foundations.

Our principal objective is to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries - whether as employees or as independent freelancers and contractors. We cover animation, children's television, film, games, high-end television (HETV), unscripted television and visual effects (VFX).

By identifying key skills gaps using industry data and insight, ScreenSkills plays a leading role in the creation of high quality, accessible and standardised training and development programmes that creates and sustains a skilled and inclusive workforce, enabling growth and future innovation, and actively contributing to the future creativity, health and prosperity of the sector.

ScreenSkills is evidence-based and data-informed, a respected thought-leader across the sector, and an agile delivery partner embedded throughout the entire cycle of content production. Our unique position has enabled ScreenSkills to build a much needed unified, cross-industry, strategic approach to training and skills focusing on skills needed today and the likely skills tomorrow.

Find out more at www.screenskills.com.

2. Structure, governance and management

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were last amended and updated on 1 December 2021.

2.1 ScreenSkills Board

ScreenSkills' Board of Directors and Trustees operates under agreed terms of reference, which include fixed terms of office. There are defined roles for the Chair, Vice-Chair and Board members.

Board members, acting both as trustees of the charity and as directors of the company, are senior and influential representatives from the screen-based and wider creative industries - including ex-officio the Chairs of our Film, HETV, Unscripted TV Councils and the Finance & Audit Committee for the time, being the "office holder". They contribute broad-ranging expertise; and, in their role as Board members, they represent the interests of the overall screen industry (with particular reference to their area of expertise) rather than any individual company or organisation. Except for the repayment of reasonable 'out-of-pocket' expenses Trustees receive no remuneration for their Board role. Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

2.2 Appointment of Trustees

The Board Chair is selected through a recruitment process led by a sub-group; and the Vice-Chair is selected by the Chair from among Board members.

The recruitment process for Board members is led by the Chair, supported by the Vice-Chair and Chief Executive Officer (CEO). The Chair and CEO consult Board members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations, the Chair proposes nominees and seeks Board endorsement for their appointment.

Apart from those who are Directors of the charity ex officio Trustees initially serve for a term of three years, after which they may put themselves forward for one further re-appointment. In exceptional circumstances, determined by the Board, Trustees may be appointed for a third term of up to three years. New Trustees receive a one-to-one induction with the CEO and are provided with an induction pack, which includes information and guidance on their duties as Trustees. Details of Director and Trustee responsibilities are set out in the Terms of Reference for the Board.

Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities, they are likely to have the skills and experience needed for their roles. However, ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs.

2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of eighteen members. During 2023/24 there were four Board meetings and one extraordinary Board meeting. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and agreed priority delivery areas.

2.4 Board of Directors/Trustees and Company Secretary

During 2023/24 the [ScreenSkills Board](#) comprised the following members:

Board member	Organisation	Board role and any ScreenSkills role	Appointment or resignation date
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee, Interim Chair (Vice-Chair till 30 April 2024)	Interim Chair from 01 May 2024
Patricia Brady	People Director, ITV Studios UK	Trustee	
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	
Philippa Childs	Head of Bectu	Trustee	
Fiona Clarke	Chief Operating Officer, Raw TV	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee	
Kate Lyndon	Finance Director, ITV Plc - Streaming	Trustee, Interim Vice Chair, Chair of Finance and Audit Committee	Interim Vice-Chair from 01 May 2024
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	
Melanie Sullivan	Chief Executive Officer, Framestore	Trustee	
Kevin Trehy	Former Executive VP Physical Production, Warner Bros	Trustee	
Board members appointed during 2023 - 2024			
Barry Ryan	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	31 May 2023
Paul Kearney	Production Executive, Milkshake!	Trustee, Chair of Children's Council	13 June 2024
Thomas Box	Co-Founder and Joint Managing Director, Blue Zoo Animation Studios	Trustee, Chair of Animation Council	13 June 2024
Board members resigned during 2023 - 2024			
Richard Johnston	Former Chief Executive Officer, Endemol Shine UK (to August 2020)	Trustee, Chair	Resigned 30 April 2024
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	Resigned 17 April 2024
ScreenSkills representative			
Clive Goss	Finance & Operations Director	Company Secretary	

2.5 Chief Executive

Laura Mansfield was appointed as Chief Executive Officer (CEO) of ScreenSkills in January 2024 and is supported by a Senior Management Team. As ScreenSkills is a charity, the CEO is accountable to the Board but does not have Board voting rights. The day-to-day management of the Charity is delegated to the CEO by the Charity’s Board of Trustees.

Note: Seetha Kumar stepped down as CEO on 31 December 2023.

2.6 Key addresses

Registered office ScreenSkills 1 st floor, Ibex House 42-47 Minories London EC3N 1DY	Independent auditor Registered office RSM UK Audit LLP 25 Farringdon Street London EC4A 4AB	Bankers HSBC Bank plc PO Box 260 46 The Broadway London W5 5JR	Legal advisers Stone King LLP Upper Borough Court Upper Borough Walls Bath BA1 1RG

2.7 Finance and Audit (F&A) Committee

The [Finance and Audit \(F&A\) Committee](#) is a sub-committee of the Board of Trustees, reporting to the Board, with the Chair of the Committee being a Board Trustee. The Committee should include at least one further Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. Details of members' responsibilities are included in the Committee's Terms of Reference document. During 2023/24 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any other ScreenSkills role	Appointment or resignation date
Kate Lyndon	Finance Director, ITV plc - Streaming	Member, Committee Chair and Board Member	Vice-Chair of Board from 01 May 2024
Stephen Bristow	Partner in the Film & Television Unit, Saffery Champness	Member	
Derek O'Gara	Former Chief Finance Officer, Banijay UK	Member	
Richard Philipps	Former Consultant, Reed Smith LLP	Member	
Richard Pooles	Finance Director, UKTV	Member	
David Teague	Director of Customer Data, BBC	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	Resigned 11 July 2023

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates for new members. After exploratory conversations, the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

Every member has equal influence in the Committee's discussions and recommendations.

The Chair of the F&A Committee is a Board member through whom the Committee may make recommendations to the Board.

The F&A Committee included one observer during 2023/24 - the Chair of the ScreenSkills' Board.

The F&A Committee met four times during 2023/24. The Committee is responsible for:

- Advising on financial operations and controls;
- Reviewing internal procedures, governance, systems and processes in line with best practice;
- Monitoring ScreenSkills' financial performance;
- Confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- Advising on legal and human resource issues.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditor, reviews the annual audited financial statements and assesses the organisation's risk strategy and management.

2.8 Related parties, conflict of interest and conflict of loyalty

Board trustees are required to disclose all relevant interests, register them with the Company Secretary and withdraw from decisions where a conflict of interest arises. Conflicts of interest may occur, for example, where an organisation submits a grant funding application to ScreenSkills, and the Trustee serves in a key role on the Board of that organisation.

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for more than one charity. A conflict of loyalty would occur if several of these charities were to bid for the same service provision contract. A conflict would also arise if a trustee's decision at one charity could be influenced by their knowledge of and duty to the other charity - even if there was no benefit to the trustee.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member).

2.9 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills' activities through various groups - some formally constituted (see section 2.10) and others being ad hoc advisory groups set up to meet specific needs.

2.10 Skills Councils

The ScreenSkills [Skills Councils](#) ensure that ScreenSkills' activities reflect and adapt to changing skills needs. Councils are responsible for targeting skills development activity and ensuring delivery, in relation to their respective sub-sectors, within the strategic framework endorsed by the ScreenSkills Board. Skills Council members give their time voluntarily and are not remunerated.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures.

At 31 March 2024 there were Skills Councils for Animation, Children's TV, Film, Games, HETV and Unscripted Television. Additionally, ScreenSkills works in partnership with other bodies on VFX activity.

2.11 Practitioner groups

Practitioner groups comprise industry experts who advise on skills investment and training requirements. ScreenSkills and the Skills Funds convened a number of groups that enable dialogue with the industry and help to inform and shape decision making. The members of the practitioner groups are drawn from broadcasters, streamers, production companies and other screen-related organisations.

- Production Safety Passport: Comprised of health and safety experts from Apple, BBC Academy, BBC Studios, ITV, First Option Safety Group, BECTU, Netflix and Sky Studios to ensure that production crew are kept safe and management receive training.
- ScreenSkills Skills Passport: Created in 2023 to develop the ScreenSkills Training Passport. Members were BBC Studios, ITV Studios, Sky and Pact.
- Film Skills Fund: In 2023/24 was further supported by an advisory group for Export and Distribution to share sector intelligence and discuss any specific challenges and opportunities for collaboration.
- HETV Skills Fund: 10 working groups: craft and tech; Make a Move; Northern Ireland; post-production and VFX; production grades; producers; regions; Scotland; Trainee Finder and Wales.
- Unscripted TV Skills Fund: Five working groups: craft and tech; development; industry and business skills; post-production and production. Additionally, the Fund has a steering group.

2.12 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, such as skills policy and advocacy, and maintains effective relationships across key Government departments including the Department for Culture, Media & Sport (DCMS) and the Department for Education (DfE).

ScreenSkills also delivers against its objectives through various partnerships. In 2023/24, key partner organisations as well as the Government departments listed above included:

- The British Film Council (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Create Central
- Creative UK
- Federation of Industry Sector Skills and Standards (FISSS)
- Film London
- Institute for Apprenticeships and Technical Education (IfATE)
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Pinewood Studios
- The Royal Television Society
- Screen Yorkshire
- Skills Cymru
- UK Screen Alliance

Other partner organisations include other trade associations and trade unions; and representative bodies, such as the Creative Industries Council (CIC).

ScreenSkills' wider stakeholder engagement includes screen industry employers, employees and freelancers. Their feedback and advice help to shape ScreenSkills' delivery priorities and response to evolving factors affecting the screen industries workforce.

3. 2023/24 strategic priorities and investment

3.1 Context for ScreenSkills' 2023/24 planning

The online delivery of training, resources and career support remains important alongside face-to-face support. In 2023/24 the screen industries continued to evolve in response to the audience demand for content, despite the impact of the advertising downturn and the US writers' strike. There continues to be increasing convergence between screen sectors in terms of content and technologies; and the industry requires a screen workforce with the relevant technical and professional screen skills to support creativity, productivity and sector growth. Economic pressures mean there are multiple investment demands, with screen skills being one of numerous priorities for industry and public funding.

3.2 Focus for ScreenSkills' 2023/24 delivery

During 2023/24 ScreenSkills continued to support Skills Fund-specific investment priorities and a unified approach to skills planning. As a member of the Skills Taskforce ScreenSkills participated in the development of the taskforce report A Sustainable Future for Skills (published November 2023).

2023/24 delivery priorities were endorsed by the ScreenSkills Board and F&A Committee. The main aims were to:

- Lead on a unified and strategic approach to screen skills, thus helping the UK to compete globally (with the creative industries identified by Government as a key sector);
- Target frontline skills - especially mid-tier and grade shortages - working with multiple partners and trainers;
- Promote consistency across skills, standards, working practices and behaviours - vital for a largely freelance, mobile and project-based industry;
- Gather evidence of the value and impact from skills investment;
- Explore new funding options.

These delivery objectives were grouped under three strategic priorities (1 to 3), with two enablers (4 and 5) underpinning delivery:

1. Careers: Initiatives and resources to support career planning, pathways and progression – plus initiatives enabling wider screen career access;
2. Frontline skills: Targeted initiatives and resources to tackle key skills gaps and grade shortages – and to enable retention and progression;
3. Access and inclusion: Accessible training and employment opportunities - and fair working practices - to improve representation across the UK's screen production value-chain;
4. Skills data and insights: Digital platform, data and insights to inform skills policy and planning and enable value-for-money delivery;
5. Skills policy and funding: Effective advocacy and comms to secure understanding and support for skills development.

ScreenSkills continued to deliver support at four career-stages:

- Entry: Those looking at routes in and screen career options (e.g., information and career resources for those considering/advising on screen career pathways and roles);
- Early: Those starting their career, usually with a couple of professional credits (e.g., Trainee Finder, First Break, transferer schemes, apprenticeships and targeted vocational schemes) – with a focus on essential employability skills, networking, progression, retention and career-planning;
- Experienced: Those at mid/senior career-stages, (e.g., Make a Move, Film Forward and targeted return-to-work/step-up/career-change schemes) – with a focus on key skills gaps, grade shortages, future skills, progression, retention, professional skills (leadership, management and business skills) and best practice behaviours;
- Expert: For those who work consistently in advanced positions within their specialisation, control of departmental budget, and overseeing entry and early career stage colleagues.

We also provide information and resources for those at any career-stage through our suite of e-learning modules aimed at developing core skills and building workforce best practice, as well as topical masterclasses and webinars.

ScreenSkills' commitment to strengthening data management is ongoing and in 2023/24 has reviewed and updated its data use policies to ensure continued compliance and best practices.

Strategic report

4. 2023/24 activities and outcomes

4.1 Strategic priority 1: Careers Support

Initiatives and resources to support career planning, pathways and progression— plus initiatives enabling wider screen career access.

During 2023/24, ScreenSkills continued to support those wanting to start a career in the screen industries through its new entry programmes and careers resources. In addition, ScreenSkills focused on mid-career skills, developing further its blended learning approach which combines online and face-to-face support.

4.1.1 HETV Skills Fund - First Break

First Break is a High-end TV Skills Fund pre-new entrant inclusivity programme which aims to demystify entry into the TV industry for individuals from socially excluded and diverse groups based locally to a production, who otherwise would most likely never consider the industry is open as a career path to them. In 2023/24, First Break was delivered in partnership with HETV productions shooting around the UK, with a total of 47 participants going on to paid job-shadowing opportunities. Participants included: 57% identifying as female; 25% from minority ethnic groups; 23% identifying as LGBT; 17% saying they had a disability; 85% being based outside London; and 91% from a non-paid school background.

4.1.2 HETV Skills Fund - Schools Roadshows

A series of school roadshows were delivered in Bristol, Edinburgh, Liverpool and eight locations across Northern Ireland in collaboration with Pact and local industry partners, reaching 1,655 pupils with industry-led talks plus information sessions for parents/carers/guardians.

4.1.3 Trainee Finder

Trainee Finder is an early-level work placement programme. Selection for each year's intake takes place from the previous winter through to the spring of the cohort's year and is offered in animation, children's, film and HETV:

- Animation: 30 trainees were selected across six departments. 77% identified as female; 37% were from minority ethnic groups; 13% said they had a disability; 40% identified as LGBT and 70% were based outside London;
- Film: 96 trainees across 11 departments took part in placements on 30 productions. 63% of trainees identified as female; 20% were from minority ethnic groups; 27% identified as LGBT; 18% said they had a disability; and 66% were based outside London;
- HETV: 208 trainees were recruited. This included 27 placements on 10 children's shows (100% outside London), funded by the Children's TV Skills Fund. 67% identified as female; 30% from minority ethnic groups; 20% identified as LGBT; 19% said they had a disability; and 73% being based outside London.

4.1.4 Animation Skills Fund - New talent support

The Animation Skills Fund supported 3Dami's Summer Camp, supporting 27 beneficiaries (under 18) from across the UK learn 3D animation skills.

4.1.5 Children's TV Skills Fund - Support for entrants

- The Dream Big! programme was recommissioned from thinkBIGGER! again for 2023/24. For new entrants from diverse backgrounds, the programme offered six beneficiaries six-month paid placements part-funded by industry.

- The Production Accountants Transferers Programme supported 10 qualified accountants looking to move into children's TV.

4.1.6 Unscripted TV Skills Fund – support for entrants

The Unscripted TV Skills Fund (USF) has committed a total of £335k to the delivery of the following programmes across multiple years:

- Casting researcher – 59 people learning the essential elements of a researcher role;
- Development researcher (Year 2) – 64 people trained in technical and communication skills followed by a four-week minimum placement in an independent production;
- Production assistant – introductory training for 41 people followed by a three-month subsidised placement in an independent production.

4.1.7 Apprenticeships

During 2023/24, a wide range of industry practitioners contributed through employer advisory groups to both our Apprenticeship Standard development work and nation-specific development work. Organisations contributing to standard development included AIM Awards, Amazon Studios, ATA, Bauer Media, the BBC Academy, Blue Zoo, EAM London, EMG/Gravity Media, Framestore, Global Media Academy, Hatrick, The Institute of Practitioners of Advertising (IPA), ITV, JIB, MBS Equipment Co UK, NBC Universal, Netflix, NextGen Academy, NFTS, Panalux, Pixipixel, Sony, Whitelight.

Between 2020 and 2024, to explore alternative, more flexible models to increase take-up of apprenticeships in film and TV production, ScreenSkills ran two apprenticeship pilots with industry funding and support from the Department for Culture, Media and Sport, and the Department for Education. The second pilot ran between May 2022 and January 2024, when it concluded. The pilots aimed to test whether a limited agency-based apprenticeship model could be effective for the project-based nature common in the film and TV production sector.

ScreenSkills published [a report](#) in May 2023. It covered the first DCMS-funded pilot and an interim update on the DfE flexi-job apprenticeship pilot. The report made recommendations for shorter-term policy improvements and longer-term reform.

A full report on the flexi-job apprenticeship pilot will be published later this summer.

ScreenSkills also carried out [a research project](#) between July 2022 and December 2023 with research agency ICF. 20 employers from across the screen industries were interviewed about their perceptions of apprenticeships, the opportunities and challenges they present, and ways to overcome some of the barriers preventing greater engagement. The report also explored the take-up of apprenticeships across different standards and training providers.

4.1.8 English Apprenticeship Standards

During 2023/24, ScreenSkills continued to develop a range of English Apprenticeship Standards to meet screen industry needs. The following standards were completed during the year:

- Junior animator apprenticeship standard – reviewed and updated the current EPA and started the work on the full standard review to suit employer requirements better;
- Media production coordinator apprenticeship standard - review and revision of standard to suit employer requirements better;
- Assistant production accountant apprenticeship standard – occupational proposal development and submission;
- Broadcast and media systems technical operator apprenticeship standard – started the review and update process;
- Broadcast and media systems engineer apprenticeship standard - started the review and update process.

ScreenSkills also engaged with the Government and industry to secure funding and prepare for the launch of the screen lighting technician and junior grip standards.

4.1.9 Federation for Industry Sector Skills & Standards (FISSS) certification

As a member of the Federation for Industry Sector Skills & Standards (FISSS), ScreenSkills is the certificating body for apprenticeship frameworks and provider institutions in Scotland and Wales. 68 certificates were issued between April 2023 and March 2024 for successful apprenticeship completions under the respective Nations' Creative and Digital Media frameworks: Scotland - 19 certificates; and Wales - 49 certificates.

4.1.10 National Occupational Standards (NOS)

At the start of 2023, ScreenSkills secured the preferred supplier status for Skills Development Scotland (SDS) work for a further four years. Having secured this preferred supplier status, ScreenSkills has continued to secure projects via competitive bidding. During 2023/24, funding was secured to review and redevelop the NOS for creative media generic, physical special effects, radio and audio content creation, and visual effects skills. We also translated the following NOS suites into Welsh: live events and promotions, production workflow and set crafts.

Organisations contributing to the review and update of National Occupational Standards: Ability Post Production Academy Ltd., AGOG Special Effects, Alchemy Effects Ltd., Alba SFX, Amazon UK, Andy Ryan (Marvel) (Bectu branch lead), Artem SFX, Asylum SFX, Audio UK, AWE (Atomic Weapons Establishment), Bauer Media, BBC Academy, BBC Radio, BBC Studios, Belfast Met, BeloFX, Bectu Vision / Screen Scotland, Bectu Wales, Blue Zoo, Cardiff and Vale College, Classic SFX UK, Coleg Gwent, Creative Scotland, Creative Wales, DNEG, Disguise, Dragon International Film Studios, EldonVFX, Elements SFX, Escape Studios, Final Pixel, Film SFX, Framestore, Global, Glasgow Kelvin College, Ignite SFX, ILM, MTFX Special Effects, National Council for the Training of Journalists (NCTJ), Netflix, Next Gen, North West Regional College, Northern Ireland Screen, Northern Regional College, Peacock Studios, Pinewood Studios, Production Services Ireland, PXL Talent, Radio Academy, Real SFX, S4C Wales, Screen Alliance Wales, SFX GB Ltd., Sgil Cymru, Sony, Southern Regional College, SQA Awarding, Third Floor, Union VFX, University of Arts London, Warner Bros Studios.

During 2023/24, ScreenSkills led on the completion of NOS work in Northern Ireland, Scotland and Wales. Standards are managed differently in the nations, requiring liaison with national skills agencies.

ScreenSkills secured an additional project to review and assign the correct Standard Occupational Classification (SOC) codes to all of our industry NOS standards for all occupations, providing sector insights on priority areas and impending changes in the next three to five years. This will help align labour market information with skills data.

We continued with the development of further Skills Checklists, publishing checklists for the art department, and with development work under way for set decoration, production accounting and editing.

In 2023/24, ScreenSkills used funding from the HETV Skills Fund to support 41 candidates for the Level 2 Grips and Crane Technician and the Level 3 Advanced Grips qualifications. After the awarding body UAL decided to withdraw from offering these qualifications, we expanded our remit to register and award these as unregulated qualifications instead. We redeveloped and updated the qualification content and supporting quality assurance documentation such as the assessment strategy, with the full support of the BECTU Certified Branch. The industry has responded very positively to this change, and welcome ScreenSkills' official recognition of the qualifications as more meaningful practically speaking than the involvement of an official awarding body.

4.1.11 Accreditation: ScreenSkills Select

During 2023/24, we continued to run accreditation services through ScreenSkills Select for university and college courses. Select benefits during 2023/24 included online industry insight sessions delivered in partnership with RTS Scotland for students and course leaders looking at hard-to-recruit roles in film and TV sound department, broadcast engineering, hair and make-up and production office; students and staff on Select endorsed courses were offered discounts to undertake Production Safety Passport health and safety courses; Select course leaders were also able to track students completing e-learning at course level via ScreenSkills website.

Select endorsement and annual reviews

During 2023/24, ScreenSkills reaccredited or endorsed 27 courses through ScreenSkills Select.

Courses endorsed during 2023/24 (including 21 reaccreditations and six new courses):

- Anglia Ruskin University: BA (Hons) Film Production
- Brunel University, London: undergraduate and postgraduate provision
- Buckinghamshire New University: BA (Hons) Film and TV Production
- City of Glasgow College: HNC/D Creative Industries: TV
- De Montfort University: BA (Hons) Games Art
- Edge Hill University: BA (Hons) Animation
- Edinburgh Napier University: BA (Hons) Television
- Iver Make Academy: Advanced Certificate in Make-up and Hair Artistry
- Solent University: undergraduate courses in television production and post production
- Teesside University: BA (Hons) Animation and BA (Hons) Visual Effects and Motion Graphics
- University of East London: BA (Hons) Film Production
- University of Gloucestershire: BA (Hons) Television Production and BA (Hons) Film Production
- University of Portsmouth: BA (Hons) Film Production
- University of Sunderland: MA Media Production (Film and TV), BA (Hons) Film Production and BA (Hons) Media Production
- University of the West of Scotland: BA (Hons) Filmmaking and Screen Writing, BA (Hons) Broadcast Production (TV and Radio) and MA Filmmaking
- UWE Bristol: MA Animation and BA (Hons) Filmmaking

During 2023/24, 82 courses were reviewed.

A total of 110 courses across 50 institutions have been endorsed under ScreenSkills Select since its inception. 66% of these courses were based outside London, and 56% of course endorsements were in technical and vocational areas. 3,629 final-year students benefited from ScreenSkills Select courses during 2023/24.

4.1.12 Discover Creative Careers

ScreenSkills has continued to lead the delivery of the Discover Creative Careers programme which re-launched in February 2023 following a successful tender process in 2022. Supported by £947k of funding from DCMS and an additional £65k of funding from Arts Council England (until March 2025), Discover Creative Careers is an integrated, industry-led programme that aims to inspire young people aged 11-18 across England to consider a career in the creative industries and address urgent challenges around skills shortages and lack of representation within the creative industries workforce. It is part of the Government's pledge to build a highly-skilled, productive and inclusive workforce for the future, outlined in the Creative Industries Sector Vision and has a particular focus on 77 priority areas identified as those facing the greatest disadvantage in accessing information about creative industry careers.

The programme informs young people directly about the opportunities in the creative industries through in-person and virtual encounters with industry professionals, online tools, training and support for teachers, parents, guardians and careers professionals, employers and more. It is also focusing on accessibility for young people with special educational needs and disability (SEND) with the help of a new Access Panel.

ScreenSkills leads the ongoing delivery in partnership and collaboration with over 25 organisations including Creative UK, Speakers for Schools, the Careers and Enterprise Company, ERIC, and numerous trade bodies and companies representing the breadth of the creative industries. Based on research from programme evaluators, CFE Research, the financial value of the in-kind support from the steering group equates to £97,300 per year – approximately £12,163 per industry representative.

Programme highlights from 2023 include:

Discover Creative Careers Week (13-17 November)

Over 25,000 young people reached across England during the programme's annual flagship event that encourages employers across the sector to provide young people aged 11-18 with direct encounters with industry through in-person and online events, this includes a virtual programme delivered with our partners at Speakers for Schools. Activities included visits to architecture practices, screenwriting workshops, set visits, technical theatre tours, VFX activities, careers talks in assemblies, careers fairs, gaming workshops and much more. Participating industry from screen included, BBC, Blue Zoo, Framestore, IntoFilm, ITV, Molinare, Sky Studios and Ubisoft. Alongside programme activities, the campaign which was delivered alongside Creative UK, saw over 3.5 million impressions across the week.

Industry insights sessions

During 2023/24, over 2,500 young people reached across England, in partnership with the steering group, delivering eight live, virtual panel discussions featuring professionals from across different subsectors sharing careers advice. Delivery partners included Framestore, Institute for Practitioners in Advertising (IPA), the Royal Institute for British Architects (RIBA), Textile Association (UKFT), UK Fashion and UK Music.

Discover Creative Careers website

Over 270k website users and nearly 8,000 lesson plans and film resource downloads. The website is a hub of resources featuring a careers finder with over 600 job profiles, lesson plans, insight films and other resources created for schools and students. During 2023/24, all lesson plans have been reviewed and updated and five new lesson plans have been added.

Creative industries awareness training

During 2023/24, over 200 careers professionals have accessed free creative industries awareness training, including in-person training to over 80 Job Centre Plus Work Coaches through a pilot programme with the Department for Work and Pensions (DWP) in the southeast and virtual training sessions delivered to careers advisors, leaders, teachers and other careers professionals. An on-demand e-learning module is currently being developed to launch in autumn 2024.

4.1.13 Other careers resources

Following the end of the BFI Future Film Skills Fund contract in 2022/23, careers activity for education, new entrants and those already working was reduced. ScreenSkills continued to deliver a number of careers talks and attended key events during the year, including those run by partners such as BECTU, BFI, Create Central, Pinewood Studios and RTS.

Events were a combination of face-to-face and online in Birmingham, Coventry, Leeds, Manchester, Newcastle, Reading (Shinfield Studios) and Wales.

Online careers resources continue to do well. Job profile pages accounted for 1.6m page views, 25% of traffic to the website. Monitoring and reviewing of the careers content on the website continues.

More than 350 queries to the careers email inbox from students, new entrants, those working in the industry and potential career changers have been answered.

4.2 Strategic priority 2: Frontline skills

During 2023/24, ScreenSkills targeted initiatives and resources to tackle key skills gaps and grade shortages – and to enable retention and progression – through its continuous professional development (CPD) initiatives.

4.2.1 Animation CPD

During 2023/24, the Animation Skills Fund enabled the delivery of various projects and partnerships to develop professional, creative and technical skills at mid-senior level across the UK. These included:

- Toon Boom animation training - cut out animation: 12 beneficiaries.
- Toon Boom animation training - introduction to rigging: 12 beneficiaries.
- Toon Boom animation training - technical direction: 13 beneficiaries.

4.2.2 Children's TV CPD

During 2023/24, the Children's TV Skills Fund committed almost £143k in CPD. Examples include:

- **Make a Move:** Nine productions accessed the programme to step up 12 people across production management, editing, directing and research roles.
- **Get the Knowledge:** Two-part training in working with under 18s, plus writing for children's TV and developing content for children. There were 201 attendees: 75% female; 9% said they have a disability; 18% identified as LGBT and 65% were based outside London.
- **Leadership and Management:** The Children's TV Skills Fund and the Animation Skills Fund co-funded six sessions in 2023/24.

4.2.3 Film CPD

2023/24 investment in film CPD totalled £198k, with an additional £138k towards co-funded training and programmes with HETV. All training courses and events were delivered through a combination of remote and face-to-face sessions as well as work-based placements on productions, some of which will be completed during 2024/25. Film CPD investment/co-investment supported a total of 354 beneficiaries on courses and events across the UK. This included 159 beneficiaries attending 10 training courses and 195 attending one event.

Film Make a Move

The Make a Move programme encourages on-the-job training of crew members identified by the production as ready to move up into more senior roles. Productions contributing to the Film Skills Fund are eligible for funding to support an individual taking a step up in their career. At the end of their training, the professional will be in, or be able to apply for, the new grade in which they have been working. During 2023/24 the Film Skills Fund invested £76k across 10 step-up placements:

Courses and placements

Film CPD funded courses and placements included:

- Architects to art department – 25 beneficiaries.
- Filmonomics 8: first time feature filmmaking for marginalised genders – 18 beneficiaries.

- Step up to first time feature filmmaking for the disabled directors and producers – eight beneficiaries.
- Demystifying the screen industry government tax relief and the changes for 2024 – 195 beneficiaries.

Co-funded courses with HETV included:

- Accounts industry transfer programme: 10 beneficiaries (48 attendees in total)
- Key skills for location managers in high-end TV and film: 10 beneficiaries (15 attendees in total)
- Movie Magic budgeting and scheduling – 15 beneficiaries (30 attendees in total)
- Start a career in costume – eight beneficiaries (29 attendees in total)
- HETV and Film standby art department dressing for camera: 10 beneficiaries (22 attendees in total)
- Introduction to becoming a virtual production supervisor: 15 beneficiaries (30 attendees in total)
- Virtual production taster sessions: 40 beneficiaries (92 attendees in total)

In addition to the funded career progression training which addressed skills gaps and shortages, grants of £19,200 were allocated to support nine supervised placements on features that have contributed to the Film Skills Fund:

- Accounts industry transfer: 3
- Step-up to locations marshal: 6

64% of those supported via Film Skills Fund training events identified as women; 18% were from minority ethnic groups; 14% said they had a disability; 61% were from outside London; and 15% identified as LGBT.

E-learning

During 2023/24 The Film Skills Fund also delivered a suite of e-learning modules Software Upskilling for Screen Professionals designed to help people improve their software skills and work more efficiently. A module on Lighting For All Skin Tones was also launched (see section 4.2.6).

4.2.4 HETV CPD

During 2023/24, HETV collected a total of £6.27m from 157 new productions and 28 spanning the previous financial year. During the year, the HETV Skills Fund supported 5,582 beneficiaries across the UK (2022/2023: 4,814). Some initiatives were supported by co-investment with other ScreenSkills Skills Funds (see section 4.2.3 for Film Skills Fund co-funded training).

Examples of HETV CPD outcomes during 2023/24 include:

- Make a Move step-up placements: 165
- Targeted grade shortage placements and job share: 115
- Electrical trainees: 18
- Leaders of Tomorrow: 66 in total at different stages of the programme across three cohorts
- Co-producer placements: 10
- Regional inclusive new writers: 9
- Leadership and management training: 442
- Anti-bullying and harassment training: 37
- Virtual production training: approx. 150 (in addition to taster sessions co-funded with Film Skills Fund)

Additionally, in 2023/24, 10 HETV professionals signed up for the Back To School programme to deliver career sessions in local schools as part of their own professional career development, engaging with a total of 285 school children.

1,873 people were supported through HETV mid-career training across 60 programmes delivered by providers or internally facilitated by ScreenSkills. 1,016 (including 383 bursaries awarded) people were also supported across seven training programmes addressing leadership, management and other wider professional skills development.

4.2.5 Unscripted TV Skills Fund (USF) CPD

Training falls into one of five core areas of need - craft and tech, production, post production, development, and industry and business skills. The last of these five core areas is addressed by investment in a comprehensive slate of free online courses available for staff and freelancers working in unscripted TV.

USF contributions income of £3.2m was confirmed during 2023/24.

In 2023/24, the USF commissioned the following training programmes targeting key roles, some ongoing, investing over £1.02m so far:

- Development teams (Year 2): 351 beneficiaries both online and in person, training across all career stages
- Edit assistant/technical operator (Year 2): 40 beneficiaries, including a minimum eight-week placement in an independent production
- Edit producing skills for PDs stepping up to SP: 20 beneficiaries received training followed by a minimum four-week shadow placement in an edit
- Junior editor (Year 2): 20 beneficiaries received training combined with a six-month ongoing training on-the-job
- Researcher to shooting AP (Year 2): training in person across the UK to a total of 60 beneficiaries across six cohorts (some yet to be delivered)
- Shooting PD (Year 2): 54 beneficiaries across the UK (some training yet to be delivered)
- Step up to development producer: 29 beneficiaries
- Welfare and duty of care essentials (12 x online sessions): 240 beneficiaries

During 2023/24, seven grants totalling £51k were awarded via the Contestable Fund, in which investment is allocated to targeted initiatives. These grants supported approximately 370 people through the following initiatives:

- The Wonder Women Mentoring Programme 2023 - nationwide programme of live events and a podcast for the next generation of female leaders
- Grierson DocLab - new entrant initiative to help 12 successful trainees pursue a career in the UK factual TV industry
- It's My Shout New Voices - Wales focused entry level unscripted documentary training programme
- Making Creativity Works - entry level programme that aims to diversify the talent pool of screen professionals with a focus on inclusion
- Mama Youth Project - eight-week programme to support 23 disadvantaged and marginalised young people to help them secure employment in TV and media
- TV Logger Heads - introduction to the role of logger aimed at new entrants
- The Wonder Woman Mentoring Programme 2024 - supporting diverse women working at mid-senior level step up into senior leadership

All USF targets remained unchanged during 2023/24, apart from beneficiaries from outside London, which was reduced to 63% to reflect the new profile of funder contributions. The Fund also has a target for direct spend outside London of 50%. In 2023-24, 65% of the investment was made to providers outside the M25. This coupled with other direct fund cost including ScreenSkills fund management resulted in a direct economic spend outside London of 62%.

Of all USF training delivery (excluding the contestable fund), 66% of beneficiaries were based outside London, above the Fund's 2023/24 target of 63%. The USF exceeded its other key Fund aims bar one, as follows: 67% identifying as female (against a target of 50%, unless the aim is to increase the number of those identifying as male in specific roles); 18% saying they are from socially under-represented groups (target: 30%); 23% from minority ethnic groups (target: 20%); 21% saying they have a disability (target: 12%); and 31% identifying as LGBT (target: 10%).

The USF also continues to offer its short course programme – an investment of £182k in an extensive range of free, online career and personal development training courses grouped into three strands:

- 'Step Up': Training to help individuals moving on to a new role or improving their skills in their current role;
- 'Your Life at Work': Workplace best practice and support on staying happy, healthy and productive at work;
- 'Mind Your Business': Training in topics including finance, HR and business affairs;
- 'Connect and Inspire': A combination of online and in person sessions designed to promote knowledge sharing and relationship building.

In 2023/24, 81 distinct courses with 400 individual instances were attended by 3,175 beneficiaries (note: where participants attended more than one session they are only counted once). 68% of participants identified as women; 16% were from minority ethnic groups; 11% said they had a disability; 14% identified as LGBT; 15% were from socially under-represented backgrounds; and 61% were based outside London.

4.2.6 E-learning modules

During 2023/24, ScreenSkills further expanded its range of e-learning modules and increased uptake of the existing modules. A growing number of broadcasters and production companies are now actively encouraging, or mandating ScreenSkills' e-learning modules as part of their own on-boarding process.

Two new modules were launched. ScreenSkills worked with BAFTA albert to produce Introduction to Sustainability for Screen Industries and with TripleC to launch Introduction to Disability, Access and Inclusion.

Modules available by end-March 2024	Launch-date	2023/24 completions	Completions since launch
Coronavirus basic awareness on production	July 2020	4,207	120,085
Tackling harassment and bullying at work	May 2020	8,200	26,548
Getting into the screen industries (total completions for the 5 modules that make up the series)	January 2022	16,038	28,904
Addressing unconscious bias: basic awareness at work	February 2021	6,042	16,149
From script to screen: an introduction to how scripted content gets made (total completions for the 13 modules that make up the series)	November 2022	12,708	17,920
Introduction to mental health awareness	December 2021	4,978	9,882
Mentoring for mentees	April 2020	444	3,167
Coronavirus basic awareness in cinemas	August 2020	2	3,375
Mentoring for mentors	April 2020	147	989
Inclusive hiring	February 2022	336	746
Diversity, equity and inclusion for the screen industries	January 2023	3,569	3,838

Introduction to sustainability for the screen industries	March 2024	248	248
Safeguarding for all: basic introduction for the screen industries	February 2023	2,898	3,081
Best practices for training in the screen industries	March 2022	90	170
Lighting for all skin tones	October 2023	207	207
Software upskilling for screen professionals (total completions for the 7 modules that make up the series)	November 2023	788	788
Introduction to disability, access and inclusion	March 2024	41	41

ScreenSkills' e-learning modules continue to be very positively received - an average of 92% of users are satisfied with their e-learning experience (2022/23 93%).

During the year, ScreenSkills developed a pilot Training Passport together with BBC Studios, ITV Studios and Sky, in consultation with Pact. The ScreenSkills Training Passport was announced and launched in May 2024.

4.2.7 Production Safety Passport (PSP)

ScreenSkills has been working with Health and Safety training providers since 2010 to ensure that film and TV crews stay safe on production by endorsing and recognising quality health and safety training through the [Production Safety Passport \(PSP\) scheme](#). The scheme allows professionals working in film and TV production, who have successfully completed a PSP approved health and safety course, to obtain an online PSP certificate and carry this certificate from job to job as a sign of their expertise in this important area, without needing to re-take their health and safety training.

The PSP group meets monthly and includes health and safety experts from BBC Academy, BBC Studios, ITV, First Option Safety Group, BECTU, Netflix and Sky Studios. Apple joined the group in October 2023.

ScreenSkills ran a survey from mid-January to March 2024 to help raise awareness and value of PSP scheme.

During 2023/24, 14,261 PSP certificates were issued and ScreenSkills endorsed a further 11 courses with 8 providers through the PSP scheme.

Courses endorsed during 2023/24 included X3.5 Safe Management of Production courses with Global, Calvin Hanks, ESS Consultants, MiRisk Media, MSS; X2 general health and safety online courses with BECTU and Safe Elephant; X2 introduction to health and safety, X2 locations and X2 Stunt Awareness courses with Media Safety Ltd, and X2 Manual Handling course with Safe Elephant.

A total of 28 courses across 15 providers were endorsed by ScreenSkills by year-end with 41,443 valid certificates and over 56,000 PSP certificates issued since August 2011.

4.3 Strategic priority 3: Access and inclusion

During 2023/24, ScreenSkills supported and developed training programmes and resources aimed at improving representation across the UK's screen industries.

4.3.1 Film Forward

Funded by the Film Skills Fund, Film Forward is designed to address under representation in the UK film industry at mid-career level by supporting experienced Black and Asian professionals to advance into more senior roles via paid development placements. By carefully matching professionals with at least five years' experience in below-the-line roles in film on UK productions, candidates will gain experience in a step-up role that will enable them to apply for future positions at that level.

Following the success of the pilot, ScreenSkills recruited a second cohort of eight crew working across production, art department, hair and make-up, locations and assistant director. The cohort joined ScreenSkills in October 2023.

4.3.2 Accessibility coordinator training

The High-end TV Skills Fund launched a programme to train new accessibility coordinators that will support the hiring and working life of disabled professionals in television. HETV funded 12 individuals and placements, of which two are in placements as of May 2024.

4.3.3 Co-funded training

These are examples of the training co-funded by The Animation Skills Fund, Children's TV Skills Fund, High-end TV Skills Fund and Unscripted TV Skills Fund during 2023/24:

- Deaf Awareness for Hirers training: 47 beneficiaries.
- Disability Awareness for hirers training: 25 beneficiaries.

These are examples of training co-funded by the HETV Skills Fund and Unscripted TV Skills Fund:

- Mental Health Awareness for managers: 71 beneficiaries.
- Neurodivergence and Inclusion in the Screen Industries: 45 beneficiaries.
- Neurodivergence and Inclusion in the Screen Industries: Leaders and Managers: 20 beneficiaries.

NB: The High-end TV Skills Fund supported an additional 86 beneficiaries with Mental Health Awareness workshops during 2023/24

4.3.4 TV Access Project collaboration

The TV Access Project (TAP) is an alliance of the UK's biggest broadcasters and streamers who have pledged to work together to create a substantive and permanent structural shift which will ensure access provision for deaf, disabled and neurodivergent talent. ScreenSkills is a partner in TAP and supports its vision to see full inclusion in the television industry by 2030, where no disabled talent is ever excluded because barriers have been removed and equity created.

The ScreenSkills website is hosting guidelines produced by TAP for disability inclusion in the UK television production industry called [TV Access Project: The 5As - ScreenSkills](#). This includes a series of free accessible videos which training organisations can use within their own courses and workshops to highlight best practice, as well as PowerPoints and PDFs.

4.3.5 E-learning

ScreenSkills worked with industry and subject experts to produce a new e-learning module Disability, Access and Inclusion, launched in March 2024. (See section 4.2.6)

4.4 Skills policy and funding

4.4.1 Skills forecasting for the screen industry

£23k was invested in 2023/24 by the Skills Funds to provide reliable national workforce data on skill gaps and the following reports were published:

- Unscripted TV Skills Fund: Follow-up research into skills gaps and shortages in the nations and regions. This was [finalised](#) in July 2023;
- An Omnibus survey, conducted with Ipsos MORI, about the public perception of the importance of children's TV. This was [published](#) in October 2023;
- HETV workforce report: The Fund's annual research into skills gaps and shortages. The report was [published](#) in May 2024.

ScreenSkills also undertook research and published reports relating to inclusion and diversity, placements and apprenticeships in the screen industries as follows:

- May 2023: [Placements in film and children's TV](#): Explored industry attitudes toward placements, how many and what type of placements are offered by employers, the benefits of them and the factors which effect the scale and effectiveness of placements. This was conducted with SQW;
- May 2023: ScreenSkills apprenticeship pilots [summary findings](#): This report analysed findings from two apprenticeship pilots in collaboration with the Government and the screen industries. They illustrate the serious systemic issues that prevent our sector from taking full advantage of the opportunity that earn-as-you-learn training presents and the need for fundamental legislative change;
- June 2023: ScreenSkills' [Diversity and Inclusion Playbook](#): Provided a summary of diversity and inclusion target setting in the UK screen industries. It outlines definitions and a common language for working with targets, talking points and recommendations for next steps. This was conducted with Professor Doris Ruth Eikhof;
- December 2023: [Apprenticeships in the Screen Industries](#): Investigated the sector's engagement, understanding and experience of apprenticeships. This was conducted with consultancy ICF.

A further report relating to the Flexi-Job Apprenticeship Pilot will be published later this summer.

4.4.2 Industry influencing and lobbying

ScreenSkills worked with DCMS and DfE to advocate continued skills investment in the screen industries. Additionally, ScreenSkills had representation on key industry groups, including BFC and FISSS.

In March 2023, a Skills Task Force was convened in response to the BFI's Skills Review published in June the previous year. The Task Force was constituted from representatives from all the major broadcasters, streamers and studios alongside ScreenSkills and other sector organisations including Pact, and the national screen agencies. The purpose of the Task Force was to address the skills gaps and shortages prevalent in the screen industries and any related challenges. The Task Force focused its activity in three workstreams – industry training and investment, apprenticeships and pathways into the screen industries from further and higher education.

In November 2023, the Skills Task Force published its report, A Sustainable Future for Skills, which made a series of recommendations to strengthen strategy and partnerships; build sustainable growth and sustainable careers and the vital role of work-based learning in screen sectors' skills development.

A recommendation from the report identified ScreenSkills as the 'lead option' to develop and deliver a pan-industry skills strategy. This would be delivered through transformation of ScreenSkills itself.

4.4.3 Additional Funding

Marketing and Public Relations secured USD \$250,000 from The Adobe Foundation to invest in programmes that provide opportunities for people from under-represented communities in the UK. The programmes will be funded via the Adobe Film and TV Fund.

4.5 ScreenSkills bursaries

Bursaries are a cost-effective way of tackling barriers to skills access and career progression. 1,925 applications were received via the ScreenSkills' bursary system between 1 April 2023 to 31 March 2024. During 2023/2024 ScreenSkills committed a total investment of £1.05m to 948 bursaries¹. 2023/24 bursary investment was funded from the BFI via National Lottery funds and through industry contributions to the Children's TV, Film, HETV and Unscripted TV Skills Funds.

During the year:

- An average bursary amount of £1,506 was applied for across all sectors;
- An average of £867 was awarded per successful applicant, via committed bursaries;
- 45% of all bursaries awarded were to applications involving training costs;
- 43% of all bursaries awarded were to applications involving equipment purchases or software licensing;
- 16% of all bursaries awarded involved driving lessons, as applied for by applicants who demonstrated that the lack of a driving licence prevented them from progressing in the industry;
- 98% of applicants who completed the end-of-initiative survey noted they were either 'satisfied' or 'very satisfied' with their experience of receiving a bursary;
- The largest bursaries were for £3k – awarded for a range of uses including high-specification cameras and accessories and for training for series directors;
- The smallest bursary was for £43.20, enabling an applicant to attend a short course in set decoration.

Diversity figures for actioned bursaries during 2023/24 were: 66% identifying as female; 25% from minority ethnic groups; 18% identifying as having a disability; 22% identifying as LGBT; and 63% based outside London. 60% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

Animation bursaries

16 animation applicants were supported through investment via the National Lottery funds and the Film Skills Fund. Total value of these awards was £10k.

Children's TV bursaries

Two bursaries awarded from the Children's TV Skills Fund, with a total investment of £500. Another five bursaries - with a total value of £5.6k - were funded by the BFI via National Lottery Funds and the Film Skills Fund to support applicants working in Children's TV.

BFI/National Lottery investment in bursaries

During 2023/24, £356k of BFI investment via National Lottery Funds was committed (including co-funding) to 387 bursaries across animation, film, HETV, unscripted TV and VFX. 63% of BFI-supported bursaries were awarded to applicants identifying as female; 44% went to applicants from minority ethnic groups in London; 21% went to applicants from minority ethnic groups outside of

¹ A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2023/2024 financial year when a formal offer was made to the applicant, to be awarded and paid after the final paperwork has been completed. An 'approved/actioned' bursary means that the bursary was approved, the award has been confirmed to the applicant, the acceptance paperwork has been completed and the initial payments have been made.

London; 20% said they had a disability; 27% identified as LGBT; 31% went to those coming from working class backgrounds; and 62% were based outside of London. 63% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

Film bursaries

£94k of Film Skills Fund investment was committed to 95 bursary applicants during 2023/24. 67% of recipients identified as female; 26% were from minority ethnic groups; 16% said they have a disability; and 59% were based outside of London. 70% of approved/actioned bursaries were awarded to those at entry or early career-stages.

HETV bursaries

£533k of HETV Skills Fund investment was committed to 459 HETV-related bursaries. 70% of HETV-related bursaries were awarded to applicants identifying as female; 23% went to applicants from minority ethnic groups; 17% said they have a disability (up 7% from last year); 18% identified as LGBT; and 67% were based outside London. 58% of approved/actioned HETV bursaries were awarded to applicants at early career-stage.

Unscripted TV bursaries

£69k of Unscripted TV Skills Fund investment was awarded to 72 bursary applicants during 2023/24. 16 applicants received bursaries for equipment purchases, as they participated in the 'Stepping Up To Shooting AP' training delivered by the Fund. The rest were funded for training and related costs only. 65% of recipients identified as female; 11% were from minority ethnic groups; 21% identified as LGBT; and 54% were based outside London. 32% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

4.6 ScreenSkills returners mentoring programme

The returners mentoring pilot programme, funded by the Film Skills Fund, was designed to support 20 experienced professionals, from a range of departments and roles, to return to work in the film industry after a career break. The programme matched 21 mentees with an industry mentor for six-months of one-to-one mentoring sessions and provided advice and training on how to get the most out of mentoring. The programme also provided regular networking opportunities and workshops as well as support and encouragement from a cohort of fellow returners to develop the confidence, knowledge and skills needed to re-ignite their career.

The programme launched in December 2022 and was delivered over a 12-month period, concluding in November 2023.

4.7 Marketing, public relations and engagement

During 2023/2024, marketing and public relations supported the key priorities of ScreenSkills and the Skills Funds. Promoting and protecting the reputation of the organisation, its programmes and services to beneficiaries as well as to other target audiences.

Integrated marketing communications campaigns included:

- A Sustainable Future for Skills taskforce report.
- Committee for Culture, Media and Sport consultation on film and high-end television.
- Portfolio Careers (with Arts Council England).
- Bursaries quarterly campaigns.
- Cyclical e-learning campaigns.
- Trainee Finder programme for HETV/children's and film.

Fund specific campaigns included:

Animation Skills Fund

- Manchester Animation Festival.
- Animation Trainee Finder recruitment campaign.

Children's TV Skills Fund

- Westminster Media Forum.
- Mental Health Awareness Training.
- Dream Big! programme.

Film Skills Fund

- Film Forward cohort two recruitment campaign, networking launch event.
- Cannes UK Pavilion sponsorship May 2023.
- Glasgow Film Festival.
- Film Skills Council announcement and breakfast.

HETV Skills Fund

- HETV at 10 integrated campaign including dedicated brand identity, a hero film, plus others to support each priority nation/region, and a series of paid advertorials in key trade publication *Broadcast*.
- Edinburgh TV Festival.
- Leaders of Tomorrow cohort three recruitment, launch event and dedicated asset production.
- Access coordinator programme.

Unscripted TV Skills Fund

- HR Toolkit.
- Series Producer and Production Manager Programme recruitment campaigns.

Marketing collateral

During 2023/24, a series of Skills Fund brand assets were developed including brand films for film, HETV and unscripted. Additionally, a film with a wider pan-org focus for ScreenSkills at Five.

The Film Skills Fund film was also delivered as a cutdown and a brand ident to be used to give the Fund profile at specific sponsored events (e.g. British Independent Film Awards, TNB XPO, Cannes Pavilion).

A dedicated shoot took place featuring the new HETV Leaders of Tomorrow cohort, from which online/social assets were developed to raise the profile of the programme and support recruitment of future cohorts.

Additionally, brand postcards were created to support each Fund. These contained topline details, plus QR codes linking to further information. They were printed to be used as collateral at in-person events (e.g. GFF, Sheffield, CMC, Sundance).

Stakeholder events

During 2023/24, a number of events were hosted for beneficiaries and industry, including:

- HETV@10: a series of events across the nations and regions from July 2023 – March 2024.
- ScreenSkills@5: an event marking five years since the re-brand.
- ScreenSkills: sponsored panel at BE YOU Festival which highlights out-of-London mid-level talent.
- Animation Skills Fund: Manchester Animation Festival and Move Summit.
- Film Skills Fund: a series of events launching the new council and introducing the Film Forward cohort to industry.
- Film Skills Fund: Glasgow Film Festival.
- HETV Leaders of Tomorrow: cohort three launch event.

- Unscripted TV Skills Fund: Sheffield Doc Fest.

ScreenSkills website and social media

During 2023/24, the user experience of the website was improved through integrated campaign planning for logged in and logged out users on the website and across all channels. The website's structure, design and relevancy continued to be assessed and improved. In addition, the roll out of the content accessibility project across platforms was completed.

During 2023/24, ScreenSkills managed two newsletters - a monthly "Training and Opportunities" and quarterly Insight publication. By March 2024, the subscriber base had grown to 104,865, a 6.4% rise on the previous year with average open rates for the two newsletters of 32% and 40% respectively (2022/23: 35.56% and 43%).

In terms of social media, ScreenSkills focused on growth on LinkedIn (29%) and Instagram (88%), with Facebook also growing 3.4%. This overall performance was driven by audience-specific and targeted campaigns, as well as the introduction of dynamic content.

At 31 March 2024, ScreenSkills digital performance was:

- LinkedIn: 52,173 (2022/2023: 39,110)
- Instagram: 15,975 (2022/2023: 9,285)
- Facebook: 27,005 (2022/2023: 25,838)
- Twitter: 74,508 (2022/2023: 75,900)
- Screenskills.com: 6.4m page views (2022/23: 7.6m)

4.8 ScreenSkills platform and user account reporting

During 2023/24, ScreenSkills continued to update its platform, optimising recording and reporting systems.

From April 2023 to March 2024, 33,366 user accounts were created (2022/23: 29,225), and by year end the total number of people registered with ScreenSkills (i.e. those with a ScreenSkills account enabling access to structured training and related support) was 209,226 (2022/23: 176,937).

ScreenSkills delivered 978 activities, such as training, events, bursaries, stepping up programmes and e-learning during 2023/24, resulting in a total of 77,207 interactions delivered to 26,020 unique individuals.

The average number of interactions per user increased from 2.3 in 2022/2023 to 3.0 in 2023/2024, exceeding performance for the last four years and indicating increased user engagement with the platform.

4.9 ScreenSkills: diversity and inclusion

Diversity and inclusion (D&I) is at the heart of ScreenSkills' delivery plans and activities. ScreenSkills helps to develop a diverse talent pipeline by providing development opportunities which are accessible to people from all backgrounds and locations. The Skills Councils and industry working groups advise on skills initiatives which strengthen workforce inclusion. This enables employers to develop workforces which reflect their screen audiences and users.

ScreenSkills' D&I targets for 2023/24 were:

- Gender: 50% Women
- Ethnicity: 20% minority ethnic groups
- Sexual orientation and gender identity: 10% lesbian, gay, bisexual and trans
- Disability: 10% disabled and people who have a learning difference, impairment or long-term condition

- Nations and Regions: 50% outside London

Additionally, in relation to ScreenSkills D&I the 26,020 2023/24 beneficiaries who logged activity via the ScreenSkills website showed:

Category	D&I targets	2023/2024
Women	50%	55.1%
Minority ethnic groups	20%	17.6%
LGBT	10%	17.6%
Disability	10%	12.2%
Out of London	50%	68.2%

ScreenSkills Diversity and Inclusion Targets

Diversity and inclusion targets are tools that enable ScreenSkills:

- To create and nurture an inclusive talent pool with the rich mix of skills which are vital for creativity, employability and productivity; and
- To support equity and fairness.

ScreenSkills' diversity and inclusion target planning will follow the business planning cycle which will be defined in the strategy that will be published later this year.

4.10 ScreenSkills' workforce diversity

ScreenSkills is committed to strengthening and tracking its own workforce diversity. As of March 31, 2024, the organisational diversity profile was:

Workforce Group	%
Female	21%
Male	43%
Minority ethnic groups	16%
LGBTQ	10%
Disabled	6%
Under 20 years old	0%
20 to 29 years old	22%
30 to 39 years old	28%
40 to 49 years old	22%
50 to 59 years old	21%
60 years old and above	7%

5. Plans for 2024/25

5.1 Context and priorities for 2024/25 delivery

As the screen industry continues to evolve and adapt both in response to audience demand for content as well as external factors, the delivery of training - face-to-face and digitally - as well as the provision of resources to support career development remain a priority for ScreenSkills and the Skills Funds. The accelerated convergence between screen sectors in terms of content and technologies means that the need for a workforce that is flexible, and technologically adept will be increasingly vital.

In March 2023, a Skills Task Force was convened in response to the BFI's Skills Review published in June 2022. The Task Force was constituted from representatives from all the major broadcasters, streamers and studios alongside ScreenSkills and other sector organisations including Pact, and the national screen agencies. Its purpose was to address the skills gaps and shortages in the screen industries and any related challenges. The Task Force focused its activity in three workstreams – industry training and investment; apprenticeships; and pathways into the screen industries from further and higher education.

In November 2023, the Skills Task Force published its report, A Sustainable Future for Skills, which made a series of recommendations to strengthen strategy and partnerships; build sustainable growth and sustainable careers; and emphasise the vital role of work-based learning in screen sectors' skills development.

A recommendation from the report identified ScreenSkills as the 'lead option' to develop and deliver a pan-industry skills strategy. This would be delivered through transformation of ScreenSkills itself.

In January 2024, ScreenSkills initiated two workstreams - a Governance Review and a short consultation with key stakeholders from across the screen industries to begin developing a pan-industry skills strategy.

The Governance Review, chaired by Lisa Opie (then Deputy Chair) sought a range of views from across the industry and will publish its key findings and recommendations later this year. Work to develop a strategy for ScreenSkills, that will form the basis for a wider pan-industry strategy will also be published this Autumn.

5.2 2024/25 delivery priorities

By the end of 2024, ScreenSkills will have completed and published the results of its governance review, and its strategy. Subsequently, the organisation will embark on developing - in consultation with the sector - a pan-industry strategy.

In the interim, ScreenSkills' delivery priorities will focus on the following areas:

1. Frontline skills: Specific programmes and resources to mitigate key skills gaps and grade shortages in the screen industries across the UK and to enable progression and retention;
2. Careers: Initiatives and resources to support career planning, pathways and progression, as well as initiatives enabling wider screen career access;
3. Access and inclusion: Provision of accessible training and employment opportunities – including fair working practices - to improve diversity, equity and inclusion across the UK's screen production value-chain;
4. Partnership and Collaboration: Working with partners across the screen industries and wider sectors such as education to leverage maximum impact and benefit for the workforce;

5. Nations and Regions: Ensuring that programmes and resources are available across the entire UK and developing specific training and resources to support the explicit needs of the Nations and Regions;
6. Skills data and insights: Digital platform, data and insights to inform skills planning and policy and enable value-for-money delivery; and
7. Skills policy and funding: Effective advocacy to secure understanding and support for skills development.

ScreenSkills will continue to deliver support at four career-stages with an emphasis this year on the three post entry stages in line with recommendations from the Task Force report:

- Entry: Those looking at routes in and screen career options (e.g., information and career resources for those considering/advising on screen career pathways and roles);
- Early: Those starting their career, usually with a couple of professional credits (e.g., Trainee Finder, First Break, transferer schemes, apprenticeships and targeted vocational schemes) – with a focus on essential employability skills, networking, progression, retention and career-planning;
- Experienced: Those at mid/senior career-stages, (e.g., Make a Move, Film Forward and targeted return-to-work/step-up/career-change schemes) – with a focus on key skills gaps, grade shortages, future skills, progression, retention, professional skills (leadership, management and business skills) and best practice behaviours; and
- Expert: For those who work consistently in advanced positions within their specialisation, control of departmental budget, and overseeing entry and early career stage colleagues.

6. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2023/24 was £13.68m (2022/23: £18.39m), made up of £0.52m (2022/23: £4.44) unrestricted income and £13.16m (2022/23: £13.95m) restricted funding. The detailed split of income and resources expended in the year by fund are shown in note 15.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), BFI Bursary Fund, BFI Job Descriptions, BBC - Production Unlocked Programme, Flexi-Job Apprenticeship Agency Programme, the Creative Careers Programme (CCP) and TV Access Project.

6.1 Funds

6.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2023/24, this amounted to £0.52m (2022/23: £4.44m), which includes British Film Institute (BFI) closing funding from 2022/23 for the 'Future Film Skills' (FFS) programme, Accreditation, Bespoke Training, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2023/24 amounted to £0.93m (2022/23: £3.85m). During 2023/24, FFS 2022/23 closing funding of £0.16m successfully supported careers, bursaries, CPD and the Centre of Excellence. The other expenditure includes central delivery and support for the funds including infrastructure costs.

The unrestricted deficit for the year is £0.41m (2022/23: surplus £0.58m). There is also transfer of DCMS reserves of £0.17m explained in note 15. The net of the deficit and the transfer decreased the unrestricted reserves to £2.45m.

6.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. There are also some restricted programmes and projects which are funded by both industry and the public funds. Total restricted income was £13.17m (2022/23: £13.95m) with expenditure at £14.59m (2022/23: £13.18m). The net deficit of £1.42m and reserves transfer of £0.17m (see note 15) decreased the brought-forward reserves of £11.42m from 2022/23 to carried forward reserves of £9.83m. Restricted funds are explained in sections 6.1.2.1 to 6.1.2.7.

6.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £11.67m (2022/23: £12.02m), made up of voluntary levies collected across the animation, Children's TV, film, high-end TV and Unscripted TV sectors. Fund investment supports growth in the animation, Children's TV, film, HETV, Unscripted TV and visual effects (VFX) sectors, with funds received being disbursed as grants, direct spend and also used for the management and administration of the Skills Investment Funds. The deficit of £1.44m and transfer-in of BBC Production Unlocked reserves of £0.01m and transfer-out of DCMS reserves of £0.17m (see note 15) decreased the reserves to £9.81m (2022/23: £11.41m) and will be included in the available funding for the budgeted spend in 2024/25.

6.1.2.2 BBC Production Unlocked Programme

The BBC provided £92k of funding for the Production Unlocked programme during 2022/23, to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. The delivery was completed during the first half of 2023/24 and the balance of the reserves (£11k) has been transferred to USF fund.

6.1.2.3 Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from the Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills helped the progression of apprentices into the screen industry in partnership with lead partners Amazon Prime Video, Banijay, Freemantle, Lime Pictures and Sky. DfE funding ended in March 2023, and the programme completed in 2023/24 with support of £0.56m from industry partners (2022/23: £1m from DfE and industry partners).

6.1.2.4 Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills was awarded a DCMS grant of £947k in 2022 to run the programme till March 2025. The aim of the grant is to create a comprehensive and coordinated approach to sharing specialist creative careers information, advice and guidance with young people from all backgrounds across England in line with the Government's Levelling Up objectives. During 2023/24, there was a funding of £394k (2022/23: £180k) utilised in the year.

6.1.2.5 BFI Job Descriptions

ScreenSkills received a BFI grant of £50k for a Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. The programme completed in the first quarter of 2023/24 utilising the funding of £30k (2022/23: £15k).

6.1.2.6 BFI Bursary Fund

BFI awarded a grant of £1.5m in 2023 of National Lottery funding for 3 years to March 2026 to support ScreenSkills bursaries. The bursaries are there to help remove financial obstacles from career progression within the screen industries. They perform a vital role in opening up the screen industry and help provide a path into or progression within a career in screen. During the first year of the programme in 2023/24, £495k of funding was utilised.

6.1.2.7 TV Access Project

The purpose of the TV Access Project is to address disabled access across the television industry. ScreenSkills received £20k of funding from Netflix for the project that will be delivered during 2024/25.

6.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £684k (2022/23: £288k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and the appropriate access of funds. To utilise the increased base rate, these funds are invested in short term (7 days to 3 months) deposit accounts with HSBC Moneymarket. ScreenSkills held £14.7m of cash in fixed term deposit accounts at the end of March 2024.

6.3 Balance sheet

Fixed assets

Fixed assets decreased to £23k (2022/23: £46k) due to depreciation in the year. There were no additions during the year.

Current assets less liabilities

Cash decreased from £20.13m to £16.46m due to the reduction in the grant creditors balance and is held at a sufficient level to meet current liabilities, which were £5.52m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance decreased to £1.32m (2022/23: £1.67m).

Creditors due within one year also decreased by £2.09m to £5.52m (2022/23: £7.61m), mainly within grants payable for programmes completed during 2023/24.

Creditors due after one year was just £8.5k (2022/23: £125k). By the end of March 2024, two grants were due to be completed after March 2025 (2022/23: four grants were due to be completed after March 2024).

6.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability.

The Committee's view is that the base amount of funds to be held as unrestricted 'free reserves' by ScreenSkills - defined as unrestricted reserves, excluding fixed assets - should be in the region of £1.00m. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of nine months' core running costs.

Monitoring and oversight of the reserves held by the charity are undertaken throughout the year through monthly management accounts processes, monthly cash-flow monitoring and quarterly financial reporting and forecasting. The reserves levels are reviewed formally by the Finance and Audit Committee and confirmed by the Board as part of the annual strategic and business planning process. Additional reviews are undertaken if there is a material change to the charity's operations and/or risk profile.

Unrestricted funds at the end of March 2024 decreased to £2.45m (2022/23: £2.69m). Free reserves decreased to £2.42m (2022/23: £2.64m). This is significantly higher than the targeted reserves position of £1.00m. The targets were set in July 2022 following a review of ScreenSkills' Reserves Policy and are subject to regular reviews to ensure that levels remain appropriate. The unrestricted opening reserve of £2.69m, built up over the past few years initially to protect the charity from the risks around the pandemic and then, following a significant reduction in central funding this will enable the charity to adapt our delivery and funding model over the next few years to arrive at a balanced position on an annualised basis. As part of this balancing phase, the unrestricted reserve reduced to £2.45m and is expected to continue to reduce in the coming years. As sustainable funding is established the reserves will return to the base level.

As with unrestricted reserves ScreenSkills has considered what would be an appropriate target level of restricted reserves in order to demonstrate appropriate financial management and stewardship and to ensure the restricted funds' sustainability.

At the end of March 2024, reserves held within restricted funds were £9.83m (2022/23: £11.42m), mainly related to the voluntary Children's TV, Film, HETV and Unscripted TV skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

The Skills Investment Fund reserves are still at a relatively higher level even though these have reduced during last year. There was reduced income during the year due to the strikes in the industry and the growth has levelled after the recovery. These reserves will provide the Funds with an element of flexibility to help support the industry during 2024/25. Led by the industry working groups, the growth in delivery necessarily follows the income growth, allowing the time to ensure that the increase in spend is appropriately managed, industry led and focused at identified skills gaps. The Skills Funds' reserve levels have started to reduce to balanced operating levels and will continue to do so over the coming years as spend re-aligns reserves against forecast future income contributions.

6.5 Going concern

ScreenSkills' income for 2023/24 was £13.68m, 26% below the prior year income of £18.39m, mainly due to end of the BFI – Future Film Skills multi-year funding. The Skills Funds' contributions income of £11.67m is now 85% of total income which is in line with levels of 2022/23 income of £12.02m. This demonstrates a robust Industry showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2024/25 have been prepared to keep the income in line with prior year and increasing delivery to align with the level of reserves held.

As part of business planning, the five-year income outlook was prepared to 2028/29 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- Unrestricted fund reserves at March 2024 are at £2.45m, and free reserves (unrestricted funds less fixed assets) increased to £2.42m. This level was achieved through reduced development spend, supporting increased delivery with same level of resources, efficient management of ad-hoc projects and other central savings. This will provide the organisation with time to adapt to a changing funding model, with the ongoing development of new delivery and income streams. Lost Broadcasters' and other central contributions will be replaced over time by new central funding solutions and the growth in the Skills Fund delivery and contributions.
- 2023/24 restricted reserves increased to £9.83m (2022/23: £11.42m), reflecting a steady income against a higher level of delivery in the year. The delivery expenditure will continue to exceed income in the coming year as the reserves gradually reduce to target levels.
- The HETV Skills Fund received a steady level of contributions during 2023/24 even with the impact of the strikes within the industry. There was also a continued increased level of delivery at £9.45m, the reserves closed at £4.87m. As delivery continues at current level, the reserves will realign to target levels over the coming year.
- The Film Skills Fund contributions for the year were £0.92m.
- Since the launch of Unscripted TV Skills Fund June 2021, the fund has shown expected increase in growth and support. The fund received an income of £3.24m during 2023/24, an increase of 73% on 2022/23 income of £1.87m. It is expected to remain at a steady level of c£3.00m per annum.

- BFI awarded a 3 year funding of £1.5m in 2023 for BFI Bursaries Fund to March 2026, there was a delivery of £495k during 2023/24 and will continue with an income £500k per annum for the next 2 years.
- The next phase of Creative Careers programme is continuing with its delivery with DCMS funding of £0.95m to March 2025, awarded in 2022.
- At the end of March 2024, there is a cash balance of £16.46m. The forecast cash flow shows a healthy position throughout 2024/25, with a higher-level forecast during the period to March 2026.

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied, based on their role in the organisation's strategic planning for 2024/25 and beyond and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

6.6 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities, and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing our strategic and operational plans. We have applied an updated risk management model to evaluate risks. We have reviewed the potential severity of each risk's likely impact and occurrence - using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

The Board delegates responsibility for setting parameters of the risk management process to the Finance and Audit Committee. The Committee requires the ScreenSkills Senior Management Team to regularly review its risks and controls and to report back on the findings.

The Senior Management Team maintains a Corporate Strategic Risk Register, which contains all significant (high- and medium-level) risks affecting ScreenSkills and its work. This Register is updated on a regular basis and is reviewed by the Finance and Audit Committee. The findings are then reported to the Board for further review and overall approval.

Risks recognised in the Register are those which could have a significant impact.

The summary on the following pages shows the Senior Management Team's assessment of the significant strategic risks, along with recommended actions and mitigations - for the Trustees' July 2024 review and approval.

Risk	Effects	Key Mitigations
Adapt and Change "Fail to ensure ScreenSkills can positively respond to external change and challenges."	Challenging long term planning, misalignment with strategic priorities, financial uncertainty and growth opportunities lost.	Strong/agile business planning, with an updated strategic and funding model. Ongoing review of organisation structure and resourcing, ongoing dialogue with Stakeholders.

Risk	Effects	Key Mitigations
Development and Growth “Inability to identify and/or maximise opportunities for sustainable growth and development of services.”	Organisation unable to move forward or realise opportunities. Improvements in delivery is not realised combined with poor asset utilisation.	Maintain engagement and communication with contributors/training providers/Industry stakeholders. Establish a new growth strategy and develop commercial expertise.
Digital “Fail to ensure ScreenSkills digital strategy and delivery is agile, dynamic, safe & secure.”	Inability to deliver effective efficient services. Systems compromised resulting in possible loss of data and reputational damage.	Clear investment plan with agile digital strategy. Maintain a robust digital infrastructure, clear policies combined with internal and external expertise/support.
Engagement “Inability to identify and maximise opportunities to communicate effectively and maintain relationships with the right people.”	Inability to maximise opportunities and remain relevant to industry. Loss of credibility with Industry resulting in loss of revenues.	Maintain industry ownership, through Board, Councils, working groups and a new Stakeholder forum. Co-ordinated updated Comms strategy, engagement through direct dialogue, events, speaking, social media and newsletters.
Finance “Inability to sustainably balance expectations, income and delivery.”	Reduced ability to deliver planned services and future funding, falling short aspiration and value for money. Reputational damage with Stakeholders.	Strong embedded financial planning, forecasting and reporting, aligned with contingency planning. Agile spending realignment resulting from changes in income or investment.
Internal Communications & Engagement “Fail to ensure we communicate effectively to ensure the best possible outcomes.”	Increased workload and/or loss of key staff. Unable to maximise opportunities and deliver service improvements resulting in a negative stakeholder experience.	Management of organisation culture covering hybrid working, cross over learning opportunities, development and recognition of success. Develop and maintain an internal comms strategy.
Resources “Fail to ensure our workforce has the skills, capability and capacity to deliver.”	Loss of knowledge, relationships and future leaders with pressure on other resources and damage to morale. Unable to meet operational and strategic objectives leading to reputational damage and financial impact.	Update induction, appraisals and development across staff, flexible working with strong organisational culture. Track skills/process documentation, establish fluid roles and spread knowledge across the workforce.

The Trustees believe that - through the Risk Register process - a wide range of risks faced by the organisation have been identified and quantified. The Trustees ensure that, where appropriate, action is being taken and will be taken to manage the identified risks.

6.7 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries for training, equipment and other support. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds.

ScreenSkills also commissions training and co-invests in organisations which deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs. Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

ScreenSkills reserves the right not to approve any recommendation or nomination if, through its decision-making, it determines that the resulting grant would not be charitable or would conflict with the organisation's stated policies.

The majority of grants are issued for the current year. If there are any multi-year grants the contract is only issued for a year, and a contract variation to extend the term to the following year is issued once the current year has been completed satisfactorily.

7. Key management personnel and Remuneration Policy

7.1 Key management personnel

The Trustees, the Chief Executive Officer and the Director of Finance & Operations are ScreenSkills' key management personnel.

7.2.1 Remuneration Policy

All salaries are usually reviewed annually by the Remuneration Committee which consists of CEO, the Director of Finance and Operations, members from the Board and Finance & Audit Committee and HR. The following factors are taken into consideration during the review:

- Whether there should be a standard cost-of-living increase for all staff;
- Whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed);
- Pay awards that are above the agreed standard increase.

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April of that year. A standard increase may be agreed with the Finance and Audit Committee, taking into account the:

- Funding available for ScreenSkills to increase salaries;
- National economic climate (with factors including the Retail Price Index, inflation rate and benchmarking where possible).

A standard salary increase for the CEO is part of the above process, and any additional increase is approved by the Board of Directors.

8. Funds held as custodian

A bursary was established in the memories of David Fraser and Andrea Wonfor, with contributions from organisations and individuals. The purpose of the David Fraser and Andrea Wonfor bursary is to support up-and-coming theatre directors in gaining experience of working in television.

In March 2023, in association with Directors UK and Lime Pictures, a placement was offered for stage directors to train in directing for television and completed during year. ScreenSkills managed the finances of the bursary on behalf of the Trustees. Funds have been fully utilised during the year. Further detail on the funds held as custodian can be found in note 18.

9. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £759 (2022/23: £745).

10. Auditor

RSM UK Audit LLP has indicated its willingness to continue in office.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware;
and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The Trustees' Report, which includes the Strategic Report, is being signed by the Trustees in their capacity as Directors.

Signatory on behalf of the Board:

Trustee: *Lisa M. Opie*

LISA OPIE (ScreenSkills' Board Chair)

Date: 17 July 2024

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income 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 Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 jurisdiction.

Independent auditor's report

Opinion

We have audited the financial statements of ScreenSkills Limited (the 'charitable company') for the year ended 31 March 2024 which comprise the statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 2024 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We have been appointed auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report to you in accordance with regulations made under those Acts.

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, we have concluded that the trustees' use of the 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 Trustees 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 Trustees 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.

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 themselves. 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 directors' report and the strategic report prepared for the purposes of company law and included within the trustees' annual report, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report and the strategic report, included within the trustees' annual report, have 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 or the strategic report, included within the trustees' annual report.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities 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 returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; 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.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 45, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), the charitable company's governing document

and tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report and remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to the General Data Protection Regulations. We performed audit procedures to enquire of management and those charged with governance whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

The audit engagement team identified the risk of management override of controls and the completeness and cut-off of income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates, reviewing after-date bank statements and reviewing minutes for references to income levels.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made exclusively to the members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the members and the charity's 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 charity, its members as a body, and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

 RSM UK Audit LLP

ZOE LONGSTAFF-TYRRELL (Senior Statutory Auditor)

For and on behalf of RSM UK AUDIT LLP, Statutory Auditor

Chartered Accountants

Portland

25 High Street

Crawley

West Sussex

RH10 1BG

17/07/24

RSM UK Audit LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ending 31 March 2024

				2024	2023
		Unrestricted Funds	Restricted Funds	Total	Total
	Note	£	£	£	£
Income					
Grants and donations	1	-	11,027,238	11,027,238	12,125,078
Income from charitable activities					
Industry Intelligence and Influencing	2	10,242	-	10,242	223,388
Entry Level Diversity and Work Readiness	2	33,798	981,085	1,014,883	1,788,389
Professional Development	2	378,766	550,274	929,040	3,889,334
Other trading activities					
Investment Income		77,305	606,777	684,082	287,757
Other		17,086	-	17,086	73,978
Total income		517,197	13,165,374	13,682,571	18,387,924
Expenditure on Charitable activities					
Industry Intelligence and Influencing		12,092	39,442	51,534	264,461
Entry Level Diversity and Work Readiness		152,388	3,140,935	3,293,323	5,434,280
Professional Development		749,225	11,406,675	12,155,900	11,280,294
Products and Services		14,155	-	14,155	54,118
Total expenditure	4	927,860	14,587,052	15,514,912	17,033,153
Net expenditure		(410,663)	(1,421,678)	(1,832,341)	1,354,771
Transfer	15a	168,091	(168,091)	-	-
Net movement in funds		(242,572)	(1,589,769)	(1,832,341)	1,354,771
Total funds brought forward		2,688,021	11,422,542	14,110,563	12,755,792
Total funds carried forward		2,445,449	9,832,773	12,278,222	14,110,563

	Note	2024 £	2023 £
Fixed Assets			
Tangible Assets	7	23,204	45,855
Investments	7b	<u>1</u>	<u>1</u>
		<u>23,205</u>	<u>45,856</u>
Current Assets			
Debtors	8	1,320,700	1,672,590
Cash at bank and in hand	11	<u>16,459,387</u>	<u>20,130,889</u>
		<u>17,780,087</u>	<u>21,803,479</u>
Creditors: Amounts falling due within one year	9	5,516,570	7,614,015
Net Current Assets		<u>12,263,517</u>	<u>14,189,464</u>
Total Assets less Current Liabilities		12,286,722	14,235,320
Creditors: Amounts falling due after more than one year	10	8,500	124,757
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>12,278,222</u>	<u>14,110,563</u>
CAPITAL AND RESERVES			
Unrestricted funds		2,445,449	2,688,021
Restricted funds		<u>9,832,773</u>	<u>11,422,542</u>
	15	<u>12,278,222</u>	<u>14,110,563</u>

The Financial Statements on pages 50 to 77 were approved by the Board and authorised for issue on 17 July 2024.

Signed on behalf of the Board by:

Lisa M. Opie
Trustee.....
LISA OPIE (ScreenSkills' Board Chair)

17 July 2024

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ending 31 March 2024

	Note	2024 £	2023 £
Cash flow from operating activities			
Net cash used in operating activities	14	(4,355,584)	3,139,916
Cash flow from investing activities			
Interest income		684,082	287,757
Purchase of fixed assets		-	(49,920)
Net cash provided by investing activities		<u>684,082</u>	<u>237,837</u>
 Net decrease in cash and cash equivalent		 <u>(3,671,502)</u>	 <u>3,377,753</u>
 Cash and cash equivalent at the beginning of the year	11	 20,130,889	 16,753,136
 Cash and cash equivalents at the end of year	11	 <u>16,459,387</u>	 <u>20,130,889</u>

The Accounting policies and Notes to the Financial Statements on pages 53 to 77 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102), revised 1 January 2019) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Accounts are presented in sterling rounded to the nearest £, the functional currency of the charity.

Company information

ScreenSkills Ltd is a charity registered in England and Wales and a company limited by guarantee without share capital. It was incorporated on 24 January 1991 (Company number: 02576828) and registered as a charity on 23 November 1992, (Charity number: 1015324). It is also a charity registered in Scotland (Charity No: SC039556).

Public benefit entity

ScreenSkills meets the definition of a public benefit entity under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2024/25 onwards including high level financial forecasts to March 2026) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support. A more detailed explanation of the going concern review is covered in Section 6.5 of the Trustees' Report.

Income

Income represents the value, excluding value added tax (VAT), of contributions receivable from organisations in the United Kingdom.

Income from donations and charitable income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. Performance-related grants are recognised as services are performed and the relevant conditions are met. Contractual income is recognised based on the level of activity carried out and as services are performed. All other income is recognised as the criteria of measurement, entitlement and probability (as laid out in the Charities SORP) are met.

Grants and contracts

Grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds 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 such conditions will be fulfilled in the reporting period (see note 3). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 8).

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is allocated to the particular activity where the cost relates to that activity. The costs of governing the charity and supporting the charitable activities are based on specific costs and overheads apportioned on a headcount and delivery spend basis and are attributed to each activity. Note 4 explains the allocations and the apportionment basis used.

Grants payable

Grants payable are payments made to training providers or individuals to deliver training or to receive training that is in line with the furtherance of the charitable objects of the charity. Across all funds, financial liabilities are recognised from the time an offer is made and are included in grants payable. The notification gives the recipient a reasonable expectation that they will receive funding and the chance of funds being withdrawn before acceptance is received is unlikely. An award is only ever not paid when there has been a breach in contract and the award is rescinded or the awardee advises they are no longer able to deliver.

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2024 there are 10 grants that had amounts withheld (2022/23: nil).

Support costs

Support costs are those functions that assist the work of the charity but cannot be directly attributable to specific charitable activities. Support costs include governance costs, office costs, premises and staff costs not directly attributable to activities. These are allocated per activity headcount and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements.

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. Since April 2022, ScreenSkills operates the partial exemption 'Standard Method' based on taxable supplies in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Taxation

ScreenSkills is a registered charity and, as such, is exempt from taxation on its income to the extent that it is applied for charitable purposes.

Fund accounting

Unrestricted funds support the infrastructure costs for delivery and underpinning activities of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 16.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

Termination benefits are payable when employment is terminated before the normal retirement date, or whenever an employee accepts voluntary redundancy in exchange for these benefits. The charity recognises termination benefits when it is demonstrably committed to either (i) terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or (ii) providing termination benefits as a result of an offer made to encourage voluntary redundancy. Redundancy payments are made to staff that have over two years' continuous service as an employee of ScreenSkills (not including service before age 18). This does not include agency temps, apprentices, consultants or freelancers who are not employees of ScreenSkills. Redundancy and termination payments are accounted for in the period in which they are agreed. Payments are calculated on the basis of the following which is inclusive of Statutory Redundancy Pay.

Leased assets and obligations

All leases held are 'operating leases' and the annual rentals are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

Tangible fixed assets

Fixed assets are stated at historical cost. Depreciation is provided on all tangible fixed assets at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

Office equipment	over 3 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
Leasehold improvements	over the lower of lease term or 5 years

Intangible fixed assets

Intangible fixed asset costs capitalised represent software costs capitalised in accordance with FRS 102. These are stated at historical cost and amortised on a straight-line basis over the period in which revenue is expected to be generated. ScreenSkills considers three years to be the expected useful life from the year of acquisition for all computer software. All assets over a value of £1,000 are capitalised. Assets of a lower value are also capitalised if they are expected to have a useful life of three years or more.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value.

Cash at bank and in hand is defined as all cash held in instant and 3 months or less deposit accounts. Grants receivable and payable that are non-contractual/non-exchange are not financial instruments.

Key accounting estimates and areas of judgement

Estimates and judgements are reviewed on an ongoing basis and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. ScreenSkills makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual result.

Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no significant estimates or judgements made in these Financial Statements. In arriving at our going concern assessment, we have made appropriate assumptions while preparing budgets and forecasts based on conservative view of current economic and post-pandemic situation.

1 Grants and Donations

	Unrestricted Funds	Restricted Funds	Total 2024	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£	£	£	£
Broadcasters*	-	175,000	175,000	(3,970)	(43,493)	(47,463)
Voluntary Levy	-	10,852,238	10,852,238	-	11,802,869	11,802,869
Apprenticeship Programmes	-	-	-	-	369,672	369,672
Total	-	11,027,238	11,027,238	(3,970)	12,129,048	12,125,078

* Broadcasters' debit income in 2022/23 relates to recategorisation of transitions funding received in prior year to Voluntary Levy.

2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
<u>Industry Intelligence and Influencing</u>			
Central Support	-	1,807	(1,807)
British Film Institute	10,242	10,285	(43)
Total Industry Intelligence and Influencing	10,242	12,092	(1,850)
<u>Entry Level Diversity and Work Readiness</u>			
	£	£	£
Central Support	-	118,445	(118,445)
British Film Institute	33,798	33,943	(145)
Total Entry Level Diversity and Work Readiness	33,798	152,388	(118,590)
<u>Professional Development</u>			
	£	£	£
Apprenticeships	1,772	-	1,772
British Film Institute	10,833	10,879	(46)
Apprenticeships	12,605	10,879	1,726
Accreditation - Select	91,712	70,139	21,573
British Film Institute	29,967	30,096	(129)
Accreditation/ Quality provision	121,679	100,235	21,444
Skills Development Scotland	52,985	40,745	12,240
Bespoke Training	71,228	41,812	29,416
International Training	47,428	44,543	2,885
British Film Institute	79,016	79,356	(340)
CPD	250,657	206,456	44,201
British Film Institute	(17,497)	(17,572)	75
Centres of excellence	(17,497)	(17,572)	75
British Film Institute	8,867	8,905	(38)
Mentoring	8,867	8,905	(38)
British Film Institute	2,455	2,465	(10)
Bursaries	2,455	2,465	(10)
Central Support	-	437,857	(437,857)
Central Support	-	437,857	(437,857)
Total Professional Development	378,766	749,225	(370,459)
Products and Services	-	14,155	(14,155)
Total Unrestricted Projects	422,806	927,860	(505,054)

3 Government Grants receivable for furtherance of the charity's objectives

During 2023/24 ScreenSkills received the following Government grants:

Department of Culture, Media and Sports (DCMS)

A total of £359,126 of restricted grant was for Creative Careers Programme (CCP) (2022/23: £180,385).

Welsh Government

A total of £28,000 of restricted grant was received for development of Head of Departments training in Wales (2022/23: £Nil).

Department for Education (DfE)

A total of £2,000 of unrestricted grant for Apprenticeship Incentive Scheme for training apprentices (2022/23: A total of £369,672 of restricted grant for Flexi Job Apprenticeship Agency (FJAA) programme and a total of £55,500 of unrestricted grant for Apprenticeship Incentive Scheme for employing apprentices).

Department for Work and Pensions (DWP)

There were no grants from DWP (2022/23: £2,883 of unrestricted grant for access support at work).

There were no unfulfilled conditions at year end for the grants listed above.

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2024 £	Total 2023 £
Industry Intelligence and Influencing	45,936	-	5,598	51,534	264,461
Entry Level Diversity and Work Readiness	1,730,028	1,281,382	281,913	3,293,323	5,434,280
Professional Development	4,251,298	6,881,023	1,023,579	12,155,900	11,280,294
Products and Services	13,619	-	536	14,155	54,118
Total 2024	6,040,881	8,162,405	1,311,626	15,514,912	-
Total 2023	7,430,746	8,885,326	717,081	-	17,033,153

b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2024 £	Total 2023 £
Industry Intelligence and Influencing	37,521	-	1,921	39,442	46,352
Entry Level Diversity and Work Readiness	1,703,656	1,279,981	157,298	3,140,935	5,032,176
Professional Development	3,961,250	6,880,450	564,975	11,406,675	8,101,046
Products and Services	-	-	-	-	-
Total 2024	5,702,427	8,160,431	724,194	14,587,052	-
Total 2023	4,714,609	7,780,845	684,120	-	13,179,574

c) Total Expenditure - Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2024 £	Total 2023 £
Industry Intelligence and Influencing	8,415	-	3,677	12,092	218,109
Entry Level Diversity and Work Readiness	26,372	1,401	124,615	152,388	402,104
Professional Development	290,048	573	458,604	749,225	3,179,248
Products and Services	13,619	-	536	14,155	54,118
Total 2024	338,454	1,974	587,432	927,860	-
Total 2023	2,716,137	1,104,481	32,961	-	3,853,579

d) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2024 Total £	2023 Total £
Industry Intelligence and Influencing	3,570	501	587	432	508	5,598	18,919
Entry Level Diversity and Work Readiness	151,633	32,005	37,495	28,345	32,435	281,913	252,220
Professional Development	549,018	116,081	136,032	104,781	117,667	1,023,579	447,242
Products and Services	242	51	62	128	53	536	(1,300)
Total 2024	704,463	148,638	174,176	133,686	150,663	1,311,626	-
Total 2023	332,314	44,603	13,298	51,875	274,991	-	717,081

Support costs of £1.31m (2022/23: £0.72m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads. It shows a significant increase of 83% on prior year due to double effect of lower recovery than the central costs during 2023/24 and higher recovery than the central costs in the prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2023/24 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2024 £	2023 £
Meeting costs	3,411	2,966
Executive expenses	263	370
Legal and professional fees	81,537	6,311
Auditor's remuneration	48,475	42,228
Total governance costs	133,686	51,875

5 Net Income

	2024 £	2023 £
Net Income is after charging:		
Depreciation on tangible fixed assets	22,652	32,569
Amortisation on intangible fixed assets	-	12,960
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:		
- Statutory audit 23/24	40,250	-
- Statutory audit 22/23	-	35,100
- Remuneration for non-audit work	7,467	4,750
Operating leases:		
- Land and Buildings	172,987	148,050
- Office Equipment	2,170	2,666

6 Employees

	2024	2023
	£	£
Staff costs		
Wages and salaries	3,509,819	4,112,268
Social security costs	333,383	385,762
Other pension costs	130,515	139,504
Redundancy	17,040	6,479
Total	3,990,757	4,644,013

The average number of employees are calculated on the basis of average monthly headcount:

	2024	2023
	No.	No.
Direct project staff	45	61
Apprentices	19	40
Support activity staff	25	13
Total	89	114

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2024	2023
	No.	No.
£ 60,001 - £ 70,000	3	3
£ 70,001 - £ 80,000	2	2
£ 80,001 - £ 90,000	2	4
£ 110,001 - £ 120,000	-	1
£ 120,001 - £ 130,000	2	-
£ 150,001 - £ 160,000	1	-
£ 180,001 - £ 190,000	-	1
	10	11

All 10 employees (2022/23: 10 out of 11 employees) earning over £60,000 were members of the group personal pension scheme. They benefitted from employer's contributions at rates of 4% and 10%.

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £39,233 (2022/23: £45,091).

The key management personnel of the charity were the Trustees, Chief Executive Officer and the Director of Finance & Operations. The costs include a total amount of £12,000 for a consultant agreement made to Richard Johnston, the Trustee. The total employee costs of the key management personnel are detailed below.

	2024	2023
	£	£
Salaries	320,412	299,981
Employer's National Insurance	34,715	36,944
Pension payments	17,944	22,290
	373,071	359,215

Trustees' Liability insurance premiums charged to the accounts was £759 (2022/23: £745).

Trustees' Remuneration and Expenses

There were no gifts given to Trustees in the year. (2022/23: There were two leaving gifts given to Trustees of the values: Christine Healy - £173 and Alex Hope - £123).

No pension or national insurance contributions were made on behalf of Trustees.

There were payments of a total amount of £12,000 for a consultant agreement and £203.83 of business expenses for Richard Johnston during the year (2022/23: There were £370.25 of travel expenses incurred for Richard Johnston). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2023	5,036	4,483	197,471	206,990
31 March 2024	5,036	4,483	197,471	206,990
Depreciation				
1 April 2023	5,036	4,483	151,615	161,134
Charge for year	-	-	22,652	22,652
31 March 2024	5,036	4,483	174,267	183,786
Net Book Value				
31 March 2024	-	-	23,204	23,204
31 March 2023	-	-	45,855	45,855

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2023	20,704	20,704
31 March 2024	<u>20,704</u>	<u>20,704</u>
Amortisation		
1 April 2023	20,704	20,704
31 March 2024	<u>20,704</u>	<u>20,704</u>
Net Book Value		
31 March 2024	<u>-</u>	<u>-</u>
31 March 2023	<u>-</u>	<u>-</u>

7b Investments

ScreenSkills Ltd has invested £1 in the share capital of its wholly owned subsidiary Creative Skillset Trading Ltd, Company number 11433230, registered address Ibex House, 42-47 Minories, London, England, EC3N 1DY. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2024 £	2023 £
Due within 1 year		
Trade debtors	316,800	452,378
Other debtors	-	1,308
Prepayments and accrued income	1,003,900	1,218,904
Total	<u>1,320,700</u>	<u>1,672,590</u>

9 Creditors: Amounts falling due within one year

	2024 £	2023 £
Trade creditors	115,691	201,188
Other creditors (*)	70,539	86,757
Other taxation and social security costs	135,713	159,864
Funds held in trust for 3rd party (Note 18)	3,563	35,758
Accruals	447,757	475,045
Deferred income (Note 19)	18,014	32,630
BFI grants payable (Note 21)	40,390	178,133
Other grants payable (Note 21)	4,684,903	6,444,640
Total	5,516,570	7,614,015

* Other creditors include £38k (2023: £38k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the restricted fund.

10 Creditors: Amounts falling due in more than one year

	2024 £	2023 £
Amounts payable by instalments falling due:		
Grants payable (Note 21)	8,500	124,757
Total	8,500	124,757

11 Cash & cash equivalents

	2024 £	2023 £
Bank – Current Accounts	1,758,823	1,729,405
Bank – Deposit Account*	14,700,000	18,400,000
Cash Cards	564	1,484
Total	16,459,387	20,130,889

* Deposit accounts are fixed term deposit accounts for 1 month and 2 months.

12 Reconciliation of net funds

	2023 £	Cash flow	2024 £
Cash at bank and in hand	20,130,889	(3,671,502)	16,459,387
Debt due within one year	-	-	-
Total	20,130,889	(3,671,502)	16,459,387

13 Operating Lease Commitments

As at 31 March 2024 the charity had total non-cancellable operating leases as follows:

	2024 £	2023 £
Land and Buildings		
Payable within 1 year	148,500	169,200
Payable within 2-5 years	-	-
	<u>148,500</u>	<u>169,200</u>
Office Equipment		
Payable within 1 year	2,170	2,170
Payable within 2-5 years	-	2,170
	<u>2,170</u>	<u>4,340</u>
Total Lease Commitment	<u>150,670</u>	<u>173,540</u>

14 Reconciliation of net movement in funds to net cash flow from operating activities

	2024 £	2023 £
Net expenditure/(income)	(1,832,341)	1,354,771
Add back amortisation and depreciation charge	22,652	45,528
Loss on disposal of fixed assets	-	4,658
Deduct interest income	(684,082)	(287,757)
Increase in debtors	351,890	911,153
(Decrease)/Increase in creditors	(2,213,703)	1,111,563
	<u>(4,355,584)</u>	<u>3,139,916</u>

15a Charity Funds
Current Year

	Bal b/fwd 01 April 2023 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2024 £
Unrestricted	2,688,021	517,197	(927,860)	168,091	2,445,449
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	11,409,766	11,669,759	(13,109,308)	(157,444)	9,812,773
BBC Production Unlocked	12,776	-	(2,129)	(10,647)	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	557,791	(557,791)	-	-
Creative Careers Programme (CCP)	-	393,700	(393,700)	-	-
BFI Job Descriptions	-	29,594	(29,594)	-	-
BFI Bursary Fund	-	494,530	(494,530)	-	-
TV Access Project	-	20,000	-	-	20,000
Total Restricted	<u>11,422,542</u>	<u>13,165,374</u>	<u>(14,587,052)</u>	<u>(168,091)</u>	<u>9,832,773</u>
Total	<u>14,110,563</u>	<u>13,682,571</u>	<u>(15,514,912)</u>	<u>-</u>	<u>12,278,222</u>

* There are two reserves transfers at the end of March 2024. 1) BBC provided a funding of £92k for Production Unlocked programme during 2022/23 and the delivery completed in 2023/24 and as per agreement £10,647 - the balance of the funds has been transferred to Unscripted TV Skills (USF) fund. 2) SIF's opening reserves include £168,091 of Department of Culture, Media and Sports (DCMS) matching funding reserves from 2016-17, relating to skills development across various sectors. There are no specific restrictions on this funding, so these are being classed as unrestricted and are transferred from SIF's restricted reserves to unrestricted reserves.

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2023/24 this amounted to £0.52m which includes funding from the BFI's 'Future Film Skills' Fund (FFS), closed in 2022/23 with some final programmes completing in 2023/24, Bespoke Training courses, Accreditation, Skills Development Scotland (SDS) and international licensing of online assets. Income is also generated through projects co-funded through public and private investment. The unrestricted deficit of £0.41m and DCMS reserves transfer decreased the reserves to £2.45m.

Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the funding can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Funds, through income received from broadcasters, streamers and industry, offer opportunities for the growth of the film, High-end TV, Unscripted TV, children's TV, animation, games and visual effects (VFX) industries.

The funds received are disbursed as grants, direct delivery and also pay for the management and administration of the fund. The funds generated a deficit of £1.44m which decreased the reserves to £9.83m including the transfer of BBC Production Unlocked programme closed in the year and DCMS reserves.

BBC – Production Unlocked Programme

BBC provided a funding of £92k for Production Unlocked programme during 2022/23 to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. The delivery was completed in the first half of 2023/24 and the balance of the funds (£10,647) has been transferred to USF fund.

Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills helped the progression of apprentices into the screen industry in partnership with Sky, Prime, Banijay, Lime and Fremantle. DfE funding ended in March 2023 and the programme completed in 2023/24 with £0.56m support from industry partners.

Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills received a DCMS grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with delivery spend of £394k during 2023/24. The aim of the grant is to create a comprehensive and coordinated approach to sharing specialist creative careers information, advice and guidance with young people from all backgrounds across England in line with the Government's Levelling Up objectives.

BFI – Job Descriptions Project

ScreenSkills was awarded a BFI grant of £50k for Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. The project was completed in the first quarter of 2023/24, utilising £30k of funding.

BFI – Bursary Fund

BFI awarded a grant of £1.5m of National Lottery funding for 3 years to March 2026 to support ScreenSkills bursaries. The bursaries are there to help remove financial obstacles from career progression within the screen industries. They perform a vital role in opening up the screen industry and help provide a path into or progression within a career in screen. In 2023/24, £495k of funding was utilised.

TV Access Project

The purpose of the TV Access Project is to address disabled access across the television industry. ScreenSkills received £20k of funding from Netflix for the project that will be delivered during 2024/25.

15b Charity Funds comparatives	Bal b/fwd 01 April 2022 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2023 £
Unrestricted	2,103,023	4,438,577	(3,853,579)	-	2,688,021
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	10,426,228	12,018,626	(11,153,684)	118,596	11,409,766
TV Skills Fund (TVSF)	99,502	4,578	14,516	(118,596)	-
BBC Production Unlocked	-	92,206	(79,430)	-	12,776
ScreenSkills Apprenticeship Programme (SAP)	127,039	326,417	(453,456)	-	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	1,006,171	(1,006,171)	-	-
Arts Council England (ACE)	-	305,520	(305,520)	-	-
Creative Careers Programme (CCP)	-	180,385	(180,385)	-	-
BFI Job Descriptions	-	15,444	(15,444)	-	-
Total Restricted	<u>10,652,769</u>	<u>13,949,347</u>	<u>(13,179,574)</u>	<u>-</u>	<u>11,422,542</u>
Total	<u><u>12,755,792</u></u>	<u><u>18,387,924</u></u>	<u><u>(17,033,153)</u></u>	<u><u>-</u></u>	<u><u>14,110,563</u></u>

16 Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total 2024	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£	£	£	£
Fixed assets	23,205	-	23,205	45,856	-	45,856
Cash at bank and in hand	2,570,991	13,888,396	16,459,387	2,926,970	17,203,919	20,130,889
Other net liabilities	(148,747)	(4,055,623)	(4,204,370)	(284,805)	(5,781,377)	(6,066,182)
Total	2,445,449	9,832,773	12,278,222	2,688,021	11,422,542	14,110,563

17 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	Total 2023 £
Awards						
BFI	31,400	-	31,400	867,177	-	867,177
Skills Funds	-	8,567,800	8,567,800	-	7,225,533	7,225,533
TVSF	-	-	-	-	2,000	2,000
BBC	-	-	-	-	70,000	70,000
CCP	-	-	-	-	97,785	97,785
Total Awards	31,400	8,567,800	8,599,200	867,177	7,395,318	8,262,495
No of Grants to organisations	1	967	968	39	855	894
Bursaries						
	£	£	£	£	£	£
BFI	-	356,187	356,187	452,429	-	452,429
Skills Funds	-	697,277	697,277	-	528,488	528,488
	-	1,053,464	1,053,464	452,429	528,488	980,917
No of Bursaries	-	1,015	1,015	429	546	975
Total Awards and Bursaries	31,400	9,621,264	9,652,664	1,319,606	7,923,806	9,243,412
Total number of Awards and Bursaries	1	1,982	1,983	468	1,401	1,869

All grants disclosed above are payable to organisations, and all bursaries are payable to individuals. A detailed breakdown of grants awarded are included in note 21.

18 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the Statement of Financial Activities:

	David Fraser and Andrea Wonfor Bursary £
Brought forward	35,758
Funds expended	(32,195)
Carried forward	3,563

ScreenSkills Ltd has granted Directors UK to use the funds to mentor a theatre director onto a TV drama. The funds of £32,195 have been used for the delivery during 2023/24 and the balance will be transferred during 2024/25. Amounts held at the year-end are reflected in the creditors balance per note 9.

19 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income relates to the international licenses for the online assets where income is deferred as per the license period and for BFI Bursary fund where income is deferred to match the expenditure incurred and committed.

	2024 £	2023 £
Brought forward	32,630	29,383
Released income to charitable activities	(26,753)	(11,753)
Income deferred in year	12,137	15,000
Carried forward	18,014	32,630

20 Related Party Transactions

Skills fund contributions are received from entities in which ScreenSkills Trustees and members of the various skills councils are employees/directors. These transactions are undertaken on the same terms as all other entities therefore they have not been disclosed here.

On the similar basis, ScreenSkills issues grants and have supplier contracts with such entities however these are also made on the same terms as all other entities, therefore they have not been disclosed here. None of the individuals in question are considered to have control over both ScreenSkills and the entity in which they are an employee/director.

21 Grants Awarded

	Grant Creditors 2022/23 b/f	Granted in 2023-24	No of grants	Paid in 2023-24	Rescinded in 2023-24	Grant Creditors 2023/24 c/f
Awards	£	£		£	£	£
DV Talent Ltd	168,765.45	353,281.08	5	(237,911.42)	(17,335.11)	266,800.00
Mission Accomplished Ltd	183,239.77	249,222.46	7	(260,065.23)	(5,426.98)	166,970.02
Thecallsheet.co.uk Ltd	165,934.60	236,199.79	6	(282,160.37)	(143.35)	119,830.67
Final Pixel Ltd	-	230,000.00	2	(212,464.00)	-	17,536.00
Dancing Ledge Productions	38,970.50	154,500.00	3	(84,370.50)	(7,500.00)	101,600.00
University Of Salford	168,050.05	143,650.00	3	(199,034.32)	(35,988.73)	76,677.00
NFTS	97,965.00	124,250.00	2	(109,215.34)	(32,999.66)	80,000.00
Create Studios Digital Media CIC	7,644.00	116,860.00	1	(6,879.60)	-	117,624.40
BBC Natural History & Factual Prod. Ltd	-	111,859.30	13	(20,000.00)	-	91,859.30
Reeltime Media	-	104,342.32	3	(43,181.13)	-	61,161.19
Talking Point Ltd	36,197.95	95,105.33	3	(80,864.93)	(22,638.35)	27,800.00
Jnr Blue Ltd	-	93,800.00	1	(25,227.00)	-	68,573.00
TripleC Creative Confidence Collective	157,504.80	92,615.00	2	(88,077.70)	-	162,042.10
Annie Little Hair Arts	-	88,435.00	1	(80,038.39)	-	8,396.61
Indielab Ltd	-	80,000.00	1	(16,000.00)	-	64,000.00
BBC Children's Productions Ltd	1,859.00	78,075.00	19	(65,524.75)	(509.25)	13,900.00
Soho Editors Training Ltd	-	76,074.72	4	(43,033.37)	-	33,041.35
ITV Studios Ltd	18,600.00	75,320.00	7	(36,320.00)	(12,600.00)	45,000.00
New Pictures	26,640.00	73,638.00	9	(88,278.00)	-	12,000.00
Grand Scheme Media	178,944.00	72,056.00	2	(120,108.20)	(4,400.00)	126,491.80
Addie Orfila Training	28,450.00	65,999.00	3	(50,235.64)	(700.00)	43,513.36
Alison Surtees	28,450.00	65,999.00	3	(50,235.64)	(700.00)	43,513.36
Brassic Legacy Ltd	-	65,810.00	11	(42,985.00)	-	22,825.00
Every Sense Ltd	24,877.65	64,906.80	2	(82,906.45)	-	6,878.00
Euston Films Productions Ltd	35,000.00	64,244.00	12	(99,244.00)	-	-
Sgil Cymru	60,000.00	62,750.00	2	(46,191.00)	-	76,559.00
Two Cities (Blue Lights 2) Ltd	-	61,130.00	9	(61,130.00)	-	-
Joanna Woolf	-	60,000.00	1	(34,700.02)	-	25,299.98
Media Career Advice	40,216.34	60,000.00	1	(63,347.51)	(5,688.32)	31,180.51
Minim UK Productions Ltd	16,060.00	59,800.00	8	(69,800.00)	(6,060.00)	-
Into Film	-	59,067.00	2	(18,493.99)	-	40,573.01
NFTS Scotland	49,800.00	58,960.00	2	(40,591.59)	(14,200.41)	53,968.00
Truham Boys Ltd	36,635.65	57,990.00	7	(70,039.55)	(4,586.10)	20,000.00
LBM Dept Q Ltd	-	57,420.00	6	-	-	57,420.00
Media Trust	-	50,000.00	1	-	-	50,000.00
Dandi Network Ltd	-	49,900.00	1	(18,660.23)	-	31,239.77
Whoniverse2 Ltd	-	49,312.20	7	-	-	49,312.20
Belladonna Films Ltd	-	48,910.00	9	(45,390.00)	-	3,520.00
SNB (Black Doves) Ltd	-	48,598.65	8	(9,383.65)	-	39,215.00
Big Talk Offenders Ltd	38,330.00	48,470.00	7	(64,730.00)	(22,070.00)	-
SDTA Productions Ltd	32,980.00	48,450.00	9	(46,840.00)	(1,440.00)	33,150.00
Castle Pictures Ltd	-	47,380.00	7	-	-	47,380.00
WP Lockerbie Ltd	-	47,045.00	9	-	-	47,045.00
Subtotal	1,641,114.76	3,951,425.65	221	(3,013,658.52)	(194,986.26)	2,383,895.63

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2024

	Grant Creditors 2022/23 b/f	Granted in 2023-24	No of grants	Paid in 2023-24	Rescinded in 2023-24	Grant Creditors 2023/24 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,641,114.76	3,951,425.65	221	(3,013,658.52)	(194,986.26)	2,383,895.63
Of Productions (Gold) Ltd	-	46,600.00	7	-	-	46,600.00
Wild Mercury (The Rig 2) Ltd	-	46,010.00	5	(41,980.00)	-	4,030.00
Moonage Pictures Ltd	-	45,985.00	11	(45,145.00)	-	840.00
SP Film Productions Ltd	-	45,660.00	17	(45,660.00)	-	-
Fleet River Productions Ltd	10,000.00	45,418.40	8	(9,843.40)	(10,000.00)	35,575.00
Moonage Pictures (The Five) Ltd	-	44,845.00	8	(44,845.00)	-	-
LBM Insomnia Ltd	-	44,538.20	8	(44,538.20)	-	-
Road Trip Television Ltd	-	44,182.40	7	-	-	44,182.40
Red Planet (Beyond 2) Ltd	-	44,159.21	4	(44,159.21)	-	-
WTTV Productions Ltd	-	43,980.00	6	-	-	43,980.00
WP The Gathering Ltd	-	43,755.00	6	(23,755.00)	-	20,000.00
3Dami	33,240.87	43,000.00	1	(52,267.40)	(23,973.47)	-
Broke & Bones Drama Prod. Ltd	-	42,900.00	10	(8,790.00)	-	34,110.00
Merman Sapphire Ltd	-	42,320.00	5	(33,285.00)	-	9,035.00
Buccaneer (The Crow Girl) Ltd	-	42,315.00	7	-	-	42,315.00
DALG 3 Productions Ltd	-	41,621.00	8	-	-	41,621.00
Bild Studios Ltd	-	40,000.00	1	(40,000.00)	-	-
Tell Me Everything Ltd	-	39,095.00	4	(39,095.00)	-	-
QSP MY Ltd	-	38,740.00	5	-	-	38,740.00
BBC Comedy Productions	-	38,639.80	12	(38,639.80)	-	-
Pathe JOY Ltd	-	38,320.00	8	(31,360.00)	-	6,960.00
LBP Outlander Ltd	11,831.43	38,052.79	4	(23,684.22)	-	26,200.00
Birds Eye View Ltd	-	38,000.00	1	(28,224.89)	-	9,775.11
Grafton House Productions Ltd	-	36,725.00	4	-	-	36,725.00
Playground Television UK Ltd	-	36,460.00	4	-	-	36,460.00
Just Barbara Productions Ltd	-	36,216.05	7	(36,216.05)	-	-
TSC Entertainment (ATB) Ltd	68,500.00	35,860.00	3	(76,480.00)	(17,880.00)	10,000.00
104 Projects CIC	1,000.00	35,000.00	1	(22,340.00)	-	13,660.00
CTM 13 Productions Ltd	10,000.00	34,920.00	5	(44,920.00)	-	-
Identical Productions Ltd	-	34,000.00	3	-	-	34,000.00
Kimberlite Productions Ltd	-	33,200.00	4	(23,200.00)	-	10,000.00
Fantastic Productions Ltd	-	32,675.00	5	-	-	32,675.00
The Forge Entertainment (Gen Z) Ltd	-	32,225.00	6	(32,225.00)	-	-
Big Talk Ludwig Ltd	-	31,830.00	4	-	-	31,830.00
Boarders Production Ltd	-	31,716.00	8	(31,716.00)	-	-
QSP TRK Ltd	-	31,620.00	5	(31,620.00)	-	-
QSP Buried Ltd	-	30,975.00	4	-	-	30,975.00
DLP (The Responder S2) Ltd	-	30,144.00	3	(30,144.00)	-	-
Kudos (SAS) Ltd	6,000.00	30,000.00	3	(30,000.00)	(6,000.00)	-
Och Aye Productions Ltd	-	30,000.00	1	(6,000.00)	-	24,000.00
Moving Body Arts	-	29,994.01	1	(5,998.80)	-	23,995.21
Subtotal	1,781,687.06	5,523,122.51	445	(3,979,790.49)	(252,839.73)	3,072,179.35

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2024

	Grant Creditors 2022/23 b/f	Granted in 2023-24	No of grants	Paid in 2023-24	Rescinded in 2023-24	Grant Creditors 2023/24 c/f
Awards (b/fwd)	£	£		£	£	£
Subtotal	1,781,687.06	5,523,122.51	445	(3,979,790.49)	(252,839.73)	3,072,179.35
Tiger Aspect (KAW) Ltd	-	29,700.00	2	(11,700.00)	-	18,000.00
Animation Associates Ltd	-	29,685.00	1	(21,103.00)	-	8,582.00
Trinity Productions Ltd	-	29,630.00	4	(19,685.00)	-	9,945.00
Carnival Film and Television Ltd	-	28,770.00	4	(5,000.00)	-	23,770.00
Recall TV Ltd	33,160.00	28,428.00	2	(61,468.00)	(120.00)	-
Gower Avenue Films Ltd	21,240.00	27,690.00	4	(21,570.00)	(1,110.00)	26,250.00
Rostov Productions Ltd	24,000.00	27,568.40	4	(51,568.40)	-	-
Virdee 420 Ltd	-	27,400.00	4	-	-	27,400.00
Curfew Productions 1 Ltd	-	27,127.80	4	-	-	27,127.80
ITV Venturer Ltd	31,720.00	27,000.00	4	(58,720.00)	-	-
Magical North Productions Ltd	-	27,000.00	2	(10,000.00)	-	17,000.00
ITV Grace Ltd	35,000.00	26,700.00	3	(41,700.00)	-	20,000.00
ITV The Bay Ltd	15,000.00	26,654.00	5	(41,654.00)	-	-
ITV RE Ltd	-	26,575.00	4	(4,875.00)	-	21,700.00
Sister (Eric) Ltd	12,000.00	26,425.00	3	(27,000.00)	-	11,425.00
The Ink Black Heart Ltd	-	26,410.00	4	-	-	26,410.00
Afro Hair Academy Wales	-	26,201.53	1	(18,939.40)	-	7,262.13
Shirley Benson	-	26,201.00	1	(7,690.00)	-	18,511.00
Carnival Productions Two Ltd	-	26,190.00	2	(2,040.00)	-	24,150.00
QSP FMO Ltd	38,920.00	25,960.00	2	(64,880.00)	-	-
Devil's Hour Ltd	56,400.00	25,326.20	7	(42,600.00)	(13,800.00)	25,326.20
Hibiscus Pictures Ltd	-	25,250.00	3	(25,250.00)	-	-
British Independent Film Awards	-	25,000.00	1	(5,000.00)	-	20,000.00
Doc Society	-	25,000.00	1	-	-	25,000.00
Warp Films Ltd	-	25,000.00	2	(17,500.00)	-	7,500.00
BBC Studios	35,200.00	24,540.00	5	(37,540.00)	(22,200.00)	-
London 3 Film Ltd	-	23,905.00	2	-	-	23,905.00
Miss Austen Ltd	-	23,905.00	6	(23,905.00)	-	-
MT Marlow Murder Club Ltd	-	23,580.00	9	(23,580.00)	-	-
WP Show Trial Ltd	-	23,400.00	6	(23,400.00)	-	-
Dinosaur Productions Ltd	-	22,027.00	5	(22,027.00)	-	-
I Jack White Ltd	-	22,000.00	3	-	-	22,000.00
Olde Tale Productions Ltd	-	22,000.00	2	-	-	22,000.00
The Forge Ent. (Debs2) Ltd	-	22,000.00	2	-	-	22,000.00
Cross Plains Productions Ltd	13,660.00	21,993.95	4	(21,993.95)	(13,660.00)	-
Geekyrock Ltd	-	21,481.87	5	(21,481.87)	-	-
QSP SO Ltd	-	21,400.00	4	(21,400.00)	-	-
Expectation Drama (2) Ltd	-	21,375.00	2	-	-	21,375.00
Perfect Peggy Productions Ltd	45,700.00	21,214.11	3	(66,914.11)	-	-
DLP (Domino Day) Ltd	22,000.00	21,200.00	2	(42,000.00)	-	1,200.00
Tiger Aspect Animation Ltd	-	21,150.00	3	-	-	21,150.00
Subtotal	2,165,687.06	6,553,186.37	582	(4,843,975.22)	(303,729.73)	3,571,168.48

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2024

	Grant Creditors 2022/23 b/f	Granted in 2023-24	No of grants	Paid in 2023-24	Rescinded in 2023-24	Grant Creditors 2023/24 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	2,165,687.06	6,553,186.37	582	(4,843,975.22)	(303,729.73)	3,571,168.48
TCS UK Productions 9 Ltd	-	21,120.00	12	(16,200.00)	-	4,920.00
Costume Skills Collective	-	21,000.00	1	(4,200.00)	-	16,800.00
Little A Productions Ltd	-	20,940.00	6	(20,940.00)	-	-
The Forge Ent. (Shardlake) Ltd	-	20,775.00	3	(20,775.00)	-	-
Roughcut Television (WMRT) Ltd	-	20,765.00	5	(6,419.00)	-	14,346.00
Indetical Productions Ltd	-	20,725.00	2	-	-	20,725.00
Playground Television UK Ltd	-	20,629.59	4	-	-	20,629.59
Gorilla Group TV Ltd	-	20,500.00	2	(10,000.00)	-	10,500.00
Element Pictures Prod. UK Ltd	-	20,310.00	3	(5,815.00)	-	14,495.00
Buccaneer (WP3) Ltd	-	20,135.00	2	-	-	20,135.00
Academy of Live Technology	-	20,000.00	1	(20,000.00)	-	-
Cinemagic Ltd	-	20,000.00	1	(18,000.00)	-	2,000.00
Drummer TV	-	20,000.00	2	(10,000.00)	-	10,000.00
Eagle Eye Drama Ltd	-	20,000.00	1	(20,000.00)	-	-
Escape Studios Ltd	10,227.03	20,000.00	1	(20,000.00)	(10,227.03)	-
Hull Productions Ltd	36,450.00	20,000.00	1	(56,450.00)	-	-
It's My Shout	3,420.00	20,000.00	2	(13,420.00)	-	10,000.00
Jax Media	-	20,000.00	2	-	-	20,000.00
Liverpool John Moores University	-	20,000.00	1	(18,000.00)	-	2,000.00
Red Planet Pictures	-	20,000.00	1	(20,000.00)	-	-
Scandal Productions Ltd	7,860.00	20,000.00	2	(20,000.00)	(7,860.00)	-
Grants to companies< £20k	4,354,802.19	1,619,114.13	331	(3,974,861.19)	(1,134,974.45)	864,080.68
Bursaries (amounts paid to Individuals)	169,084.09	1,053,464.26	1015	(1,054,168.92)	(36,386.04)	131,993.39
Total	6,747,530.37	9,652,664.35	1983	(10,173,224.33)	(1,493,177.25)	4,733,793.14

SCREENSKILLS LIMITED

England & Wales - Charity number 1015324

Accounts



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ending 31 March 2023

Company Registration No. 02576828

Charity Registration No. 1015324
Scottish Charity Registration No. SC039556

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2023

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Introduction

Under the Companies Act 2006 the Trustees of a charity are required to present an annual report and accounts.

The financial statements in this report, for the year ending 31 March 2023, comply with ScreenSkills Limited's Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). ScreenSkills Limited is referred to throughout this report as ScreenSkills.

ScreenSkills meets the definition of a 'public benefit entity' under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Statement from ScreenSkills' Chair

The UK screen industries add more value to the UK than the aerospace, life sciences and automotive sectors combined. To ensure that this continues, the work that ScreenSkills does is critical to the success of our industry. From connecting with young people and teachers in schools with careers resources and guidance, we support people from the moment they consider a career in the screen industries. From entry level onwards, ScreenSkills provides the training, development and support that is vital for the success of our industry.

There is a lot to build on. In a landscape that is always changing and rapidly evolving, we are industry-led. Critically, we also represent an industry and a workforce that recognises the value of a shared mission.

2022/2023 has been a record year for ScreenSkills' Skills Funds, with income of £12.02m. The Unscripted Skills Fund continues to grow rapidly with 135 production companies contributing in year. The Children's TV Skills Fund has seen increased engagement and great success with its new entrant programme Dream Big!, with similar success in terms of impact for the Animation TV Skills Fund's Trainee Finder programme. The High-end TV Skills Fund goes into 2023-2024 celebrating ten years of exceptional work, partnering with industry year-on-year to identify skills shortages and work creatively to address those gaps. This is off the back of a record investment supporting 5,000 beneficiaries in 2022-2023.

The ScreenSkills platform now holds the most comprehensive set of data on the screen industry's workforce, particularly around diversity. Not only does this rich data source help inform our own strategy, but it is also something we can leverage and optimise it for the benefit of the entire sector.

And of course, the conclusion of the Film Skills Fund's Future Film Skills programme with support from the BFI awarding National Lottery funding, has given us a fantastic opportunity to celebrate everything that we achieved with our industry partners. As part of the five-year programme, we supported 123,000 unique individuals, and offered almost 200,000 development opportunities. 25 apprenticeship standards were developed that enabled 4,055 apprenticeship starts since 2018. The programme gave 3,084 bursaries totalling £2.67m, provided industry mentors for more than 4,000 mentees and supported over 90,000 new entrants into the screen industries over the course of the programme.

The success of the Future Film Skills Programmes therefore makes the outcome of the BFI-led Skills Review surprising. Changing how National Lottery funding is awarded in the future could lead to duplication and a return to a less cohesive, more disjointed approach to skills and training provision."

We believe passionately about developing a unified, long-term strategy for skills and building a better, more diverse and inclusive workforce. That's why we are playing a key role in the recently convened Skills Task Force, helping the industry to build on all the great work ScreenSkills has already achieved through the Future Film Skills programme and our other Skills Funds. It presents an opportunity for the industry to move closer to a unified strategic approach that delivers for all those working in screen.

Advocacy is one of the most significant things we can do as a board. And that is the main objective in the forthcoming year - to lobby for this unified approach within the industry, within Government and within our own organisations. We must seize every opportunity to build and strengthen our existing partnerships, and seek out new, mutually beneficial relationships. Whether that be with the BFI and our Task Force colleagues, with DCMS and other Government ministries, or with the screen agencies and clusters across the UK. We very much look forward to continuing to collaborate across and beyond the screen and wider creative industries to produce the opportunities that will ensure that our sector remains the creative envy of the world, and continues to contribute significantly to the economic health and prosperity of the UK.

Richard Johnson, Chair

Report from ScreenSkills' CEO

I am incredibly proud of the work that ScreenSkills has delivered across the UK during a year which has been, at times, challenging for the screen industries as a whole. As the only skills body for the sector, ScreenSkills has continued to support our largely freelance workforce with training and development programmes that have helped the sector make content that people across the UK and globally love and trust.

However, the rapid growth and significant infrastructure investment in the sector in recent years has been a mixed blessing. The explosion in terms of both content and platform choice exacerbated by the restart of production post lockdown has resulted in acute skills gaps and shortages in key areas of the production cycle.

This year, using insight and data drawn from across the industry, ScreenSkills has continued to identify and supply dynamic solutions to help mitigate these gaps and shortages, especially at mid-career level. Working collaboratively with broadcasters and streamers, independent production companies, trade associations, unions, learning and training providers, Government and public bodies, we have provided the right opportunities, at the right time, right across the UK, to support people at every stage of their career. With programmes such as First Break and Trainee Finder, Make A Move and Dream Big!; Series Producer and Leaders of Tomorrow, it is humbling how our Funds have supported thousands of people throughout the year, at every stage of their career.

As undeniable that a skilled and inclusive workforce is key to enabling growth and future innovation, removing and reducing skills gaps and shortages goes beyond providing a coherent and clear framework that supports consistent, valid and high-quality continuous professional development. ScreenSkills is committed to increasing and improving the diversity of the sector's workforce. We train people regardless of background or prior educational achievement, removing barriers to entry and supporting people from disadvantaged and disconnected communities to have equity of access to opportunities by embedding diversity and inclusion in all our activity.

Our work-based learning has gone from strength to strength. We are now fully established as a producer of quality online learning which addresses specific skills and behavioural gaps and is developed according to best practice. ScreenSkills is also a critical bridge between industry and education. We are a powerful enabler, and this year, our Select Conference brought together sector leaders and thinkers for a virtual conference that underlined the importance of working in partnership.

Our purpose is to promote, advance and provide training and education opportunities for those working in, or intending to work in the screen industries. Our ambition is to bring the sector together under a single strategy, working in partnership to find a sustainable solution to the challenges we all face. It is one of the reasons that this year we recommended fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied in England.

I would like to thank my colleagues across the organisation. It is their hard work, creativity, passion and commitment that makes the things that we do, happen. I would also like to thank the ScreenSkills Board and the Skills Councils for their support of the work that we do.

Creativity and innovation cannot happen without people. But if creativity is the driving force that inspires the incredible content that we all love and trust; and people are the engine that makes that content come to life on our screens; then talent and skills are the fuel that powers that engine. ScreenSkills helps to provide that fuel, supporting and empowering people to enter the sector and build lifelong careers.

Seetha Kumar, CEO

1. Objectives and activities

ScreenSkills is the skills body for the UK screen industries. An independent charity, industry-funded and business-led, it helps to train people at every career stage who make UK content which everyone loves and trusts.

We invest industry skills levy contributions and funding secured through bids to deliver targeted skills development programmes and support. We do not raise funds through donations from individuals or charitable foundations.

Our principal objective is to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries - whether as employees or as independent freelancers and contractors. We cover animation, children's television, film, games, high-end television (HETV), unscripted television and visual effects (VFX).

By identifying key skills gaps using industry data and insight, ScreenSkills plays a leading role in the creation of high quality, accessible and standardised training and development programmes that creates and sustains a skilled and inclusive workforce, enabling growth and future innovation, and actively contributing to the future creativity, health and prosperity of the sector.

ScreenSkills is evidence-based and data-informed, a respected thought-leader across the sector, and an agile delivery partner embedded throughout the entire cycle of content production. Our unique position has enabled ScreenSkills to build a much needed unified, cross-industry, strategic approach to training and skills focusing on skills needed today and the likely skills tomorrow.

Find out more at www.screenskills.com.

2. Structure, governance and management

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were last amended and updated on 1 December 2021.

2.1 ScreenSkills Board

ScreenSkills' Board of Directors and Trustees operates under agreed terms of reference, which include fixed terms of office. There are defined roles for the Chair, Vice-Chair and Board members.

Board members, acting both as trustees of the charity and as directors of the company, are senior and influential representatives from the screen-based and wider creative industries - including the Chairs of our Film, HETV and Unscripted TV Councils. They contribute broad-ranging expertise; and, in their role as Board members, they represent the interests of the overall screen industry (with particular reference to their area of expertise) rather than any individual company or organisation. Except for the repayment of reasonable 'out-of-pocket' expenses Trustees receive no remuneration for their Board role. Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

2.2 Appointment of Trustees

The Board Chair is selected through a recruitment process led by a sub-group; and the Vice-Chair is selected by the Chair from among Board members.

The recruitment process for Board members is led by the Chair, supported by the Vice-Chair and Chief Executive Officer (CEO). The Chair and CEO consult Board members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations, the Chair proposes nominees and seeks Board endorsement for their appointment.

Apart from those who are Directors of the charity ex officio Trustees initially serve for a term of three years, after which they may put themselves forward for one further re-appointment. In exceptional circumstances, determined by the Board, Trustees may be appointed for a third term of up to three years. New Trustees receive a one-to-one induction with the CEO and are provided with an induction pack, which includes information and guidance on their duties as Trustees. Details of Director and Trustee responsibilities are set out in the Terms of Reference for the Board.

Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities they are likely to have the skills and experience needed for their roles. However ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs. Support may be delivered through Board Awaydays or bespoke sessions provided by an external organisation. By way of example at the January 2023 Board Awayday Trustees participated in a session where they discussed screen and the wider creative industries with Sir Peter Bazalgette.

2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of eighteen members. During 2022/23 there were six Board meetings and an Awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and agreed priority delivery areas, particularly given the post-pandemic challenges for the screen industry.

2.4 Board of Directors/Trustees and Company Secretary

During 2022/23 the [ScreenSkills Board](#) comprised the following members:

Board member	Organisation	Board role and any ScreenSkills role	Appointment or resignation date
Richard Johnston	Former Chief Executive Officer, Endemol Shine UK (to August 2020)	Trustee, Chair	
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee, Vice-Chair from 12 October 2022	
Patricia Brady	HR Director, ITV Studios UK	Trustee	
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	
Philippa Childs	Deputy General Secretary, Bectu	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee, Chair of TV Skills Fund Council	
Kate Lyndon	Finance Director, ITV Plc - Streaming	Trustee, Chair of Finance and Audit Committee	
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	
Kevin Trehay	Executive VP Physical Production, Warner Bros	Trustee	
Board members appointed during 2022 - 2023			
Fiona Clarke	COO, Raw TV	Trustee	12 October 2022
Melanie Sullivan	CEO, Framestore	Trustee	12 October 2022
Barry Ryan	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	31 May 2023

Board members who resigned when their terms ended during 2022/23			
Nicholas Catliff	Consultant, Executive Producer and former Managing Director, Lion Television	Trustee, former Chair of Indie Training Fund Council	Resigned 30 March 2023
Christine Healy	COO, Watford & Essex (February 2021 to December 2022); and COO, Keshet Productions UK (from February 2023)	Trustee, Chair of HETV Skills Fund Council	Resigned 31 May 2023
Alex Hope OBE	Co-Chief Executive Officer, beloFX	Trustee, Vice-Chair (to 12 October 2022)	Resigned 29 November 2022
ScreenSkills representative			
Clive Goss	Finance & Operations Director	Company Secretary	

2.5 Chief Executive

Seetha Kumar is Chief Executive Officer (CEO) of ScreenSkills and is supported by a Senior Management Team. As ScreenSkills is a charity, the CEO is accountable to the Board but does not have Board voting rights. The day-to-day management of the Charity is delegated to the CEO by the Charity's Board of Trustees.

2.6 Key addresses

Registered office

ScreenSkills
1st floor, Ibex House
42-47 Minories
London EC3N 1DY

Independent auditor

Registered office
RSM UK Audit LLP
25 Farringdon Street
London EC4A 4AB

Bankers

HSBC Bank plc
PO Box 260
46 The Broadway
London W5 5JR

Legal advisers

Stone King LLP
Upper Borough Court
Upper Borough Walls
Bath BA1 1RG

2.7 Finance and Audit (F&A) Committee

The [Finance and Audit \(F&A\) Committee](#) is a sub-committee of the Board of Trustees, reporting to the Board, with the Chair of the Committee being a Board Trustee. The Committee should include at least one further Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. Details of members' responsibilities are included in the Committee's Terms of Reference document. During 2022/23 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any other ScreenSkills role	Appointment or resignation date
Kate Lyndon	Finance Director, ITV plc - Streaming	Member, Committee Chair and Board Member	
Stephen Bristow	Partner in the Film & Television Unit, Saffery Champness	Member	
Derek O'Gara	Chief Finance Officer, Banijay UK	Member	
Richard Philipps	Former Consultant, Reed Smith LLP	Member	
Richard Pooles	Finance Director, UKTV	Member	
David Teague	Head of Customer Data, BBC	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	Resigned 11 July 2023

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates for new members. After exploratory conversations, the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

Every member has equal influence in the Committee's discussions and recommendations.

The Chair of the F&A Committee is a Board member through whom the Committee may make recommendations to the Board.

The F&A Committee included two observers during 2022/23 - the Chair of the ScreenSkills' Board and a representative from the BFI. The BFI observer role ended in October 2022 following agreement between ScreenSkills and BFI.

The F&A Committee met five times during 2022/23. The Committee is responsible for:

- Advising on financial operations and controls;
- Reviewing internal procedures, governance, systems and processes in line with best practice;
- Monitoring ScreenSkills' financial performance;
- Confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- Advising on legal and human resource issues.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditor, reviews the annual audited financial statements and assesses the organisation's risk strategy and management.

2.8 Related parties, conflict of interest and conflict of loyalty

Board trustees are required to disclose all relevant interests, register them with the Company Secretary and withdraw from decisions where a conflict of interest arises. Conflicts of interest may occur, for example, where an organisation submits a grant funding application to ScreenSkills, and the Trustee serves in a key role on the Board of that organisation.

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for more than one charity. A conflict of loyalty would occur if several of these charities were to bid for the same service provision contract. A conflict would also arise if a trustee's decision at one charity could be influenced by their knowledge of and duty to the other charity - even if there was no benefit to the trustee.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member).

2.9 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills' activities through various groups - some formally constituted (see section 2.10) and others being ad hoc advisory groups set up to meet specific needs.

2.10 Skills Councils

The ScreenSkills [Skills Councils](#) ensure that ScreenSkills' activities reflect and adapt to changing skills needs. Councils are responsible for targeting skills development activity and ensuring delivery, in relation to their respective sub-sectors, within the strategic framework endorsed by the ScreenSkills Board. Skills Council members give their time voluntarily and are not remunerated.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures.

At 31 March 2023 there were Skills Councils for Animation, Children's TV, Film, Games, HETV and Unscripted Television. Additionally, ScreenSkills works in partnership with other bodies on VFX activity.

2.11 Practitioner groups

Industry practitioners shape ScreenSkills' skills investment agenda at policy and planning levels. They advise on pragmatic approaches which meet industry's priority skills needs during a period of buoyant sector growth and rapid change - which, during 2022/23, included post-pandemic recovery and other economic challenges which affected production processes and costs.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area.

2.12 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, such as skills policy and advocacy, and maintains effective relationships across key Government departments including the Department for Culture, Media & Sport (DCMS) and the Department for Education (DfE).

ScreenSkills also delivers against its objectives through various partnerships. In 2022/23, key partner organisations as well as the Government departments listed above included:

- Arts Council England (ACE)
- The British Film Council (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Creative and Cultural Skills (CCS)
- Creative UK
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Screen Yorkshire
- UK Screen Alliance

Other partner organisations include other trade associations and trade unions; and representative bodies, such as the Creative Industries Council (CIC).

ScreenSkills' wider stakeholder engagement includes screen industry employers, employees and freelancers. Their feedback and advice help to shape ScreenSkills' delivery priorities and response to evolving factors affecting the screen industries workforce.

3. 2022/23 strategic priorities and investment

3.1 Context for ScreenSkills' 2022/23 planning

The UK remains one of the world's most important screen production hubs. An effective talent pipeline, and a skilled and inclusive workforce, are critical to the UK's international screen reputation and success. Co-ordinated skills planning and investment are vital in developing the screen workforce, given the scale of sector growth, the nature of sector convergence and the speed of technology and workflow changes.

ScreenSkills considers a range of factors as part of its annual delivery planning. During 2022/23 we consolidated our support for the existing screen workforce, as the industry remained concerned about skills gaps and grade shortages at mid- to senior-level. We also continued to advocate for co-ordinated screen skills planning and investment to achieve maximum value for money when meeting industry skills needs.

The Future Film Skills (FFS) programme and ACE public funding contracts ended in March 2023. ScreenSkills' 2022/23 delivery planning reflected the commitment to completing delivery in some areas and, in other areas, establishing a foundation for future delivery.

3.2 Focus for ScreenSkills' 2022/23 delivery

During 2022/23 ScreenSkills continued to support Skills Fund-specific investment priorities and a unified approach to skills planning across screen. This approach maximised the value from overall UK-wide skills investment - working with partners around the UK - via blended learning: the online delivery of training, resources and career support alongside face-to-face sessions.

2022/23 delivery priorities were endorsed by the Board and the F&A Committee. The main aims were to:

- Tackle immediate skills gaps and shortages, particularly at mid/senior level;
- Build a more inclusive UK-wide talent pipeline, reflecting existing and projected skills needs.

ScreenSkills' 2022/23 delivery framework included the following activity areas:

- Entry level: Targeted entrant/vocational schemes with a focus on social mobility, practical training and key skills;
- Early: Essential employability skills; a focus on progression and retention; and support for career planning to build experience and contacts;
- Experienced: Key skills gaps at mid/senior levels reflecting current and projected skills priorities, with a focus on progression and retention; and professional skills including leadership, management and best practice behaviours;
- Expert: Opportunities for step-up training into senior production roles, and leadership and management training courses.
- Digital for Everyone - E-learning modules and topic-specific masterclasses and webinars.

To support its 2022/23 activity ScreenSkills also invested in cross-cutting delivery 'enablers':

- Digital platform development and beneficiary data - to support blended learning and continue to engage the growing user community in ongoing learning.
- Targeted research on current and projected screen skills, to support skills planning.
- Employability and professionalization frameworks - essential skills and capabilities which support career pathways.
- Ongoing cross-sector delivery - reflecting sector skills convergence.
- Strengthened communications, marketing and reputation management.

Strategic report

4. 2022/23 activities and outcomes

4.1 Strategic priority 1: Key skills gaps and screen skills lobbying

During 2022/23, ScreenSkills continued to identify priorities for skills development and wider workforce support and to lobby on vocational skills issues related to post-pandemic jobs including more flexible apprenticeship funding and practice.

4.1.1 Skills forecasting for the screen industry

£264k was invested in 2022/23 to provide reliable national workforce data on skill gaps. Key research, based on qualitative and quantitative data as appropriate, included:

- Placements in film and children's TV: Explored industry attitudes towards placements. The report was [published](#) in May 2023;
- Apprenticeships: Investigated the sector's engagement, understanding and experience of apprenticeships. The report is due to be published by summer 2023;
- Future Film Skills (FFS): Industry research to assess employer and hirer satisfaction with the FFS programme in 2022/23. 83% indicated they were 'very satisfied' or 'fairly satisfied' with FFS programme delivery;
- Digital skills: An update on previous research which mapped digital skills requirements in the screen industries and related creative and cultural sectors, by job title. The report will be published in summer 2023.

Additionally, the Skills Funds commissioned specific sector-related research:

- HETV workforce report: The Fund's annual research into skills gaps and shortages. The report was [published](#) in May 2023;
- Unscripted TV Skills Fund: Follow-up research into skills gaps and shortages in the nations and regions post the Fund's key research in 2021;
- Future Film Skills (FFS) Programme: An end-of-programme evaluation assessing the impact of the programme's entire output. A summary of the FFS programme is available [here](#).

4.1.2 Industry influencing and lobbying

ScreenSkills works with stakeholders across industry, Government and education to influence skills policy and practice.

Screen industry skills strategy and investment

We continued to liaise with DCMS and DfE to advocate continued skills investment in the screen industries. ScreenSkills contributed to the DCMS-commissioned and BFI-led Skills Review and offered advice on the Skills Task Force established in early 2023.

Apprenticeships Pilot Evaluation

ScreenSkills published an [evaluation](#) of its two pilot apprenticeship schemes. The evaluation recommended fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied for the sector in England.

The first pilot ran between January 2020 to February 2023 with Netflix, Warner Bros Discovery and co-funded by the Department for Culture, Media and Sport. The second pilot started in February 2022 and will finish in January 2024. Alongside lead partner, Amazon Prime Video, ScreenSkills worked with Banijay, Freemantle, Lime Pictures and Sky (with APX Content Ventures); the pilot was co-funded by the DfE.

4.2 Strategic priority 2: Entry-level diversity and work-readiness

4.2.1 Careers events

£644k was invested in 78 face-to-face events across the UK and 42 online careers events in 2022/23, engaging almost 6,000 adults. As well as events for Trainee Finder (see section 4.2.5) and First Break (see section 4.2.4), other events included:

- A two-day course for people in Liverpool and Manchester - many sourced from job centres - for placements as location marshals on local productions;
- Taster sessions for early-career stage staff in unscripted TV;
- UK-wide employability sessions for Select university students (see section 4.5), attracting over 900 attendees;
- Set-Ready days for students at ten Further Education (FE) colleges with courses endorsed by Select;
- 'Production Unlocked' events with the BBC, delivering two days of training and networking events in Salford, Bristol, Cardiff, Birmingham and Glasgow to 584 participants;
- A schools tour in Coventry funded by ACE, engaging 600 children in sessions and workshops ranging from social media promotion of creative content to working in games and animation;
- Events for 11-18 year olds and careers advisers across the UK. During 2022/23, ScreenSkills engaged with over 3,000 eleven to eighteen year olds and almost 500 careers advisers;
- The Big Connection: A collaboration with the Royal Television Society (RTS) to host 'speed-networking' events for scripted and unscripted TV new entrants in Scotland and Wales.

4.2.2 Discover Creative Careers (previously the Creative Careers Programme)

In late 2022 ScreenSkills was appointed as the lead delivery partner for Discover Creative Careers. Discover Creative Careers is an integrated, industry-led programme of activity across 77 target areas across England to encourage a larger and more diverse intake of talent into the creative industries. Launched in February 2023, delivery will be supported by £947k of funding from DCMS and £65k of additional investment from ACE.

The programme informs young people directly about the opportunities in the creative industries through meaningful encounters with industry professionals, online tools, training and support for teachers, parents, guardians and careers professionals, employers and more.

ScreenSkills will lead ongoing delivery in collaboration with over twenty partner organisations including Creative UK, who will use some of the funding to develop industry and parent/carer-facing campaigns; and Speakers for Schools, who will deliver a speaker programme for Discover Creative Careers week later in 2023. We will also work with the Department for Work & Pensions (DWP) to deliver creative industries awareness training to Job Centre Plus work coaches.

The programme will continue to offer the Discover Creative Careers website, with links to over 600 job profiles, a video programme and other resources suitable for schools. New content and job profiles will be developed as part of the 2022 to 2025 programme. The site continued to be well-received during 2022/23 - pages with the URL 'your-career' accounted for 34k page views (29.5k unique views) and 15k site entrances. ScreenSkills' careers content is also reflected in web-searches across other topics including job profiles and career maps.

4.2.3 Other careers resources

During 2022/23 ScreenSkills continued to develop the careers pages on its website including the 'Your Career' hub, where resources for all career-stages are collated. In 2022/23, the job profile pages generated over 547,000 page-views and almost 461,000 unique page-views (22.6% of total page-views).

During the year, a new Broadcast Engineering career map with matching job profiles online and a Film and TV drama production map were published. By the end of March 2023 ScreenSkills hosted over 260 job profiles, which provide a comprehensive overview of roles across screen. A creative industries section was also added, highlighting roles common across more than one industry supported by case-studies.

Additionally, resources were published to support careers in virtual production, working in hair, make-up, wigs and prosthetics; lighting for all skin tones as well as a new edition of the 'Freelance Toolkit' for students, new entrants and early career-stage crew.

4.2.4 HETV Skills Fund - 'First Break'

First Break is a High-end TV Skills Fund pre-new entrant inclusivity programme which aims to demystify entry into the TV industry for individuals from socially excluded and diverse groups based locally to a production, who otherwise would most likely never consider the industry is open as a career path to them. In 2022/23, five First Break programmes were delivered in partnership with HETV productions shooting around the UK, with a total of 34 participants going on to paid job-shadowing opportunities. Participants included: 55.6% identifying as female; 18.5% from minority ethnic groups; 29.6% identifying as LGBT; 3.7% saying they had a disability; 96.3% being based outside London and the Southeast; and 85.2% from a non-paid school background.

4.2.5 Trainee Finder

Trainee Finder is an early-level work placement programme. Selection for each year's intake takes place from the previous Winter through to the Spring of the cohort's year and is offered in Animation, Children's, Film and HETV:

- Animation: Since launch in 2021, 264 weeks of trainee placements have been offered across twelve productions including *Kensuke's Kingdom* and *Specs* (Lupus Films), *JoJo & Gran Gran* (A Productions), *Lloyd of the Flies* (Aardman Animations) and *Dodo* series 2 (Wildseed Studios). The first cohort of 20 animation and storyboard trainees from across the UK is expected to run until October 2023. Proposals are being developed for recruiting the second cohort.
- Children's: Over £71k was invested to support thirty-four candidates, a 30% increase year on year and a 70% increase in the number of trainees placed.
- Film: Approximately £302k was invested in 2022/23, offering 120 placements for 105 trainees across eleven departments for a minimum of four weeks. 59% of trainees identified as female; 24% were from minority ethnic groups; 13% said they had a disability; and 44% were based outside London and the South East.
- HETV: 330 trainees were supported across 105 productions. 70% identified as female; 22% from minority ethnic groups; 20% identified as LGBT; 10% said they had a disability; and 63% being based outside London and the South East.

4.2.6 Animation Skills Fund - New talent support

During 2022/23, the Fund supported various projects to develop new talent, including Dream Big!, a diversity-focused programme offering participants from under-represented backgrounds the chance to build a career in animation. The programme was co-funded with the Children's TV Skills Fund.

4.2.7 Children's TV Skills Fund - Support for entrants

Following a successful pilot in 2021/22, the 'Dream Big!' programme was recommissioned from thinkBIGGER! with a budget of £105k. For new entrants from diverse backgrounds, the programme was expanded and enhanced to offer twelve beneficiaries six-month, part-funded industry placements focused on trainee production co-ordinator and researcher roles.

4.2.8 Apprenticeships and National Occupational Standards (NOS)

During 2022/23, a wide range of industry practitioners contributed through employer advisory groups to both our Apprenticeship Standard development work and nation-specific development work. Organisations contributing to standard development included AIM Awards, Amazon Studios, Bauer Media, the BBC Academy, Channel 4, Creative Media Institute, Framestore, ILM, The Institute of Practitioners of Advertising (IPA), ITV, JGA, MBS Equipment Co UK, M&C Saatchi, MOD, NBC Universal, Netflix, NextGen Academy, Panalux, Pixipixel, RES Digital, Union VFX, The Victoria and Albert Museum and the Wellcome Trust.

English Apprenticeship Standards

During 2022/23 ScreenSkills continued to develop a range of English Apprenticeship Standards to meet screen industry needs. The following standards were completed during the year:

- Junior 2D/3D Artist and Assistant Technical Director standard: A new standard merged from the existing VFX Junior 2D Artist, VFX Assistant Technical Director and Junior VFX Artist;
- Photographer standard (Previously the Photography Assistant standard): Reviewed and broadened to cover all creative sectors; and it was renamed as the Photographer standard;
- Grips standard: Developed and submitted for approval in May 2023;
- Production Technician: A new standard with three pathways - Screen Lighting Technician, Creative Venue Technician and Live Event Technician developed and submitted for approval in May 2023;
- Costume Performance Technician: Being redeveloped as a core and options standard, with separate pathways for theatre and screen.

Apprenticeship engagement also included work with the NextGen Academy to engage and recruit apprentices onto VFX and animation apprenticeships with ten apprentices recruited with Westminster Kingsway College, Framestore and Untold.

Using the Government's tracking data relating to the number of apprenticeship 'starts', in the year ScreenSkills helped develop 950 starts on the English Apprenticeship Standards.

National Occupational Standards (NOS)

During 2022/23 ScreenSkills led on the completion of NOS work in Wales, Scotland and Northern Ireland. Standards are managed differently in the nations, requiring liaison with national skills agencies.

Having secured preferred supplier status with Skills Development Scotland (SDS) for four years since 2019/20, ScreenSkills has continued to secure projects via competitive bidding. During 2022/23, funding was secured to review and redevelop the NOS for Set Crafts and for Digital Production Skills (the latter being the redevelopment of the Museums and Galleries Practices SVQ on behalf of Creative & Cultural Skills/CCS). We also translated the following NOS suites into Welsh: Props for Productions, Stagehands for Productions, Production Design, Armoury and Weapons Supply for Productions, Broadcast and Media Systems Engineering and Cultural Heritage.

ScreenSkills worked with the following organisations on the NOS reviews: BBC Studios, Bad Wolf Productions, Bectu, Boom Cymru, Creative Scotland, Creative Wales, Kaboom Films, Screen Alliance Wales, Screen Northern Ireland, Sgil Cymru, Two Cities TV, UK Screen Alliance and the Walt Disney Company.

4.2.9 Centres of Screen Excellence

2022/23 saw the completion of the third year of courses in the Centre of Screen Excellence: Yorkshire (CoSE:Y), along with the successful recruitment of students for a fourth continuous year.

During 2022 CoSE:Y delivered courses in art direction, costume, lighting, make-up and hair, factual and production assistant (scripted). Of the 55 students who completed the courses, 52 were provided with a placement or themselves found paid work in the industry (with the other three choosing not to take up the placements offered). Screen Yorkshire made payments to 34 students to help them with cost-of-living increases. The CoSE:Y courses attracted students from a range of ages and backgrounds. One student had been homeless and diagnosed with a mental health condition but, with support from Screen Yorkshire, they were able to complete the course and secure paid work through their placement. Other students confirmed that the courses provided the intended pathway into the industry - at various ages and stages, including those transferring into screen mid-career.

Attracting students from a range of ages and backgrounds, CoSE:Y offered six courses starting in April 2023 - art direction, costume, factual, make-up and hair, lighting and production assistant. 57 students were due to take these courses (funded by £246k agreed with the BFI from the final year of the FFS programme). Most courses were delivered by industry professionals rather than colleges, which prepares students better for their first days on set and builds networks between existing and new talent networks.

Screen Yorkshire is also working with the Met Film School Leeds and The Mill to provide students with the opportunity to use their skills on a film shoot at the end of the course. Met Film will provide directors, cameras and script editors; The Mill will provide student actors; and CoSE:Y will provide the crew.

The Centre of Screen Excellence: Elstree (CoSE:E) completed its second year, with Elstree Screen Academy (ESA) expanding the range of options by including a post-production/editing course. 39 students completed six courses, with an increase in the number who were able to do industry placements. ESA will recruit for a third year starting in September 2023.

4.3 Strategic priority 3: Continuing professional development (CPD)

During 2022/23, ScreenSkills focused on mid-career skills, consolidating its blended learning approach, combining online and face-to-face skills support.

4.3.1 Schemes supporting creative sector crossover skills and transferers

During 2022/23, ScreenSkills delivered various training programmes for those considering a 'portfolio' career - working across and/or transferring between the screen industry and other creative and cultural sectors.

Delivery was enabled by £306k of ACE funding, with additional co-funding from other partners.

Responding to the creative industries' demand for skilled professionals in key areas such as live digital content capture initiatives, included:

- A six-week filming performance [bootcamp](#) at Solihull College & University Centre, benefiting fifteen West Midlands-based artists and creatives;
- Schools' activity in Bradford, Coventry and at Pinewood, engaging over 900 young people;
- Events across the UK in locations including Coventry, Birmingham, Bradford and Newcastle engaging over 300 people;
- Portfolio careers content developed for ScreenSkills' website, including eight films and eight new job profiles (with a social media campaign to promote the content rolled out early in Spring 2023).

4.3.2 Animation CPD

During 2022/23, £15k of Animation Skills Fund investment enabled the delivery of various projects and partnerships to develop professional, creative and technical skills across animation talent.

Activities included:

- Co-funding for courses in leadership and management, mental health awareness and disability awareness;
- A Budgeting for High End Animation Series clinic, produced by Lindsay Watson (CANUK Productions);
- Repeat programmes being planned in areas where previous training has proved successful, such as three ToonBoom Harmony courses (on Animation, Rigging and Technical Direction).

The Animation Skills Fund supported the Manchester Animation Festival (November 2022), where the 'Young Animator of the Year' (YAY) winners received their awards. It also contributed to the Move Summit in Edinburgh (February 2023) and the Cardiff Animation Festival (March 2023), with ScreenSkills representatives participating in panel discussions and talks. ScreenSkills also contributed to planning Film London's Equal Access Network event (April 2023) and the Children's Media Conference in Sheffield (July 2023).

4.3.3 Children's TV CPD

During 2022/23, the Children's TV Skills Fund committed almost £309k in CPD, with some activity rolling into 2023/24. Examples include:

- Make a Move: Ten participants across roles such as series producer, production manager, first AD, producer/director and assistant art director.
- Step up to Line Producer: Production placements were provided for several of the 27 participants, with costs subsidised by the Fund.
- 16 participants in a Production accountant transfer programme, including part-funded placements for half of those taking part.
- 26 participants in an online senior leadership training programme consisting of five training elements and a one-to-one coaching session.

195 participants attended at least one of the following sessions: 'Leadership and Management essentials', 'Mental health awareness training for HoDs' and 'Get The Knowledge'. The first two sessions were delivered through co-investment with the Animation Skills Fund (see section 4.3.2). 66% identified as women; 14% were from minority ethnic groups; 12% said they have a disability; 11% identified as LGBT; 17% were from a socially under-represented group (based on parental occupation); and 71% were based outside London.

4.3.4 Film CPD and 'Film Forward'

Film CPD

2022/23 investment in film CPD totalled £1.1m - £347k from the Film Skills Fund and £765k from the BFI-funded FFS programme. All training courses and events were delivered through a combination of remote and face-to-face sessions as well as work-based placements on productions, some of which will be completed during 2023/24. Film CPD investment/co-investment supported a total of 2,160 beneficiaries on courses and events across the UK. This included 1,569 beneficiaries attending 101 training courses and 424 attending sixteen events - as follows:

- 596 on 47 training courses and events funded exclusively through the FFS programme;
- 296 on four training courses and events funded exclusively through the Film Skills Fund;
- 782 on 35 training courses and events co-funded by the FFS programme and the HETV Skills Fund, ACE and Unscripted Skills Fund; and
- 363 on 29 training courses and events co-funded by the Film Skills Fund and the HETV Skills Fund, ACE and Unscripted Skills Fund.

A total of 1,606 individuals benefited from film-supported training and skills opportunities during 2022/23 (i.e. some people benefited from more than one type of support). Topics included:

- craft and technical skills
- production team training
- script-reading and reporting
- production finance and accounting
- post-production and VFX, including for those with disabilities
- transferer courses for Finance professionals, Location Marshalls, Architects and those experienced in hair and make-up for people of colour
- virtual production, including Unreal Engine
- film directing and producing, including for those with disabilities.

63% of those supported via film skills training events identified as women; 22% were from minority ethnic groups; 11% said they had a disability; 54% were from outside London and the South East; and 17% identified as LGBT.

Other support included webinars and open days introducing virtual production, and sessions such as:

- Business Toolkit for freelancers
- Budgeting for HoDs (Heads of Department)
- Tackling bullying and harassment
- Tackling unconscious bias
- Mastering Emotional Intelligence and well-being for film
- Mastering feedback for film professionals
- Hiring and managing teams

50% of those supported via other CPD events identified as women; 26% were from minority ethnic groups; 11% said they had a disability; 55% were from outside London and the South East; and 15% identified as LGBT.

Film Forward

Film Forward supports experienced professionals from minority ethnic groups in advancing into more senior roles. The programme matches film professionals with at least five years' experience in a variety of below-the-line roles with paid opportunities, alongside professional development coaching and bursary support. During the scheme's pilot phase ScreenSkills invested around £18k in grants, bursaries and bespoke coaching with several beneficiaries now employed in their 'step-up' role.

4.3.5 HETV CPDs

HETV's 2022/23 investment in CPD skills development totalled £5.1m (with over £8.0m collected from 176 new productions and 27 spanning the previous financial year). During the year, the HETV Skills Fund supported 4,814 beneficiaries across the UK (2021/2022: 1,612). Some initiatives were supported by co-investment with other ScreenSkills Skills Funds.

Examples of HETV CPD outcomes during 2022/23 include:

- 131 Make a Move step-ups on 97 productions;
- 25 electrical traineeships, including funding for qualifications (46% identifying as women);
- 90 individuals attended the 'Understanding Virtual Production' roadshow delivered in Belfast, Bristol, Cardiff, Glasgow, London and Yorkshire;
- 585 attended Leadership and Management training;
- 210 attended Anti Bullying and Harassment and 178 attended Fostering Positive Mental Health;
- 52 HETV professionals signed up for the Back To School programme to deliver career sessions in local schools as part of their own professional career development;
- The Nations working groups (set up in 2022) collectively commissioned fourteen training programmes delivering locally.

Over 1,130 people were supported through HETV mid-career training across 36 programmes delivered by providers or internally by ScreenSkills. Approximately 1,460 people were also supported across seven training programmes addressing leadership, management and other skills development.

Additionally, the HETV post production trainee sound pilot, developed in 2021/2022, launched in July 2023.

4.3.6 BBC Production Unlocked

A series of face-to-face 'Production Unlocked' events were run across the UK, in partnership with the BBC Academy and local employers (and supported by ScreenSkills' careers team - see section 4.2.1). A BBC 'Production Unlocked' event took place in Belfast at the end of May 2023, which completed the contracted activity delivered as part of the two-year TVSF/USF transitional phase (with a final £79k being invested in CPD during 2022/23).

4.3.7 Unscripted TV Skills Fund (USF)

UKTV joined the USF in June 2022; and towards the end of the financial year S4C also confirmed that it would join from the start of 2023/24. A total of eleven broadcasters and streamers are now signed up as USF funding partners - more than double the number at the Fund's launch in June 2021.

In its second year, the USF commissioned and launched five training programmes targeting key roles against 2022/23 income of £1.87m:

- Series Producer programme: 22 participants, including two supported with an ITV bursary.
- Junior editor: Training for 40 people (20 junior editors 'stepping up' and 20 edit assistants backfilling roles to facilitate the new editors stepping up).
- Production manager: Supporting 30 new PMs with training, mentoring and networking. Joint training sessions with the Series Producer programme have enabled a better understanding of the demands of a PM role from those in senior editorial roles.
- Development teams: 300 supported via a series of online training sessions for new entrants, plus five two-day face-to-face development summits across the UK where participants can develop their professional and personal skills.
- Post production mentoring programme: 22 pairs of people matched for a six-month mentoring programme supporting people at all stages of their career in post-production.

During 2022/23, an additional 330 people received training with an unscripted TV focus, as a result of £22k funding for initiatives supporting under-represented groups, allocated through the contestable fund (the USF 'pot' from which investment is allocated to targeted initiatives):

- 'It's My Shout': A Wales-based unscripted documentary training programme.
- 'Share The Next Step': Supporting women hoping to step up to Series Producer through a job-share, with the programme subsidising their six cross-over day payment and giving them access to training throughout the programme.
- 'TV Logger Heads: Introduction to the role of the logger': Aimed at people trying to enter the TV industry, providing practical advice on getting the crucial first job offer and explaining other roles that logging can lead to.

The training outlined above (excluding the contestable fund) committed to upskilling 420 beneficiaries. 288 had started their training by the end of March 2023.

All USF aims remained unchanged during 2022/23, apart from the target for beneficiaries from outside London and the South East, which was reduced to 70% to reflect the new profile of funder contributions (although the Series Producer programme target was for 100% of beneficiaries to be based outside London and the South East). The Fund also has a target for direct spend outside London of 50%; and around two-thirds of Fund spend was outside London by the end of 2022/23.

The majority of training delivery in 2022/23 was for programmes funded during 2021/22, given the timelines for commissioning and delivering complex schemes. Of these: 79% of beneficiaries were based outside London, a little below the Fund's year one target of 87%. The USF exceeded its other key Fund aims, as follows: 70% identifying as female (against a target of 50%, unless the aim is to increase the number of those identifying as male in specific roles); 32% saying they are from socially under-represented groups (target: 30%); 30% from minority ethnic groups (target: 20%); 19% saying they have a disability (target: 12%); and 21% identifying as LGBT (target: 10%).

The USF also continues to offer its short course programme - an extensive range of free, online career and personal development training courses grouped into three strands:

- 'Step Up': Training to help individuals moving on to a new role or improving their skills in their current role;
- 'Your Life at Work': Workplace best practice and support on staying happy, healthy and productive at work;
- 'Mind Your Business': Training in topics including finance, HR and business affairs.

In 2022/23, 290 short courses were attended by 1,990 beneficiaries (note: where participants attended more than one session they are only counted once). 48% of participants identified as women; 15% were from minority ethnic groups; 8% said they had a disability; 14% identified as LGBT; 16% were from socially under-represented backgrounds; and 61% were based outside London. 93% said they were 'satisfied' or 'very satisfied' with their online training experience.

As in previous years, the USF worked with other Skills Funds to deliver sessions such as 'Deaf Awareness for productions' and 'Deaf awareness for hirers'. In-house delivery of existing training sessions are provided to unscripted production companies, on request.

In autumn 2022, the USF launched a series of Connect and Inspire sessions both online and in person. They were:

- WFTV and ScreenSkills in Glasgow: Networking Masterclass (4 October 2022, Glasgow)
- The Big Connection: Open Door Unscripted TV Special (25 October 2022, Glasgow)
- Neurodiversity: Flexibility of Thought in TV 2022 (9 November 2022, online)
- Fostering Resilience in Uncharted Waters (14 November 2022, online)
- Disabled Representation in TV - How can we do better? (30 November 2022, Bristol)
- Obs Doc Ap: Immersing in Remote Environments as an Outsider (5 December 2022, online)
- The Crewing Company talks: Support your talent (31 January 2023, London)

A total of 215 attendees benefited from these events, with 73% based outside London; 67% identifying as female; 15% saying they are from socially under-represented groups; 16% from minority ethnic groups; 20% saying they have a disability; and 17% identifying as LGBT.

4.3.8 E-learning modules

During 2022/23, ScreenSkills further expanded its range of e-learning modules and increased uptake of the existing modules. A growing number of broadcasters and production companies are now actively encouraging, or mandating ScreenSkills' e-learning modules as part of their own on-boarding process. During the year, ScreenSkills worked with seven studios and production companies to develop an online tracking tool which helps HR teams and managers to request that new freelance crew take specific modules and to monitor those who complete the e-learning and gain the relevant certificate(s).

'Getting into the screen industries' - a series of short employability skills modules - grew in popularity during the year and benefited from a marcomms campaign in early 2023 to increase uptake among ethnically diverse communities. Two new modules were launched - 'Diversity, equity and inclusion in the screen industries' and 'Safeguarding for all'; and modules in development for launch in 2023/24 are 'Sustainability for the screen industries' and 'Disability, access and inclusion for the screen industries'.

Modules available by end-March 2023	Launch-date	2022/23 completions	Completions since launch
Coronavirus basic awareness on production	July 2020	6,092	84,175
Tackling harassment and bullying at work	May 2020	8,340	17,687
Getting into the screen industries (5 short modules – see below)	January 2022	12,162	13,701
Addressing unconscious bias: basic awareness at work	February 2021	4,618	9,945
From script to screen: an introduction to how scripted content gets made (13 short modules – see below)	November 2022	5,919	5,919
Introduction to mental health awareness	December 2021	3,863	4,888
Mentoring for mentees	April 2020	547	2,659
Coronavirus basic awareness in cinemas	August 2020	40	2,645
Mentoring for mentors	April 2020	188	843
Inclusive hiring	February 2022	364	407
Diversity, equity and inclusion for the screen industries	January 2023	284	284
Safeguarding for all: basic introduction for the screen industries	February 2023	183	183
Best practices for training in the screen industries	March 2022	72	79

ScreenSkills' e-learning modules continue to be very positively received - an average of 93% of users are satisfied with their e-learning experience (2021/2022: +2%).

The HETV Skills Fund supported work on making relevant modules - such as the five-part e-learning toolkit 'Getting into the screen industries' - available to those aged under-18. As this age group cannot register for a ScreenSkills user profile, teachers, parents or guardians e-mail careers@screenskills.com on behalf of young people who could benefit. This module toolkit was promoted via a targeted campaign from January to February 2023; as was 'Work Well', a series of modules on harassment and bullying, unconscious bias and mental health to help create a better, more welcoming and inclusive workplace.

In December 2022, the Fund worked with sector partners to launch the 12-module [Script to Screen](#) online course. Designed for people new to the industry, the course covered the essentials of making scripted content.

4.4 ScreenSkills bursaries

Bursaries are a cost-effective way of tackling barriers to skills access and career progression. 1,825 applications were received via the ScreenSkills' bursary system between 1 April 2022 to 31 March 2023. During 2022/2023 ScreenSkills committed a total investment of £981k to 911 bursaries. 975 bursaries were solely funded by a specific sector, and 73 were co-funded between sectors¹. 2022/23 bursary investment was funded from the FFS programme and through industry contributions to the Children's TV, Film, HETV and Unscripted TV Skills Funds. Netflix also contributed £40k towards the 2022/23 bursary programme.

During the year:

- An average bursary amount of £1,440 was applied for across all sectors;
- An average of £974 was awarded per successful applicant, via committed bursaries;
- 48% of all bursaries awarded were to applications involving training costs;
- 39% of all bursaries awarded were to applications involving equipment purchases or software licensing;
- 16% of all bursaries awarded involved driving lessons, as applied for by applicants who demonstrated that the lack of a driving licence prevented them from progressing in the industry;
- 92% of applicants who completed the end-of-initiative survey noted they were either 'satisfied' or 'very satisfied' with their experience of applying for a bursary;
- The most frequently supported software packages for which bursary funding was awarded were 'Final Draft' and 'Movie Magic Scheduling and budgeting'. Another popular choice this year was 'Adobe Creative Cloud';
- The largest bursaries were for £3k – awarded for a range of uses including high-specification cameras and accessories and for training at the International Stunt Academy;
- The smallest bursary was for £60, enabling an applicant to attend intimacy co-ordinator training at the NFTS.

Diversity figures for actioned bursaries during 2022/23 were: 65% identifying as female; 24% from minority ethnic groups; 14% saying they have a disability; 19% identifying as LGBT; and 62% based outside London and the South East (up 13% from last year). 61% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

Animation bursaries

23 animation applicants were supported through investment via the FFS programme and Film Skills Fund. 74% of those bursaries were awarded to applicants who identified as female; 9% were from minority ethnic groups; 35% said they have a disability; 22% identified as LGBT; and 65% were based outside London and the South East. 62% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

Children's TV bursaries

Two bursaries were awarded from the Children's TV Skills Fund, with a total investment of £1.2k. Another nine bursaries - with a total value of £11.5k - were funded under the FFS programme and the Film and HETV Skills Funds to support applicants working in Children's TV. 82% of these bursaries were awarded to applicants outside London and the South East; and 82% of successful applicants identified as female. 30% of awards were to those at early or entry career-stages.

¹ A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2022/2023 financial year when a formal offer was made to the applicant, to be awarded and paid after the final paperwork has been completed. An 'approved/actioned' bursary means that the bursary was approved, the award has been confirmed to the applicant, the acceptance paperwork has been completed and the initial payments have been made.

FFS programme investment in bursaries

During 2022/23 £452k of FFS programme investment was committed (including co-funding) to 492 bursaries across animation, film, TV and VFX. 63% of FFS-supported bursaries were awarded to applicants identifying as female; 24% went to applicants from minority ethnic groups; 15% said they had a disability; 18% identified as LGBT; and 61% were based outside London and the South East (up 14% from last year). 63% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

Film bursaries

£102k of Film Skills Fund investment was committed to 98 bursary applicants during 2022/23. £20k of this amount, supporting 24 applicants, was a contribution to the Film Skills Fund from Netflix. 66% of recipients identified as female; 23% were from minority ethnic groups; 14% said they have a disability; and 74% were based outside of London and the South East. 63% of approved/actioned bursaries were awarded to those at entry or early career-stages.

HETV bursaries

£383k of HETV Skills Fund investment was committed to 401 HETV-related bursaries, more than double the number in 2021/22. 70% of HETV-related bursaries were awarded to applicants identifying as female; 24% went to applicants from minority ethnic groups; 10% said they have a disability; 15% identified as LGBT; and 58% were based outside London and the South East (up 7% from last year). 59% of approved/actioned HETV bursaries were awarded to applicants at early career-stage.

Unscripted TV bursaries

£42k of Unscripted TV Skills Fund investment was awarded to 45 bursary applicants during 2023/23. A Netflix contribution of almost £19k supported 18 applicants. The other 25 applicants received bursaries for equipment purchases, as they participated in the 'Stepping Up To Shooting AP' training delivered by the Fund. 73% of recipients identified as female; almost 20% were from minority ethnic groups; 32% identified as LGBT; and 68% were based outside London and the South East. 47% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

VFX bursaries

£15k of FFS programme funding was allocated to 11 VFX-related bursaries. 18% of recipients identified as female; 91% were based outside London and the South East; and 27% identified as LGBT. 60% of approved/actioned VFX bursaries were awarded to applicants at entry or early career-stages; and over 90% of the funding was awarded to applicants from non-paid schooling backgrounds.

4.5 Accreditation: ScreenSkills Select

Select strategy, planning and beneficiaries

The ScreenSkills Select strategy is overseen by an industry advisory group, which meets quarterly. The group comprises nine senior industry figures from film, TV, animation, VFX, games and post-production. During 2022/23 ScreenSkills ran seven industry-hub working groups across the nations and regions (Belfast, Bristol, Cardiff, Manchester/Salford, Scotland, the West Midlands and Yorkshire) to strengthen shared understanding of local skills needs among education and employer representatives. Satisfaction surveys resulted in a 92% satisfaction rate for both topics discussed and for the attendee range and breadth.

3,538 final-year students benefited from ScreenSkills Select courses during 2022/23. Select benefits during 2022/23 included 24 Select employability sessions for final-year students on animation, film, Games, TV and VFX courses from October 2022 to February 2023. Session themes included advice from employers and talent managers on freelancing in film and TV; top tips on working as a production runner; preparing for work in animation, VFX and games; entry level schemes; and promoting your brand. Other events included eight in-person 'set-ready' days involving nine Select FE colleges and online industry insight sessions in partnership with RTS Scotland for students and course leaders looking at hard-to-recruit roles in factual TV, cinematography and location management.

The third ScreenSkills Select Annual Congress took place in February 2023, generating excellent feedback.

Events	Audience	Dates	Participants
Online Select sessions and in-person FE 'set-ready' days	Students	April 2022 to March 2023	1,301
Industry insight sessions	Students and educators	May 2022 to February 2023	161 bookings
Annual Congress	Educators and industry	February 2023	166 bookings

3,538 final-year students benefited from ScreenSkills Select courses during 2022/23.

Select endorsement and annual reviews

During 2022/23, ScreenSkills endorsed an additional seventeen courses through ScreenSkills Select. 94% of these courses were based outside London and the South East, and 94% of course endorsements were in technical and vocational areas.

Courses endorsed during 2022/23 included: undergraduate courses in Film Costume, Media Make-up, Film Production and Animation Production from the Arts University Bournemouth; Level 3 Creative Media Production course reaccreditations for Bridgwater & Taunton College and Birmingham Ormiston Academy (BOA); an undergraduate suite of Games Development courses at the University of Huddersfield; the MSc in Sport Broadcast at Cardiff Metropolitan University; Hair and Make-up Level 3 courses at the Davinia Fermi Make-up Academy (DFMA) and Final Checks Hair and Make-up Academy; reaccreditations for Nottingham Trent University's BA (Hons) Design for Film and TV course, Teesside University's BSc (Hons) Computer Games Programming course and the University of South Wales BA (Hons) Animation 2D Stop Motion course.

A total of 131 courses across 53 institutions were endorsed under ScreenSkills Select by year-end.

During 2022/23, 82 online courses were reviewed, with a 97% satisfaction rate for ScreenSkills Select and its benefits.

Train the Trainer

During 2022/23, ScreenSkills delivered two waves of our most successful 'Train the Trainer' specialist courses, 'Supporting neurodiverse trainees', to a total of 39 industry trainers. A version of this course will be available via ScreenSkills' website from Autumn 2023. Thirteen industry trainers also completed our first nationally accredited Level 3 Award in Education and Training in the Screen Industries.

Federation for Industry Sector Skills & Standards (FISSS) certification

As a member of the Federation for Industry Sector Skills & Standards (FISSS), ScreenSkills is the certificating body for apprenticeship frameworks and provider institutions in Wales and Scotland. 28 certificates were issued between April 2022 and March 2023 for successful apprenticeship completions under the respective Nations' Creative and Digital Media frameworks: Wales - 13 certificates; and Scotland - 15 certificates.

4.6 ScreenSkills UK-wide mentoring network

ScreenSkills invested £137k in mentoring support during 2022/23. ScreenSkills continued to deliver best practice mentoring - directly through its own mentoring programme and by working with partner organisations. The year's activity focused on supporting under-represented groups, particularly those based outside London and the South East and those returning to work after a career break.

Key achievements:

- 708 mentees were introduced to an industry mentor from across the ScreenSkills mentoring network. This included 126 mentees on ScreenSkills' mentoring programme and another 582 on funded and non-funded partner programmes. Of the 708 mentees supported: 64% identified as female; 21% were from a minority ethnic group; 16% said they have a disability; and 16% identified as LGBT. 184 mentees were at entry career-stage and 708 were at early, experienced or expert career-stages. 739 mentors volunteered across ScreenSkills' mentoring network, which included 523 new mentors.
- The mentor recruitment process was simplified, establishing a single-entry point for mentors to apply to support all ScreenSkills mentoring schemes.
- The mentoring team used the experience gained through building an accessible mentoring scheme when they project-managed a disability awareness project to deliver training for all ScreenSkills staff and a pilot project on event accessibility.

During the second half of 2022/23, ScreenSkills focused on building sustainability, through activities which will support and encourage future mentoring activity after the FFS programme ended:

- Reviewed and updated the existing mentoring resources and created new resources, including an e-learning module for mentors explaining how to use mentoring skills more widely.
- Published resources on a new mentoring hub on ScreenSkills' website, with training guides to support future mentoring activity.
- Organised 'get-togethers' where mentor and mentee alumni shared their experiences and built networks; and delivered best practice webinars.
- Conducted research into best practice mentoring and the lessons learnt by ScreenSkills and the funded mentoring partners - resulting in a guide to delivering best practice mentoring (available via the website mentoring hub).
- Hosted an online session for partner organisations and ScreenSkills staff delivering schemes with a mentoring element, where participants discussed how to deliver best practice mentoring and how to use mentoring resources.
- Devised and launched a pilot mentoring programme for returners to the film industry. It drew on the lessons learnt by ScreenSkills and partner organisations regarding best practice mentoring programmes which address the specific needs of those wanting to return to the screen industry; and it reflected the need for crew in skills shortage areas.

4.7 Marketing, communications and engagement

During 2022/2023, Marketing and Communications supported the key priorities of ScreenSkills and its Skills Funds, not only promoting and protecting the reputation of the organisation but promoting its programmes and services to beneficiaries as well as to key stakeholders. Integrated marketing communications campaigns included:

- HETV Skills Fund: Back to School, First Break, Leaders of Tomorrow, Make A Move and Script to Screen;
- Unscripted TV Skills Fund: Series Producer, Short Courses and Fund activity related to alumni engagement and Fund membership;
- Film Skills Fund: Film Forward, Find Your Future, Film Forward and Virtual Production;
- Trainee Finder for Animation, Children's TV, Film and HETV Skills Funds;
- Future Film Skills Programme.

Additionally, for the Future Film Skills programme, Marketing and Communications developed and delivered two key events in March 2023:

- Future Film Skills Showcase (Somerset House) - A half-day conference showcasing the programme's success with panel discussions with beneficiaries and industry colleagues. Attended in person by over 100 people, the showcase was also streamed on LinkedIn Live to over 3,000 viewers (Engagement Rate: 10.86%; Page Impressions: 5.9k; Unique Reach: 3.9K).
- Future Film Skills Stakeholder Dinner - A film industry and stakeholder dinner including beneficiaries and attended by 31 guests.

During 2022/23, the web team also undertook significant improvements to the ScreenSkills website including super hubs - a method for curating and promoting content on one subject or for one specific audience - for specific sections including HETV Skills Fund, Training, Your Career and Jobs; improved navigation and content moderation and specific new directories. Additionally, an accessibility audit of the website was undertaken with subsequent changes to the site design to improve accessibility for beneficiaries.

In November 2022, ScreenSkills streamlined its newsletters, reducing from six newsletters to two - a monthly "Training and Opportunities" and quarterly Insight publication. By March 2023, the subscriber base had grown to 98,567, an increase of 17,630 on the previous year with average open rates for the two newsletters of 35.56% and 43% respectively.

In terms of social media, ScreenSkills saw growth across all its channels, with greatest growth in LinkedIn (+33%) and Instagram (+162%), driven by audience-specific and targeted campaigns.

At 31 March 2023, ScreenSkills social accounts were:

- LinkedIn: 39,110 (2021/2022: 30,854)
- Twitter: 75,900 (2021/2022: 74,800)
- Facebook: 25,838 (2021/2022: 24,008)
- Instagram: 9,285 (2021/2022: 4983)

4.8 ScreenSkills website and user reporting

During 2022/23, ScreenSkills continued to update its website, optimising recording and reporting systems, and improving the platform's structure, look, accessibility and relevance.

In 2022/2023, the website received 7,674,275 page views. The 14% year-on-year decrease was a continued and natural consequence as the industry came out of lockdown following the Covid pandemic.

From April 2022 to March 2023, 29,225 user accounts were created, and by year end the total number of people registered with ScreenSkills (i.e. those with a ScreenSkills account enabling access to structured training and related support) was 176,937.

ScreenSkills delivered 1,053 activities, such as training, events, bursaries, stepping up programmes and e-learning during 2022/23, resulting in a total of 64,789 interactions delivered to 27,728 unique individuals.

The average number of interactions per user increased from 1.5 in 2021/2022 to 2.3 in 2022/23, exceeding performance for the last four years and indicating increased user engagement with the platform.

4.9 ScreenSkills' commitment to diverse users and beneficiaries

Diversity and inclusion (D&I) are at the heart of our delivery plans and activities. Our Skills Councils and industry working groups advise on skills initiatives which strengthen workforce inclusion. ScreenSkills helps to develop a diverse talent pipeline by providing development opportunities which are accessible to people from all backgrounds and locations. This enables employers to develop workforces which reflect their screen audiences and users.

ScreenSkills' D&I targets for 2022/23 were:

- Gender: 50% Women.
- Ethnicity: 20% minority ethnic groups.
- Disability: 10% disabled and people who have a learning difference, impairment or long-term condition.
- Sexual orientation and gender identity: 10% lesbian, gay, bisexual & trans.
- Nations and Regions specifically for BFI-related programmes: 75% outside London and the South East.

Additionally, in relation to ScreenSkills D&I the 27,728 2022/23 beneficiaries who logged activity via the ScreenSkills website showed:

Category	D&I targets	2022/2023
Women	50%	52.9%
Minority ethnic groups	20%	17.3%
LGBT	10%	15.6%
Disability	10%	10.8%
Out of London and the South East	75%	59.5%

4.10 Initiatives and resources to strengthen screen industry diversity and inclusion

4.10.1 Jobs board

In May 2022, ScreenSkills launched a pilot [jobs board](#) on the website, to meet the demand from broadcasters and independent production companies to increase the opportunities to recruit talent. The pilot jobs board underlines commitment to developing its website as a 'resource gateway' - a user-friendly hub enabling access to training, events and information.

Each job posting links to an external website or employer e-mail address, with all applications being handled by the employers. Results were monitored during the rest of 2022/23 to assess jobs board engagement and outcomes.

4.10.2 Training provider directory

In June 2022, ScreenSkills launched a new [training provider directory](#) on its website, listing providers who offer training, events and programmes that help develop the careers of those at every stage in their screen career journey. This directory improves access to a wide range of opportunities around the UK. Training providers who ask to be included are checked against criteria including whether they offer training targeted at freelancers in the screen industries (excluding on-screen talent); track diversity; encourage continuing professional development among training participants; and use appropriately qualified trainers.

4.10.3 ScreenSkills Diversity and Inclusion Targets

Diversity and inclusion targets are tools that enable ScreenSkills:

- To create and nurture an inclusive talent pool with the rich mix of skills which are vital for creativity, employability and productivity;
- To support equity and fairness.

In 2022, ScreenSkills commissioned Professor Doris Ruth Eikhof (University of Glasgow) to lead a project informing a diversity and inclusion target-setting policy, based on a review of ScreenSkills' diversity and inclusion targets. The resultant [Inclusion and Diversity Playbook](#), informed by previous cross-sector collaboration and existing research brings together current practice in the sector; defines key terms and principles and makes recommendations that could help to create, support and retain a more inclusive workforce.

A subsequent [policy](#) was also published and relates to targets relating both to participants in ScreenSkills' training and skills activities (whether directly delivered or commissioned from training providers) and to ScreenSkills' workforce as well as to targets set by funders of ScreenSkills programmes.

ScreenSkills' D&I target planning will follow its business planning cycle. Organisation-wide targets will be proposed by the CEO to the Board every five years (or, if more appropriate, aligned with strategy development). When other targets are agreed (e.g., at sector, programme or service level) then consideration will be given to the impact on ScreenSkills' overall D&I targets. Targets for training organisations will be set in consultation with them.

There will be a D&I target review schedule and an annual report to ScreenSkills' Board. Guidance on implementing this policy will be provided to relevant ScreenSkills staff.

4.11 ScreenSkills' workforce diversity

ScreenSkills is committed to strengthening and tracking its own workforce diversity. As of March 31, 2023, the organisational diversity profile was:

Workforce Group	%
Female	71%
Male	29%
Minority ethnic groups	18%
LGBTQ	12%
Disabled	13%
Under 20 years old	5%
20 to 29 years old	37%
30 to 39 years old	23%
40 to 49 years old	14%
50 to 59 years old	14%
60 years old and above	7%

5. Plans for 2023/24

5.1 Context and priorities for 2023/24 delivery

The online delivery of training, resources and career support remains important alongside face-to-face support. The screen industry continues to grow and evolve in response to audience demand for content. There is increasing convergence between screen sectors in terms of content and technologies; and the growing industry requires a screen workforce with the relevant technical and professional screen skills to support creativity, productivity and sector growth. Economic pressures mean there are multiple investment demands, with screen skills being one of numerous priorities for industry and public funding.

5.2 2023/24 delivery priorities

The overall aim of our 2023/24 delivery is to strengthen mid-career skills development. In March 2023, the Board endorsed the following 2023/24 delivery priorities:

- Leadership on a unified and strategic approach to screen skills, thus helping the UK to compete globally (with the creative industries identified by Government as a key sector);
- Frontline skills - especially mid-tier and grade shortages - working with multiple partners and trainers;
- Consistency across skills, standards, working practices and behaviours - vital for a largely freelance, mobile and project-based industry;
- Evidence of the value and impact from skills investment;
- Exploration of new funding options

Our delivery objectives for 2023/24 are grouped under three strategic priorities (1 to 3), with two enablers (4 and 5) underpinning delivery:

1. Careers: Initiatives and resources to support career planning, pathways and progression – plus initiatives enabling wider screen career access;
2. Frontline skills: Targeted initiatives and resources to tackle key skills gaps and grade shortages – and to enable retention and progression;
3. Access and inclusion: Accessible training and employment opportunities - and fair working practices - to improve representation across the UK's screen production value-chain;
4. Skills data and insights: Digital platform, data and insights to inform skills policy and planning and enable value-for-money delivery;
5. Skills policy and funding: Effective advocacy and comms to secure understanding and support for skills development.

ScreenSkills continues to deliver support at four career-stages:

- Entry: Those looking at routes in and screen career options (e.g., information and career resources for those considering/advising on screen career pathways and roles);
- Early: Those starting their career, usually with a couple of professional credits (e.g., Trainee Finder, First Break, transferer schemes, apprenticeships and targeted vocational schemes) – with a focus on essential employability skills, networking, progression, retention and career-planning;
- Experienced: Those at mid/senior career-stages, (e.g., Make a Move, Film Forward and targeted return-to-work/step-up/career-change schemes) – with a focus on key skills gaps, grade shortages, future skills, progression, retention, professional skills (leadership, management and business skills) and best practice behaviours;
- Expert: For those who work consistently in advanced positions within their specialisation, control of departmental budget, and overseeing entry and early career stage colleagues.

We also provide information and resources for those at any career-stage (e.g., e-learning modules developing core skills and building workforce best practice, and topical masterclasses and webinars).

Based on a review of its data collection, use, storage and maintenance - commissioned and conducted during Winter/Spring 2022/23 - ScreenSkills is also committed to strengthening its data management.

6. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2022/23 was £18.39m (2021/22: £17.86m), made up of £4.44m (2021/22: £4.96) unrestricted income and £13.95m (2021/22: £12.90m) restricted funding. The detailed split of income and resources expended in the year by fund are shown in note 15.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), the TV Skills Fund (TVSF), BBC - Production Unlocked Programme, the ScreenSkills Apprenticeship Pilot (SAP), Flexi-Job Apprenticeship Agency Programme, Arts Council England (ACE) and the Creative Careers Programme (CCP).

6.1 Funds

6.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2022/23, this amounted to £4.44m (2021/22: £4.96m), which includes British Film Institute (BFI) funding for the 'Future Film Skills' (FFS) programme, Accreditation, Bespoke Training, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2022/23 amounted to £3.85m (2021/22: £4.51m). During 2022/23, FFS funding of £4.10m successfully supported strategic priorities across skills forecasting, careers, accreditation, vocational training, bursaries, CPD, mentoring and the Centre of Excellence. The focus of the spend is decided in consultation with the BFI on an annual basis. It was final year of funding for FFS programme with wind-down costs to come through in 2023/24.

The unrestricted surplus for the year is £0.58m (2021/22: surplus £0.45m). The surplus increased the unrestricted reserves to £2.69m.

6.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. There are also some restricted programmes and projects which are funded by both industry and the public funds. Total restricted income was £13.95m (2021/22: £12.90m) with expenditure at £13.18m (2021/22: £8.45m). The net surplus of £0.77m increased the brought-forward reserves of £10.65m from 2021/22 to carried forward reserves of £11.42m. Restricted funds are explained in sections 6.1.2.1 to 6.1.2.8.

6.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £12.02m (2021/22: £12.41m), made up of voluntary levies collected across the animation, Children's TV, film, high-end TV and Unscripted TV sectors. The Unscripted TV Skills Fund (USF), came into existence in June 2021 supported by skills funds contributions from broadcasters and the producers. Fund investment supports growth in the animation, Children's TV, film, HETV, Unscripted TV and visual effects (VFX) sectors, with funds received being disbursed as grants, direct spend and also used for the management and administration of the Skills Investment Funds. The surplus of £0.86m and transfer of TV Skills Fund reserves of £0.12m (see note 15) increased the reserves to £11.41m (2021/22: £10.43m) and will be included in the available funding for the budgeted spend in 2023/24.

6.1.2.2 TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV sector. With the introduction of the new Unscripted TV skills fund (USF) in June 2021, the TV Skills Fund has been replaced. The fund received transitional funding from the broadcasters during 2021/22 and formally closed during 2022/23 with completion of committed deliveries. In 2022/23, the fund received £5k of income (2021/22: £0.1m). Expenditure in 2021/22 was negative £15k (2021/22: £0.26m), due to fall-ins on existing grants higher than the delivery spend of fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals. The fund closed at reserves of £0.12m (2020/21: £0.10m), transferred to USF fund (see note 15).

6.1.2.3 BBC Production Unlocked Programme

The BBC provided funding for the Production Unlocked programme during 2022/23, to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. Income of £92k (2021/22: £nil) was received in the year and there was expenditure of £79k (2021/22: £nil), leading to closing reserves of £13k at the end of 2022/23.

6.1.2.4 BFI Job Descriptions

ScreenSkills received a BFI grant of £50k for a Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. During 2022/23, £15k of funding was utilised to support this with completion of the project due in the first quarter of 2023/24.

6.1.2.5 Arts Council England (ACE)

ScreenSkills received £0.31m of funding from ACE for 2022/23 extension year to support relevant 'crossover' skills - transferable across screen and other creative and cultural sectors and the programme was completed successfully in the year utilising all £0.31m of funding.

6.1.2.6 ScreenSkills Apprenticeship Programme (SAP)

The ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship. The programme is run in partnership with WarnerMedia and Netflix, and it was supported by the Department for Digital, Culture, Media and Sport (DCMS). Due to the pandemic, the pilot was put on hold during 2020/21, re-started in 2021/22 and completed in 2022/23. The programme received an income of £0.33m (2021/22: £0.38m) in the year and had expenditure of £0.45m (2021/22: £0.40m) including utilisation of brought forward reserves of £0.13m.

6.1.2.7 Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from the Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills will help the progression of apprentices into the screen industry in partnership with lead partner Amazon Prime Video, Banijay, Freemantle, Lime Pictures and Sky (with APX Content Ventures). During 2022/23, an income of £1m (2021/22: £0.04m) was received. DfE funding ended in 2022/23 and the programme will complete in 2023/24 with support from industry partners.

6.1.2.8 Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills was awarded a DCMS grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with an income of £180k utilised fully in the year.

6.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £288k (2021/22: £40k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and the appropriate access of funds. Due to the current fluctuation in the base rate these funds are invested in short term (7 days to 3 months) deposit accounts with HSBC Moneymarket. ScreenSkills held £18.40m of cash in fixed term deposit accounts at the end of March 2023.

6.3 Balance sheet

Fixed assets

Fixed assets increased to £46k (2021/22: £30k) due to depreciation and additions in the year. During the year £50k was invested in new laptops.

Current assets less liabilities

Cash increased from £16.75m to £20.13m due to the timing issue of cash receipts and is held at a sufficient level to meet current liabilities, which were £7.61m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance decreased to £1.67m (2021/22: £2.58m).

Creditors due within one year also increased by £1.02m to £7.61m (2021/22: £6.59m), mainly within grants payable for programmes completed during 2022/23.

Creditors due after one year increased by £87k to £125k (2021/22: £38k). By the end of March 2023, four grants were due to be completed after March 2024 (2021/22: five grants were due to be completed after March 2023).

6.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability.

The Committee's view is that the base amount of funds to be held as unrestricted 'free reserves' by ScreenSkills - defined as unrestricted reserves, excluding fixed assets - should be in the region of £1.00m. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of nine months' core running costs.

Monitoring and oversight of the reserves held by the charity are undertaken throughout the year through monthly management accounts processes, monthly cash-flow monitoring and quarterly financial reporting and forecasting. The reserves levels are reviewed formally by the Finance and Audit Committee and confirmed by the Board as part of the annual strategic and business planning process. Additional reviews are undertaken if there is a material change to the charity's operations and/or risk profile.

Unrestricted funds at the end of March 2023 increased to £2.69m (2021/22: £2.10m). Free reserves increased to £2.64m (2021/22: £2.06m). This is significantly higher than the targeted reserves position of £1.00m. The targets were set in July 2022 following a review of ScreenSkills' Reserves

Policy and are subject to regular reviews to ensure that levels remain appropriate. The unrestricted reserve has been built up over the past few years and is currently at £2.69m. Initial growth was due to the need to protect the charity from the risks around the pandemic. Now, following a significant reduction in central funding this will enable the charity to adapt our delivery and funding model over the next two to three years to arrive at a balanced position on an annualised basis. As sustainable funding is established the reserves will return to the base level.

As with unrestricted reserves ScreenSkills has considered what would be an appropriate target level of restricted reserves in order to demonstrate appropriate financial management and stewardship and to ensure the restricted funds' sustainability.

At the end of March 2023, reserves held within restricted funds were £11.42m, mainly related to the voluntary Children's TV, Film, HETV and Unscripted TV skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

Following recent growth, the Skills Investment Fund reserves are at relatively high level. They will provide the Funds with an element of flexibility to help support the industry during 2022/23. Led by the industry working groups, the growth in delivery necessarily follows the income growth, allowing the time to ensure that the increase in spend is appropriately managed, industry led and focused at identified skills gaps. The Skills Funds' reserve levels will reduce to balanced operating levels over the next couple of years as spend re-aligns reserves against forecast future income contributions.

6.5 Going concern

ScreenSkills' income for 2022/23 was £18.39m, 3% above the prior year income of £17.86m. The Skills Funds' contributions income of £12.02m is 65% of total income which is in line with 2021/22 income. This demonstrated a robust Industry showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2023/24 have been prepared to keep the income in line with prior year and increasing delivery to align with the level of reserves held.

As part of business planning, the five-year income outlook was prepared to 2027/28 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- Unrestricted fund reserves at March 2023 are at £2.69m, and free reserves (unrestricted funds less fixed assets) increased to £2.64m. This level was achieved through reduced development spend, supporting increased delivery with same level of resources, efficient management of ad-hoc projects and other central savings. This will provide the organisation with time to adapt to a changing funding model, with the ongoing development of new delivery and income streams. Lost Broadcasters' and other central contributions will be replaced over time by new central funding solutions and the growth in the Skills Fund delivery and contributions.
- 2022/23 restricted reserves increased to £11.42m (2021/22: £10.65m), reflecting a steady income against a higher level of delivery in the year. The delivery expenditure will continue to exceed income over the next few years as the reserves gradually reduce to target levels.
- The HETV Skills Fund received a high level of contributions during 2022/23 and even with a significantly increased level of delivery at £8.49m, the reserves closed at £7.40m. As delivery continues to build the reserves will realign to target levels over the coming years.
- The Film Skills Fund contributions for the year were £1.06m.

- Since the launch of Unscripted TV Skills Fund June 2021, the fund has shown expected increase in growth and support. The fund received an income of £1.87m in its second year and is expected to gradually increase annually to c£3.00m for the year to March 2025.
- ScreenSkills secured funding of £0.95m from DCMS for the next phase of Creative Careers programme to March 2025.
- At the end of March 2023, there is a cash balance of £20.13m. The forecast cash flow shows a healthy position throughout 2023/24, with a higher-level forecast during the period to March 2025.

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied, based on their role in the organisation's strategic planning for 2023/24 and beyond and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

6.6 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities, and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing our strategic and operational plans. We have applied an updated risk management model to evaluate risks. We have reviewed the potential severity of each risk's likely impact and occurrence - using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

The Board delegates responsibility for setting parameters of the risk management process to the Finance and Audit Committee. The Committee requires the ScreenSkills Senior Management Team to regularly review its risks and controls and to report back on the findings.

The Senior Management Team maintains a Corporate Risk Register, which contains all significant (high- and medium-level) risks affecting ScreenSkills and its work. This Register is updated on a regular basis and is reviewed by the Finance and Audit Committee. The findings are then reported to the Board for further review and overall approval.

Risks recognised in the Register are those which could have a significant impact.

The summary on the following pages shows the Senior Management Team's assessment of the significant strategic risks, along with recommended actions and mitigations - for the Trustees' July 2023 review and approval.

Risk	Effects	Key Mitigations
Adapt and Change "Fail to ensure ScreenSkills can positively respond to external change and challenges."	Challenging long term planning, misalignment with strategic priorities, financial uncertainty and growth opportunities lost.	Strong/agile business planning, financial and strategic. Ongoing review of organisation structure and resourcing, dialogue with Stakeholders.
Development and Growth "Inability to identify and/or maximise opportunities for sustainable growth and development of services."	Organisation unable to move forward or realise opportunities. Improvements in delivery is not realised combined with poor asset utilisation.	Maintain engagement and communication with contributors/training providers/Industry stakeholders. Establish a growth strategy and develop commercial expertise.
Digital "Fail to ensure ScreenSkills digital strategy and delivery is agile, dynamic, safe & secure."	Inability to deliver effective efficient services. Systems compromised resulting in possible loss of data and reputational damage.	Clear investment plan with agile digital strategy. Ensure robust digital infrastructure, clear policies combined with internal and external expertise/support.
Engagement "Inability to identify and maximise opportunities to communicate effectively and maintain relationships with the right people."	Inability to maximise opportunities and remain relevant to industry. Loss of credibility with Industry with resulting in loss of revenues.	Maintain industry ownership, through Board, Councils and working groups. Co-ordinated updated Comms strategy, engagement through direct dialogue, events, speaking, social media and newsletters.
Finance "Inability to sustainably balance expectations, income and delivery."	Reduced ability to deliver planned services and future funding, falling short aspiration and value for money. Reputational damage with Stakeholders.	Strong embedded financial planning, forecasting and reporting, aligned with contingency planning. Agile spending realignment resulting from changes in income or investment.
Internal Communications & Engagement "Fail to ensure we communicate effectively to ensure the best possible outcomes."	Increased workload and/or loss of key staff. Unable to maximise opportunities and deliver service improvements resulting in a negative stakeholder experience.	Management of organisation culture covering hybrid working, cross over learning opportunities, development and recognition of success. Develop and maintain an internal comms strategy.

Risk	Effects	Key Mitigations
Resources "Fail to ensure our workforce has the skills, capability and capacity to deliver."	Loss of knowledge, relationships and future leaders with pressure on other resources and damage to morale. Unable to meet operational and strategic objectives leading to reputational damage and financial impact.	Induction, review, appraisals and development across staff, flexible working with strong company culture. Track skills/process documentation, avoid siloed working and spread knowledge across the workforce.

The Trustees believe that - through the Risk Register process - a wide range of risks faced by the organisation have been identified and quantified. The Trustees ensure that, where appropriate, action is being taken and will be taken to manage the identified risks.

6.7 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries for training, equipment and other support. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds.

ScreenSkills also commissions training and co-invests in organisations which deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs. Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

ScreenSkills reserves the right not to approve any recommendation or nomination if, through its decision-making, it determines that the resulting grant would not be charitable or would conflict with the organisation's stated policies.

The majority of grants are issued for the current year. If there are any multi-year grants the contract is only issued for a year, and a contract variation to extend the term to the following year is issued once the current year has been completed satisfactorily.

7. Key management personnel and Remuneration Policy

7.1 Key management personnel

The Trustees, the Chief Executive Officer and the Director of Finance & Operations are ScreenSkills' key management personnel.

7.2.1 Remuneration Policy

All salaries are usually reviewed annually by the Remuneration Committee which consists of CEO, the Director of Finance and Operations, members from the Board and Finance & Audit Committee and HR. The following factors are taken into consideration during the review:

- Whether there should be a standard cost-of-living increase for all staff;
- Whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed);
- Pay awards that are above the agreed standard increase.

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April of that year. A standard increase may be agreed with the Finance and Audit Committee, taking into account the:

- Funding available for ScreenSkills to increase salaries;
- National economic climate (with factors including the Retail Price Index, inflation rate and benchmarking where possible).

A standard salary increase for the CEO is part of the above process, and any additional increase is approved by the Board of Directors.

8. Funds held as custodian

A bursary was established in the memories of David Fraser and Andrea Wonfor, with contributions from organisations and individuals. The purpose of the David Fraser and Andrea Wonfor bursary is to support up-and-coming theatre directors in gaining experience of working in television.

In March 2023, in association with Directors UK and Lime Pictures, two placements were offered for stage directors to train in directing for television. ScreenSkills manages the finances of the bursary on behalf of the Trustees. Further detail on the funds held as custodian can be found in note 18.

9. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £745 (2021/22: £657).

10. Auditor

RSM UK Audit LLP has indicated its willingness to continue in office.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware;
and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The Trustees' Report, which includes the Strategic Report, is being signed by the Trustees in their capacity as Directors.

Signatory on behalf of the Board:

Richard Johnston
Trustee: Richard Johnston (Jul 19, 2023 13:36 GMT+1)

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 19 July 2023

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income 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 Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 jurisdiction.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Independent auditor's report

Opinion

We have audited the financial statements of ScreenSkills Limited (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 2023 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We have been appointed auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report to you in accordance with regulations made under those Acts.

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, we have concluded that the trustees' use of the 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 Trustees 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 Trustees 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.

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 themselves. 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 directors' report and the strategic report prepared for the purposes of company law and included within the Trustees Report and Financial Statements, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report and the strategic report, included within the trustees' annual report, have 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 or the strategic report, included within the Trustees Report and Financial Statements.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities 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 returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; 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.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 47, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur, including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), the charitable company's governing document and tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report and remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to the General Data Protection Regulations. We performed audit procedures to enquire of management and those charged with governance whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

The audit engagement team identified the risk of management override of controls and the completeness of income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates, reviewing after-date bank statements and reviewing minutes for references to income levels.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made exclusively to the members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the members and the charity's 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 charity, its members as a body, and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

A handwritten signature in dark ink, appearing to read 'RSM UK Audit LLP', is positioned above the printed name of the auditor.

ZOE LONGSTAFF-TYRRELL (Senior Statutory Auditor)

For and on behalf of RSM UK AUDIT LLP, Statutory Auditor

Chartered Accountants

Portland

25 High Street

Crawley

West Sussex

RH10 1BG

Date 19 July 2023

RSM UK Audit LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

ScreenSkills Limited
STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for
the year ending 31 March 2023

				2023	2022
	Note	Unrestricted Funds £	Restricted Funds £	Total £	Total £
Income					
Grants and donations	1	(3,970)	12,129,048	12,125,078	11,965,550
Income from charitable activities					
Industry Intelligence and Influencing	2	223,388	-	223,388	404,273
Entry Level Diversity and Work Readiness	2	522,559	1,265,830	1,788,389	987,060
Professional Development	2	3,586,899	302,435	3,889,334	4,456,602
Other trading activities					
Investment Income		38,035	249,722	287,757	40,310
Other		71,666	2,312	73,978	7,417
Total income		4,438,577	13,949,347	18,387,924	17,861,212
Expenditure on Charitable activities					
Industry Intelligence and Influencing		218,109	46,352	264,461	287,275
Entry Level Diversity and Work Readiness		402,104	5,032,176	5,434,280	2,882,098
Professional Development		3,179,248	8,101,046	11,280,294	9,756,327
Products and Services		54,118	-	54,118	28,242
Total expenditure	4	3,853,579	13,179,574	17,033,153	12,953,942
Net income		584,998	769,773	1,354,771	4,907,270
Net movement in funds		584,998	769,773	1,354,771	4,907,270
Total funds brought forward		2,103,023	10,652,769	12,755,792	7,848,522
Total funds carried forward		2,688,021	11,422,542	14,110,563	12,755,792

ScreenSkills Limited
BALANCE SHEET as at 31 March 2023
Company Registration Number 02576828

	Note	2023 £	2022 £
Fixed Assets			
Tangible Assets	7	45,855	29,885
Intangible Assets	7a	-	16,236
Investments	7b	1	1
		<u>45,856</u>	<u>46,122</u>
Current Assets			
Debtors	8	1,672,590	2,583,743
Cash at bank and in hand	11	20,130,889	16,753,136
		<u>21,803,479</u>	<u>19,336,879</u>
Creditors : Amounts falling due within one year	9	7,614,015	6,589,529
Net Current Assets		<u>14,189,464</u>	<u>12,747,350</u>
Total Assets less Current Liabilities		14,235,320	12,793,472
Creditors: Amounts falling due after more than one year	10	124,757	37,680
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>14,110,563</u>	<u>12,755,792</u>
CAPITAL AND RESERVES			
Unrestricted funds		2,688,021	2,103,023
Restricted funds		11,422,542	10,652,769
	15	<u>14,110,563</u>	<u>12,755,792</u>

The Financial Statements on pages 53 to 79 were approved by the Board and authorised for issue on 19 July 2023.

Signed on behalf of the Board by:

Richard Johnston
Trustee Richard Johnston (Jul 19, 2023 13:36 GMT+1)
RICHARD JOHNSTON (ScreenSkills' Board Chair)
19 July 2023

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ending 31 March 2023

	Note	2023 £	2022 £
Cash flow from operating activities			
Net cash provided by operating activities	14	3,139,916	5,864,019
Cash flow from investing activities			
Interest income		287,757	40,310
Purchase of fixed assets		(49,920)	(20,852)
Net cash provided by investing activities		<u>237,837</u>	<u>19,458</u>
 Net increase in cash and cash equivalent		<u>3,377,753</u>	<u>5,883,477</u>
 Cash and cash equivalent at the beginning of the year	11	16,753,136	10,869,659
 Cash and cash equivalents at the end of year	11	<u>20,130,889</u>	<u>16,753,136</u>

The Accounting policies and Notes to the Financial Statements on pages 56 to 79 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102), revised 1 January 2019) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Accounts are presented in sterling rounded to the nearest £, the functional currency of the charity.

Company information

ScreenSkills Ltd is a charity registered in England and Wales and a company limited by guarantee without share capital. It was incorporated on 24 January 1991 (Company number: 02576828) and registered as a charity on 23 November 1992, (Charity number: 1015324). It is also a charity registered in Scotland (Charity No: SC039556).

Public benefit entity

ScreenSkills meets the definition of a public benefit entity under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2023/24 onwards including high level financial forecasts to March 2025) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support. A more detailed explanation of the going concern review is covered in Section 6.5 of the Trustees' Report.

Income

Income represents the value, excluding value added tax (VAT), of contributions receivable from organisations in the United Kingdom.

Income from donations and charitable income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. Performance-related grants are recognised as services are performed and the relevant conditions are met. Contractual income is recognised based on the level of activity carried out and as services are performed. All other income is recognised as the criteria of measurement, entitlement and probability (as laid out in the Charities SORP) are met.

Grants and contracts

Grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds 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 such conditions will be fulfilled in the reporting period (see note 3). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 8).

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is allocated to the particular activity where the cost relates to that activity. The costs of governing the charity and supporting the charitable activities are based on specific costs and overheads apportioned on a headcount and delivery spend basis and are attributed to each activity. Note 4 explains the allocations and the apportionment basis used.

Grants payable

Grants payable are payments made to training providers or individuals to deliver training or to receive training that is in line with the furtherance of the charitable objects of the charity. Across all funds, financial liabilities are recognised from the time an offer is made and are included in grants payable. The notification gives the recipient a reasonable expectation that they will receive funding and the chance of funds being withdrawn before acceptance is received is unlikely. An award is only ever not paid when there has been a breach in contract and the award is rescinded or the awardee advises they are no longer able to deliver.

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2023 no grants had any amounts withheld (2021/22: nil).

Support costs

Support costs are those functions that assist the work of the charity but cannot be directly attributable to specific charitable activities. Support costs include governance costs, office costs, premises and staff costs not directly attributable to activities. These are allocated per activity headcount and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements.

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. Since April 2022, ScreenSkills operates the partial exemption 'Standard Method' based on taxable supplies in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Taxation

ScreenSkills is a registered charity and, as such, is exempt from taxation on its income to the extent that it is applied for charitable purposes.

Fund accounting

Unrestricted funds support the infrastructure costs for delivery and underpinning activities, such as research and development, of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 16.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

Termination benefits are payable when employment is terminated before the normal retirement date, or whenever an employee accepts voluntary redundancy in exchange for these benefits. The charity recognises termination benefits when it is demonstrably committed to either (i) terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or (ii) providing termination benefits as a result of an offer made to encourage voluntary redundancy. Redundancy payments are made to staff that have over two years' continuous service as an employee of ScreenSkills (not including service before age 18). This does not include agency temps, apprentices, consultants or freelancers who are not employees of ScreenSkills. Redundancy and termination payments are accounted for in the period in which they are agreed. Payments are calculated on the basis of the following which is inclusive of Statutory Redundancy Pay.

Leased assets and obligations

All leases held are 'operating leases' and the annual rentals are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

Tangible fixed assets

Fixed assets are stated at historical cost. Depreciation is provided on all tangible fixed assets at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

Office equipment	over 3 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
Leasehold improvements	over the lower of lease term or 5 years

Intangible fixed assets

Intangible fixed asset costs capitalised represent software costs capitalised in accordance with FRS 102. These are stated at historical cost and amortised on a straight-line basis over the period in which revenue is expected to be generated. ScreenSkills considers three years to be the expected useful life from the year of acquisition for all computer software. All assets over a value of £1,000 are capitalised. Assets of a lower value are also capitalised if they are expected to have a useful life of three years or more.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value.

Cash at bank and in hand is defined as all cash held in instant and 3 months or less deposit accounts. Grants receivable and payable that are non-contractual/non-exchange are not financial instruments.

Key accounting estimates and areas of judgement

Estimates and judgements are reviewed on an ongoing basis and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. ScreenSkills makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual result.

Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no significant estimates or judgements made in these Financial Statements. In arriving at our going concern assessment, we have made appropriate assumptions while preparing budgets and forecasts based on conservative view of current economic and post-pandemic situation.

1 Grants and Donations

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Unrestricted Funds £	Restricted Funds £	Total 2022 £
Broadcasters*	(3,970)	(43,493)	(47,463)	130,000	825,785	955,785
Voluntary Levy	-	11,802,869	11,802,869	-	10,939,734	10,939,734
Apprenticeship Programmes	-	369,672	369,672	-	65,031	65,031
Donations	-	-	-	-	5,000	5,000
Total	(3,970)	12,129,048	12,125,078	130,000	11,835,550	11,965,550

* Broadcasters' debit income relates to recategorisation of transitions funding received in prior year to Voluntary Levy.

2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
<u>Industry Intelligence and Influencing</u>			
Central Support	-	(5,761)	5,761
British Film Institute	223,388	223,870	(482)
Total Industry Intelligence and Influencing	223,388	218,109	5,279
<u>Entry Level Diversity and Work Readiness</u>			
	£	£	£
Central Support	-	(121,582)	121,582
British Film Institute	522,559	523,686	(1,127)
Total Entry Level Diversity and Work Readiness	522,559	402,104	120,455
<u>Professional Development</u>			
	£	£	£
Apprenticeships	1,515	-	1,515
British Film Institute	419,265	420,169	(904)
Apprenticeships	420,780	420,169	611
Accreditation - Select	103,827	(2,352)	106,179
British Film Institute	668,272	669,713	(1,441)
Accreditation/ Quality provision	772,099	667,361	104,738
Skills Development Scotland	35,000	11,709	23,291
Bespoke Training	100,978	71,264	29,714
British Film Institute	1,045,508	1,047,763	(2,255)
CPD	1,181,486	1,130,736	50,750
British Film Institute	306,176	306,836	(660)
Centres of excellence	306,176	306,836	(660)
British Film Institute	235,451	235,959	(508)
Mentoring	235,451	235,959	(508)
British Film Institute	670,907	672,354	(1,447)
Bursaries	670,907	672,354	(1,447)
Central Support	-	(254,167)	254,167
Central Support	-	(254,167)	254,167
Total Professional Development	3,586,899	3,179,248	407,651
Products and Services	-	54,118	(54,118)
Total Unrestricted Projects	4,332,846	3,853,579	479,267

3 Government Grants receivable for furtherance of the charity's objectives

During 2022/23 ScreenSkills received the following Government grants:

Department of Culture, Media and Sports (DCMS)

A total of £180,385 of restricted grant was for Creative Careers Programme (CCP) (2021/22: A total of £43,950 of restricted grant of which £18,950 was for Creative Careers Programme (CCP) and £25,000 for ScreenSkills Apprenticeship Programme).

Department of Work and Pensions (DWP)

A total of £2,883 of unrestricted grant was received for access support at work (2021/22: £Nil).

Department for Education (DfE)

A total of £369,672 of restricted grant for Flexi Job Apprenticeship Agency (FJAA) programme. (2021/22: £40,031).

A total of £55,500 of unrestricted grant for Apprenticeship Incentive Scheme for employing apprentices (2021/22: £Nil).

There were no unfulfilled conditions at year end for the grants listed above.

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2023 £	Total 2022 £
Industry Intelligence and Influencing	245,542	-	18,919	264,461	287,275
Entry Level Diversity and Work Readiness	3,136,828	2,045,232	252,220	5,434,280	2,882,098
Professional Development	3,992,958	6,840,094	447,242	11,280,294	9,756,327
Products and Services	55,418	-	(1,300)	54,118	28,242
Total 2023	7,430,746	8,885,326	717,081	17,033,153	
Total 2022	6,158,417	5,932,730	862,795		12,953,942

b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2023 £	Total 2022 £
Industry Intelligence and Influencing	44,372	-	1,980	46,352	50,441
Entry Level Diversity and Work Readiness	2,708,666	2,002,809	320,701	5,032,176	2,380,976
Professional Development	1,961,571	5,778,036	361,439	8,101,046	6,014,887
Products and Services	-	-	-	-	-
Total 2023	4,714,609	7,780,845	684,120	13,179,574	
Total 2022	3,276,198	4,751,521	418,585		8,446,304

c) Total Expenditure - Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2023 £	Total 2022 £
Industry Intelligence and Influencing	201,170	-	16,939	218,109	236,834
Entry Level Diversity and Work Readiness	428,162	42,423	(68,481)	402,104	501,122
Professional Development	2,031,387	1,062,058	85,803	3,179,248	3,741,440
Products and Services	55,418	-	(1,300)	54,118	28,242
Total 2023	2,716,137	1,104,481	32,961	3,853,579	
Total 2022	2,882,219	1,181,209	444,210		4,507,638

d) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2023 Total £	2022 Total £
Industry Intelligence and Influencing	3,965	906	278	781	12,989	18,919	22,278
Entry Level Diversity and Work Readiness	166,316	15,926	4,810	16,476	48,692	252,220	200,432
Professional Development	162,921	27,989	8,288	34,442	213,602	447,242	639,843
Products and Services	(888)	(218)	(78)	176	(292)	(1,300)	242
Total 2023	332,314	44,603	13,298	51,875	274,991	717,081	
Total 2022	447,616	77,180	27,454	42,254	268,291		862,795

Support costs of £0.72m (2021/22: £0.86m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 17% on prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2022/23 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2023	2022
	£	£
Meeting costs	2,966	-
Executive expenses	370	-
Legal and professional fees	6,311	3,974
Auditor's remuneration	42,228	38,280
Total governance costs	51,875	42,254

5 Net Income

	2023	2022
	£	£
Net Income is after charging:		
Depreciation on tangible fixed assets	32,569	47,000
Amortisation on intangible fixed assets	12,960	14,765
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 22/23	35,100	-
- Statutory audit 21/22	-	31,900
- Remuneration for non-audit work	4,750	4,300
Operating leases:		
- Land and Buildings	148,050	119,928
- Office Equipment	2,666	5,799

6 Employees

	2023 £	2022 £
Staff costs		
Wages and salaries	4,112,268	3,029,511
Social security costs	385,762	301,705
Other pension costs	139,504	114,572
Redundancy	6,479	24,211
Total	4,644,013	3,469,999

The average number of employees are calculated on the basis of average monthly headcount:

	2023 No.	2022 No.
Direct project staff	61	48
Apprentices	40	13
Support activity staff	13	14
Total	114	75

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2023 No.	2022 No.
£ 60,001 - £ 70,000	3	3
£ 70,001 - £ 80,000	2	5
£ 80,001 - £ 90,000	4	1
£ 110,001 - £ 120,000	1	1
£ 170,001 - £ 180,000	-	1
£ 180,001 - £ 190,000	1	-
	11	11

10 employees out of a total of 11 employees (2021/22: 10 out of 11 employees) earning over £60,000 were members of the group personal pension scheme. They benefitted from employer's contributions at rates of 4% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £45,091 (2021/22: £43,864).

The key management personnel of the charity were the Trustees, Chief Executive Officer and the Director of Finance & Operations. The total employee costs of the key management personnel are detailed below.

	2023 £	2022 £
Salaries	299,981	291,372
Employer's National Insurance	36,944	34,788
Pension payments	22,290	21,353
	359,215	347,513

Trustees' Liability insurance premiums charged to the accounts was £745 (2021/22: £657).

Trustees' Remuneration and Expenses

There were two leaving gifts given to Trustees of the values: Christine Healy - £173 and Alex Hope – £123 (2021/22: £ Nil).

No remuneration, pension or national insurance contributions were made on behalf of Trustees. There were £370.25 of travel expenses incurred for Richard Johnston during the year (2021/22 £ Nil). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2022	5,036	4,483	156,515	166,034
Additions	-	-	49,920	49,920
Disposals	-	-	(8,964)	(8,964)
31 March 2023	5,036	4,483	197,471	206,990
Depreciation				
1 April 2022	5,036	4,483	126,630	136,149
Charge for year	-	-	32,569	32,569
Disposals	-	-	(7,583)	(7,583)
31 March 2023	5,036	4,483	151,616	161,135
Net Book Value				
31 March 2023	-	-	45,855	45,855
31 March 2022	-	-	29,885	29,885

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2022	44,295	44,295
Disposals	(23,591)	(23,591)
31 March 2023	20,704	20,704
Amortisation		
1 April 2022	28,059	28,059
Charge for year	12,960	12,960
Disposals	(20,315)	(20,315)
31 March 2023	20,704	20,704
Net Book Value		
31 March 2023	-	-
31 March 2022	16,236	16,236

7b Investments

Creative Skillset Trading Ltd, Company number 11433230 is a private limited company which is 100% subsidiary of ScreenSkills Ltd. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary has a balance sheet value of £1. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2023 £	2022 £
Due within 1 year		
Trade debtors	452,378	318,492
Other debtors	1,308	78
Prepayments and accrued income	1,218,904	2,265,173
Total	1,672,590	2,583,743

9 Creditors: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	201,188	411,063
Other creditors (*)	86,757	43,782
Other taxation and social security costs	159,864	141,288
Funds held in trust for 3rd party (Note 18)	35,758	35,818
Accruals	475,045	912,619
Deferred income (Note 19)	32,630	29,383
BFI grants payable	178,133	1,099,835
Other grants payable	6,444,640	3,915,741
Total	7,614,015	6,589,529

* Other creditors include £38k (2022: £38k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the restricted fund.

10 Creditors: Amounts falling due in more than one year

	2023 £	2022 £
Amounts payable by instalments falling due:		
Grants payable	124,757	37,680
Total	124,757	37,680

11 Cash & cash equivalents

	2023 £	2022 £
Bank – Current Accounts	1,729,405	8,751,815
Bank – Deposit Account*	18,400,000	8,000,000
Cash Cards	1,484	1,321
Total	20,130,889	16,753,136

* Deposit accounts are fixed term deposit accounts for 7 days, 1 month and 3 months.

12 Reconciliation of net funds

	2022 £	Cash flow	2023 £
Cash at bank and in hand	16,753,136	3,377,753	20,130,889
Debt due within one year	-	-	-
Total	16,753,136	3,377,753	20,130,889

13 Operating Lease Commitments

As at 31 March 2023 the charity had total non-cancellable operating leases as follows:

	2023 £	2022 £
Land and Buildings		
Payable within 1 year	169,200	126,900
Payable within 2-5 years	-	169,200
	<u>169,200</u>	<u>296,100</u>
Office Equipment		
Payable within 1 year	2,170	2,170
Payable within 2-5 years	2,170	4,340
	<u>4,340</u>	<u>6,510</u>
Total Lease Commitment	<u>173,540</u>	<u>302,610</u>

14 Reconciliation of net movement in funds to net cash flow from operating activities

	2023 £	2022 £
Net income	1,354,771	4,907,270
Add back amortisation and depreciation charge	45,528	61,972
Loss on disposal of fixed assets	4,658	2,277
Deduct interest income	(287,757)	(40,310)
Decrease/(Increase) in debtors	911,153	(601,900)
Increase in creditors	1,111,563	1,534,710
	<u>3,139,916</u>	<u>5,864,019</u>

15a Charity Funds Current Year	Bal b/fwd 01 April 2022 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2023 £
Unrestricted	2,103,023	4,438,577	(3,853,579)	-	2,688,021
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	10,426,228	12,018,626	(11,153,684)	118,596	11,409,766
TV Skills Fund (TVSF)	99,502	4,578	14,516	(118,596)	-
BBC Production Unlocked	-	92,206	(79,430)	-	12,776
ScreenSkills Apprenticeship Programme (SAP)	127,039	326,417	(453,456)	-	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	1,006,171	(1,006,171)	-	-
Arts Council England (ACE)	-	305,520	(305,520)	-	-
Creative Careers Programme (CCP)	-	180,385	(180,385)	-	-
BFI Job Descriptions	-	15,444	(15,444)	-	-
Total Restricted	<u>10,652,769</u>	<u>13,949,347</u>	<u>(13,179,574)</u>	<u>-</u>	<u>11,422,542</u>
Total	<u>12,755,792</u>	<u>18,387,924</u>	<u>(17,033,153)</u>	<u>-</u>	<u>14,110,563</u>

*Unscripted TV Skills Fund (USF) was established in June 2021, shown above as part of ScreenSkills' Skills Investment Funds, replaced Indie Training Fund (ITF) closed 31 March 2021 and TV Skills Fund (TVSF), leading to transfer of TVSF reserves of £118,596 to ScreenSkills SIFs.

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2022/23 this amounted to £4.44m which includes funding from the BFI's 'Future Film Skills' Fund (FFS), Bespoke Training courses, Accreditation, Skills Development Scotland (SDS) and international licensing of online assets. Income is also generated through projects co-funded through public and private investment. The unrestricted surplus of £0.58m increased the reserves to £2.69m.

Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the funding can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Funds, through income received from industry, offer opportunities for the growth of the film, High-end TV, Unscripted TV, children's TV, animation, games and visual effects (VFX) industries.

The funds received are disbursed as grants, direct delivery and also pay for the management and administration of the fund. The funds generated a surplus of £0.86m which increased the reserves to £11.41m including the transfer of TV Skills Fund (TVSF) reserves, closed in the year and will be allocated to the budgeted spend in 2023/24.

TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV Sector, which is funded by a small number of contributors from the TV broadcasters. Funds are used to support training for those that work in the TV industry by way of awarding grants and commissioning training. TVSF was replaced by the introduction of the Unscripted TV skills fund (USF) in June 2021. The fund received transitional funding from the broadcasters during 2021/22 and formally closed during 2022/23 with completion of committed deliveries and reserves of £0.12m transferred to USF fund (part of SIF).

BBC – Production Unlocked Programme

BBC provided a funding of £92k for Production Unlocked programme during 2022/23 to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. The delivery will be completed in the first half of 2023/24 and any balance of the funds will be transferred to USF fund.

BFI – Job Descriptions Project

ScreenSkills was awarded a BFI grant of £50k for Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. During 2022/23, £15k of funding was utilised to support this with completion of the project in the first quarter of 2023/24.

Arts Council England (ACE)

ScreenSkills received £305k of funding from ACE for 2022/23 extension year to support relevant 'crossover' skills - transferable across screen and other creative and cultural sectors and the programme was completed successfully in the year.

ScreenSkills Apprenticeship Programme (SAP)

ScreenSkills Apprenticeship Programme was an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship in partnership with WarnerMedia and Netflix, which was supported by the Department for Digital, Culture, Media & Sport (DCMS). The programme completed in December 2022 with a delivery spend of £0.45m.

Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills will help the progression of apprentices into the screen industry in partnership with Sky, Prime, Banijay, Lime and Fremantle. The delivery expenditure of £1m was utilised to support apprenticeships including support from partners and DfE funding which ended in March 2023. The programme will complete in late 2023/24 with support from industry partners.

Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills received a Department for Digital, Culture, Media and Sport (DCMS) grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with delivery spend of £180k in the year. The aim of the grant is to create a comprehensive and coordinated approach to sharing specialist creative careers information, advice and guidance with young people from all backgrounds across England in line with the Government's Levelling Up objectives.

15b Charity Funds comparatives

	Bal b/fwd 01 April 2021 £	Income £	Expenditure £	Bal c/fwd 31 March 2022 £
Unrestricted	1,652,437	4,958,225	(4,507,638)	2,103,024
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	5,718,963	12,409,451	(7,702,186)	10,426,228
TV Skills Fund (TVSF)	259,291	103,161	(262,951)	99,501
Indie Training Fund (ITF)	75,476	(52,680)	(22,796)	-
ScreenSkills Apprenticeship Programme (SAP)	142,355	384,074	(399,390)	127,039
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	40,031	(40,031)	-
Creative Careers Programme (CCP)	-	18,950	(18,950)	-
Total Restricted	<u>6,196,085</u>	<u>12,902,987</u>	<u>(8,446,304)</u>	<u>10,652,768</u>
Total	<u><u>7,848,522</u></u>	<u><u>17,861,212</u></u>	<u><u>(12,953,942)</u></u>	<u><u>12,755,792</u></u>

16 Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£	£	£	£
Fixed assets	45,856	-	45,856	46,122	-	46,122
Cash at bank and in hand	2,926,970	17,203,919	20,130,889	2,307,410	14,445,726	16,753,136
Other net liabilities	(284,805)	(5,781,377)	(6,066,182)	(250,509)	(3,792,957)	(4,043,466)
Total	2,688,021	11,422,542	14,110,563	2,103,023	10,652,769	12,755,792

17 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Unrestricted Funds £	Restricted Funds £	Total 2022 £
Awards						
BFI	867,177	-	867,177	971,772	-	971,772
Skills Funds	-	7,225,533	7,225,533	-	4,597,315	4,597,315
TVSF	-	2,000	2,000	-	155,013	155,013
BBC	-	70,000	70,000	-	-	-
CCP	-	97,785	97,785	-	-	-
Total Awards	867,177	7,395,318	8,262,495	971,772	4,752,328	5,724,100
No of Grants to organisations						
	39	855	894	42	545	587
Bursaries						
	£	£	£	£	£	£
BFI	452,429	-	452,429	449,697	-	449,697
Skills Funds	-	528,488	528,488	-	189,118	189,118
TVSF	-	-	-	-	6,699	6,699
	452,429	528,488	980,917	449,697	195,817	645,514
No of Bursaries	429	546	975	498	229	727
Total Awards and Bursaries	1,319,606	7,923,806	9,243,412	1,421,469	4,948,145	6,369,614
Total number of Awards and Bursaries						
	468	1,401	1,869	540	774	1314

All grants disclosed above are payable to organisations, and all bursaries are payable to individuals. A detailed breakdown of grants awarded are included in note 21.

18 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the Statement of Financial Activities:

	David Fraser and Andrea Wonfor Bursary £
Brought forward	35,818
Funds expended	(60)
Carried forward	35,758

ScreenSkills Ltd has granted Directors UK to use the funds to mentor two theatre directors onto a TV drama. The funds will be transferred during 2023-24 in line with the delivery. Amounts held at the year-end are reflected in the creditors balance per note 9.

19 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income relates to the international licenses for the online assets where income is deferred as per the license period and for ACE funding for CCP to be used in 2023/24.

	2023 £	2022 £
Brought forward	29,383	40,340
Released income to charitable activities	(11,753)	(40,340)
Income deferred in year	15,000	29,383
Carried forward	32,630	29,383

20 Related Party Transactions

Skills fund contributions are received from entities in which ScreenSkills Trustees and members of the various skills councils are employees/directors. These transactions are undertaken on the same terms as all other entities therefore they have not been disclosed here.

On the similar basis, ScreenSkills issues grants and have supplier contracts with such entities however these are also made on the same terms as all other entities, therefore they have not been disclosed here. None of the individuals in question are considered to have control over both ScreenSkills and the entity in which they are an employee/director.

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2023

21 Grants Awarded

	Grant Creditors 2021/22 b/f	Granted in 2022-23	No of grants	Paid in 2022-23	Rescinded in 2022-23	Grant Creditors 2022/23 c/f
Awards	£	£		£	£	£
Mission Accomplished Ltd	118,829.90	300,903.98	8	(230,011.07)	(6,483.04)	183,239.77
Backstage Academy Ltd	-	280,000.00	5	(56,000.00)	-	224,000.00
Thecallsheet.Co.Uk Ltd	30,101.96	268,055.33	6	(126,530.62)	(5,692.07)	165,934.60
Screen Yorkshire	230,566.60	260,982.00	2	(268,572.47)	(47,898.99)	175,077.14
Grand Scheme Media	67,545.00	246,180.00	3	(126,972.14)	(7,808.86)	178,944.00
DV Talent Ltd	122,301.79	240,725.56	5	(194,261.90)	-	168,765.45
thinkBIGGER! Ltd	106,448.00	199,403.00	3	(98,325.68)	(21,218.22)	186,307.10
University Of Salford	170,958.00	172,200.00	2	(151,171.35)	(23,936.60)	168,050.05
TripleC Creative Confidence Collective	25,603.00	166,881.00	2	(34,972.20)	(7.00)	157,504.80
Buckinghamshire College Group	42,466.00	165,907.80	2	(13,405.56)	-	194,968.24
DLP (Platform7) Ltd	-	135,640.00	4	(5,640.00)	-	130,000.00
The Research Centre	-	115,140.00	1	(23,028.00)	-	92,112.00
Lightforge Academy	-	93,296.00	3	(44,583.00)	-	48,713.00
NFTS	75,465.00	93,012.00	1	(42,120.58)	(28,391.42)	97,965.00
BBC Grafton House Prod. Ltd	39,450.00	79,220.00	13	(62,290.00)	-	56,380.00
Hocus Pocus Productions Ltd	-	78,120.00	14	(58,120.00)	-	20,000.00
Share My Telly Job CIC	60,030.00	77,678.10	2	(57,515.97)	-	80,192.13
Sgil Cymru	28,700.00	75,000.00	2	(43,700.00)	-	60,000.00
Talking Point Ltd	60,985.62	74,126.11	3	(97,927.05)	(986.73)	36,197.95
BBC Academy	75,122.91	70,000.00	1	(89,122.91)	-	56,000.00
TSC Entertainment (ATB) Ltd	-	68,500.00	10	-	-	68,500.00
Liminal Stage Productions	-	67,885.37	3	(39,885.37)	-	28,000.00
BBC Children's Productions Ltd	31,299.60	65,894.71	22	(95,335.31)	-	1,859.00
Devil's Hour Ltd	12,000.00	63,600.00	9	(19,200.00)	-	56,400.00
STV Studios Ltd	15,000.00	61,206.00	4	(25,000.00)	-	51,206.00
Moonage Pictures (The Gentlemen) Ltd	-	57,220.00	6	-	-	57,220.00
Final Pixel Ltd	35,000.00	51,959.65	1	(82,675.69)	(4,283.96)	-
Clarence Beeks (Bridge06) Ltd	48,000.00	50,000.00	0	(98,000.00)	-	-
Urban Myth Films (West) Ltd	-	49,360.00	7	-	-	49,360.00
Every Sense Ltd	24,914.36	49,303.52	2	(49,340.23)	-	24,877.65
Sid Gentle Films (Extraordinary 2) Ltd	-	48,900.00	5	(8,400.00)	-	40,500.00
Post Super	-	47,450.00	2	(47,450.00)	-	-
Moonage Pictures (Project IV) Ltd	-	47,083.30	6	(42,523.30)	-	4,560.00
Avalon Television Ltd	16,835.00	46,800.00	5	(21,035.00)	-	42,600.00
Soho Editors Training Ltd	-	46,769.55	2	(46,769.55)	-	-
HTM (TP) Ltd	5,040.00	46,000.00	8	-	-	51,040.00
Perfect Peggy Productions Ltd	-	45,700.00	5	-	-	45,700.00
GSR Productions Ltd	-	44,800.00	7	(1,200.00)	-	43,600.00
Well Street 22 Ltd	-	44,240.00	11	(24,240.00)	-	20,000.00
Set Ready Training Ltd	-	42,423.04	1	(42,423.04)	-	-
SDTA Productions Ltd	1,200.00	40,600.00	9	(8,820.00)	-	32,980.00
All Spring Media	7,500.00	40,000.00	1	(15,500.00)	-	32,000.00
Sussex Martyrs Productions Ltd	-	40,000.00	7	(35,200.00)	-	4,800.00
Subtotal	1,451,362.74	4,358,166.02	215	(2,527,267.99)	(146,706.89)	3,135,553.88

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2023

	Grant Creditors 2021/22 b/f	Granted in 2022-23	No of grants	Paid in 2022-23	Rescinded in 2022-23	Grant Creditors 2022/23 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,451,362.74	4,358,166.02	215	(2,527,267.99)	(146,706.89)	3,135,553.88
ITV Grace Ltd	-	39,140.00	5	(4,140.00)	-	35,000.00
Tiger Aspect (3LB) Ltd	-	39,000.00	5	(15,600.00)	-	23,400.00
The Forge Entertainment Ltd	-	38,960.00	5	-	-	38,960.00
Wild Mercury (Moreton) Ltd	-	38,960.00	4	-	-	38,960.00
QSP FMO Ltd	-	38,920.00	4	-	-	38,920.00
Whoniverse 1 Ltd	-	38,800.00	4	-	-	38,800.00
Quite Funny Films Ltd	-	38,380.00	5	(9,000.00)	-	29,380.00
Addie Orfila Training	-	38,250.00	4	(9,800.00)	-	28,450.00
Alison Surtees	-	38,250.00	4	(9,800.00)	-	28,450.00
One Day TV Ltd	-	38,020.00	6	-	-	38,020.00
Sister (Passenger) Limited	-	37,710.00	5	-	-	37,710.00
Sexy Beast Productions Ltd	-	37,600.00	6	(600.00)	-	37,000.00
ITV Vera Ltd	7,020.00	37,200.00	7	(44,220.00)	-	-
Truham Boys Ltd	-	36,635.65	6	-	-	36,635.65
Hull Productions Ltd	-	36,450.00	7	-	-	36,450.00
White Hart Lane Prod. Ltd	-	36,380.00	6	(32,780.00)	-	3,600.00
Expectation Drama Ltd	3,060.00	36,114.00	4	(13,200.00)	-	25,974.00
Glasgow Media Access Ltd	-	36,000.00	1	(7,200.00)	-	28,800.00
104 Projects CIC	25,000.00	35,000.00	3	(59,000.00)	-	1,000.00
Euston Films Productions Ltd	15,000.00	35,000.00	2	(15,000.00)	-	35,000.00
NFTS Scotland	33,500.00	35,000.00	2	(18,700.00)	-	49,800.00
Carnival Productions Ltd	-	32,000.00	4	-	-	32,000.00
Sunken Garden Prod. Ltd	-	32,000.00	3	-	-	32,000.00
Make-Up United Artists	40,618.02	31,875.66	1	(71,306.52)	(1,187.16)	-
British Independent Film Awards	50,848.02	31,826.85	2	(69,311.24)	(13,363.63)	-
Warner Bros TV Productions Ltd	7,569.00	31,800.00	4	-	-	39,369.00
Buffy Dog Productions	-	31,800.00	4	-	-	31,800.00
ITV Venturer Ltd	-	31,720.00	5	-	-	31,720.00
ITV Maternal Ltd	-	31,680.00	4	(25,680.00)	-	6,000.00
To Be Conti. Productions Ltd	-	31,583.00	6	(31,583.00)	-	-
HTM Television	-	31,480.00	6	(15,480.00)	-	16,000.00
Broke&Bones Drama Prod.2 Ltd	-	30,980.00	3	(30,980.00)	-	-
CTM12 Productions Ltd	-	30,960.00	6	(15,960.00)	-	15,000.00
Annika SPV 2 Ltd	-	30,180.00	6	-	-	30,180.00
Birds Eye View Ltd	26,500.00	30,000.00	0	(56,356.48)	(143.52)	-
Wildspace Productions Ltd	-	29,916.00	2	-	-	29,916.00
Solihull College & Uni Centre	-	29,900.00	1	-	-	29,900.00
Starco TV 4 Ltd	-	29,100.00	5	-	-	29,100.00
New Pictures	12,760.00	28,880.00	6	(15,000.00)	-	26,640.00
Oasis Productions Ltd	-	28,700.00	4	-	-	28,700.00
Boiling Point TV Ltd	-	28,080.00	5	-	-	28,080.00
Subtotal	1,673,237.78	5,758,397.18	387	(3,097,965.23)	(161,401.20)	4,172,268.53

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2023

	Grant Creditors 2021/22 b/f	Granted in 2022-23	No of grants	Paid in 2022-23	Rescinded in 2022-23	Grant Creditors 2022/23 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,673,237.78	5,758,397.18	387	(3,097,965.23)	(161,401.20)	4,172,268.53
History Huh Ltd	10,000.00	27,920.00	6	(37,920.00)	-	-
Big Talk Friday Ltd	-	27,720.00	6	-	-	27,720.00
Kudos (Two Tone) Ltd	-	27,700.00	4	-	-	27,700.00
The Lighthouse Film & TV Ltd	-	26,300.00	5	-	-	26,300.00
Blueprint Pictures(Strangers) Ltd	-	25,320.00	9	(25,320.00)	-	-
Motive Pictures (TWITW) Ltd	780.00	25,020.00	3	-	-	25,800.00
Kudos (Grantchester 8) Ltd	-	25,000.00	2	-	-	25,000.00
SARCO TV 4 Ltd	-	25,000.00	2	-	-	25,000.00
EHF (The Killing Kind) Ltd	-	24,460.00	4	-	-	24,460.00
Mammoth Screen Ltd	-	24,354.40	4	(8,700.00)	-	15,654.40
ITV The Bay Ltd	-	24,180.00	3	(9,180.00)	-	15,000.00
ITV Archie Ltd	-	24,100.00	5	(24,100.00)	-	-
Guilt Ltd	-	24,000.00	3	(24,000.00)	-	-
Rostov Productions Ltd	-	24,000.00	3	-	-	24,000.00
Minim UK Productions Ltd	50,840.00	23,960.00	4	(58,740.00)	-	16,060.00
Of Productions (Buds) Ltd	-	23,937.40	4	(23,937.40)	-	-
House Six Four Ltd	-	23,860.00	4	(23,860.00)	-	-
Red Planet Pictures	-	23,536.15	2	(23,536.15)	-	-
Willow Road Films Ltd	-	23,400.00	9	(17,160.00)	-	6,240.00
Recall TV Ltd	21,000.00	23,380.00	5	(11,220.00)	-	33,160.00
Big Talk Horseface Ltd	-	23,250.00	5	-	-	23,250.00
Childrens Productions Limited	4,250.00	22,950.00	5	(27,200.00)	-	-
DLP (Domino Day) Ltd	-	22,000.00	2	-	-	22,000.00
Gower Avenue Films Ltd	-	21,240.00	6	-	-	21,240.00
CHA Productions Ltd	-	21,106.30	4	(18,106.30)	-	3,000.00
ITV Y&M Ltd	-	21,000.00	3	(15,000.00)	-	6,000.00
Boat Story Productions Ltd	-	20,980.00	3	(4,980.00)	-	16,000.00
EHF (Alex Rider 3) Ltd	-	20,860.00	4	-	-	20,860.00
Mary & George Production Ltd	-	20,700.00	3	-	-	20,700.00
Classic Brassic Ltd	-	20,670.00	5	(3,750.00)	-	16,920.00
TLS1 Productions Ltd	-	20,340.00	4	(20,340.00)	-	-
Blu Production Ltd	-	20,260.00	1	(5,260.00)	-	15,000.00
Fable Pictures	-	20,000.00	1	-	-	20,000.00
Red Seam (The Way) Ltd	-	20,000.00	2	-	-	20,000.00
Grants to companies< £20k	3,052,300.74	1,711,593.06	372	(2,743,360.50)	(111,419.95)	1,909,113.35
Bursaries (amounts paid to Individuals)	240,847.54	980,917.08	975	(967,416.55)	(85,263.98)	169,084.09
Total	5,053,256.06	9,243,411.57	1869	(7,191,052.13)	(358,085.13)	6,747,530.37

SCREENSKILLS LIMITED

England & Wales - Charity number 1015324

Accounts



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ending 31 March 2022

Company Registration No. 02576828

Charity Registration No. 1015324
Scottish Charity Registration No. SC039556

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2022

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Introduction

Under the Companies Act 2006 the Trustees of a charity are required to present an annual report and accounts.

The financial statements in this report, for the year ending 31 March 2022, comply with ScreenSkills Limited's Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). ScreenSkills Limited is referred to throughout this report as ScreenSkills.

ScreenSkills meets the definition of a 'public benefit entity' under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Report from ScreenSkills' Chair and CEO

The UK's screen industries are a success story, and the screen workforce is critical to that creative and commercial success.

ScreenSkills trains the people who make great screen content which is admired and loved around the world. Led by industry we use an evidence-based approach to tackle skills needs, including those at mid- to senior-level – currently the biggest challenge. Inclusion is embedded in everything we do.

Official figures recorded a total production spend of £5.64 billion in 2021 for film and high-end television alone, with the UK's vibrant unscripted, lower-budget scripted and animation sectors in addition. The sector's rapid expansion is exciting – generating demand for extra crew and providing significant returns to the UK economy – but the pace of change makes it more difficult to find and retain talented people, which means that skills gaps and shortages are a major risk to continued screen sector growth. As production budgets increase, and as skills gaps widen across all screen sub-sectors, we will work to increase investment and consolidate industry leadership and collaboration to achieve a sustainable long-term skills strategy and plan.

Our 2021/22 income totalled £17.86 million, including £1.33 million from the new Unscripted TV Skills Fund which went live in June 2021. Record amounts were contributed by industry to the ScreenSkills Skills Funds, despite the ongoing impact of Covid-19; and ScreenSkills also invested National Lottery funding from the British Film Institute (BFI).

During 2021/22 ScreenSkills supported over 46,000 beneficiaries, with online delivery continuing alongside the return to face-to-face training as pandemic restrictions eased. We also supported those interested in a screen career through education and careers advice – endorsing education institutions under the ScreenSkills Select scheme, running careers events and developing our range of careers resources. The number of people registered with a ScreenSkills account – which enables access to training and other support – had reached almost 150,000 by the end of March 2022.

The pandemic, combined with the soul-searching prompted by Black Lives Matter and the #MeToo movement, has reinforced growing concerns about how the screen industry looks after its staff and treats its freelancers. ScreenSkills, working hand-in-hand with industry, is playing its part in encouraging behavioural change through resources and training which help to improve leadership and management practice and which address issues such as bullying and harassment, fair recruitment and mental health awareness.

As well as meeting current demands we aim to future-proof the screen sector, where there is increasing convergence of skills – as in virtual production, which uses technology long commonplace in games – and we offer training in areas of new and evolving technologies. We also work with partners to lobby for change in areas such as apprenticeships, where an innovative pilot initiative supported by the Department for Digital, Culture, Media & Sport with Netflix and Warner Bros. Discovery informed the Government's flexi-job apprenticeship proposals. Further pilots, supported by the Department for Education, are now testing these new pathways for entrants in screen production.

Our work is possible because of the backing we receive: industry practitioners offer their advice and time, provide placement opportunities and contribute to the Skills Funds; and we work in partnership on targeted initiatives with, for example, the BFI, Arts Council England (ACE) and the Departments for Culture and Education. We thank everyone who supports us in helping the screen industries – film, television, VFX (visual effects), animation and games – to grow and remain globally competitive at a vital time for the UK economy.

Richard Johnston, Chair
Seetha Kumar, CEO

1. Objectives and activities

ScreenSkills is an independent UK-wide organisation which works with employers, individuals, trade associations, unions, learning and training providers, Government and public bodies to develop skills and talent for the UK's screen-based creative industries.

ScreenSkills' principal objective is to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries – whether as employees or as independent freelancers and contractors.

Our mission is to lead on building inclusive skills and talent to power sustainable growth for the UK's screen industries – film, high-end TV (HETV), unscripted TV, children's TV, VFX, animation and games.

We deliver against our mission by identifying key skills gaps, improving entry-level diversity and work-readiness, supporting professional development and engaging industry in skills development activities.

We are industry-led and industry-funded. We invest industry skills levy contributions and funding secured through bids to deliver targeted skills development programmes and support. We do not raise funds through donations from individuals or charitable foundations.

Our website provides information on education, employment and skills development for the screen-based creative industries: www.screenskills.com.

2. Structure, governance and management

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were amended and updated on 1 December 2021.

2.1 ScreenSkills Board

ScreenSkills' Board of Directors and Trustees operates under agreed terms of reference, which include fixed terms of office. There are defined roles for the Chair, Vice-Chair and Board members.

Board members, acting both as trustees of the charity and as directors of the company, are senior and influential representatives from the screen-based and wider creative industries – including the Chairs of our Film, HETV, Unscripted TV, Children's TV and Animation Councils. They contribute broad-ranging expertise; and, in their role as Board members, they represent the interests of the overall screen industry (with particular reference to their area of expertise) rather than any individual company or organisation. Except for the repayment of reasonable out of pocket, Trustees receive no remuneration for their Board role. Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

2.2 Appointment of Trustees

The Board Chair is selected through a recruitment process led by a sub-group; and the Vice-Chair is elected from among Board members.

The recruitment process for Board members is led by the Chair, supported by the Vice-Chair and Chief Executive Officer (CEO). The Chair and CEO consult Board members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations the Chair proposes nominees and seeks Board endorsement for their appointment.

Apart from those who are Directors of the charity ex officio Trustees initially serve for a term of three years, after which they may put themselves forward for one further re-appointment. In exceptional circumstances, determined by the Board, Trustees may be appointed for a third term of up to three years. New Trustees receive a one-to-one induction with the CEO and are provided with an induction pack, which includes information and guidance on their duties as Trustees. Details of Director and Trustee responsibilities are set out in the Terms of Reference for the Board.

Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities they are likely to have the skills and experience needed for their roles. However ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs. Support may be delivered through Board Awaydays or bespoke sessions provided by an external organisation. By way of example: at the December 2021 Board Awayday Trustees participated in a session led by the Director for Media and Creative Industries at the Department for Digital, Culture, Media & Sport (DCMS).

2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of eighteen members. During 2021/22 there were five Board meetings and an Awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and considered areas for potential development – particularly given the ongoing pandemic-related challenges for the screen industry.

2.4 Board of Directors/Trustees and Company Secretary

Board member	Organisation	Board role and any ScreenSkills role	Appointment or resignation date
Richard Johnston	Former Chief Executive Officer, Endemol Shine UK (to August 2020)	Trustee, Chair	
Alex Hope OBE	Co-Chief Executive Officer, beloFX	Trustee, Vice-Chair	
Nicholas Catliff	Consultant, Executive Producer and former Managing Director, Lion Television	Trustee, former Chair of Indie Training Fund Council	
Philippa Childs	Deputy General Secretary, Bectu	Trustee	
Christine Healy	COO, Watford & Essex	Trustee, Chair of HETV Skills Fund Council	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee, Chair of TV Skills Fund Council	
Kate Lyndon	Finance Director, Streaming, ITV	Trustee, Chair of Finance and Audit Committee	
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee	
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	
Kevin Trehy	Executive VP Physical Production, Warner Bros	Trustee	
John Woodward	Co-founder, Brightstar	Trustee	Resigned 22 June 2022
Board members appointed during 2021/22			
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	14 July 2021
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	14 July 2021
Patricia Brady	HR Director, ITV Studios UK	Trustee	30 March 2022
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	2 February 2022
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	2 February 2022
Board members who resigned when their terms ended during 2021/22			
Sally Debonnaire	Director of Production, ITV Studios	Trustee	30 March 2022
Anne Mensah	Vice President - Content, Netflix	Trustee	2 February 2022
ScreenSkills representative			
Clive Goss	Finance & Operations Director, ScreenSkills	Company Secretary	

2.5 Chief Executive

ScreenSkills' Chief Executive Officer (CEO), Seetha Kumar, leads the organisation. She is supported by a Senior Management Team. As ScreenSkills is a charity the CEO is accountable to the Board but does not have voting rights. The day-to-day management of the Charity is delegated to the CEO by the Charity's Board of Trustees.

2.6 Key addresses

Registered office
ScreenSkills
1st floor, Ibex House
42-47 Minories
London EC3N 1DY

Independent auditor
RSM UK Audit LLP
25 Farringdon Street
London EC4A 4AB

Bankers
HSBC Bank plc
PO Box 260
46 The Broadway
London W5 5JR

Legal advisers
Stone King LLP
Upper Borough Court
Upper Borough Walls
Bath BA1 1RG

2.7 Finance and Audit (F&A) Committee

The Finance and Audit (F&A) Committee is a sub-committee of the Board of Trustees, reporting to the Board, with the Chair of the Committee being a Board Trustee. The Committee should include at least one further Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. Details of members' responsibilities are included in the Committee's Terms of Reference document.

During 2021/22 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any other ScreenSkills role	Appointment or resignation date
Kate Lyndon	Finance Director, Streaming, ITV	Member, Committee Chair and Board Member	
Stephen Bristow	Partner in the Film & Television Unit, Saffery Champness	Member	
Derek O'Gara	Chief Finance Officer, Banijay UK	Member	
Richard Philipps	Consultant, Reed Smith LLP	Member	
Richard Pooles	Finance Director, UKTV	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	
Committee member appointed during 2021/22			
David Teague	Head of Data Analysis and Products, BBC	Member	16 June 2021

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

Every member has equal influence in the Committee's discussions and recommendations.

The Chair of the F&A Committee is a Board member through whom the Committee may make recommendations to the Board.

The F&A Committee includes two observers – the Chair of the ScreenSkills' Board and a representative from the BFI.

The F&A Committee met four times during 2021/22 – although it usually meets at least five times a year (and additionally, if required). The Committee is responsible for:

- advising on financial operations and controls;
- reviewing internal procedures, governance, systems and processes in line with best practice;
- monitoring ScreenSkills' financial performance;
- confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- advising on legal and human resource issues.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditors, reviews the annual audited financial statements and assesses the organisation's risk strategy and management.

2.8 Related parties, conflict of interest and conflict of loyalty

Board trustees are required to disclose all relevant interests, register them with the Company Secretary and withdraw from decisions where a conflict of interest arises. Conflicts of interest may occur, for example, where an organisation submits a grant funding application to ScreenSkills and the Trustee serves in a key role on the Board of that organisation.

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for more than one charity. A conflict of loyalty would occur if several of these charities were to bid for the same service provision contract. A conflict would also arise if a trustee's decision at one charity could be influenced by their knowledge of and duty to the other charity – even if there was no benefit to the trustee.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member).

2.9 Patrons and ambassadors

A group of ScreenSkills patrons, chaired by Clive Jones CBE, comprises influential senior industry figures who are approached, when appropriate, to provide advice and support related to their areas of interest and influence. ScreenSkills also engages ambassadors to help promote its work in specific areas. A list of ScreenSkills' patrons and ambassadors – volunteers who receive no remuneration – is available via this link: <https://www.screenskills.com/about-us/patrons-and-ambassadors/>

2.10 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills's activities through various groups – all of which are formally constituted (unless they are ad hoc advisory groups set up to meet specific one-off needs).

2.11 Skills Councils

Skills Councils ensure that ScreenSkills' activities reflect and adapt to changing skills needs. Councils are responsible for targeting skills development activity and ensuring delivery, in relation to their respective sub-sectors, within the strategic framework endorsed by ScreenSkills' Board. Skills Council members are not remunerated and voluntarily give their time.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures. At 31 March 2022 there were Skills Councils for: film, HETV, unscripted TV, children's TV, animation and games. ScreenSkills works in partnership with other bodies on VFX activity.

Details of the Skills Councils' work are available via the links provided below.

- Film: <https://www.screenskills.com/about-us/skills-councils/film-skills-council/>
- HETV: <https://www.screenskills.com/about-us/skills-councils/high-end-tv-skills-council/>
- Unscripted TV: <https://www.screenskills.com/about-us/skills-councils/unscripted-tv-skills-council/>
- Children's TV: <https://www.screenskills.com/about-us/skills-councils/childrens-tv-skills-council/>
- Animation: <https://www.screenskills.com/industry-partners/animation-skills-fund/animation-skills-council/>
- Games: <https://www.screenskills.com/about-us/skills-councils/games-skills-council/>

Additional details can be found at: <https://www.screenskills.com/about-us/skills-councils/>

2.12 Practitioner groups

Industry practitioners shape ScreenSkills' skills investment agenda at policy and planning levels. They advise on pragmatic approaches which meet industry's priority skills needs during a period of buoyant sector growth and rapid change – which, during 2021/22, included the ongoing challenges relating to Covid-19 and the subsequent production restart.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area.

2.13 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, including lobbying Government on skills issues.

ScreenSkills also delivers against its objectives through various partnerships. In 2021/22 key partner organisations included:

- the British Film Institute (BFI) and British Film Council (BFC);
- Pact (the UK screen sector trade body supporting independent production and distribution);
- the National Film and Television School (NFTS) – which, as one of the world's leading institutions in film and the moving image, works with ScreenSkills on delivering continuing professional development (CPD) and vocational courses.
- Screen Yorkshire – our key partner in developing the Centre of Screen Excellence: Yorkshire; and the Elstree Screen Arts Academy – our main partner in developing the Centre of Screen Excellence: Elstree;
- Into Film – with whom we work on engagement through schools;
- Creative and Cultural Skills (CCS) – a 'sister' Sector Skills Council, whose activities across sub-sectors such as theatre and crafts are complementary and enable cross-over skills development; and
- Arts Council England (ACE).

Other partner organisations include: trade associations, such as the UK Screen Alliance; trade unions (primarily Bectu – the Broadcasting, Entertainment, Cinematograph and Theatre Union; and Equity – the union for creative practitioners); and representative bodies, such as the Creative Industries Council (CIC) and Creative UK (formerly the Creative Industries Federation).

ScreenSkills' wider stakeholder engagement includes industry employers, employees and freelancers. Their feedback and advice – collected through research, working groups and wider networking – helps to shape ScreenSkills' delivery priorities. This steer was particularly important during the pandemic years, when ScreenSkills was able to respond quickly – supporting the screen workforce and developing skills and training which helped the screen industry to restart production and meet ever-growing content demands.

3. 2021/22 strategic priorities and investment

3.1 Focus for ScreenSkills' 2021/22 delivery

2021/22 delivery priorities were endorsed by the F&A Committee and the Board – with the context of a longer-term perspective on rapid industry growth through new studios and stages along with ongoing changes to production workflows. Priorities in 2021/22 included the need to develop screen skills and expertise that reflected:

- Workforce and workflow changes related both to the pandemic and to trends towards virtual production and other new production technologies.
- Strong sector recovery (from the pandemic) and growth (only briefly paused due to the initial lockdown) – evidenced by increases in production spend, new studios and new and expanding production hubs.
- Government priorities – e.g. levelling up in the nations and regions, vocational skills and inclusion.
- Government endorsement of screen as a key sector in driving post-Covid-19 recovery.

ScreenSkills' activities were reviewed during the year to ensure that delivery was aligned with changing industry priorities and responsive to screen workforce needs. As a result of the shift to online delivery during pandemic lockdowns – and due to other changes in working practices – ScreenSkills supported significant numbers of beneficiaries, as many continued to engage remotely via online courses and webinars. Across the 46,259 beneficiaries supported during 2021/22 feedback remained overwhelmingly positive: an overall satisfaction rating of around 91% was registered via feedback surveys.

3.2 Wider strategic context for ScreenSkills' planning

ScreenSkills considers longer-term trends in its annual delivery planning. The UK remains one of the world's most important screen production hubs; and an effective talent pipeline – with a skilled and inclusive workforce – is critical to the UK's international reputation and ongoing success across screen.

2021/22 saw production spend pick up after the initial pandemic phase. The strong demand for screen content during lockdowns generated record production investment and activity. Ongoing issues affecting the screen industry included: mergers and industry consolidation; a renewed political focus on the nations and regions; Government questions around public service broadcasting, the BBC and Channel 4; policy debates around apprenticeships, education and skills; and strengthened industry concern over inclusion and the treatment of freelancers.

During 2021/22 we continued to respond to the need to support the existing workforce as industry hirers remained concerned over the impact of skills gaps and shortages at mid- to senior-level, given the scale of sector growth and speed of technology and workflow changes. We also maintained our advocacy on apprenticeships, where there is potential for growing more diverse talent if flexibilities can be secured to enable apprenticeships that work better for the screen and wider creative industries.

While reflecting different priorities among specific Skills Funds and funders ScreenSkills strengthened its unified approach across screen – given the cross-over skills between film, television, VFX, animation and games. This approach maximised the value from overall skills investment and supported action on areas of joint focus, such as inclusion and the nations and regions.

Strategic report

4. 2021/22 activities and outcomes

4.1 Strategic priority 1: Key skills gaps and screen skills lobbying

During 2021/22 ScreenSkills continued its work with industry on identifying priorities for skills development and wider workforce support. We also continued to lobby on vocational skills issues related to post-pandemic jobs – including more flexible apprenticeship funding and practice.

4.1.1 Screen skills forecasting

We invested £287k in skills forecasting during 2021/22. Our research aims to provide reliable – and, as needed, current and future-focused – screen workforce information, including UK-wide data on screen industry skills gaps. These were the 2021/22 research projects (some of which evolved or were revised during the year, to reflect changing circumstances and needs).

Digital skills mapping and digital skills-search tool

A piece of research (funded both by ACE and by 'Future Film Skills' programme investment) enabled the mapping of digital skills requirements across the screen industries and related creative and cultural sectors, by job title. ScreenSkills – with its research partner, Nordicity – then developed a skills-search tool for careers advisers and those looking to enter the creative and cultural industries. It was piloted across four sectors with educators and students during spring 2022, receiving generally positive feedback. The digital skills-search tool will be developed during 2022/23.

ScreenSkills Assessment 2021

This research explored current skills gaps and shortages, the impact of Covid-19 on working practices and how the screen industry might look in the future. 1,182 respondents completed the survey. The report was published in June 2021, with an online event held on 3 June 2021. More information is available here: [ScreenSkills Assessment 2021](#)

Accessibility in animation

Between August and October 2021 ScreenSkills – in partnership with the Manchester Animation Festival and the Visible in Visuals (ViV) network – conducted research into accessibility in animation. The project explored inclusive working practices and employer initiatives to improve working conditions for disabled talent. The research was informed by an online survey, which generated 121 responses from those working in animation. More information is available here: [Accessibility in animation](#)

Unscripted TV skills

In 2021 the first piece of ScreenSkills research focusing solely on unscripted TV highlighted a wide range of skills needs – with a particular focus on shortages in the 'squeezed middle' of experienced crew. The research, funded by the BBC, Channel 4 and the new Unscripted TV Skills Fund (USF), helped to provide an evidence-base for the new Fund's work by examining skills shortages, gaps, hiring policy and practice, inclusion, training and perspectives on the future. Skills shortages – exacerbated by Covid-19 – were shown to be particularly acute among production management and senior editorial roles. Gaps were highlighted in areas such as financial and budgetary skills, scheduling and project management skills; and skills shortages resulted in over-promotion, rate inflation, senior staff stepping in to cover junior responsibilities and, at worse, production delays. Research findings also reflected entry-level and inclusion challenges. The USF responded quickly to the research findings, investing in many of the highlighted areas during its first year, 2021/22. The report, published in January 2022, is available here: [Unscripted TV research](#)

Scripted production: skills shortages and gaps in the UK nations and regions

This qualitative study, underpinned by a comprehensive literature review, explored scripted production workforce issues by nation and region, including: approaches to hiring; diversity and inclusion; skills shortages; skills gaps; training and development; and the future of screen. The research covered children's drama, feature films, HETV and other scripted TV. Almost 60 interviews were conducted between October 2021 and March 2022 – mostly with employers and with freelancers who have hiring responsibilities for scripted production (including line producers and heads of department), and the remainder with screen agencies, film offices and other local organisations supporting scripted production. The report will be published in Summer 2022.

Long-term analysis of labour market shortages and training investment in film and HETV

In August 2019 ScreenSkills had commissioned Nordicity and Saffery Champness to start a long-term analysis of growth, employment and skills investment in the screen industries (as part of the 'Future Film Skills' programme). Due to the changing nature of scripted production resulting from the pandemic the methodology was adjusted during 2021. The analysis was finalised at the end of 2021/22, and the report was published in June 2022. The analysis comprises three sections:

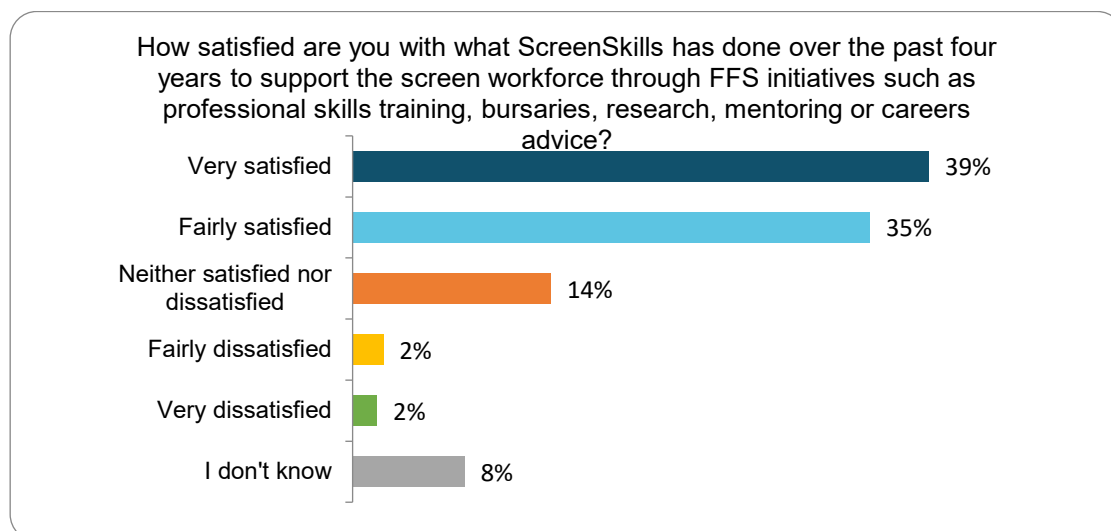
1. **A production spending forecast** – estimating UK film and HETV production spend to 2025.
2. **Labour market shortage forecast** – estimating the workforce required to support the production growth identified in the production spend forecast.
3. **Training investment forecast** – estimating the annual cost of training the film and HETV workforce, taking into account the labour market shortage forecast.

Evaluation of the 'Future Film Skills' programme

ScreenSkills commissioned Arad Research to conduct an end-of-programme evaluation of the Future Film Skills (FFS) programme (based on the original programme timeline, as the 2022/23 extension year will be assessed separately). The report will outline the findings of various research conducted between October 2021 and May 2022, including: quantitative data from an extensive online survey of beneficiaries; a careers advisers survey; qualitative data from interviews with industry practitioners; ScreenSkills monitoring data; and FFS programme reports (including scoping research into the impact of key FFS support, conducted from April to June 2021, with the report provided to the BFI in July 2021; and an evaluation of the ScreenSkills Select workstrand, based on qualitative interviews, provided to the BFI in January 2022). The overall FFS programme evaluation report will be delivered to the BFI later in 2022.

Satisfaction statistics

As part of the quantitative survey for the FFS programme evaluation (see above) 1,185 screen employers and hirers were asked in February 2022 how they felt about ScreenSkills' support for the screen workforce over four years of the programme. Nearly three-quarters (74%) of the sample responded that they were very or fairly satisfied with ScreenSkills' support.



4.1.2 Industry influencing and lobbying

ScreenSkills works with stakeholders across industry, Government and education in order to influence policy and practice on screen industry skills amid rapid screen sector growth. Two examples of ScreenSkills' 2021/22 work are highlighted below.

Screen industry skills strategy and investment

During 2021/22 we continued our liaison with officials at the DCMS and Department for Education (DfE), with the aim of highlighting the importance of long-term skills investment in order to support growth in screen, which contributes significantly to the UK economy. Our long-term analysis of labour market shortages and training investment in film and HETV (section 4.1.1 above) has informed the DCMS-commissioned and BFI-led Skills Review, due for publication in summer 2022.

ScreenSkills apprenticeship pilots

During 2021/22 we continued to lobby for changes to apprenticeships and the Apprenticeship Levy, with the aim of directing more Levy money into flexible apprenticeships that work better for largely project-based sectors like screen.

We set up an initial apprenticeship scheme – the ScreenSkills Apprenticeship Programme (SAP) pilot in 2021/22, supported by the DCMS, Netflix and Warner Bros.. After a pause, due to the pandemic, we reactivated recruitment during summer 2021. From around 1,600 applications (1,250 for the production assistant role and 350 for the accountant role) 40 were interviewed and twenty apprentices were appointed (ten for each role), with one moving into another role shortly after the scheme started. An induction event for the twenty apprentices ran in early August 2021, with senior representation from the hosting partners, Netflix and Warner Bros.; and the event was attended by the Minister for Digital and Culture, Caroline Dinenage. The Minister was complimentary, noting the positive percentage of women apprentices. The apprentices completed an initial three-week training phase (run by All Spring Media) before moving onto their placements. The SAP Steering Group assessed the pilot's progress throughout the second half of the financial year, to inform ongoing lobbying around apprenticeship flexibility.

Following Board approval in February 2022 we confirmed a DfE grant of £462k to run a second scheme, the Flexi-job Apprenticeship pilot. The commitment was to offer forty apprentice places across five studios: Amazon Prime Video, Sky (with APX Content Ventures), Banijay UK, Lime Pictures and Fremantle – with some starting in May and others in September 2022. The apprentices will be in production assistant, assistant production accountant, production co-ordinator or production manager roles. By the end of March 2022 we agreed apprentice roles with partners, reflecting their fast-changing production schedules. We also concluded an initial recruitment round, generating 539 applications in two weeks. Having been oversubscribed for production assistants but receiving fewer applications for production co-ordinators and assistant accountants we aimed to conduct a further recruitment round to increase the choice of apprentices for hosting employers.

4.2 Strategic priority 2: Entry-level diversity and work-readiness

4.2.1 Careers events

Despite the ongoing pandemic ScreenSkills continued to deliver a range of careers support – both to those at entry-level and early-career stages and to those wanting to develop their mid-career skills. During 2021/22 we started to deliver some face-to-face events (adhering to Covid-19-safety guidelines). We invested a total of £503k in careers events and resources during 2021/22 – with the latter including new content for the ScreenSkills website to support the screen workforce during the pandemic.

The careers team attended and/or hosted around 100 events during the year. Most were virtual sessions, but between lockdowns the team also delivered fourteen face-to-face events in Dundee, Birmingham, Cardiff, Edinburgh, Leamington Spa, Liverpool, Cornwall, Somerset and Yorkshire. The events engaged with a total of over 11,500 participants. Attendees included: over 5,500 adults who attended a longer event or training event, or with whom we had a personal conversation; over 400 careers advisers and teachers; around 4,000 eleven to eighteen year-olds who attended a longer session or with whom we had a personal or virtual conversation; and a further 2,000 eleven to eighteen year-olds who visited a ScreenSkills stand at a virtual event. Events for education ranged from 23 employability events for over 1,000 final year students from Select Higher Education (HE) and Further Education (FE) courses through to smaller sessions for school students, partner organisations and careers advisers.

Other events included successful 'Digital Cities' and 'Production Unlocked' virtual strands delivered with the BBC and a range of regional partners. Most sessions were virtual – apart from one face-to-face, whole-day event in Birmingham which provided fourteen sessions to a total of 1,359 attendees, 75% of whom were based outside London.

Our 2021/22 events and activities covered all of the screen industries including film, TV drama, animation, VFX and games. We focused on skills shortages with sessions covering topics such as post-production, locations and shortages in games and animation. Teams worked together on five 'First Break' events (supporting people local to a production who are at the start of, or thinking about, a behind-the-camera career in TV drama – section 4.2.5).

Despite activity with education partners being limited by the pandemic the team hosted virtual stands at a number of careers events, plus face-to-face stands and a talk at two UCAS creative careers events in London and Manchester. The Young Animator of the Year (YAY) programme – with an animation club, a virtual camp and a competition – was, again, a success with the winning films being shown virtually as part of the Manchester Animation Festival (section 4.2.6).

We continued to receive excellent feedback on our careers support. Here are some examples:

"I am a mature student studying photography. I have been working on moving image pieces and have been fascinated by roles in the film/TV industry. Today's workshops and talks have really helped me understand what steps I can take next after I graduate."

"It was great to have the chance to fill gaps in my knowledge of drama production and to hear the views and advice of an experienced producer and director."

"Great to see such diversity at this event. I felt represented, not only as a woman but as someone who was starting out."

"I was a little nervous about the break-out groups with all the different department heads, as I have my heart set on a career in the Art Department – but it turned out to be brilliant. I'm very grateful for new insight into other departments...and for info about productions as a whole and what the film industry is like in Northern Ireland."

4.2.2 Creative Careers Programme (CCP) and Discover resources

ScreenSkills is a Creative Careers Programme (CCP) delivery partner, along with Creative & Cultural Skills (CCS) and Creative UK. The CCP is an integrated industry-led programme of activity across England which ensures there is a larger and more diverse intake of talent via a broader range of routes into the creative industries. The CCP is supported by the Discover creative careers website, which links to almost 600 job profiles and provides a video programme and other resources suitable for schools. The site continues to be well-received; and it attracted over 100,000 new users in 2021/22, an increase of 23% on the previous year. Users stay on the site for a relatively long time, with the average session lasting just over six minutes. In 2021/22 there were over 90,000 clicks on the job profile 'cards' which direct users to the 21 Discover partner sites, including ScreenSkills' website. This represents an increase of 27% against the previous year.

During 2021/22 ScreenSkills provided information to the DCMS to inform the Department's preparation of a tender inviting bids for funding to develop the CCP and Discover site from later in 2022.

4.2.3 Other careers resources

During 2021/22 ScreenSkills continued to strengthen its website careers pages. One example was the addition of a 'flat' version of our 'First Day on Set' virtual reality (VR) film. The 360-degree version won the Production Guild of Great Britain (PGGB) Innovation Award; and in January 2022 we added 'First Day in post' about working in a post-production house (provided as a 360-degree version on the Oculus store and as a 180-degree version on the ScreenSkills website).

By March 2022 traffic to the careers pages accounted for 1.16 million unique page-views, representing 16.5% of the total of 7 million unique page-views on the website. These pages also accounted for 28% of all 'ways into' the site. Traffic to the job profile pages continued to grow, with 1.5 million unique page-views – 21.7% of total unique views. Engagement is good, with users spending more than double the average amount of time on a job profile page. Job titles continue to drive searches on the website, with five of the top ten search terms relating to jobs. A complete review of the existing job profiles was completed in the summer of 2021; and we added over forty new job profiles during 2022/22. We also reviewed the vocational qualifications on the job profile pages and began a review of our website apprenticeship pages.

Our career maps remain extremely popular, especially with education. We now have nine maps, having completed two more in 2021/22 – Studios and OBs (outside broadcasts) and Post-production. We also developed dedicated content for transferers and returners and created a section on cross-over careers (useful for those wanting to move between other creative industries and screen). We attended a variety of events where maps were available virtually as a download; and we have worked with partners such as Optimus Education, CAS21 (Climate Adaptation Summit 2021), the Welsh Government, GirlTech, Spark Careers, 3Dami and Creative Futures at Warwick University to promote our careers resources. As lockdown eased we received increasing numbers of requests to send out printed resources, such as career maps.

4.2.4 Trainee Finder

Trainee Finder is an early-level work placement programme. Selection for each year's intake takes place from the previous Winter through to the Spring of the cohort's year. Some adaptations have been made to take account of pandemic-related changes to workplaces and working practices.

HETV Trainee Finder

267 trainees were supported during 2021/22. This number was much higher than anticipated due to places on the previous year's programme being extended (so that the previous cohort was not constrained by the lack of placement opportunities during the pandemic). In 2021/22 we supported 231 placements across 122 productions, with trainees working across accounts, art, camera, costume, edit, floor runner, hair and make-up, locations, production office runner and sound (locations). The cohort included: 70% identifying as female; 22% from Black, Asian and minority

ethnic groups; 20% identifying as LGBT; 10% saying they had a disability; and 63% being based outside London and the South East.

Here is an example of feedback from two HETV Trainee Finder beneficiaries:

"A massive thank-you to the Trainee Finder Team! It's been great to have your support, especially in the difficult pandemic months. Thank you so much for all the training and networking opportunities, and for sending job offers. I feel much more confident during interviews, and I have experience in HETV drama thanks to the placement on *The Last Bus*."

"I enjoyed truly being immersed in the industry and making new connections. I have learned so much and feel lucky that I had the opportunity."

Children's TV Trainee Finder

During 2021/22 we invested £62k to support twenty Children's TV Trainee Finder placements. 70% of trainees identified as female; 22% were from a Black, Asian and minority ethnic background; 20% identified as LGBT; 10% said they had a disability; and 63% were based outside London and the South East.

Film Trainee Finder

During 2021/22 we invested around £418k to support Film Trainee Finder placements. 66 productions contributing to the Film Skills Fund offered 120 placements, each running for a minimum of four weeks. Due to the ongoing pandemic effects the 2020/21 trainee cohort was extended to March 2022, alongside the 2021/22 cohort, to enable sufficient placement opportunities. The total 2021/22 cohort therefore included 136 trainees across twelve departments. 71% of trainees identified as female; 24% were from a Black, Asian and minority ethnic background; 62% were based outside London and the South East; and 9% said they had a disability.

Trainees took part in various courses – including 'Finance for freelancers', 'Safe production management' and 'Building confidence & connections' coaching. Trainees were also encouraged to complete these ScreenSkills e-learning modules: Coronavirus basic awareness on Production; Tackling Bullying and Harassment in the Workplace; and Introduction to Mental Health Awareness at Work.

Here are two examples of how film trainees benefited from Trainee Finder.

"My experience overall has helped to boost my confidence, not only in my skills but within the industry as a whole. I feel better equipped for the future and feel like I have found my feet after trying for so long! ScreenSkills provided me with relevant training and understanding to broaden my knowledge about the film industry, which is vital when working on any production."

"I had worked on set before, as a recordist and a boom operator on several different smaller productions, and I decided it was time to learn things you could only experience in bigger teams.... (Trainee Finder) challenged me in so many ways and helped me realise my potential. I learnt so much that I will take with me through my career in sound."

Animation Trainee Finder

The new Animation Trainee Finder strand was launched in 2021/22, recruiting twenty animation and storyboard trainees from across the UK (drawn from 179 applications). The trainees were placed on productions including *Kensuke's Kingdom*, *JoJo & Gran Gran*, *Lloyd of the Flies* and *Supertato*.

4.2.5 'First Break' social mobility initiative

'First Break' offers opportunities to people from socio-economically disadvantaged backgrounds so that they can explore opportunities at the start of their career. In 2021/22 four 'First Break' programmes were delivered in partnership with HETV productions, with a total of 100 participants.

21 went on to paid job-shadowing opportunities, including on *The Devils Hour*, *Inside Man* and *Litvinenko*. Participants included: 82% identifying as female; 27% from Black, Asian and minority ethnic backgrounds; 18% identifying as LGBT; 9% saying they had a disability; and 37% being based outside London and the South East.

4.2.6 Animation new talent support

During 2021/22 Animation Skills Fund investment supported various projects to develop new talent. Here are some examples:

- YAY was supported by over 40 industry volunteers and delivered in partnership with Access:VFX, 3Dami and NextGen Skills Academy. Around 400 thirteen to eighteen year-olds participated in challenges, competitions, portfolio reviews and the 3Dami Summer Studio, with winning films screened at the Manchester Animation Festival. The winner of the sixteen to eighteen age-category, advised aspiring animators to: "Suck up as much information as you can and keep in contact with people you meet. Also look for a break like YAY. It gives you the perfect showcase for your work."
- The launch of the Junior Animator Apprenticeship saw nine apprentices placed with production companies including Blue Zoo and Jellyfish Pictures.
- The 'Building Blocks for your Animated Career' online resource and workshop series supported new entrants in finding work and being professional when they start working in an animation studio. More than 80 people, including the Animation Trainee Finder trainees (section 4.2.4), participated in the online workshop series.
- Writer Myles McLeod ran the 'Writing for Children's Animation' workshop series online, helping to build confidence in fifteen early-career writers and introducing them to producers. Several participants were brought into writers' rooms on productions.

4.2.7 Children's TV support for entrants

'Dream Big!' was launched, with a budget of £60k. This new entrant diversity-focused programme offers those new to television the chance to build a career in children's TV. Training was delivered by thinkBIGGER!, with three-month industry placements paid for by host companies. Eight beneficiaries were placed during the 2021/22 pilot year, in trainee production co-ordinator or researcher roles.

4.2.8 Apprenticeships and National Occupational Standards (NOS)

English Apprenticeship Standards

During 2021/22 we continued to develop a range of English Apprenticeship Standards to meet screen industry needs. The following standards work was completed during the year:

- Junior Content Producer route review: completed – renamed as Content Creator.
- Broadcast Production Assistant route review: completed – renamed as Production Assistant.
- VFX Junior 2D Artist route: review in progress.
- VFX Assistant Technical Director route: review in progress.
- Grips (new standard): occupational profile approved and development started.
- Lighting Technician: contextualised development started.
- Contextualisation work for Hair, Wigs, Make-up and Prosthetics and Costume Performance Technician standards (developed by CCS) to ensure relevance for the screen industries: we mapped the standards to our National Occupational Standards (NOS) for these occupational areas; set up expert industry groups to identify any gaps in coverage; suggested potential solutions to any delivery challenges; and published our findings and guidance on the website.
- Engagement activities included:
 - Support for animation employers in recruiting Junior Animator apprentices. Nine apprentices started their training with the University of West of England in February 2022.
 - Support for employers and training providers in recruiting apprentices against the Post-Production Engineer and Assistant Recording Technician standards, in order to establish cohorts of apprentices by summer 2022/23.
 - A presentation at the employer/training provider group meeting in West Yorkshire, in which we highlighted early learnings from our apprenticeship pilots.

Government statistics track the number of apprentice 'starts' on English Standards. Between April 2021 and March 2022 there were 1,377 starts on the English Apprenticeship Standards in which ScreenSkills was involved. Over 1,100 starts were on the Level 3 Junior Content Producer standard; and 93 starts were on the Broadcast Production Assistant standard.

During 2021/22 a wide range of industry practitioners contributed through employer advisory groups to our Apprenticeship Standard development work and to nation-specific development work (see below). Organisations contributing to standard development included: All Spring Media, the BBC Academy, Bauer Media, Amazon Studios, British Forces Broadcasting Service, ITV, AIM Awards, ILM, Union VFX, Framestore, Next Gen, Nouniform VFX, RES Digital, IPA, Channel 4, Abbott Mead Vickers BBDO, M&C Saatchi, Netflix, Pixipixel, NBC Universal, MBS Equipment Co UK, Panalux, Creative Media Institute, The Backstage Theatre, The Old Vic, Together Training, Barking and Dagenham College and Nottingham Trent University.

National Occupational Standards (NOS)

During 2021/22 we led on the completion of NOS work in Wales, Scotland and Northern Ireland. Standards are managed differently in the nations, requiring liaison with national skills agencies. After securing preferred supplier status with Skills Development Scotland (SDS) for four years from 2019/20 we have continued to secure projects via competitive bidding. During 2021/22 we secured funding to review and redevelop the NOS for Props for Productions, Stagehands for Productions, Production Design, Armoury and Weapons Supply for Productions, Broadcast and Media Systems Engineering and Cultural Heritage (the latter on behalf of CCS). We also translated the following NOS suites into Welsh: Editing, Interactive Media and Computer Games and Hair & Make-up for Film and TV.

We worked with the following industry organisations on the NOS reviews: Bectu (UK-wide); Screen Northern Ireland; Creative Wales; Screen Alliance Wales; Boom Cymru; Creative Scotland; BBC Studios around the nations; ITV Studios, The Walt Disney Company and Bad Wolf Productions.

4.2.9 Centres of Screen Excellence

2021/22 saw the completion of the second year of courses in the Centre of Screen Excellence: Yorkshire (CoSE:Y) and the successful launch of the Centre of Screen Excellence: Elstree (CoSE:E).

CoSE:Y delivered courses in costume, grip, lighting, make-up and hair, and production assistant (scripted). Of the 43 students who completed at least 67% found work in the screen industry, despite being unable to do work placements due to Covid-19 restrictions.

The Elstree Centre was launched in May 2021 at Elstree Screen Arts Academy (ESA). 39 students completed courses in grip, art direction, make-up and hair, lighting and production assistant (scripted). Co-operation between the Centres has been excellent. Screen Yorkshire (SY) shared course outlines with Elstree, and the Yorkshire lighting tutors delivered the Elstree courses. ESA struggled to secure enough placements for all students, which remains the biggest challenge. SY worked hard to secure assurances from ITV and local production companies to provide placements for their 2022 students (due to happen in June/July); and we continue working with ESA to unlock more placements in 2022.

At the end of 2021/22 we secured funding from the FFS programme for two more years of CoSE:Y courses. 59 students were recruited onto six courses which launched in May 2022. SY inherited the art direction course from Elstree and have created a new 'My First Factual Job' course to address skills gaps reported by local independent production companies. Meanwhile ESA started recruiting students for September 2022 and is developing new courses in sound and post production. CoSE:E is now not dependent on BFI-provided funding via the FFS programme, as it is able to draw funds from the Education and Skills Funding Agency.

One of the Elstree production assistant trainees commented: "This course opened my mind to what I could do. I feel like I am prepared to go into the industry now. I definitely recommend this course to anyone who wants to get into production!"

4.3 Strategic priority 3: Continuing professional development (CPD)

During 2021/22 ScreenSkills provided a combination of online support for the screen workforce (reflecting different working arrangements due to the pandemic) and skills development targeted at skills gaps (delivered face-to-face where feasible and/or essential).

4.3.1 Transferer schemes

During 2021/22 we continued to deliver various training programmes for those considering transferring into the screen industry from another sector. These initiatives were particularly important at a time when many people were unable to work, due to Covid-19, or were losing their jobs in sectors that were contracting due to the pandemic. We were responding to industry's demand for skills in key areas – such as accountancy. Here are examples of transferer initiatives delivered during 2021/22.

- The HETV Skills Fund supported the 'Regional Industry Transfer for Production Secretaries' programme (working with thecallsheet talent and crew database) – targeting individuals already working in secretarial or administration roles in other industries, and providing a programme of training, pastoral care and support enabling them to transfer into the role of production secretary. 29 participants were trained, with twenty placements provided.
- The HETV Fund also supported the 'Accounts Industry Transfer' programme (with thecallsheet) – providing training and placements to help accountants from other industries to start a career in screen. Training covered the key responsibilities for junior-level accountants, cashiers and trainees. Training was delivered to 55 beneficiaries (40 in HETV and fifteen in film), with 35 placements provided (30 in HETV and five in film).
- We ran another iteration of 'Veterans in Focus', in partnership with the NFTS. There were 10 participants – three of whom progressed to be part of the 2022 Film Trainee Finder cohort. Since this year's cohort started in April 2022 two trainees have secured placements on HETV productions, one for Netflix and the other for ITV.
- The Film and HETV Skills Funds collaborated on a successful 'Hair and Make-Up Transferers' course to attract hairdressers and make-up artists who have experience of working with Black hair and make-up for people of colour. This talent initiative was widely supported by leading actors, directors and producers. 710 registrations were received for a free online introduction session on 20 January 2022, after which applications were assessed for places in the first round of training. Around fifteen people completed the training and moved into placements, with Netflix and ITV Studios among the companies who offered placements.

Here are some examples of feedback from transferer initiatives:

"This session was really helpful to me as someone who has worked in the TV industry for a while but feels stuck/pigeon-holed into a specific area. I have been trying to get into HETV for the last three years on my own and have had zero success due to no contacts/not having the right knowledge."

"I would never have known I could transfer my skills into becoming a unit manager. I just wouldn't have had any idea how to do it, without the support."

"It gave me inspiration. I got industry knowledge. I learned about job shortage areas... and about roles in the industry. It helped to identify what skills could be transferable. It really broadened my horizons. We heard from people in the industry who talked about wanting people with flexibility and people skills."

Paapa Essiedu (Emmy-nominated star of *I May Destroy You* and Channel 5's *Anne Boleyn*) was one of the on-screen supporters of the Hair and Make-up Transferers course. He commented: "When I started acting my white peers would just get their hair cut by hair and make-up. I would have to take time out of my day and use my budget to go to a barber. It is really important that...greater equality in front of the camera is replicated in crew like hair and make-up."

4.3.2 HETV CPD

HETV's 2021/22 investment in CPD skills development totalled over £2m. During the year the HETV Skills Fund supported 1,612 beneficiaries across the UK, including part-funded first assistant director training incorporating 40 placements and virtual production 'Unreal engine' training for 50 people – both in partnership with the Film Skills Fund. Other sector co-investment included disability awareness training for 111 people in partnership with the Unscripted, Animation and Children's TV Skills Funds.

Other examples of HETV CPD outcomes during 2021/22 include:

- 586 crew taking part in sessions covering topics including leadership and management, tackling bullying and harassment and mental health awareness.
- Over 280 freelancers benefiting from bespoke local training at their bases in Scotland, Wales and Northern Ireland – delivered via local partnership activity.
- Six new producers benefiting from the Co-Producer programme – taking part in placements on Big Talk Productions' *I Hate You*, Merman's *Emerald*, Sister Pictures' *Kaos* and Tod Productions' *Challenge*.
- The 'Make a Move' programme – providing funding for on-the-job training for those identified by production companies as ready to move into a more senior role. The HETV Skills Fund invested £1.5m in this programme during 2021/22, supporting 144 beneficiaries in stepping up across 105 productions in the following departments: accounts: 11; assistant directors: 7; art: 13; camera: 1; costume: 8; director: 1; lighting: 3; locations: 6; make-up: 9; post-production: 7; production: 73; script supervision: 1; sound: 2; and VFX: 2. The beneficiary cohort comprised: 64% identifying as women; 14% from a Black, Asian and minority ethnic background; 13% identifying as LGBT; 7% saying they have a disability; and 49% based outside London and the South East.
- HETV's three-year, inclusive 'Leaders of Tomorrow' programme – supporting participants through a combination of training, mentoring and access to expert professionals and leaders plus part-funded placements which enable future moves into leadership roles. The programme, in which we invested £206k, launched with a cohort of nineteen participants in September 2021 (Netflix, Sky and the BBC provided additional funds to grow the programme from fifteen to nineteen places). All participants have an industry mentor; and there have been placements on productions including *Queen Charlotte's Jewels* (Netflix), *The Curse* (Shiny Button Productions/Tiger Aspect), *Best Interests* (IP/Chapter One), *Trying2* (BBC Studios/Apple), *House of Dragons* (HBO), *Superhoe 3* (Bonafide), *Am I Being Unreasonable* (Lookout), *Tell Me Everything* (Noho), *Anansi Boys* (Amazon), *The Devil's Hour* (IP/Hartwood), *Wool Silo* (13/Apple) and *Crossfire* (IP/Dancing Ledge). The cohort comprised 74% identifying as women, 53% from a Black, Asian and minority ethnic background, 21% identifying as LGBT, 16% saying they have a disability and 42% based outside London and the South East.

Here are some examples of beneficiary feedback:

"Outstanding and invaluable support. I wouldn't be where I am without 'Make a Move' "

"The 'Make a Move' programme provides a great opportunity for career advancement. I certainly feel privileged to have been a beneficiary."

" 'Leaders of Tomorrow' has helped open up a number of channels and opportunities that otherwise would not have been easily accessible to me. The tools, training and resources have been instrumental in my networking – meeting other industry professionals, not just in costume but the key decision-makers such as producers, therefore expanding my network."

"My experience on 'Leaders Of Tomorrow' has been absolutely wonderful. I have recently had the amazing opportunity of a placement as make-up supervisor on an incredible job, shooting in Thailand, and I have really found the skills training and career guidance offered as part of the programme invaluable in helping me to gain the skills required to progress my career. I have also greatly benefited from a wonderful and supportive mentor."

4.3.3 Film CPD and 'Film Forward'

Film CPD

2021/22 investment in film CPD totalled just over £918k (around £124k of Film Skills Fund investment and £794k of BFI-funded FFS investment). All training courses and events were delivered through a combination of remote and face-to-face sessions, due to ongoing pandemic restrictions. Film CPD investment/co-investment supported a total of 2,160 beneficiaries on courses and events across the UK. This included 1,301 beneficiaries attending 51 training courses and 824 attending ten events – as follows:

- 1,160 on 47 training courses and events funded exclusively through the FFS programme;
- 355 on eight training courses and events funded exclusively through the Film Skills Fund;
- 223 on three training courses and events co-funded by the FFS programme and the HETV Skills Fund; and
- 422 on four training courses and events co-funded by the Film Skills Fund and the HETV Skills Fund.

A total of 1,894 individuals benefited from film-supported training and skills opportunities during 2021/22 (i.e. some people benefited from more than one type of support). Topics included:

- craft and technical skills
- production team training
- script-reading and reporting
- production finance and accounting
- post-production and VFX, including for those with disabilities
- distribution and marketing
- transferer courses for veterans and those experienced in hair and make-up for people of colour
- virtual production, including Unreal Engine
- film directing and producing, including for those with disabilities.

Other support was provided – including webinars and open days introducing virtual production, and sessions such as:

- Business Toolkit for freelancers
- Budgeting for HODs (Heads of Department)
- Tackling bullying and harassment
- Tackling unconscious bias
- Mastering Emotional Intelligence and wellbeing for film
- Mastering feedback for film professionals
- Hiring and managing teams

62% of those supported via skills training events identified as women; 19% were from Black, Asian and minority ethnic backgrounds; 11% said they had a disability; 58% were from outside London and the South East; and 14% identified as LGBT. 70% of those supported via other CPD events identified as women; 43% were from Black, Asian and minority ethnic backgrounds; 7% said they had a disability; 60% were from outside London and the South East; and 7% identified as LGBT.

Here are several examples of feedback from participants supported through film CPD:

A participant on the 'Supervising Art Directing' course delivered by Talking Point said:
"Learning the working methodology of the supervisor was the most beneficial aspect of the session. It made me appreciate the complexity involved in organising the Art department in the project as a whole."

A beneficiary of the 'Stepping up to Film Production Manager' course delivered by DV Talent commented: "Really thorough course structure. It covered much of the basics and went through many things a PM faces while working in the industry. The relaxed and friendly atmosphere meant everyone was comfortable to share their experiences, which helped hugely."

A participant in the 'Step Up – Film Post-production supervisor training for disabled crew' course delivered by 104 Films said: "This is exactly what I have needed. I have been out of the industry for so long I feared that was it. Already I feel very enthusiastic about the future. I know I still have work to do, but thank you for letting me know about this course."

'Film Forward' scheme

'Film Forward' aims to create change in the UK film industry by supporting experienced professionals from Black, Asian and minority ethnic backgrounds in advancing into more senior roles. The programme matches film professionals who have at least five years' experience in a variety of below-the-line roles with paid opportunities, alongside professional development coaching and access to a bursary of up to £3,000 to help with the expenses involved in their career progression. The first cohort of seventeen participants (from 107 applications) spanned seven below-the-line departments; and four placements were completed during 2021/22, giving the candidates the experience and networking opportunities to help build their careers.

Here are several examples of feedback from 'Film Forward' beneficiaries:

"I've thought to myself, 'I could be one of the only people of colour doing the job of sound supervisor'. It can feel a bit lonely, so 'Film Forward' has given me a sense of belonging: they're basically saying 'we acknowledge that it's been difficult for you and we are here to facilitate and help you'. This is going to enable me to utilise my skills in the place I want to end up."

"ScreenSkills puts money, energy and resources behind promoting diversity and inclusion, and it's a 'prod and poke' to executives that are ultimately making the programmes. It's a win-win situation. ScreenSkills has opened the door to potential employers who can see what I bring to the table. The industry is expanding at such an exponential rate and needs to attract talent from different areas, and ScreenSkills is doing a fantastic job at facilitating this."

4.3.4 TV Skills Fund (TVSF) CPD

£82k was invested in TV Skills Fund (TVSF) CPD during 2021/22. Activity included a production secretary training programme, offering fifteen people new to the industry the opportunity to receive training and a three-month placement in an unscripted TV production company. A series of online and face-to-face 'Digital Cities' and 'Production Unlocked' events were also supported across the UK, in partnership with the BBC Academy and local employers (supported by our careers team). The TVSF is due to close during 2022/23 following the launch of the USF in June 2021. TVSF reserves of around £99k were transferred to the new Fund in 2022/23.

4.3.5 Unscripted TV Skills Fund (USF)

The new USF launched formally on 1 June 2021 with the following initial partners: the BBC, Channel 4, Sky, A+E Networks UK and Discovery UK. The commitment from the BBC and Channel 4 to provide 'start-up' investment for the new Fund's first two years resulted in them being credited as founding investors. Following the USF launch Netflix and Channel 5 signed up as partners and, late in 2021/22, Amazon and ITV also confirmed that they would join from May 2022. Soon after the Fund launched the industry-led working groups met to agree priorities, which were then ratified by the USF Council and by the Fund's broadcaster/streamer-led Steering Group. The USF commissioned and launched five training programmes in its first year (with outcomes to be reported in 2022/23). These were the initial USF investment priorities, against an income of around £1.3m in 2021/22:

- Production co-ordinators – a twelve-month training programme for 84 beneficiaries (seven cohorts of twelve) across the UK, including multiple placements at different production companies to build knowledge and experience.
- Shooting production directors – training for 45 people.
- Shooting assistant producers – training to give 54 researchers the skills to step up.
- Edit assistants/tech operators – training plus four-week paid placements for 42 participants.
- Development researchers – a training and networking programme for 60 participants.
- A producer programme supporting 77 participants (funded by the TVSF and overseen by the USF).

In 2021/22 the USF supported around 250 beneficiaries (with more due to benefit from the training commissioned in that year but not yet delivered). Of these around 80% were based outside London and the South East (with the USF targeting 87% for its first year – which would have been achieved if all scheduled regional iterations of the training had been completed by March 2022). The USF exceeded its other first-year targets, as follows: 67% identifying as female (against a target of 50%, unless the aim is to increase the number of those identifying as male in specific roles); 38% saying they are from socially under-represented groups (target: 30%); 29% from Black, Asian and minority ethnic backgrounds (target: 20%); 19% saying they have a disability (target: 12%); and 19% identifying as LGBT (target: 10%). The Fund also has a target for direct spend outside London of 50% – which was exceeded, with 68% of the Fund being spent outside London.

The USF also continued to support the free, online skills development established by the TVSF in March 2020 (at the start of the pandemic lockdowns). These accessible sessions have become a key part of ScreenSkills support for the freelance TV community, comprising a range of courses grouped into three strands: 'Step Up' – training to help individuals moving on to a new role or improving their skills in their current role; 'Your Life at Work' – workplace best practice and support on staying happy, healthy and productive at work; and 'Mind Your Business' – training in topics including finance, HR and business affairs. Between July 2021 and March 2022 225 courses were attended by 1,287 beneficiaries (note: where participants attended more than one session they are only counted once). 72% of participants identified as women; 18% were from a Black, Asian and minority ethnic background; 12% said they had a disability; 13% identified as LGBT; 17% were from socially under-represented backgrounds; and 61% were based outside London and the South East. 94% said they were 'satisfied' or 'very satisfied' with their online training experience. Here are some feedback examples:

"The Step Up course, 'Networking Skills for Freelancers', was really good – I really would recommend it to anyone else who wants to do some more networking. I met people who were worried like me, and we now have each other's e-mails. I feel a lot more confident, because we did a lot of scary things, with people you can trust."

"The Your Life at Work session on 'Creative Feedback: how to give and receive it well' was a fun, interactive experience. I'm in development so I'm often on the receiving end of feedback, and it was really useful to see how difficult it is to give feedback. The main nugget that stuck with me was 'is there any reason why they wouldn't want to make this project better?'"

" 'Creating a Budget and Schedule for Unscripted TV' was really helpful for someone who usually works in the editorial side of unscripted television and is moving into a senior role, so they gain an understanding of budgets – as you never get taught this on the job – and also for learning new terminologies and understanding the budgets which productions put together."

The USF worked with other Skills Funds to deliver sessions such as 'Deaf Awareness for productions' and 'Deaf awareness for hirers'. The Fund also organised bespoke leadership and management essentials training sessions for all Sky unscripted content suppliers (with this training being mandated for all Sky commissions); and other in-house training sessions are provided to unscripted production companies, on request.

During 2021/22 the USF started running online, regionally-focused events to demystify unscripted TV, for general production and post-production participants. A panel of local experts explains what it is like to work in unscripted TV – explaining roles, key skills and jargon, highlighting local job opportunities and flagging entry routes. Session highlights will be edited into short clips, which will be available on the ScreenSkills website and can be shared with partners. Over 250 people attended the 2021/22 events, with this feedback being received from an industry panellist:

"After the session one of the participants tracked me down on LinkedIn. I gave her my production manager's e-mail, and she's starting work with us on Monday on a trial. So it really works!"

4.3.6 Children's TV CPD

During 2021/22 the Children's TV Skills Fund invested £180k in CPD. This included support for nine 'Make a Move' scheme participants (section 4.3.2) – funding productions who commit to developing talented individuals by enabling them to 'step up' on an active production. These productions have trained people to work across children's TV in a variety of roles including producer, line producer, series director, art department buyer, shooting assistant producer and production co-ordinator.

The Fund supported script supervisor training for 21 beneficiaries, with eight benefiting from a funded placement on a children's TV drama. Another 24 beneficiaries took part in a 'Step up to Line Producer' training programme – around half securing a placement with Fund-subsidised costs.

Ten beneficiaries took part in online training in skills supporting the move from production co-ordinator to production manager; and eight others attended first assistant director training. 349 participants attended at least one session from: 'Leadership and Management essentials', 'Mental health awareness training for HODs' and 'Get The Knowledge'. The first two topics were supported through co-investment with the Animation Skills Fund.

Of the 367 beneficiaries supported specifically by the Fund: 72% identified as women; 17% were from a Black, Asian and minority ethnic background; 11% said they have a disability; 16% were from a socially under-represented group; and 75% were based outside London and the South East.

The Children's TV Fund also partnered with the BBC Writers Room and BBC Children's to offer mentoring and shadowing opportunities for eight new writers.

4.3.7 Animation CPD

During 2021/22 £93k of Animation Skills Fund investment enabled the delivery of online projects to develop the professional skills, as well as the creative and technical skills, of animation talent. Activities included:

- Animated Women UK's 'Achieve' programme which saw 24 women at different career levels participating in the main programme and an additional 36 women participating in stand-alone workshops on topics including confidence building and self-marketing.
- The 'Budgeting high-end animated series' clinic, run by Executive Producer Lindsay Watson, saw eight producers receive advice and support on budgeting and scheduling their animated series.
- The Pipeline at University of Salford delivered the 'Becoming an animation production manager' course, enabling 24 production coordinators to learn the skills needed to move up in their careers.
- Software training included Toon Boom Harmony for animators and riggers run by Adam's Animation Academy, and CelAction for animators and riggers delivered by CelAction. 77 animators participated across these courses.
- Online events included panel discussions at the Encounters Festival, Manchester Animation Festival and the British Animation Awards, with more than 800 people attending and an additional 7,000 views of the content via YouTube.

Here are two feedback comments – one from the Toon Boom animation bootcamp and one from the Animated Women's UK's 'Achieve' programme:

"Adam was a great teacher and gave clear instructions as well as being able to accommodate questions. I am sad the two weeks are over! The best part, though, is that the classes are recorded. I missed parts due to my children being home for some of my lessons, but I am able to work around their schedule to fit in the learning I missed. A 10 out of 10 experience."

"As an experienced artist this is one of the very few resources I have seen for more senior mentorship – which is hugely refreshing, because I very often see talks/presentations for entry-level artists and most experienced practitioners are sort of left to 'muddle through' on their own. I think the course did a good job of covering the breadth of (participants') experience."

4.3.8 E-learning modules

During 2021/22 ScreenSkills continued to expand its range of e-learning modules and to increase uptake of its existing courses. A growing number of broadcasters and production companies are now actively encouraging (or even mandating) the use of our modules as part of their on-boarding process. This pattern started with our 'Coronavirus basic awareness on production' module – the take-up of which remained high throughout the year as Covid-19 continued to impact production planning and operation; and the pattern continued with the 'Tackling harassment and bullying at work' module, which saw a 360% increase in take-up during 2021/22.

The modules available by the end of March 2022 are listed below, with completion numbers for 2021/22 and the number of people completing modules since launch:

Module	Launch-date	2021/22 completions	Completions since launch
Coronavirus basic awareness on production	July 2020	22,058	78,083
Tackling harassment and bullying at work	May 2020	7,312	9,338
Addressing unconscious bias: basic awareness at work	February 2021	4,423	5,327
Coronavirus basic awareness in cinemas	August 2020	947	2,605
Mentoring for mentees	April 2020	1,194	2,105
Getting into the screen industries (5 short modules)	January 2022	1,542	1,542
Introduction to mental health awareness	December 2021	1,025	1,025
Mentoring for mentors	April 2020	385	637
Inclusive hiring	February 2022	43	43

The modules continue to be very positively received: an average of 91% of users are satisfied with their e-learning experience; and 73% would recommend the modules to a colleague (rising to 85% in some cases). Towards the end of 2021/22 we started developing two more modules on the topics of safeguarding and equality, diversity and inclusion – which are due later in 2022.

4.4 ScreenSkills bursaries

1,520 applications were received via the ScreenSkills bursary system from 1 April 2021 to 30 March 2022. During 2021/2022 ScreenSkills committed a total investment of £562,717 to 690 bursaries. 632 bursaries were solely funded by a specific sector, and 58 were co-funded between sectors^[1]. 2021/22 bursary investment was funded from the FFS programme and through industry contributions to the HETV, Animation, Film and Children's TV Skills Funds. During the year:

- An average bursary amount of £1,257 was applied for across all sectors. An average of £815 was awarded per successful applicant, via approved/actioned bursaries.
- 50% of all bursaries awarded were for those who applied for training costs.
- 15% of all bursaries awarded were for driving lessons, as applied for by applicants who successfully evidenced that the lack of a driving licence was preventing them from progressing in the industry.
- 94% of applicants who completed the end-of-initiative survey noted they were very satisfied with their experience of applying for a bursary.
- The most frequently supported software packages for which bursary funding was awarded remained 'Final Draft' and 'Movie Magic Scheduling'.

^[1] A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2019/2020 financial year, to be awarded and paid after the final paperwork has been completed. An 'approved/actioned' bursary means that the bursary was approved, the award has been confirmed to the applicant, the acceptance paperwork has been completed and the initial payments have been made.

- The largest bursaries awarded were for £3k – awarded for a range of uses including high-spec cameras, sound recording equipment and a 'Producing for VFX' training course. The smallest bursary was for £22.40, enabling an applicant to attend online production co-ordinator training for unscripted TV.

Diversity figures for actioned bursaries during 2021/22 were: 63% identifying as female; 26% from a Black, Asian and minority ethnic background; 17% saying they have a disability; 17% identifying as LGBT; and 49% based outside London and the South East. 56% of approved and actioned bursaries were awarded to applicants at entry or early career-stage.

Here are two comments received as part of the Spring 2021 scoping research into the impact of FFS support (section 4.1.1), illustrating the significant impact from even a modest bursary:

"There's been no mention of going back into the production office on my current project... The new bursary-funded set-up has allowed me to manage (homeworking) more confidently and easily. It might not sound much, but it's made a world of difference to me."

"The bursary was instrumental in helping me – I can now say that I've had a commission for BBC 1Extra and iPlayer."

These are examples of feedback from 2021/22 bursary recipients:

A Northern Ireland-based Trainee Assistant Script Editor received around £115 for 'Final Draft' software. They commented: "Thank you so much for the support towards purchasing Final Draft. This will be invaluable to me as I move forward in the industry."

A Yorkshire-based disabled producer received around £425 towards car-hire, petrol costs and food on a shoot, and said: "Fantastic! Thank you so much for granting this, it means I'll be able to get to my first set, and I am very excited about it."

A floor-runner from Essex was awarded around £665 towards driving lessons. They commented: "I've got wonderful news, I've completed my driving lessons and passed my test! Thanks again for all your help... This has really changed my (professional) life for the better."

FFS programme investment in film-related bursaries

During 2021/22 around £427k was committed from the FFS programme, supporting 495 bursaries in film and VFX; and FFS co-funding supported bursaries across animation, children's TV and HETV. 61% were awarded to applicants identifying as female; 28% went to applicants from Black, Asian and minority ethnic backgrounds; 17% said they had a disability; 17% identified as LGBT; and 47% were based outside London and the South East. 58% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

HETV bursaries

£147k of HETV funding was committed to a total of 165 HETV-related bursaries – just over 30 of which (totalling £54k) were part of the support provided through programmes such as 'Leaders of Tomorrow' (section 4.3.2). 62% of HETV-related bursaries were awarded to applicants identifying as female; 22% went to applicants from Black, Asian and minority ethnic backgrounds (up 6% from last year); 17% said they have a disability; 16% identified as LGBT; and 51% were based outside London and the South East. 55% of approved/actioned HETV bursaries were awarded to applicants at entry or early career-stages.

Film bursaries

£17k of FFS funding was committed to fifteen applicants in 2021/22. 87% of recipients identified as female; 33% were from Black, Asian and minority ethnic backgrounds; and 20% said they have a disability. 60% of approved/actioned bursaries were awarded to those at entry or early career-stages.

Animation bursaries

Just under £20k of Animation funding was invested in 24 animation bursaries. Fifteen other animation applications were funded by FFS. 50% of animation-funded bursaries (sole- and co-funded) were awarded to applicants who identified as female; 33% went to applicants from Black, Asian and minority ethnic backgrounds; 28% said they have a disability; 11% identified as LGBT; and 72% were based outside London and the South East. 55% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

VFX bursaries

£12k of FFS funding was allocated to ten VFX-related bursaries. 100% of funding was awarded to applicants from non-paid schooling backgrounds and 50% were from outside London and the South East. 67% of approved/actioned VFX bursaries were awarded to applicants at entry or early career-stages.

Children's TV bursaries

Three bursaries were awarded, with a total investment of under £1k. All were awarded to applicants outside London and the South East, with two bursaries for those at early or entry career-stages.

4.5 Accreditation: ScreenSkills Select

Select strategy and planning

ScreenSkills Select's strategy is overseen by an industry advisory group, which meets quarterly. The group comprises nine senior industry figures from film, TV, animation, VFX, games and post-production. During 2021/22 we established six industry-hub working groups across the nations and regions in order to bring education and employers closer together in understanding local skills needs and fostering stronger partnerships. Hubs were established in Bristol, the West Midlands, Belfast, Cardiff, Yorkshire and Scotland.

Select benefits during 2021/22 included: online industry insight sessions for students and course leaders designed to highlight 'hard-to-recruit' roles in film, TV, games, animation and VFX; employability industry panel events for final-year students, providing advice from employers on how students can build their professional profile, prepare for interviews and understand freelance working; and our second ScreenSkills Select Annual Congress, in March 2022.

Events	Audience	Dates	Participants
Employability events	Students	April 2021 – March 2022	1,025
Industry insight events	Students and educators	June 2021 and January 2022	421
Annual Congress	Educators and industry	March 2022	210 registrations

There were 2,780 final-year student beneficiaries of ScreenSkills Select courses during 2021/22. Here is a comment from a graduate of the BA (Hons) Computer Animation Technical Arts course at Bournemouth University now working as a visual effects artist at Moving Picture Company:

"The sessions were vital because they explained what was required for each role and what a person needs to be good at, which really helped me,"

Select endorsement and annual reviews

During 2021/22 we endorsed a further 30 courses through ScreenSkills Select. 80% of these courses were based outside London and South East, 13 were vocational courses and 17 were HE courses. 50% of course endorsements were in technical and craft areas of animation, VFX, games, hair and make-up and broadcast media technology. Examples of courses endorsed during 2021/22 included: all courses within the National Centre for Computer Animation at Bournemouth University; the Peter Swords King Media Make-up course at the Bath Academy of Media Make-up; Solent University's BSc (Hons) Live

Event Technology course; four courses in animation and games with Glasgow Caledonian University; and a suite of Level 3 and Higher National Certificate/Diploma (HNC/D) creative media production courses at Hertford Regional College and West Herts College. A total of 118 courses across 49 institutions were endorsed under ScreenSkills Select by the end of March 2022.

This comment is from the Deputy Head Of Department in the National Centre for Computer Animation at Bournemouth University:

“We are very proud to have secured ScreenSkills Select endorsement for all of our animation and VFX courses at the same time. As well as giving confidence to students about the quality of our courses, and our ability to support them in starting a career, it showcases our overall commitment to the future of the animation and VFX industries in the UK.”

During the year we conducted 46 online course annual reviews, from which we generated 36 survey responses. 35 of the courses responded positively – either strongly agreeing or agreeing that they were satisfied with ScreenSkills Select and its benefits over the past year.

Train the Trainer

During 2021/22 we delivered a wide range of ‘Train the Trainer’ events to 182 trainers in order to provide broader and deeper knowledge and skills for trainers. This included standard training sessions and monthly forum events for trainers covering key topics each session. In addition we provided mentoring support to 25 trainers on these courses and ten trainers on the Education and Training qualification course. Seven trainers completed the online version of our best practice course.

Federation for Industry Sector Skills & Standards (FISSS) certification

As part of our responsibility as a member of the Federation for Industry Sector Skills & Standards (FISSS) ScreenSkills is the certifying body for various qualification frameworks and provider institutions. 68 certificates were issued during 2021/22 (with some certification responsibilities having transferred from FISSS to the Institute for Apprenticeships and Technical Education/IfATE). Details of the certificates issued between April 2021 and March 2022 are shown below:

- England: total number of certificates issued – 17 (all issued through the Creative and Digital Media framework).
- Wales – 32 (11 Junior Journalist, 2 Advertising and Marketing Communications and the rest Creative and Digital Media).
- Scotland: total number of certificates issued – 19 (all issued through the Creative and Digital Media framework).

4.6 ScreenSkills UK-wide mentoring network

During 2021/22 ScreenSkills continued to build on the success of previous years, expanding the ScreenSkills mentoring network with greater representation from outside London and the South East and increasing the focus on deaf and disabled participants. Here are the year’s main achievements:

- 1,032 mentees were introduced to an industry mentor from across the ScreenSkills mentoring network. This included 241 mentees on the ScreenSkills mentoring programme and another 791 on funded and non-funded partner programmes. Of the 1,032 mentees supported: 62% identified as female; 29% were from a Black, Asian and minority ethnic background; 24% said they have a disability; and 18% identified as LGBT. 298 mentees were at an entry career-stage, with 734 from early, experienced or expert career-stages. 905 mentors across the ScreenSkills mentoring network were introduced to a mentee, with 127 mentoring more than one mentee.
- Enhanced networking opportunities, support and contact points were provided through the programme, including: a check-in one month after being introduced to a mentoring partner; and a mentoring group event for both mentors and mentees which runs every six to eight weeks. We used quarterly updates to increase our distribution of information on the screen industry, learning and development topics and signposting to further resources and opportunities for mentors and mentees. The mentoring team continued to advise and assist partners on how to monitor

mentoring and contribute to the development of a best practice community. Accessibility was improved through changes to terminology on the registration pages and to the registration forms.

Here are several examples of mentee feedback on their 2021/22 experience:

"The mentoring has had the most impactful and strongest effect on shaping my career. I cannot emphasise this enough. My mentor helped to instil a mentality of 'just do it', pushing me further and forwards to chase all opportunities... This has been crucial for me."

"It has been career-changing. My network has expanded exponentially. I'm hugely grateful to ScreenSkills and my mentors."

"Amazing opportunity, and even 6+ months after my official mentoring has ended I set up a meeting with my mentor this week to discuss a new issue I am facing in my career".

These comments from mentors show how they have benefited from the mentoring experience:

"Rewarding... I have a growing appreciation of how much I do know, that others can benefit from."

"Always satisfying to have discussions with a mentee because you gain new perspective on the industry... You learn as much from them as they learn from you."

"It has been a great way to meet new contacts. The support has felt mutual!"

Here are two comments from mentees in programmes run by ScreenSkills-supported partners:

"I loved the process – this is a good way for people to work. It made me more creative as I was pushed out of my comfort-zone. It was great to use the mentor as a sounding board."

"Meeting my mentor was such a brilliant pairing – our paths would not have crossed in any other way, and she has really helped me shape how I see my career in the industry. I feel a lot more confident with her support and belief in me. This was a really great experience."

4.7 Marketing, communications and engagement

Industry and influencer engagement

Industry engagement continued to be strong, with more than 300 people identified as contributing regularly to ScreenSkills' work through the Board, Skills Councils, working groups and ad hoc bodies supporting ScreenSkills Select and the development of standards. A significant number of other supporters volunteered their time – for example, as mentors or as speakers at events like the Select congress in March 2022. Prominent industry figures, including the *James Bond* producer Barbara Broccoli and the director Sarah Gavron, supported the launch of the skills transfer programme for people experienced in Black hair and make-up for people of colour alongside the actors Paapa Essiedu (section 4.3.1) and Hugh Quarshie.

We engaged with Government departments including the DCMS, DfE, the Treasury and the Department for International Trade (DIT) on issues including the Apprenticeship Levy and virtual production.

We continued to share information on key skills issues with MPs and peers via the All Party Parliamentary Group (APPG) on the media. ScreenSkills' CEO, senior staff and the Film and HETV Skills Council chairs attended the annual APPG reception at Westminster and various industry partner events throughout the year.

Press coverage and other promotion

Positive press coverage during the year included reports in the national, regional and trade press across all film, TV and animation titles – as well as in the education press (for ScreenSkills Select and our apprenticeship work). Media monitoring indicated more than 1,100 items of print coverage and references. Examples of coverage include:

- Skills shortages and challenges – covered in the FT, Guardian, Daily Telegraph, Mail on Sunday and on Times Radio.
- The launch of the new Unscripted TV Skills Fund, with a panel discussion hosted by the Royal Television Society.
- Regional and local press such as the Yorkshire Post, Daily Record, Somerset County Gazette, Falkirk Herald and Bradford Telegraph & Argus covering topics such as the Centre of Screen Excellence: Yorkshire, careers outreach and training on *Outlander*.
- A range of mentoring initiatives – including those with Women in Film and Television, BBC Studioworks and British Film Designers – as well as the HETV Writers mentoring programme behind *The Responder* and *Trigger Point* dramas.
- Apprenticeships – including the launch of the first pilot programme with WarnerMedia and Netflix and the confirmation of Government funds for a second apprenticeship pilot.
- 'YAY' and the revival of the Animation Trainee Finder scheme.
- Action on diversity and inclusion – such as mentoring targeted at deaf and disabled talent, HETV's 'First Break' social mobility programme and the skills transfer programme for people experienced in Black hair and make-up for people of colour. The latter generated almost 170 pieces of coverage including: The i newspaper, trade press and widespread regional coverage via the Press Association (picked up by, for example, the Ayr Advertiser, Northern Echo and Penarth Times); and a discussion on Radio 4's *The World at One* – as a result of which over 700 people signed up for the introductory event.
- Mid-career progression – including: 'Film Forward' for experienced crew from Black, Asian and minority ethnic backgrounds; 'Leaders of Tomorrow' for experienced HETV talent and crew; and leadership and management training mandated by Sky.
- Emerging and future skills topics – including the 'Making Virtual Production Real' season of webinars and open days.
- Research – including: the Annual Assessment 2021; the first dedicated analysis of skills shortages in unscripted TV; the annual HETV update; and the Accessibility in Animation report.
- Professionalising the industry and addressing behavioural issues – including: coverage of Channel 5 mandating bullying and harassment training; support for the Freelance Charter; the launch of the mental health awareness and inclusive recruitment e-learning modules; and collaboration with the Film and TV Charity on the 'Let's Reset' campaign.

During 2021/22 we maintained key partnerships and sponsorships to promote our work on skills, training and talent development plus ongoing activity in areas such as inclusion. Examples included:

- 'Screen Stars of Tomorrow' – highlighting the work of the film team, with 'Stars' including a former Film Trainee Finder alumna.
- A range of editorial in *Broadcast* magazine, showcasing HETV's work on initiatives including 'Leaders of Tomorrow'.
- HETV Skills Fund sponsorship – both of a Bafta Craft Award to highlight work in craft and technical roles and of the Women in Film and Television Writing Award.
- The 'Brit List' of the best unproduced scripts.
- The Televisual Factual Festival – highlighting the work of the Unscripted TV Skills Fund.
- *Broadcast* Best places to work – co-sponsored by the Children's TV, HETV and Unscripted TV Skills Funds to highlight the importance of skills and training in developing positive workplaces.
- The Manchester Animation Festival – where a panel discussion on disability in animation trailed the 'Accessibility in Animation' report.

ScreenSkills' CEO and members of the senior management team participated in other industry events, including: the Creative Cities Convention; a series of Westminster Media Forum discussions; the

Ofcom diversity conference; events at the Focus International Production Fair; Government panels on virtual production; the Beyond conference in Belfast; and a skills discussion with Bectu members.

The 'Find Your Future in film and television' campaign, featuring alumni, ran again when cinemas re-opened after lockdowns – with advertising slots donated by industry. In order to support careers outreach to a broader audience the campaign was also shown via the ITV Hub and All4 at the beginning of the financial year. Over 16.5 million people have been shown the adverts in cinemas, with All4 and the ITV Hub delivering them to an additional audience of 2.4 million.

During 2021/22 work began on a new campaign that will launch in 2022/23. We also ran promotions on the theme of 'You can't make great film, television and animation without investing in the people' – via social media channels and print advertising – using case studies and a new series of short films reflecting film, HETV, unscripted TV, children's TV and animation.

All platforms were used to promote activity such as the return of Trainee Finder recruitment after the Covid-19 hiatus. Over 1,200 people attended an introductory event, with half the participants being based outside London and the South East; and the recording of the event was watched over 1,000 times. The supporting campaign, using case studies from past trainees, helped to generate 2,253 applications to Film Trainee Finder and 1,489 applications to HETV/Children's TV Trainee Finder.

Newsletters and social media

General promotion of ScreenSkills activity was delivered through newsletters, social media and the website. The numbers of newsletter subscribers continued to grow during 2021/22.

- Core newsletter – 80,937 (16% subscriber increase on 2020/21 and 38% open-rate)
- Film newsletter – 37,626 (47% subscriber increase on 2020/21 and 40% open-rate)
- HETV newsletter – 33,095 (50% increase on 2020/21 and 42% open-rate)
- Children's TV newsletter – 14,966 (49% increase on 2020/21 and 38% open-rate)
- Unscripted TV newsletter – 31,884 (42% increase on 2020/21 and 37% open-rate)
- Animation newsletter – 10,223 (114% increase on 2020/21 and 39% open-rate)

Social media engagement continued to grow, with a particular surge in people using LinkedIn to engage plus consistent growth in our newly-established Instagram platform. By the end of the 2021/22 financial year followers were as follows:

- LinkedIn – 30,854 (+33%)
- Twitter – 74,800 (+1%, as Twitter's mid-year review of inactive accounts affected numbers)
- Facebook – 24,008 (+5%)
- Instagram – 4,983 (+162%)

ScreenSkills website and user-tracking

During 2021/22 we continued to update our website, through ongoing technical development (supported by our website partner, Technical Labs). We consolidated our recording, tracking and reporting systems; and we continued to move towards a 'resource gateway' approach – making it easier for those working in, or interested in, screen to find relevant information and support.

From April 2021 to March 2022 39,941 user accounts were created. As of 31 March 2022 the total number of people registered with ScreenSkills (i.e. those with a ScreenSkills account or 'profile' enabling access to structured training and related support) stood at 147,256.

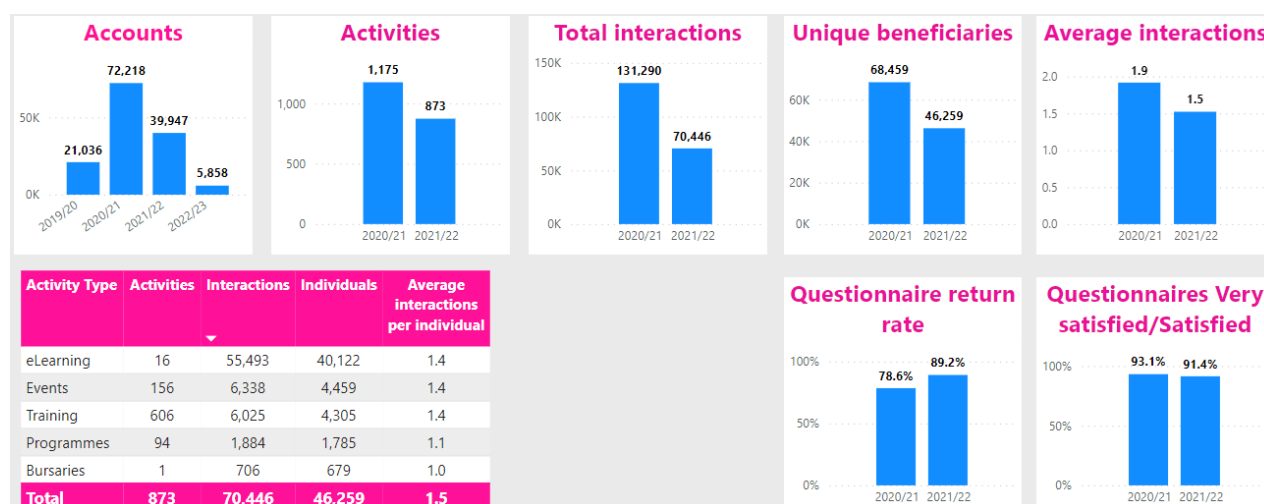
The website had around 1.5 million users from 1 April 2021 to 31 March 2022. Website traffic for 2021/22 was down on the record figures of the first year of the pandemic – with 2.3 million website sessions, and 8.9 million views (12% lower than 2020/21) or 7.3 million unique page-views. The relatively small shift back towards face-to-face engagement was to be expected, as production resumed and pandemic restrictions eased during 2021/22; and the figures remain significantly higher than the 650,000 unique page-views before the rebrand to ScreenSkills in October 2018.

Users were broadly evenly split (around 51% identifying as men and 49% as women). The biggest website user group included those aged 18-34, based in London – but there was a geographical spread across major cities topped by Glasgow, Manchester, Bristol, Birmingham and Cardiff. 54% of users were on a desktop, 44% on a mobile device and 2% on a tablet.

60% of the website's traffic came from 'organic' searches (i.e. site traffic that comes through unpaid search results via search engines such as Google). The top five search terms for the year were 'Covid-19', 'Trainee Finder', 'bursaries', 'Coronavirus' and 'producer'. Other than the homepage the most visited sections of the site were Training and opportunities, Coronavirus e-learning and Job profiles.

ScreenSkills delivered 873 training and skills support activities during 2021/22, resulting in a total of 70,446 user interactions.

The summary performance 'dashboard' for 2021/22, shown below, indicates that accounts, activities, interactions and beneficiaries were down against the previous year due to the gradual return to work and shift back towards longer face-to-face support sessions (rather than shorter online webinars). Across all 'end of initiative' online feedback questionnaires completed during the year over 91% of beneficiaries said they were 'satisfied' or 'very satisfied' with their interaction.



4.8 ScreenSkills' commitment to a diverse user community and beneficiaries

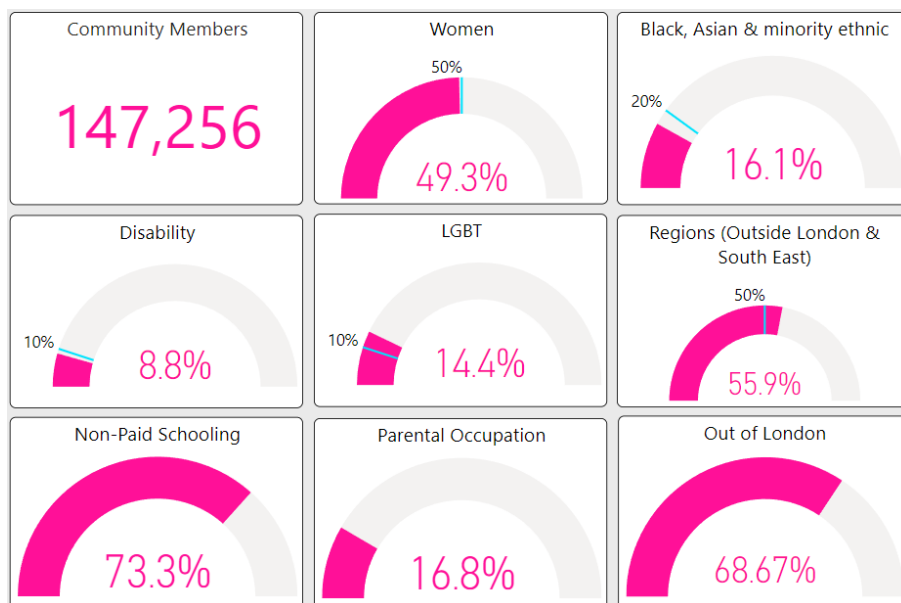
Diversity and inclusion (D&I) are at the heart of our delivery plans and activities. Diverse teams generate the creative ideas and content that drive screen industry success.

ScreenSkills helps to develop a diverse industry talent pipeline by providing development opportunities which are accessible to people from all backgrounds and locations. This enables employers to develop workforces which reflect their screen audiences and users.

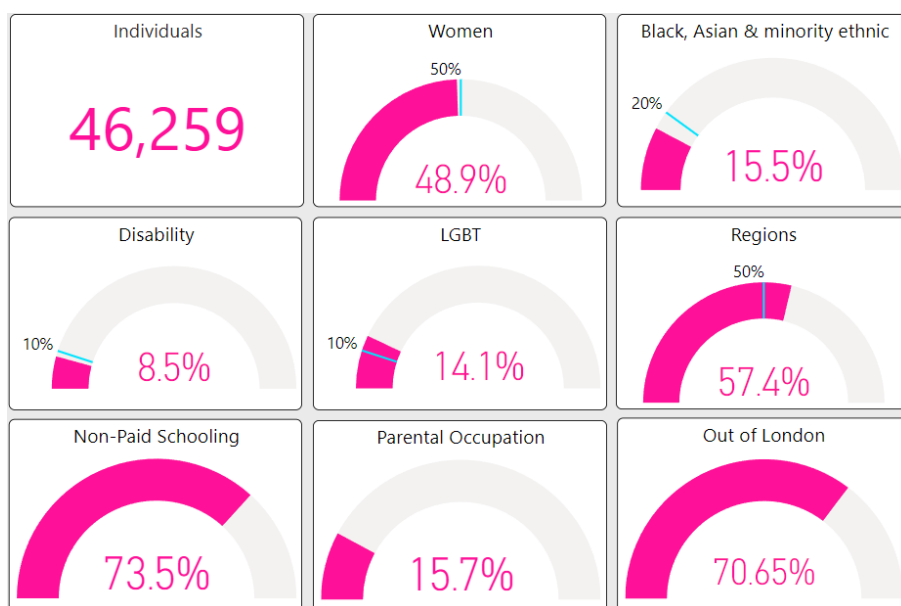
Our Skills Councils and industry working groups advise on skills initiatives which strengthen workforce inclusion.

D&I were reflected throughout all activity during 2021/22. Progress is tracked against overall indicators, with D&I targets set as appropriate for specific initiatives to reflect factors relevant to that activity and its objectives (e.g. a minimum overall indicator of 50% for outside London and the South East, and a 'stretch' target of 75% for the FFS programme). Our overall beneficiary indicators are: 50% women, 20% from a Black, Asian and minority ethnic background, 10% with a disability and 10% identifying as LGBT.

The following dashboard shows the statistics for ScreenSkills' online-registered community/account-holders (totalling 147,256 by the end of March 2022):



The dashboard below shows the statistics for the 46,259 beneficiaries across the 2021/22 activities logged via the ScreenSkills website (i.e. some beneficiaries were handled via partners' recording systems, and others received skills and career support through, for example, careers events, and are not included in the dashboard below).



ScreenSkills is also committed to strengthening and tracking its own workforce diversity. This was our organisational diversity profile at 31 March 2022: 66% identified as female and 34% as male; 19% were from Black, Asian and minority ethnic backgrounds; 8% said they had a disability; 5% identified as LGBT; and there were the following age-group profiles: 20-29 – 39%; 30-39 – 23%; 40-49 – 18%; 50-59 – 13%; 60+ : 7%.

5. Plans for 2022/23

5.1 Context and priorities for 2022/23 delivery

Digital delivery is intensifying: the online delivery of training, resources and career support remains important alongside face-to-face support. ScreenSkills has a solid foundation on which to build in 2022/23 – particularly its support for mid-level career development, its careers advice and its e-learning modules. The priority is the need for a larger workforce with relevant skills to support sector growth.

Ahead of a wider strategic review in 2023 (when various external dynamics will be clearer – such as the BFI's new strategy, Lottery funding priorities and the Government's priorities for key economic sectors and skills policy) these were the factors shaping planning for 2022/23 and beyond:

- Demand for content – especially from streamers – continues to drive production growth.
- The industry is growing more quickly than expected – although the pace of growth is likely to slow.
- Production levels are exacerbating the competition for skills, talent and resources.
- There are ongoing workforce effects from Covid-19, plus Ukraine-related (and post-Brexit) factors.
- Trends in production spend, new studios and production hubs are shaping skills needs.
- Sector recovery and workflow/production changes are also affecting skills needs and the workforce.
- There's significant competition for skilled people – and there are some major skills/workforce gaps.
- Government priorities – e.g. levelling up, vocational skills, access and inclusion – are aligned with sector needs; but policy priorities may change, and there are calls for more industry investment.
- Covid-19 accelerated workflow evolutions and technical changes, including in virtual production.

5.2 2022/23 delivery priorities

The overall aim of our 2022/23 planning is to build an inclusive UK-wide screen workforce – developing screen skills, strengthening the screen workforce and helping to support economic recovery and growth. In March 2022 the Board endorsed the following 2022/23 delivery priorities:

- Tackling immediate skills gaps and shortages, particularly at mid/senior level.
- Developing blended learning (online and face-to-face) which supports sector growth and change.
- Delivering around nations and regions – working with UK-wide trainers and partners.
- Building a more inclusive UK-wide talent pipeline, reflecting new skills needs across these five areas:

Exploring entry (e.g. 'Open Doors', education-focused activities, information events, career resources)

- Information, resources and skills for those considering/advising on screen career pathways and roles.

Entry-level (e.g. 'Trainee Finder', 'First Break', transferer schemes, screen-relevant apprenticeships)

- Targeted entrant/vocational schemes – with a focus on social mobility, practical training and key skills.

Early career (for those in their first/second screen role plus career-changers moving between junior roles)

- Essential employability skills, progression and retention.
- Support for career-planning to build experience and contacts.

Experienced practitioners (e.g. 'Make a Move', 'Film Forward', return-to-work/step-up/career-change schemes)

- Prioritisation of key skills gaps at mid/senior levels – current priorities and future skills.
- Focus on progression and retention plus professional skills: leadership, management and best practice behaviours.

Everyone (accessible resources and support – as needed – for anyone, anywhere, at any stage)

- E-learning modules which embed core skills/behaviours to build workforce best practice.
- Targeted support to unlock opportunity/progression – including masterclasses and webinars.

6. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2021/22 was £17.86m (2020/21: £11.65m), made up of £4.96m (2020/21: £6.43) unrestricted income and £12.9m (2020/21: £5.22m) restricted funds. The detailed split of income and resources expended in the year by fund are shown in note 15.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), the TV Skills Fund (TVSF), the Indie Training Fund (ITF), the ScreenSkills Apprenticeship Pilot (SAP), Flexi-Job Apprenticeship Agency Programme and the the Creative Careers Programme (CCP).

6.1 Funds

6.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2021/22 this amounted to £4.96m (2020/21: £6.43m), which includes British Film Institute (BFI) funding for the 'Future Film Skills' (FFS) programme, voluntary income from broadcasters, Arts Council England (ACE), Accreditation, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2021/22 amounted to £4.51m (2020/21: £5.73m). During 2021/22 FFS funding of £4.28m successfully supported strategic priorities across skills forecasting, careers, accreditation, vocational training, bursaries, CPD, mentoring and the Centre of Excellence. The focus of the spend is decided in consultation with the BFI on an annual basis.

The unrestricted surplus for the year is £0.45m (2020/21: surplus £0.64m). The surplus increased the unrestricted reserves to £2.1m.

6.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. Total restricted income was £12.9m (2020/21: £5.33m) with expenditure at £8.45m (2020/21: £4.03m). The net surplus of £4.45m increased the brought-forward reserves of £6.2m from 2020/21. The restricted funds carried forward reserves are £10.65m. Restricted funds are explained in sections 6.1.2.1 to 6.1.2.6.

6.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £12.41m (2020/21: £4.34m), made up of voluntary levies collected across the film, High-End TV (HETV), Unscripted TV, children's TV and animation sectors. The Unscripted TV Skills Fund (USF), came into existence in June 2021 supported by skills funds contributions from broadcasters and the producers. Fund investment supports growth in the film, HETV, Unscripted TV, children's TV, animation and visual effects (VFX) sectors, with funds received being disbursed as grants, direct spend and also used for the management and administration of the Skills Investment Funds. The surplus of £4.71m increased the reserves to £10.43m (2020/21: £5.72m) and will be allocated into the budgeted spend for 2022/23.

6.1.2.2 TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV sector. With the introduction of new Unscripted TV skills fund (USF) in June 2021, TV Skills Fund will be replaced. The fund received transitional funding from the broadcasters during 2021/22 and will formally close during 2022/23 with completion of committed deliveries. In 2021/22 the fund received £0.1m from broadcasters (2020/21: £0.38m). Expenditure in

2021/22 was £0.26m (2020/21: £0.38m), mainly used to fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals. The reserves closed at £0.1m (2020/21: £0.26m).

6.1.2.3 Indie Training Fund (ITF)

The Indie Training Fund (ITF) generated income through membership contributions and fees from open courses and bespoke training. With the introduction of USF fund, ITF closed during 2021/22 with completion of the outstanding deliveries in the first quarter. The ITF fund contributions closed at the end of March 2021. ITF Council approved to refund the contributions to the key members who supported the fund by bringing the reserves to nil (2020/21: £0.08m), resulting in negative income for the year of £0.05m (2020/21: £0.32m).

6.1.2.4 ScreenSkills Apprenticeship Programme (SAP)

The ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship. The programme is run in partnership with WarnerMedia and Netflix, and it is supported by DCMS. Due to the pandemic, the pilot was put on hold during 2020/21 and re-started in 2021/22 with the recruitment of apprentices in August 2021. A deficit during the of £0.01m reduced the reserves, originally augmented by partner funding, from £0.14m to £0.13m.

6.1.2.5 Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from DfE in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills will help the progression of apprentices into the screen industry in partnership with Amazon Prime Video, Sky (with APX Content Ventures), Banijay UK, Lime Pictures and Fremantle During 2021/22, an investment of £0.04m was made.

6.1.2.6 Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS), to secure DCMS extension funding to deliver the 'Creative Careers' programme in 2020/21. ScreenSkills developed new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. The programme completed in the first quarter of 2021/22 with an investment of £0.02m (2020/21 £0.26m).

6.2 Investments

All of ScreenSkills' funds are invested in bank accounts held at HSBC. Interest received for the year was £40k (2020/21: £26k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and easy access of funds. ScreenSkills also has £8m of cash in 31-day notice account as at the end of March 2022.

6.3 Balance sheet

Fixed assets

Fixed assets decreased to £30k (2020/21: £59k) due to depreciation and additions in the year. During the year £18k was invested in new laptops.

Current assets less liabilities

Cash increased from £10.9m to £16.8m due to timing issue of cash receipts and is held at a sufficient level to meet current liabilities, which were £6.6m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased to £2.6m (2020/21: £2m).

Creditors due within one year also increased by £1.5m to £6.6m (2020/21: £5.1m), mainly within grants payable for programmes completed during 2021/22.

Creditors due after one year increased by £21k to £38k (2020/21: £17k). By the end of March 2022, five grants were due to be completed after March 2023 (2020/21: three grants were due to be completed after March 2022).

6.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability.

The Committee's view is that the target amount of funds to be held as unrestricted 'free reserves' by ScreenSkills – defined as unrestricted reserves, excluding fixed assets – should be in the region of £1.00m. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of nine months' core running costs.

Monitoring and oversight of the reserves held by the charity are undertaken throughout the year through monthly management accounts processes, monthly cash-flow monitoring and quarterly financial reporting and forecasting. The reserves levels are reviewed formally by the Finance and Audit Committee and confirmed by the Board as part of the annual strategic and business planning process. Additional reviews are undertaken if there is a material change to the charity's operations and/or risk profile.

Unrestricted funds at the end of March 2022 increased to £2.1m (2020/21: £1.65m). Free reserves increased to £2.06m (2020/21: £1.56m). This is higher than the targeted reserves position of £1.00m. The targets were set in July 2022 following a review of ScreenSkills' Reserves Policy and are subject to regular reviews to ensure that levels remain appropriate. Since 2020/21 there has been a reduction in annual Broadcaster central contributions of c£0.50m. Provision for this reduction has also been built up in the unrestricted reserves allowing ScreenSkills to adapt our delivery and funding model over the next two to three years to arrive at a balanced position on an annual basis. An additional amount of £0.20m has been carried forward for business development including the further updating of our digital strategy.

As with unrestricted reserves ScreenSkills has considered what would be an appropriate target level of restricted reserves in order to demonstrate appropriate financial management and stewardship and to ensure the restricted funds' sustainability.

At the end of March 2022 reserves held within restricted funds were £10.65m, mainly related to the voluntary HETV, film and children's skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

Following significant post pandemic growth, the Skills Investment Fund reserves are at relatively high level. They will provide the Funds with an element of flexibility to help support the industry during 2022/23. Led by the industry working groups, the growth in delivery necessarily follows the income

growth, allowing the appropriate time to ensure that the increase in spend is appropriately managed, industry led and focused at identified skills gaps. The Skills Funds' reserve levels will reduce to balanced operating levels over the next couple of years as spend re-aligns reserves against forecast future income contributions.

6.5 Going concern

ScreenSkills Ltd saw a significant growth in income during 2021/22, reaching £17.86m which is over 50% up the prior year. The majority of the increase relates to Skills Funds' contributions showing significant growth in the content commissions. This demonstrated a robust Industry, recovering from the pandemic and adapting to requirements, showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2022/23 have been prepared to keep the income in line with prior year and increasing delivery to align with the reserves.

As part of business planning, the five-year income outlook was prepared to 2025/26 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- Unrestricted fund reserves at March 2022 are at £2.1m, and free reserves (unrestricted funds less fixed assets) increased to £2.06m. This level was achieved through reduced development spend, supporting increased delivery with same level of resources and other central savings. This will allow the organisation to adapt to a changing funding model, including the development of new delivery and income streams. The lost Broadcasters' central contributions will be replaced by other central funding solutions and the growth in the Skills Fund contributions.
- 2021/22 restricted reserves increased to £10.65m (2020/21: £6.2m), reflecting the boom in the screen industry especially for HETV after the pandemic. Managed delivery expenditure is being scaled to align with reserves held and income received during the year.
- The BFI funding for 2022/23 is £4.27m including roll-over funding in respect of 2021/22. Following the publication of the Skills Review the BFI will be inviting tenders for Skills delivery from April 2023. Our position in the industry and partnership with the BFI will be well positioned in that process.
- The HETV Skills Fund received a record amount of contributions during 2021/22, even with a significantly increased level of delivery at £5.5m, the reserves closed at £7.57m which will be used to maintain higher levels of skills gap delivery over the coming years. The Film Skills Fund contributions for the year were £1.46m exceeding pre-pandemic levels.
- The very successful Unscripted TV Skills Fund launched in June 2021, received an income of £1.33m in its first year and is expected to gradually increase annually to c£3.0m for the year to March 2024.
- The Arts Council England (ACE) has extended their funding at the same annual level of £0.3m until March 2023.
- ScreenSkills secured funding of £0.46m from DfE for a Flexi-Job Apprenticeship Agency programme which will provide support for this programme until March 2023.
- At the end of March 2022 there is a cash balance of £16.75m. The forecast cash flow shows a healthy position throughout 2022/23, with a higher-level forecast during the period to March 2024.

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied, based on their role in the

organisation's strategic planning for 2022/23 and beyond and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

6.6 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities; and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing our strategic and operational plans. We have applied a standard risk management model to evaluate risks. We have reviewed the potential severity of each risk's likely impact and occurrence – using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

The Board delegates responsibility for setting parameters of the risk management process to the Finance and Audit Committee. The Committee requires the ScreenSkills Senior Management Team to regularly review its risks and controls and to report back on the findings.

The Senior Management Team maintains a Corporate Risk Register, which contains all significant (high- and medium-level) risks affecting ScreenSkills and its work. This Register is updated on a regular basis and is reviewed by the Finance and Audit Committee. The findings are then reported to the Board for further review and overall approval.

Risks recognised in the Register are those which could have a significant impact on some or all of the following areas:

- governance and strategy
- operations
- finance
- external factors – pandemic, public opinion, government policy, and funder relationships
- legal and regulatory compliance.

The COVID-19 pandemic led to a significant review of ScreenSkills delivery. In the current post pandemic lockdown period, the latest review of the Corporate Risk Register by the Finance and Audit Committee took place in July 2022, with a focus on ensuring that this Register reflects an updated understanding of the world with a challenging UK economy and inflationary pressures taken in the context of ScreenSkills' updated strategic direction and plans. The summary below shows the Senior Management Team's assessment of the major risks, along with recommended actions and mitigations – for the Trustees' July 2022 review and approval.

Risk	Impact	Key mitigations
Strategic risk Failure in not being able to adapt speedily to support industry delivery resulting from evolving strategic priorities and a growing and changing market and funding	Negative impact on reputation, funding and industry skills-base with Skills demand growing as industry growth continues.	Industry guided evolving delivery, flexible planning allied with an agile response to changing Industry needs Effective Stakeholder communication around ScreenSkills delivery. Expectation management, regular messaging about targeted and effective delivery with available funds combined with the need for ongoing and increased skills investment to deliver for growth; Exploring smart alignment where feasible

Risk	Impact	Key mitigations
<u>Strategic risk</u> A fragmented/devolved skills and Diversity & Inclusion space. Failure to provide leadership and cohesion through strategic partnerships, ensuring UK-wide coverage	Inability to achieve an effective unified approach to skills and industry-agreed outcomes with negative reputational impact (generally and/or with specific stakeholders and influencers)	Champion business need for cohesion. Build and maintain strategic alliances, e.g. PACT, Broadcasters/Streamers, screen agencies, local enterprise partnerships in key hubs across Nations and Regions and government, DCMS, DWP, DIT, DfES, BEIS. Plus CCS, ACE.
<u>Financial risk</u> Loss or reduction in significant income stream against which operational plans have been developed Timeline of new BFI Strategy results in an interruption in industry delivery and impacts central funding Delays in establishing long term central funding solution(s).	Negative impact on ability to deliver on time and against industry-agreed objectives, with related impact on reputation. Core ScreenSkills support is restricted by funding model	Effective financial planning/forecasting, fund growth, reserves management and stakeholder engagement/management. Ensure delivery against updated objectives, with contingency planning and prioritisation of spend aligned to changes in income. Identify, Develop and evolve new central delivery model and revenue streams to replace lost Broadcaster central funding.
<u>Operational risk</u> Failure to deliver against specific industry objectives and targets – including against one/more major funder-identified skills development priorities (e.g. ScreenSkills Select, ScreenSkills Apprenticeship Pilot).	Negative impact on reputation, funding and industry skills-base	Effective delivery planning and resourcing, delivery prioritisation combined with responsible delegation and performance management. Ongoing assessment of Industry needs to ensure that delivery remains targeted and reflects commitments.
<u>Operational risk</u> Post pandemic jobs market remains competitive – Increased opportunities result in longer recruitment lead times and challenges to find appropriate candidates. Changes in organisational structure, the short term nature of some funding programmes and rising inflation leads to an increase in voluntary attrition rates	Challenges around knowledge retention and ongoing delivery. Post pandemic - wage inflation and skills shortages in key areas. Greater careers opportunities led to loss of staff in key areas	Strong communication / employee engagement around organisational restructure Focus on role resilience with succession planning embedded within the organisation. Focus on retention, what staff value - flexibility with how they work, job quality, the opportunity to develop and culture. Review notice periods of key roles to allow time to recruit/handover period. Ongoing engagement with staff to maintain an understanding of issues and potential exposures Maintain key recruitment contacts, across organisational skills needs, to deliver timely recruitment solutions.

The Trustees believe that – through the Risk Register process – a wide range of risks faced by the organisation have been identified and quantified. The Trustees ensure that, where appropriate, action is being taken and will be taken to manage the identified risks.

6.7 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds.

ScreenSkills also commissions training and co-invests in organisations which deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs. Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

ScreenSkills reserves the right not to approve any recommendation or nomination if, through its decision-making, it determines that the resulting grant would not be charitable or would conflict with the organisation's stated policies.

The majority of grants are issued for the current year. If there are any multi-year grants the contract is only issued for a year, and a contract variation to extend the term to the following year is issued once the current year has been completed satisfactorily.

7. Key management personnel and Remuneration Policy

7.1 Key management personnel

The Trustees, the Chief Executive Officer and the Director of Finance & Operations are ScreenSkills' key management personnel.

7.2 Remuneration Policy

All salaries are usually reviewed annually. The following factors are taken into consideration during the review:

- whether there should be a standard increase for all staff; and
- whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed).

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April of that year. A standard increase may be agreed with the Finance and Audit Committee, taking into account the:

- funding available for ScreenSkills to increase salaries; and
- national economic climate (with factors including the Retail Price Index, inflation rate and benchmarking where possible).

A standard salary increase for the CEO is part of the above process, and any additional increase is approved by the Board of Directors.

8. Funds held as custodian

A trust fund was established in David Fraser's memory, with contributions from organisations and individuals. The fund's purpose is to make bursaries available to support up-and-coming theatre directors in gaining experience of working in television. ScreenSkills manages the fund's finances and administers the David Fraser fund on behalf of the Trustees. Further detail on the funds held as custodian can be found in note 18.

9. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £657 (2020/21: £657).

10. Auditor

RSM UK Audit LLP has indicated its willingness to continue in office.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware;
and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The Trustees' Report, which includes the Strategic Report, is being signed by the Trustees in their capacity as Directors.

Signatory on behalf of the Board:

Richard Johnston

Trustee: Richard Johnston (Jul 20, 2022 11:33 GMT+1)

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 20 July 2022

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income 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 Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 jurisdiction.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Independent auditor's report

Opinion

We have audited the financial statements of Screenskills Limited (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 2022 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

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, we have concluded that the trustees' use of the 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 Trustees' 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 Trustees' 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.

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 themselves. 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 Trustees' Report, which includes the Directors' Report and the Strategic 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 and the Strategic Report included within the Trustees' Report have 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, or the Strategic Report included within the Trustees' Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance

with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures, we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report and remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to the General Data Protection Regulations. We performed audit procedures to enquire of management whether the charitable company is in compliance with these law and regulations and inspected minutes.

The audit engagement team identified the risk of management override of controls and the completeness of income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates, reviewing after-date bank statements, and reviewing minutes for references to income levels.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

ScreenSkills Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SCREENSKILLS LIMITED
for the year ending 31 March 2021

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. Our audit work has been undertaken so that we might state to the charitable company's members 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 and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

HCatchpool

HCatchpool (Jul 20, 2022 17:41 GMT+1)

HANNAH CATCHPOOL (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
25 Farringdon Street
London, EC4A 4AB

Date: 20 July 2022

STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ending 31 March 2022

				2022	2021
		Unrestricted Funds	Restricted Funds	Total	Total
	Note	£	£	£	£
Income					
Donations and legacies	1	130,000	11,835,550	11,965,550	5,158,849
Income from charitable activities					
Industry Intelligence and Influencing	2	385,243	19,030	404,273	351,055
Entry Level Diversity and Work Readiness	2	609,544	377,516	987,060	751,534
Professional Development	2	3,817,183	639,419	4,456,602	5,222,634
Other trading activities					
Investment Income		9,346	30,964	40,310	25,710
Other		6,909	508	7,417	143,424
Total income		4,958,225	12,902,987	17,861,212	11,653,206
Expenditure on Charitable activities					
Industry Intelligence and Influencing		236,834	50,441	287,275	195,141
Entry Level Diversity and Work Readiness		501,122	2,380,976	2,882,098	2,055,679
Professional Development		3,741,440	6,014,887	9,756,327	7,500,079
Products and Services		28,242	-	28,242	12,912
Total expenditure	4	4,507,638	8,446,304	12,953,942	9,763,811
Net income		450,587	4,456,683	4,907,270	1,889,395
Net movement in funds		450,587	4,456,683	4,907,270	1,889,395
Total funds brought forward		1,652,437	6,196,085	7,848,522	5,959,127
Total funds carried forward		2,103,024	10,652,768	12,755,792	7,848,522

ScreenSkills Limited
BALANCE SHEET as at 31 March 2022
Company Registration Number 02576828

	Note	2022 £	2021 £
Fixed Assets			
Tangible Assets	7	29,885	58,517
Intangible Assets	7a	16,236	31,001
Investments	7b	1	1
		<u>46,122</u>	<u>89,519</u>
Current Assets			
Debtors	8	2,583,743	1,981,843
Cash at bank and in hand	11	16,753,136	10,869,659
		<u>19,336,879</u>	<u>12,851,502</u>
Creditors : Amounts falling due within one year	9	6,589,529	5,075,769
Net Current Assets		<u>12,747,350</u>	<u>7,775,733</u>
Total Assets less Current Liabilities		12,793,472	7,865,252
Creditors: Amounts falling due after more than one year	10	37,680	16,730
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>12,755,792</u>	<u>7,848,522</u>
CAPITAL AND RESERVES			
Unrestricted funds		2,103,024	1,652,437
Restricted funds		10,652,768	6,196,085
	15	<u>12,755,792</u>	<u>7,848,522</u>

The Financial Statements on pages 52 to 76 were approved by the Board and authorised for issue on 20 July 2022.

Signed on behalf of the Board by:

Richard Johnston
Trustee. Richard Johnston (Jul 20, 2022 11:33 GMT+1)
RICHARD JOHNSTON (ScreenSkills' Board Chair)

20 July 2022

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ending 31 March 202

	Note	2022 £	2021 £
Cash flow from operating activities			
Net cash provided by operating activities	14	5,864,019	1,622,717
Cash flow from investing activities			
Interest income		40,310	25,710
Purchase of fixed assets		(20,852)	(16,533)
Net cash provided by investing activities		<u>19,458</u>	<u>9,177</u>
 Net increase in cash and cash equivalent		<u>5,883,477</u>	<u>1,631,894</u>
 Cash and cash equivalent at the beginning of the year	11	10,869,659	9,237,765
 Cash and cash equivalents at the end of year	11	<u>16,753,136</u>	<u>10,869,659</u>

The Accounting policies and Notes to the Financial Statements on pages 55 to 76 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Accounts are presented in sterling rounded to the nearest £, the functional currency of the charity.

Company information

ScreenSkills Ltd is a charity registered in England and Wales and a company limited by guarantee without share capital. It was incorporated on 24 January 1991 (Company number: 02576828) and registered as a charity on 23 November 1992, (Charity number: 1015324). It is also a charity registered in Scotland (Charity No: SC039556).

Public benefit entity

ScreenSkills meets the definition of a public benefit entity under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2022/23 onwards including high level financial forecasts to March 2024) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support. A more detailed explanation of the going concern review is covered in Section 6.5 of the Trustees' Report.

Income

Income represents the value, excluding value added tax (VAT), of contributions receivable from organisations in the United Kingdom.

Income from donations and charitable income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. Performance-related grants are recognised as services are performed. Contractual income is recognised based on the level of activity carried out. All other income is recognised on the basis of entitlement.

Grants and contracts

Grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds 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 such conditions will be fulfilled in the reporting period (see note 3). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 8).

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is allocated to the particular activity where the cost relates to that activity. The costs of governing the charity and supporting the charitable activities are based on specific costs and overheads apportioned on a headcount and delivery spend basis and are attributed to each activity. Note 4 explains the allocations and the apportionment basis used.

Grants payable

Grants payable are payments made to training providers or individuals to deliver training or to receive training that is in line with the furtherance of the charitable objects of the charity. Across all funds, financial liabilities are recognised from the time an offer is made and are included in grants payable. The notification gives the recipient a reasonable expectation that they will receive funding and the chance of funds being withdrawn before acceptance is received is unlikely. An award is only ever not paid when there has been a breach in contract and the award is rescinded or the awardee advises they are no longer able to deliver.

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2022 no grants had any amounts withheld (2020/21: nil).

Support costs

Support costs are those functions that assist the work of the charity but cannot be directly attributable to specific charitable activities. Support costs include governance costs, office costs, premises and staff costs not directly attributable to activities. These are allocated per activity headcount and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements.

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. In 2022 ScreenSkills applied to HMRC to discontinue the de facto partial exemption special method based on a staff count and was successful in getting approval from HMRC to apply the partial exemption 'Standard Method' from April 2022 based on taxable supplies in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Taxation

ScreenSkills is a registered charity and, as such, is exempt from taxation on its income to the extent that it is applied for charitable purposes.

Fund accounting

Unrestricted funds support the infrastructure costs for delivery and underpinning activities, such as research and development, of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 16.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

Termination benefits are payable when employment is terminated before the normal retirement date, or whenever an employee accepts voluntary redundancy in exchange for these benefits. The charity recognises termination benefits when it is demonstrably committed to either (i) terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or (ii) providing termination benefits as a result of an offer made to encourage voluntary redundancy. Redundancy payments are made to staff that have over two years' continuous service as an employee of ScreenSkills (not including service before age 18). This does not include agency temps, apprentices, consultants or freelancers who are not employees of ScreenSkills. Redundancy and termination payments are accounted for in the period in which they are agreed. Payments are calculated on the basis of the following which is inclusive of Statutory Redundancy Pay.

Leased assets and obligations

All leases held are 'operating leases' and the annual rentals are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

Tangible fixed assets

Fixed assets are stated at historical cost. Depreciation is provided on all tangible fixed assets at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

Office equipment	over 3 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
Leasehold improvements	over the lower of lease term or 5 years

Intangible fixed assets

Intangible fixed asset costs capitalised represent software costs capitalised in accordance with FRS 102. These are stated at historical cost and amortised on a straight-line basis over the period in which revenue is expected to be generated. ScreenSkills considers three years to be the expected useful life from the year of acquisition for all computer software. All assets over a value of £1,000 are capitalised. Assets of a lower value are also capitalised if they are expected to have a useful life of three years or more.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value.

Cash at bank and in hand is defined as all cash held in instant and 3 months or less deposit accounts. Grants receivable and payable that are non-contractual/non-exchange are not financial instruments.

Key accounting estimates and areas of judgement

Estimates and judgements are reviewed on an ongoing basis and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. ScreenSkills makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual result.

Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no significant estimates or judgements made in these Financial Statements. In arriving at our going concern assessment, we have made appropriate assumptions while preparing budgets and forecasts based on conservative view of current economic and post-pandemic situation.

1 Donations and Legacies

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Broadcasters	130,000	825,785	955,785	452,000	441,480	893,480
Voluntary Levy	-	10,939,734	10,939,734	-	4,265,369	4,265,369
Apprenticeship Programmes	-	65,031	65,031	-	-	-
Donation	-	5,000	5,000	-	-	-
Total	130,000	11,835,550	11,965,550	452,000	4,706,849	5,158,849

2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Industry Intelligence and Influencing			
Arts Council England	162,938	12,018	150,920
Central Support	-	2,292	(2,292)
British Film Institute	222,305	222,524	(219)
Total Industry Intelligence and Influencing	385,243	236,834	148,409

Entry Level Diversity and Work Readiness

	£	£	£
Arts Council England	142,582	10,517	132,065
Central Support	-	23,184	(23,184)
British Film Institute	466,962	467,421	(459)
Total Entry Level Diversity and Work Readiness	609,544	501,122	108,422

Professional Development

	£	£	£
Apprenticeships	785	-	785
British Film Institute	455,369	455,816	(447)
Apprenticeships	456,154	455,816	338
Accreditation - Select	98,671	2,406	96,265
British Film Institute	863,137	863,986	(849)
Accreditation/ Quality provision	961,808	866,392	95,416
Skills Development Scotland	61,100	22,010	39,090
Bespoke Training	71,404	49,461	21,943
British Film Institute	793,199	793,979	(780)
CPD	925,703	865,450	60,253
British Film Institute	285,932	286,213	(281)
Centres of excellence	285,932	286,213	(281)
British Film Institute	484,013	484,489	(476)
Mentoring	484,013	484,489	(476)
British Film Institute	703,573	704,265	(692)
Bursaries	703,573	704,265	(692)

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Central Support	-	78,815	(78,815)
Central Support	-	78,815	(78,815)
Total Professional Development	3,817,183	3,741,440	75,743
Products and Services	-	28,242	(28,242)
Total Unrestricted Projects	4,811,970	4,507,638	304,332

3 Government Grants receivable for furtherance of the charity's objectives

During 2021/22 ScreenSkills received the following Government grants:

Welsh Government

No grants received. (2020/21: £24,999 of unrestricted grant was received during the year for Welsh translation of Creative Careers website and National Occupational Standards)

UK Government – HMRC

No grants received. (2020/21: £143,424 of unrestricted Coronavirus Job Retention Scheme (CJRS) grant).

Department of Culture, Media and Sports (DCMS)

A total of £43,950 of restricted grant of which £18,950 was for Creative Careers Programme (CCP) to develop a creative industries toolkit and apprenticeship standards and £25,000 for ScreenSkills Apprenticeship Programme (2020/21: A restricted grant of £6,475 was received for Creative Careers Programme (CCP)).

Department of Work and Pensions (DWP)

No grants received. (2020/21: The Aviation Skills to Film programme was funded by DWP of £92,000 restricted grant)

Department for Education (DfE)

A total of £40,031 of restricted grant for Flexi Job Apprenticeship Agency (FJAA) programme. (2020/21: £nil)

There were no unfulfilled conditions at year end for the grants listed above.

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2022 £	Total 2021 £
Industry Intelligence and Influencing	264,997	-	22,278	287,275	195,141
Entry Level Diversity and Work Readiness	1,651,632	1,030,034	200,432	2,882,098	2,055,679
Professional Development	4,213,788	4,902,696	639,843	9,756,327	7,500,079
Products and Services	28,000	-	242	28,242	12,912
Total 2022	6,158,417	5,932,730	862,795	12,953,942	
Total 2021	4,672,937	4,109,847	981,027		9,763,811

b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2022 £	Total 2021 £
Industry Intelligence and Influencing	48,120	-	2,321	50,441	6,680
Entry Level Diversity and Work Readiness	1,192,047	1,048,789	140,140	2,380,976	1,459,236
Professional Development	2,036,031	3,702,732	276,124	6,014,887	2,568,612
Products and Services	-	-	-	-	-
Total 2022	3,276,198	4,751,521	418,585	8,446,304	
Total 2021	1,784,566	1,920,882	329,080		4,034,528

c) Total Expenditure - Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2022 £	Total 2021 £
Industry Intelligence and Influencing	216,877	-	19,957	236,834	188,461
Entry Level Diversity and Work Readiness	459,585	(18,755)	60,292	501,122	596,443
Professional Development	2,177,757	1,199,964	363,719	3,741,440	4,931,467
Products and Services	28,000	-	242	28,242	12,912
Total 2022	2,882,219	1,181,209	441,210	4,507,638	
Total 2021	2,888,371	2,188,965	651,947		5,729,283

d) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2022 Total £	2021 Total £
Industry Intelligence and Influencing	8,772	1,847	657	926	10,076	22,278	18,527
Entry Level Diversity and Work Readiness	124,747	17,440	6,205	9,371	42,669	200,432	221,630
Professional Development	314,004	57,872	20,585	31,859	215,523	639,843	740,512
Products and Services	93	21	7	98	23	242	358
Total 2022	447,616	77,180	27,454	42,254	268,291	862,795	
Total 2021	442,959	26,214	5,965	39,417	466,472		981,027

Support costs of £0.86m (2020/21: £0.98m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 12% on prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2021/22 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2022	2021
	£	£
Legal and professional fees	3,974	1,707
Auditors remuneration	38,280	37,710
Total governance costs	42,254	39,417

5 Net Income

	2022	2021
	£	£
Net Income is after charging:		
Depreciation on tangible fixed assets	47,000	44,276
Amortisation on intangible fixed assets	14,765	12,203
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 21/22	31,900	-
- Statutory audit 20/21		31,425
- Remuneration for non-audit work	4,300	4,100
Operating leases:		
- Land and Buildings	119,928	123,521
- Office Equipment	5,799	5,871

6 Employees

	2022 £	2021 £
Staff costs		
Wages and salaries	3,029,511	2,787,456
Social security costs	301,705	289,437
Other pension costs	114,572	111,446
Redundancy	24,211	19,071
Total	3,469,999	3,207,410

Redundancy costs paid for the year were £24,211 (2020/21: £19,071).

The average number of employees are calculated on the basis of average monthly headcount:

	2022 No.	2021 No.
Direct project staff	48	48
Apprentices	13	-
Support activity staff	14	16
Total	75	64

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2022 No.	2021 No.
£ 60,001 - £ 70,000	3	5
£ 70,001 - £ 80,000	5	1
£ 80,001 - £ 90,000	1	1
£ 100,001 - £ 110,000	-	1
£ 110,001 - £ 120,000	1	-
£ 170,001 - £ 180,000	1	1
	11	9

10 employees out of a total of 11 employees (2020/21: 8 out of 9 employees) earning over £60,000 were members of the group personal pension scheme with Aviva. They benefitted from employer's contributions at rates of 4% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £43,864 (2020/21: £37,123).

The key management personnel of the charity were the Trustees, Chief Executive Officer and the Director of Finance & Operations. The total employee costs of the key management personnel are detailed below.

	2022	2021
	£	£
Salaries	291,372	278,417
National Insurance	34,788	34,035
Pension payments	21,353	21,308
	347,513	333,760

Trustees' Liability insurance premiums charged to the accounts was £657 (2020/21: £657).

Trustees' Remuneration and Expenses

There were no payments made to Trustees (2020/21: 4 non-cash gifts given to Trustees: Iain Smith - leaving gift of £255.00, Ivan Dunleavy - leaving gift of £206.90, Christine Healy - congratulations gift of £28.00 and Louise Grainger - leaving gift of £35.93).

No remuneration, pension or national insurance contributions were made on behalf of Trustees. There were no travel expenses reimbursed during the year (2020/21 £ Nil). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2021	90,037	4,483	191,075	285,595
Additions	-	2,484	18,368	20,852
Disposals	(85,001)	(2,484)	(52,929)	(140,413)
31 March 2022	5,036	4,483	156,514	166,034
Depreciation				
1 April 2021	90,037	4,483	132,558	227,078
Charge for year	-	207	47,000	47,207
Disposals	(85,001)	(207)	(52,929)	(138,136)
31 March 2022	5,036	4,483	126,629	136,149
Net Book Value				
31 March 2022	-	-	29,885	29,885
31 March 2021	-	-	58,517	58,517

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2021	76,737	76,737
Disposals	(32,442)	(32,442)
31 March 2022	44,295	44,295
Amortisation		
1 April 2021	45,736	45,736
Charge for year	14,765	14,765
Disposals	(32,442)	(32,442)
31 March 2022	28,059	28,059
Net Book Value		
31 March 2022	16,236	16,236
31 March 2021	31,001	31,001

7b Investments

Creative Skillset Trading Ltd, Company number 11433230 is a private limited company which is 100% subsidiary of ScreenSkills Ltd. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary has a balance sheet value of £1. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2022 £	2021 £
Due within 1 year		
Trade debtors	318,492	129,730
Other debtors	78	2,654
Prepayments and accrued income	2,265,173	1,849,459
Total	2,583,743	1,981,843

9 Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	411,063	122,660
Other creditors (*)	43,782	68,631
Other taxation and social security costs	141,288	52,549
Funds held in trust for 3rd party (Note 18)	35,818	35,838
Accruals	912,619	835,734
Deferred income (Note 19)	29,383	40,340
BFI grants payable	1,099,835	1,495,397
Other grants payable	3,915,741	2,424,620
Total	6,589,529	5,075,769

* Other creditors include £38k (2021: £39k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the restricted fund.

10 Creditors: Amounts falling due in more than one year

	2022 £	2021 £
Amounts payable by instalments falling due:		
BFI grants payable	-	6,730
Other grants payable	37,680	10,000
Total	37,680	16,730

11 Cash & cash equivalents

	2022 £	2021 £
Bank – Current Accounts	8,751,815	6,868,572
Bank – Deposit Account*	8,000,000	4,000,000
Cash Cards	1,321	740
Petty Cash	-	347
Total	16,753,136	10,869,659

* Deposit account is a 31 day notice account.

12 Reconciliation of net funds

	2021 £	Cash flow	2022 £
Cash at bank and in hand	10,869,659	5,883,477	16,753,136
Debt due within one year	-	-	-
Total	10,869,659	5,883,477	16,753,136

13 Operating Lease Commitments

As at 31 March 2022 the charity had total non-cancellable operating leases as follows:

	2022 £	2021 £
Land and Buildings		
Payable within 1 year	126,900	57,010
Payable within 2-5 years	169,200	-
	<u>296,100</u>	<u>57,010</u>
Office Equipment		
Payable within 1 year	2,170	5,871
Payable within 2-5 years	4,340	2,777
	<u>6,510</u>	<u>8,648</u>
Total Lease Commitment	<u>302,610</u>	<u>65,658</u>

14 Reconciliation of net movement in funds to net cash flow from operating activities

	2022 £	2021 £
Net income	4,907,270	1,889,395
Add back amortisation and depreciation charge	61,972	56,479
Loss on disposal of fixed assets	2,277	-
Deduct interest income	(40,310)	(25,710)
(Increase)/Decrease in debtors	(601,900)	399,916
Increase/(Decrease) in creditors	1,534,710	(697,363)
	<u>5,864,019</u>	<u>1,622,717</u>

15 Charity Funds

	Bal b/fwd 01 April 2021 £	Income £	Expenditure £	Bal c/fwd 31 March 2022 £
Unrestricted	1,652,437	4,958,225	(4,507,638)	2,103,024
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	5,718,963	12,409,451	(7,702,186)	10,426,228
TV Skills Fund (TVSF)	259,291	103,161	(262,951)	99,501
Indie Training Fund (ITF)	75,476	(52,680)	(22,796)	-
ScreenSkills Apprenticeship Programme (SAP)	142,355	384,074	(399,390)	127,039
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	40,031	(40,031)	-
Creative Careers Programme (CCP)	-	18,950	(18,950)	-
Total Restricted	<u>6,196,085</u>	<u>12,902,987</u>	<u>(8,446,304)</u>	<u>10,652,768</u>
Total	<u><u>7,848,522</u></u>	<u><u>17,861,212</u></u>	<u><u>(12,953,942)</u></u>	<u><u>12,755,792</u></u>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2021/22 this amounted to £4.96m which includes funding from the BFI's 'Future Film Skills' Fund (FFS), voluntary income from broadcasters, Arts Council England (ACE), Accreditation, Skills Development Scotland (SDS) and international licensing of online assets. Income is also generated through projects co-funded through public and private investment. The unrestricted surplus of £0.45m increased the reserves to £2.1m.

Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the funding can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Funds, through income received from industry, offer opportunities for the growth of the film, High-end TV, Unscripted TV, children's TV, animation, games and visual effects (VFX) industries. The Unscripted TV Skills Fund (USF), came into existence in June 2021 supported by skills funds contributions from the broadcasters and the producers.

The funds received are disbursed as grants, direct delivery and also pay for the management and administration of the fund. The funds generated a surplus of £4.71m which increased the reserves to £10.43m and will be allocated to the budgeted spend in 2022/23.

TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV Sector, which is funded by a small number of contributors from the TV broadcasters. Funds are used to support training for those that work in the TV industry by way of awarding grants and commissioning training. With the introduction of new Unscripted TV skills fund in June 2021, TV Skills Fund will be replaced. The fund received transitional funding from the broadcasters during 2021/22 and will formally close during 2022/23 with completion of committed deliveries.

Indie Training Fund (ITF)

The Indie Training Fund (ITF) generated income through membership contributions and fees from open courses and bespoke training. With the introduction of USF fund, ITF closed during 2021/22 with completion of the outstanding deliveries in the first quarter of 2021/22. ITF Council approved to refund the contributions to the key members who supported the fund by bringing the reserves to nil.

ScreenSkills Apprenticeship Programme (SAP)

ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship in partnership with WarnerMedia and Netflix, which is being supported by the Department for Digital, Culture, Media & Sport (DCMS). The programme was halted in 2020/21 due to COVID, however started with the recruitment of apprentices in August 2021, is due to complete by December 2022.

Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. Screenskills will help the progression of apprentices into the screen industry in partnership with Sky, Prime, Banijay, Lime and Fremantle.

Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS), secured extension funding from DCMS in 2020/21 to deliver the 'Creative Careers' programme by developing new job profiles to strengthen sub-sectors which are currently relatively weak. ScreenSkills developed new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. The programme completed in the year with £19k of investment to deliver this activity.

**15a Charity Funds
comparatives**

	Bal b/fwd 01 April 2020 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2021 £
Unrestricted	1,006,313	6,434,027	(5,729,283)	(58,620)	1,652,437
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	4,503,736	4,343,893	(3,174,579)	45,913	5,718,963
TV Skills Fund (TVSF)	254,190	384,417	(379,316)	-	259,291
Indie Training Fund (ITF)	42,101	312,394	(291,726)	12,707	75,476
ScreenSkills Apprenticeship Programme (SAP)	152,787	-	(10,432)	-	142,355
Aviation Skills to Screen	-	97,000	(97,000)	-	-
Digital Discover Week	-	75,000	(75,000)	-	-
Creative Careers Programme (CCP) Job Profiles	-	6,475	6,475	-	-
Total Restricted	<u>4,952,814</u>	<u>5,219,179</u>	<u>(4,034,528)</u>	<u>58,620</u>	<u>6,196,085</u>
Total	<u>5,959,127</u>	<u>11,653,206</u>	<u>(9,763,811)</u>	<u>-</u>	<u>7,848,522</u>

*Transfer of unrestricted funds of £58,620 to restricted funds relates to Coronavirus Job Retention Scheme (CJRS) grant income received in respect of employees working for restricted funds

16 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Fixed assets	46,122	-	46,122	89,519	-	89,519
Cash at bank and in hand	2,307,410	14,445,726	16,753,136	1,761,567	9,108,092	10,869,659
Other net liabilities	(250,508)	(3,792,958)	(4,043,466)	(198,649)	(2,912,007)	(3,110,656)
Total	<u>2,103,024</u>	<u>10,652,768</u>	<u>12,755,792</u>	<u>1,652,437</u>	<u>6,196,085</u>	<u>7,848,222</u>

17 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Awards						
BFI	971,772	-	971,772	1,753,656	-	1,753,656
Skills Funds	-	4,597,315	4,597,315	-	2,258,983	2,258,983
TVSF	-	155,013	155,013	-	60,000	60,000
Total Awards	971,772	4,752,328	5,724,100	1,753,656	2,318,983	4,072,639
No of Grants to organisations	42	545	587	59	337	396
Bursaries						
	£	£	£	£	£	£
BFI	449,697	-	449,697	556,508	-	556,508
Skills Funds	-	189,118	189,118	-	98,472	98,472
TVSF	-	6,699	6,699	-	12,270	12,270
	449,697	195,817	645,514	556,508	110,742	667,250
No of Bursaries	498	229	727	545	172	717
Total Awards and Bursaries	1,421,4069	4,948,145	6,369,614	2,310,164	2,429,725	4,739,889
Total number of Awards and Bursaries	540	774	1314	604	509	1,113

All grants disclosed above are payable to organisations, and all bursaries are payable to individuals.
A detailed breakdown of grants awarded are included in note 21

18 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the Statement of Financial Activities:

	David Fraser Fund
	£
Brought forward	35,838
Funds expended	(20)
Carried forward	35,818

Screenskills Ltd is in discussions with an organisation to use the funds to mentor two theatre directors onto a TV drama. The intention is to transfer the fund and the responsibility to this organisation until funds have been fully utilised. Amounts held at the year-end are reflected in the creditors balance per note 9.

19 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income relates to the international licenses for the online assets where income is deferred as per the license period.

	2022	2021
	£	£
Brought forward	40,340	126,501
Released income to charitable activities	(40,340)	(126,501)
Income deferred in year	29,383	40,340
Carried forward	29,383	40,340

20 Related Party Transactions

Skills fund contributions are received from entities in which ScreenSkills Trustees and members of the various skills councils are employees/directors. These transactions are undertaken on the same terms as all other entities therefore they have not been disclosed here.

On the similar basis, ScreenSkills issues grants and has supplier contracts with such entities however these are also made on the same terms as all other entities, therefore they have not been disclosed here. None of the individuals in question are considered to have control over both ScreenSkills and the entity in which they are an employee/director

In 2020/21, full disclosures were made of the transactions that were above the requirements of the SORP.

21 Grants Awarded

	Grant Creditors 2020/21 b/f	Granted in 2021-22	No of grants	Paid in 2021-22	Rescinded in 2021-22	Grant Creditors 2021/22 c/f
Awards	£	£		£	£	£
Screen Yorkshire	83,089.29	251,681.00	2	(85,763.16)	(18,440.53)	230,566.60
University Of Salford	-	202,000.00	8	(31,042.00)	-	170,958.00
Mission Accomplished Ltd	15,925.00	201,000.00	4	(98,095.10)	-	118,829.90
Media Career Advice	-	150,000.00	1	(79,456.37)	-	70,543.63
DV Talent Ltd	65,000.00	123,073.21	3	(65,016.25)	(755.17)	122,301.79
Escape Studios	41,550.00	112,000.00	6	(44,795.00)	-	108,755.00
Thinkbigger! Ltd	45,570.00	111,210.00	2	(50,332.00)	-	106,448.00
Talking Point Ltd	62,015.78	104,385.00	3	(101,836.56)	(3,578.60)	60,985.62
Thecallsheet.Co.Uk Ltd	1,726.96	90,000.00	2	(61,625.00)	-	30,101.96
Buckinghamshire College Group	65,704.56	84,932.00	0	(15,985.50)	(92,185.06)	42,466.00
British Independent Film Awards	16,736.33	84,600.00	4	(50,487.84)	(0.47)	50,848.02
Gritty Talent Group Ltd	-	79,890.00	1	(15,978.00)	-	63,912.00
NFTS	454,416.35	77,500.00	3	(323,816.30)	(132,635.05)	75,465.00
Grand Scheme Media	-	77,120.00	2	(9,575.00)	-	67,545.00
BBC Academy	60,000.00	75,122.91	2	(60,000.00)	-	75,122.91
Dancing Ledge Productions	37,000.00	75,000.00	1	(56,029.50)	-	55,970.50
Bild Studios Ltd	-	69,300.00	4	-	-	69,300.00
Sgil Cymru	32,000.00	69,050.00	2	(72,350.00)	-	28,700.00
Share My Telly Job CIC	-	66,000.00	1	(5,970.00)	-	60,030.00
Every Sense Ltd	-	64,659.72	3	(39,745.36)	-	24,914.36
104 Projects CIC	35,000.00	62,450.00	2	(69,982.91)	(2,467.09)	25,000.00
Clarence Beeks (Bridge06) Ltd	-	60,000.00	1	(12,000.00)	-	48,000.00
Directors UK Ltd	19,530.67	60,000.00	1	(25,760.75)	(5,769.92)	48,000.00
Media Trust	27,529.30	60,000.00	2	(41,599.64)	-	45,929.66
Spider Pictures Ltd	-	52,200.00	4	(6,000.00)	-	46,200.00
Film London	32,000.00	49,730.28	1	(30,734.74)	-	50,995.54
BBC Grafton House Productions Ltd	59,591.00	48,400.00	10	(68,541.00)	-	39,450.00
Northern Ireland Screen	33,388.89	45,000.00	1	(9,000.00)	-	69,388.89
Minim UK Productions Ltd	6,060.00	44,780.00	5	-	-	50,840.00
BBC Children's Productions Ltd	21,550.00	41,799.60	11	(32,050.00)	-	31,299.60
Make-Up United Artists	-	40,618.02	1	-	-	40,618.02
BITB UK Productions Ltd	-	40,080.00	7	-	-	40,080.00
Red Ribbon Productions Ltd	-	39,600.00	8	-	-	39,600.00
Final Pixel Ltd	-	35,000.00	2	-	-	35,000.00
Merman-Emerald Ltd	-	35,000.00	3	(7,500.00)	-	27,500.00
Spells Trouble Ltd	-	32,895.00	6	(17,295.00)	-	15,600.00
Red Planet (Sanditon 2) Ltd	-	32,000.00	4	(20,000.00)	-	12,000.00
TripleC Creative Confidence Collective	-	30,980.00	1	(5,377.00)	-	25,603.00
Soggy Jam UK Ltd	-	30,086.35	10	(30,086.35)	-	-
Little Satellite Productions Ltd	-	29,300.00	4	-	-	29,300.00
Frannie Langton Ltd	-	29,100.00	3	(23,400.00)	-	5,700.00
Sister (Better) Ltd	-	28,900.00	4	-	-	28,900.00
Devil's Hour Ltd	-	27,000.00	4	(15,000.00)	-	12,000.00
Subtotal	1,215,384.13	3,123,443.09	149	(1,682,226.33)	(255,831.89)	2,400,769.00

	Grant Creditors 2020/21 b/f	Granted in 2021-22	No of grants	Paid in 2021-22	Rescinded in 2021-22	Grant Creditors 2021/22 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,215,384.13	3,123,443.09	149	(1,682,226.33)	(255,831.89)	2,400,769.00
House Sherwood Ltd	-	27,000.00	3	(27,000.00)	-	-
Cross Plains Productions Ltd	3,000.00	26,660.00	3	(6,000.00)	-	23,660.00
Silo 13 Productions Ltd	-	26,550.00	5	-	-	26,550.00
Birds Eye View Ltd	4,990.00	26,500.00	1	(4,990.00)	-	26,500.00
Stonehouse Productions Ltd	-	26,000.00	3	-	-	26,000.00
August Street Films Ltd	7,200.00	25,800.00	5	-	-	33,000.00
ITV Studios	-	25,422.00	3	(15,000.00)	-	10,422.00
Procam Take 2 Ltd	-	25,000.00	1	-	-	25,000.00
Wolf TV Ltd	-	25,000.00	7	-	-	25,000.00
Type 3 Productions Ltd	-	24,600.00	3	(10,000.00)	-	14,600.00
Animated Women UK Limited	7,450.00	24,495.00	1	(5,025.00)	(2,425.00)	24,495.00
MVB Films Ltd	5,700.00	24,207.00	4	(14,167.00)	-	15,740.00
Barbara & Jim Productions Ltd	-	23,580.00	4	(15,000.00)	-	8,580.00
Nice And Accurate Productions Ltd	-	23,080.00	3	-	-	23,080.00
Brassic Universe Ltd	-	22,500.00	2	(15,000.00)	-	7,500.00
The Production Guild Limited	55,730.14	21,870.00	1	(42,597.40)	(13,132.74)	21,870.00
Brussels Productions Ltd	-	21,700.00	4	(21,700.00)	-	-
Dalg Productions Ltd	-	21,382.00	5	(20,080.00)	-	1,302.00
Second Act(Grace Ltd)	12,600.00	21,100.00	3	(12,600.00)	-	21,100.00
Little Door (The Pact II) Ltd	-	21,000.00	3	-	-	21,000.00
Recall TV Ltd	-	21,000.00	2	-	-	21,000.00
Dignity Productions Ltd	-	20,700.00	3	(15,000.00)	-	5,700.00
Narrow Mark Films Ltd	-	20,700.00	3	-	-	20,700.00
Independent Cinema Office	390.59	20,614.88	1	(4,141.85)	-	16,863.62
HTM (TP) Ltd	-	20,040.00	3	(15,000.00)	-	5,040.00
BBC Writersroom	-	20,000.00	1	(20,000.00)	-	-
Big Talk Productions Ltd	-	20,000.00	1	-	-	20,000.00
Big Teddy Films Ltd	-	20,000.00	1	(14,950.00)	-	5,050.00
Creative Access	6,860.00	20,000.00	1	(21,488.90)	-	5,371.10
Post Super	9,850.00	20,000.00	1	(29,250.00)	(600.00)	-
Rising Voices Ltd	18,400.00	20,000.00	3	(31,800.00)	-	6,600.00
Sister (Kaos) Ltd	-	20,000.00	1	-	-	20,000.00
Tiger Aspect Drama Ltd	-	20,000.00	1	-	-	20,000.00
Tod Productions	-	20,000.00	1	(10,000.00)	-	10,000.00
Wild Mercury Productions	-	20,000.00	1	-	-	20,000.00
Grants to companies< £20k	2,363,048.60	1,814,156.09	350	(2,155,990.85)	(141,298.04)	1,879,915.80
Bursaries (amounts paid to Individuals)	226,144.53	645,513.49	727	(607,214.51)	(23,595.97)	240,847.54
Total	3,936,747.99	6,369,613.55	1314	(4,816,221.84)	(436,883.64)	5,053,256.06

BD398 Trustees' Annual Report & Accounts 2021-2022

Final Audit Report

2022-07-20

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SCREENSKILLS LIMITED

England & Wales - Charity number 1015324

Accounts



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

**For the year ending
31 March 2021**

Company Registration No. 02576828

**Charity Registration No. 1015324
Scottish Charity Registration No. SC039556**

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2021

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Introduction

Under the Companies Act 2006 the Trustees of a charity are required to present an annual report and accounts.

Reports from ScreenSkills' Chair and CEO set the context for the 2020/21 annual report and accounts. The Trustees' Report includes summaries of the year's activity and outcomes.

The financial statements in this report, for the year ending 31 March 2021, comply with ScreenSkills Limited's (ScreenSkills') Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

Chair's report

The year 2020/21 was challenging for the screen industries, as for other economic sectors and for the wider community. I'm particularly pleased with three ScreenSkills achievements. Firstly: the speed and effectiveness of the response to industry needs from Spring 2020. ScreenSkills stepped up to deliver a wide range of online support, training and networking opportunities which were widely welcomed for their quality and relevance; and they received a 93% satisfaction rating from beneficiaries. Secondly: effective partnerships ensured that the screen workforce was supported during the pandemic lockdown. One example was ScreenSkills' contribution to the Covid-19 industry recovery planning, co-ordinated by the British Film Institute (BFI) and the British Film Commission (BFC) – including the development of the Coronavirus basic awareness in production e-learning module, which provided advice in line with the protocols developed both by the BFC and by Pact working with broadcasters. This simple but practical training helped tens of thousands of screen colleagues to return safely to production. Thirdly: the long and complex process of establishing a new Unscripted TV Skills Fund was largely completed during the year, with agreement from key fund partners secured by March 2021. This new Fund is a significant development – increasing the investment in unscripted TV skills and strengthening ScreenSkills' ability to support screen industry growth as part of the post-pandemic economic recovery.

The budget for 2020/21 was revised to £9.7 million when the pandemic struck, with £8.78 million invested directly in skills development. Support from the BFI – awarding National Lottery funds to deliver its Future Film Skills programme – proved vital to sustaining training delivery during this difficult year. ScreenSkills secured income of £11.65 million during the year – £1.57 million lower than 2019/20's income (£13.22 million). This is evidence of the value placed by industry on ScreenSkills' work across training and related screen workforce support. The High-end TV Fund, in particular, significantly exceeded income expectations.

Some delivery was, of course, affected by world events. Pandemic restrictions resulted in the suspension of recruitment for ScreenSkills' innovative pilot Apprenticeship Programme, endorsed by the Department for Education (DfE) and funded by Netflix, WarnerMedia and the Department for Digital, Culture, Media and Sport (DCMS). However, we were ready, by March 2021, to restart the recruitment for twenty apprenticeship places.

I feel we enter the 2021/22 financial year in a strong position – having developed extensive online delivery capability, built a significantly larger beneficiary community and strengthened our industry engagement and support. Priorities for 2021/22 include: targeted delivery in areas of skills shortage and new skills; increased delivery around the nations and regions; further development of blended learning (balancing face-to-face and online delivery); and an ongoing commitment to a diverse and inclusive screen workforce.

ScreenSkills' strong partnerships, effective management and industry governance have proved invaluable during 2020/21. I am grateful for the ongoing advice and support from members of ScreenSkills' Board, Finance and Audit Committee, Skills Councils and industry working groups – and this regular input from around 300 industry professionals demonstrates that ScreenSkills is industry-led. I would also like to thank ScreenSkills' executive and senior managers, and their teams, for all their efforts in supporting the screen industry's workforce during such a challenging year.



Richard Johnston
Chair, ScreenSkills Board

CEO's report

ScreenSkills is proud to have played its part in helping the screen sector to work safely during Covid-19 and – despite the difficult circumstances during 2020/21 – to have continued its important work on skills shortages, inclusion, future-proofing, industry professionalisation and a fairer workplace culture.

Our strong industry links have been critical to our ability to adapt and respond quickly to pandemic-related needs. A major example was the TV Skills Fund's role in an ambitious online programme of workshops, masterclasses and practical support on mental wellbeing and financial management – with the first sessions launching within days of the first lockdown in March 2020. The session programme quickly expanded from a focus on unscripted TV skills to cover other sectors. Around 10,000 participants benefited from 600 or so sessions during 2020/21; and ScreenSkills' online community of registered users grew by more than 76,000 – reaching 106,000 by the end of the year. This will provide a strong base for engagement in future years. The Coronavirus basic awareness in production module launched in June 2020, helping productions to work safely and securing vital employment for many who were without an income during the Spring 2020 production hiatus. By March 2021 over 56,000 people had completed the certified course.

During the year ScreenSkills supported 68,500 beneficiaries at all career-stages through activity we ran or commissioned, including awarding around 700 bursaries and matching almost 1,500 mentees with mentors. Career transfer programmes were run for those with in-demand skills, such as accountants. Our e-learning modules and our leadership and management support were designed to help professionalise the screen industry culture, including behavioural change in areas such as bullying and harassment. The pandemic lockdowns accelerated the adoption of various technologies, and we introduced virtual production training and established a working group to devise new standards. We also continued to invest Arts Council England (ACE) funding in activities to cover workforce and skills development across the creative and cultural industries.

There was a strong emphasis on supporting the existing workforce, especially at mid-level, but the skills pipeline remained important. We worked with partners to deliver a digital Discover! creative careers week in England, following a previous week in Wales. We ran or contributed to around 100 UK-wide careers events which reflected fast-changing industry needs. These events attracted potential and recent industry entrants, careers advisers and educators and supported thousands of tutors and students whose screen-related courses had been interrupted by Covid-19.

By January to March 2021 the screen industry was already recovering strongly, despite the additional costs resulting from Covid-19 challenges; and ScreenSkills continues to play a vital role in supporting industry recovery and growth. Partnership working remains key – and we continue to strengthen alliances with national and regional screen agencies, production companies, broadcasters, content-streamers and practitioners operating across the production hubs developing around the UK.

I am proud of the expertise and adaptability of the ScreenSkills team. We continue to incorporate feedback into what we do, while improving our tracking and monitoring, so that we can target investment even more effectively to meet industry needs. Skills shortages are one of the biggest risks to continued screen sector growth; and the demand for skilled workers currently outstrips the investment in training. These and other challenges are shaping our focus for 2021/22.



Seetha Kumar
Chief Executive Officer, ScreenSkills

1. Objectives and activities

ScreenSkills is an independent UK-wide organisation which works with employers, individuals, trade associations, unions, learning and training providers, Government and public bodies to develop skills and talent for the UK's screen-based creative industries.

ScreenSkills' principal objective is to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries – whether as employees or as independent freelancers and contractors.

Our mission is to lead on building inclusive skills and talent to power sustainable growth for the UK's screen industries – film, high-end TV, unscripted TV, children's TV, VFX, animation and games.

We deliver against our mission by identifying key skills gaps, improving entry-level diversity and work-readiness, supporting professional development and engaging industry in skills development activities.

We are industry-led and industry-funded. We invest industry skills levy contributions and funding secured through bids to deliver targeted skills development programmes and support. We do not raise funds through donations from individuals or charitable foundations.

Our website provides information on education, employment and skills development for the screen-based creative industries: www.screenskills.com.

2. Structure, governance and management

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were amended and updated on 27 March 2019 (replacing the Articles of Association and Memorandum of Association dated 11 February 2018).

2.1 Board

ScreenSkills' Board of Directors and Trustees operates under agreed terms of reference, which include fixed terms of office. There are defined roles for the Chair, Vice-Chair and Board members.

Board members, acting as Trustees of the charity, directors of the company, are senior and influential representatives from the screen-based and wider creative industries – including the Chairs of our Film, HETV, TV Skills and ITF Councils. They contribute broad-ranging expertise; and, in their role as Board members, they represent the interests of the overall screen industry (with particular reference to their area of expertise) rather than any individual company or organisation. Trustees receive no remuneration for their Board role, although the Board may approve Trustees to serve as consultants and deliver additional services to the charity in line with the charity's governing documents. Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Accounts.

2.2 Appointment of Trustees

The Board Chair is selected through a recruitment process led by a sub-group; and the Vice-Chair is elected from among Board members.

The recruitment process for Board members is led by the Chair, supported by the Vice-Chair and Chief Executive Officer (CEO). The Chair and CEO consult Board members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations the Chair proposes nominees and seeks Board endorsement for their appointment.

Apart from those who are Directors of the Charity ex officio Trustees initially serve for a term of three years, after which they may put themselves forward for one further re-appointment. In exceptional circumstances, determined by the Board, Trustees may be appointed for a third term of up to three years. New Trustees receive a one-to-one induction with the CEO and are provided with an induction pack, which includes information and guidance on their duties as Trustees. Details of Director and Trustee responsibilities are set out in the Terms of Reference for the Board.

Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities they are likely to have the skills and experience needed for their roles. However ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs. Support may be delivered through Board Awaydays or bespoke sessions provided by an external organisation. By way of example: at the December 2020 Board Awayday Trustees contributed to a session led by the Head of Epic Games' London Innovation Lab – exploring convergence and technology issues affecting the screen industry.

2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of sixteen members. During 2020/21 there were six Board meetings and an Awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and considered areas for potential development – particularly given the pandemic-related challenges for the screen industry.

Day-to-day operations are delegated to the CEO and Senior Management Team.

2.4 Finance and Audit (F&A) Committee

The Finance and Audit (F&A) Committee is a sub-committee of the Board of Trustees, reporting to the Board, with the Chair of the Committee being an ex-officio member of the board. The Committee includes at least one further Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. Details of members' responsibilities are included in the Committee's Terms of Reference document.

During 2020/21 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any related role	Appointment/resignation date
Kate Lyndon	Finance Director, BritBox, ITV	Member, Committee Chair and Board Member	Maternity leave return from 18 November 2020
Richard Pooles	Finance Director, UKTV	Member and Acting Committee Chair	Acting Chair to 17 November 2020
Derek O'Gara	Chief Finance Officer, Banijay UK	Member	
Richard Philipps	Consultant, Reed Smith LLP	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	
Stephen Bristow	Partner in the Film & Television Unit, Saffery Champness	Member	Appointed on 21 January 2021
Committee members whose term ended during 2020/21			
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Member and Board Member	Term ended on 17 March 2021

The Committee meets at least five times a year, and additionally as required. The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

The F&A Committee is responsible for:

- advising on financial operations and controls;
- reviewing internal procedures, governance, systems and processes in line with best practice;
- monitoring ScreenSkills' financial performance;
- confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- advising on legal and human resource issues.

Every member has equal influence in the Committee's discussions and recommendations.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditors, reviews the annual audited financial statements and assesses the organisation's risk appetite and strategy.

The Chair of the F&A Committee has ex officio representation on the Board, and the Committee may make recommendations to the Board.

The F&A Committee includes two observers – the Chair of the ScreenSkills' Board and a representative from the British Film Institute (BFI).

2.5 Related parties, conflict of interest and conflict of loyalty

Trustees are required to disclose all relevant interests, register them with the Company Secretary and withdraw from decisions where a conflict of interest arises. Conflicts of interest may occur, for example, where an organisation submits a grant funding application to ScreenSkills and the Trustee serves in a key role on the Board of that organisation.

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for more than one charity. A conflict of loyalty would occur if several of these charities were to bid for the same service provision contract. A conflict would also arise if a Trustee's decision at one charity could be influenced by their knowledge of and duty to the other charity – even if there was no benefit to the Trustee.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member). Details of Trustees' expenses and related party transactions are disclosed in notes 6 and 20 to the Accounts.

2.6 Patrons and ambassadors

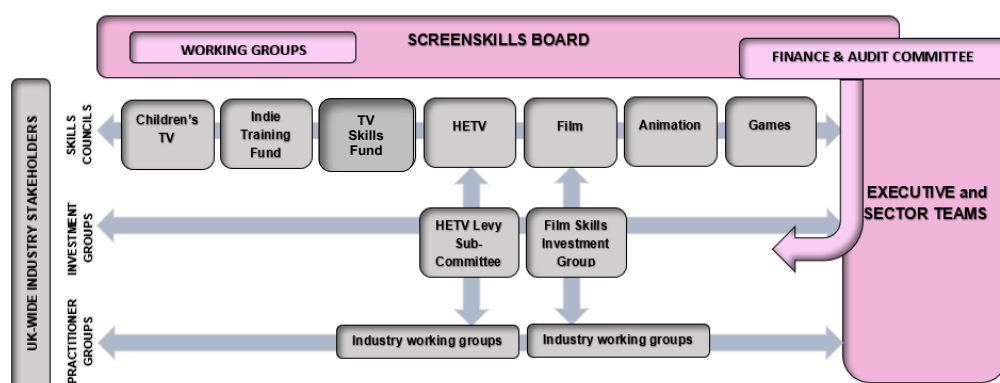
A group of ScreenSkills patrons – chaired by Clive Jones CBE – comprises influential senior industry figures who are approached, when appropriate, to provide advice and support related to their areas of interest and influence.

During 2020/21 we recruited several ScreenSkills ambassadors, with the primary aim of supporting outreach work to young people and new entrants. Ambassadors support ScreenSkills' work via statements and personal testimonies. ScreenSkills ambassadors during 2020/21 were: Nainita Desai – known for work including *For Sama* and as a former 'Bafta Breakthrough Brit' composer; Charlie Clovell – a writer, producer and actor particularly known for *The End of the F***ing World*; and Mim Shaikh – actor, broadcaster and poet, particularly known for roles in films such as *Freehold* and for his documentray: *Mim Shaikh: Finding Dad*. ScreenSkills' patrons and ambassadors, at 31 March 2021, are listed here: <https://www.screenskills.com/about-us/patrons-and-ambassadors/>

Patrons and ambassadors are volunteers and receive no remuneration.

2.7 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills's activities through various groups – all of which (apart from ad hoc advisory groups) are formally constituted. The diagram below shows ScreenSkills' operating structure, illustrating how the various groups contribute to ScreenSkills' governance and operations.



2.8 Skills Councils

Skills Councils ensure that ScreenSkills' activities reflect and adapt to changing skills needs. Councils are responsible for targeting skills development activity and ensuring delivery, in relation to their respective sub-sectors, within the strategic framework endorsed by ScreenSkills' Board. Skills Council members are not remunerated and voluntarily give their time.

The chair of the larger Councils – HETV, film, the Indie Training Fund (ITF) and the TV Skills Fund (for unscripted TV) – had ex officio representation on ScreenSkills' Board during 2020/21.

Preparations were made during 2020/21 to replace the TV Skills Fund and ITF with a new Unscripted TV Skills Fund (USF) from June 2021; and Board representation will continue for the new USF.

The Film Industry Training Board (FITB) was a Non-Departmental Public Body (NDPB) established in 2009 to oversee the Film Skills Investment Fund. A DfE review in December 2015 recommended that the FITB should cease to be an NDPB, as the Skills Investment Fund is based on a voluntary rather than a statutory levy. During 2018/19 a Department for Education (DfE) review was set up to agree FITB's future. Conversations with the DfE continued during 2019/20 and 2020/21, as the Department assessed how best to wind down the FITB and move to an approach that more effectively reflects sector needs. A FITB revocation order was signed by the Apprenticeships & Skills Minister, Gillian Keegan, and laid before Parliament in mid-March 2021. (The FITB was formally wound up during April 2021, with its remit transferring to the Film Skills Council.)

2.9 Groups supporting skills investment

Four sectors collect industry contributions for investment in skills development through levies – HETV, film, children's TV and animation – and their respective Skills Councils identify skills investment priorities. During 2020/21 unscripted TV skills support was funded by broadcaster contributions to the TV Skills Fund (TVSF). The Skills Councils, TVSF and ITF have delegated authority from the Board to oversee their sectors' skills investment, with Council meetings' frequency reflecting each sector's activity schedule.

HETV has a specific investment group, the Levy Sub-Committee (LSC), which allocates investment in line with skills development priorities identified by the HETV Skills Council and the ScreenSkills Board. The Levy Sub-Committee is required to meet at least three times a year. Its members voluntarily give their time and receive no remuneration.

During 2020/21 the Indie Training Fund (ITF)¹ continued to generate income through membership contributions (as its open courses were suspended due to Covid-19). The Fund supported training projects, partnership projects and bespoke training.

Games neither has a skills levy nor collects industry contributions, so its Skills Council advises on skills strategy rather than investment.

2.10 Practitioner groups

Industry practitioners shape ScreenSkills' skills investment agenda at policy and planning levels. They advise on pragmatic approaches which meet industry's priority skills needs during a period of buoyant sector growth and rapid change – including, during 2020/21, on the challenges arising from Covid-19.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area.

¹ The Indie Training Fund stopped taking contributions at the end of March 2021. It will close during 2021/22, as part of the transition to the new Unscripted TV Skills Fund (USF).

2.11 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, including lobbying Government on skills issues.

ScreenSkills also delivers against its objectives through various partnerships. Key partner organisations include:

- Creative and Cultural Skills (CCS) – a 'sister' Sector Skills Council, whose activities across sub-sectors such as theatre and crafts are complementary and enable cross-over skills development;
- Into Film – with whom we work on engagement through schools;
- Screen Yorkshire – our key partner in developing the Centre of Screen Excellence: Yorkshire;
- the British Film Council (BFC), British Film Institute (BFI), Pact and First Option – with whom ScreenSkills worked to deliver Coronavirus basic awareness training courses; and
- the National Film and Television School (NFTS) – which, as one of the world's leading institutions in film and the moving image, works with ScreenSkills on delivering continuing professional development (CPD) and vocational courses.

Other partner organisations include: trade associations, such as the UK Screen Alliance; trade unions (primarily Bectu – the Broadcasting, Entertainment, Cinematograph and Theatre Union; and Equity – the union for creative practitioners); and representative bodies, such as the Creative Industries Council (CIC) and Creative Industries Federation.

ScreenSkills' wider stakeholder engagement includes industry employers, employees and freelancers. Their feedback and advice – collected through research, working groups and wider networking – helps to shape ScreenSkills' delivery priorities. This steer was particularly important during the pandemic year, when ScreenSkills was able to respond quickly in supporting the screen workforce and helping the screen industry to restart production as soon as possible.

3. Reference and administrative information

3.1 ScreenSkills' 2020/21 Board of Directors/Trustees and Company Secretary

Board member	Organisation	Board role and any related ScreenSkills role	Appointment/resignation date
Richard Johnston	Chief Executive Officer, Endemol Shine UK (to 14 August 2020)	Trustee, Chair	
Sally Debonnaire	Director of Production, ITV Studios	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee, Chair of TV Skills Fund Council	
Alex Hope OBE	Chief Executive Officer, Big Little Technology	Trustee, Vice-Chair	
John Woodward	Co-founder, Brightstar	Trustee	
Nicholas Catliff	Managing Director, Lion Television	Trustee, Chair of Indie Training Fund Council	
Lisa Opie	Managing Director, BBC Studios	Trustee	
Christine Healy	COO, Watford & Essex	Trustee, Chair of High-end TV Skills Council	
Kevin Trehay	Executive VP Physical Production, WarnerMedia	Trustee	
Anne Mensah	Vice President Content, Netflix	Trustee	
Kate Lyndon (Richard Pooles represented F&A Committee from 13 September 2019 to 17 November 2020)	Finance Director, BritBox, ITV	Trustee, Chair of Finance and Audit Committee	Maternity leave from 13 September 2019. Resumed role as F&A Committee Chair and Board Trustee on 18 November 2020
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	Appointed 23 September 2020
Anita Overland	Freelance film and television Producer	Trustee, Chair of Film Skills Council	Appointed 24 March 2021
Philippa Childs	Deputy General Secretary, BECTU	Trustee	Appointed 24 March 2021
Board members whose terms ended during 2020/21			
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Trustee	Final term ended on 24 March 2021
Louise Grainger	Head of Marketing, Events & Training, Equity (representing Federation of Entertainment Unions)	Trustee	Resigned on 5 February 2021 due to change of role
Iain Smith OBE	Founder, Applecross Productions	Trustee, Chair of Film Skills Council (FSC)	Final FSC term ended on 23 September 2020
ScreenSkills representative			
Clive Goss	Finance & Operations Director, ScreenSkills	Company Secretary	

3.2 Chief Executive

ScreenSkills' Chief Executive Officer (CEO), Seetha Kumar, leads the organisation. She is supported by a Senior Management Team. As ScreenSkills is a charity the CEO is accountable to the Board but does not have voting rights. The day-to-day management of the Charity is delegated to the CEO by the Charity's Board of Trustees.

3.3 Relevant addresses

Registered Office
94 Euston Street
London NW1 2HA

Independent Auditor
RSM UK Audit LLP
25 Farringdon Street
London EC4A 4AB

Bankers
HSBC Bank plc
PO Box 260, 46 The Broadway
London W5 5JR

4. 2020/21 strategic priorities and investment

4.1 ScreenSkills' delivery priorities, given the pandemic

ScreenSkills' original plans for 2020/21 had to be revised to reflect the Covid-19 pandemic and the impact of lockdown restrictions on UK screen production. Immediate action was taken at the end of 2019/20 to respond to the changing circumstances by:

- Providing comprehensive online support and training for the freelance workforce – adapting training that was previously planned for face-to-face delivery and devising a wide range of other sessions to meet specific Covid-19-related needs, including the wellbeing of the freelance screen workforce. Between 23 and 31 March 2020 960 participants had already registered to participate in 45 online sessions which provided a wide range of information, guidance and support. We built on this foundation during 2020/21.
- Adapting workflows and technologies to support the development and delivery of our online delivery, including an integrated training and opportunities directory and comprehensive data-tracking across online beneficiaries.
- Contributing to industry taskforces which addressed the pandemic's effects on the screen and wider creative industries – particularly helping to set up vital health and safety training (the Coronavirus basic awareness e-learning modules for production and cinemas) which supported safe working and recovery planning.

New delivery priorities for 2020/21 were endorsed by the Finance and Audit Committee and the Board. The focus was to:

- Provide extensive support via online sessions and networking, so that screen professionals could continue to develop their skills and knowledge during the lockdowns and return to work.
- Adapt – and, sometimes, pause – key programmes including Trainee Finder, Make a Move, the Creative Careers Programme, the pilot Apprenticeship Programme and ScreenSkills Select. These changes reflected beneficiaries' changed circumstances and needs.
- Continue to plan the Unscripted TV Skills Fund, even if the project could not be completed until the 2021/22 financial year.
- Strengthen ScreenSkills' profile, presence and delivery across nations and regions – prioritising key hubs and using the increased engagement from remote delivery and the large numbers completing the Coronavirus basic awareness training to extend reach.
- Improve inclusion – particularly using remote delivery to extend reach.
- Confirm Year 3 funding under the BFI and ACE agreements.
- Adjust sector skills delivery in line with income fluctuations resulting from the production hiatus.
- Further develop key partnerships to enhance skills delivery, reduce duplication and increase impact.
- Use beneficiary data to help target skills investment.
- Focus on operational efficiencies, delivery value and impact in relation to central costs.
- Continue planning to secure longer-term investment which will meet industry's projected skills needs and support sustained screen growth and innovation.

The initial 2020/21 delivery KPIs were revised to reflect the impact of the pandemic on face-to-face delivery and changing industry skills needs.

Revised beneficiary KPIs for 2020/21 – reflecting pandemic-related delivery changes

KPI	Achieved
• At least 15,000 additional user accounts (with D&I data) set up	Number of accounts at 31 March 2021: 106,556 – an increase of 76,340 during the year – largely related to the Coronavirus basic awareness module and online sessions – compared with the 2019/20 annual increase of 20,726 accounts (diversity breakdown: 50% women; 15% from a BAME background; 8% saying they have a disability; 55% based in the nations and regions; and 14% identifying as LGBT)

At least 5,000 contacts informed/supported through online sessions	Beneficiaries during the year to 31 March 2021: 68,525 (diversity breakdown: 48% women; 13% from a BAME background; 7% saying they have a disability; 55% based in the nations and regions; and 12% identifying as LGBT) Interactions during the year to 31 March 2021 – e-learning, events, training, bursaries and programmes: 131,215 across 1,182 activities: an average of 1.9 activities per user, with an overall average of 93% rating themselves as 'satisfied' or 'very satisfied' with the support provided
At least 1,000 industry supporters engaged	Over 1,000 industry practitioners supported ScreenSkills' 2020/21 delivery: via sector Skills Councils; via advisory and working groups; by being mentors; as Select supporters; as apprenticeship Trailblazer group members; by contributing to online sessions; by helping with careers sessions; and by contributing to skills forecasting research

As a result of the shift to online delivery during lockdowns ScreenSkills supported significantly more people than originally planned – albeit in a lighter-touch way overall, due to the shift to remote delivery during the pandemic. Beneficiaries' feedback to the revised programme of activity during 2020/21 was overwhelmingly positive (as noted above), with a 93% overall satisfaction rating registered via the end-of-initiative surveys.

ScreenSkills' activities were regularly reviewed during the year to ensure that delivery was aligned with changing industry priorities and responsive to screen workforce needs.

4.2 Wider strategic context for ScreenSkills' planning

The UK remains one of the world's most important screen production hubs; and an effective talent pipeline – with a skilled and inclusive workforce – is critical to the UK's international reputation and ongoing success across screen.

Planning for 2020/21 – both before and during the pandemic – was set against a period of significant growth in overall production spend. This appears to have been dented, but not halted, by the pandemic; and January to March 2021 showed record activity across HETV and film production.

Ongoing issues affecting the screen industry included: mergers and industry consolidation; a renewed political focus on the nations and regions; Government questions around public service broadcasting, the BBC and Channel 4; shifts in policy relating to apprenticeships, education and skills; and continued industry concern over inclusion and the treatment of freelancers.

This diagram summarises ScreenSkills three strategic priorities (labelled 1 to 3) and two enablers for delivering the strategy (labelled A and B). This framework underpins ScreenSkills' activity until a strategic review takes place during 2021/22:



2020/21 saw less of a focus on entry-level engagement and training, in response to the need to support the existing workforce during lockdowns and the production restart. This also reflected a shift in industry concerns over the impact of skills gaps and shortages at mid- to senior-level.

One exception was the continued advocacy on apprenticeships, where there remains significant potential for additional investment in skills, and wider access to diverse talent, if flexibilities can be secured to enable apprenticeships to work better for the screen (and other creative) industries.

ScreenSkills continued to adopt a unified approach across screen – given the cross-over skills between film, television, VFX, animation and games. This approach maximised the value from skills investment and supported action on areas of joint concern – such as inclusion and the nations and regions. We also continued to reflect different priorities across Funds and funders.

4.3 2020/21 funding to support delivery against strategic priorities

4.3.1 BFI 'Future Film Skills' programme

The third full year of 'Future Film Skills' funding ran from April 2020 to March 2021. ScreenSkills received £5.4m of National Lottery Funding, via the BFI, to support delivery against an annual plan agreed with the BFI, which was reviewed to ensure effective delivery against Covid-19 priorities.

4.3.2 HETV Skills Fund

2020/21 HETV Skills Fund income was just over £3.5m, with contributions from 116 productions – despite pandemic lockdowns and production challenges after restart. This represented a decrease of just over £350k from the previous year. By the end of March 2021 the Fund reserves were £4.08m.

4.3.3 Film Skills Fund

2020/21 Film Skills Fund contributions income were down 56% against 2019/20, at £0.5m, generated from 20 contributing films. By the end of March 2021 the Fund reserves were £0.76m.

4.3.4 Indie Training Fund (ITF)

2020/21 Indie Training Fund (ITF) external income totalled £312k, against £472k in 2019/20. Income was generated through membership contributions, course fees and external training fees. An additional £10k of internal income from the TV Skills Fund was received to support the delivery of training projects. By the end of March 2021 the Fund reserves stood at £75k. The ITF ceased taking new contributions at the end of March 2021; and the Fund will close during 2021/22, as part of the transition to the new Unscripted TV Skills Fund.

4.3.5 TV Skills Fund (TVSF)

2020/21 was the final year during which unscripted TV skills development was supported by broadcaster contributions to the TV Skills Fund (TVSF). During 2020/21 contributions totalled £384k – 6% down on the £407k received in 2019/20. By the end of March 2021 the Fund reserves were £259k.

4.3.6 Other sector Skills Funds

£243k was collected via the Children's TV Fund during 2020/21, 21% down on 2019/20. By the end of March 2021 the Fund reserves were £454k.

£161k of Animation Levy contributions were collected during 2020/21, significantly higher than the £45k collected in 2019/20. By the end of March 2021 the Fund reserves were £165k.

4.3.7 Other funding, including commercial income

During 2020/21 £75k was received from the Department for Digital, Culture, Media & Sport (DCMS) for investment in ScreenSkills' contribution to the Creative Careers Programme (CCP) and the Discover! careers week.

A total of £79k commercial income was received during 2020/21. This comprised £78k of Select accreditation 'quality mark' income and £1k for apprenticeships. Overall commercial income was down by £50k against 2019/20 – a 38% reduction.

5. 2020/21 activities and outcomes

5.1 Strategic priority 1: Key skills gaps and screen skills lobbying

During 2020/21 ScreenSkills continued to work with industry to identify priorities for skills development and wider workforce support during the pandemic. We also continued to lobby on vocational skills issues related to post-pandemic jobs – including more flexible apprenticeship funding and practice. From April 2020 ScreenSkills representatives contributed to various industry and Government taskforces tackling the challenges related to Covid-19.

5.1.1 Screen skills forecasting

We invested £188k in skills forecasting during 2020/21. Our research aims to provide reliable – and, as needed, current and future-focused – screen workforce information, including UK-wide data on screen industry skills gaps. These were the 2020/21 research projects (some of which evolved or were revised during the year, to reflect changing circumstances and needs).

Analysis of growth, employment and skills investment in the screen industries

In August 2019 ScreenSkills had commissioned Nordicity and Saffery Champness to start a long-term analysis of growth, employment and skills investment in the screen industries (as part of the 'Future Film Skills' programme). A two-phase approach was designed, likely to run to 2022/23.

- Phase 1: a forecast of business activity in the various sub-sectors of the screen industries for the period 2021-2025 (i.e. to 31 December 2025 – with 'business activity' referring to sub-sector revenue or production expenditure). This forecast was expected to be a key element in the development of a quantitative forecast of skills shortages in the screen industries.
- Phase 2: a forecast of skills shortages – identifying the scale of current shortages by role and applying the results of the Phase 1 forecast in forecasting shortage changes to 2025.

Digital skills maps

This piece of research (funded by Arts Council England/ACE and as part of the 'Future Film Skills' programme investment) maps digital skills requirements across the screen industries and related creative and cultural sectors – including advanced and basic digital skills, broken down by job title. The resulting tool will support those across screen and related creative and cultural industries in understanding roles which include mainly/partly digital skills – in order to support more effective recruitment and management of these roles. This reflects the increasing reliance on digital skills across creative sectors along with the likelihood that people will move between sectors due to digital skills convergence (e.g. in content production, engagement, communication and delivery).

Employer survey: what can we do to help?

In June 2020 we conducted a survey targeting employers and hirers in film, TV, animation, VFX and post-production. The research aimed to identify how ScreenSkills could best support employers and their staff, crews and freelancers with effective training on safe working practices during Covid-19. The study looked at essential training needs, including the introduction of the new Covid-19 health and safety supervisor role which was proposed as part of the guidance developed by the BFC, Pact and other partners.

ScreenSkills Assessment 2021

Between September 2020 and January 2021 we conducted fieldwork for the ScreenSkills Assessment 2021 (following the approach taken in the previous 2018/19 Assessment). The research explored current skills gaps and shortages, the impact of Covid-19 on working practices and how the screen industry might look in the future. The survey was circulated via social media and ScreenSkills' newsletters and website, and it was also promoted by partner organisations. 1,182 respondents completed the survey.

Screened out: Tackling class inequality in the UK Screen Industries.

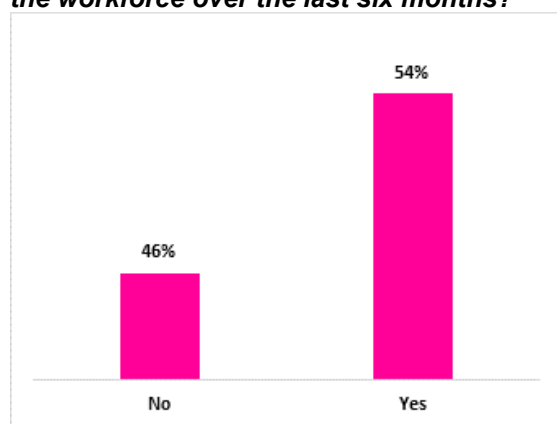
We funded a piece of research conducted by the Policy and Evidence Centre/PEC, aiming to establish a clear and coherent narrative around the underlying causes of class imbalances in the screen industries. The research built on existing research, while also collecting evidence from contributors with direct experience of class imbalance issues.

Satisfaction statistics

The findings presented below were collected through a survey run between December 2020 and January 2021. The satisfaction questions were part of the 2021 ScreenSkills Assessment.

The chart below shows the proportion of respondents (from 768 responses) who benefited during the previous six months from ScreenSkills' workforce support initiatives – including professional skills training, bursaries, industry insight sessions, mentoring support or careers activities.

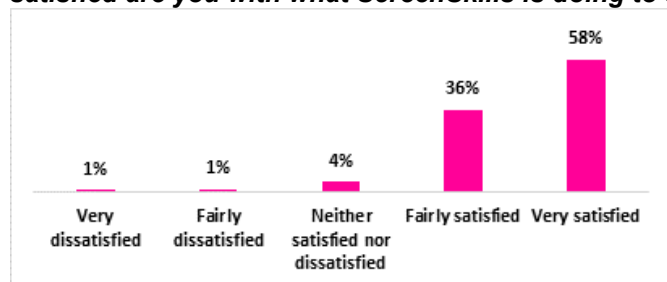
Question: Have you or anyone you've employed benefited from any ScreenSkills initiatives to support the workforce over the last six months?



Base: 768

Respondents who said they had benefited from ScreenSkills initiatives over the previous six months were then asked how satisfied they were with these initiatives. The chart below shows that a total of around 94% were either very satisfied (58%) or fairly satisfied (36%). 4% said they were neither satisfied nor dissatisfied; and only 2% of the sample said they were dissatisfied.

Question: In respect of the initiative/s from which you or your company/production benefited: how satisfied are you with what ScreenSkills is doing to support the workforce in current circumstances?



Base: 406

5.1.2 Industry influencing and lobbying

ScreenSkills works with stakeholders across industry, Government and education in order to influence policy and practice on screen industry skills. The focus of our activities changed during 2020/21, given the pandemic, when we worked with partner organisations to secure support for the screen industry workforce and enable the earliest possible, but safe, production restart.

5.1.2.1 Screen industry skills strategy and investment

During 2019/20 our regular conversations with DCMS officials had indicated growing Government recognition of the need for a more coherent screen industry skills strategy along with stable, long-term skills investment. ScreenSkills was, therefore, well-positioned to work with Government and with industry bodies (including the BFI and the BFC) during 2020/21 to secure effective workforce support (financial and other) during lockdown and enable a safe production restart.

In February 2021 the Culture Secretary Oliver Dowden said: *"Impressive [BFI] research figures show the resilience and creativity of the UK screen industries. We're getting our screen industries firing on all cylinders again with the Government's Film and TV Restart Scheme... I am pleased that the Government's targeted interventions mean this sector is well placed for future strong growth and job creation."*

Effective lobbying by sector partners contributed to the following provisions being included in the March 2021 Budget: an extension of the Film and Production restart scheme (insurance); £700m to support culture, arts and sport – including funding for apprenticeships in the creative industries; £3,000 per apprentice of any age, as an incentive for employers; £126m of incentives for employers to take trainees; the furlough scheme being extended to the end of September 2021; extended support for the self-employed, including those newly-self-employed (previously excluded); and simplified visas for 'high-skilled workers' (with the screen sector impact being assessed).

During 2020/21 ScreenSkills also continued to liaise with DCMS officials on supporting the largely freelance screen workforce – during lockdown and on post-restart priorities such as skills 'levelling-up' around the nations and regions; inclusion; transferable skills (so that those in industries devastated by the pandemic could transfer into screen); and restart-related skills for freelancers.

5.1.2.2 ScreenSkills Apprenticeship Programme (SAP) pilot

In July 2019 the DCMS confirmed its support for the ScreenSkills Apprenticeship Programme (SAP) pilot, with the initiative launched in January 2020 by the DCMS and DfE Secretaries of State. The pilot was designed to enable ScreenSkills and its partners, WarnerMedia and Netflix, to test an innovative delivery model and to ascertain costs and sustainability. The Department agreed a £100k grant; and ScreenSkills secured the additional money required to deliver the pilot. The industry partners committed to providing work placements for the twenty pilot apprentices, ten on the Assistant Production Accountant programme and ten on the Broadcast Production Assistant programme. The priority was to recruit individuals from under-represented groups, and applications opened on 2 March 2020. By the 22 March closing date, we had received over 1,600 applications – resulting in a long-list of 120 applicants to be invited to Assessment Centre days.

The SAP was paused during 2020/21, as it was impossible to complete the final selection process – let alone secure any placements – during the pandemic year. Partners agreed to restart the scheme recruitment process in Spring 2021, with the expectation that successful candidates would be selected in early Summer 2021 and placements would start from Autumn 2021.

5.1.2.3 Apprenticeship Levy reforms

During 2019 ScreenSkills had made significant progress on achieving a consensus that the Apprenticeship Levy needed radical reform. Some further progress was made during the pandemic year, including our contribution to finalising detailed proposals for implementing Government-endorsed reforms in the following areas:

- Apprenticeship Training Agency (ATA) sustainability – which will address fundamental screen sector challenges, such as the requirement for minimum one-year apprentice contracts and the extensive administrative bureaucracy associated with apprentice employment.
- Portable apprenticeships (or 'flexi-job' schemes) – which will help to address the constraints generated by the minimum one-year apprentice contracts.
- Simplified bulk transfers of Levy funds.

We continued to contribute to the Creative Industries Council (CIC) Working Group meetings and to various discussions hosted by the DCMS and DfE. We helped to address how the proposed apprenticeship reforms could work in practice, given that the Government committed to implementing the reforms during 2021.

5.1.2.4 Industry support during the Covid-19 pandemic

From April 2020 ScreenSkills colleagues were included in various groups responding to Covid-19's impact on the screen industries – including the BFI's Taskforce and the BFC's Recovery Group, along with sub-groups on topics like Physical Production and Visual Effects/Post-Production. Collaboration with other initiatives – including work led by Pact – resulted in outcomes including guidelines on a safe return to work for film and high-end TV drama productions, plus associated Coronavirus basic awareness training certificates. The training completion certificates are delivered via the ScreenSkills website. From 1 June 2020 (when the training launched) to 31 March 2021 over 56,000 people completed the core certificate; and hundreds also recertified (because the certificate expires after six months to ensure relevance as Covid-19 safety measures evolve). A total of around 58,000 people completed three types of Covid-19-related training facilitated by ScreenSkills during 2020/21 (the Basic Awareness certificate, the Intermediate Training for Heads of Department and the Advanced Training for Covid supervisors).

5.2 Strategic priority 2: Entry-level diversity and work-readiness

Despite the pandemic ScreenSkills delivered a range of careers support – both to those at entry-level and early-career stages and to those wanting to develop their skills during the pandemic year in preparation for post-lockdown recovery.

We invested a total of £596k in careers events and resources during 2020/21, including the development of new content for the ScreenSkills website to engage and support the screen workforce during the pandemic year. Around £30k of investment was funded from activity postponed in 2019/20 due to the start of the pandemic.

5.2.1 Careers events

The ScreenSkills careers team attended and/or hosted 98 virtual careers-related events, engaging with almost 5,700 participants during the year. Events ranged from 36 employability events for over 1,800 student attendees leaving HE and FE courses this Summer through to smaller sessions for school students, partner organisations and careers advisers.

Two of these events – live Q&A sessions – were hosted by ScreenSkills as part of the digital Discover! week. Other events included a successful Digital Cities virtual strand delivered with the BBC, providing 21 virtual sessions for over 1,500 people around the nations and regions – 78% of whom were over-18s and 70% of whom were based outside London and the South East (80% of over-18s). The Digital Cities sessions reflected pandemic-related challenges, providing information on how to find work during lockdown, entry-level schemes and set-readiness.

ScreenSkills' careers team also devised and presented its own series of Career Basics sessions, repeated several times. These provided practical advice on CVs, on finding transferable skills and on handling lockdown interviews.

Activity with under-18s was, necessarily, reduced due to school closures – but the team still engaged with 881 young people and with 291 teachers, careers advisers and lecturers. This included running a successful 'Summer of Animation' in 2020, supported by over 30 industry volunteers, for which we provided a separate website which was safe for young users – including masterclasses and resources suitable for those aged 11 to 18; and the resources remain available for ongoing use

We continued to receive excellent feedback on our careers support. Here are two examples:

“ ”

“This is my first proper week helping at entry level with the Accounts department for one of the productions. If it wasn't for the proactiveness, help and support from ScreenSkills I wouldn't be in employment in film and HETV.”

“ ”

“I've learnt so much and gained so much knowledge. This is the type of stuff that no one ever tells you. I now feel more confident about how I would navigate a set. I think this course has shown me that it is possible to get into the industry no matter where I'm from.”

5.2.2 Creative Careers Programme (CCP)

ScreenSkills is a Creative Careers Programme (CCP) delivery partner, along with Creative & Cultural Skills (CCS) and the Creative Industries Federation. The CCP is an integrated industry-led programme of activity across England and Wales which ensures there is a larger and more diverse intake of talent via a broader range of routes into the creative industries – a commitment under the Creative Industries Sector Deal. The programme, launched in 2019, was designed to address the

fact that 90% of creative industry jobs are occupied by those from more advantaged socio-economic groups. It is a priority to engage students and young people from disadvantaged cohorts who are currently under-represented across the creative industries – including those from less advantaged socio-economic groups, those from Black, Asian and minority ethnic backgrounds and those with disabilities. CCP activities provide 'live' encounters with employers and insight into their workplaces. The programme also provides resources and training for those who inform young people's career decisions, including careers advisers. This ground-breaking work won the Career Development Institute (CDI) Careers Development Award for Innovative Employer Engagement at a virtual ceremony on 10 March 2021.

Despite Covid-19 restrictions the CCP careers work – led by the creative industries across England and Wales – reached over 120,000 young people across 900 schools during 2020/21, also engaging 200 careers advisers.

Thousands of young people were informed and inspired about creative career options through the November 2020 Discover! Creative Careers Week in Wales (Darganfod! Wythnos Gyrfaoedd Creadigol) and the Welsh Creative Careers Programme (Rhaglen Gyrfaoedd Creadigol Cymru). This week – echoing the inaugural CCP Discover! Week in November 2019 – was run through face-to-face sessions (as it took place before pandemic-related restrictions were imposed).

ScreenSkills worked with CCS and the Creative Industries Federation to develop and deliver a digital 'Discover! Creative Careers week (i.e. it was delivered remotely, not face-to-face) – during which a range of online sessions and resources provided careers support. England's Digital Discover! Week was run in the week of 1 March 2021, designated as National Careers Week. There was an overall ACE budget of £200k, with ScreenSkills receiving £75k to develop the website-based 'Discover Finder' to host elements of the digitally-delivered programme and resources and to lead on London-based schools delivery. Over 940 secondary schools signed up via the Discover! website – around one-third of all secondary schools in England; and, despite it taking place in the week before students returned to the classroom after lockdown (when teachers were busy preparing) 461 schools engaged with online films and resources, and 231 schools took part in live Q&A panel discussions with professionals from across the creative industries. Contributing screen practitioners included: Louise Smith, Sustainability Manager on *Bond 25*; Rick Gibson, CEO of the British Games Institute; and Nainita Desai, an award-winning film composer whose work includes *Bad Boy Millionaires* and *American Murder*. Other activities during the Discover! week included: interviews and tours at Pinewood Studios, ITV, The Farm and Ubisoft; plus live online events and teaching resources for schools and colleges.

The March Discover! Week in England also included activities for students with special educational needs and disabilities (SEND), including a panel discussion featuring people working in the creative industries who have physical disabilities, neuro-divergent characteristics and learning difficulties. Schools with a higher-than-average number of students accessing free school meals (FSM) were given additional support during the week, with nearly 5,000 FSM-group students taking part.

97% of schools that took part said that that Discover! 2021 had increased their students' knowledge of the range of job opportunities in the sector; and 95% of schools claimed that it improved their students' perception that the creative industries offered a viable career. Here are several feedback examples:

“ ”

“My students are quite diverse so it was good for them to see multiple ethnicities represented within the resources. I felt like the speakers in the videos were very honest yet positive about the industry.”

“ ”

“We particularly loved the 'walkarounds', especially Pinewood! This was great considering Covid, when students can't actually get into these places.”

5.2.3 Careers resources

Discover! Finder

The DCMS provided funding (£6k) for the development of additional job profiles for the Discover! website – where those interested in creative careers can use the Discover! Finder tool. 60 new profiles were added, increasing the total to 565 by the end of March 2021. We focused on previously under-represented areas, particularly increasing the number of profiles across radio, journalism, marketing & PR, publishing and music. As part of this work we developed a partnership with 'BBC Bitesize', linking to two radio and four marketing/PR job profiles on their site; and 'Bitesize' promotes a link to the Discover! site.

There was previously no specialist collection of comprehensive careers information for radio – so Discover! Finder had to link various content sources, establishing it as a comprehensive gateway to information on careers in radio. The Radio Centre has agreed to fund the Radio Academy to create radio job profiles using the Discover! guidelines, and up to 24 new radio profiles will further strengthen the Discover! careers information and resources. Other areas, such as publishing, are also developing job profiles as part of the ongoing momentum generated by Discover!

The Discover! site attracted around 80,000 new users in 2020/21, with over 292k page-views and 166k unique page-views during the year. This represents more than three times the activity levels seen in 2019/20. Users stay on the site for a relatively long period of time, with the average session now up to almost seven and a half minutes.

Other careers resources

During 2020/21 ScreenSkills also strengthened its website careers pages. A series of classroom activities has been added (e.g. simple storyboards) to complement existing lesson plans. There is now also a portfolio section: a suite of nine pages, written by professionals, on how to build a portfolio for different screen sectors such as animation and costume.

We produced a 'flat' version of our 'First Day on Set' virtual reality (VR) film, now available via the ScreenSkills website. The 360-degree film won the Production Guild of Great Britain (PGGB) Innovation Award. A second VR film has been in production and will be released later in 2021.

The career maps remain popular. We are developing three new maps and re-designing some icons to make the maps even more relevant to diverse users. During lockdown many careers sessions and masterclasses were recorded, and they are now available on demand.

We have improved the careers site navigation; and we have an information and resources directory linking to relevant organisations and allowing users to filter information according to their interests and career stage. A filter for schools amalgamates ScreenSkills' resources with those from other organisations which provide useful information (e.g. Into Games, Access VFX and Into Film). ScreenSkills careers pages have seen a growth in traffic of 228% during 2020/21, with unique views up from 447.5k to 1.25m. The job profile page-use is particularly strong; and ten of the top twenty search terms are job titles which bring users straight from search engines to our job profile pages.

5.2.4 Trainee Finder programme

Trainee Finder is an early-level work placement programme. Selection for each year's intake takes place from the previous Winter through to the Spring of the cohort's year. The programme was adapted during 2020/21, due to the pandemic.

5.2.4.1 HETV Trainee Finder

156 trainees were accepted onto the 2020/21 programme: 116 through the initial recruitment phase; and another 40 engaged during the year to meet national/regional production needs. 66% of trainees

identified as female; 20% were from a BAME background; 68% were based outside London; and 12% said they had a disability.

118 trainees had placements on one or more HETV and Children's TV productions. From March 2020 bespoke training for the trainee cohort included: 'Finance for freelancers', 'Wellbeing and resilience', 'Production essentials', 'Safe production management', '1-2-1 counselling sessions' and 'Maximising your future potential through digital'. All trainees have also been offered a mentor.

A full new cohort was not recruited during Winter/Spring 2021 (for 2021/22), to ensure that opportunities for the previous (2020/21) trainee cohort were not negatively impacted as a result of the pandemic (i.e. ScreenSkills committed to supporting the previous cohort, as their opportunities had been constrained during the 2020/21 pandemic).

Many contributing productions used trainees supported by the HETV Skills Fund. Two examples of feedback are provided below, illustrating Trainee Finder's benefits.

“ ”

Namrita, a Manchester-based Make-Up trainee, has been working on *Cobra* season 2 for New Pictures. She explained: "I've learnt so many new things since starting this job. It is a lot different to what you have in mind before you start working. As this is my first official, long job I was overwhelmed with the amount of new things that you get to see or learn or do. I've learnt about my complete role as a trainee – what is expected of me, second-guessing things, and reading the room, etc. My experience on set has been absolutely fabulous. I'm definitely in the right place: all the excitement and thrill of being on set came true, and I know for sure that this is what I want. I am very grateful to ScreenSkills and to Hair and Make-Up Designer, Helen Speyer, for giving me this opportunity."

“ ”

Vicky, a North West-based Art Department trainee, said: "I was an experienced graphic designer, working in publishing, and had always had an interest in TV & film production. I attended an Open Doors evening in Liverpool at the end of 2019, and I was lucky enough to secure a Trainee Finder place. ScreenSkills helped me gain my first experience working in the art department as a trainee. From *Still So Awkward* at the end of 2020 I moved on to *Help* and other jobs, secured through connections I had made – and I have been able to move to being the graphics assistant on projects including *DaliLand*, *Landscapers* and *The Great* season 2. I am now working on *Andy & The Band* series 2, once again secured through ScreenSkills. The invaluable connections from being on Trainee Finder have helped me greatly. ScreenSkills has been a very reliable source of information and assistance; and they go above and beyond if you have any questions or worries. I have also attended additional online courses through the scheme, one which was very helpful in informing me about finances at just the right time!"

5.2.4.2 Children's TV Trainee Finder

During 2020/21 we invested £47k to support 27 Children's TV Trainee Finder placements. 68% of trainees identified as female; 22% were from a BAME background; 68% were based outside London; and 11% said they had a disability.

5.2.4.3 Film Trainee Finder

During 2020/21 we invested around £226k to support Film Trainee Finder placements. 138 trainees were accepted on the 2020/21 programme. 71% of trainees identified as female; 24% were from a BAME background; 62% were based outside London and the South East; and 9% said they had a disability.

Due to Covid-19 the 2020/21 trainee cohort was extended to March 2022, to enable sufficient placement opportunities. Trainees also took part in various training courses – including 'Finance for freelancers', 'Safe production management' and 'Building confidence & connections' coaching. Trainees were also encouraged to complete these ScreenSkills e-learning modules: Coronavirus Basic Awareness in Production; and Tackling Bullying and Harassment in the Workplace. Here are several examples of how film trainees benefited from Trainee Finder.

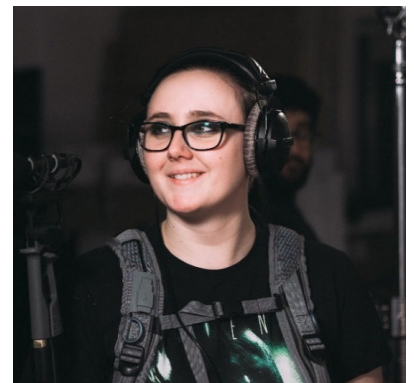


Chloe explained "I applied to Trainee Finder after a supervisor on my first job recommended it to me. I was new to costume, from a fashion design degree, and did not have many contacts in the industry – so it was an ideal programme. As a new costume trainee I liked the idea of a support network that not only helped place people on jobs but also provided training in different areas, to help us progress in our careers." Having worked on series six of *Grantchester*, and on the feature film *Matilda*, Chloe says she benefited most from building a network and forming lasting relationships. *Grantchester* gave her the opportunity to try many different jobs and accumulate more responsibilities as she became confident with tasks, while working on *Matilda* allowed her to join a bigger team in the costume department, help different departments and learn how things run. "Now I am starting to get a clear idea of what roles I want to progress to, and I've had the opportunity to help with costume fittings at the studios and costume houses. This has given me an insight into the kind of role I can aspire to while learning and experiencing it."

Another trainee, Jordan, explained: "Prior to joining the ScreenSkills scheme I was in a long 'between jobs' stage, following a short placement as a trainee on a feature film. Before that, I was a runner at a busy post-production house. I applied to Trainee Finder because so many editors/assistants recommended it to me as the best way to develop a career in the film industry. So far I have been placed on an upcoming feature film, *Ear For Eye*, as an Edit Trainee. This was a highly beneficial experience as there was no assistant, so I learnt a lot, very quickly. It was fast-paced and demanding but gave me a wealth of knowledge, skills and experiences that I will confidently take with me to future projects. ScreenSkills have also helped me to confirm my next job, on the latest series of *Death in Paradise*."

Tammaan applied for Trainee Finder after she finished her traineeship at the National Theatre, as she wanted to gain experience of working in film costume. Trainee Finder gave her the opportunity to work on an independent feature called *Boxing Day* and Universal Pictures' *Jurassic*. She said: "I am grateful to have got a place on Trainee Finder, as I was able to make connections and get work. *Jurassic* was the first big film I worked on. I got a chance to work with the buying team – doing tasks such as making look-boards – and I worked with the crowd team, steaming and hanging garments. I also did two days with the dye and breakdown team. The skills I learned on this job helped me with other jobs that followed."

Before joining Trainee Finder Celine was working as a sound recordist on commercials, as well as being a boom operator. Trainee Finder enabled her to learn how bigger sets operated with larger teams. Celine worked on two placements through the scheme – one of which was *Medusa Deluxe*, a one-take feature film which required a lot of care to achieve good sound quality. She then moved on to a Disney production, explaining: "It was an absolutely brilliant experience. Due to locations I had to be very attentive to make sure the environment was as quiet as possible. I was also encouraged to be on set as much as I could... I learned so much from the team about cable-bashing, carpeting, quickly setting up playback and working with other departments to solve problems in the process."



Deborah Aston, *Benediction*'s Co-Producer, shared the following feedback on their trainees: "EMU Films shot *Benediction*, directed by Terence Davies, in Wolverhampton last year – and had ScreenSkills trainees across the Art Department, Camera, Costume and Hair & Make-up. The trainees were supported in gaining on-the-job skills that enabled them to be a valued member of the team. The quality of the trainees was of a high standard...HODs were thrilled, and they were able to provide the capacity for trainees to grow. I have been able to recommend trainees for junior positions on other productions and have employed others myself, as they move on in their careers."

5.2.5 'First Break' social mobility initiative

Between September 2019 and March 2020 ScreenSkills' HETV team and ITV had worked in partnership to develop a new programme, 'First Break', designed to offer opportunities to people from socio-economically disadvantaged backgrounds at the start of their career. Six participants were given the opportunity to spend a three-week paid placement on *Viewpoint* (Tiger Aspect for ITV), shooting in Manchester. Following the placements ScreenSkills provided further careers advice, including: support on looking for opportunities; signposting to local organisations providing new entrant opportunities; help with interview techniques and CV planning; and information on working as a freelancer.

Three participants have gone on to paid opportunities in HETV. Trisha worked as the production runner on Red Production's *Traces*; Andrea worked as a runner/driver on *The Canterville Ghost*; and Fardeen honed his career focus from floor-running to Digital Imaging Technician (DIT) work, including working on *Wolfe*, a Sky drama.

We are working with a number of independent production companies (indies), including Hartwood and Red Planet Pictures, to deliver future iterations of 'First Break' from 2021.

5.2.6 Pact Indie Diversity Training Scheme

The Pact Indie Diversity Training Scheme is aimed at entry-level talent, and diverse trainees complete a six-month placement with an independent production company. The Indie Training Fund (ITF) led on delivering the Scheme's 2019/20 training programme (its seventh year) from March to September 2019. Eight trainees benefited from various courses and support, and a range of indies provided placements.

As a result of the pandemic the Scheme could not run in 2020/21. The Scotland-based part of the Scheme restarted around the end of the financial year (March 2021); and the London-based element was expected to restart in Autumn 2021.

ScreenSkills aims to continue supporting Pact on diversity initiatives.

5.2.7 Animation new talent support

During 2020/21 the Animation Skills Fund targeted a range of activities to develop animation talent at all levels, given the pandemic constraints. Support for new talent included, via a partnership with Into Film, the production of an animation lesson which enabled schools to run animation classes. Within a month of publishing the lesson in January 2020 there had been 92 downloads.

Fund members agreed other priorities for support during the year, including: an ongoing partnership with 3Dami (a non-profit organisation promoting digital art among pre-university students, linking them with each other and with industry); and the NextGen Skills Academy 'Blender 3D' animation clubs, which develop skills among over 1,500 young people across the UK.

5.2.8 Apprenticeships and National Occupational Standards (NOS)

5.2.8.1 English Apprenticeship Standards

During 2020/21 we continued to develop a range of English Apprenticeship Standards to meet screen industry needs. An English Standard takes time to develop, working with industry practitioners through employer advisory groups. The Standard is then submitted to the Institute for Apprenticeships & Technical Education (IfATE) for approval, after which an End-Point Assessment (EPA) plan is developed. We invested £29k in our apprenticeship work during 2020/21.

English Apprenticeship Standards fully approved in 2020/21

- Media Production Coordinator (Level 4)
- VFX Computer-Generated Supervisor (Level 7)
- VFX Artist Technical Director (Level 6)
- Junior VFX Artist (Level 4)
- Camera Prep Technician (Level 3)
- Post Production Engineer (Level 5)
- Assistant Recording Technician (Level 4)

Another nine standards were developed during 2020/21 as part of our wider careers and skills partnerships, led by relevant partner organisations (CCS and UK Fashion and Textiles/UKFT):

- Approved for delivery in July/August 2020: Junior Advertising Creative; Material Cutter (UKFT); and Knitting Product Manufacturing Technician (UKFT).
- In development – proposal approved: Scenic Artist; Scenic Construction Technician; Scenic Automation; Artist & Repertoire/A&R; Musical Instrument Technician; and Hair, Wigs, Make up and Prosthetics Technician.

Government statistics track the number of apprentice 'starts' on English Standards. Between February 2020 and January 2021 (the period during which available data most closely aligned to ScreenSkills' 2020/21 financial year) there were almost 900 starts on the English Apprenticeship Standards in which ScreenSkills was involved, as follows:

- Junior Content Producer: 828 starts
- Junior Journalist: 22 starts
- Broadcast Production Assistant: 13 starts
- Broadcast and Media Systems Technical Operator: 2 starts
- Broadcast Systems Engineer: 13 starts
- Broadcast and Media Systems Technician: 7 starts
- Post Production Technical Operator: 9 starts
- Media Production Coordinator: 1 start
- Photographic Assistant: 3 starts

During 2020/21 a wide range of industry practitioners contributed to Standard development work through employer advisory groups and nation-specific development work. The following feedback was provided by Sylvia Priest, Co-Director at Resolution Television Ltd.



“Being asked to chair the Trailblazer group for the Junior Content Producer Standard was both a surprise and a pleasure. Working with a broad selection of professionals from the industry will create an apprenticeship that, I hope, will meet the requirements of all companies in this sector. As joint owner of a small production company I have found that sourcing training of sufficient calibre and relevance is not easy. The hope is that this iteration of the apprenticeship will encourage new talent to join and progress throughout our industry to meet the challenges of the digital sector. The support for the group from ScreenSkills has been invaluable. Their comprehensive understanding of the process and experience in how to make things fit within the structure of the Standard has kept everything on track for success.”

5.2.8.2 Welsh Apprenticeship development

In 2020/21 we reviewed and updated our apprenticeship offer in Wales. Our Creative Media apprenticeship is aimed at new entrant roles in the following creative media industries: broadcast production – TV and radio, interactive media and marketing, content creation, film, radio, costume, hair and make-up, prosthetics, camera and lighting, props creation and set craft at level 3; and roles in online communities/social media management, digital asset development for creative industries (including advertising and marketing communications), user testing of interactive products and multi-platform sectors (including TV/online crossover products at level 4). The framework was reviewed and updated with the help of Creative Wales and the following employers and training providers: BBC Wales; Gorilla; Real SFX; S4C; GR Digital; Sgil Cymru; Cardiff and Vale College; Panda; Educ8 Group; Gower College Swansea; and Grwp Llandrillo Menai.

The final apprenticeship framework was approved by the Welsh Government in mid-March 2021. We were commended on our thorough work on this framework.

5.2.8.3 National Occupational Standards (NOS) work

Over the last year we also completed National Occupational Standards (NOS) work in Wales, Scotland and Northern Ireland. Standards are managed differently in the nations, requiring liaison with their skills agencies. After securing preferred supplier status with Skills Development Scotland (SDS) for three years from 2019/20 – initially working on the development or re-development of NOS, on apprenticeship frameworks and on qualifications for Scotland, Northern Ireland and Wales – we continued to secure projects via competitive bidding. During 2020/21 we secured funding to review and redevelop NOS for Editing, Interactive Media and Computer Games, Hair & Make up for Film and TV and Costume. We also translated the following NOS suites into Welsh: Camera, Lighting for Film and TV, Sound Recording and Music Technology. Additionally we secured a last-minute contract with the Welsh Government for the Welsh translation of the newly-published Costume NOS.

This is a comment from Sue Jeffries, Managing Director of Sgil Cymru, one of the key stakeholders with whom we worked to redevelop the Welsh apprenticeship offer during 2020/21:



“ScreenSkills worked with a group of employers on the review for the Creative Digital Media standard. They supported the group, the qualification and the apprenticeship redevelopment through to a highly successful conclusion this year. This has proved to be a great leap forward for our new CRIW (*‘crew’ in Welsh*) shared apprenticeship scheme – which ScreenSkills also supported during the initial pilot stage – and in the development of the ATA. ScreenSkills have been a huge help in developing our Welsh apprenticeship provision.”

During our 2020/21 NOS development we faced an unprecedented challenge, as the majority of productions were shut for several months due to pandemic restrictions – especially in the live events and theatre sector. We were pleased with the level of engagement we managed to achieve, despite the challenges – especially given that practitioners were extremely busy when production restarted. These are some of the organisations with whom we worked on NOS during the year: Bectu; Screen Northern Ireland; Creative Wales; Screen Alliance Wales; Boom Cymru; Creative Scotland; BBC Studios around the nations; the Royal Opera House; Pinewood Studios; Shakespeare’s Globe Theatre; the Creative Media Skills Institute; Scottish Games Network; Epic Games; UKIE; NextGen Skills Academy; Escape Studios; the UK Screen Alliance; the Guild of British Television and Film Editors; Gorilla TV; Mammoth Screen; and the Independent Post Company.

The Costume NOS review work was a collaboration between ScreenSkills, UK Fashion and Textiles (UKFT) and CCS. The standards developed and published are now adopted for all productions including TV and film, theatre and live events. This NOS review generated 39 consultation responses online, including feedback from the experts listed below:

- Stacey Richards Powell – Military and civilian costumier

- Jany Tamime – credits: *Judy*, Harry Potter movies, *Spectre*, *Gravity*, *Skyfall*, *Bridget Jones: The Edge of Reason*
- Claire Anderson – credits: *Black Mirror*, *Good Omens*, *American Gods*, *The Limehouse Golem*
- Michelle Barrett – credits: *Bridget Jones: The Edge of Reason*, *MI-5*, *Spooks*, *Autopsy: The last hours of Steve Jobs*, *The last hours of Prince*
- Susannah Buxton – credits: *Poldark*, *Galavant*, *Downtown Abbey*, *Kingdom*
- Ray Holman – credits: *Doctor Who*, *Torchwood*, *Fleabag*, *The Split*, *Broadchurch*, *Apple Tree Yard*, *Law and Order UK*, *Wizards vs Aliens*
- Tracey Ewen – credits: *Casualty*, *Crime Stories*, *The Bill*, *Murder Investigation Team*
- Marnie Ormiston – credits: *Game of Thrones*, *Da Vinci's Demons*, *Outlander*, *Doctor Who*, *The League of Extraordinary Gentlemen*, *Star Wars – The Attack of the Clones*, *Blitz*, *Stardust*, *The Railway Man*
- Hazel Corcoran – credits: *Wonder Woman 1984*, *Into the Badlands*, *Penny Dreadful*
- Breege Fahy – credits: *Game of Thrones*, *Run and Jump*, *Becoming Jane*
- Cathy Young – credits: *Game of Thrones*, *Marcella*, *Line of Duty*, *Jericho*, *The Deceived*, *Calvary*, *Jimmy's Hall*

As a result of the Hair & Make-up NOS review the suite is now titled Hair, Wigs, Make up and Prosthetics for Productions (as standards were rationalised to cover theatre and live events). The review generated 24 consultation responses online, with feedback from these experts:

- Amanda Gaffey – The ImageLab School, England and Bectu Hair & Make up Education and Skills Team lead
- Chris Boyle – The Disney Theatrical Company
- Patricia Strong – Patricia Strong Academy, Northern Ireland (*Game of Thrones*)
- Magi Vaughan – Freelance Make up Artist and Designer, Wales (*Mallorca Files*, *Downton Abbey*)

The Editing NOS review generated 38 consultation responses online, with feedback from key stakeholders such as: the UK Screen Alliance; Kaboom TV; Viacom CBS; Gorilla TV; Mammoth Screen; the Independent Post Company; and BBC Scotland.

Throughout the Interactive Media and Computer Games NOS review we were in discussion with members of ScreenSkills' Games Council – with representation from the following major games industry stakeholders in the UK: TIGA; Rebellion; Salford University; Frontier; Ubisoft; Lockwood Publishing; NextGen Academy; Playground Games; and Oliver Twins. Both UKIE and TIGA supported the process by disseminating the industry consultation details; and we also ran a UKIE members workshop to discuss the NOS. In addition to the focus group feedback we received twelve online consultation responses. As a result of this NOS review we merged the Interactive Media and Computer Games and Immersive Technology NOS into one suite, now called Interactive Media.

5.2.9 Centre of Screen Excellence: Yorkshire

Following the Leeds launch of the Centre of Screen Excellence: Yorkshire (CoSE:Y) in February 2020 good progress was made during 2020/21 on developing the model for regional skills development to support UK-wide screen production hubs. There is a particular focus on vocational, entry-level opportunities.

Six craft courses had been developed by the NFTS – in consultation with industry, colleges and the Grip Branch: construction; costume; grip; lighting; make-up & hair and production assistant (scripted). Disruption due to the pandemic made it impossible for the Leeds College of Building to complete the construction and lighting courses. The other four courses were re-versioned for online delivery, with virtual learning support provided to students. 39 of the 45 students completed those courses despite the pandemic, a completion rate of 87%. The outcome of the grip course was particularly successful, with seven of the ten students finding work in the industry.

Five of the courses were revised in the light of lessons from the first year, and 50 students were successfully recruited for courses starting in March and April 2021. Scholarship funds were provided to remove barriers to participation and ensure socio-economic diversity. Students who were not able to complete the lighting course last year were offered the chance to repeat the course, and four took up the offer. It was not possible to schedule the construction course under Covid-19 restrictions.

Lessons learnt from the Yorkshire pilot informed the agreement with Elstree Screen Arts Academy and Elstree Studios on launching a second pilot. The Centre of Screen Excellence: Elstree (CoSE:E) is a simplified and sustainable model, with the Elstree Screen Arts Academy (ESA) as the single education provider. All students will be under the age of nineteen, so the ESA will receive Education and Skills Funding Agency (ESFA) funding. The ESA is currently recruiting for six courses (having added art direction to the five courses they inherited from the Yorkshire Centre): costume, grip, lighting, make-up & hair, production assistant and art direction). The ESA are partnering with Elstree Studios to find placements for the students.

In February 2021 ScreenSkills opened discussions with the Screen Agencies in Northern Ireland, Scotland and Wales to explore the development of national Centres of Screen Excellence. All Centres would share learnings and course outlines. ScreenSkills will ensure that there is a consistent approach to skills-mapping, and to bridge-building with education, in order to avoid fragmentation and to achieve cohesion.

5.3 Strategic priority 3: Continuing professional development (CPD)

ScreenSkills' CPD framework comprises four career stages – entry-level, early career, experienced and expert – with cross-cutting competencies. The approach enables ScreenSkills to:

- make CPD central to the continued success of the screen industries in the UK;
- align CPD to screen industry needs;
- develop individuals' personal responsibility for CPD;
- educate practitioners and employers in effective CPD approaches;
- ensure that CPD is the norm rather than the exception; and
- improve screen industry recruitment and retention.

The framework is used when commissioning high-quality CPD in priority skills areas identified by industry. The structured approach also helps employers to plan their CPD investment and learning support; and it enables individuals – including freelancers – to plan and manage their own skills development.

During 2020/21 ScreenSkills focused on online support for the screen workforce during the pandemic. Around 600 Zoom-delivered sessions were run between April 2020 and March 2021, with almost 10,000 participants. Sessions included industry masterclasses, skills development training and wellbeing support. ScreenSkills' practical support was very well-received and was widely acknowledged by freelancers and employers as having been invaluable during the lockdowns and production restart.

5.3.1 Transferer schemes

During 2020/21 ScreenSkills delivered various training programmes for those considering transferring into the screen industry from another sector. These initiatives were particularly important at a time when many people were unable to work, due to Covid-19, or were losing their jobs in sectors that were predicted to shrink after the pandemic lockdown. ScreenSkills was responding to industry's demand for skills in key areas – such as accountancy – and it is usually easier (and, often, more effective) to bring in mid-career transferers or returners who already have broad working experience and can settle quickly into a busy working environment. Here are three examples of transferer initiatives delivered by ScreenSkills during 2020/21.

'Skills to Screen' initiative

A pilot for 'Skills to Screen', a programme to re-skill career changers so that they can move into skills shortage roles, took place at Pinewood Studios in 2019. In 2020/21 there were three more iterations of this initiative: 'Skills to Screen Bristol' worked with 31 people in the South West through a one-day virtual event and a networking evening; and 'Skills to Screen Midlands' worked with 42 people from central England. 'Aviation Skills to Screen' was funded by a £92k Department for Work & Pensions (DWP) Flexible Skills Fund grant (via the Berkshire, Buckinghamshire, Oxfordshire, Surrey and Sussex Flexible Skills Fund/FSF); and the initiative aimed to re-skill those made redundant from Heathrow airport as a result of the pandemic. Participants were referred by local job centres. 1,000 people viewed the registration form, 397 completed it and 303 went on to attend one or more of the fourteen sessions offered. Here are two comments from 'Aviation Skills to Screen' participants:

“ ”

“It was great to hear all of [the presenters'/facilitators'] own experiences of starting off in the industry.....to see that everyone was down to earth and not at all pretentious, and it showed that anything is possible as you long as you have the right attitude.”

“ ”

“It's encouraging and reassuring, knowing there is help in transferring my skills from fourteen years in aviation into a new career within the TV and film industry.”

Almost 50 of the participants also attended NFTS introductory sessions. ScreenSkills continues to work with 'Skills to Screen' cohorts, regularly flagging opportunities to the participants in order to help build the screen skills and talent pipeline.

'Veterans in Focus' course

Following a hugely successful pilot in 2019/20 a second 'Veterans in Focus' course was run by ScreenSkills during 2020/21, in partnership with the NFTS. Eight people participated, with the majority immediately going on to work on productions such as *The Baby*, *Bridgerton*, *Jungle* and *The Split*.

'Accounts Transfer' programme

ScreenSkills' HETV team ran an 'Accounts Transfer' programme, enabling people with accounting experience to explore the possibility of transferring into screen from other sectors. Twenty people benefited from industry placements – eight as Location Assistants and twelve as Accounts Assistants.

5.3.2 HETV CPD

HETV's 2020/21 investment in CPD skills development totalled approximately £301k. During the year the HETV Skills Fund supported 1,881 HETV beneficiaries across the UK. The Fund also part-funded: the Covid basic awareness e-learning module; and the Disability Awareness training for productions, co-funded with the TVSF and completed by 59 participants. Other examples of HETV CPD outcomes during 2020/21 are shown below:

- 373 heads of department and managers benefited from the HETV leadership and management programme;
- 233 heads of department and managers benefited from the HETV 'Mental Health Awareness' workshops;
- 138 individuals received HETV bursaries across the UK;
- Over 120 freelancers benefited from local training near their bases in Scotland, Wales and Northern Ireland, delivered via local partnership activity;
- 160 beneficiaries were supported via business skills to help them develop their freelance careers;
- Twenty individuals benefited from industry transfer-led placements – eight as Location Assistants and twelve as Accounts Assistants (see section 5.3.1, above); and
- Three new producers benefited from Co-Producer placements on *The Responder* (Dancing Ledge Productions), *Bulletproof 2* (Vertigo) and *Crossfire* (Dancing Ledge Productions). The five Co-Producers from the 2019/20 programme are all being mentored by experienced producers.

Despite the pandemic-related challenges we worked with our trainers and internal team to rapidly move a wide range of HETV CPD training online. We also resumed placement opportunities when production restarted. We delivered a relatively successful year of HETV training, which was much needed (and much appreciated) as the production restart involved extensive production activity.

During the year the HETV Skills Fund commissioned annual research – which, along with advice from our industry-led working groups, informed skills investment prioritisation. The research reflected 39 completed online surveys and 41 one-to-one interviews with HODs, mid-level crew and TV-focused agencies based across the UK. The findings were used to inform decision-making in our HETV industry working groups. The responses indicated that UK-wide HETV skills were improving, despite the huge challenges posed by Covid-19. Participants flagged the potential longer-term benefits of having to review working practices due to the pandemic, with new practices helping to bring greater precision. However a lack of available crew, and a lack of crew with the right skills, were highlighted as being challenging. Issues around 'softer' skills – such as management, communication and finance – were also raised, although less frequently than in previous years of HETV research. Diversity and inclusion were highlighted as another significant challenge.

5.3.3 HETV 'Make a Move' (MAM) programme

'Make a Move' (MAM) provides funding for on-the-job training for those identified by production companies as ready to move into a more senior role. The HETV Skills Fund invested £633k in this programme during 2020/21. During the year we supported 80 individuals in stepping up: Accounts x 5; Assistant Directors (AD) x 4; Art x 3; Costume x 5; Director x 1; Locations x 2; Make up x 5; Script

Editor x 1; Sound x 3; Edit x 1; and Production x 50. The following production grade roles were supported: Producers; Assistant Producers; Line producers; Production Supers; Production Managers; Production Co-ordinators; Assistant Production Co-ordinators; and Production Secretaries. 73% of those supported were women; 14% were from a BAME background; 5% said they had a disability; and 55% were from around the nations and regions.

During the first lockdown all 'Make a Movers' from 2019/20 were offered additional support, including sessions on these topics: finance for freelancers; mental health wellbeing; and safe production management. Here are three pieces of feedback from 2020/21 MAM participants:

“ ”

Nina, a Sound Mixer on *This is Going to Hurt* (Sister Pictures) said: “It has been an amazing opportunity – stepping up from being a 2nd Assistant Sound/1st Assistant Sound to a Production Sound Mixer. By putting in all the hard work over the years – listening to my mentor, discussing and working through and planning everything – I was able to achieve my goals.”

“ ”

Steve, a 2nd AD on *The Pursuit of Love* (Moonage for the BBC) explained: “Prior to entering the 'Make A Move' scheme I had done some days here and there as a 2nd AD, and had run some small budget things – but I wanted to step up on something more high-end, with a view to becoming an established Crowd 2nd, capable of running HETV and film productions. Given that the learning was done in the middle of a global pandemic, on a period drama, I don't think the process could have gone any smoother. I was matched well with an experienced team, who gave me space to develop – without blame when things needed improvement, and with congratulations when it went well. Since finishing on *The Pursuit of Love* I've taken a position as a Key 2nd AD, and that is partly due to the experience gained on this job. I feel very confident that I can perform well and put all of that hard-won knowledge into place.”

“ ”

Cathy, a Post Supervisor on *Three Families* (Studio Lambert for the BBC) said: “The production was great at supporting me during this learning process. Julie Clarke (Head of Production), Chris Martin (Producer) and Phil Brown all fully supported my move and were very helpful in answering any queries and providing me with the time to learn. I feel confident that I could fulfil the role of Post Supervisor on another similar project, with the production understanding that I still have some learning to do. On bigger projects it would be great to have the mentoring support continued, even on a smaller scale.”

5.3.4 HETV Leaders of Tomorrow (formerly known as 'Fast Track') programme

This three-year, inclusive leadership programme supports individuals through training, mentoring and access to a pool of expert professionals and leaders – plus part-funded placements to enable future moves into leadership roles. We invested £13k in developing this programme during 2020/21. We received just under 100 applications, with nineteen places available (Netflix, Sky and the BBC provided additional funds to allow us to grow the programme from fifteen to nineteen places). All nominees needed to be sponsored for a place by a HOD or someone in a more senior role than themselves; and the new cohort was expected to be confirmed in June 2021.

5.3.5 Film CPD

2020/21 investment in film CPD totalled just over £1.3 million (around £211k of Film Skills Fund income and just under £1.1m million of BFI-funded 'Future Film Skills' investment). Film CPD investment supported 2,900 beneficiaries on courses across the UK. 56 of the 66 courses (with 2,584 beneficiaries) were funded by BFI 'Future Film Skills' programme investment; and the remaining ten courses (with 316 beneficiaries) were delivered through Film Skills Fund investment. All training in 2020/21 was delivered remotely, due to the pandemic.

A total of 2,234 people benefited from film-supported training and skills opportunities during 2020/21. Topics included: craft and technical skills training; script reading and editing; production team training; production finance and accounting; post-production and VFX; distribution and marketing; virtual production (VP), such as Unreal editing; and courses targeted at career returners and transferers from other sectors. Other support included: 'Business Toolkit for Freelancers'; 'Learn to Lead'; unconscious bias training; Covid-19-related resilience training; and supervisor training. 69% of those supported were women; 15% were from BAME backgrounds; 9% said they had a disability; 43% were from the nations and regions; and 13% identified as LGBT.

Here are some examples of feedback from participants on film CPD courses.

“ ”

Nadiya, a Post Supervisor, participated in Post-Super's 'Picture and sound workflow training for film post-production supervisors'. She explained: "The course was a great way to refresh and advance my knowledge of the Post process. It was both informative and interesting, broken down into seminars with extra video content to watch in my own time, along with PDFs and links to help me advance my understanding of post-production. It gave me a better understanding of certain processes and confirmed my understanding of aspects of post-production, making me a more informed and confident post-production supervisor. I highly recommend the course and look forward to taking part in future courses."

“ ”

Laki attended DV Talent's 'Nuke Compositing for Film Professionals' course. He said: "The course has been absolutely great – the skills I developed were one of the main reasons I was able to secure this role [as VFX assistant co-ordinator on WarnerMedia's *Aquaman 2*]. I learned as much about the science of cinematography and picture finishing as I did specifically about visual effects. I feel so much more confident in my ability to be a real asset in a VFX department, as I can align what I have learned with all of my previous knowledge. When I was approached for the *Aquaman* role I was able to demonstrate my new-found familiarity with terminology when speaking about various VFX assets, plates and final renders, as well as showing an understanding of Nuke (when I previously had none). [It] has definitely set me down a path towards VFX producing that previously was not available to me."

“ ”

Fiona participated in Light Forge Academy's 'Introduction to Film Production Accounting'. She explained: "I'd been working in finance for more than three years when I decided to move from the travel industry to film production accounting. The course supplied me with the industry background to supplement my accounting skills, and to be confident enough to apply to work on an upcoming Marvel project. This has always been a dream of mine, but when the interview was drawing closer nerves were getting the better of me. I used the skills learnt from the presentation skills workshop – breathing, going for a walk, singing – and the nerves began to subside. Despite never having been on a film set the knowledge I gained from the course was enough for me to get my dream Marvel job as my first ever project!"

“ ”

Ricardo attended Physical Folk's 'Certified DaVinci Resolve Training'. He said: "Prior to applying to the course I was self-taught the basics of DaVinci Resolve. I always wanted to learn how to use these tools to an advanced level, but my university didn't offer it and it was too expensive for me to do it externally. During the course I was taught a wealth of knowledge, as well as being given a huge variety of resources to help future-proof my certification. I am extremely grateful to [the course leader] for the additional time he put aside to help me catch up when my ADHD was making it difficult for me to hold focus during the long sessions. Explaining how and why ADHD can affect my learning is often difficult, but he never hesitated to offer support. I am also incredibly grateful for the funding to take this course. After posting my certificate on social media I was approached by three clients. I also made friends with the other students on the course, and we are sharing opportunities and advice."

“ ”

Kate participated in BIFA's 'Springboard' course. She commented: "I found 'Springboard' an absolute revelation. Not only does it organise incredibly useful courses, talks and discussions, it also provides something that is seriously missing for indie filmmakers in our industry – solidarity, support and a safe and supportive space to problem-solve, laugh and ask stupid questions – without worrying that it will impact on your career. The idea of 'skill-sharing' is brilliant, and the swapping of areas of expertise would be invaluable. I cannot recommend the programme enough."

“ ”

Rebecca participated in 104 Films' 'Step Up – Post-production supervisor training for disabled crew'. She explained: "I am two years out of university and have worked as a runner, production co-ordinator and, most recently, producer-editor. I want to take the next step to realise my ambition of becoming a post-production Supervisor in VFX. It was one of the most informative courses I've been on, and I learnt a lot. The course has helped me, by giving me connections and a clear tailored path on how I can get a job in my desired role. I am currently applying for jobs at Apple and Netflix, among other organisations."

5.3.6 TV Skills Fund (TVSF) CPD

£324k was invested in TV Skills Fund (TVSF) CPD during 2020/21. Activity included the final block of the Production Co-ordinator scheme, focusing on Cardiff and Bristol. All fourteen participants easily found paid work placements with local indies, despite the pandemic, due to the ongoing demand for people in this role.

The fifth Series Producer programme cohort will graduate in July 2021, following an extended training programme which was delivered almost entirely online during 2020/21. Only the final two days of the programme will be delivered face-to-face, with the participant group meeting in person for the first time just before they graduate.

In response to Covid-19 we rapidly developed and ran a range of online sessions, via Zoom, to support freelancers working across unscripted TV. Between 30 March 2020 and 31 March 2021 the TVSF invested £182k in these short courses. The TVSF and ITF teams worked together to deliver 574 online sessions, with 9,633 individuals benefiting from these sessions. In the first half of 2020/21 the free sessions included a wide range of industry masterclasses, such as 'Lunch with a commissioner' and 'Meet the talent manager'. In the second half of the year, as people started returning to work, we focused more on skills training and personal development opportunities – including: 'Professional development toolkit'; 'Premiere Pro essentials'; 'P/D bootcamp'; 'FS7 camera training'; 'Budgets and schedules for production managers'; 'Beyond redundancy – setting up as a sole trader'; 'Commentary writing'; 'The perfect pitch'; 'Drones: flying camera and storytelling'; 'Hiring and managing a team'; 'Mastering feedback'; 'Business affairs and copyright'; 'Equality and inclusion essentials'; 'Neurodiversity workshops'; 'Networking and allyship'; and 'Resilience workshops'. One-to-one spot coaching sessions were also offered.

We also ran industry sessions highlighting topics such as 'Creative excellence during Covid', 'How TV gives a voice to mental health' and 'Inclusive and authentic programming'. Practitioner contribution highlights included David Harewood sharing his story of the making of *Psychosis and Me* (Films of Record for BBC Two/Open University). Interactive Disability Awareness training sessions resumed online (co-funded with the HETV Skills Investment Fund), with 116 attendees.

Here are some comments from those attending online sessions.

“ ”

From a participant on 'Mastering feedback': "Very useful, as feedback doesn't happen very often in the freelance world of TV. Listening to others about their fear of speaking up or asking for something shows there is a need for courses like this and a need for a culture of change in our industry... Brilliant about showing us how we can start to

change this culture.... The feedback tools we were shown were constructive as to how to gain a win-win."

“ ”

From a participant on 'Networking Skills for Freelancers': "Very good tips that I'm already making use of. Networking isn't usually a skill that is taught so it's great to get some guidance on how to do it."

“ ”

From a participant on 'Stepping into Management 101': "This was a fantastic and valuable course which hit on many of the core challenges of management. It provided practical and realistic ways of being a better manager in the workplace and created effective frames of reference through which to view leadership. I felt supported, valued and acknowledged throughout the course and was comfortable contributing in the conversation. I felt challenged, but not out of my depth, which created a perfect environment for learning. Unlike many management courses, this course was not filled with jargon, and it was expertly tailored to the world of television."

“ ”

From a participant on 'Navigating the Rights Minefield: Business Affairs and Copyright': "This course was great... very interesting material and information."

“ ”

From a participant in 'FS7 training for beginners': "Really interesting and informative. Worked surprisingly well over Zoom."

“ ”

From a participant in David Harewood's session on the making of *Psychosis and Me*: "Fantastic session – such an incredible insight into this thought-provoking documentary."

During 2020/21 the process and governance details for the new Unscripted TV Skills Fund were discussed and agreed. 'Task and finish' group members were regularly involved and updated. Additional broadcasters and streamers signed up to the Fund; and a launch date of 1 June 2021 was approved by Pact, participating broadcasters and the Task and finish group. The BBC and Channel 4 committed to providing 'start-up' investment for the Fund's first two years.

5.3.7 Animation CPD

During 2020/21 £17k of Animation Skills Fund investment supported projects to develop animation talent at all levels. Activities included:

- Another iteration of the Animated Women UK 'Helen North Achieve' programme – which helped an additional 24 women working in VFX and animation, at various career levels, to step up in their careers. Additional stand-alone, online workshops were run to help a further 74 participants learn about managing people, presenting their ideas and developing their professional brand.
- The Children's Media Conference's 'SkillBuilder' pitching workshop (delivered online) – supporting training, knowledge transfer and networking between 95 UK-wide animation professionals.
- Online masterclasses and panel discussions, run in partnership with the Manchester Animation Festival (MAF) – engaging 446 professionals via the MAF and 2,500 overall (the latter figure including new entrant participants).
- Free online 'Toon Boom Harmony' software training for 37 animators, technical directors and riggers to hone their skills. 76% of attendees were based outside London and the South East; and gender, LGBT and other inclusion targets were achieved. Many participants went on to work on animation productions in creative communities around the regions, where animation is underrepresented (e.g. Derry-based Dog Ears, Stirling-based Wild Child and Liverpool-based Fourth Wall).
- The 'Writing for Children's Animation Workshop' for fourteen early-career writers – including an online networking session enabling participants to meet producers and commissioners, with more than half of the participants being women and over 40% being from BAME backgrounds.

- Support for an animation director from a BAME background to 'step up', so that they could learn the skills required as a series director on the BBC Children's production *JoJo & Gran Gran*.

A 'High-End Budgeting for Animated Series' clinic was funded by the Film Skills Fund, supporting cross-over skills development for ten experienced animation professionals.

Here are three examples of feedback on Animation skills development support during 2002/21.

“ ”

Noeleen – financial controller at Sixteen South, the award-winning 2D animation studios and production company in Belfast – signed up for a place on ScreenSkills' 'Animation budgeting' clinic. She commented: "It was a great opportunity to gain exposure to industry experts who provided invaluable guidance. As an accountant working in animation I wanted to bridge the gap between production and finance and understand the connection between scheduling and budgeting and everything in between." Noeleen shared projects with other participants, discussing how best to address any issues, supported by advice from experts. She said: "It was so beneficial to be paired with a mentor who was specifically selected to work with me on a one-to-one basis". The mentoring relationship continued after the course.

“ ”

Niki was working as a 2D pipeline director on the Netflix show *DeadEndina* in 2020, when she decided to apply for a 'Technical direction with ToonBoom' course. She said the five-day course was just what she needed. "I was setting up the Harmony database, so the timing couldn't have been better. I was able to learn from the course in the afternoon and implement what I had learned into our pipeline the next morning. I learned so much about scripting and the capabilities of it."

“ ”

After benefiting from ScreenSkills-supported mentoring Maisie wanted to explore whether to write for live action or animation. She chose a 'Writing for Children's Animation' course. Having learned about different types of animation and children's TV, as well as opportunities for writers, she explained: "The course was for those with some experience in related fields – those who had either written published children's books or those linked to the animation industry but who had not perhaps had a series produced yet. Having a course leader who has created and sold their own shows was really useful. I've had some correspondence with various producers and people on the course since the course finished."

5.3.8 Indie Training Fund (ITF) CPD

The total 2020/21 ITF income was £312k from membership contributions, course fees and other income – including internal income of £10k from the TV Skills Fund to help deliver projects.

During 2020/21 the ITF team worked with TV Skills Fund colleagues to deliver numerous online sessions across unscripted TV, which supported the screen industry workforce during the Covid-19 lockdown and production restart (see section 5.3.6, above).

5.3.9 Children's TV CPD

During 2020/21 the Children's TV Skills Fund invested £122k in CPD. This included support for sixteen 'Make a Move' (MAM – see section 5.3.3) scheme participants, providing funding to productions who commit to developing talented individuals by enabling them to 'step up' on an active production. MAM-supporting productions have trained people to work across children's TV in a variety of roles including script editor, line producer, researcher and production manager.

1,028 participants attended at least one of the 57 online sessions which ran to support Children's TV practitioners, on topics including: 'Optimising social media for programmes: 13-16 year olds'; 'How to

get your idea commissioned'; and 'Understanding the IP value chain'. The Fund continued to support 'Get The Knowledge!' training courses, delivered online in three parts; and, due to the success of these online sessions, it is likely that they will continue being delivered online.

5.3.10 E-learning modules

During 2020/21 ScreenSkills launched its first six e-learning modules – the result of development work started in mid-2019. The e-learning modules are 30- to 40-minute courses which can be completed during a lunch-hour or after work, or they can be included as part of wider learning.

ScreenSkills' e-learning modules use an effective, structured design which incorporates videos, animations, interactive quizzes and text. Here are the modules available by the end of March 2021, with launch dates and completion numbers to 31 March 2021:

Module	Launch	Completions
Coronavirus basic awareness on production	July 2020	56,025
Coronavirus basic awareness in cinemas	August 2020	1,658
Tackling harassment & bullying at work	May 2020	2,026
Mentoring for mentees	April 2020	1,194
Mentoring for mentors	April 2020	385
Addressing unconscious bias: basic awareness at work	February 2021	928

The modules have been very positively received: an average of 93% of users are satisfied with this e-learning experience; and 79% would recommend it to a colleague (rising to 90% in some cases).

Towards the end of 2020/21 we started developing three more modules on the topics of employability skills, mental health awareness and inclusive recruitment. The modules are likely to be launched from Summer 2021.

5.4 ScreenSkills bursaries

ScreenSkills bursaries provide financial assistance to those looking to enter, progress in, return to or transfer into the screen industries. The aim is to ensure that the industry has access – now and in the future – to the skills and talent it needs for continued success, by helping to unlock opportunities across all types of screen work. Supporting an individual with a bursary to develop their career helps the screen industries to respond to skills gaps and priority shortage areas. Our bursaries also support those from groups which are currently underrepresented across the screen industry.

ScreenSkills bursaries address a range of needs – including industry-standard training and associated travel, accommodation and care costs; driving lessons; software licensing; and equipment purchase. The online system provides a single route to accessing bursaries – making the application process as straightforward as possible, regardless of the funding pot or support need.

5.4.1 ScreenSkills bursary investment

1,215 applications were received via the ScreenSkills bursary system from 1 April 2020 to 30 March 2021. During 2020/2021 ScreenSkills committed a total investment of £667k to 717 bursaries. 630 bursaries were solely funded by a specific sector, and 60 were co-funded between sectors². 2020/2021 bursary investment was funded from: the BFI's 'Future Film Skills' (FFS) programme; through industry contributions to the High-end TV and Children's TV Skills Funds; and through TV Skills Fund investment targeted at improving diversity and inclusion. Applicants may be transferred for other sectors' consideration if they have a strong application and the funding request more closely matches funding criteria in another sector.

Diversity figures for actioned bursaries during 2020/21 were: those identifying as women – 60%; those from a BAME background – 25%; those saying they had a disability – 16%; those identifying as LGBT – 16%; and those based outside London and the South East – 47%. 51% of approved and actioned bursaries were awarded to applicants at entry or early career-stage. During the year:

- An average bursary amount of £1,273 was applied for across all sectors. An average of £926 was awarded per successful applicant, via approved/actioned bursaries.
- The most frequently supported software packages for which bursary funding was awarded were 'Final Draft' and 'Movie Magic Scheduling'.
- The most frequently funded training was Afro Hair skills courses.
- We supported eight beneficiaries in attending Covid-19 safety-related courses – such as 'Safe Management of Productions' (an online course) and 'Managing Covid-19 Risks on Productions For Freelancers'.
- Despite large periods of time when bursaries for driving lessons were suspended (due to pandemic-related travel restrictions) eight sets of driving lessons and associated costs were funded this year (from FFS investment).
- Bursaries continued to be awarded to support individuals' career development across departments, via the purchase of specific pieces of equipment: mics and mixers in sound; updated home work-stations for post-production; specialist lenses in camera; starter kit bags in costume; and wet weather gear for location crew members.
- In line with the pandemic-related home-working requirements bursary awards for online courses increased, enabling support for personal development via remote training – including courses on topics such as: Edit Producing; City and Guilds Home Study Electrics, Levels 2 and 3; Colour Grading; and After Effects.

² A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2019/2020 financial year, to be awarded and paid after the final paperwork has been completed. An 'approved/actioned' bursary means that the bursary was approved, the award has been confirmed to the applicant, the acceptance paperwork has been completed and the initial payments have been made.

5.4.2 'Future Film Skills' programme investment in film-related bursaries

During 2020/21 around £557k was committed from the FFS programme, supporting 545 bursaries in film and VFX as well as additional applicants from sectors including Animation, HETV and Unscripted TV (i.e. applications were transferred where a strong application more closely matched funding criteria in another sector). FFS co-funding supported bursaries with Animation, Children's TV, HETV and unscripted TV (the latter via the TVSF). The total of 569 FFS-funded bursaries helped to support increased screen workforce diversity. 56% were awarded to applicants who identified as female; 27% went to applicants from BAME backgrounds (up from 21% the previous year); 16% said they had a disability; 17% identified as LGBT; and 45% were based outside London and the South East. 52% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

5.4.3 Animation bursaries

£15k of Animation funding was invested in eighteen animation bursaries (including three co-funds by Animation and another sector). Fifteen other animation applications were funded by FFS. 50% of animation skills funded bursaries (sole- and co-funded) were awarded to applicants who identified as female; 33% went to applicants from BAME backgrounds; 28% said they had a disability; 11% identified as LGBT; and 72% were based outside London and the South East. 55% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

5.4.4 VFX bursaries

£25k of FFS funding was allocated to seventeen VFX-related bursaries. 41% of funding was awarded to applicants who identified as female; 12% went to applicants from BAME backgrounds; 6% said they had a disability; 24% identified as LGBT; and 41% were based outside London and the South East. 43% of approved/actioned VFX bursaries were awarded to applicants at entry or early career-stages.

5.4.5 HETV bursaries

£66k of HETV funding was committed to 121 HETV-related bursaries (sole- and co-funded). 121 HETV-funded bursaries were awarded, helping to support increased screen workforce diversity. 77% of HETV-related bursaries were awarded to applicants who identified as female; 14% went to applicants from BAME backgrounds; 12% said they had a disability; 13% identified as LGBT; and 48% were based outside London and the South East. 45% of approved/actioned HETV bursaries were awarded to applicants at entry or early career-stages.

5.4.6 TV Skills Fund (TVSF) bursaries

Around £10k of TV Skills Fund (TVSF) income was committed to 30 unscripted TV-related bursaries (9 of which were co-funds with other sectors). 73% were awarded to applicants who identified as female; 17% went to applicants from BAME backgrounds; 27% said they had a disability; 13% identified as LGBT; and 87% were based outside London and the South East. 53% of approved/actioned bursaries were awarded to applicants at entry or early career stages.

5.4.7 Children's TV bursaries

Seven bursaries were awarded, with total committed investment of just under £1k. FFS funding was invested in three additional bursaries.

5.5 Accreditation: ScreenSkills Select

5.5.1 Select strategy and planning

ScreenSkills Select's strategy is overseen by an industry advisory group (which meets quarterly), comprising ten senior industry figures from film, TV, animation and post-production. Their insight and advice on employment and recruitment was crucial during the pandemic, helping ScreenSkills to refocus Select benefits so that course leaders, tutors and students could stay across industry and skills changes. Select support during 2020/21 included: online industry insight sessions for students and course leaders; an employability toolkit and industry panel events for final-year students delivered between May 2020 and March 2021; 'Train the Trainer' sessions for course tutors, run in June and September 2020; and our first ScreenSkills Select Annual Congress, run in March 2021.

Events	Audience	Dates	Participants
Employability events	Students	May 2020 – March 2021	1792
Industry insight events	Students and educators	May 2020	442
Train the Trainer ³	Educators	June – Sept 2020	81
Annual Congress	Educators and industry	March 2021	183

There were 3,193 final-year student beneficiaries of ScreenSkills Select courses during 2020/21. Almost 2,500 delegates also accessed ScreenSkills Select benefits during 2020/21.

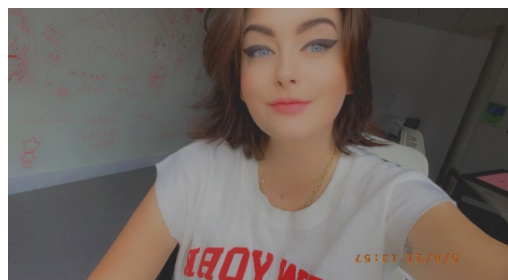
5.5.2 Select endorsement and annual reviews

During 2020/21 we endorsed 37 courses through ScreenSkills Select. Fourteen course applications (ten undergraduate and four post-graduate programmes) were submitted and assessed through the Select endorsement process. These institutions submitted applications: University of Bradford; University for the Creative Arts; Falmouth University; Norwich University of the Arts; Screen and Film School; Solent University, Southampton; Warwickshire College Group; and University of Westminster. 23 courses from the previous 'Tick' accreditation scheme were successfully converted to Select during 2020/21, through the new annual review process. A total of around 100 courses across 44 institutions were endorsed under ScreenSkills Select by the end of March 2021.

During the year we introduced an enhanced annual review process for Select courses, completing 81 reviews. The online annual review meeting enables discussion, guidance and support between the course team, industry evaluator and Select team members – and it also generates feedback on the range and quality of Select benefits. Discussion points include: how courses are responding to the changing needs of industry (and, during 2020/21, to pandemic-related challenges); potential improvements; and progress against the development areas raised during the endorsement process.

5.5.3 Student testimonials from Select-endorsed courses

Morgan, a year 3 BA (Hons) Animation student at Edge Hill University, commented: "The ScreenSkills Select employability toolkit session was extremely helpful. I genuinely couldn't recommend it enough – it gave me a positive insight into starting to build my portfolio and skills towards interviews."



³ During 2019/20 we developed and piloted 'Train the Trainer' courses to help those delivering screen industry short courses to improve the quality and effectiveness of their training. We quickly adapted the third pilot course in March 2020 to run via Zoom (due to Covid-19 restrictions) and to focus on effective practice in online training. This helped trainers working with ScreenSkills to move their training programmes online during the pandemic.



Caleb took the Film Production BA, a ScreenSkills-endorsed degree course, at the University of Portsmouth. "I applied for a Select-endorsed degree because I trusted the course to keep up with film industry changes," he said. "Because equipment improves rapidly it was important to choose a course that's up-to-date with current industry standards. We were able to borrow pieces of equipment whenever we wanted so we could learn how to use them in our own time and at our own pace." The university also encouraged students to attend industry events to build a network. Caleb met the managing director of a rental house and secured an internship, which starts after lockdown. Until then he is working as a freelance camera trainee on commercials and music videos. "There is so much to learn and I really want to nail the fundamentals before progressing."

5.5.4 Select course leader testimonials

Penny Holton is Course Leader for the BA (Hons) Computer Character Animation at Teesside University. She explained: "ScreenSkills Select has been an invaluable help to us during the pandemic. By far the biggest impact has been the 'Train the Trainer' sessions about teaching online. The sessions focused on the real challenges and opportunities created by delivering online and allowed us to meet fellow ScreenSkills Select course lecturers around the country. The industry insight sessions gave university staff and students a fascinating peep into a number of industry roles. Being an endorsed ScreenSkills Select course has been a real benefit this year to both staff and students."



Kieron Butler, Course Leader for Television Production Degrees at Solent University, Southampton said: "In the last year during Covid and lockdown, ScreenSkills Select have supported us with invaluable resources and opportunities. 'Train the Trainer' sessions helped our course team understand online teaching. Their industry guest talks and workshops are second to none; and, recently, ScreenSkills Select held another excellent employability panel event for our students."

5.5.5 Federation for Industry Sector Skills & Standards (FISSS) certification

As part of our responsibility as a member of the Federation for Industry Sector Skills & Standards (FISSS) ScreenSkills is the certifying body for various qualification frameworks and provider institutions. 74 certificates were issued during 2020/21 (with some certification responsibilities transferring from FISSS to IfATE). Details of the certificates issued between April 2020 and March 2021 are shown below (with no certificates issued in Wales):

- England: total number of certificates issued – 60 (58 issued through the Creative and Digital Media framework)
- Scotland: total number of certificates issued – 14 (all issued through the Creative and Digital Media framework)

5.6 ScreenSkills UK-wide mentoring network

During 2020/21 ScreenSkills built on the good mentoring practice established in 2019/20, grew its mentoring community and provided further resources to mentors, mentees and those supporting the mentoring partnerships. These are some of the main achievements during the year:

- The number of applications from organisations requesting mentoring funding doubled against the previous year (2019/20) – with over £415k being awarded to fifteen mentoring programmes.
- 1,454 mentees were matched and introduced to mentors across the ScreenSkills Mentoring Network – which includes the ScreenSkills Mentoring Programme plus funded and non-funded partner programmes' mentees. 447 of these mentees were matched and introduced to mentors as part of the ScreenSkills Mentoring Programme.
- Of the 1,454 mentees supported: 66% were women; 37% were from a BAME background; 17% said they had a disability; and 19% identified as LGBT. ScreenSkills mentoring exceeded FFS programme targets for supporting underrepresented groups.
- Additional support for mentees and mentors included a series of webinars on development areas – such as building resilience, remote working and learning styles. Networking webinars were also offered to mentees, in response to feedback.
- Information on the screen industry and on learning and development topics was strengthened during the year and regularly distributed.
- Additional support for mentees and mentors on funded and non-funded programmes included free training, guidance and resources. A new leaflet was developed with Leonard Cheshire to help mentors to: understand a best practice approach to disability; spot the signs that a mentee may be facing barriers during mentoring; have effective conversations about barriers and adjustments; and consider how to work inclusively with the mentee during their mentoring partnership.
- 1,393 mentors across the ScreenSkills Mentoring Network (The ScreenSkills Mentoring Programme, funded and non-funded partners) registered during the year.

Some examples of mentee feedback on their 2020/21 experience are shown below:

“ ”

“I've been lucky enough to be partnered with a wonderful mentor who has offered me invaluable advice on how to build up my CV, how to handle opportunities, interviews and contacts and how, basically, to move forward to get my footing in the industry.”

“ ”

“The negotiation tips have already helped me get access to a location that previously was off limits. Management tips were also great and have helped me run my team better. It's particularly interesting to hear about my mentor's job and their perspective and experiences – it's things you don't normally get to talk about with people in high-up places. Mentoring has already improved my skills in negotiating and management – things that are we don't usually get taught in TV.”

“ ”

“My mentor was absolutely amazing. Thanks to his advice I was employed as a researcher for a prime-time television documentary... In a year where the industry slowed down, and was hit hard due to Covid, my mentor helped me retain hope that a career in this industry was possible and helped me progress within it.”

“ ”

“My mentor has helped me to have confidence in my skills and sell them in my CV without the usual 'imposter syndrome'.”

“ ”

“ScreenSkills' mentoring programme...has helped me to understand better the workflow of sound post-production as well as to expand my network with fellow sound designers.”

“ ”

“An amazing scheme for a producer, where there is less formal support out there when you are starting out... I have received incredible insights and advice so far.”

These comments from mentors show how they have benefited from the mentoring experience:

“ ”

“I really gained insight into how hard it can be to get your foot in the door. However what my mentee and I discovered is that you have to persevere and keep at it, and you will slowly reach the goals you wish to achieve.”

“ ”

“You offer mentors first-class training and support.”

“ ”

“I got so much out of it and gained a friend in the process – which, after this difficult year, has been most welcome. Being a mentor with ScreenSkills will be the best thing you'll ever do, and I promise you'll get more out of it than you thought possible.”

These feedback comments are from mentees and mentors participating in programmes run by ScreenSkills-supported mentoring partner organisations:

“ ”

“Crossroads mentoring offered me an opportunity to learn from someone in the industry that I've long admired. Their insight made me look at how I develop ideas in a fresh light – and my approach to each project (especially international projects) is noticeably stronger for it. I've really enjoyed the experience so far.”

“ ”

“Through this mentor programme I've managed to connect with a top industry professional I never would have had the confidence to have approached otherwise. It has helped to focus my career goals and, through meeting with my mentor, navigate an achievable path into a genre of TV I've only dreamed of working in. I'm really enjoying the experience – just having someone so you can ask questions, and having them share their wealth of experience openly and honestly, is so beneficial and helpful.”

5.7 Marketing, communications and engagement

5.7.1 Industry and influencer engagement

The pandemic year transformed our engagement with industry and influencers, as well as our delivery. Face-to-face meetings and briefings were replaced with a large and fast-moving programme of events and masterclasses. This generated high-level engagement with commissioners and other industry leaders who agreed to speak at and lead online sessions. It also fostered a strong sense of community among tens of thousands of those working across the industry. Industry practitioners' positive feedback demonstrated their appreciation of ScreenSkills' support and the sense of community with other industry professionals during a challenging year.

ScreenSkills events included three high-level debates with 'Broadcast' magazine on key industry issues – including freelancers, leadership and diversity – with the latter session ('How to make 2020 a year of genuine change') chaired by David Olusoga. These events attracted audiences of over 500. An industry-wide audience of nearly 800 attended another important session on 'Production after lockdown – working with the Covid-19 guidance'.

Leading industry figures – including the teams behind HBO's *Avenue 5* and *Little Mix – The Search* along with ScreenSkills' Deputy Chair, Alex Hope – addressed the inaugural ScreenSkills Select Congress in March 2021. The event fostered stronger links and understanding between education and industry.

ScreenSkills patrons – a group of influential senior industry figures such as Lord Puttnam and Lord Grade – continued to provide advice and support our Government lobbying. Other advocacy supporters included the *Bond* producer, Barbara Broccoli, and Andrew M. Smith, Pinewood's Corporate Affairs Director. We also engaged with MPs and peers on key issues through the All Party Parliamentary Group (APPG) on the media, for whom we write occasional articles and with whom a discussion was held on diversity and inclusion in post-Covid film and TV. ScreenSkills engaged with Government departments including the DCMS, DfE, the Department of International Trade (DIT) and the Treasury on issues including the Apprenticeship Levy and virtual production. National Lottery publicity featured examples of how Lottery investment has supported ScreenSkills alumni in its advocacy with the public and with Government, including a feature in 'Politics Home'.

A new ScreenSkills patron, Amma Asante, backed the launch of 'Film Forward', a mid-career film progression programme for talent from minority ethnic backgrounds. A new group of ambassadors – including the broadcaster, actor and writer Mim Shaikh and the composer Nainita Desai – took part in the Discover! Creative Careers Week.

5.7.2 Press coverage and other promotion

Positive press coverage during the year included reports in the national, regional and trade press – film, TV and animation titles as well as education press – for ScreenSkills Select and our apprenticeship work. Media monitoring indicated just under 1,000 items of print coverage and references. Here are some examples of significant coverage:

- The Coronavirus basic awareness module, Covid-19-related events and our research into the impact of Covid-19.
- The run-up to the launch of the new Unscripted TV Skills Fund.
- Regional and local press, including the Yorkshire Post, Manchester Evening News, Bradford Telegraph & Argus and London Evening Standard – on topics such as freelancers and initiatives such as 'Skills to Screen: Aviation', 'Flip the Script' and the Centre of Screen Excellence: Yorkshire.
- A range of mentoring initiatives including those with Women in Film and Television (WFTV), the Female Pilot Club for women comedy writers, ITV Studios, BBC Studioworks, the SOUL Fest for black producers and programmes in Northamptonshire and Bradford

- Apprenticeships – including ScreenSkills' reaction to Levy reform, the announcement of new standards and the launch of the pilot Programme.
- Virtual production (VP) standards – with DCMS and Department for International Trade (DIT) Ministers supporting the announcement in their departmental release and via their own social media.
- Young Animator of the Year.
- Issues such as inclusion, with the launch of Film Forward, and mental health, bullying and harassment – with CEO comment pieces on both topics in 'Broadcast'. The BFI and Bafta promoted the bullying and harassment e-learning module in their Action List.

During 2020/21 ScreenSkills agreed or renewed various key partnerships and sponsorships to support and promote our work in skills, training and talent development plus action on areas such as inclusion. Examples included:

- 'Screen Stars of Tomorrow' – with an agreement to include more behind-the-camera roles among the named 'stars'.
- A partnership with 'Broadcast' showcasing HETV's work, with editorial on initiatives in areas such as leadership, management and inclusion. The HETV Skills Fund also sponsored a Bafta Craft Award to highlight work in craft and technical roles. The winner, Shabier Kirchner, led a ScreenSkills masterclass.
- The 'Brit List' of the best unproduced scripts.
- The 'Screen'/'Broadcast' Restart conference – where ScreenSkills, with National Lottery funds awarded by the BFI – held a session on the topic of 'People post-pandemic – why investing in an inclusive workforce is the route to recovery'.

ScreenSkills' CEO participated in other industry events – including an RTS panel with 'Televisual' on the content-streamers' impact on UK production; a Creative Cities Convention 'Thinking Aloud' session on training, talent and the nations and regions; a DIT session on the future of film-making in the UK; and a well-received session on virtual production.

The 'Find Your Future in film and television' campaign, featuring ScreenSkills alumni, ran again when cinemas re-opened – with advertising slots donated by industry. In order to support careers outreach to a broad audience the campaign was also shown via the ITV Hub and All4 towards the end of the financial year.

ScreenSkills also ran a number of promotions on the theme of: 'You can't make great film, television and animation without investing in the people', via its own social media channels.

5.7.3 ScreenSkills website

During 2020/21 we continued to develop and update the ScreenSkills website, through a comprehensive programme of technical development (supported by our website partner, Technical Labs), with developments including:

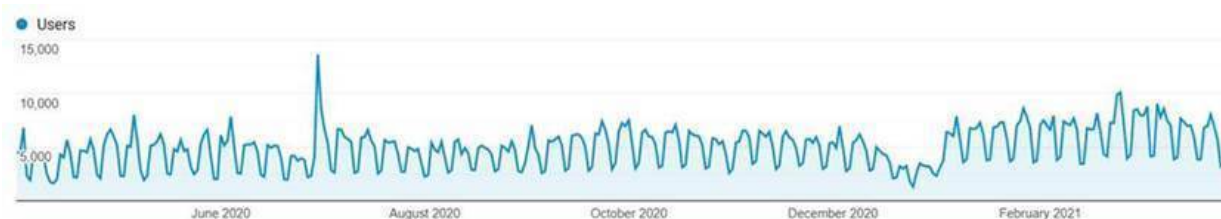
- a new central booking system that allows training, events and programmes to be managed centrally, with standardised tracking and reporting;
- a training and opportunities directory – centralising training, events and programme listings;
- ScreenSkills' online learning platform – including testing, certification and verification systems;
- a 'one front door' approach to external training listings; and
- a new information and resources directory.

By the end of March 2021 a total of over 106,000 user accounts had been set up, with D&I data, via the website. Responses to questions asked to those registering new accounts showed the following numbers of unique beneficiaries had heard of ScreenSkills: 18,888 through 'word of mouth'; 6,927 through social media; 4,359 through online searches; 15,260 through a school or education route; 1,314 through the trade press, 1,053 via an article; and 12,438 through another route.

Between 1 April 2020 and 31 March 2021 the total average number of website users was 1,224,015, with 10,260,487 total pageviews. 2020/21 website traffic is summarised below.



Our largest spike was on 30 June, with 13,632 users on that date. This coincided with the launch of our Coronavirus basic awareness online training modules. March 2020/21 website traffic is summarised below.



The biggest website user group includes those aged 25 to 34 and based in London – but there is a geographical spread across major cities, topped by Bristol, Manchester and Glasgow. User groups are summarised below – grouped by age and location.

Age ?	Users ? ↓	New Users ?	City ?	Users ? ↓	New Users ?
				1,224,015 % of Total: 100.00% (1,224,015)	1,227,584 % of Total: 100.00% (1,227,584)
	333,214 % of Total: 27.22% (1,224,015)	319,259 % of Total: 26.01% (1,227,584)	1. London	272,227 (20.66%)	255,590 (20.82%)
			2. (not set)	107,218 (8.14%)	98,605 (8.03%)
25-34	117,611 (33.57%)	108,237 (33.90%)	3. Bristol	22,393 (1.70%)	20,016 (1.63%)
18-24	100,098 (28.57%)	92,370 (28.93%)	4. Glasgow	22,062 (1.67%)	19,913 (1.62%)
35-44	54,435 (15.54%)	48,664 (15.24%)	5. Manchester	17,994 (1.37%)	15,626 (1.27%)
45-54	40,033 (11.43%)	35,647 (11.17%)	6. Cardiff	15,152 (1.15%)	14,105 (1.15%)
55-64	21,676 (6.19%)	19,326 (6.05%)	7. Birmingham	14,779 (1.12%)	13,030 (1.06%)
65+	16,527 (4.72%)	15,015 (4.70%)	8. Edinburgh	13,452 (1.02%)	11,921 (0.97%)
			9. Leeds	12,648 (0.96%)	11,298 (0.92%)
			10. Amsterdam	9,098 (0.69%)	9,016 (0.73%)

The most visited areas of the website during 2020/21 (other than the ScreenSkills homepage) were the opportunities section, the Coronavirus training details/sign-up and the job profiles. Page visits are summarised below.

Page ?	Page Views ? ↓	Unique Page Views ?
	10,260,487 % of Total: 100.00% (10,260,487)	8,430,201 % of Total: 100.00% (8,430,201)
1. /	534,467 (5.21%)	385,305 (4.57%)
2. (other)	458,700 (4.47%)	426,832 (5.06%)
3. /opportunities/all/	368,267 (3.59%)	201,777 (2.39%)
4. /online-learning/learning-modules/coronavirus-basic-awareness-on-production-training/	327,657 (3.19%)	218,396 (2.59%)
5. /careers/job-profiles/film-and-tv-drama/	159,469 (1.55%)	92,094 (1.09%)
6. /careers/job-profiles/	110,425 (1.08%)	79,859 (0.95%)
7. /login	95,036 (0.93%)	47,134 (0.56%)
report/content-pages/a45069...	92,605 (0.91%)	60,840 (0.72%)

The number of subscribers to all newsletters continued to grow during 2021/21. Subscribers to the core newsletter stood at just over 68,500 by March 2021, a rise of 36% over the previous year, with an average 28% open-rate and 13% click-through (compared to 25% and 13% in the last year). All subscribers receive the core newsletter; and they can also request dedicated newsletters, with subscriber figures as follows:

- Film – 24,408 (77% subscriber increase on 2019/20 and 32% open-rate)
- HETV – 21,556 (71% increase on 2019/20 and 33% open-rate)
- Children's TV – 9,056 (106% increase 2019/20 and 36% open-rate)
- Unscripted TV – 22,391 (106% increase 2019/20 and 30% open-rate)
- Animation – 5,599 (142% increase 2019/20 and 33% open-rate)

Our Twitter following by the end of March 2021 was just under 70,000. During 2020/21 our Facebook followers increased to around 22,840; and we had almost 22,500 LinkedIn contacts.

5.8 ScreenSkills beneficiaries during 2020/21

5.8.1 ScreenSkills' community

ScreenSkills' community (those with a ScreenSkills account or 'profile') increased by 76,340 during 2020/21 (compared with an increase of 20,726 during 2019/20). Much of this growth was linked to the launch of the Coronavirus basic awareness module (which needed to be accessed and completed via the ScreenSkills website).

ScreenSkills online delivery capability – our website engagement and online modules – were invaluable to the screen workforce during the pandemic year. We engaged and supported around 68,500 beneficiaries during 2020/21. 1,182 activities were delivered; and there were over 131,000 interactions (i.e. beneficiaries participated in an average of almost two interactions each).

The delivery experience gained during 2020/21 will inform ScreenSkills' ongoing delivery planning from 2021 – for example: moving to more blended learning delivery, so that beneficiaries can combine online and face-to-face learning in the most effective way. 'Effectiveness' includes various factors: the ability to access skills support around the UK – sometimes without the time and cost involved in travelling and overnight stays; the most appropriate delivery for different skills support – face-to-face or online – to achieve the best outcomes; and the targeting of key groups – given the ongoing moves towards UK-wide production hubs and virtual production.

5.8.2 Diversity and inclusion (D&I)

Diversity and inclusion (ED&I) are at the heart of ScreenSkills' delivery plans and activities. Diverse teams are essential for generating the creative ideas and content that drive screen industry success. ScreenSkills helps to develop a diverse industry talent pipeline by providing screen skills development opportunities which are accessible to people from all backgrounds and locations. This enables employers to develop workforces which reflect their screen audiences and users.

These are the statistics for ScreenSkills' online-registered community by the end of 2020/21, along with the targets against which ScreenSkills tracked much of its activity: 50% of beneficiaries identifying as female (target: 50%); 15% of beneficiaries saying that they are from a BAME background (target: 20%); 8% of beneficiaries saying they have a disability (target: 10%); 55% based in the nations and regions (against a target of 75%); and 14% of beneficiaries identifying as LGBT (target 10%).

ScreenSkills' Skills Councils and industry working groups advise on skills initiatives which strengthen workforce diversity and inclusion. D&I delivery targets are varied, when appropriate, for specific initiatives: for example, where a scheme is being run specifically for underrepresented groups in the South East and an 'outside London and the South East' beneficiary target would be inappropriate and unachievable.

D&I were reflected throughout ScreenSkills' activity programme during 2020/21. Given the pandemic-related changes to our delivery during 2020/21 – e.g. most activity having to be delivered online – ScreenSkills' support was even more easily accessed around the UK. Some delivery areas, such as bursaries, focused investment on support that would enable people to work or learn during lockdown; and other areas, such as mentoring, moved to remote (rather than face-to-face) sessions. Some support will continue to be delivered online, as it proved so inclusive in 2020/21.

ScreenSkills is committed to strengthening and tracking its own workforce diversity. This was our organisational diversity profile at 31 March 2020: 71% identified as female and 29% as male; 18% said they were from BAME backgrounds; 3% said they had a disability; 5% identified as LGBT; and there were the following age-group profiles: 20-29 – 26%; 30-39 – 23%; 40-49 – 26%; 50-59 – 21%; and 60+ : 4%.

6. Plans for 2021/22

6.1 Context for 2021/22 planning

Screen industry growth and change are creating more demand for skills training than current investment can support.

During 2021/22 ScreenSkills will continue to address key skills shortages and inclusion – also helping to future-proof the screen industry through action on new and evolving skills, such as virtual production. However, with skills shortages and gaps being one of the most significant risks to continued sector growth, ScreenSkills' 2021/22 delivery will take place alongside longer-term strategic thinking with partners and Government on how best to achieve a unified screen skills plan and to increase screen skills investment to ensure that the UK has enough people with the right mix of skills to sustain the UK's screen industry success in a competitive international market.

The 2021/22 business plan was reviewed in March 2021 to reflect industry priorities on skills and the predictions on sector growth and change. During 2021/22 we will revisit our current strategic priorities (shown in section 4.2), aiming to align internal planning with our work with partners in order to deliver an integrated screen skills strategy that minimises duplication and maximises effective action.

6.2 Revised priorities for 2021/22

From January to March 2021 the Board reviewed evidence showing strong recovery from the Covid-19 impact. The UK remains a world-leading centre for film and TV production, and the industry needs a workforce of the right size and with the right skills, at the right level, to support recovery and growth. Many of the current skills shortages and gaps are at mid- to senior-level – requiring more specific (and, sometimes, more expensive) interventions to meet demand than at entry-level.

In early 2021 the Board highlighted the following as being key external and industry factors shaping our 2021/22 delivery planning:

- Workforce changes due to the impact of Covid-19 and Brexit.
- Government priorities – e.g. levelling up in the nations and regions, vocational skills and inclusion.
- Government endorsement of screen as a key sector to help drive post-Covid-19 recovery.
- Increased uptake of remote working and virtual production/other new technologies due to Covid-19.
- Strong recovery and growth, evidenced by increases in production spend, new studios and new or expanding production hubs.
- The need for new skills and a bigger screen workforce to support sector recovery and change.

The overall aim of ScreenSkills' 2021/22 planning is to build an inclusive UK-wide screen workforce with the skills to support economic recovery and growth. In March 2021 the Board endorsed the following delivery priorities for 2021/22:

Skills and learning

- Priority skills – core competencies through to key skills gaps and new production technology skills.
- Professionalisation across screen skills and screen industry careers.
- More vocational learning opportunities which work for both employers and trainees, plus standardised onboarding to the industry.
- Flexible, blended learning (online and face-to-face) to support sector growth and change.
- UK-wide accessibility, with D&I embedded in all ScreenSkills delivery.
- Resources and training to support the industry to take action to build a more inclusive workforce, including inclusive recruitment and safeguarding.
- Improved trainer quality UK-wide, with a focus on strengthening workforce D&I.

Research and data

- Robust information on current skills needs, plus projections to support longer-term funding bids.
- Beneficiary data, feedback and tracking used to inform delivery planning and marcomms.
- Development of ScreenSkills' digital platform to engage the growing beneficiary community and enable the effective delivery of more blended learning.

Influencing and engagement

- Industry advocates, and evidence of the quality and impact of ScreenSkills delivery, used to strengthen ScreenSkills' profile and reinforce its UK-wide leadership on skills issues.

Finances and organisation

- A medium-term funding strategy incorporating Skills Funds, Government funding and other funding.
- Continued organisational change and simplification, where required, to meet industry needs.

This is a summary of our 2021/22 delivery and investment plans – with the caveat that industry skills needs and funding may vary, given post-pandemic recovery and other factors, so plans will be regularly reviewed (and adjusted, if appropriate).

2021/22 priorities	Outcome headlines	Estimated investment
Influence on skills policy and funding	• Industry insight linked to screen recovery/growth needs • Effective, timely Government and stakeholder engagement • More secure funding to enable medium-term planning	£200k+
UK-wide support for priority skills and roles – across existing workforce, mid-career transfers and new entrants	• Skills development – existing/new skills – across areas such as: production management; scriptwriting; editing; remote/virtual production; targeted craft and tech skills; business skills; wellbeing management – supporting underrepresented groups, returners and transferers where appropriate • Courses/schemes including: Trainee Finder, Make a Move, First Break, Leaders of Tomorrow, transferer/returner schemes, Open Doors and boot-camps • More consistent industry standards and training quality • More UK-wide delivery and promotion, supporting skills development in new studios and production hubs	£9.1m+
Wider engagement – plus impact-tracking to inform reporting and planning	• Strengthened engagement: workforce, industry, stakeholders, funders • Improved delivery targeting, based on data/feedback • Blended learning solutions, accessible UK-wide • More accurate reporting on beneficiary progression and workforce impact, supporting funding cases and lobbying • Wider awareness of ScreenSkills' role and value • More credit back for the screen industry's skills investment and the sector's role in economic recovery/growth	£499k

The following provisional 2021/22 KPIs were agreed. They will be reviewed against post-pandemic and industry growth developments during the year.

- **Beneficiaries – direct:** 1,000+ trained/supported at entrant/early stage – including apprenticeships and Trainee Finder; 3,000+ trained/supported via CPD – including via targeted sector skills courses; and D&I targets met.
- **Beneficiaries – engagement:** 20,000 additional user accounts set up, with D&I data; up to 15,000 contacts supported (virtually or face-to-face) – e.g. via online advice, masterclasses and careers sessions; and 750 industry supporters engaged.
- **Priority projects (some activities extending into 2022/23):** the ScreenSkills Apprenticeship Programme pilot successfully delivered against measures agreed with partners; and the new Unscripted TV Skills Fund successfully launched and established (with ITF and TVSF transition plans, a governance framework and a business model in place for the new Fund's first phase).

7. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2020/21 was £11.65m (2019/20: £13.22m), made up of £6.43m unrestricted income and £5.22m restricted funds.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), the TV Skills Fund (TVSF), the Indie Training Fund (ITF), the Creative Careers Programme (CCP) – Job Profiles, the ScreenSkills Apprenticeship Pilot (SAP), the Aviation Skills to Film and the Digital Discover Week.

The table below summarises the split of income and the resources expended in the year.

	b/fwd £m	Income £m	Expenditure £m	Surplus/ (Deficit) £m	Transfer £m	c/fwd £m
SIFs	4.50	4.34	3.17	1.17	0.05	5.72
TVSF	0.26	0.38	0.38	-	-	0.26
ITF	0.04	0.31	0.28	0.03	0.01	0.08
SAP	0.15	-	0.01	(0.01)	-	0.14
Aviation Skills to Film	-	0.10	0.10	-	-	-
Digital Discover Week	-	0.08	0.08	-	-	-
CCP	-	0.01	0.01	-	-	-
Restricted	4.95	5.22	4.03	1.19	0.06	6.20
Unrestricted	1.01	6.43	5.73	0.70	(0.06)	1.65
Total 2021	5.96	11.65	9.76	1.89	-	7.85

7.1 Funds

7.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2020/21 this amounted to £6.43m (2019/20: £6.47m), which includes voluntary income from broadcasters, Arts Council England (ACE) and British Film Institute (BFI) funding for 'Future Film Skills' (FFS) programme delivery. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2020/21 amounted to £5.73m (2019/20: £6.13m). During 2020/21 FFS funding of £5.4m successfully supported various strategic priorities across skills forecasting, careers, accreditation, vocational training, bursaries, CPD, mentoring and the Centre of Excellence. The focus of the spend is decided in consultation with the BFI on an annual basis.

The unrestricted surplus for the year after the transfer of funds is £0.64m (2019/20: surplus £0.34m). The surplus increased the unrestricted reserves to £1.65m.

7.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. Total restricted income was £5.22m (2019/20: £6.75m) with expenditure at £4.03m (2019/20: £5.72m). The net surplus of £1.25m increased the brought-forward reserves of £4.95m from 2019/20. The restricted funds carried forward reserves are £6.2m. Restricted funds are explained in sections 7.1.2.1 to 7.1.2.7.

7.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £4.34m (2019/20: £5.25m), made up of voluntary levies collected across the film, HETV, children's TV and animation sectors. Fund investment supports growth in the film, HETV, children's TV, animation and visual effects (VFX) sectors, with funds received being disbursed as grants, direct spend and also paying for the management and administration of the Skills Investment Funds. The surplus of £1.22m increased the reserves to £5.72m (2019/20: £4.50m) and will be allocated into the budgeted spend for 2021/22.

7.1.2.2 TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV sector. In 2020/21 the fund received £0.38m from broadcasters (2019/20: £0.41m). Expenditure in 2020/21 was £0.38m (2019/20: £0.53m), mainly used to fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals. The reserves closed at £0.26m (2019/20: £0.26m).

7.1.2.3 Indie Training Fund (ITF)

The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. Fund income for the year was £0.32m (2019/20: £0.47m). A surplus of £0.04m increased the reserves to £0.08m (2019/20 £0.04m). The ITF fund contributions closed at the end of March 2021.

7.1.2.4 Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS), to secure £64k of DCMS extension funding to deliver the 'Creative Careers' programme. ScreenSkills will be developing new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. During the year £6k out of a total of £26k (2019/20 £0.49m) was invested to deliver this activity and the programme will complete during the first quarter of 2021/22.

7.1.2.5 ScreenSkills Apprenticeship Programme (SAP)

The ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship. The programme is run in partnership with WarnerMedia and Netflix, and it is supported by the Department for Digital, Culture, Media & Sport (DCMS). Due to the pandemic, the pilot was put on hold during the year and had £10k of project management costs during the year, resulting in carried forward reserves of £0.14m.

7.1.2.6 Aviation Skills to Film

The Aviation Skills to Film programme of £92k was funded by Department of Work and Pensions (DWP) to improve employment outcomes or prospects of future employment outcomes for long-term unemployed individuals and groups facing the most complex and intractable barriers to work and to help individuals access and/or re-integrate into the labour market. It was also supported by Enterprise M3 with a contribution of £5k. The programme successfully completed during the year.

7.1.2.7 Digital Discover Week

ScreenSkills in collaboration with Creative and Cultural Skills (CCS), secured £75k of Arts Council England (ACE) funding to deliver the 'Digital Discover Week' programme. The programme successfully completed during the year.

7.2 Investments

All of ScreenSkills' funds are invested in bank accounts held at HSBC. Interest received for the year was £26k (2019/20: £54k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and easy access of funds.

7.3 Balance sheet

Fixed assets

Fixed assets decreased to £59k (2019/20: £129k). During the year £3k was invested in new laptops and £13k was invested in implementing a new purchase order, invoicing and expenses system.

Current assets less liabilities

Cash increased from £9.2m to £10.9m and is held at a sufficient level to meet current liabilities, which were £5m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance decreased to £2m (2019/20: £2.4m).

Creditors due within one year also decreased by £0.6m to £5.1m (2019/20: £5.7m), mainly within grants payable for programmes completed during 2020/21.

Creditors due after one year decreased by £116k to £17k (2019/20: £133k). By the end of March 2021 three grants were due to be completed after March 2022 (2019/20: nine grants were due to be completed after March 2021).

7.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on at least a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability.

The Committee's view is that the target amount of funds to be held as unrestricted 'free reserves' by ScreenSkills – defined as unrestricted reserves, excluding fixed assets – should be in the region of £675k. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of six months' core running costs.

Unrestricted funds at the end of March 2021 increased to £1.65m (2019/20: £1.01m). Free reserves increased to £1.56m (2019/20: £877k). This is higher than the targeted reserves position of £675k. The targets were set following a review of ScreenSkills' Reserves Policy during June/July 2019, which ensured that levels remained appropriate. Targets were reviewed during the business planning process in 2020 and, again, during reforecasting related to the Covid-19 pandemic. During this very challenging and unpredictable year it was decided to ring-fence an additional reserve of £0.3m to be able to adapt to possible resulting loss of income or unforeseen costs. At the same time, during shutdown, business development spend of £0.2m was put on hold to be deferred until there is a clearer picture of post pandemic needs and delivery. In 2021/22 we are anticipating a reduction in Broadcaster central contributions of £0.3m. Provision for this reduction has also been built up in the unrestricted reserves while we adapt our cost model to reflect changes in central funding.

Monitoring and oversight of the reserves held by the charity are undertaken throughout the year through monthly management accounts processes, monthly cash-flow monitoring and quarterly financial

reporting and forecasting. The reserves levels are reviewed formally by the Finance and Audit Committee and confirmed by the Board as part of the annual strategic and business planning process. Additional reviews are undertaken if there is a material change to the charity's operations and/or risk profile.

As with unrestricted reserves ScreenSkills has considered what would be an appropriate target level of restricted reserves in order to demonstrate appropriate financial management and stewardship and to ensure the restricted funds' sustainability.

At the end of March 2021 reserves held within restricted funds were £6.2m, mainly related to the voluntary HETV, film and children's skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

The Skills Investment Fund reserves are relatively high but, given the uncertainty around income due to Covid-19, they will provide the Funds with an element of flexibility to help support the industry as production restarts. The intention is to reduce the Skills Funds' reserves over the next few years, now that industry-led working groups have been established, and to align spend to a clearer perspective on future income streams.

7.5 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities; and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing our strategic and operational plans. We have applied a standard risk management model to evaluate risks. We have reviewed the potential severity of each risk's likely impact and occurrence – using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

The Board delegates responsibility for setting parameters of the risk management process to the Finance and Audit Committee. The Committee requires the ScreenSkills Senior Management Team to regularly to review its risks and controls and to report back on the findings.

The Senior Management Team maintains a Corporate Risk Register, which contains all significant (high- and medium-level) risks affecting ScreenSkills and its work. This Register is updated on a regular basis and is reviewed by the Finance and Audit Committee. The findings are then reported to the Board for further review and overall approval.

Risks recognised in the Register are those which could have a significant impact on some or all of the following areas:

- governance and strategy
- operations
- finance
- external factors –pandemic, public opinion, Government policy, and funder relationships
- legal and regulatory compliance.

The Covid-19 pandemic led to a significant review of ScreenSkills delivery, although the impact of Covid-19 on ScreenSkills revenues has largely declined, the delivery remains largely remote as we move to a hybrid working. The latest review of the Corporate Risk Register by the Finance and Audit Committee took place in early September 2021, with a focus on ensuring that this Register reflects an updated understanding of the Covid-19 impact in the context of ScreenSkills' updated strategic direction and plans. The summary below shows the Senior Management Team's assessment of the major risks, along with recommended actions and mitigations – for the Trustees' September 2021 review and approval.

Risk	Impact	Key mitigations
<u>External risk</u> Failure to adapt to consequences of current pandemic and related challenges to delivery, team coherence and funding. Loss of skills fund revenues extend for longer periods with long term reductions in revenue.	Challenge to maintain industry led delivery and growth as pandemic subsides. Maintain focus on a robust business model with returning income streams, - appropriately targeted as the impact on industry becomes clearer and new requirements/solutions are established	Maintain operational focus, while delivering efficiencies. Strong communication with SMT, Staff and Stakeholders. Focus on varied online delivery methods and identify new and evolving opportunities while industry plans recovery. Ongoing management of uplift in requirements as delivery builds.
<u>Strategic risk</u> Failure in ability and speed to adapt to effectively support industry delivery resulting from the current pandemic, evolving priorities and potential growth/changes in funding	Inability to deliver - on schedule and effectively - against industry-agreed but evolving objectives	Industry guided evolving delivery, flexible planning to meet changing requirements. Growing culture for effective matrix working. Progress reports to Councils & Board
<u>Strategic risk</u> An increasingly fragmented/devolved skills and Diversity & Inclusion space. Failure to provide leadership and cohesion and deliver through key strategic partnerships, ensuring UK-Wide coverage across Nations & Regions.	Inability to achieve industry-agreed outcomes and negative reputational impact (generally and/or with specific stakeholders and influencers)	Champion business need for cohesion. Build strategic alliances, e.g., Pact, broadcasters and streamers, CCS, ACE, screen agencies, local enterprise partnerships in key hubs across Nations and Regions and govt, DMCS, DWP, DIT, DfES, BEIS. Effective contracting, (e.g. NFTS) account relationship and performance management
<u>Strategic risk</u> Perception of failure to deliver against strategic priorities with finite resources in an emerging market and with COVID-19 and Brexit impacts	Negative impact on reputation, funding and industry skills-base as Skills demand grows as industry recovery and growth continues.	Effective delivery planning and implementation; communication of what ScreenSkills does; expectation management and exploring smart alignment wherever possible. Continual demonstration of agile response to changing industry needs.
<u>Financial risk</u> Loss or reduction in significant income stream against which operational plans have been developed and resources committed. Timeline of new BFI Strategy results in an interruption in industry delivery and impacts central funding. Delays in establishing long term central funding.	Negative impact on ability to deliver on time and against industry-agreed objectives, with related impact on reputation. Core ScreenSkills support is restricted by funding model.	Effective financial planning, fund growth and stakeholder engagement/management. Ensure ongoing delivery against updated objectives, with contingency planning and prioritisation of spend aligned to changes in income. Develop and evolve new central delivery model and revenue streams to replace Broadcaster Central Funding and reflect post-Covid-19 business model.

Risk	Impact	Key mitigations
<u>Operational risk</u> Failure to deliver against specific industry objectives and targets – including against one/more major funder-identified skills development priorities (e.g., ScreenSkills Select, Centres of Excellence or ScreenSkills Apprenticeship Pilot).	Major negative impact on reputation, funding and industry skills-base.	Effective delivery planning, prioritisation and responsible delegation and performance management. Ongoing assessment of Industry needs, particularly reflecting pandemic effects, to ensure that delivery remains targeted and reflects Industry's renewed commitment to inclusivity.

The Trustees believe that – through the Risk Register process – a wide range of risks faced by the organisation have been identified and quantified. The Trustees ensure that, where appropriate, action is being taken and will be taken to manage the identified risks.

7.6 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds.

ScreenSkills also commissions training and co-invests in organisations which deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs. Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

ScreenSkills reserves the right not to approve any recommendation or nomination if, through its decision-making, it determines that the resulting grant would not be charitable or would conflict with the organisation's stated policies.

The majority of grants are issued for the current year. If there are any multi-year grants the contract is only issued for a year, and a contract variation to extend the term to the following year is issued once the current year has been completed satisfactorily.

8. Key management personnel and Remuneration Policy

8.1 Key management personnel

The Trustees, the Chair, the Chief Executive Officer and the Director of Finance & Operations are ScreenSkills' key management personnel.

8.2 Remuneration Policy

All salaries are usually reviewed annually. The following factors are taken into consideration during the review:

- whether there should be a standard increase for all staff; and
- whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed).

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April of that year. A standard increase may be agreed with the Finance and Audit Committee, taking into account the:

- funding available for ScreenSkills to increase salaries; and
- national economic climate (with factors including the Retail Price Index, inflation rate and benchmarking where possible).

A standard salary increase for the CEO is part of the above process, and any additional increase is approved by the Board of Directors.

9. Going concern

Although Covid-19 had a significant impact on ScreenSkills' income and delivery during 2020/21, by the last quarter of the year key fund contributions had returned to pre-pandemic levels or higher. This demonstrated a robust Industry, adapting to pandemic requirements, showing continuing support for Skills investment and ScreenSkills delivery. ScreenSkills' business plans for 2021/22 were prepared to flex to three different scenarios low-mid-high to incorporate varying impact levels for income due to the pandemic. The mid-level scenario was taken forward to base the 2021/22 business plan with the exception of funds where income was confirmed. The income projections from this mid-case scenario were significantly exceeded.

As part of business planning, the five-year income outlook was prepared till 2024/25 showing gradual increase over the years. Going forward, the organisation has a solid base due to the following:

- Unrestricted fund reserves at April 2021 were £1.65m, and free reserves (unrestricted funds less fixed assets) increased to £1.56m. This level was achieved through reduced development spend and other central savings during the pandemic. This will allow the organisation to adapt to a changing funding model, the ongoing impacts of the pandemic and the development of new delivery. The Broadcasters' central contributions will need to be replaced by other central funding and contributions from the new Unscripted Fund.
- 2020/21 restricted reserves increased to £6.2m (2019/20: £4.95m), reflecting the challenges of some direct delivery during the initial months of the pandemic. Delivery expenditure is scaled to aligned with reserves held and income received during the year.
- The BFI confirmed the invitation (in an e-mail sent during September 2021) for ScreenSkills to apply for roll-over funding in respect of 2022/23 extension funding. 2022/23 delivery is being agreed with the BFI, with the target that outline delivery is agreed during September 2021.
- The HETV Skills Fund is now receiving contributions ahead of pre-pandemic levels, while the Film Skills Fund contributions are also exceeding 2019/20 levels.
- The Unscripted TV Skills Fund launched in June 2021, is expected to bring in around £0.9m of income during 2021/22, gradually increasing to c£3.0m at the end of March 2024.
- The Arts Council England (ACE) has extended their funding at the same annual level of £0.3m until March 2023.
- At the end of March 2021 there was a cash balance of £10.87m. The forecast cash flow shows a healthy position throughout 2021/22, with a higher-level forecast to March 2023.

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied, based on: their role in the organisation's strategic planning for 2021/22 and beyond; and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

10. Funds held as custodian

The following funds are held as custodian as at 31 March 2021:

David Fraser Bursary Fund	£35,838

David Fraser was a well-respected figure in the television industry who, tragically, died at a young age. He was very committed to our industry's skills and talent development and, before that, to theatre skills development.

A trust fund was established in David Fraser's memory, with contributions from organisations and individuals. The fund's purpose is to make bursaries available to support up-and-coming theatre directors in gaining experience of working in television. ScreenSkills manages the fund's finances and administers the fund on behalf of the Trustees.

11. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £657 (2019/20: £657).

12. Auditor

RSM UK Audit LLP has indicated its willingness to continue in office.

As far as each of the Trustees is aware:

- (a) There is no relevant audit information of which the charitable company's auditor is unaware;
and
- (b) Trustees have taken all appropriate steps to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The Trustees' Report, which includes the Strategic Report, is being signed by the Trustees in their capacity as Directors.

Signatory on behalf of the Board:

Trustee: *Richard Johnston*
Richard Johnston (Sep 24, 2021 10:25 GMT+1)

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 24 September 2021

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income 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 Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 jurisdiction.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Independent auditor's report

Opinion

We have audited the financial statements of Screenskills (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We have been appointed auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report to you in accordance with regulations made under those Acts.

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, we have concluded that the trustees' use of the 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 Trustees' Report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Trustees' Report. 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.

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 themselves. 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 Directors Report and the Strategic 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 and the Strategic Report included within the Trustees' Report have 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 or the Strategic Report included within the Trustees' Report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 60, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory frameworks that the charitable company operates in and how the charitable company is complying with the legal and regulatory frameworks;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report and remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to the General Data Protection Regulations. We performed audit procedures to inquire of management whether the charitable company is in compliance with these law and regulations and inspected minutes.

The audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual

transactions and transactions entered into outside the normal course of business and challenging judgments and estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. 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 charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and 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 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 and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

HCatchpool

HCatchpool (Sep 24, 2021 11:21 GMT+1)

HANNAH CATCHPOOL (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
25 Farringdon Street
London, EC4A 4AB

Date: 24 September 2021

RSM UK Audit LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ending 31 March 2021

				2021	2020
		Unrestricted Funds	Restricted Funds	Total	Total
	Note	£	£	£	£
Income					
Donations and legacies	1	452,000	4,706,849	5,158,849	6,209,913
Income from charitable activities					
Industry Intelligence and Influencing	2	351,055	-	351,055	412,235
Entry Level Diversity and Work Readiness	2	666,374	85,160	751,534	1,422,325
Professional Development	2	4,815,591	407,043	5,222,634	5,105,729
Products and Services	2	-	-	-	9,420
Other trading activities					
Rental Income		-	-	-	(125)
Investment Income		5,583	20,127	25,710	54,336
Other		143,424	-	143,424	1,780
Total income		6,434,027	5,219,179	11,653,206	13,215,613
Expenditure on					
Charitable activities					
Industry Intelligence and Influencing		188,461	6,680	195,141	432,731
Entry Level Diversity and Work Readiness		596,443	1,459,236	2,055,679	3,074,310
Professional Development		4,931,467	2,568,612	7,500,079	8,315,320
Products and Services		12,912	-	12,912	24,572
Total expenditure	4	5,729,283	4,034,528	9,763,811	11,846,933
Net income		704,744	1,184,651	1,889,395	1,368,680
Transfer	15	(58,620)	58,620	-	-
Net movement in funds		646,124	1,243,271	1,889,395	1,368,680
Total funds brought forward		1,006,313	4,952,814	5,959,127	4,590,447
Total funds carried forward		1,652,437	6,196,085	7,848,522	5,959,127

ScreenSkills Limited
BALANCE SHEET as at 31 March 2021
Company Registration Number 02576828

	Note	2021 £	2020 £
Fixed Assets			
Tangible Assets	7	58,517	99,662
Intangible Assets	7a	31,001	29,803
Investments	7b	1	1
		<u>89,519</u>	<u>129,466</u>
Current Assets			
Debtors	8	1,981,843	2,381,759
Cash at bank and in hand		<u>10,869,659</u>	<u>9,237,765</u>
		12,851,502	11,619,524
Creditors : Amounts falling due within one year	9	5,075,769	5,656,560
Net Current Assets		<u>7,775,733</u>	<u>5,962,964</u>
Total Assets less Current Liabilities		7,865,252	6,092,430
Creditors: Amounts falling due after more than one year	10	16,730	133,303
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>7,848,522</u>	<u>5,959,127</u>
CAPITAL AND RESERVES			
Unrestricted funds		1,652,437	1,006,313
Restricted funds		<u>6,196,085</u>	<u>4,952,814</u>
	15	<u>7,848,522</u>	<u>5,959,127</u>

The Financial Statements on pages 68 to 96 were approved by the Board and authorised for issue on 24 September 2021.

Signed on behalf of the Board by:


 Trustee.....
 RICHARD JOHNSTON (ScreenSkills' Board Chair)

24 September 2021

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ending 31 March 2021

	Note	2021 £	2020 £
Cash flow from operating activities			
Net cash provided by operating activities	14	1,622,717	1,179,453
Cash flow from investing activities			
Interest income		25,710	54,336
Purchase of fixed assets		(16,533)	(151,097)
Net cash provided by / (used in) investing activities		<u>9,177</u>	<u>(96,761)</u>
 Net increase in cash and cash equivalent		<u>1,631,894</u>	<u>1,082,692</u>
 Cash and cash equivalent at the beginning of the year		9,237,765	8,155,073
 Cash and cash equivalents at the end of year		<u>10,869,659</u>	<u>9,237,765</u>

The Accounting policies and Notes to the Financial Statements on pages 71 to 96 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Accounts are presented in sterling rounded to the nearest £, the functional currency of the charity.

Company information

ScreenSkills is a charity registered in England and Wales and a company limited by guarantee without share capital. It was incorporated on 24 January 1991 (Company number: 02576828) and registered as a charity on 23 November 1992, (Charity number: 1015324). It is also a charity registered in Scotland (Charity No: SC039556).

Public benefit entity

ScreenSkills meets the definition of a public benefit entity under FRS 102.

The Trustees confirm that they have complied with their duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The Trustees further confirm that the activities of ScreenSkills are carried out in line with its objects, for the public benefit.

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2021/22 onwards including high level financial forecasts to March 2023) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support.

As a result of the impact of COVID-19 going concern assumptions have had further scenario testing. The Trustees have been presented with an updated business plan for 2021/22 geared to protecting Skills Fund and other reserves, with spend being linked to the return of industry activity and related Skills Fund income. A more detailed explanation of the going concern review is covered in Section 9 of the Trustees' Report (page 59).

Income

Income represents the value, excluding value added tax (VAT), of contributions receivable from organisations in the United Kingdom.

Charitable and voluntary income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. Performance-related grants are recognised as services are performed. Contractual income is recognised based on the level of activity carried out. All other income is recognised on the basis of entitlement.

Grants and contracts

Grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds 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

such conditions will be fulfilled in the reporting period (see note 3). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 8).

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is allocated to the particular activity where the cost relates to that activity. The costs of governing the charity and supporting the charitable activities are based on specific costs and overheads apportioned on a headcount and delivery spend basis and are attributed to each activity. Note 4 explains the allocations and the apportionment basis used.

Grants payable

Grants payable are payments made to training providers or individuals to deliver training or to receive training that is in line with the furtherance of the charitable objects of the charity. Across all funds, financial liabilities are recognised from the time an offer is made and are included in grants payable. The notification gives the recipient a reasonable expectation that they will receive funding and the chance of funds being withdrawn before acceptance is received is unlikely. An award is only ever not paid when there has been a breach in contract and the award is rescinded or the awardee advises they are no longer able to deliver.

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2021 no grants had any amounts withheld (2019/20: nil).

Support costs

Support costs are those functions that assist the work of the charity but cannot be directly attributable to specific charitable activities. Support costs include governance costs, office costs, premises and staff costs not directly attributable to activities. These are allocated per activity headcount and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements and are included within support costs.

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. In 2013 ScreenSkills applied to HMRC and was successful in achieving a Partial Exemption special combined method in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

Taxation

ScreenSkills is a registered charity and, as such, is exempt from taxation on its income to the extent that it is applied for charitable purposes.

Fund accounting

Unrestricted funds support the infrastructure costs for delivery and underpinning activities, such as research and development, of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 16.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. For joiners to the scheme prior to 31st July 2014 the percentages are 3-10% with an employee minimum contribution of 0-3%. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

Termination benefits are payable when employment is terminated before the normal retirement date, or whenever an employee accepts voluntary redundancy in exchange for these benefits. The charity recognises termination benefits when it is demonstrably committed to either (i) terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or (ii) providing termination benefits as a result of an offer made to encourage voluntary redundancy. Redundancy payments are made to staff that have over two years' continuous service as an employee of ScreenSkills (not including service before age 18). This does not include agency temps, apprentices, consultants or freelancers who are not employees of ScreenSkills. Redundancy and termination payments are accounted for in the period in which they are agreed. Payments are calculated on the basis of the following which is inclusive of Statutory Redundancy Pay.

Leased assets and obligations

All leases held are 'operating leases' and the annual rentals are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

Tangible fixed assets

Fixed assets are stated at historical cost. Depreciation is provided on all tangible fixed assets at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

Office equipment	over 3 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
Leasehold improvements	over the lower of lease term or 5 years

Intangible fixed assets

Intangible fixed asset costs capitalised represent software costs capitalised in accordance with FRS 102. These are stated at historical cost and amortised on a straight-line basis over the period in which revenue is expected to be generated. ScreenSkills considers three years to be the expected useful life from the year of acquisition for all computer software. All assets over a value of £1,000 are capitalised. Assets of a lower value are also capitalised if they are expected to have a useful life of three years or more.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value.

Cash at bank and in hand is defined as all cash held in instant and short-term deposit accounts. Grants receivable and payable that are non-contractual/non-exchange are not financial instruments.

Key accounting estimates and areas of judgement

Estimates and judgements are reviewed on an ongoing basis and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. ScreenSkills makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual result.

Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no significant estimates or judgements made in these Financial Statements. In arriving at our going concern assessment, we have made appropriate assumptions while preparing budgets and forecasts based on conservative view of current pandemic situation.

1 Donations

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Broadcasters	452,000	441,480	893,480	465,000	434,125	899,125
BFI (*)	-	-	-	-	(36,664)	(36,664)
Voluntary levy	-	4,265,369	4,265,369	-	5,172,452	5,172,452
SAP	-	-	-	-	175,000	175,000
Total	452,000	4,706,849	5,158,849	465,000	5,744,913	6,209,913

* BFI - The negative BFI income during 2019/20 relates to fall-ins (rescinded/under-utilised) of grants issued under the programme that closed during 2018/19 and reserves remain nil.

2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Industry Intelligence and Influencing			
Arts Council England	181,886	11,688	170,198
Central Support	-	5,032	(5,032)
British Film Institute	169,169	171,741	(2,572)
Total Industry Intelligence and Influencing	351,055	188,461	162,594

Entry Level Diversity and Work Readiness

	£	£	£
Arts Council England	123,634	7,945	115,689
Welsh CCP	19,500	12,716	6,784
Central Support	-	52,257	(52,257)
British Film Institute	523,240	523,525	(285)
Total Entry Level Diversity and Work Readiness	666,374	596,443	69,931

Professional Development

	£	£	£
Apprenticeships	1,063	19	1,044
British Film Institute	451,077	451,322	(245)
Apprenticeships	452,140	451,341	799
Accreditation - Select	78,291	-	78,291
British Film Institute	714,886	715,274	(388)
Accreditation/ Quality provision	793,177	715,274	77,903
Unscripted TV Skills Fund	-	21,800	(21,800)
Skills Development Scotland	51,099	29,367	21,732
British Film Institute	1,320,036	1,320,752	(716)
CPD	1,371,135	1,371,919	(784)
British Film Institute	435,341	435,578	(237)
Centres of excellence	435,341	435,578	(237)
British Film Institute	733,693	734,091	(398)
Mentoring	733,693	734,091	(398)
British Film Institute	1,030,105	1,030,664	(559)
Bursaries	1,030,105	1,030,664	(559)

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Central Support	-	192,600	(192,600)
Central Support	-	192,600	(192,600)
Total Professional Development	4,815,591	4,931,467	(115,876)
Products and Services	-	12,912	(12,912)
Total Unrestricted Projects	5,833,020	5,729,283	103,737

3 Government Grants receivable for furtherance of the charity's objectives

During 2020/21 ScreenSkills received below Government grants:

Welsh Government – An unrestricted grant of £24,999 was received during the year for Welsh translation of Creative Careers website and National Occupational Standards (2019/20 £nil)

UK Government – HMRC – An unrestricted Coronavirus Job Retention Scheme (CJRS) grant of £143,424 was received during the year (2019/20: £nil).

Department of Culture, Media and Sports (DCMS) – A restricted grant of £6,475 was received to develop Creative Careers Programme job profiles. (2019/20: A total of £567,825 of which £492,825 was for Creative Careers Programme (CCP) to develop a creative industries toolkit and apprenticeship standards and £75,000 for ScreenSkills Apprenticeship Programme)

Department of Work and Pensions (DWP) - The Aviation Skills to Film programme was funded by DWP of £92,000 to improve employment outcomes or prospects of future employment outcomes for long-term unemployed individuals (2019/20: £nil).

There were no unfulfilled conditions at year end for the grants listed above.

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2021 £	Total 2020 £
Industry Intelligence and Influencing	156,664	19,950	18,527	195,141	432,731
Entry Level Diversity and Work Readiness	1,169,463	664,586	221,630	2,055,679	3,074,310
Professional Development	3,334,256	3,425,311	740,512	7,500,079	8,315,320
Products and Services	12,554	-	358	12,912	24,572
Total 2021	4,672,937	4,109,847	981,027	9,763,811	11,846,933
Total 2020	5,821,362	4,944,311	1,081,260	11,846,933	

b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2021 £	Total 2020 £
Industry Intelligence and Influencing	6,001	-	679	6,680	40,118
Entry Level Diversity and Work Readiness	701,851	627,080	130,305	1,459,236	2,270,763
Professional Development	1,076,714	1,293,802	198,096	2,568,612	3,406,547
Products and Services	-	-	-	-	-
Total 2021	1,784,566	1,920,882	329,080	4,034,528	5,717,428
Total 2020	2,505,788	2,983,126	228,514	5,717,428	

c) Total Expenditure - Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2021 £	Total 2020 £
Industry Intelligence and Influencing	150,663	19,950	17,848	188,461	392,613
Entry Level Diversity and Work Readiness	467,612	37,506	91,325	596,443	803,547
Professional Development	2,257,542	2,131,509	542,416	4,931,467	4,908,773
Products and Services	12,554	-	358	12,912	24,572
Total 2021	2,888,371	2,188,965	651,947	5,729,283	6,129,505
Total 2020	3,315,574	1,961,185	852,746	6,129,505	

d) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2021 Total £	2020 Total £
Industry Intelligence and Influencing	8,675	527	120	793	8,412	18,527	37,334
Entry Level Diversity and Work Readiness	95,255	5,474	1,246	8,231	111,424	221,630	273,450
Professional Development	338,816	20,176	4,591	30,337	346,592	740,512	769,029
Products and Services	213	37	8	56	44	358	1,447
Total 2021	442,959	26,214	5,965	39,417	466,472	981,027	1,081,260
Total 2020	774,223	55,722	9,371	31,851	210,093	1,081,260	

Support costs of £0.98m (2019/20: £1.08m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 9% on prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2020/21 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2021 £	2020 £
Meeting costs	-	20
Legal and professional fees	1,707	1,021
Auditors remuneration	37,710	30,810
Total governance costs	39,417	31,851

5 Net Income

	2021 £	2020 £
Net Income is after charging:		
Depreciation on tangible fixed assets	44,276	31,305
Amortisation on intangible fixed assets	12,203	1,090
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 20/21	31,425	-
- Statutory audit 19/20	-	25,675
- Statutory audit 18/19	-	1,000
- Remuneration for non-audit work	5,220	10,000
Operating leases:		
- Land and Buildings	123,521	152,026
- Office Equipment	5,871	5,871

6 Employees

	2021 £	2020 £
Staff costs		
Wages and salaries	2,787,456	2,978,511
Social security costs	289,437	312,771
Other pension costs	111,446	109,615
Redundancy	19,071	8,323
Total	3,207,410	3,409,220

Redundancy costs paid for the year were £19,071 (2019/20: £8,323).

The average number of employees are calculated on the basis of average monthly headcount:

	2021 No.	2020 No.
Direct project staff	48	50
Support activity staff	16	17
Total	64	67

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2021 No.	2020 No.
£ 60,001 - £ 70,000	5	5
£ 70,001 - £ 80,000	1	3
£ 80,001 - £ 90,000	1	-
£ 90,001 - £ 100,000	-	1
£ 100,001 - £ 110,000	1	1
£ 160,001 - £ 170,000	-	1
£ 170,001 - £ 180,000	1	-
	9	11

8 employees out of a total of 9 employees (2019/20: 10 out of 11 employees) earning over £60,000 were members of the group personal pension scheme with Aviva and People's Pension. They benefitted from employer's contributions at rates varying between 3% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £37,123 (2019/20: £41,176).

The key management personnel of the charity were the Trustees, the Chair, Chief Executive Officer and the Director of Finance & Operations. The total employee costs of the key management personnel is detailed below.

	2021 £	2020 £
Salaries	278,417	272,800
National Insurance	34,035	34,691
Pension payments	21,308	20,808
	333,760	328,299

Trustees' Liability insurance premiums charged to the accounts was £657 (2019/20: £657).

Trustees' Remuneration and Expenses

There were 4 gifts given to Trustees during the year: Iain Smith - leaving gift of £255.00, Ivan Dunleavy - leaving gift of £206.90, Christine Healy - congratulations gift of £28.00 and Louise Grainger - leaving gift of £35.93 (2019/20: £ Nil).

No remuneration, pension or national insurance contributions were made on behalf of Trustees. There were no travel expenses reimbursed during the year (2019/20 £ Nil). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2020	90,037	4,483	187,944	282,464
Additions	-	-	3,131	3,131
31 March 2021	90,037	4,483	191,075	285,595
Depreciation				
1 April 2020	90,037	4,483	88,282	182,802
Charge for year	-	-	44,276	44,276
31 March 2021	90,037	4,483	132,558	227,078
Net Book Value				
31 March 2021	-	-	58,517	58,517
31 March 2020	-	-	99,662	99,662

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2020	63,335	63,335
Additions	13,402	13,402
Disposals	-	-
31 March 2021	76,737	76,737
Amortisation		
1 April 2020	33,532	33,532
Charge for year	12,204	12,204
Disposals	-	-
31 March 2021	45,736	45,736
Net Book Value		
31 March 2021	31,001	31,001
31 March 2020	29,803	29,803

7b Investments

Creative Skillset Trading Ltd, Company number 11433230 is a private limited company which is 100% subsidiary of ScreenSkills Ltd. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary has a balance sheet value of £1. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2021 £	2020 £
Due within 1 year		
Trade Debtors	129,730	250,899
Other debtors	2,654	22,718
Prepayments and accrued income	1,849,459	2,108,142
Total	1,981,843	2,381,759

9 Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade Creditors	122,660	253,052
Other Creditors (*)	68,631	87,662
Other taxation and social security costs	52,549	51,882
Funds held in trust for 3rd party (Note 18)	35,838	35,838
Accruals	835,734	760,862
Deferred income (Note 19)	40,340	126,501
BFI Lottery grants payable	1,495,397	1,644,244
Other grants payable	2,424,620	2,696,519
Total	5,075,769	5,656,560

* Other Creditors include £39k (2020: £39k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the restricted fund.

10 Creditors: Amounts falling due in more than one year

	2021 £	2020 £
Amounts payable by instalments falling due:		
BFI Grants payable	6,730	78,804
Other Grants payable	10,000	54,500
Total	16,730	133,304

11 Cash & cash equivalents

	2021 £	2020 £
Bank – Current Accounts	6,868,572	5,835,799
Bank – Deposit Account*	4,000,000	3,400,000
Cash Cards	740	1,495
Petty Cash	347	471
Total	10,869,659	9,237,765

* Deposit account is a 31 day notice account.

12 Reconciliation of net funds

	2020	Cash flow	2021
	£		£
Cash at bank and in hand	9,237,765	1,631,894	10,869,659
Debt due within one year	-	-	-
Total	<u>9,237,765</u>	<u>1,631,894</u>	<u>10,869,659</u>

13 Operating Lease Commitments

As at 31 March 2021 the charity had total non-cancellable operating leases as follows:

	2021 £	2020 £
Land and Buildings		
Payable within 1 year	57,010	76,013
	<u>57,010</u>	<u>76,013</u>
Office Equipment		
Payable within 1 year	5,871	5,871
Payable within 2-5 years	2,777	8,648
	<u>8,648</u>	<u>14,519</u>
Total Lease Commitment	<u>65,658</u>	<u>90,532</u>

14 Reconciliation of net movement in funds to net cash flow from operating activities

	2021 £	2020 £
Net income	1,889,395	1,368,680
Add back amortisation and depreciation charge	56,479	32,395
Deduct interest income	(25,710)	(54,336)
Decrease/(Increase) in debtors	399,916	(276,830)
Increase/(Decrease) in creditors	(697,363)	109,544
	<u>1,622,717</u>	<u>1,179,453</u>

15 Charity Funds

	Bal b/fwd 01 April 2020 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2021 £
Unrestricted	1,006,313	6,434,027	(5,729,283)	(58,620)	1,652,437
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	4,503,736	4,343,893	(3,174,579)	45,913	5,718,963
TV Skills Fund (TVSF)	254,190	384,417	(379,316)	-	259,291
Indie Training Fund (ITF)	42,101	312,394	(291,726)	12,707	75,476
ScreenSkills Apprenticeship Programme (SAP)	152,787	-	(10,432)	-	142,355
Aviation Skills to Screen	-	97,000	(97,000)	-	-
Digital Discover Week	-	75,000	(75,000)	-	-
Creative Careers Programme (CCP) Job Profiles	-	6,475	6,475	-	-
Total Restricted	<u>4,952,814</u>	<u>5,219,179</u>	<u>(4,034,528)</u>	<u>58,620</u>	<u>6,196,085</u>
Total	<u>5,959,127</u>	<u>11,653,206</u>	<u>(9,763,811)</u>	<u>-</u>	<u>7,848,522</u>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2020/21 this amounted to £6.43m which includes voluntary income from broadcasters, Arts Council England (ACE) and funding from the BFI's 'Future Film Skills' Fund (FFS). Income is also generated through projects co-funded through public and private investment. The unrestricted surplus after the transfer of funds of £0.65m increased the reserves to £1.65m.

*Transfer of unrestricted funds of £58,620 to restricted funds relates to Coronavirus Job Retention Scheme (CJRS) grant income received in respect of employees working for restricted funds.

Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the monies can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Fund, through income received from industry, offers opportunities for the growth of the film, High-end TV, children's TV, animation, games and visual effects (VFX) industries.

The funds received are disbursed as grants and also pay for the management and administration of the fund. The funds generated a surplus of £1.2m which increased the reserves to £5.7m and will be allocated to the budgeted spend in 2021/22.

TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV Sector, which is funded by a small number of contributors from the TV broadcasters. Funds are used to support training for those that work in the TV industry by way of awarding grants and commissioning training.

Indie Training Fund (ITF)

The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. While its courses are open to all companies and individuals members receive various benefits (including bespoke training support). The ITF Council advises on training investment priorities.

ScreenSkills Apprenticeship Programme (SAP)

ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship in partnership with WarnerMedia and Netflix, which is being supported by the Department for Digital, Culture, Media & Sport (DCMS).

Aviation Skills to Screen

The Aviation Skills to Film programme was funded by Department of Work and Pensions (DWP) to improve employment outcomes or prospects of future employment outcomes for long-term unemployed individuals and groups facing the most complex and intractable barriers to work and to help individuals access and/or re-integrate into the labour market. It was also supported by Enterprise M3 with a contribution of £5k. The programme successfully completed during the year.

Digital Discover Week

ScreenSkills in collaboration with Creative and Cultural Skills (CCS), secured £75,000 of Arts Council England (ACE) funding to deliver the 'Digital Discover Week' programme. The programme successfully completed during the year.

Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS), secured extension funding from DCMS to deliver the 'Creative Careers' programme. ScreenSkills will be developing new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. During the year £6k out of a total of £26k was invested to deliver this activity and the programme will complete during the first quarter of 2021/22.

15a Charity Funds comparatives

	Bal b/fwd 01 April 2019 £	Income £	Expenditure £	Bal c/fwd 31 March 2020 £
Unrestricted	674,968	6,460,850	(6,129,505)	1,006,313
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	3,483,802	5,244,117	(4,224,183)	4,503,736
British Film Institute Lottery delegation (BFI)	-	(36,664)	36,664	-
TV Skills Fund (TVSF)	373,882	407,371	(527,063)	254,190
Indie Training Fund (ITF)	49,819	472,114	(479,832)	42,101
Creative Careers Programme (CCP)	-	492,825	(492,825)	-
ScreenSkills Apprenticeship Programme (SAP)	-	175,000	(22,213)	152,787
Anne Tyrell Fund (ATF)	7,976	-	(7,976)	-
Total Restricted	<u>3,915,479</u>	<u>6,754,763</u>	<u>(5,717,428)</u>	<u>4,952,814</u>
Total	<u>4,590,447</u>	<u>13,215,613</u>	<u>(11,846,933)</u>	<u>5,959,127</u>

16 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Fixed assets	89,519	-	89,519	129,466	-	129,466
Cash at bank and in hand	1,761,567	9,108,092	10,869,659	897,754	8,340,011	9,237,765
Other net assets/(liabilities)	(198,649)	(2,912,007)	(3,110,656)	(20,907)	(3,387,197)	(3,408,104)
Total	<u>1,652,437</u>	<u>6,196,085</u>	<u>7,848,222</u>	<u>1,006,313</u>	<u>4,952,814</u>	<u>5,959,127</u>

17 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Awards						
BFI	1,753,656	-	1,753,656	1,712,427	-	1,712,427
Skills Funds	-	2,258,983	2,258,983	-	3,020,740	3,020,740
TVSF	-	60,000	60,000	-	220,201	220,201
Total Awards	1,753,656	2,318,983	4,072,639	1,712,427	3,240,941	4,953,368
No of Grants to organisations						
	59	337	396	59	483	542
Bursaries						
	£	£	£	£	£	£
ATS	-	-	-	-	8,000	8,000
BFI	556,508	-	556,508	415,633	-	415,633
Skills Funds	-	98,472	98,472	-	146,149	146,149
TVSF	-	12,270	12,270	-	36,627	36,627
	556,508	110,742	667,250	415,633	190,776	606,409
No of Bursaries	545	172	717	483	244	727
Total Awards and Bursaries	2,310,164	2,429,725	4,739,889	2,128,060	3,431,717	5,559,777
Total number of Awards and Bursaries	604	509	1,113	542	727	1,269

- The aggregate value of grants payable to organisations for the year ended 31 March 2021 was £4,072,639 (2019/20: £4,953,368).
- The aggregate value of bursaries payable to individuals for the year ended 31 March 2021 was £667,250 (2019/20: £606,409).
- Total grants and bursaries awarded in 2020/21 are listed under note 21

18 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the statement of financial activities:

	David Fraser Fund
	£
Brought forward	35,838
Funds expended	-
Carried forward	35,838

Amounts held at the year-end are reflected in the creditors balance per note 9.

19 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income relates to bespoke training income where income is deferred for any training that has not happened.

	2021	2020
	£	£
Brought forward	126,501	177,064
Released income to charitable activities	(126,501)	(177,064)
Income deferred in year	40,340	126,501
Carried forward	40,340	126,501

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2021

20 Related Party Transactions

Name	Role at ScreenSkills	Related Party Company	Related Party Company/Subsidiary	Role at Related Company	Nature of Transaction	Amount in 20/21	Balance at 31 March 2021	Amount in 19/20	Balance at 31 March 2020
Richard Johnston	Chair - Board	EndemolShine UK		CEO (till Aug 2020)					
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK		CFO					
Bella Lambourne	Member - ITF Council								
	Chair - TVSF Council	EndemolShine UK		Director					
		Subsidiary	Kudos Film & TV Ltd	Director	Grant funding	64,040	62,360	91,463	49,520
		Subsidiary	Tiger Aspect	Director	Grant funding/Rescinded	(1,095)	-	22,345	23,095
		Subsidiary	Fifty Fathoms (TAW2) Ltd	Director	Grant funding	-	-	10,000	
		Subsidiary	Fifty Fathoms (AM) Ltd	Director	Grant funding	-	-	22,000	
		Subsidiary	Fifty Fathoms (KAW2) Ltd	Director	Grant funding	-	12,300	12,300	
		Subsidiary	Fifty Fathoms (Domina) Ltd	Director	Grant funding/Rescinded	(10,000)	-	10,000	32,300
Alison Small	Member: Film Skills Council		The Production Guild Limited	CEO	Grant funding	1,637	55,730	11,377	134,034 *
John Graydon	Member - Finance & Audit Committee		The Production Guild Limited	PARTNER	Grant funding				
Frith Tiplady	Member: HETV Council		The Production Guild Limited	Trustee	Grant funding				
Bella Lambourne	Trustee - Board		Women in Film & Television (UK)	Director	Grant funding/Rescinded	(27,375)	20,000	60,000	60,000
Ian Livingstone	Trustee - Board		UKIE	Vice Chair	Creditor Payment	-	-	113,662	28,590
			Creative England	Director	Grant funding/Rescinded	(3,722)	-	55,325	46,454
Lisa Opie	Trustee - Board	BBC		Managing Director	Grant funding				
		Subsidiary	BBC Natural History and Factual Productions Ltd		Grant funding	-	-	15,000	15,000
		Subsidiary	BBC Studios		Grant funding	29,200	44,200	15,000	15,000
		Subsidiary	Lookout Point Ltd		Grant funding	2,934	10,200	-	-
		Subsidiary	Sid Gentle Films Ltd		Grant funding/Rescinded	(5,000)	10,000	-	-
Lynne Marriott	Member: Children's TV Council		BBC	Head of Production	Grant funding	27,365	21,550	52,557	31,090 *
Gurdip Bhangoo	Member: TV Skills Council		BBC	Head of Future Skills & Events	Grant funding	43,000	89,522	205,301	205,301 *
Rebecca O'Connor	Member : HETV Council		BBC	Head of Business: Drama, Film & Acq	Grant funding/Rescinded	72,881	67,091	33,724	42,190 *
Miranda Wayland	Member : HETV Council		BBC	Interim Head of D&I	Grant funding				
Catharine Des Forges	Member: Film Skills Council		Independent Cinema Office	Director	Grant funding	52,001	391	45,836	33,511
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing					
		Subsidiary	Studio Lambert		Grant funding	-	-	(32,000)	-
		Subsidiary	CTM Productions		Grant funding/Rescinded	(4,600)	23,960	63,369	28,560
		Subsidiary	Liar Two Production Ltd		Grant funding	-	-	26,100	-
		Subsidiary	Eight Bridges		Grant funding	7,199	-	-	-
		Subsidiary	Angela Black Productions Ltd		Grant funding	10,000	-	-	-
		Subsidiary	Marlais Productions Ltd		Grant funding	2,340	-	-	-
		Subsidiary	Back To Life 2 Productions Ltd		Grant funding	10,000	10,000	-	-
		Subsidiary	The Tourist Productions Ltd		Grant funding	10,000	10,000	-	-

* March 2020 closing balances for The Production Guild and BBC have been restated.

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2021

Continued...

20 Related Party Transactions

Name	Role at ScreenSkills	Related Party Company	Company/Subsidiary	Role at Related Company	Nature of Transaction	Amount in 20/21	Balance at 31 March 2021	Amount in 19/20	Balance at 31 March 2020
Kevin Trehy	Trustee - Board	Warner Media		Exec VP, Physical Production					
Nick Toon	Member: HETV Council	Warner Media		VP, UK Public Policy					
		Subsidiary	Warner Bros TV Production Services		Grant funding	7,200	-	26,727	19,800
		Subsidiary	Shoe Bucket LTD		Grant funding/Rescinded	35,400	35,400	(4,800)	-
		Subsidiary	Jettison Productions Ltd		Grant funding	21,730	26,820	5,090	5,090
		Subsidiary	Sloane Square Ltd		Grant funding/Rescinded	(14,083)	-	-	14,083
		Subsidiary	American Night Productions LTD		Grant funding	-	-	11,280	-
		Subsidiary	Number Three Films Ltd		Grant funding	20,400	20,400	-	-
		Subsidiary	Articulated Productions Ltd		Grant funding	7,200	7,200	-	-
Valerie Ames	Member: Children's TV Council		Kindle Entertainment Ltd	Director of Production	Grant funding	-	-	(259)	-
Jo Dolman	Member: ITF Council	Freemantle	Freemantle	Director of HR	Grant funding				
		Subsidiary	Euston Films Productions Ltd		Grant funding	-	-	16,507	-
Sally Debonnaire	Trustee - Board	ITV		Director of Productions	Grant funding				
		Subsidiary	World Productions LTD		Grant funding/Rescinded	(3,900)	-	26,000	6,000
		Subsidiary	WP Faslane Ltd		Grant funding	-	7,500	22,500	22,500
		Subsidiary	LOD6		Grant funding	-	11,640	11,640	11,640
		Subsidiary	Mammoth Screen Ltd		Grant funding	50,800	34,800	81,760	-
		Subsidiary	Big Talk Offenders Ltd		Grant funding/Rescinded	(100)	25,860	25,960	25,960
		Subsidiary	Boom Cymru TV Ltd		Grant funding	9,774	9,774	-	-
		Subsidiary	Unforgotten 4 Ltd		Grant funding/Rescinded	(6,180)	6,000	-	18,000 **
		Subsidiary	Vera Ltd		Grant funding	22,020	22,020	-	-
		Subsidiary	Second Act(Grace Ltd)		Grant funding	12,600	12,600	-	-
		Subsidiary	WP Show Trial Ltd		Grant funding	15,000	15,000	-	-
		Subsidiary	Big Talk Goes Wrong Ltd		Grant funding	11,969	11,969	-	-
		Subsidiary	Big Talk Ltd		Grant funding/Rescinded	(6,790)	65,410	-	65,410 **
		Subsidiary	WP Karen Pirie Ltd		Grant funding	15,000	15,000	-	-
		Subsidiary	Back Productions Ltd		Grant funding	(420)	-	-	16,260 **
		Subsidiary	TLC Ltd		Grant funding	8,400	8,400	-	8,400 **
		Subsidiary	Shetland Ltd		Grant funding	6,000	27,597	-	21,597 **
		Subsidiary	The Bay Ltd		Grant funding	13,000	13,000	-	-
		Subsidiary	ITV Studios		Grant funding/Rescinded	(5,000)	-	-	5,000 **
Iain Smith	Trustee - Board		Film London	Film Producer	Grant funding	-	32,000	40,000	40,000
Anne Mensah	Trustee - Board	Netflix		VP, Content	Grant funding				
		Subsidiary	Poppet Productions Ltd		Grant funding	12,300	12,300	-	-
		Subsidiary	Carriage Productions Ltd		Grant funding	15,000	15,000	-	-
		Subsidiary	Thetford Productions Ltd		Grant funding	1,380	28,800	-	27,420 **
		Subsidiary	Huron Productions Ltd		Grant funding/Rescinded	(1,315)	-	-	22,995 **
		Subsidiary	Household Pictures Ltd		Grant funding	5,940	5,940	-	-
			Royal Television Society	Director	Supplier Payment	-	-	7,720	-
Gareth Ellis-Unwin	Head of Film and Animation	Breach Productions Ltd		Director	Supplier Payment	-	-	5,690	-
						534,131	907,734	1,109,174	1,074,800

** March 2020 closing balances have been added for ITV and Netflix due to the staff members from these organisations joining ScreenSkills' board during 2020-21.

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2021

20 Related Party Transactions

Vountary contributions were made as follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in 20/21	Amount in 19/20
Lynne Marriott	Member: Children's TV Council		BBC Childrens	Head of Production	Skills Fund contribution	123,702	190,892
Richard Johnston	Chair - Board	EndemolShine UK		CEO (till Aug 2020)	Skills Fund contribution	-	-
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK		CFO		-	-
		Subsidiary	Kudos Ltd		Skills Fund contribution	105,225	170,335
		Subsidiary	Tiger Aspect		Skills Fund contribution	43,389	-
		Subsidiary	Fifty Fathoms		Skills Fund contribution	27,500	89,733
		Subsidiary	Douglas Road Productions Ltd		Skills Fund contribution	6,479	-
		Subsidiary	Shiny Button Productions Ltd		Skills Fund contribution	21,598	-
		Subsidiary	Wild Mercury (The Rig) Ltd		Skills Fund contribution	29,100	-
Kevin Trehay	Trustee - Board	Warner Media		VP, UK Public Policy	Skills Fund contribution		
Nick Toon	Member: HETV Council	Warner Media		VP, UK Public Policy	Skills Fund contribution		
		Subsidiary	Shoe Bucket Ltd		Skills Fund contribution	87,300	110,000
		Subsidiary	Twenty Twenty Production Services Limited		Skills Fund contribution	7,739	-
		Subsidiary	Warner Bros		Skills Fund contribution	22,852	22,852
		Subsidiary	American Night Productions LTD		Skills Fund contribution	-	86,000
		Subsidiary	Articulated Productions Ltd		Skills Fund contribution	-	55,000
		Subsidiary	Dombey St Productions		Skills Fund contribution	-	43,000
		Subsidiary	Number Three Films Ltd		Skills Fund contribution	-	55,000
		Subsidiary	Wall to Wall Media Ltd		Skills Fund contribution	12,572	-
Sally Debonnaire	Trustee - Board	ITV		Director of Productions	Skills Fund contribution		
		Subsidiary	ITV Wild Bill Ltd		Skills Fund contribution	-	20,900
		Subsidiary	ITV Vera Ltd		Skills Fund contribution	29,100	41,800
		Subsidiary	ITV F&B Ltd		Skills Fund contribution	-	26,000
		Subsidiary	ITV The Bay Ltd		Skills Fund contribution	20,847	19,954
		Subsidiary	ITV Top Class Ltd		Skills Fund contribution	3,646	-
		Subsidiary	ITV Shetland Ltd		Skills Fund contribution	17,998	-
		Subsidiary	ITV TLC Ltd		Skills Fund contribution	15,145	-
		Subsidiary	Mammoth Screen		Skills Fund contribution	67,839	108,631
		Subsidiary	World Productions		Skills Fund contribution	47,850	95,350
		Subsidiary	Big Talk Offenders Ltd		Skills Fund contribution	-	27,500
		Subsidiary	Unforgotten 4 Ltd		Skills Fund contribution	23,711	23,710
		Subsidiary	Back Productions Ltd		Skills Fund contribution	7,094	-
		Subsidiary	Big Talk Goes Wrong Ltd		Skills Fund contribution	9,975	-
		Subsidiary	Second Act (Grace)		Skills Fund contribution	30,875	-
Lisa Opie	Trustee - Board	BBC		Managing Director	Skills Fund contribution		
		Subsidiary	BBC Studios		Skills Fund contribution	171,014	55,000
		Subsidiary	BBC Grafton House Productions		Skills Fund contribution	108,228	-
		Subsidiary	Lookout Point Ltd		Skills Fund contribution	29,100	-
		Subsidiary	Quite Persuasive Films Ltd		Skills Fund contribution	11,250	-
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing	Skills Fund contribution		
		Subsidiary	Liar Two Production Ltd		Skills Fund contribution	-	34,918
		Subsidiary	Angela Black Productions Ltd		Skills Fund contribution	47,850	-
		Subsidiary	Back to Life 2 Productions Ltd		Skills Fund contribution	7,690	-
		Subsidiary	CTM Productions Ltd		Skills Fund contribution	55,000	-
		Subsidiary	Eight Bridges Ltd		Skills Fund contribution	6,000	-
		Subsidiary	The Tourist Productions Ltd		Skills Fund contribution	12,258	-
Jo Dolman	Member: ITF Council	Fremantle	Fremantle	Director of HR	Skills Fund contribution		
		Subsidiary	Euston Films Productions Ltd		Skills Fund contribution	-	28,819
						<u>1,209,924</u>	<u>1,305,394</u>

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2021

20 Related Party Transactions

Membership and Training Courses Receipts were as follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in 20/21	Amount in 19/20
Richard Johnston	Chair - Board	EndemolShine UK		CEO (till Aug 2020)	Membership & Training Fee		
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK		CFO			
	Trustee - Board,						
	Member - ITF Council						
Bella Lambourne	Chair - TVS Council	EndemolShine UK		Director			
		EndemolShine UK	EndemolShine UK	Director	Membership & Training Fee	62,500	124,997
Jo Dolman	Member: ITF Council	Fremantle	Fremantle	Director of HR	Membership & Training Fee	40,000	40,000
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing	Membership & Training Fee	1,000	160,000
Nick Catliff	Trustee - Board, Member - ITF Council	Subsidiary	Lion Television	Managing Director	Membership & Training Fee	12,000	9,000
						<u>115,500</u>	<u>333,997</u>

21 Grants Awarded

	Grant Creditors 2019/20 b/f	Granted in 2020-21	No of grants	Paid in 2020-21	Increased/ Rescinded in 2020-21	Grant Creditors 2020/21 c/f
Awards	£	£		£	£	£
NFTS	867,185.64	785,000.00	8	(1,176,335.78)	(21,433.51)	454,416.35
DV Talent Ltd	34,945.00	76,934.00	4	(34,778.22)	(12,100.78)	65,000.00
Elstree Screen Arts Academy	-	67,300.00	1	-	-	67,300.00
Talking Point Ltd	13,400.00	64,245.00	4	(14,999.92)	(629.30)	62,015.78
Mama Youth Project	20,000.00	61,600.00	2	(37,886.00)	-	43,714.00
BBC Academy	100,000.00	60,000.00	1	(83,000.00)	(17,000.00)	60,000.00
BBC Grafton House Productions	-	59,591.00	9	-	-	59,591.00
Thecallsheet.Co.Uk Ltd	110,407.83	56,352.00	1	(85,101.02)	(79,931.85)	1,726.96
Media Trust	-	53,600.00	2	(26,070.70)	-	27,529.30
The Production Guild Limited	134,033.74	52,722.80	1	(79,940.48)	(51,085.92)	55,730.14
Independent Cinema Office	33,511.08	52,000.94	2	(85,121.43)	-	390.59
Sgil Cymru	52,480.00	49,520.00	2	(70,000.00)	-	32,000.00
Post Super	-	48,450.00	1	(38,600.00)	-	9,850.00
British Independent Film Awards	15,260.00	48,389.00	2	(44,668.22)	(2,244.45)	16,736.33
Screen Yorkshire	154,093.91	48,000.00	1	(84,794.41)	(34,210.21)	83,089.29
Creative Media Skills Ltd	7,044.12	45,796.40	2	(47,064.30)	(2,605.22)	3,171.00
BBC Childrens Productions Ltd	21,090.00	44,820.00	12	(33,205.00)	(11,155.00)	21,550.00
Thinkbigger! Ltd	44,870.00	67,092.86	2	(59,250.00)	(7,142.86)	45,570.00
Escape Studios	15,000.00	41,550.00	2	(14,388.00)	(612.00)	41,550.00
Dancing Ledge Productions	-	40,000.00	2	(3,000.00)	-	37,000.00
Punch	-	40,000.00	1	(10,600.00)	-	29,400.00
Shoe Bucket Ltd (Ted Lasso)	-	35,400.00	5	-	-	35,400.00
Mission Accomplished Ltd	12,250.00	35,392.50	3	(31,717.50)	-	15,925.00
104 Projects CIC	-	35,000.00	1	-	-	35,000.00
Sister (Landscapers) Ltd	-	30,800.00	4	-	-	30,800.00
Every Sense Ltd	-	30,288.00	2	(30,288.00)	-	-
The Research Centre	4,367.71	39,531.00	4	(43,898.71)	-	-
BBC Studios	15,000.00	29,200.00	5	-	-	44,200.00
Supreme Works Prod.II UK Ltd	-	28,200.00	5	-	-	28,200.00
Fully Focused Productions	10,000.00	27,520.00	2	(9,000.00)	-	28,520.00
Eleventh Hour Films Ltd	-	27,000.00	5	-	-	27,000.00
Mammoth Screen (End8) Ltd	-	27,000.00	5	-	-	27,000.00
Playground	-	27,000.00	4	-	-	27,000.00
UMSI Productions Ltd	-	27,000.00	8	(14,700.00)	-	12,300.00
NFTS Scotland	-	26,000.00	1	-	-	26,000.00
Film Design International Ltd	9,041.82	24,400.00	1	(18,037.13)	-	15,404.69
Lightforge Academy	-	24,225.00	1	(18,512.50)	-	5,712.50
Physical Folk	-	24,000.00	1	(20,782.80)	-	3,217.20
Talking Point Film & TV Ltd	14,151.92	22,450.00	1	(30,569.37)	(1,333.82)	4,698.73
Kudo Film & Television	49,520.00	22,360.00	3	(51,200.00)	-	20,680.00
ITV Vera Ltd	-	22,020.00	3	-	-	22,020.00
CA2 Productions Limited	-	22,000.00	4	-	-	22,000.00
First Option	-	21,910.00	1	-	-	21,910.00
Subtotal	1,737,652.77	2,471,660.50	131	(2,297,509.49)	(241,484.92)	1,670,318.86

	Grant Creditors 2019/20 b/f	Granted in 2020-21	No of grants	Paid in 2020-21	Increased/ Rescinded/ in 2020-21	Grant Creditors 2020/21 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,737,652.77	2,471,660.50	131	(2,297,509.49)	(241,484.92)	1,670,318.86
House Lal Ltd	-	21,900.00	4	-	-	21,900.00
The Forge Entertainment Ltd	-	21,853.00	3	-	-	21,853.00
Jettison Productions Ltd	5,090.00	21,730.00	4	-	-	26,820.00
Kudos (SAS) Ltd	-	21,000.00	3	-	-	21,000.00
Sister (Hurt) Ltd	-	21,000.00	3	-	-	21,000.00
Mam Tor Productions Ltd	-	20,400.00	2	-	-	20,400.00
Number Three Films Limited	-	20,400.00	3	-	-	20,400.00
Kudos (Grantchester Six) Ltd	-	20,140.00	4	-	-	20,140.00
Northern Ireland Screen	22,000.00	20,000.00	1	(8,611.11)	-	33,388.89
Prospect / Bectu Sector	93,219.49	20,000.00	1	(62,515.92)	(8,393.39)	42,310.18
Vertigo Films Ltd	-	20,000.00	1	-	-	20,000.00
Grants to companies < £20k	2,409,634.55	1,372,555.29	236	(1,686,722.65)	(324,394.66)	1,771,072.53
Bursaries (amounts paid to Individuals)	206,469.09	667,249.77	717	(591,805.79)	(55,768.54)	226,144.53
Total	4,474,065.90	4,739,888.56	1113	(4,647,164.96)	(630,041.51)	3,936,747.99

Trustees' Report + Accounts for year ending 31 March 2021_FINAL FOR SIGN-OFF at 15 09 21

Final Audit Report

2021-09-24

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"Trustees' Report + Accounts for year ending 31 March 2021_FINAL FOR SIGN-OFF at 15 09 21" History

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