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**FILM NATION UK  
TRADING AS INTO FILM  
(A company limited by guarantee)**

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**ANNUAL REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED  
31 MARCH 2025**

**Company Number: 08210217  
Charity Number: 1154030**

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**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT**

**FOR THE YEAR ENDED 31 MARCH 2025**

**Reference and Administrative Information**

Charity Name	Film Nation UK (trading as Into Film)
Company Registration Number	08210217
Charity Registration Number	1154030
Registered Office	31 Islington Green London N1 8DU
Auditors	Cooper Parry Group Limited Cubo Birmingham 4th Floor Two Chamberlain Square Birmingham B3 3AX
Bankers	Barclays Bank plc 27 Soho Square London, W1D 3QR

**Board of Trustees**

Members of the Board of Trustees, who are directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out below:

Ms B D Broccoli CBE	Ms G McKenna*
Ms L Bryer OBE**	Ms A A A Mensah
Ms J Chan*	Ms E A Mitchell
Mr E N Fellner CBE	Mr C J Needham
Mr J A Graydon ACA*	Ms N Park
Ms V Kwan Vandenberg	Ms L Williams
Ms D Lewis-Egonu	

\* Finance and Audit Sub-committee members

\*\* Development Sub-committee members

**Senior Management Team**

Chief Executive	Fiona Evans Paul Reeve MBE (resigned April 2024)
Chief Technology Officer	Alan Reitsch
Director of Communications & Development	Mark Frodsham
Director of Programme Delivery	Jane Fletcher
Director of Finance & Operations	Will Elkerton

**CHAIRMAN'S REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

As Chair of Into Film, I'm delighted to introduce this year's Annual Report – a reflection of the energy and commitment that drives our work to inspire young people to learn and realise their creative, cultural and career aspirations through film.

Under the leadership of new CEO, Fiona Evans, and her team, 2024–25 has been a year of growth and greater impact across our rich and diverse programme of film learning, screen industry careers and practical filmmaking. As one of the largest arts education organisations operating in UK education, Into Film is known for working at scale, but this year we have introduced more targeted projects to ensure a greater number of children and young people from underserved communities benefit from our programme. The impact of these projects on the young people that we support, and the programme in general, are highlighted in this report.

As a film producer, I am particularly proud of our filmmaking programme, which offers young people a rare opportunity to work with professional filmmakers and bring their stories to the big screen. 28 projects across the UK were greenlit in 2024–25 through our Every Child a Filmmaker initiative, supporting 300 young filmmakers to take their first steps into the screen industries. That coupled with our support for a further 822 filmmaking projects shows how big an impact National Lottery funding can deliver.

The Into Film Festival once again illustrated our extensive reach into UK schools, hosting 356,000 pupils across 2,500 venues. To see the UK film industry come together under the stewardship of Cinema First to achieve the world's largest event of its kind is brilliant to see, especially for the 40,000 children and young people who were given the opportunity to visit a cinema for the first time. There is no better initiative in the UK for audience development.

This year, we focused on public affairs and advocacy work as never before. With the arrival of a new government, we seized the opportunity to strengthen our voice and expand our influence across all programmes. From responding to landmark policy consultations, to building stronger relationships with sector partners in all four nations, we have enhanced our reputation as a trusted advocate for film, games and TV in education and the creative industries.

I'm excited to look ahead to the coming year and the many opportunities that lie ahead as our programme continues to evolve. As the lead partner for Discover Creative Careers in Scotland and Wales, Into Film will support thousands of young people to take their first steps towards high-growth sectors, like the creative industries, that contribute £124bn to the UK economy. We will deliver more targeted in-person careers and filmmaking activity, expand our gaming projects beyond Northern Ireland and strengthen our position as the go-to-place for screen industry careers in schools.

To everyone who has made this work possible – the BFI awarding National Lottery Good Causes funding, Cinema First and Northern Ireland Screen, alongside many other industry partners and funders. And of course, to the thousands of educators, children and young people who engage with our programme on a daily basis; a huge thank you to you all.



**Eric Fellner**  
**Chairman**

**With thanks to:**

British Film Institute  
The National Lottery  
Cinema First  
Northern Ireland Screen

And all our valued studio partners, exhibition and distribution partners and individual supporters.

***Our film industry ambassadors:***

Amma Asante	Sir Kenneth Branagh
Ruby Barnhill	Lynwen Brennan
Jamie Dornan	Sally El Hosaini
Thaddea Graham	Naomie Harris
Rhys Ifans	Celyn Jones
Katie Leung	Jack Lowden
Lashana Lynch	Eddie Redmayne
Matthew Rhys	Dougray Scott
Amani Simpson	Michael Sheen
Cornelius Walker	

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

The Trustees present their annual report and audited financial statements for the year ended 31 March 2025. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

***Objectives and Activities***

**Objectives**

Into Film is the UK's leading charity for film in education and the community. We provide screen industry careers information and advice, support young filmmakers, and bring the power of moving image storytelling into classroom teaching.

We also run the annual Into Film Festival, which enables more than 300,000 pupils to visit the cinema for free, and the Into Film Awards - the UK's leading showcase for young filmmaking talent.

The core Into Film programme is free for UK state schools, colleges and other youth settings, thanks to support from the British Film Institute (BFI), awarding National Lottery funding, and through other key funders including Cinema First and Northern Ireland Screen.

**Our vision** – Film enriches the life of every child and young person.

**Our mission** – To inspire and support young people to learn, and to realise their creative, cultural and career aspirations through film and the moving image.

The charitable organisation's objects, as set out in its Articles of Association, are:

- To advance education among children and young people by the use of film as a learning tool
- To advance the education, knowledge, understanding and appreciation of film, in particular among children and young people, by the provision of services, facilities, and events, and by such other means as the Trustees may determine.

**Public benefit**

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charitable company's aims and objectives and in planning future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives set.

As a result of support from our principal funders, the BFI, Cinema First and Northern Ireland Screen, we deliver our core programme free of charge. Moving the financial barrier at this time of austerity and squeezed school budgets is a key factor behind our success in reaching scale and achieving inclusion and diversity within the school system.

**Use of volunteers**

All Into Film Club leaders give their time to run clubs on a voluntary basis. Into Film also works with actors, directors, producers and many other professionals from the screen industries who give their time on a voluntary basis.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact***

**YEAR AT A GLANCE**

- 77,335 Into Film account holders in 17,534 educational settings were registered to engage with the Into Film programme (66% of the UK school estate)
- 134,963 classroom resources downloaded by educators
- 5,421 educators trained
- 3,190,093 views of careers and filmmaking content on our Get Into Film social media channels.
- 822 organisations supported to deliver filmmaking activity
- 28,561 UK educators from more than 9,500 schools streaming content on Into Film+, the UK's first free film-specific streaming service for educators
- 356,009 children and young people attending the Into Film Festival across 2,522 screenings, including an estimated 40,000 first-time cinema goers.

**SCREEN INDUSTRY CAREERS**

The Into Film Screen Industry Careers programme sets out to demystify the screen industries amongst 11–18-year-olds, with a particular focus on underrepresented and underserved groups. In 2024–25, we worked with educators and careers professionals to maximise our reach, providing information, training and resources, alongside direct engagement with young people aged 13–18 via our fast-growing Get Into Film social media channels.

**Impact<sup>1</sup>**

Demand for our screen careers offer far outstripped 2023–24 with 12,256 careers-specific teaching resources downloaded (665 per cent increase on 2023–24) and 1,441 careers professionals and educators trained (367 per cent increase on 2023–24). This is despite many school-based careers leads reporting they have less than an hour a week to focus on their careers role and with multiple industries competing for time in their careers programme<sup>2</sup>. We estimate a reach of 269,670 children and young people through our careers resources in 2024–25.

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<sup>1</sup> Into Film monitoring data 2024–25.

<sup>2</sup> Eric/BFI report – What's Stopping Young People from Pursuing Careers in the Screen Industries, 2022.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Outcomes for educators**

User feedback showed that our careers offer enhanced the capacity of careers professionals and educators to provide careers information, advice and guidance on the screen industries, and increased young people's awareness, confidence and ability to make informed choices about careers in the sector. In a March 2025 survey<sup>3</sup> of careers leads that had engaged with into Film's Careers and Progression programme:

- 68% of educators said that the young people they work with were more aware of the range of roles available in the screen industries and 65% were able to make more informed choices as a result
- 53% of educators said young people had more interest in, or were more likely to pursue, a career in the screen industries following their contact with the Into Film programme; and
- 81% of educators said they were more able and confident to support young people interested in a career in the screen industries.

All 25 respondents rated the Into Film careers offer as valuable in supporting them in their role, ten rating it extremely valuable. 19 agreed (ten strongly) that Into Film is the first place that careers leaders should go for information to support young people with careers in the screen industries.

Careers leads gave a very positive view of the impact of the available careers resources for screen industries after using Into Film's offer. While beforehand, a third had rated the available choice as less than adequate, after using Into Film's offer, just one respondent found the choice inadequate, while 21 found it to be good or excellent.

*"Previously I spent a lot of time searching for good, up-to-date careers website[s]. Now I use Into Film."*

**Into Film careers survey participant**

*"It is a great resource which significantly promotes the industry in a way I have not seen before and is not rivalled by many other sectors."*

**Into Film careers survey participant**

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<sup>3</sup> Into Film educator survey.



**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Outcomes for young people**

Hosted on social media platforms (TikTok and Instagram), the Get Into Film strand of the Into Film programme is directed at young people aged 13–18 outside of school settings. These channels feature a wide range of content that inspires, informs and supports young people who are interested in screen industry careers and filmmaking, and in 2024–25 they grew by 53 per cent and gained more than 3,000,000 content views.<sup>4</sup>

An independent review of our Get Into Film channels in February 2025<sup>5</sup> found that the content hosted had opened respondents' eyes to potential roles in the screen sectors and improved their understanding of the roles available:

- 83% of the young people surveyed liked the channel's proposition and the content it hosted and felt inspired to find out more about the jobs on offer
- 87% gained a greater awareness of roles and careers available in the film industry
- 80% viewed the content as accessible to all young people, regardless of background; and
- 86% felt empowered to believe that it is possible for them to work in the industry.

We also ran a number of in-person and virtual work experience events which built on our successful ScreenWorks model, enabling students to gain knowledge of the roles on offer and see a pathway into the industry for themselves. Our Sheffield in-person work experience initiative hosted 19 Year 12 students from four local schools, with more than half of participants coming from underrepresented backgrounds. The programme offered practical experiences, creative challenges and direct engagement with a diverse range of industry professionals. 100 per cent of participants reported a good or excellent understanding of screen careers after the programme, and that the experience had enhanced their confidence in making decisions about future career paths<sup>6</sup>.

*"I thought it was really fun to see just how many people work on a film. There are so many jobs that I just didn't know about, so it was great to find out about them."*

**Attendee, careers webinar, Routes into Visual Effects with BAFTA Scotland, March 2025**

**TEACHING WITH FILM**

Teaching with Film is a UK-wide programme that supports educators to embed film in daily teaching to deepen learning, broaden cultural understanding and boost engagement. By combining teacher-created resources, an expertly curated, school-specific streaming service, and in-depth teacher training, the programme makes it easier for teachers to bring the power of film into the classroom.

At the core of the programme is a growing collection of over 1,400 free, curriculum-linked teaching resources designed to work across subject areas and age groups from 5–19. They include detailed lesson plans, activity sheets, presentation slides and pupil-facing materials. All resources are complemented by Into Film+, the UK's only schools-focused streaming platform, offering 700 plus licensed heritage, world cinema, documentary and animated titles. This enables all state schools, regardless of size, location or budget, to integrate film into their curriculum in a way that is purposeful, inclusive and sustainable. In 2024–25 we trained 4,388 educators and hosted classroom resources that were downloaded 118,361 times<sup>7</sup>.

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<sup>4</sup> Into Film monitoring data 2024–25.

<sup>5</sup> Get Into Film evaluation report, Red C (February 2025).

<sup>6</sup> Into Film programme evaluation.

<sup>7</sup> Into Film monitoring data 2024–25.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Impact**

The programme introduced young people to other cultures, perspectives and experiences that can be viewed without judgement, combating narrow perspectives and increasing cultural capital. Pupils experience a wider view of the world and learn more deeply, with improved retention. In a survey of 199 educators who had engaged with Into Film's Teaching with Film programme:

- 73% of teachers surveyed say students have broadened their cultural outlook through film and 69% report higher lesson engagement and interest in film
- 68% of teachers observe improved attainment; and
- 60% note greater empathy, with SEND pupils citing film's visual cues as key to recognising emotions.

Educators also reported improved life skills for their learners, something that employers consistently cite as missing, such as teamworking, time management, problem-solving, independent thinking and creativity.

To support high-quality film education, we created a comprehensive suite of resources for educators delivering film studies, moving image arts and related qualifications. These include practical guidance on every stage of the filmmaking process – from pre-production to post – and are supplemented with online courses and expert-led webinars offering peer-to-peer insight. We also introduced new film introductions aligned to exam board specifications, which highlight key elements of the film text and include activities to consolidate learning.

**Outcomes for educators**

Teaching with Film not only impacts students but it also significantly transforms the professional landscape for educators. The programme equips teachers with the tools, confidence, and pedagogical strategies needed to embed film meaningfully into their practice.

Teachers are enthusiastic advocates for its value across the curriculum and school communities. 61 per cent of educators in 2025 stated their training had a positive impact on their students' attainment levels, with 25 per cent stating it had a significant impact, up from 17 per cent in 2023. This recognition is evident in the strong uptake of training, widespread integration of film into lessons, and a clear appetite for continued professional development<sup>8</sup>.

Teaching with Film builds a confident education workforce capable of inspiring the next generation of visually literate, critically engaged learners<sup>9</sup>. 88 per cent of educators trained in 2024–25 have already embedded the training into their classroom practice, and 94 per cent plan to. Over 90 per cent feel they have gained knowledge, skills and enhanced pedagogy, while 90 per cent now feel confident advocating for film education within their settings<sup>10</sup>.

*"Many of our pupils are disengaged and poor literacy impacts both their attainment and self-esteem. Film has been a crucial way of engaging pupils in learning and really does level the playing field."*

**Teacher, Clackmannanshire Schools' Support Service**

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<sup>8</sup> Into Film training survey 2025.

<sup>9</sup> Into Film Embeddedness training survey 2025

<sup>10</sup> Into Film educator survey

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**INTO FILM FESTIVAL**

Supporting our vision of putting film at the heart of children and young people's education, the Into Film Festival is the largest youth-focused free film festival in the world.

Taking place in November 2024, this nationwide initiative welcomed almost 356,009 children, young people and their educators, with over 2,522 events taking place across 485 cinemas. As well as a wide range of feature films, the Into Film Festival hosted 60 special events, including pupil premieres, careers-focused workshops with industry practitioners and Q&As with high-profile actors, producers and directors.

As one of the largest education-focused arts engagement initiatives in the UK, the 2024 edition of the Festival hosted 410 screenings with Hard of Hearing (HOH) subtitles, 210 with audio description and 76 autism-friendly screenings. It welcomed an estimated 40,000 children and young people who had never been to the cinema before.

*"I really appreciate yours and the cinema staff's efforts to put in additional provision to support my ASN pupils. It means so much to staff that our pupils were able to access the cinema just like every other child. Their beaming faces were a picture – they felt like true VIPs! Thank you so much."*

**Emily Collins, Rowanfield School, Edinburgh**

**SPRING SCREENING PROGRAMME**

2024–25 saw our largest Spring Screening programme to date with 685 screenings, 12 live events and a final attendance of 85,094. Special events included careers talks and workshops, and Q&As with director Duncan Cowles (*Silent Men* 2024) and BIFA-nominated hair and make-up artist Kat Morgan.

**FILMMAKING**

Into Film's filmmaking programme provided equitable, extracurricular access to filmmaking experiences for children and young people across the UK, with a focus on areas of socio-economic disadvantage, limited cultural infrastructure, and underrepresented voices.

In 2024–25, the programme engaged young people with a range of practical filmmaking activities, fostering both creative and transferable life skills. Many participants – both educators and young people – reported positive outcomes, including enhanced filmmaking knowledge, creative confidence, and greater awareness of career pathways within the screen industries.

We expanded and deepened the programme in 2024–25, offering more resources for schools and youth settings, training for educators, and inspirational content hosted on Into Film+ and our Get Into Film social media channels. In 2024–25, the programme supported practical filmmaking in 822 settings and 4,346 resources were downloaded by educators delivering some form of practical filmmaking activity<sup>11</sup>.

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<sup>11</sup> Into Film monitoring data

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Outcomes for educators and youth leaders**

Into Film's training and resources empowered educators by enhancing their practical understanding and self-assurance, thereby enabling them to confidently support young people to express their creativity through filmmaking. Our content is designed to be highly practical, enabling educators and young people alike to learn quickly and get hands-on practical filmmaking experience in a short space of time.

*"It's given them a real boost of confidence, and it's an experience a lot of them have never had before so it's good to have someone believing in them and supporting them."*

**Youth leader**

In a survey sent out to educators participating in the Young Creatives programme (a key part of our filmmaking offer)<sup>12</sup>, the majority agreed that Into Film is their first stop for information, advice, and support in all aspects of filmmaking:

- 30 (out of 32) educators reported increased confidence supporting youth filmmaking
- 30 educators reported that their overall experience of the programme has been beneficial
- 28 educators agreed that the programme improved their knowledge of basic filmmaking principles
- Teachers felt more confident integrating filmmaking into extracurricular activities.

Respondents also cited the involvement of industry professionals, a key part of the Into Film offer, as vital. Direct interaction with professionals from the screen industries was identified as a critical component in enhancing awareness and making careers seem more accessible and tangible. These professionals act as 'teachers and mentors' providing practical insights into specific job functions.

**Impact on young people**

We ignite young people's passion for filmmaking by equipping their educators and youth leaders with high-quality resources, training and support. But our offer goes beyond this – young people can engage directly through our Get Into Film platform, packed with inspiring content, practical tools, and peer-led tips from early career filmmakers. In 2024–25 our Get Into Film social media channels gained 3,190,093 views.

Project evaluation found participants have gained a wide range of technical and creative skills, from lighting and colour grading, to sound design and animation. Participants also reported improvements in teamwork, communication and awareness of careers in film, and many students were inspired to continue working on projects independently.

A consistent theme in our programme evaluation was how filmmaking boosted confidence, both creatively and socially, with all eight students in the focus group feeling 'more confident creating their own filmed content and being in front of the camera'. This is supported by educator surveys, with 26 of 32 agreeing students gained 'greater confidence to create their own filmed content'.

*"It has improved my confidence in trying new things and embracing creativity."*

**Pinc College student**

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<sup>12</sup> Into Film monitoring data

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Every Child a Filmmaker**

Every Child a Filmmaker is an industry-sponsored and inclusive filmmaking initiative which forms part of our ongoing commitment to give every young person the opportunity to bring their ideas to life through film.

Working closely with professional filmmakers, the initiative supports young people across the UK to make their own short film, learning every element of the filmmaking process along the way - from idea generation, storyboarding and scriptwriting, right through to camera operation, sound recording and editing. Together, they develop the skills they need to tell their stories, bringing new perspectives and unheard voices to the screen, as well as supporting their future aspirations and employability in the screen industries.

In 2024/25 this in-depth filmmaking programme paired 330 young people with 65 professional filmmakers across 28 projects. Post-project evaluation<sup>13</sup> with the young people involved found that:

- 92% said they felt more confident after taking part in their project
- 89% said taking part had increased their understanding of film production
- 83% said taking part had increased their understanding of screen careers
- 87% said they felt better able to creatively express themselves as a result of taking part
- 90% said their teamwork skills had improved as a result of taking part.

*"On behalf of West Herts College Group and our students, I wanted to say a massive thank you to all involved in the project and for offering our students this great opportunity to create a short film with Into Film. The knowledge and practical skills gained have really inspired and motivated our students."*

**Kathryn Crawley, Group head of employer liaison at West Herts College**

**INTO FILM AWARDS**

The Into Film Awards is our flagship celebration of young filmmaking talent, offering a platform for 5–19-year-olds from across the UK to express their creativity and tell the stories that matter to them. The Awards is our way of recognising the brilliant talent and creativity among young people across the UK, and winning an Award can be just the first step on an incredible journey into the world of film and beyond.

The 2024 Into Film Awards took place at London's iconic ODEON Luxe Leicester Square. Hosted by actor, writer and director Susan Wokoma, the Awards celebrated the best and brightest young filmmaking talent from across the UK, as well as those who had supported and facilitated their endeavours.

The event featured ten categories, covering live action, animation and documentary, as well as a prize for Filmmaking Champion, in recognition of the industry professionals that had supported young people to make films throughout the year. This year's Awards was again well supported by a range of industry supporters including **Amazon MGM Studios, Paramount Pictures, Lucasfilm, Swatch, Universal Pictures and Walt Disney Studios UK.**

*"Into Film has played a huge part in encouraging me to keep making animations. Being nominated for 'Ones to Watch' makes all the hours spent animating worthwhile and inspires me to keep developing my stop motion skills."*

**Ben Mullan, aged 18, Bedford, England - Ones to Watch winner at the 2024 Into Film Awards**

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<sup>13</sup> Into Film evaluation report for project funders 2024–25

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Key achievements, performance, and impact (continued)***

**Policy and public affairs**

Policy and public engagement was a key focus for into Film during the period covered in this report and we worked hard to influence legislation in a number of areas, including creative education and careers advice for young people.

In November 2024, we submitted a comprehensive response to the Department for Education's consultation led by the independent Curriculum and Assessment Review panel. Drawing on our own research and input from academics and partners, we made recommendations covering teaching with film and video, creativity in the curriculum, SEND provision and assessment reform. Many of our suggestions were echoed in the Interim Report released in March 2025.

In collaboration with sector partners, we responded to the government's Industrial Strategy Review, emphasising the need for stronger careers advice and improved work experience opportunities. We also proposed an amendment to the Children's Wellbeing and Schools Bill, urging the Secretary of State to include guidance for schools on using breakfast clubs as enrichment opportunities, such as hosting film clubs.

A highlight of our policy work in 2024–25 was an invitation for Fiona Evans to join the Prime Minister, Secretary of State for Culture, Media and Sport, young people, and leading charities at Number 10 to discuss the social themes raised in Netflix's *Adolescence* (2025). This conversation formed part of the announcement that the programme would be made available to every state school for free through Into Film+.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025**

***Structure, governance, and management***

**Nature of the governing document**

The charitable company is limited by guarantee and does not have share capital. It is governed by its Memorandum and Articles of Association. Film Nation UK is a registered charity, trading as Into Film.

**Governance**

Into Film has a Board of Trustees, chaired by Eric Fellner CBE. The Board can comprise up to fourteen Trustees, including the Chair. There were thirteen Trustees as of 31 March 2025.

There are two permanent sub-committees: a Finance and Audit committee comprising three Trustees, and a Development committee comprising one Trustee (plus other non-Trustees to help with fundraising), which meet quarterly. Additional expertise-led sub-committees will be created as needs demand.

**Trustee induction and training**

The founding Trustees are experienced as Trustees and have been instrumental in the development of Into Film. Trustees appointed since formation have been inducted by the Chief Executive using a recently compiled induction manual to ensure a comprehensive view of the organisation, its stakeholders, partners, and the wider context in which Into Film operates. Trustees are regularly kept up to date with changes in relevant legislation and receive training where appropriate to their responsibilities.

**Senior management structure**

The day-to-day management of Into Film is carried out by the Senior Management team comprising the directors of all departments, led by the Chief Executive. Executive team salaries were made equal at the inception of Into Film when they were benchmarked against equivalent roles in the public sector and other educational charities. Since then, they have increased with inflation, where possible, in-line with the experience in similar sectors.

**Equity, equality, diversity and inclusion (EED&I)**

Into Film champions inclusion and embraces diversity and difference across both our team and our programmes.

During the year, the EED&I working group continued to meet regularly to monitor a growing EED&I action plan that encompasses all teams and activity across the organisation. There was also regular training for the team which this year focussed on equitable recruitment.

The staff team collaborated on reviewing and strengthening Into Film's EED&I statement to more clearly show our EED&I are woven throughout what we do and our commitment to:

- Empowering and supporting young people to watch, respond to and create films and moving image content that entertains, challenges and informs; acknowledges and explores multiple perspectives and viewpoints and fosters empathy, understanding and inclusion.
- Increasing representation and diversity across all aspects of our work, including in our staff team, so that we elevate the stories and voices of everyone and, particularly, those whose voices are currently under-represented in the screen and creative industries.
- Ensuring that the screen industry becomes increasingly more inclusive and representative by inspiring young people of all ages, backgrounds, cultures and abilities to consider future work and careers in the industry.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Structure, governance, and management (continued)***

We have now identified short, medium and long-term EED&I goals, that cover the following areas:

- composition of Into Film account holders
- the accessibility of our events and activities
- the curation policy for Into Film+ and the Into Film Festival
- the diversity of our staff team.

We will collect quantitative and qualitative information to help us monitor and track our progress against these goals.

**Risk management**

In line with best practice and the requirements of the Charity SORP FRS 102, specific consideration has been given to the identification and management of risk within the organisation. This has resulted in a risk register, detailing priorities of importance with required actions identified to manage the risk. This is reviewed twice a year by the Finance and Audit committee and quarterly by the Senior Management Team.

**Principal risks and uncertainties**

The main risks facing the charity are:

- The uncertainty around the future of funding beyond 31 March 2026 from our current long-term partners, and in-year reductions during the current funding period.

National Lottery funding is at risk from fluctuations for future National Lottery income, and funding from Cinema First will depend to an extent on the future commercial marketplace. This is mitigated through continued work to further programme impact and dialogue with the BFI regarding approaches to maximising public value; researching where there is potential to continue elements of programme, and introducing new ones, that could attract alternative income sources and use findings to inform the Business Plan; and implementing a fundraising strategy. We also have an established Board Fundraising sub-committee that meets regularly.

Our current National Lottery funding is confirmed until 31 March 2026 when it will be reviewed, with the plan to renew for another three years.

- Film distribution service fails to meet the needs of the organisation and/or schools.

The delivery of the Into Film programme is now through our own streaming service, Into Film+, supported by the Department for Education. The arrangement via our partners, Filmbankmedia, brings in additional funding for an enhanced streaming service and extends the existing film licensing legislation for education organisations to cover streaming (in England only).

There is a risk that the licencing arrangement and funding either ceases or is reduced in future years, which would put pressure on the streaming service and the organisation. This is mitigated by using specialist legal advice and a Board working group to address licensing issues.

- Uncertainty in securing additional funding/income streams to supplement that of principal funders in future years where our principal funders' priorities have shifted.

Given the overall reduction in funding for cultural and film education activity, securing funds has become harder in the current climate. We monitor fundraising quarterly, with the Director of Communications and Development responsible for commercial income and income from trusts and foundations. However, despite those challenges we continue to bring in additional funds to support our core activities.



**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Structure, governance, and management (continued)***

**Financial review**

A summary of the financial results and the work of the Charity are set out below.

**Income and expenditure for the year**

The Statement of Financial Activities for the year is set out on page 22 of the financial statements. A summary of the financial results and the work of the Charity is set out below.

Total income for Into Film for the year was £6,509,691 comprised mainly of donations and grants from film and education related organisations, with the majority (£4,133,332) being National Lottery funding distributed by the British Film Institute (BFI).

Total expenditure for the year was £6,478,776 which has resulted in a net surplus of £30,915.

The net unrestricted income, including income retained from restricted projects, was a £215,095 surplus which means our freely available reserves have increased to £1,380,475.

**Reserves policy**

The charity had total funds at 31 March 2025 of £2,131,890. This comprised unrestricted general funds of £1,380,475, designated funds of £410,216 and restricted funds of £341,199.

In accordance with the Charity's Articles of Association, Film Nation UK may set aside funds for special purposes or as reserves against future expenditure.

Trustees have agreed it is prudent to retain general reserves to cover at least three months of our ongoing overheads, at current levels, which has been calculated as a reserves target of £1,000,000.

This represents an increase from the previous year's target, when our National Lottery contract stipulated that we would receive six months' continued funding, no matter when we were informed of a reduction or notice of cessation of funding. Now that clause has been removed from the current National Lottery contract, we cannot rely on continued funding to reduce the burden on reserves and have adjusted the target accordingly.

This level of freely available reserves would be sufficient for Into Film to:

- continue operating for three months at current capacity (longer, should we adjust the calculation to include only relevant and essential costs);
- transition the organisation in the event of significantly reduced funding, or a change in delivery model to align with our funders (any transition costs would be less than the £1m target); and
- ensure that in the worst possible circumstances, we have funds to cover the costs of winding down the charity, should our funding reduce to a level that was not sustainable. This has been calculated at roughly £1m to cover staff redundancies and their notice periods, plus any ongoing commitments and legal costs.

The charity met its reserves target at 31 March 2025. The strategy now is to maintain reserves at their current level.

The reserves target is reviewed annually, and the reserves increased if required and funds are available. Further detail regarding fund balances is given at Note 14 to the financial statements.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

***Structure, governance, and management (continued)***

**Investments**

Apart from cash deposits, Into Film does not have investments. Investments are permitted under the Articles of Association, and the Board of Trustees will seek to develop an Association Policy when required.

**Fundraising**

Into Film does not actively raise funds from the public but does occasionally receive unsolicited donations from individuals or organisations. These are ring-fenced and allocated to specific activity, either at the request of the donor or as suggested by Into Film.

We received no complaints during the year, and measures are in place to protect vulnerable people and other members of the public from unreasonable intrusions on privacy, unreasonable persistent solicitation of fundraising, and placing any undue pressures on anyone for fundraising.

We do employ a small fundraising team who work mainly on securing income from trusts, foundations, and corporate bodies.

***Looking to the future***

Into Film's strategy identifies the following objectives:

- Into Film is used by a significantly higher number of UK schools, teachers, and educators
- Recognition of film and the moving image is reflected in the educational policy and curriculum of every UK nation
- Educators are equipped with the tools and confidence to teach with and about film to improve/enhance their teaching practice
- Increased recognition and respect for Into Film as an authority on the curation and distribution of content for young audiences
- More children and young people have a shared experience of watching a diverse range of films
- Screen industry partners, schools and young people recognise and engage with Into Film's careers offer
- A greater technical and creative ability for children and young people to tell, share and celebrate their own stories in film
- Into Film programme is designed to ensure children and young people gain life and employability skills.

**DIRECTORS' AND TRUSTEES' REPORT INCORPORATING THE STRATEGIC REPORT - continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

**Responsibilities of the Trustees**

The Trustees (who are also the directors of Film Nation UK for the purposes of company law) are responsible for preparing the Directors' and Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

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

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP 2019
- 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware:

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

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 the financial statements may differ from legislation in other jurisdictions.

This report has been prepared taking advantage of the exemptions for small companies in section 15 of the Companies Act 2006.

**Auditors**

Cooper Parry Group Limited has expressed its willingness to continue in office and will be proposed for re-appointment at the Annual General Meeting.

**Approved by the Board of Directors on 12 November 2025 and signed on behalf of the Board:**



**Eric Fellner**  
**Chairman**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES**  
**OF FILM NATION UK**

**Opinion**

We have audited the financial statements of Film Nation UK ("the charitable company") for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025, and of the 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 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES**

**OF FILM NATION UK - continued**

**Other information**

The Trustees are responsible for the other information. The other information comprises the information included in the report of the Trustees, 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.

In connection with our audit of the financial statements, 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 there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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

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

- the information given in the Directors' and Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' and Trustees' Annual Report has been prepared in accordance with legal requirements.

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

In the light of our 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' and Trustees' Annual 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 and sufficient 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 charitable company's 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' exemptions in preparing the Directors' and Trustees' Annual Report and from the requirement to prepare a strategic report.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES**

**OF FILM NATION UK - continued**

**Responsibilities of Trustees**

As explained more fully in the Statement of Trustees' Responsibilities set out on page 17, 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.

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:

Our assessment focused on key laws and regulations the charitable company has to comply with, and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with management and by performing walkthrough testing over key areas
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business, and reviewing accounting estimates for bias.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES**

**OF FILM NATION UK – continued**

**Auditor's responsibilities for the audit of the financial statements (continued)**

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

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

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](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 Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA

Senior Statutory Auditor for and on behalf of:

**Cooper Parry Group Limited**

Statutory Auditor  
Cubo Birmingham  
4th Floor  
Two Chamberlain Square  
Birmingham  
B3 3AX

Date: 15 December 2025

**FILM NATION UK**  
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES**  
(incorporating an income and expenditure account)

**FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
<b>INCOME FROM:</b>					
Donations and legacies	2	81,923	-	81,923	88,859
Other trading activities	3	1,832,574	-	1,832,574	2,253,935
Investments	4	31,926	-	31,926	62,827
Charitable activities	5	4,316,332	246,936	4,563,268	4,544,206
<hr/>					
Total income		6,262,755	246,936	6,509,691	6,949,827
<hr/>					
<b>EXPENDITURE ON:</b>					
Costs of generating funds		86,823	-	86,823	39,578
Charitable activities		6,174,989	216,964	6,391,953	6,084,458
<hr/>					
Total expenditure	6	6,261,812	216,964	6,478,776	6,124,036
<hr/>					
<b>NET INCOME/ (EXPENDITURE) FOR THE YEAR</b>		943	29,972	30,915	825,791
Transfer between funds	14	(219,594)	219,594	-	-
<hr/>					
<b>NET MOVEMENT IN FUNDS</b>		(218,651)	249,566	30,915	825,791
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward at 1 April	14	2,009,342	91,633	2,100,975	1,275,184
<hr/>					
Total funds carried forward at 31 March	14	1,790,691	341,199	2,131,890	2,100,975
<hr/>					

All income and expenditure derive from continuing activities.

The statement of financial activities incorporates all gains and losses recognised in the above two financial periods.

The notes on pages 25 to 38 form part of these financial statements.



**FILM NATION UK**  
(A company limited by guarantee)

**BALANCE SHEET**

**COMPANY No. 08210217**

**AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
<b>FIXED ASSETS</b>			
Tangible fixed assets	11	45,823	49,180
Investments	20	-	-
		45,823	49,180
<b>CURRENT ASSETS</b>			
Debtors	12	714,151	734,630
Bank and cash balances		2,032,675	1,724,337
		2,746,826	2,458,967
<b>CREDITORS: Amounts falling due within one year</b>	13	(660,759)	(407,172)
<b>NET CURRENT ASSETS</b>		2,086,067	2,051,795
<b>NET ASSETS</b>		2,131,890	2,100,975
<b>Represented by:</b>			
Unrestricted - general funds	14	1,380,475	1,165,380
Unrestricted - designated funds	14	410,216	843,962
Restricted funds	14	341,199	91,633
		2,131,890	2,100,975

The financial statements were approved by the board of directors on 12 November 2025 and are signed on its behalf by:



**Eric Fellner**  
**Chairman**

The notes on pages 25 to 38 form part of the financial statements.

**FILM NATION UK**  
(A company limited by guarantee)

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	2025 £	2024 £
<b>Net cash used in operating activities</b>	17(a)	297,235	333,146
<b>Cash flow from investing activities</b>			
Interest received	4	31,926	62,827
Capital expenditure	11	(20,823)	(50,527)
<b>Net cash provided by/(used in) investing activities</b>		11,103	12,300
<b>Change in cash and cash equivalents in the reporting period</b>		308,338	345,446
<b>Cash and cash equivalents at 31 March 2025</b>		2,032,675	1,724,337
<b>Cash and cash equivalents at 31 March 2024</b>		1,724,337	1,378,891
<b>Cash and cash equivalents consist of:</b>			
Cash at bank and in hand		2,032,675	1,724,337

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**1 Accounting policies**

**Basis of preparation**

Film Nation UK (trading as Into Film) is a charity limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are in education among children and young people using film as a learning tool.

The charity constitutes a public benefit entity as defined by FRS 102. 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), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in Sterling, which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

**Incoming resources**

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably, and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

Voluntary income by way of grants, donations and gifts is included in full in the Statement of Financial Activities when receivable and when the amounts are known with certainty and are measurable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charitable company, are recognised when it becomes unconditionally entitled to the grant.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably, and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charitable company earns the right to consideration by its performance. Where income is received in advance of performance it is treated as deferred income and included within creditors.

The charitable company receives government grants in respect of its award from the British Film Institute. Income from government and other grants are recognised at fair value when the charitable company has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**1 Accounting policies (continued)**

**Resources expended**

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 recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for its beneficiaries.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

**Fund accounting**

***Restricted funds***

Restricted funds represent grants and donations received which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal. The aim and use of each restricted fund are set out in the notes to the financial statements.

***Unrestricted funds and designated funds***

Unrestricted funds represent funds that are expendable at the discretion of the directors in the furtherance of the objects of the charitable company. Such funds may be held in order to finance both working capital and capital investment.

Designated funds are those funds which are unrestricted in nature, but which have been designated by the directors to be used in a particular manner.

**Tangible fixed assets**

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Fixtures, fittings & equipment	4 years straight line
Plant & machinery etc.	3 years straight line

Assets purchased which are under £500 are expensed to the Statement of Financial Activities.

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**1 Accounting policies (continued)**

**Debtors and creditors receivable / payable within one year**

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

**Recognition of liabilities**

Liabilities are recognised when an obligation arises to transfer economic benefits as a result of past transactions or events.

**Employee benefits**

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

**Redundancy and termination payments**

Employees with two years' continuous employment made redundant will be entitled to a statutory redundancy payment. The amount of a statutory redundancy payment is calculated according to a formula based on the employee's age, length of service and week's pay. In certain circumstances a non-statutory payment can also be made.

**VAT**

VAT is only partially recoverable by the charitable company. Any irrecoverable VAT is included within the relevant costs in the Statement of Financial Activities.

**Tax**

The charitable company meets the definition of a charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

**Going concern**

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

<b>2 Donations and legacies</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Donations	81,923	88,859

All of the income received in respect of donations and legacies was attributable to unrestricted funds in both the years ended 2025 and 2024.

<b>3 Other trading activities</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Cinema First	435,000	435,000
Sponsorship	85,895	315,000
Earned income	1,311,679	1,503,935
	1,832,574	2,253,935

All of the income received in respect of other trading activities was attributable to unrestricted funds in both the years ended 2025 and 2024.

<b>4 Investments</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Bank interest receivable	31,926	62,827

All of the income received in respect of investments was attributable to unrestricted funds in both the years ended 2025 and 2024.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

<b>5 Income from charitable activities</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b><i>Restricted</i></b>		
Northern Ireland Screen	199,262	174,000
ScreenSkills	24,180	22,873
British Council	10,000	-
Screen Scotland	8,000	-
Warner Bros.	3,000	31,000
Cardiff Council	2,494	-
	<hr/>	<hr/>
Sub-total	246,936	227,873
<b><i>Unrestricted</i></b>		
BFI grants receivable	4,133,332	4,133,333
Northern Ireland Screen	183,000	183,000
	<hr/>	<hr/>
Sub-total	4,316,332	4,316,333
	<hr/>	<hr/>
Total	4,563,268	4,544,206
	<hr/>	<hr/>

Three grants totalling £12,400,000 were awarded to Into Film by the British Film Institute (BFI) for an initial three-year period commencing 1 April 2023, to be drawn down equally across the period.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**6 Analysis of expenditure on charitable activities**

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
<b>Costs of generating income</b>				
Salaries, pensions and other staffing costs	86,823	-	86,823	39,578
<b>Direct costs</b>				
Commercial activity	56,031	-	56,031	46,132
Communications and PR	651,026	-	651,026	541,574
Content	394,841	-	394,841	284,612
Digital	1,055,301	-	1,055,301	1,214,618
Events and Into Film Festival	403,575	-	403,575	224,602
Filmmaking	335,374	-	335,374	77,528
Programme delivery	1,754,358	-	1,754,358	1,584,325
British Council (Cámara Chica)	-	8,442	8,442	19,815
Paul Hamlyn (Film for Learning)	-	-	-	6,138
NI Screen (ScreenWorks & capital grant)	-	171,540	171,540	177,723
ScreenSkills (Trailblaze)	-	13,771	13,771	2,876
Warner Bros.	-	19,494	19,494	7,500
Cardiff Council	-	2,494	2,494	-
Screen Scotland	-	1,223	1,223	-
<b>Overhead costs</b>				
Customer Relationship Manager (CRM)	86,207	-	86,207	75,470
Finance	178,226	-	178,226	201,402
Human Resources	212,083	-	212,083	298,647
Information Technology	233,555	-	233,555	394,948
Offices and premises	337,917	-	337,917	332,400
Strategy & Planning	361,515	-	361,515	475,326
<b>Governance</b> (note 7)	114,980	-	114,980	118,822
	6,261,812	216,964	6,478,776	6,124,036



**FILM NATION UK**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
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	<b>2025 Total Funds £</b>	2024 Total Funds £
<b>7 Governance costs</b>		
Audit & Accounting fees	34,582	41,238
Salaries	80,398	77,584
	114,980	118,822

**8 Net expenditure for the year**

Net expenditure is stated after charging:	<b>2025 £</b>	2024 £
Depreciation of owned assets	24,180	23,376
Insurance: Trustees' and senior staff indemnity insurance	9,535	9,535
Audit fees – current year	19,750	19,750
Operating lease rentals	112,415	89,340

**9 Pension costs**

Into Film operates a salary sacrifice contribution pension scheme in respect of its employees. The scheme and the assets are held by independent managers.

In October 2017, the charity implemented auto-enrolment for all its staff, increasing the number of employees using the pension scheme. At 31 March 2025, a total of 71 employees participated in these schemes (2024: 65). The charitable company will match the percentage contribution by the employee, up to a maximum of 5 per cent of salary.

The pension charge in the year was £288,688 (2024: £257,621) and at the year-end there were £25,540 contributions payable (2024: £21,905).

	<b>2025 £</b>	2024 £
<b>10 Staff costs</b>		
Wages and salaries	3,103,374	2,812,398
Social security costs	331,800	326,191
Pension costs	288,688	257,621
Redundancy costs	-	220,276
	3,723,862	3,593,862

The wages and salaries cost during the year includes amounts paid to one employee relating to a non-statutory termination payment of £15,600.

**NOTES TO THE FINANCIAL STATEMENTS  
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**10 Staff costs (continued)**

**Number of employees**

The average monthly numbers of employees (excluding the Trustees) during the year, calculated on an average headcount basis was as follows:

	<b>2025 Number</b>	2024 Number
Chief Executive's office	2	2
Communications and PR	15	12
Digital	10	10
Education	34	33
Partnerships and Strategy	9	10
Finance and Operations	5	5
	75	72

The number of employees whose emoluments amounted to £60,000 or more in the year was as follows:

	<b>2025 Number</b>	2024 Number
£60,001 - £70,000	3	-
£70,001 - £80,000	4	4
£80,001 - £90,000	-	-
£90,001 - £100,000	2	1
£100,001 - £110,000	-	1
£110,101- £120,000	-	1

Pension contributions in respect of the nine higher paid staff were £27,477 (2024: seven higher paid staff were £26,396).

No salaries or wages have been paid to Trustees during the year (2024: £nil).

No charity Trustee received payment for professional or other service supplied to the charity (2024: £nil).

The total amount of employee benefits received by key management personnel is £542,314 (2024: £593,459). The key management personnel consist of six individuals (2024: six): the outgoing Chief Executive Officer, incoming Chief Executive, Director of Programme Delivery, Director of Finance and Operations, Chief Technology Officer, and Director of Marketing and Communications.

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<b>11</b>	<b>Tangible fixed assets</b>	<b>Fixtures, Fittings &amp; Equipment</b>	<b>Computer Equipment</b>	<b>Total £</b>
	<b>Costs</b>			
	As at 1 April 2024	93,483	100,471	193,954
	Additions	-	20,823	20,823
	As at 31 March 2025	93,483	121,294	214,777
	<b>Depreciation</b>			
	As at 1 April 2024	87,298	57,476	144,774
	Charge for the year	2,205	21,975	24,180
	As at 31 March 2025	89,503	79,451	168,954
	<b>Net book values</b>			
	As at 31 March 2025	3,980	41,843	45,823
	As at 31 March 2024	6,185	42,995	49,180
<b>12</b>	<b>Debtors</b>		<b>2025 £</b>	<b>2024 £</b>
	Trade debtors		219,220	236,736
	Other debtors		36	995
	Prepayments and accrued income		494,895	496,899
			714,151	734,630
<b>13</b>	<b>Creditors: Amounts falling due within one year</b>		<b>2025 £</b>	<b>2024 £</b>
	Trade creditors		276,938	128,364
	Other creditors		111,440	105,796
	Accruals		167,381	173,012
	Deferred income		105,000	-
			660,759	407,172

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**14 Fund balances**

	Unrestricted £	Restricted £	Total £
Fund balances at 31 March 2025 are represented by:			
Tangible fixed assets	45,823	-	45,823
Current assets	2,405,627	341,199	2,746,826
Current liabilities	(660,759)	-	(660,759)
	1,790,691	341,199	2,131,890

Fund balances at 31 March 2024 were represented by:

Tangible fixed assets	49,180	-	49,180
Current assets	2,367,334	91,633	2,458,967
Current liabilities	(407,172)	-	(407,172)
	2,009,342	91,633	2,100,975

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
<b>2024/25</b>					
<b>Restricted Funds</b>					
BFI (National Lottery)	-	-	-	250,000	250,000
NI Screen (ScreenWorks)	-	199,262	(171,540)	-	27,722
British Council	48,136	10,000	(8,442)	-	49,694
ScreenSkills	19,997	24,180	(13,771)	(30,406)	-
Warner Bros.	23,500	3,000	(19,494)	-	7,006
Screen Scotland	-	8,000	(1,223)	-	6,777
Cardiff Council	-	2,494	(2,494)	-	-
	91,633	246,936	(216,964)	219,594	341,199
<b>Unrestricted Fund</b>					
General Funds	1,165,380	5,477,640	(5,343,728)	81,183	1,380,475
<b>Designated Funds</b>					
BFI (National Lottery)	275,000	-	(25,000)	(250,000)	-
Cinema First	115,000	435,000	(500,000)	-	50,000
EON Productions donations	136,296	81,220	-	-	217,516
ECAF fund	268,486	85,895	(185,904)	(71,600)	96,877
NI Screen (clubs)	-	183,000	(183,000)	-	-
Fixed asset fund	49,180	-	(24,180)	20,823	45,823
	2,100,975	6,509,691	(6,478,776)	-	2,131,890

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**14 Fund balances (continued)**

	At 1 April £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 March £
<b>2023/24</b>					
<b>Restricted Funds</b>					
Paul Hamlyn	9,937	-	(6,138)	(3,799)	-
NI Screen (ScreenWorks)	24,276	174,000	(177,723)	(20,553)	-
British Council	67,951	-	(19,815)	-	48,136
ScreenSkills	-	22,873	(2,876)	-	19,997
Warner Bros.	-	31,000	(7,500)	-	23,500
	102,164	227,873	(214,052)	(24,352)	91,633
<b>Unrestricted Fund</b>					
General Funds	910,589	5,831,055	(5,287,002)	(289,262)	1,165,380
<b>Designated Funds</b>					
BFI (National Lottery)	-	-	-	275,000	275,000
Cinema First	50,000	435,000	(370,000)	-	115,000
EON Productions donation	163,397	32,899	-	(60,000)	136,296
ECAF fund	-	240,000	(31,514)	60,000	268,486
NI Screen (Clubs)	-	183,000	(183,000)	-	-
BFI (Screen Careers)	27,005	-	(15,092)	(11,913)	-
Fixed asset fund	22,029	-	(23,376)	50,527	49,180
	1,275,184	6,949,827	(6,124,036)	-	2,100,975

**Description of funds**

**General funds** include any reserves available to be used in the event of future reductions in funding.

**Restricted funds** include the following:

- **National Lottery** income that remained unspent in 2023/24 and 2024/25 and has agreed to be used in 2025/26 instead. At the request of our funders (the **BFI**) we have made a reserves transfer this year to move the unused funds from designated to restricted reserves;
- The **Paul Hamlyn** funding was for the 'Film for Learning' project (now completed), to provide teachers with CPD to develop their film analysis, animation and filmmaking skills, and embed film in the classroom;
- The **NI Screen** funding is being used to deliver the ScreenWorks project, a scheme to help young people in Northern Ireland aged 16–19 to explore screen crafts through a range of unique work experiences;
- The **British Council** funding is for the Cámara Chica project, which runs filmmaking courses in overseas countries.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**14 Fund balances (continued)**

**Restricted funds** also include:

- The **Cardiff Council** funding was for a teacher training pilot in Wales;
- The **Screen Scotland** funding is for a careers event for schools' careers leads and advisors, held in Leith, Edinburgh;
- The **ScreenSkills** funding was for the Trailblaze project (now completed), a training programme for people aged 16–19 with aspirations of working in the film and TV industry;
- The **Warner Bros.** funding is for creating resources for teachers, based on the Story Builder format.

The transfers between the Restricted and General Funds represent amounts retained by Into Film to cover internal staff costs, management fees and other costs, as agreed with each funder.

The **Designated Funds** represent funds ring-fenced by the Board in respect of the following:

- **Cinema First & NI Screen** income that was unspent in 2024/25 and agreed to be used in 2025/26 instead ;
- The 'Every Child a Filmmaker' (**ECAF**) fund, made up of donations from corporate partners and individuals and to be used to provide in-depth filmmaking to small groups of hard-to-reach young people;
- Donations from **EON Productions** to be used for ECAF projects and other activity;
- **Fixed assets**, as they do not represent reserves that are freely available to the charity; future depreciation on these assets will be charged to this fund.

**15 Leasing commitments**

The total future minimum lease payments under non-cancellable operating leases in respect of land and buildings are as follows:

<b>Expiry Date</b>	<b>2025 £</b>	<b>2024 £</b>
Within 1 year	122,385	112,415
Within 2–5 years	124,415	246,800
Total	246,800	359,405

**16 Capital commitments**

There were no capital commitments at the balance sheet date (2024: £nil).

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**17 Cash flow notes**

**(a) Reconciliation of net income to net cash flow from operating activities**

	<b>2025</b> <b>£</b>	<b>2024</b> <b>£</b>
Net income for the year	30,915	825,791
Interest received	(31,926)	(62,827)
Depreciation	24,180	23,376
Loss on disposal	-	-
Decrease/(Increase) in debtors	20,479	(392,367)
(Decrease)/Increase in creditors	253,587	(60,827)
<b>Net Cash used in operating activities</b>	<b>297,235</b>	<b>333,146</b>

	<b>At 1 April</b> <b>2024</b> <b>£</b>	<b>Cash</b> <b>flows</b> <b>£</b>	<b>At 31 March</b> <b>2025</b> <b>£</b>
<b>(b) Analysis of changes in net debt</b>			
Cash at bank and in hand	1,724,337	308,338	2,032,675

**18 Controlling interest**

The charitable company is controlled by its Trustees.

**19 Company limited by guarantee**

Film Nation UK is a charitable company limited by guarantee and accordingly does not have a share capital. The liability of each member of the charitable company is limited to £1 in the event of it being wound up while he or she is a member, or within one year after he or she ceases to be a member.

**20 Investments**

**Subsidiary undertakings**

The following charitable companies are Limited by Guarantee and are under the control of Film Nation UK at the balance sheet date.

**Subsidiary name**

First Light Movies Limited  
Company No. 05730661                      Dormant Company

Film Club (UK)  
Company No. 05895219                      Dormant Company

**NOTES TO THE FINANCIAL STATEMENTS**  
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**21 Related Party Transactions**

EON Productions Ltd, a company in which Ms B D Broccoli CBE (Trustee) is a director and shareholder of and is therefore deemed to have significant control over, made donations free of terms or conditions to the charity totaling £81,220 (2024: of £32,898).