

WILDSCREEN

England & Wales · Charity number 299450

Details

Other names	THE WILDSCREEN TRUST, ARKIVE, WILDFILM HISTORY, WILDSCREEN
Status	Registered
Legal form	Charitable company
Company number	02206559
Registered	1988-07-26
Register	View on the Charity Commission register

Contact

Address	Unit 1.11 Temple Studios Temple Gate Temple Meads Bristol BS1 6QA
Phone	07584091883
Email	hello@wildscreen.org
Website	www.wildscreen.org

Activities

Objects: TO PROMOTE THE CONSERVATION OF NATURE FOR THE PURPOSES OF STUDY AND RESEARCH AND TO EDUCATE THE PUBLIC IN THE UNDERSTANDING AND APPRECIATION OF NATURE, THE AWARENESS OF ITS VALUE AND THE NEED FOR ITS CONSERVATION.

Activities: Wildscreen Arkive - the world's leading online natural world encyclopaediaWildscreen Exchange - a global hub that empowers conservation organisations by connecting them with world-leading filmmakers & photographers to create ground-breaking communications about our natural worldWildscreen Festival - the international festival that celebrates & advances the art of natural world storytelling

Classification

- **How:** Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Animals, Environment/conservation/heritage
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£793,361	£843,470	£33,880	11
2024-03-31	£436,089	£581,062	-	-
2023-03-31	£780,920	£592,921	£59,904	6
2022-03-31	£167,841	£238,653	-	-
2021-03-31	£466,773	£366,762	-	-

Trustees

Name	Role	Appointed
Stephen Paul Pomeroy	Chair	2026-04-02
Andrew Philip Doe		2017-02-11
Carrie Greene		2020-03-12
Con Alexander		2019-08-01
Jessica Sweidan		2019-05-16
Jonathan Giles Matthew Keeling		2022-03-17
Lizzie Daly		2023-10-17
Lynn Janette Barlow		2014-06-24
Mark Alan Reynolds		2022-11-17
Whihelmina Poppy Elisabeth Mason-Watts		2026-04-02

WILDScreen

England & Wales - Charity number 299450

Accounts

CHARITY REGISTERED NUMBER: 299450
COMPANY REGISTERED NUMBER: 02206559



ANNUAL REPORT & ACCOUNTS 2024/25

FOR THE YEAR ENDED 31 MARCH 2025



WILDSREEN, UNIT 1.11 TEMPLE STUDIOS
TEMPLE GATE, BRISTOL, BS1 6QA

HELLO@WILDSREEN.ORG
WWW.WILDSREEN.ORG



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REFERENCE AND ADMINISTRATIVE INFORMATION

Company Number	02206559
Charity Number	299450
Registered Office/ Operational Address	Unit I.II Temple Studios, Temple Gate Temple Meads, Bristol, BSI 6QA
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Con Alexander, Lynn Barlow, Lizzie Daly, Andrew Doe, Carrie Greene, Jonathan Keeling, Laura Marshall (resigned 6 October 2025), Mark Reynolds, Nicholas Rogers, Jessica Sweidan
Senior Leadership	CEO: Lucie Muir ARK Programme Manager: Charlie Whittaker
Company Secretary	Velocity Company Secretarial Services Limited
Bankers	Bank of Scotland, Edinburgh, EH12 9DR
Solicitors	Veale Wasbrough Vizards, Bristol, BSI 5WS
Independent Examiners	Godfrey Wilson Limited Chartered Accountants and Statutory Auditors 5th Floor Mariner House, 62 Prince Street Bristol, BSI 4QD

2024/25 IN NUMBERS

7 PAID INTERNSHIPS, TALLING 1,918 HOURS, SUPPORTING UNDERREPRESENTED PEOPLE GAIN EXPERIENCE IN WILDLIFE TV AND CONSERVATION JOBS

921K YOUNG PEOPLE CONNECTED WITH NATURE IN THE CLASSROOM THROUGH OUR EDUCATION RESOURCES

92 MENTORSHIP RELATIONSHIPS ESTABLISHED, FROM 11 COUNTRIES, 86 HOURS OF MENTORING

4 SHORT FILMS CREATED, DIRECTED BY UNDERREPRESENTED FILMMAKERS

£32,000 IN FILM PITCHING PRIZES TO FILMMAKERS

3,949 PEOPLE ATTENDED 32 EVENTS



TRUSTEES' REPORT

TRUSTEES' REPORT

The Trustee Board presents its report and consolidated financial statements for the year ended 31st March 2025.

Reference and administrative information set out on page 3 forms part of this report. The consolidated financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the financial statements, and comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and

Reporting by Charities (effective from January 2019).

The company has taken advantage of the exemption to not have to prepare a strategic report in accordance with "The Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013."

The charity has due regard to the Charity Commission's advice with regards to public benefit when designing its activities.

OBJECTIVES

OUR VISION

Wildscreen envisions a world where natural world storytelling is inclusive, accessible and impactful and where nature is protected and thriving.

OUR MISSION

Wildscreen connects people with nature through storytelling. We democratise the creation of and access to nature's stories by:

- Supporting and celebrating the natural world storytelling industry.
- Connecting creativity with conservation by convening storytellers and conservationists.
- Nurturing a global community and next generation of storytellers.
- Raising awareness of conservation through educating and connecting local communities with the natural world through stories.

WE ACHIEVE OUR MISSION THROUGH OUR ECOSYSTEM OF INTERVENTIONS:

WILDSCREEN FESTIVAL AND EVENTS

Our year-round programme of events which includes our world-leading international festival which celebrates and advances natural world storytelling, and is supported by year-round outreach, partnerships and activities.

WILDSCREEN NETWORK

Our dynamic membership network at the heart of the wildlife storytelling industry, nurtures talent, supports professional development, facilitates networking and the evolution of an inclusive global community of natural world storytellers.

WILDSCREEN OUTREACH

Our outreach work provides free and affordable access to natural world stories, content, upskilling and career development opportunities, knowledge and education in local communities, empowering a diverse and equipped new generation of natural world storytellers and conservationists.

OUR GOALS

Our programme of activity in 2024/25 was planned and delivered in accordance with the following strategic goals that underpin our organisational strategy:

- Lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised.
- Wildscreen Festival is the world's largest, most accessible, inclusive and sustainable natural world storytelling festival.
- Wildscreen Network is the world's leading network for the global natural world storytelling industry.
- Wildscreen Outreach nurtures the next generation of natural world storytellers, reaching 50,000 young people each year through education activities.
- Wildscreen ARK is a nature content and education hub for young people, inspiring curiosity about the natural world and empowering them to protect it.

WILDSCREEN FESTIVAL AND EVENTS

We continue to expand our programme of year-round events to lead the evolution of a diverse, inclusive and democratised natural world storytelling genre and creative output. We create opportunities for storytellers, scientists and conservationists, academics and funders to convene, share knowledge, develop new ideas and collaborate.



WILDSCREEN FESTIVAL 2024

The Wildscreen Festival 2024 took place between 14-18 October. This not only marked the 42nd anniversary of the Festival, but it was also the second hybrid edition, continuing the legacy of the 2022 Festival to cultivate globally inclusive and accessible events. Despite the Natural History Film and TV industry currently being in a state of flux with broadcasters and freelancers alike being affected, we had the biggest in-person attendance in the event's history with 1,620 delegates, a 43% increase on Wildscreen Festival 2022. Overall, 2,055 delegates from 62 countries attended the Festival in-person and online.

Building on Wildscreen Festival 2022 and our international Festival's on the African continent, we wanted to use this momentum to support, platform and nurture natural world storytelling talent around the world, with a focus on those currently underrepresented within the natural world storytelling industry. We also wanted to address the current industry climate and the fact that over half of UK TV and Film freelancers remain out of work by embedding transparent conversations on the topic within our programme and prioritising valuable networking opportunities.

Across all elements of the Festival, inclusion, access to opportunities and candour were a

central focus as we built and curated the 2024 Festival.

Over 27% of tickets were concessions or access passes, provided to low income, young people, unemployed, students, NGOs, freelancers and small businesses.

This year we continued to support storytellers from underrepresented groups through our bursary programme. Support was prioritised for individuals belonging to the global majority and/or located in the global south, to attend, be part of and benefit from the Wildscreen Festival. In total 9 people from 5 countries received fully-funded bursaries to attend the Festival live in Bristol. An additional 31 people from 10 countries were provided with free online access to the Festival. We also delivered two free, in-the-field cinematography workshops to 47 emerging cinematographers representative of 22 countries at the Bristol Zoo Project.

Through an event-wide Mentorship Programme 46 industry mentorship relationships were engineered. The programme, which carefully matched mentoring pairs for the unique opportunity to connect, collaborate, and exchange ideas facilitated 23 hours of curated 1-1 guidance.

PROGRAMME

The Festival brought together industry thought-leaders, award-winning filmmakers, photographers and NGOs to contribute to a programme of content that focussed on four key elements: craft, industry, global voices and planetary crisis.

The creative vision and programme for the Festival was driven by the Festival Advisory Board, a voluntary body of industry representatives from around the world. The group comprised leading figures in the global wildlife film and TV industry including broadcasters and platforms such as National Geographic and Love Nature as well as leading production companies such as BBC Studios, Silverback Films and Plimsoll Productions as well as freelancers and representatives from key wildlife filmmaking global hubs.

Speaker numbers increased by 53% from 2022, with 55% more country representation. 230 speakers from over 31 countries

participated in over 73+ industry sessions, with 105 events delivered in total across the 5-day event, spanning 7 venues across the city.

Speakers included leading industry and environmental thought-leaders spanning commissioners, distributors, producers, craftspeople, filmmakers, photographers and conservation organisations, as well as mainstream voices including Chai Vasarhelyi, Charlotte Moore, Steve Backshall and Liz Bonnin. When building our speaker roster, we tried to ensure that, where possible, voices currently underrepresented in the industry were prioritised, platformed and supported, with a focus on LGBTQIA+, ethnically diverse and neurodiverse individuals. There is still much work to be done across the industry, but we are moving in the right direction and continue to build on representation with a purposeful approach.





"It is an inspirational festival that connects people in the industry who are full of passion for natural history filmmaking, by providing opportunities for us to share ideas and creativity. At a time when some people feel worried about the state of the industry, the festival brought hope and reminded us all why we make these films."

Wildscreen Festival 2024 Delegate

This year we were thrilled to host the fourth iteration of WildPitch - a unique wildlife film pitching event, open to anyone to pitch their unique film ideas from across the international wildlife production ecosystem. Following a live pitch event, three individuals or teams won a cash prize of \$8,000 each to turn their dream project into a reality. Providing opportunities for filmmakers, especially emerging talent and those from underrepresented groups to access finance to support their work is critical to address the imbalance of opportunity within the industry.

We were also proud to premiere the 4 films created through the Edge of Nature: Short Film Fund, a collaboration between Wildscreen and On the Edge Conservation, which provided grants and supported 6 emerging natural world storytellers to create fresh, out-of-the-box storytelling approaches to engage GenZ audiences and spotlight EDGE species and habitats. Ahead of the screening, the filmmakers took part in a Headline panel session sharing their experience producing the films. 293 individuals attended the panel session and/or the screening. Guests included industry professionals, mentors, festival delegates and the general public.

Building on the pilot session held at the 2022 Festival, we evolved and refined our Speed Networking offering we invited 60 early and mid-career Assistant Producers, Edit Assistants, Production Coordinators, Camera Operators and Researchers to sit down 1-1 with Talent Managers, Producers and Executives to discuss progression routes and upcoming opportunities in the Natural History Storytelling industry. 24 company representatives, from 11 production companies attended, offering guidance and insight to talent. 100% of attendees found the event useful and 94% said that it provided an opportunity that was not accessible elsewhere



showing the demand and need for such events.

FILM COMPETITIONS

This year marked a notable expansion in submissions to the Wildscreen Panda Awards which received 800 entries from 39 countries, 16 of which were new. 44% of new countries were based in Asia, 6% in Africa, 19% in South America, and 31% in Europe. Submitters could enter across 14 distinct award categories, including the brand-new Production Management Team Award and the returning Children's Award. Specialist awards included the inaugural Field Craft Special Recognition Award, as well as the Christopher Parsons' Outstanding Achievement Award, Lifetime Achievement Award, and the coveted Gold Panda Award.

In its third year, the Official Selection received over 340 entries from over 45 countries and 54 languages a 12.5% and 145% increase from 2022 respectively. In the end, 36 productions were selected for the Official Selection 2024, each telling unique and original stories about the natural world, created by authentic storytellers from 17 countries. The final selection was chosen by a diverse group of international programmers, storytellers and filmmakers. 46% of entries were from Directors from an underrepresented group, including women, people with disabilities, those who identify as LGBTQIA+ and BIPOC.

PUBLIC AUDIENCES AND YOUNG PEOPLE

Once again, the public were able to take part in the Festival through access to over 20 film screenings and a free large-scale outdoor wildlife photography exhibition. Across the public screening programme, 40% of screening capacity was available at concession rates for students, those 25 and under, unemployed individuals, and people living with a long-term disability. 4 screenings were supported by the BFI FAN Exhibition Fund, allowing us to provide an additional minimum of 10% of the capacity offering free/soft admissions to people from underrepresented groups. 47 individuals were supported in total.

The Wildscreen ARK team, delivered a schools careers workshop during the Festival week to introduce students aged 16-18 in Sixth Form and College education to television and film production roles. The event was hosted at



BBC Studios Natural History Unit in Central Bristol, where 60 students from underserved communities in the city were accompanied by their teachers for a carousel of careers demonstrations and question and answer session.



"I just wanted to say a massive thank you for yesterday. All the students and I absolutely loved it. The enthusiasm and passion of all the speakers for their jobs was really apparent and the students left with a much clearer understanding of the types of roles available in the industry as well as how to go about getting a foothold. Really fantastic. We'd definitely be interested in similar events in the future"

Teacher at Wildscreen Festival 2024 Careers Workshop

REACH

With over 125 dedicated posts across our social platforms, our reach went beyond 500K and we gained 7k+ new followers across social media platforms making this our most successful Festival for reach yet. The Festival generated 66 online print articles, TV news stories, radio interviews and podcast episodes.

VOLUNTEERS

The charity is hugely grateful for the efforts of our dedicated team of volunteers who help with the running and delivery of the Wildscreen Festival.

The charity was supported by a record number of volunteers, benefitting from 67 in-person volunteers and 6 remote volunteers to support with online delivery of the Festival. Cumulatively, they gave 2,000+ hours of their time during the event. If this is valued at the UK Living Wage of £12.60, the volunteer efforts amount to £25,600.

In accordance with FRSI-2 and the Charities SORP (FRSI02), the economic contribution of volunteers is not recognised in the accounts.



WILDSCREEN FESTIVAL TANZANIA

Despite Africa being historically one of the most actively filmed continents within the wildlife filmmaking genre, only 4% of Wildscreen Festival (Bristol) delegates in 2022 were from African countries. Over 25% of films submitted to our film competitions in 2022 featured African wildlife, yet only 7% were made in Africa. As part of our goal to build a more equitable wildlife storytelling industry and building on the success of our 2023 Wildscreen Festival Nairobi, we delivered Wildscreen Festival Tanzania between the 6th to the 7th of June 2024. With headline sponsorship from BBC Studios Natural History Unit, we delivered a 2-day Festival in Arusha, convening African storytellers with key global industry players, to empower in-country talent, celebrate the role of Tanzania and Africa in the International

Wildlife Film Industry, elevate African storytellers and support the pipeline of Indigenous African Storytelling Talent.

Working in partnership with the African School of Storytelling (AFRISOS), we convened a Festival Advisory Board consisting of key decision makers within the global wildlife film industry including BBC and National Geographic; Kenyan-based conservation organisations including the WildlifeDirect and African Wildlife Foundation; key members of the Tanzanian wildlife film industry including African Environments and AFRISOS, specifically curated to address the industry, funding, craft, talent and impact challenges and opportunities for African wildlife storytellers.

The event in June 2024, convened 221 delegates from 20 countries including Kenya, South Sudan, Uganda, South Africa, Zambia and Rwanda, plus key industry decision makers from the UK and US. Around 66% of the audience were new to Wildscreen events. The programme featured over 36 speakers across 22 sessions, networking events and screenings.

We provided 15 bursaries to attend the Festival and engineered 30 industry mentorship relationships as part of the event, supporting African storytellers with long-term career goals and ambitions. With kind support from RandomGood Foundation, three African wildlife filmmakers were awarded a total fund of \$19,000 to support the development of their film projects through WildPitch.



"One of the joys from this year's Festival was the tangible representation of some of the networks that were formed last year in Nairobi. In the year since then, some of the filmmakers have collaborated on various projects, some have been recommended for work through the connections they made, whilst some have formed friendships that have influenced the trajectory of their careers."

Faith Musembi, Festival Advisory Board Chair



"We have awoken something and have to keep the momentum going! We should all think about how we can keep shining light, providing opportunities and being catalysts for more authentic nature storytelling"

Jigar Ganatra, Wildscreen Festival Tanzania Host



"From the insightful discussions to the networking opportunities, the Festival exceeded my expectations in every aspect. I believe that the impact of the Wildscreen Festival extends far beyond the event itself, influencing the future of wildlife conservation and media on a global scale."

Wildscreen Festival Tanzania 2024 Delegate

SCIENCE IN STORYTELLING

Building on the inaugural Science in Storytelling in 2024, we hosted a second iteration on 24 March 2025. Held at Bristol Beacon, the event once again focused on putting science in the spotlight and highlighting the importance of nurturing relationships between scientists and storytellers - those with the knowledge, and those that want to share it. The aim is to support cross-sector collaborations creating innovative and impactful stories that engage and educate the public with climate and biodiversity issues. This hybrid event, which was hosted by Wildlife Biologist and

Environmental Broadcaster Liz Bonnin, platformed successful case studies where scientists and filmmakers had come together in a symbiosis of minds to communicate science effectively and creatively. 238 delegates (160 live, 78 online) joined from 27 countries, for a day packed of networking and a programme with 4 sessions and 4 lightning talks featuring 25 experts spanning the creative industries, charities and academia, sharing knowledge, lived experience and practical tips on how to successfully collaborate cross-sector.



"This was a gathering of some of the most excited, passionate, interested and interesting minds and together everyone was bolstering each other about how we move forward and I think that will result ultimately in stronger stories and more impactful stories which is all the more important considering what's happening to the planet."

Liz Bonnin, Science in Storytelling 2025 Host

WILDSCREEN FESTIVAL BOTSWANA

Building on the success and impact of Wildscreen Festival Tanzania in June 2024, we are continuing our goal to build a more equitable global wildlife film industry, specifically supporting storytellers from the African continent. Wildscreen Festival Botswana will take place in Maun from the 12-13 June 2025. The event is being created in partnership between BBC Studios Natural History Unit and Botswana Ignite, a Botswana-based initiative backed by the Botswana Government that aims to develop the local

film and television industry through training, mentorship, and production projects. A Festival Advisory Board comprised of voluntary representatives from across the global natural history film and TV industry and African conservation organisations are supporting Wildscreen and its partners to inform the programme and deliver the Festival, with over a third of the board being Botswana and over 50% of the board being African.

THE AIMS ARE TO:

- Celebrate the role of Botswana and Africa within the international wildlife film industry.
- Elevate Africa storytellers within the global wildlife storytelling industry, increasing representation within creative and editorial roles.
- Support the pipeline of indigenous African storytelling talent, providing mentorship, networking opportunities and demystifying the business of wildlife film.
- Capacity build and created and support the growing industry infrastructure within Africa.

Open to everyone, both established and aspiring African filmmakers and worldwide industry professionals, the two-day festival will feature headline talks, panels, networking opportunities and a pitch fund to support African storytellers to develop their film projects. All delegates will be provided with a

complimentary pass to the Wildscreen Industry Summit 2025, to support continued professional development within the industry and to directly address the lack of access to wildlife film content within the country, by providing on-demand access to the top 30+ films from across the genre globally.

WILDScreen INDUSTRY SUMMIT AND PANDA AWARDS 2025

For the first time since Wildscreen's inception in 1982, we will be moving to an annual industry event model, delivering an annual industry gathering in Bristol and an annual Panda Awards film competition.

This strategic decision is a response to addressing both the needs of our professional storytelling community in a turbulent film and TV economic landscape and the charity's need to even out our income and expenditure year on year. We want to move away from operating within our historical two-year cycle of a fallow year and an active year. This move will not only even out the financial curve but

operationally it will enable the organisation to keep institutional knowledge therefore supporting our community and growing our impact year-round. Preparations have begun for the inaugural Wildscreen Industry Summit and Panda Awards which will be held between 20-22 October.

The Summit will focus on bringing together the natural world storytelling community to navigate the challenges and opportunities of a world in flux with content reflecting the changing and increasingly challenging financial landscape of the international film and TV industry.



FILM COMPETITIONS

Panda Award submissions have opened, with new categories introduced this year to reflect our mission and the significance of short content for younger audiences - the Short Panda Award for productions less than 20 minutes in length; the Independent Film Award recognising productions that have had less input from major production studios and have a budget under £1.5 million; and the In-Country Production Panda Award recognising productions made on location in-country with at least 50% of the production team being in-country nationals.

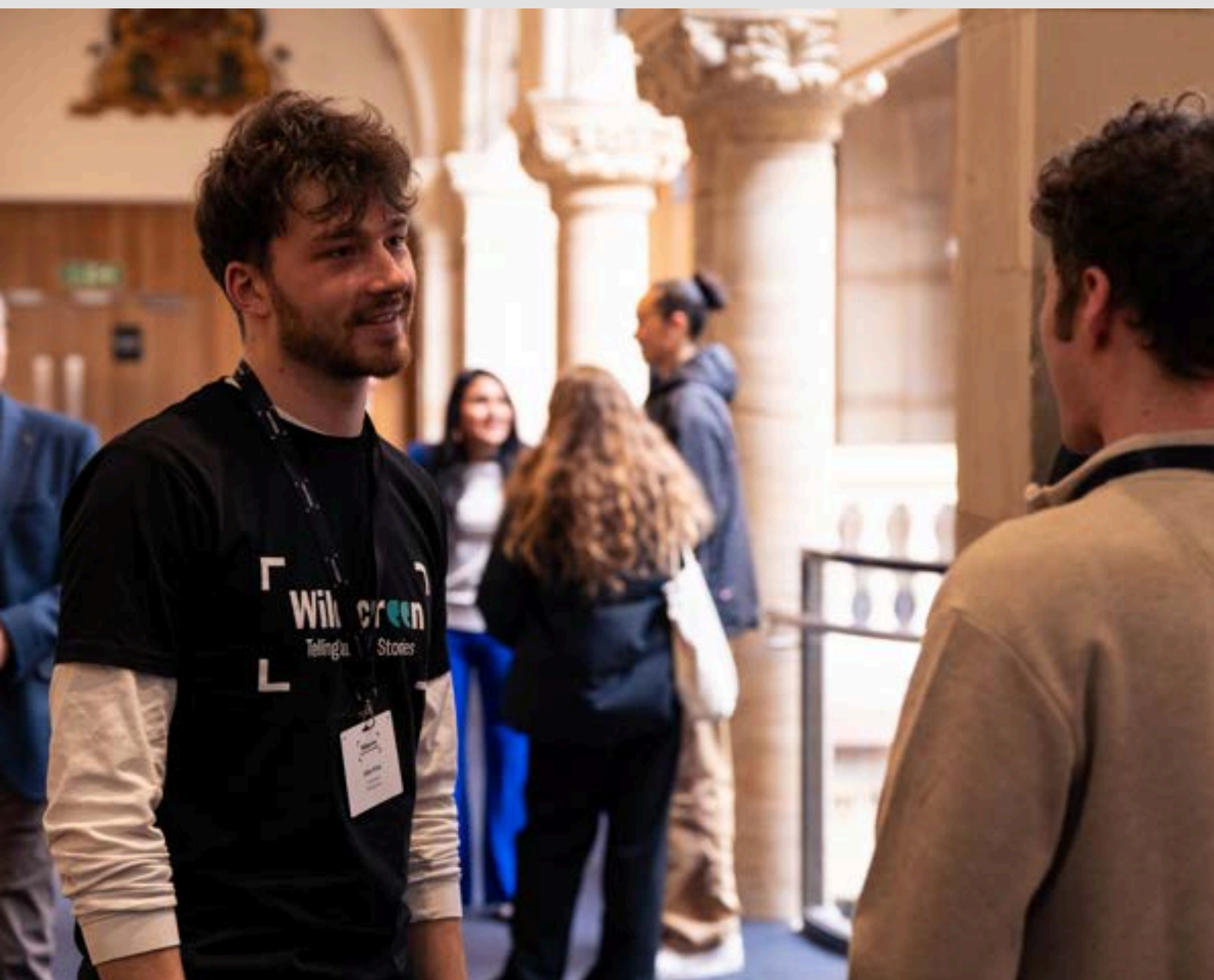
WILDPHOTOS

Following on from the success of WildPhotos 2024, Wildscreen and Wildlife Photographer of the Year at the Natural History Museum are once again collaborating on WildPhotos. This one-day, hybrid, photography symposium will celebrate and convene a world-class line-up of 14 conservation photographers from around the world, who will share the stories, craft and impact behind some of the most iconic wildlife photography. The event is kindly supported by Focused on Nature.

WILDScreen VOLUNTEER COMMUNITY

In 2025, we began piloting a new volunteer model, moving from event-specific roles to a cohort that supports the organisation across a full calendar year – each offering 24 hours of volunteer hours over 12 months. We welcomed 7 volunteers to the 2025 cohort. This annual approach enables us to build stronger relationships with our volunteers and allows us to better support them more effectively over an extended period.

Volunteers will contribute across multiple events throughout the year, helping to retain organisational knowledge and improve continuity within the team. We anticipate that this model will lead to more efficient and effective event delivery, while also providing volunteers with a richer and more rewarding experience which allows for personalised support.



WILDSCREEN OUTREACH

As part of our goal to lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised, this year saw us build on our previous talent schemes and complete delivery of our pilot film fund, to support emerging and underrepresented natural world filmmakers.

WILDSCREEN INTERNATIONAL STORYTELLING INTERNSHIP SCHEME

In partnership with WWF-UK, we continued the delivery of a new pilot scheme providing paid internships for six UK-based and six internationally-based 18-35 year olds, to pursue careers in the natural world storytelling and content creation within the TV and conservation sectors.

The programme enables 12 internationally renowned wildlife TV production companies and conservation NGOs to partner with Wildscreen and open their doors to aspiring storytellers providing paid, practical experience across a variety of production roles. The scheme aims to tackle systemic barriers to entry into the natural world storytelling sectors, which disproportionately impact groups which are already underrepresented including ethnically diverse individuals, in-country talent, LGBTQIA+ individuals and those living with a disability, womxn, individuals who identify as neurodiverse, and individuals from low socio-economic backgrounds.

Nine internships were completed/started in the last financial year and the remaining the two internships commenced in April and June 2024 respectively. Both were based in the UK and they provided 192 hours of paid work cumulatively. The Tanzanian based internship that started in March 2023 finished in July 2024 and provided an additional 798 hours of paid work. The decision was made to provide one less internship opportunity than

originally planned and instead repurpose the funds to better support the other internships, ensuring that (1) the duration of the internships was enough time for interns to properly embed themselves in the role for maximum value to their career progression and (2) to support smaller organisations in the Global South with the overhead costs associated with taking on an intern, enabling their participation in the programme.

The programme as a whole has supported a diverse range of partners including, Big Wave Productions, Oak Island Films, BBC Studios Natural History Unit, Planta Alta, WildlifeDirect, AFRISOS, Exeter Phoenix and VI Rental. A range of roles, representative of the diverse spectrum of career pathways available within the natural world storytelling industry, have been/will be hosted by the partnering organisations globally. These included; Production Assistant, Trainee Researcher, Junior Production Management Assistant, Script Editor, Zine Creator, Events and Comms Assistant, Cinematography Trainee, Story Researcher, Event Assistant and Camera Assistant.



Wildscreen Storytelling Intern:
Chinmay Puranik
Camera Intern, VI Rental

KEY PROGRAMME ACHIEVEMENTS:

- **11** individuals benefitting from paid industry internships.
- **1,085** individual applications for the **10** internships advertised.
- **100%** of interns found the opportunity a valuable experience.
- **100%** of interns developed industry knowledge through participating in the programme.
- **33%** of interns secured an ongoing role at their host organisation.
- **100%** of interns felt that the experience gained through participating in the Wildscreen Storytelling Internship was beneficial to pursuing a career within the natural world storytelling sector.

"Learning about the scale of natural history filmmaking really helped to quantify for me to the immense opportunities and potential for it to uplift lives, share knowledge and promote conservation."

AFRISOS Intern, 2024

BFI: BEST OF WILDSCREEN TOUR

Between October 2024 and March 2025 we delivered the Best of Wildscreen Tour with support from the BFI Fan Exhibition Fund. The project built on the learnings from the 2022 Wildscreen Roadshow and took the very best natural world stories on the road, touring films from the Wildscreen Official Selection across the South West. Three film packages, curated under umbrella themes (Oceans, Rivers, Hope), were created for South-West based exhibitors. Four additional packages were created for the Bristol leg of the Tour with was delivered within Wildscreen Festival 2024. The tour engaged underrepresented audiences – families and young people from protected groups - with independent environmental films by providing exhibitors with subsidised, accessible, specialist environmental-themed screening packages, supported by wrap-around outreach and marketing expertise. The project: Supported and delivered 10

screenings reaching 721 audience members; Broke down barriers to entry for 90 people by providing free tickets.; Supported 4 exhibitors in the South West based in Exeter, Totnes, Swindon and Falmouth.; Provided wrap around outreach and marketing support to exhibitors, helping them to reach and develop new audiences; Allowed us to develop new exhibitor networks across the South West and in other regions.

Lasting networks were built through delivering this programme, both with exhibitors and audience, and we now have a better understanding of the demand for environmental film packages from exhibitors and how we can best support them in programming environmental films. These learnings will feed in to expanding our film package offering in 2025 and beyond.

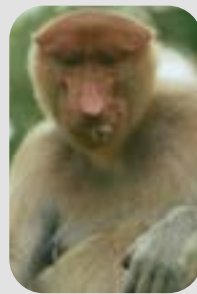


EXETER GREEN PHOENIX

In June 2024, we supported Exeter Phoenix, a vibrant, world-class multi-artform venue in the heart of Exeter's city centre, for their pilot Green Phoenix Festival. The event, which took place on 30th June, looked towards a sustainable future using collective creativity to empower action. Delivered in partnership with a variety of sustainability-focused local

groups, organisations and individuals, the festival was an opportunity to highlight how we can all play a part in creating a greener future whilst connecting with the work taking place locally to mitigate the climate crisis. We provided a package of 3 films from the Wildscreen Official Selection to support their programme.

EDGE OF NATURE: SHORT FILM FUND



Launched in September 2023, the EDGE of Nature: Short Film Fund supports and nurtures emerging natural world storytellers to create new, innovative and outside the box storytelling approaches to engage GenZ audiences and spotlight EDGE (Evolutionary Distinct and Globally Endangered) species and habitats. The film fund and programme is generously supported by On the Edge. The fund specifically sought to engage filmmakers

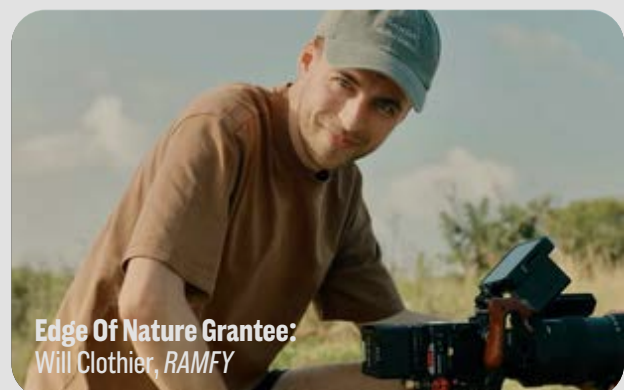
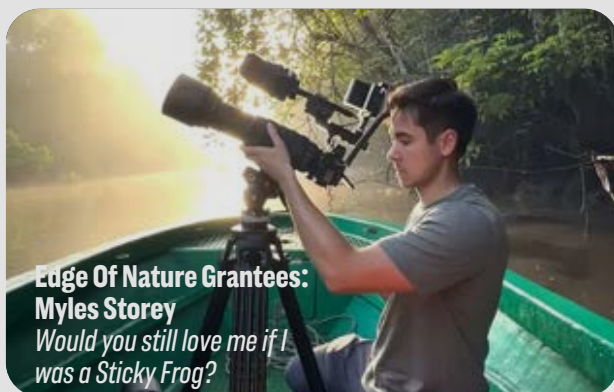
belonging to groups which are currently underrepresented within natural world storytelling, and, following an far reaching marketing campaign to encourage applications, four emerging filmmakers from Mexico, Malaysia, Singapore and the UK were awarded grants of between £10,000 to £15,000 each to produce their short film. The grantees supported all belong to an underrepresented group.

The programme, which concluded in January 2025, achieved the following;

- Four short films aimed at GenZ audiences were created and distributed on YouTube.
- Six EDGE species were spotlighted collectively by the 4 projects; Tboli Leaf Warbler, Temminck's pangolin, Tapir, Great Hornbill, Proboscis monkey and Cameron Highlands Sticky Frog.
- The programme sought to reach a diverse range of storytellers globally. This was achieved with 105 applications from 32 countries spanning 6 continents.
- Successful coordination of Final Jury, to which 12 shortlisted applicants pitched their idea to. The Jury was representative of Academy Award winning Filmmakers, Disney Studios, Panda Award winning filmmakers.
- 9 training sessions were delivered to grantees by industry professionals covering; Pitch Training, Post Production, Production Management, Story Development, Social Media, Rough Cut to Picture Lock, Promo Creation, Public Speaking and Development. All projects also received a I-I post-production consultation.
- 13 mentoring matches were made and 42 hours of mentoring delivered.

- All projects were connected to an industry mentor to support their project for 8-hours over 8 months. One project was connected to two long-term mentors. 32 hours of core mentorship was delivered in total. 100% of grantees thought that their mentoring relationships were successful.
- Grantees received post-production support from two Bristol based post-production houses, Evolutions and Films at 59.
- 6 grantees were supported to travel to and attend Wildscreen Festival 2024.
- All four films premiered at Wildscreen Festival 2024, following a Headline panel session with the grantees hosted by emerging filmmaker Libby Penman. 293 individuals attended the panel session and/or the screening. Guests included industry professionals, mentors, festival delegates and the general public.
- The four films have had 374,000+ views cumulatively on YouTube and have been picking up nominations and awards at film festivals including Seoul International Film Festival, Creative Climate Awards 2025, Latino and Native American Film Festival, Santiago Wild, Female Filmmakers Festival Berlin and the Short Film Southeast Academy International Film Festival.

We are extremely grateful to our network of industry mentors and partners who have supported the Edge of Nature Short Film Fund so generously with their time and expertise. These include: Disney, Planta Alta, Wildstar Films, Silverback Films, Plimsoll Productions, BBC Studios Natural History Unit, Evolutions, RED Digital Cinema, NEWF and If Not Us Then Who.





Edge Of Nature Grantee
Panel, Wildscreen Festival
2024

“There really is no better way of learning than just doing, so this programme has been a huge benefit to me because it has allowed me to be exposed to every stage of production, all the way from development to delivery, with support available at every step along the way!”

Edge of Nature Grantee



OTHER PARTNERSHIPS AND COLLABORATIONS

We continue to collaborate and build relationships with partners around the world, amplifying Wildscreen and our partners' impact, reach, and influence, as well as pooling resources and expertise to ensure increasingly more competitive and stretched funding is used most effectively.

We continued our annual partnership with WildViewTaiwan Nature Communication Society for its annual film festival, screening 'The Best of Wildscreen' where we delivered

packages of film content for a summer of wildlife film screenings at the National Museum of Natural Science and other venues. This year's theme focused on Actions for Biodiversity and again saw the partnership include the Delta Foundation Film Festival, who's aim is to focus on coral reefs, marine biodiversity, and climate change. We provided a package of films focusing on marine biodiversity and climate change to support their activity.



WILDScreen ARK

Wildscreen ARK's vision is a future where there is equity of natural history knowledge and skills, enabling young people to connect with the natural world and feel empowered to create a future that supports climate, biodiversity and sustainability. At one of the most critical times for nature, young people, in particular teenagers, feel less connected with nature than ever before.

THE AIMS OF WILDScreen ARK ARE TO:

- Make engaging educational natural content available to young people for free.
- Support educators by offering trusted resources so they can teach about natural history and the environment with confidence.
- Build routes into the filmmaking, media and conservation sectors for young people, particularly those with different life experiences.
- Continue the legacy of ARKive, the world's leading audio-visual encyclopaedia of life on Earth.

OUTREACH AND ACTIVITIES

The ARK Programme Manager and ARK Project Assistant continued to develop Wildscreen ARK through the generous support of a mosaic of funders. Since launch we have incrementally improved the platform by developing the user experience and expanding the content available to users through continued growth of our media contributors.

Grants were secured from the University of Bristol and University of West of England, to support the recruitment of two interns for 3-4 month placements to support ARK communications and events. Following an inclusive recruitment process, these roles were focused on reaching young people from underrepresented backgrounds within the

environmental and creative space. All interns are paid the Real Living Wage and are supported by a wraparound mentorship programme delivered by Wildscreen staff. An additional intern was also brought on through the Northwest Social Science Doctoral Training Partnership which supported 488 hours of work. The scheme, which extends PhD stipends by three months to allow for industry experience, created the opportunity for a science PhD student to join our team and work in various areas of the charity including ARK content research. This allowed us to double our content acquisition and update our most popular educational resources at a key period prior to the start of the school academic year.

YOUTH ADVISORY BOARD SCOPING

Following on from the support from Groundwork through the New to Nature programme in 2023, we secured a small grant through the New to Nature Legacy Fund to explore integration of a Wildscreen ARK Youth Advisory Board. This funding allowed us to host paid focus groups with young people who had participated on other Youth Advisory

Boards to explore whether Wildscreen ARK would benefit from installing a similar mechanism. The work fed into strategy development and further youth governed scoping. It was decided that at this point a Youth Advisory Board would be not installed, but that youth voices will be included within project advisory boards.



WILDSCREEN ARK FILM AND PHOTOGRAPHY COMPETITION

In May 2024, we teamed up with the West of England Combined Authority to launch the Wildscreen ARK Film and Photography Competition. The competition was delivered across Bristol, South Gloucestershire, and Bath & North East Somerset. It invited 13–18-year-olds to capture “nature in your neighbourhood” using only their smartphones. The programme paired creative engagement with targeted outreach in communities experiencing lower access to nature. It aimed to engage young people with local nature using storytelling and smartphone photography/film, remove barriers through accessibility-first design (free entry, smartphones only, resources, webinars). Entries were judged by four young adult judges from the storytelling and conservation

sectors. Finalists work were featured in a public exhibition on College Green in Bristol during Wildscreen Festival 2024, engaging 26,600 members of the public.

A School Outreach Programme was delivered to encourage submissions and engaged 315 students across 12 workshops in 6 secondary schools, with a deliberate focus on SEND settings and schools in areas of highest deprivation to ensure equitable access. Through these sessions, young people were introduced to nature technology, storytelling, camera skills, and explored nature-based careers, giving them hands-on opportunities to connect with local wildlife and develop creative confidence.

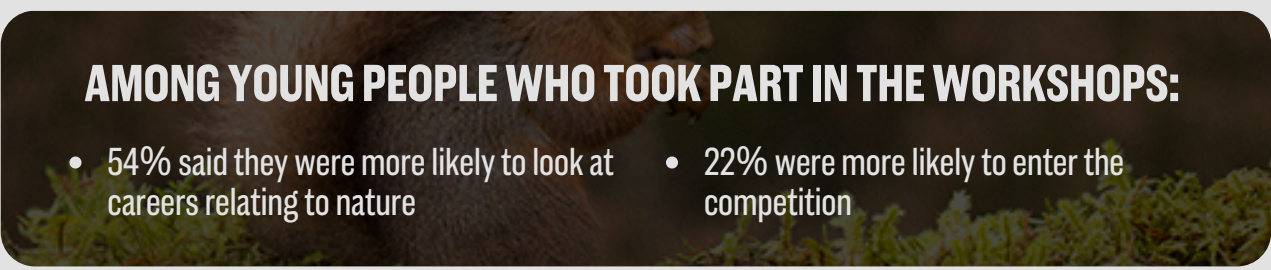


AMONG YOUNG PEOPLE WHO TOOK PART IN THE COMPETITION:

- 80% felt more connected to nature
- 60% improved their photography skills
- 80% improved their nature ID skills
- 100% felt the experience was positive for their wellbeing

"Taking part in this wildlife photography competition was such an amazing opportunity. I loved capturing nature with just my phone, and having my photo displayed on College Green in my community was a huge honour."

Competition Finalist, 2024



AMONG YOUNG PEOPLE WHO TOOK PART IN THE WORKSHOPS:

- 54% said they were more likely to look at careers relating to nature
- 22% were more likely to enter the competition

"I enjoyed getting out in nature but also the planning and finding new places for nature near me. I also feel good having my work displayed on the Wildscreen ARK and on public display on College Green — it made me feel proud."

Competition Finalist, 2024



Joel Clements, Wildscreen ARK Film and Photography 2024 Winner



ARK ADVISORY GROUP

In early 2025, Wildscreen convened the ARK Advisory Group for two strategic workshops held in January and February. The group brought together trustees, prospective partners, external experts, and the Wildscreen ARK team. Its purpose was to clarify ARK's audiences, understand the existing landscape, and identify the product, content and strategic needs that would shape ARK's next phase of development. The group helped to define ARK's core audiences as teachers, creators, young people, families, identify a potential gap in reaching learners aged 7–11 earlier in their nature journey and develop and refine user personas, including motivations, needs, discovery routes, and success goals.

Through this activity, the group mapped what existing products/platforms already serve these audiences, where ARK is differentiated through its storytelling focus, trusted Wildscreen brand, and nature media archive and where gaps exist, particularly for accessible, story-led, multimedia nature education. Discussion explored the future of ARK and the integration opportunities for other aspects of Wildscreen such as Wildscreen Network and Wildscreen Events.

The Advisory Group will continue to meet next year to help guide the development of ARK.



ARKIVE DATA RECOVERY & RELEASE PROGRESS

We have made major progress in recovering the historic ARKive collection featuring a unique collection of 100,000 photos and videos of endangered species. Forensic analysis by a specialist data recovery and restoration company confirmed that large volumes of media and metadata from the archive remain intact and a pilot extraction

phase is underway. The long-term plan is to raise funding to release the full archive onto the new ARK platform, securing the future of the content and it being used to support participatory nature connection for the general public as part of the longer-term ARK strategy.

The Linbury Trust kindly awarded us a funding uplift of £5,000 to continue work and development of the ARK project. This grant supported ARKive Catalogue Restoration onto Wildscreen ARK, namely migration and restoration of legacy ARKive content into the modern ARK platform. To date, content restoration work is ongoing.

Over the past year, we successfully negotiated key content rights agreements with Nature

Picture Library and independent natural history creators with 200 UK species profiles as of March 2025. Through our own research and the partnership with Nature Picture Library, we have agreements with over 400 professional and amateur wildlife photographers and filmmakers, allowing us to feature high-quality content not accessible on other platforms. We continue to work with them and improve our terms of use so that this content has greater reach and impact.



WILDSCREEN EXCHANGE

Wildscreen Exchange, is a stills library providing free access to 25,000 images of species and habitats to 300 conservation organisations. Whilst some of the content is being absorbed into the ARK platform, the future of the Exchange platform is being explored within the wider context of Wildscreen ARK and will be determined as part of our 2025+ strategy.

EDUCATION

In April 2024, we crowdfunded £3,970 through the Big Give Green Match Fund to develop the Wildscreen ARK education pages, which host new resources for teachers and the updated ARKive educational resources. We have finalised a new licensing agreement with STEM learning, ensuring wider distribution of educational materials and have updated and realised six of our most popular

learning resources on the ARK website. The updated Design a Species learning activity was included in STEM Learning's 2025 National Science and Engineering Week pack. Our collection of over 60 curriculum-linked education resources continues to be popular with teachers, with over 30,700 downloads last year.

WILDSCREEN NETWORK

The aim of the Wildscreen Network is to be an inclusive membership community that supports, connects and convenes freelancers and production companies working to give nature a voice. Network income aligned with the previous year, with individual membership remaining steady at 314 across the year, with 18 corporate members including the world's leading wildlife production companies. Some

smaller corporate members did not renew their membership as a direct result of financial uncertainty in the wildlife film and TV industry. We had projected a 20% increase in membership income however this was not achieved due to the economic climate of the wildlife genre, however we were able to maintain similar levels to the previous year.

EVENTS

We delivered in-person networking events in Bristol, bringing together 151 industry professionals. We delivered 5 webinars, reaching 248 attendees covering topics such as Mentoring and spotlight sessions on films featured in the Wildscreen Official Selection 2024.

Our annual Emerging Talent month returned in May featuring across the Network and socials. Two free webinars were delivered about accessing the industry reaching over 190 people, covering:

- Mentoring 101
- Networking in Natural History



OPERATIONS

We continue to build an inclusive, safe and empowering working environment and culture. Hybrid working has remained the norm for our employees and freelance team members, providing flexibility and a healthy work-life balance.

We continue to review and implement inclusive and accessible recruitment and employment practices for our internal staff team, our external talent and mentorship schemes and volunteers.

We remain accredited as a Real Living Wage Employer and a Disability Confident Employer.

COMMUNICATIONS

As an organisation cemented within the natural world storytelling ecosystem, with a mission to connect more people with nature through storytelling, we are committed to growing our own communications.

Media coverage grew year-round at a national and international level, due to Wildscreen Festival, Wildscreen Festival Tanzania, the Edge of Nature: Short Film Fund and Wildscreen ARK Photography Competition. Our supporter base on social media continued its organic growth, and our email marketing list grew by 71%.

KEY STATS IN 2024/25:

Key stats in 2024/25:

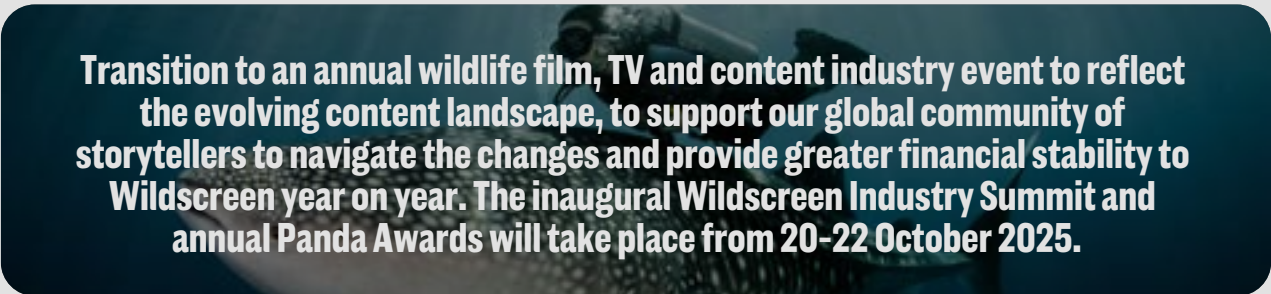
- Email database subscribers: 10,801
- Website visitors (across all platforms): 53,000
- Social Media Followers: Instagram (17,272), Facebook (7,211), LinkedIn (6,239).
- YouTube Subscribers: 1040 - an increase of 74%.

Over the coming year, we will invest in growing the communications and marketing expertise across the team and commission a digital marketing audit and strategy to support the growth of our online audiences and impact across all our projects.



FUTURE PLANS

WORKING TOWARDS OUR STRATEGIC PLAN, OVER THE COMING YEAR OUR GOALS ARE TO:



Transition to an annual wildlife film, TV and content industry event to reflect the evolving content landscape, to support our global community of storytellers to navigate the changes and provide greater financial stability to Wildscreen year on year. The inaugural Wildscreen Industry Summit and annual Panda Awards will take place from 20-22 October 2025.



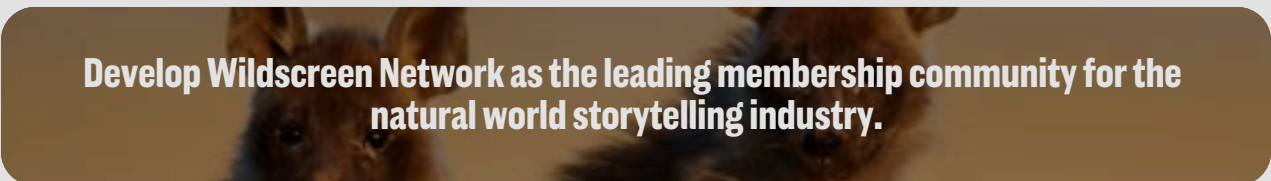
Support authentic, diverse voices to enter and progress within the natural world storytelling industry both within the UK and globally through:

- The delivery of talent schemes, paid internships and mentorship programmes both within Wildscreen and with our global partners.
- Grow the EDGE of Nature: Short Film Fund to provide grant funding to emerging natural world storytellers to create new, innovative and outside the box storytelling .



Nurture an equitable, global community and next generation of storytellers by expanding our year-round programme of events, including:

- Wildscreen Festival Botswana, to support and platform African wildlife storytellers.
- Wildscreen Industry Summit and Panda Awards.
- Science In Storytelling - convening scientists with storytellers to create and share equitable stories of nature.
- WildPhotos 2025 – a one-day conservation photography symposium .



Develop Wildscreen Network as the leading membership community for the natural world storytelling industry.



Develop a 3-year strategy for Wildscreen ARK to include:

- Increasing young people's participation in Wildscreen ARK, empowering the next generation of natural world guardians.
- Release and democratise access to global natural history content.
- Release new education resources for young people and supporting adults to encourage greater nature connection amongst young people.
- Increase our UK and global audience through partnerships and collaborations with conservation and education organisations to increase impact by creating journeys that lead to conservation action.



Raise Wildscreen's visibility and relevance among the public, with a key focus on young people.

This coming year, we will develop and launch our 2026+ strategy. As with all we do at Wildscreen, this will be developed through a collaborative process engaging our team, board, our community, beneficiaries and partners. This strategy will give us a roadmap for the next chapter of Wildscreen, laser-focusing our efforts on where we are best placed to make the most impact for our community and the public during this critical period for our natural world.





FINANCE REVIEW

FINANCE REVIEW

The overall income was £793,361 compared to £436,089 in the previous year. Total funds carried forward at 31 March 2025 were £33,880. The increase in income is due to the Wildscreen Festival and Panda Awards taking place within the year, our biennial event which drives both an increase in expenditure and is our biggest source of unrestricted income. For comparison, income from the previous equivalent Festival “on-year” in 2022 was aligned at £780,920. Ticket sales grew 17% to £227,505 from £193,313 and sponsorship income grew 7% to £316,805 compared to £294,221 in the previous Festival year. We also saw significant growth in donations with an 87% increase to £61,106 (£32,581 in 2024) which is due to philanthropic support for our international festival. However, we saw a significant drop in grant income to our lowest since pre-covid levels which is due to us coming to the end of two significant multi-year grant funding periods.

Despite a challenging landscape across the charity sector and a significant economic downturn in the wildlife film and TV genre, compounded by global economic stability, through the hard work and dedication of a talented team and continued diversification in funders and sponsors and despite a significant drop in grant funding, we were able to maintain the same levels of income.

Our principal funding sources are set out in notes 3, 4 and 5.

We are incredibly grateful to all those who have supported us with the time, experience and financial support during the year. We are fortunate to have a supportive and dedicated community of storytellers, sponsors, donors and funders who have ensure we continue to push the boundaries and reach of our work, ensuring more people are connected to nature.

RESERVES POLICY AND GOING CONCERN

The trustees consider the reserves policy an agree that wherever possible and appropriate, the free reserves should be sufficient to cover a minimum of three month’s operating costs.

The charity’s unrestricted reserves have decreased to £33,880 at 31 March 2025, from £83,089 at 31 March 2024. This drop in reserves to below the required level is in part due to the extremely challenging funding landscape within the charitable sector and high competition for grants in particular in relation to the support of Wildscreen ARK. Where funding did not materialise, we were committed to using our unrestricted funding

to maintain the development of ARK and its transition from a pilot to a longer-term project to grow our charitable impact and diversify our grant and donation income. This also reflects our plans to transition from our traditional two-year Festival cycle, with an active year and fallow year, to a more even annual model, stabilising our earned unrestricted income annually. This strategic move requires a maintenance of a core team with institutional knowledge to navigate this transition against a backdrop of challenging times for the wildlife film and TV community in which we are cemented. However, income for 2025/26 had already been secured, specifically in relation to a £40,000 donation

alongside earned income from Panda Award film submission fees, Wildscreen Industry Summit sponsorship and ticket sales for our autumn events programme, spanning the Summit and WildPhotos. Repeat annual film consultancy projects have also been confirmed for the coming year.

Wildscreen has had a steady track record financially over the past 40 years of operation and has worked hard over recent years to diversify income streams, secure multi-year funding and grow its earned income year on year, within an increasingly challenging charitable funding landscape. Over the past year, we have also successfully increased our donation income through philanthropic giving and plan to increase this over future years. With our events, we have a reliable and

predictable earned income stream, and over time we are confident our reserves position will improve as we cement our move away from a two-year cycle.

Robust financial monitoring processes are in place to monitor cashflow and budgets, ensuring the organisation is able to react quickly to any unexpected downturn in projected income. This includes weekly cashflow monitoring by the executive and regular reporting to the Trustees of any significant changes.

Based on the above factors, the Trustees have concluded that the adoption of a going concern basis in the preparation of these financial statements is appropriate.



INVESTMENT POLICY

When deciding Wildscreen's investment policy, the trustees first take into consideration the level of reserves required on an annual and short-term basis. The current position is that the trustees have decided the charity's funds should be used to maintain its

levels of activity, and it is therefore unlikely that there will be any substantial funds for long term investment. In addition, interest rates remain low and do not currently offer a good return on investment.



STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Wildscreen is a charitable company limited by guarantee, incorporated as a registered charity on 18 December 1987. It wholly owns two subsidiary trading companies, Wildscreen Trading Ltd incorporated on 14 May 1991 and Wildscreen Network Ltd, incorporated on 28 September 2011. The charity was established under a Memorandum of Association which establishes the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

APPOINTMENT OF TRUSTEES

Trustees are elected to serve for a period of three years, after which they can be re-elected for a further three-year period. The trustees also have the power to appoint trustees to fill vacancies on the board of trustees or as additional trustees. Such co-opted trustees may include individuals who have previously held office as trustees for the maximum two three-year terms.

number, and new trustees are appointed as and when new skills and expertise are required.

Wildscreen has approximately 10 board members at any one time, with no fixed

TRUSTEE INDUCTION AND TRAINING

New trustees receive a briefing which covers, among other things, their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and financial performance of the charity.

A Trustee Handbook has also been prepared, drawing information from the various Charity Commission publications. The handbook includes a history and summary of the organisation and is appended with a copy of the Memorandum and Articles and the latest financial statements.



ORGANISATION

The board of trustees administers the charity and is responsible for its strategic direction and policy. The board meets every three months. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity and to ensure that the charity delivers the services specified and that key performance indicators are met.

VOLUNTEERS

The charity gratefully acknowledges the generous support of a network of volunteers who generously give their time and expertise to Wildscreen.

The charity benefitted from 87 volunteers who gave 2,210 hours of time during the financial year. If this is valued at the UK's Real Living Wage of £12.60 per hour the volunteer efforts amount to £27,846.

In accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of volunteers is not recognised in the accounts.

GRANT MAKING POLICY

In exceptional cases Wildscreen will award its own grants to not for profit activities that help with the delivery of Wildscreen's own charitable objective. The Board will be notified of these opportunities and will formally approve the transfer of funds in the form of a grant on a case-by-case basis to other parties.

RISK MANAGEMENT

The trustees review annually the principal risks which the charity may face and oversee the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Key elements in the management of financial risks are the setting of a reserves policy and its regular review by trustees; the monitoring of financial performance against budget at each board meeting with financial implications being highlighted and discussed.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The Wildscreen Festival, our historically consistent generator of unrestricted income will take place in 2026 and we are highly confident that it, along with our year-round events programme, will continue to generate a reliable surplus. However, we are also taking steps to ensure event costs are reduced and income generation is maximised, whilst not increasing ticket prices in a challenging economic environment for our community. To do this we have undertaken a full review of event operational costs including implementing a cross-organisational event platform for ticketing and streaming and reviewing our biggest expenditure items, venues and technical production, to reduce costs. This includes sourcing a more financially effective location for 2026. In our budgeting, we have also assumed a 30% downturn in income from sponsorship and ticket income, as a direct impact of the economic environment, with the reduced expenditure in other areas compensating.
- We have secured £50,000 in in-kind support from CognitionHub to centralise and grow Wildscreen's online community. NatureStory was launched in October 2025 and for the first time connects Wildscreen's professional audience with its public audience. It has been built to help stimulate growth in memberships, corporate sponsorship and ecommerce.
- We have secured a grant from the Department for Science, Innovation and Technology via the Digital Inclusion and Innovation Fund from to support further growth and development of Wildscreen ARK's outreach programme – NatureStory.
- Year-round events programme in the UK and internationally continue to generate year-round income through grants, sponsorship and tickets sales. An international Wildscreen Festival will be delivered in June 2026 and the Wildscreen Festival 2026 and associated film competitions have started to generate deferred income through submission fees and sponsorship in advance of the event in October.
- Consultancy projects for 2026/27 are confirmed.
- The current year financial projections, based on a reforecast for the year, show the reserves increasing above the level set by the Reserves' Policy, with projections for 26/27 increasing the reserve position further.

The trustees therefore consider it appropriate to adopt the going concern basis of preparation of the accounts, as detailed in note 1 (b) to the financial statements.



STATEMENT OF TRUSTEES' RESPONSIBILITIES

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

The trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the group and the incoming resources and application of resources, including the net income or expenditure, of the charity and the group for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and accounting estimates that are reasonable and prudent.
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

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

The trustees have no beneficial interest in the charity.

INDEPENDENT EXAMINERS

GODFREY WILSON LIMITED WERE RE-APPOINTED AS INDEPENDENT EXAMINERS TO THE GROUP AND PARENT CHARITY DURING THE YEAR AND HAVE EXPRESSED THEIR WILLINGNESS TO CONTINUE IN THAT CAPACITY.

Approved by the trustees on 9 December 2025 and signed on their behalf by:

Lynn Barlow

LYNN BARLOW - CO-CHAIR OF TRUSTEES





INDEPENDENT EXAMINER'S REPORT



INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF WILDSCREEN

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising Wildscreen ('the Company') and its subsidiary undertakings for the year ended 31 March 2025, which are set out on pages 49 to 69.

RESPONSIBILITIES AND BASIS OF REPORT

As the trustees of the Company you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Company and the Group are not required by company law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity.

Commission under section 145(5) (b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

INDEPENDENT EXAMINER'S STATEMENT

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

Godfrey Wilson Limited also provided bookkeeping and payroll services to the group during the year. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2024, which I have applied with respect to this engagement.

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

(1) Accounting records were not kept in respect of the Company and the Group as required by section 130 of the 2011 Act and, with respect to the subsidiaries, as required by section 386 of the Companies Act 2006; or

(2) the accounts do not accord with those records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

William Guy Blake

Date: 17 December 2025

William Guy Blake ACA
Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditor

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD



STATEMENT OF FINANCIAL ACTIVITIES

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

	Note	Restricted £	Unrestricted £	2025 Total £	2024 Total £
Income from:					
Donations and legacies	3	17,562	71,733	89,295	145,268
Charitable activities	4	5,000	303,575	308,575	113,517
Other trading activities	5	-	395,160	395,160	177,128
Investments		-	331	331	176
Total income		<u>22,562</u>	<u>770,799</u>	<u>793,361</u>	<u>436,089</u>
Expenditure on:					
Raising funds		-	43,069	43,069	43,294
Charitable activities		<u>19,549</u>	<u>780,852</u>	<u>800,401</u>	<u>537,768</u>
Total expenditure	7	<u>19,549</u>	<u>823,921</u>	<u>843,470</u>	<u>581,062</u>
Net income / (expenditure)		3,013	(53,122)	(50,109)	(144,973)
Transfers between funds		<u>268</u>	<u>(268)</u>	<u>-</u>	<u>-</u>
Net movement in funds	8	3,281	(53,390)	(50,109)	(144,973)
Reconciliation of funds:					
Total fund brought forward		<u>(268)</u>	<u>84,257</u>	<u>83,989</u>	<u>228,962</u>
Total funds carried forward		<u><u>3,013</u></u>	<u><u>30,867</u></u>	<u><u>33,880</u></u>	<u><u>83,989</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 20 to the accounts.

CONSOLIDATED BALANCE SHEETS

AS AT 31 MARCH 2025

	Note	The group 2025 £	The group 2024 £	The charity 2025 £	The charity 2024 £
Fixed assets					
Tangible assets	13	2,483	4,156	2,483	4,156
investments	14	-	-	102	102
		2,483	4,156	2,585	4,258
Current assets					
Debtors	16	76,792	160,457	62,524	91,923
Cash at bank and in hand		38,119	167,180	8,016	36,133
		114,911	327,637	70,540	128,056
Liabilities					
Creditors: amounts falling due within 1 year	17	83,514	247,804	37,488	47,065
Net current assets		31,397	79,833	33,052	80,991
Net assets	19	33,880	83,989	35,637	85,249
Funds	20				
Restricted funds		3,013	(268)	3,013	(268)
Unrestricted funds		30,867	84,257	32,624	85,517
Total charity funds		33,880	83,989	35,637	85,249

For the year ended 31 March 2025, the charitable company was entitled to the exemption under section 477 of the Companies Act 2006.

No notice has been deposited under section 476 in relation to its accounts for the year ended 31 March 2025 and no members have requested an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records complying with section 386; and preparing accounts which give a true and fair view of the state of affairs of the company as at 31 March 2025, and of its profit or loss for the financial year in accordance with sections 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 9 December 2025 and signed on their behalf by

Lynn Barlow

Lynn Barlow- Co-Chair of Trustees

CONSOLIDATED STATEMENT OF CASH FLOWS

	2025 £	2024 £
Cash flows from operating activities:		
Net movement in funds	(50,109)	144,973
Adjustments for:		
Depreciation charges	1,673	864
Decrease / (increase) in debtors	83,665	(140,604)
(Decrease) / increase in creditors	(164,290)	201,194
Net cash provided by / (used in) operating activities	(129,061)	(83,519)
Cash flows from investing activities:		
Purchase of tangible fixed assets	-	(5,020)
Net cash provided by / (used in) investing activities	-	(5,020)
Decrease in cash and cash equivalents in the year	(129,061)	(88,539)
Cash and cash equivalents at the beginning of the year	167,180	255,719
Cash and cash equivalents at the end of the year	38,119	167,180

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.



NOTES TO FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

I. ACCOUNTING POLICIES

A) BASIS OF PREPARATION AND GENERAL INFORMATION

Wildscreen is a charitable company limited by guarantee registered in England and Wales. The registered office address is Unit I.II, Temple Studios Temple Gate, Temple Meads, Bristol BS1 6QA.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in 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.

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

B) GROUP ACCOUNTS

These financial statements consolidate the results of the charitable company and its wholly-owned (controlled) subsidiaries on a line by line basis. Transactions and balances between the charitable company and its subsidiaries have been eliminated from the consolidated financial statements. Balances between the three companies are disclosed in the notes of the charitable company's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charitable company itself is not presented because the charitable company has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

C) GOING CONCERN BASIS OF ACCOUNTING

The accounts have been prepared on the assumption that the charity is able to continue as a going concern.

Like many charities, Wildscreen faces an ongoing challenging financial environment within both the charitable and film and TV sectors. The combination of high competition for grants in particular in relation to the support of Wildscreen ARK and this financial year marking the end of two significant multi-year grant periods have compounded.

This year also marks a period of strategic transition for Wildscreen, as we try to move away from a historical 2-year financial cycle driven by our Festival, resulting in a low-income fallow year and high-income year. Income for 2025/26 had already been secured through a significant donation, confirmed consultancy projects and earned income from our move to an annual event model.

C) GOING CONCERN BASIS OF ACCOUNTING (CONTINUED)

Wildscreen has a proven track-record financially over the past 40 years and we continue to diversify our income streams from growing our earned income, to obtaining significant donations and obtaining grant income. We are projecting a reserves position of at least three months at 31 March 2026 as we move into our high-income year – with our main Festival taking place. Sponsorship has already been secured for the 2026 event at the time of preparation of these accounts.

Alongside this, the trustees and management are taking the following action in order to actively manage and monitor the charity's finances including:

- Regular reviewing of the cash position and cash forecast.
- Quarterly reforecasts of the current year's budget and following years budget, with the management notifying the board of any significant changes in between.
- Reducing operational costs such as reducing the number of employed staff and reducing event costs to maximise surplus.
- Conservative budgeting for 2026/27 based on previous years' evidence.

The Charity was below its reserves target at the year end, but the trustees consider that measures have been put in place to enable the charity to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved, and will begin the process of rebuilding the reserves.

D) INCOME

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

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

Income received in advance of events or services to be delivered in future periods is deferred until criteria for income recognition are met

E) DONATED SERVICES AND FACILITIES

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

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay

E) DONATED SERVICES AND FACILITIES (CONTINUED)

to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

F) INTEREST RECEIVABLE

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

G) FUNDS ACCOUNTING

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

H) EXPENDITURE AND IRRECOVERABLE VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

I) ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2025	2024
Raising funds	5%	7%
Charitable activities	95%	93%

J) GRANTS PAYABLE

Grants which have been authorised and paid are included as expenditure in the Statement of Financial Activities. Grants which have been authorised but not yet paid are accrued in the balance sheet and are included within trade creditors.

K) TANGIBLE FIXED ASSETS

Items of equipment are capitalised where the purchase price exceeds £500.

Depreciation is charged on a 3 years' straight line basis.

L) INVESTMENT IN SUBSIDIARY UNDERTAKINGS

The charitable company has two wholly owned subsidiaries, Wildscreen Trading Limited, (registered company number 02610585) and Wildscreen Network Limited (registered company number 07790670). The subsidiaries are used for non-primary purpose trading activities. The subsidiary undertakings are valued at cost less any cumulative impairment losses in the charitable company's accounts.

M) DEBTORS

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

N) CASH AT BANK AND IN HAND

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

O) CREDITORS

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

P) FINANCIAL INSTRUMENTS

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

Q) FOREIGN CURRENCY TRANSACTIONS

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

R) ACCOUNTING ESTIMATES AND KEY JUDGEMENTS

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no sources of estimation uncertainty during the year.

2. PRIOR PERIOD COMPARATIVE: CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Restricted £	Unrestricted £	2024 Total £
Income from:			
Donations and legacies	31,949	113,319	145,268
Charitable activities	100,652	12,865	113,517
Other trading activities	-	177,128	177,128
Investments	-	176	176
Total income	132,601	303,488	436,089
Expenditure on:			
Raising funds	-	43,294	43,294
Charitable activities	239,866	297,902	537,768
Total expenditure	239,866	341,196	581,062
Net (expenditure) / income	(107,265)	(37,708)	(144,973)
Transfers between funds	56,997	(56,997)	-
Net income and net movement in funds	(50,268)	(94,705)	(144,973)

3. INCOME FROM DONATIONS AND LEGACIES

	Restricted £	Unrestricted £	2025 Total £
Donations	5,525	55,581	61,106
Gifts in kind	-	16,152	16,152
Grants:			
University of Bristol	6,787	-	6,787
Watershed (BFI - Fan Exhibition)	4,500	-	4,500
New to Nature	750	-	750
Total income from donations and legacies	17,562	71,733	89,295

Gifts in kind in the year relate to post-production support (£7,000) and advertising (£9,152). In the prior year gifts in kind related to legal services (£8,000) and IE consultancy (£30,000).

PRIOR PERIOD COMPARATIVE

	Restricted £	Unrestricted £	2024 Total £
Donations	7,262	25,319	32,581
Gifts in kind	-	38,000	38,000
Grants:			
Garfield Weston	-	50,000	50,000
University of Bristol	1,330	-	1,330
University of Southampton	2,300	-	2,300
Watershed	400	-	4,00
Nisbet Trust	6,001	-	6,001
National Heritage Lottery Fund	14,656	-	14,656
Total income from donations and legacies	31,949	113,319	145,268

4. INCOME FROM CHARITABLE ACTIVITIES

	Restricted £	Unrestricted £	2025 £
Ticket sales	-	227,505	227,505
Submission fees	-	74,620	74,620
Grants:			
Linbury Trust	5,000	-	5,000
Photography exhibitions and boards	-	1,450	1,450
Total income from charitable activities	5,000	303,575	308,575

PRIOR PERIOD COMPARATIVE

	Restricted £	Unrestricted £	2024 £
Ticket sales	-	12,865	12,865
Grants:			
Linbury Trust	50,000	-	50,000
Creative Scotland	1,032	-	1,032
On The Edge	49,620	-	49,620
Total income from charitable activities	100,652	12,865	113,517

5. INCOME FROM OTHER TRADING ACTIVITIES

	2025 £	2024 £
Sponsorship	316,805	69,638
Membership	26,321	26,172
Consultancy	15,377	80,078
Trade show	30,400	-
Advertising and merchandise	5,591	140
Other income	600	-
Networking events	66	1,100
Total income from trading activities	395,160	177,128

All income from other trading activities in the current and prior period was unrestricted.

6. GOVERNMENT GRANTS

In the prior year, the charitable company received government grants, defined as funding from the National Heritage Lottery Fund to fund activities totalling £14,656 (2025: £Nil). There were no unfulfilled conditions or contingencies attaching to these grants in either year.

7. TOTAL EXPENDITURE

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Fundraising	3,194	-	-	3,194	4,306	-	-	4,306
Staff costs (note 9)	28,725	237,732	68,133	334,590	21,634	170,098	42,093	233,825
Grants payable (note 10)	-	-	-	-	-	49,620	-	49,620
Bursaries (note 11)	-	1,000	-	1,000	-	3,964	-	3,964
Travel and subsistence	23	21,712	2,641	24,376	196	6,184	2,173	8,553
Advertising and marketing	-	30,802	-	30,802	72	23,525	18	23,615
Office and administration costs	3,994	39,940	21,095	65,029	3,986	15,928	31,081	50,995
Digital development	-	7,949	-	7,949	-	89,839	-	89,839
Event and activity costs	848	326,158	2,919	329,925	2,456	34,914	3,918	41,288
Premises costs	-	38,472	-	38,472	-	36,489	-	36,489
Legal and professional fees	-	-	1,507	1,507	-	-	16,543	16,543
Accountancy	1,152	1,250	4,224	6,626	2,088	926	19,011	22,025
Sub-total	37,936	705,015	100,519	843,470	34,738	431,487	114,837	581,062
Allocation of support and governance costs	5,133	95,386	(100,519)	-	8,556	106,281	(114,837)	-
Total expenditure	43,069	800,401	-	843,470	43,294	537,768	-	581,062

Total governance costs were £6,357 (2024: £12,893).

8. NET MOVEMENT IN FUNDS

This is stated after charging:

	2025 £	2024 £
Operating lease payments	30,561	29,038
Depreciation	1,673	864
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration (excluding VAT):		
• Independent examination	2,550	2,400
• Other services	3,663	3,000

In common with other charities of our size and nature we use our independent examiners to assist with the preparation of the financial statements and to prepare and submit returns to the tax authorities. Our independent examiners have also provided payroll services to the charity during the year.

9. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	300,397	214,461
Social security costs	23,307	14,166
Pension costs	10,886	5,198
	334,590	233,825

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees and Director. The total employee benefits of the key management personnel were £67,644 (2024: £48,268).

	2024 No.	2023 No.
Average number of employees	10.6	8.8

10. GRANTS PAYABLE

During the year, grants were awarded to 4 individuals from the On The Edge grant funding for producing a short film. In the prior year we provided small grants to five production companies and conservation organisations, in partnership with WWF, to support paid internships for 18-35 year olds from underrepresented groups to gain paid, practical experience in the wildlife film industry.

Total grants committed to during the year were as follows:	2025	2024
	£	£
Grants payable to individuals	<u>-</u>	<u>49,620</u>

11. BURSARIES

Bursaries represent the amount provided by Wildscreen to support attendance at Wildscreen events by underrepresented people as part of our commitment to build a more inclusive natural world storytelling community. These bursaries cover travel, accommodation, per diems and soft admissions to our Festival, year-round events and annual Network membership. These bursaries supported 24 individuals during the year (2024: 44).

12. TAXATION

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes. The subsidiary companies distribute any profits to the charity and therefore no corporation tax is payable.

13. TANGIBLE FIXED ASSETS GROUP AND CHARITY

	Computer equipment
	£
Cost	
At 1 April 2024	5,020
Additions in year	<u>-</u>
At 31 March 2025	<u>5,020</u>
Depreciation	
At 1 April 2024	864
Charge for the year	<u>1,673</u>
At 31 March 2025	<u>2,537</u>
Net book value	
At 31 March 2025	<u>2,483</u>
At 31 March 2024	<u>4,156</u>

14. SUBSIDIARY UNDERTAKINGS

Wildscreen Trading Limited

The charitable company owns the whole of the issued share capital (2 ordinary £1 shares) of Wildscreen Trading Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2025 £	2024 £
Turnover	685,270	94,507
Cost of sales	<u>(313,113)</u>	<u>(36,620)</u>
Gross profit	372,157	57,887
Administrative expenses	<u>(161,025)</u>	<u>(57,363)</u>
Operating profit	<u>211,132</u>	<u>524</u>
Profit on ordinary activities before taxation	211,132	524
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit for the financial year after taxation	<u><u>211,132</u></u>	<u><u>524</u></u>

The aggregate of the assets, liabilities and funds was:

	2025 £	2024 £
Assets	32,758	239,860
Liabilities	<u>(32,756)</u>	<u>(239,858)</u>
Funds	<u><u>2</u></u>	<u><u>2</u></u>

14. SUBSIDIARY UNDERTAKINGS (CONTINUED)

Wildscreen Network Limited

The charitable company owns the whole of the issued share capital (100 ordinary £1 shares) of Wildscreen Network Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2025 £	2024 £
Turnover	26,666	32,676
Cost of sales	(5,189)	(6,926)
Gross profit	21,477	25,750
Administrative expenses	(23,566)	(24,581)
Operating profit	(2,089)	1,169
Other interest receivable and similar income	331	176
Profit on ordinary activities before taxation	(1,758)	1,345
Tax on profit on ordinary activities	-	-
Profit for the financial year after taxation	(1,758)	1,345
The aggregate of the assets, liabilities and funds was:		
	2025 £	2024 £
Assets	29,702	30,556
Liabilities	(31,360)	(30,456)
Funds	(1,658)	100

15. PARENT CHARITY

The parent charity's gross income and the results for the year are disclosed as follows:

	2025 £	2024 £
Gross income	320,917	507,746
Results for the year	(49,612)	25,345

16. DEBTORS

	The group 2025 £	The group 2024 £	The charity 2025 £	The charity 2024 £
Trade debtors	69,626	108,546	41,296	17,599
Prepayments	1,325	46,070	485	-
Other debtors	5,841	5,841	5,841	5,841
Amounts owed from subsidiaries	-	-	14,902	68,483
	<u>76,792</u>	<u>160,457</u>	<u>62,524</u>	<u>91,923</u>

17. CREDITORS: AMOUNTS DUE WITHIN 1 YEAR

	The group 2025 £	The group 2024 £	The charity 2025 £	The charity 2024 £
Trade creditors	13,019	70,176	11,316	11,141
Grants payable	-	9,924	-	9,924
Other taxation and social security	11,748	18,511	11,748	21,107
Accruals	9,131	6,963	3,486	3,343
Other creditors	8,662	3,484	8,024	1,550
Deferred income (see note 18)	40,954	138,746	-	-
Amounts due to the subsidiaries	-	-	2,914	-
	<u>83,514</u>	<u>247,804</u>	<u>37,488</u>	<u>47,065</u>

18. DEFERRED INCOME

	The group 2025 £	The group 2024 £	The charity 2025 £	The charity 2024 £
At 1 April 2024	138,746	25,700	-	-
Deferred during the year	40,954	138,746	-	-
released during the year	<u>(138,746)</u>	<u>(25,700)</u>	<u>-</u>	<u>-</u>
At 31 March 2025	<u>40,954</u>	<u>138,746</u>	<u>-</u>	<u>-</u>

Deferred income relates to advance sales of festival tickets, festival sponsorship and memberships.

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS THE GROUP

	Restricted funds £	Unrestricted funds £	Total funds £
Fixed assets	-	2,483	2,483
Current assets	3,013	111,898	114,911
Current liabilities	-	(83,514)	(83,514)
Net assets at 31 March 2025	3,013	30,867	33,880

PRIOR PERIOD COMPARATIVE

	Restricted funds £	Unrestricted funds £	Total funds £
Fixed assets	-	4,156	4,156
Current assets	(268)	327,905	327,637
Current liabilities	-	(247,804)	(247,804)
Net assets at 31 March 2024	(268)	84,257	83,989

20. MOVEMENTS IN FUNDS

	At 1 April 2024 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2025 £
Restricted funds					
BFI - Fan Exhibition	-	4,980	(1,967)	-	3,013
On The Edge	(268)	-	-	268	-
ARK	-	17,582	(17,582)	-	-
Total restricted funds	(268)	22,562	(19,549)	268	3,013
Unrestricted funds					
General funds	84,257	770,799	(823,921)	(268)	30,867
Total unrestricted funds	84,257	770,799	(823,921)	(268)	30,867
Total funds	83,989	793,361	(843,470)	-	33,880

20. MOVEMENTS IN FUNDS (CONTINUED)

PURPOSES OF RESTRICTED FUNDS

BRITISH FILM INSTITUTE - FAN EXHIBITION

Funds received to support a new public outreach film screening programme.

CREATIVE SCOTLAND

Funds received to support a new public outreach film screening programme.

NEW TO NATURE (NHLF)

Funds received from the National Heritage Lottery Fund to support staff costs.

ON THE EDGE

Funds received to support the 'Edge of Nature: Short Film Fund' which provides emerging natural world storytellers from underrepresented backgrounds globally with grants, mentorship and training to create innovative, digital-first, short films aimed at engaging GenZ audiences and spotlighting EDGE (Evolutionarily Distinct and Globally Endangered) species and habitats.

ARK

Funds received to support the development and launch of a Wildscreen ARK prototype. Wildscreen ARK is an online nature hub for young people, to inspire curiosity about the natural world and empower them to protect it.

PRIOR PERIOD COMPARATIVE

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2024 £
Restricted funds					
BFI - Fan Exhibition	-	400	(400)	-	-
Creative Scotland	-	1,032	(1,032)	-	-
Linbury Trust	50,000	50,000	-	(100,000)	-
New to Nature (NHLF)	-	14,656	(14,656)	-	-
On The Edge	-	49,620	(49,888)	-	(268)
ARK	-	16,893	(173,890)	156,997	-
Total restricted funds	50,000	132,601	(239,866)	56,997	(268)
Unrestricted funds					
General funds	178,962	303,488	(341,196)	(56,997)	84,257
Total unrestricted funds	178,962	303,488	(341,196)	(56,997)	84,257
Total funds	228,962	436,089	(581,062)	-	83,989

21. OPERATING LEASE COMMITMENTS

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2025 £	2024 £
Amount falling due:		
Within 1 year	32,201	30,953
Within 1 - 5 years	64,401	92,859
	<u>96,602</u>	<u>123,812</u>

22. RELATED PARTY TRANSACTIONS

During the year, Wildscreen Trading Limited made donations of £211,132 (2024: £160,756) to Wildscreen. Wildscreen made a management charge of £118,063 (2024: £38,780) to Wildscreen Trading Limited. At the end of the period, Wildscreen owed £2,914 to Wildscreen Trading Limited (2024: Wildscreen Trading Limited owed Wildscreen £50,450).

During the year, Wildscreen Network Limited made donations of £nil (2024: £10,171) to Wildscreen. Wildscreen made a management charge of £17,665 plus VAT (2024: £18,113 plus VAT) to Wildscreen Network Limited. At the end of the period, Wildscreen Network Limited owed £14,902 to Wildscreen (2024: £15,436).



Wildscreen

**WILDScreen, UNIT 1.II TEMPLE STUDIOS
TEMPLE GATE, BRISTOL, BS1 6QA**



HELLO@WILDScreen.ORG
WILDScreen.ORG

WILDScreen

England & Wales - Charity number 299450

Accounts



CHARITY REGISTERED NUMBER: 299450
COMPANY REGISTERED NUMBER: 02206559

ANNUAL REPORT & ACCOUNTS 2023/24

FOR THE YEAR ENDED 31 MARCH 2024



WILDScreen, UNIT 1.11 TEMPLE STUDIOS
TEMPLE GATE, BRISTOL, BS1 6QA

HELLO@WILDScreen.ORG
WWW.WILDScreen.ORG



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REFERENCE AND ADMINISTRATIVE INFORMATION

Company Number	02206559
Charity Number	299450
Registered Office/ Operational Address	Unit I.II Temple Studios, Temple Gate Temple Meads, Bristol, BSI 6QA
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Con Alexander, Lynn Barlow, Lizzie Daly (appointed 12 September 2023), Andrew Doe, Carrie Greene, Jonathan Keeling, Laura Marshall, Mark Reynolds, Nicholas Rogers, Jessica Sweidan
Senior Leadership	CEO: Lucie Muir ARK Programme Manager: Charlie Whittaker Head of Events: Sue Martineau
Company Secretary	Velocity Company Secretarial Services Limited
Bankers	Bank of Scotland, Edinburgh, EH12 9DR
Solicitors	Veale Wasbrough Vizards, Bristol, BSI 5WS
Independent Examiners	Godfrey Wilson Limited Chartered Accountants and Statutory Auditors 5th Floor Mariner House, 62 Prince Street Bristol, BSI 4QD

2023/24 IN NUMBERS

10 PAID INTERNSHIPS, TOTALLING 2,221 HOURS, SUPPORTING UNDERREPRESENTED PEOPLE GAIN EXPERIENCE IN WILDLIFE TV AND CONSERVATION JOBS

1.6 MILLION YOUNG PEOPLE CONNECTED WITH NATURE IN THE CLASSROOM THROUGH OUR EDUCATION RESOURCES

79 MENTORSHIP RELATIONSHIPS ESTABLISHED, FROM 11 COUNTRIES, 72 HOURS OF MENTORING

4 SHORT FILMS FUNDED, DIRECTED BY UNDERREPRESENTED FILMMAKERS

\$19,000 IN FILM PITCHING PRIZES TO AFRICAN FILMMAKERS

2,078 PEOPLE ATTENDED 21 EVENTS



TRUSTEES' REPORT

TRUSTEES' REPORT

The Trustee Board presents its report and consolidated financial statements for the year ended 31st March 2024.

Reference and administrative information set out on page 3 forms part of this report. The consolidated financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the financial statements, and comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and

Reporting by Charities (effective from January 2019).

The company has taken advantage of the exemption to not have to prepare a strategic report in accordance with "The Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013."

The charity has due regard to the Charity Commission's advice with regards to public benefit when designing its activities.

OBJECTIVES

OUR VISION

Wildscreen envisions a world where natural world storytelling is inclusive, accessible and impactful and where nature is protected and thriving.

OUR MISSION

Wildscreen connects people with nature through storytelling. We democratise the creation of and access to nature's stories by:

- Supporting and celebrating the natural world storytelling industry.
- Connecting creativity with conservation by convening storytellers and conservationists.
- Nurturing a global community and next generation of storytellers.
- Raising awareness of conservation through educating and connecting local communities with the natural world through stories.

WE ACHIEVE OUR MISSION THROUGH OUR ECOSYSTEM OF INTERVENTIONS:

WILDSCREEN FESTIVAL

Our world-leading international festival, celebrating and advancing natural world storytelling, takes place biennially and is supported by year-round outreach events, partnerships and activities.

WILDSCREEN NETWORK

Our dynamic membership network at the heart of the wildlife storytelling industry, nurtures talent, supports professional development, facilitates networking and the evolution of an inclusive global community of natural world storytellers.

WILDSCREEN OUTREACH

Our outreach work provides free and affordable access to natural world stories, content, knowledge and education in local communities and schools empowering a diverse, new generation of natural world storytellers and conservationists.

OUR GOALS

Our programme of activity in 2023/24 was planned and delivered in accordance with the following strategic goals that underpin our 2021-24 organisational strategy:

- Lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised.
- Wildscreen Festival is the world's largest, most accessible, inclusive and sustainable natural world storytelling festival.
- Wildscreen Network is the world's leading network for the global natural world storytelling industry, with global hubs in 5 countries.
- Wildscreen Outreach nurtures the next generation of natural world storytellers, reaching 50,000 young people each year through education activities.
- Wildscreen ARK is a nature content and education hub for young people, inspiring curiosity about the natural world and empowering them to protect it.

WILDScreen FESTIVAL AND EVENTS

We continue to expand our programme of year-round events to lead the evolution of a diverse, inclusive and democratised natural world storytelling genre and creative output. We create opportunities for storytellers, scientists and conservationists, academics and funders to convene, share knowledge, develop new ideas and collaborate.



WILDScreen FESTIVAL NAIROBI

Despite Africa being historically one of the most actively filmed continents within the wildlife filmmaking genre, only 4 percent of Wildscreen Festival (Bristol) delegates in 2022 were from African countries. Over 25 percent of films submitted to our film competitions in 2022 featured African wildlife, yet only 7 percent were made in Africa. As part of our goal to build a more equitable wildlife storytelling industry and building on the success of our 2022 Wildscreen Festival global hub in Nairobi, we delivered Wildscreen Festival Nairobi between 30 June to 1 July 2023.

With support from BBC Studios Natural History Unit, we delivered a 2-day Festival in Nairobi, convening African storytellers with key global industry players, to empower in-country talent and to help shift the voice of the wildlife film industry.

Working in partnership with WildlifeDirect, we convened a Festival Advisory Board consisting of key decision makers within the global wildlife film industry including BBC and National Geographic; Kenyan-based conservation organisations including the African Wildlife Foundation; government

organisations including the Kenya Wildlife Service and the Kenya Film Commission in order to develop an impactful event and programme, specifically curated to address the industry, funding, craft, talent and impact challenges and opportunities for African wildlife storytellers.

The event in June 2023, convened 205 delegates, from 12 countries including Kenya, Tanzania, Botswana, Zambia and Rwanda plus key industry decision makers from the UK and US. Around 80 percent of the audience was new to Wildscreen events. The programme featured over 35 speakers across 20 sessions, networking events and screenings. We provided 24 bursaries to attend the Festival and engineered 54 industry mentorship relationships as part of the event, supporting African storytellers with long-term career goals and ambitions.

With kind support from National Geographic, three African wildlife filmmakers were awarded a total fund of \$19,000 to support the development of their film projects through WildPitch. We also delivered a one-day, in-the-field cinematography masterclass for 15 emerging African cinematographers.



“It really has felt like a significant moment for African wildlife storytelling. In a sense, it’s like a seismic shift, and things are now rumbling; the energy is there, and it’s now for us to take that energy and run with it and put it to good use.

We have creative thinking; how can we get our films funded? What kind of platforms can we put them on? Let’s think outside of the box, let’s look at small-scale films because we’re all working for one goal, and if we can all do it together, then we’ll really make that difference.”

Festival Host, Jahawi Bertolli



“It was great, amazing platform to showcase, learn, be inspired on the beauty and richness of our motherland, Africa and all the heritage within the continent, how we can work together to restore and conserve our heritage, also how to tell stories of our nature, culture etc on our own terms.”

Wildscreen Nairobi Delegate, 2023

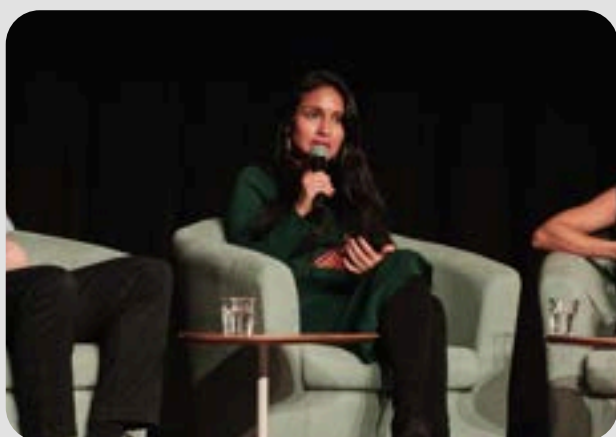
SCIENCE IN STORYTELLING

This year we piloted a new one-day event focusing on putting science in the spotlight and highlighting the importance of nurturing relationships between scientists and storytellers - those with the knowledge, and those that want to share it.

The event supports cross-sector collaborations creating innovative and impactful stories that engage and educate the public with climate and biodiversity issues. This hybrid event, held on 12 March at the Bristol Beacon, platformed successful case

studies where scientists and filmmakers had come together in a symbiosis of minds to communicate science effectively and creatively.

Over 200 delegates (130 live, 74 online) joined from 10+ countries, for a day packed of networking and a programme with 5 sessions featuring 20 experts spanning the creative industries, charities and academia, sharing knowledge, lived experience and practical tips on how to successfully collaborate cross-sector.



“It’s rare to see an event that so effectively balances the viewpoints of both wildlife filmmaking and scientific communities. It would be wonderful to see events like this, allowing further collaborations in the future.”

Science In Storytelling Delegate

WILDScreen FESTIVAL TANZANIA

Building on the success and impact of Wildscreen Festival Nairobi in June 2023, we are continuing our goal to build a more equitable global wildlife film industry, specifically supporting storytellers from the African continent.

Wildscreen Festival Tanzania will take place in Arusha from the 6-7 June 2024. The event is being created in partnership between Wildscreen, BBC Studios Natural History Unit and the Tanzanian not-for-profit, AFRISOS.

A Festival Advisory Board comprised of voluntary representatives from across the global natural history film and TV industry and African conservation organisations are supporting Wildscreen and its partners to inform the programme and deliver the Festival, with 50 percent of the board being East African.

THE AIMS ARE TO:

- Celebrate the role of Tanzania and Africa within the international wildlife film industry.
- Elevate Africa storytellers within the global wildlife storytelling industry, increasing representation within creative and editorial roles.
- Support the pipeline of indigenous African storytelling talent, providing mentorship, networking opportunities and demystifying the business of wildlife film.
- Capacity build and created and support the growing industry infrastructure within Africa.

Open to everyone, both established and aspiring African filmmakers and worldwide industry professionals, the two-day festival will feature headline talks, panels, networking opportunities and a pitch fund to support East African storytellers to develop their film projects.

All delegates will be provided with a complimentary pass to the Wildscreen Festival 2024, to support continued professional development within the industry

and to directly address the lack of access to wildlife film content within the country, by providing on-demand access to the top 75+ films from across the genre globally. Representatives and partners from the Tanzania Advisory Board also sit on the main Wildscreen Festival 2024 Advisory Board to ensure that there is connection and flow between the two events and supporting our aim to build more inclusive and representative events.



WILDSCREEN FESTIVAL 2024

Preparations have begun for the 21st Wildscreen Festival, to be held in October 2024. The theme for what will be our second hybrid edition, is “Storytelling in a Changing World”, addressing the powerful role of storytelling in the biodiversity and climate change crises alongside the changing and increasingly challenging financial landscape of the international film and TV industry.

The Festival Advisory Board, a voluntary body of industry representatives from around the world, has been established to work in collaboration with the Wildscreen Team to drive the vision and creative direction of the festival.

Four key pillars of craft, industry, global voices and planetary crisis will be woven throughout the programme of content.

Representatives include leading figures in the global wildlife film and TV industry including broadcasters and platforms such as National Geographic and BBC Studios as well as leading production companies such as Wildstar Films, Silverback Films and Blue Ant Studios as well as freelancers and representatives from key wildlife filmmaking global hubs. BBC Studios Natural History Unit are supporting the event as Headline Sponsor.



FILM COMPETITIONS

Submissions have opened for our film competitions – the Wildscreen Panda Awards and the Official Selections. Two new Panda Award categories have been introduced this year - Children’s Award, sponsored by Wildscreen ARK to address the importance of content made for young people and the Field Craft Special Recognition, launched to recognise the skill, craft and importance of local, in-country field crew within the natural history genre.

WILDPHOTOS

Wildscreen and the Natural History Museum, London’s Wildlife Photographer of the Year, are collaborating and partnering on WildPhotos on 13 October 2024, just ahead of the next Wildscreen Festival. This one-day, hybrid, photography symposium will celebrate and convene a world-class line-up of conservation photographers from around the world, as part of the competitions 60th anniversary.

WILDSCREEN OUTREACH

As part of our goal to lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised, this year saw us build on our previous talent schemes and pilot our first film fund, to support emerging and underrepresented natural world filmmakers.

WILDSCREEN INTERNATIONAL STORYTELLING INTERNSHIP SCHEME

In partnership with WWF-UK, we continued the delivery of a new pilot scheme providing paid internships for six UK-based and six internationally-based 18-35 year olds, to pursue careers in the natural world storytelling and content creation within the TV and conservation sectors.

The programme enables 12 internationally renowned wildlife TV production companies and conservation NGOs to partner with Wildscreen and open their doors to aspiring storytellers providing paid, practical experience across a variety of production roles.

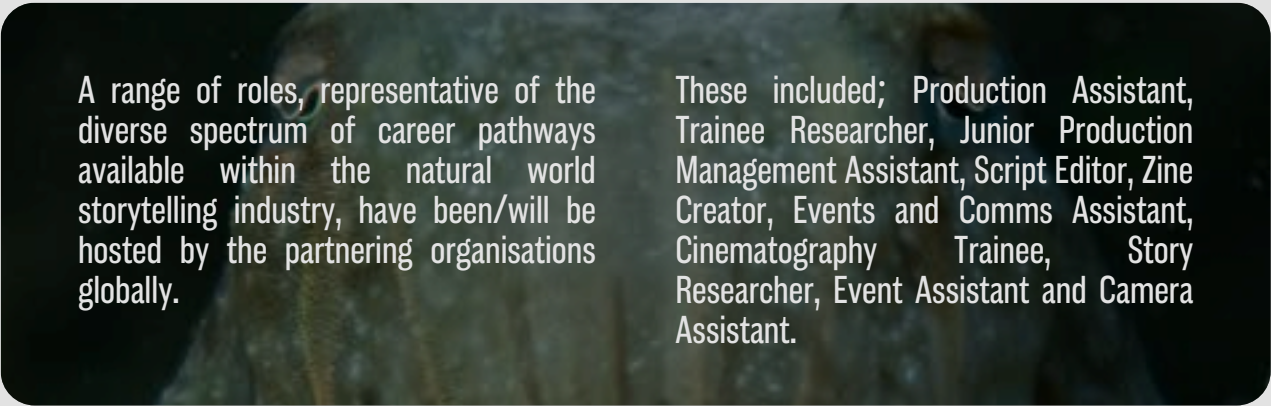
The scheme aims to tackle systemic barriers to entry into the natural world storytelling sectors, which disproportionately impact groups which are already underrepresented including ethnically diverse individuals, in-country talent, LGBTQIA+ individuals and those living with a disability, womxn, individuals who identify as neurodiverse, and individuals from low socio-economic backgrounds.

Nine internships have been completed/started to date with the two remaining internships having been recruited for and set to commence in April and June 2024.

Five internships are UK based, one in Argentina, one in Brazil, one in Kenya, two in Tanzania and one in Madagascar.

The decision was made to provide one less internship opportunity than originally planned and instead repurpose the funds to better support the other internships, ensuring that (1) the duration of the internships was enough time for interns to properly embed themselves in the role for maximum value to their career progression and (2) to support smaller organisations in the Global South with the overhead costs associated with taking on an intern, enabling their participation in the programme.

The programme has supported a diverse range of partners including, Big Wave Productions, Oak Island Films, BBC Studios Natural History Unit, Planta Alta, If Not Us Then Who, WildlifeDirect, Madagascar Film and Photography, AFRISOS, Exeter Pheonix and VI Rental.



A range of roles, representative of the diverse spectrum of career pathways available within the natural world storytelling industry, have been/will be hosted by the partnering organisations globally.

These included; Production Assistant, Trainee Researcher, Junior Production Management Assistant, Script Editor, Zine Creator, Events and Comms Assistant, Cinematography Trainee, Story Researcher, Event Assistant and Camera Assistant.

“The scheme has benefitted me as I now have an insight into the industry and the different pathways I can take to develop my career. I now feel more prepared and have a better understanding of how to apply to my next job within the industry.”

BBC Studios Natural History Unit Intern



KEY PROGRAMME ACHIEVEMENTS TO DATE:

- **11** individuals benefitting from paid industry internships.
- **1,085** individual applications for the **10** internships advertised.
- **100%** of interns found the opportunity a valuable experience.
- **100%** of interns developed industry knowledge through participating in the programme.
- **33%** of interns secured an ongoing role at their host organisation.
- **100%** of interns felt that the experience gained through participating in the Wildscreen Storytelling Internship was beneficial to pursuing a career within the natural world storytelling sector.

“I am very grateful to have participated in this plan. It helped me to have a clearer vision about my career.”

Planta Alta Intern



Wildscreen Storytelling Intern:
Herizo Randrianandrasana
Madagascar Film & Photography

CINEMATOGRAPHY WORKSHOP

In August 2023, we hosted a half-day outdoor cinematography workshop with 10 emerging cinematographers, in partnership with ARRI. The attendees got hands on with an ARRI Alexa 35, under the expert guidance of award-winning cinematographer Mark Payne-Gill.



EDGE OF NATURE: SHORT FILM FUND



Launched in September 2023, the EDGE of Nature: Short Film Fund supports and nurtures emerging natural world storytellers to create new, innovative and outside the box storytelling approaches to engage GenZ audiences and spotlight EDGE (Evolutionary Distinct and Globally Endangered) species and habitats. The film fund and programme is generously supported by On the Edge.

The fund specifically sought to engage filmmakers belonging to groups which are currently underrepresented within natural world storytelling. We received 105 applications from 32 countries to the film fund. A social campaign reflective of the target GenZ audience was created by Wildscreen, with Instagram reels alone gaining 16,656 views, and 70k+ impressions across all socials. Marketing was targeted into specific EDGE zones and we worked with our global network of partners to reach underrepresented storytellers in within the global majority. Media coverage was also secured spanning titles such as Broadcast, British Cinematographer and Realscreen.

To ensure the application process was as accessible as possible, applicants were able to

submit in any language. Supporting documentation and guidance was hosted in formats that allowed for automatic translation, ensuring that the process was equitable for all. The marketing campaign was successful in reaching our target audience, 25% of applicants identified as LGBTQI+, 20% of applicants were aged 19-24 and 56% aged 25-34, 59.4% identified as ethnically diverse and 13% identified as neurodiverse. 50% of the applications received were made by individuals based in developing countries. 48.5% of applicants were from and/or based in the Global South. 10% of applications were made from individuals from or based in Least Developed Countries.

Applications were reviewed and shortlisted by a preliminary committee comprised of Wildscreen and On the Edge staff. The shortlisted applicants were provided with pitch training and mentorship. The filmmakers pitched their projects to a final jury comprised of representatives from Wildscreen, On the Edge and industry experts including Oscar and Panda Award-winning filmmakers and a representative from Disney Animation Studios. Following selection, in-depth due diligence on each project was undertaken.

Edge Of Nature Grantee:
Will Clothier, *RAMFY*



AWARDEES

Four emerging filmmakers from Mexico, Malaysia, Singapore and the UK have been awarded grants of between **£10,000** to **£15,000** each to produce their film. Grantees all belong to an underrepresented group. Each grantee is also supported with a year-round training and professional development programme.

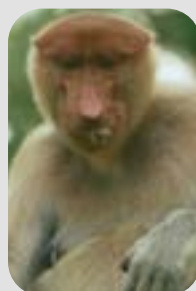
THIS INCLUDES:

- Training resources covering topics such as sustainable production, budgeting and mental health.
- 8 x training sessions delivered by industry experts covering: Pitch Training, Post Production, Production Management, Story Development, Social Media, Rough Cut to Picture Lock, Trailer Creation and Public Speaking.
- Industry mentorship – each grantee is connected to at least one industry mentor across the lifetime of their project for a total of 8 hours over 8 months.
- Mini-mentors to support grantees on specific elements of their project, providing 1-4 hours of support spanning indigenous storytelling, scripting and low light cinematography. 11 mini mentors have supported to date.
- 1:1 post production consultation and support, up to 24 hours per project, generously provided by Evolutions Post Production.

Six EDGE species are being spotlighted collectively by the 4 projects; Tboli Leaf Warbler, Temminck's pangolin, Tapir, Great Hornbill, Proboscis monkey and Cameron Highlands Sticky Frog.

The final films will be premiered at the Wildscreen Festival 2024 and distributed online globally via YouTube.

We are extremely grateful to our network of industry mentors and partners who have supported the Edge of Nature Short Film Fund so generously with their time and expertise. These include: Disney, Planta Alta, Wildstar Films, Silverback Films, Plimsoll Productions, BBC Studios Natural History Unit, Evolutions, RED Digital Cinema, NEWF and If Not Us Then Who.





OTHER PARTNERSHIPS AND COLLABORATIONS

We continue to collaborate and build relationships with partners around the world, amplifying Wildscreen and our partners impact, reach and influence as well as pooling resources and expertise to ensure increasingly more competitive and stretched funding is used most effectively.

We continued our annual partnership with WildViewTaiwan Nature Communication Society for its film festival, screening 'The Best of Wildscreen' where we delivered a

package of film content for a summer of wildlife film screenings at the National Museum of Natural Science and other venues. This year saw the partnership expand to include the Delta Foundation Film Festival, where we provided a package of films focussing on marine biodiversity and climate change.

We partnered again with Sunny Side of the Doc in France to support session content and natural history funding pitches.



WILDScreen ARK

Wildscreen ARK's vision is a future where there is equity of natural history knowledge and skills, enabling young people to connect with the natural world and feel empowered to create a future that supports climate, biodiversity and sustainability. At one of the most critical times for nature, young people, in particular teenagers, feel less connected with nature than ever before.

THE AIMS OF WILDScreen ARK ARE TO:

- Make engaging educational natural content available to young people for free.
- Support educators by offering trusted resources so they can teach about natural history and the environment with confidence.
- Build routes into the filmmaking, media and conservation sectors for young people, particularly those with different life experiences.
- Continue the legacy of ARKive, the world's leading audio-visual encyclopaedia of life on Earth.

"The pictures and videos on the original Arkive.org were a significant part of my childhood and the catalyst for my love of nature today. Having been disappointed when it closed down, I am tremendously excited to hear that it is returning!"

Wildscreen ARK Supporter

With generous multi-year core funding support from The Garfield Weston Foundation and a multi-year grant from The Linbury Trust, this year we were able to recruit a small project team to develop and launch the ARK prototype.

BUILDING THE TEAM

In Summer 2023 we appointed an ARK Programme Manager and ARK Project Assistant to develop and launch a prototype of Wildscreen ARK. Additional grants were secured to support the recruitment of five ARK Media Researcher internships, to join the team for 3-6 months. We received grants from The Nisbet Trust, University of Bristol and the University of Southampton.

Following an inclusive recruitment process, these roles were focused on reaching young people from underrepresented backgrounds within the environmental and creative space.

All interns are paid the Real Living Wage and are supported by a wraparound mentorship programme delivered by Wildscreen staff.

PROTOTYPE BUILD

Following a tender process, Rocketmakers, a Bath-based software development company and a certified B-Corporation, was awarded the contract to develop and build the ARK prototype platform. They also generously contributed £30,000 of pro-bono development time.

As part of the project discovery phase, in-

person workshops were held in Bristol secondary schools located within areas of deprivation, to prioritise key design and functionality elements and ensure co-curation of the project with our core audience of young people. We have so far recruited 6 ARK partner schools, covering ages 11-18, within Bristol to support with co-creation, testing and evaluation of the prototype.



"Thank you to the Wildscreen team for putting on such a fantastic event. It was an excellent opportunity for young people to learn about careers in natural history filmmaking. Although the TV industry is aware of the need to make career entry more accessible, particularly to under-represented groups, there are still very few sessions like this."

Teacher, Bristol Secondary School

Developing a co-created project with young people does have its challenges, especially engaging those not already interested in the environment. We are in a learning process of how to best work with and support schools and community groups and how to be agile in our development and strategy so that we are not prescribing what young people want.

The ARK team have also been focused on media content acquisition, partnerships and the unlocking of the original archive of 100,000+ images from the original Arkive project.

With pro bono legal support from Taylor Wessing, new ARK donor and user license agreements have been created. Nature Picture Library, the world's largest and most bespoke wildlife photography agency, have kindly agreed to include their content within ARK.

In February 2023, we launched the Wildscreen ARK prototype featuring 35 UK species, growing to 120 species, covering 109 taxonomic groups by Spring 2024 and 1,000 images.



WILDScreen EXCHANGE

Wildscreen Exchange, is a stills library providing free access to 25,000 images of species and habitats to 300 conservation organisations. Whilst some of the content is being absorbed into the ARK platform, the future of the Exchange platform is being explored within the wider context of Wildscreen ARK and will be determined as part of our 2025+ strategy.

EDUCATION

Our collection of over 60 curriculum-linked education resources continues to be popular with teachers, with over 54,000 downloads in the UK alone last year. They are also ranked within the top 20 best resources by the STEM learning hub.

These and future resources will be integrated within the Wildscreen ARK platform.



OUTREACH

Teaming up with the West of England Combined Authority, we will create a new education resource section of the ARK platform and deliver outreach programmes in existing and new partner schools to introduce young people to nature storytelling skills and careers. From this we have created a nature photography competition resource for formal and informal learning.

We will be encouraging young people aged 13 – 18 years old from Bath, North East Somerset, Bristol and South Gloucestershire to tell their nature stories in Summer 2024 through photographs and short films as part of a regional competition.

We hope to use this as a blueprint for a national, teacher-led competition in 2025.

WILDScreen NETWORK

The aim of the Wildscreen Network is to be an inclusive membership community that supports, connects and convenes freelancers and production companies working to give nature a voice. Individual membership was 306 across the year, with 15 corporate members including the world's leading wildlife production companies.

STRATEGY AND TEAM

Network income decreased from the previous year due to the lack of a team member to manage the platform and membership. A Network Coordinator was appointed in August 2023 to oversee the day to day running of the membership and events. This included clearing a backlog of outstanding corporate membership renewal invoicing. Large corporates all

renewed, some smaller corporates have not renewed due to current financial uncertainty in wildlife film and TV industry.

A Task and Finish Group was created comprising of staff and trustees to review the current status of the Network, future objectives, finance and challenges, to feed into the 2025+ organisational strategy.

EVENTS

We delivered 6 in-person networking events in Bristol and London, bringing together 207 industry professionals.

In the lead up to Wildscreen Festival Nairobi, we partnered with Films For African Wildlife, Pridelands Wildlife Film Festival and Jackson Wild to host a virtual speed networking event, with the goal of connecting emerging and

mid-career natural history and wildlife talent from across Africa with global production companies that have, or will have, shadowing, paid and/or mentorship opportunities available within Africa. The event had 18 Producers and Talent Executives meet with 66 attendees based across the African continent.

We delivered 6 webinars, reaching 368 attendees covering topics such as:

- In April 2023, in partnership with the Royal Television Society, West of England, Wildscreen Network hosted a premiere screening of Netflix's Chimp which was attended by 200 people.
- In March 2024, following our new 'Science In Storytelling' symposium, we partnered once again with the Royal Television Society, West of England, to host an exclusive screening and Q&A for the series Queens, a new female-powered docuseries by National Geographic and Wildstar Films. Over 300 industry professionals attended the screening.

TALENT SCHEMES AND TRAINING

Our annual Emerging Talent month returned in May featuring across the Network and socials. Three free webinars were delivered about accessing the industry reaching over 500 people, covering:

- Remote Working in Natural History.
- Emerging Talent: Transferring Skills into Production Management.
- Breaking into the Natural History Industry: Africa.

In August 2023, we hosted a half-day outdoor cinematography workshop in Bristol with 10 emerging cinematographers, in partnership with ARRI. The attendees got hands on with an ARRI Alexa 35, under the expert guidance of award-winning cinematographer Mark Payne-Gill.

"Just wanted to extend my gratitude and appreciation for yesterday morning. It was a phenomenal session, and a privilege getting to learn from one of the best and a revered individual in the industry. More power to the team at Wildscreen for the brilliant work"

ARRI Cinematography Workshop Participant



OPERATIONS

We continue to build an inclusive, safe and empowering working environment and culture. Hybrid working has remained the norm for our employees and freelance team members, providing flexibility and a healthy work-life balance.

We have grown our team this year to include two new roles, Head of Events and ARK Programme Manager, forming a senior leadership team within the organisation, along with the CEO. In addition we have grown the team this year to include a Project Assistant, Network Coordinator and an ARK Project

Assistant. Ahead of the Wildscreen Festival 2024, a Film Competition and Events Assistant has also been recruited.

We continue to review and implement inclusive and accessible recruitment and employment practices for our internal staff team, our external talent and mentorship schemes and volunteers.

This year we were accredited as a Real Living Wage Employer and a Disability Confident Employer.

COMMUNICATIONS

As an organisation cemented within the natural world storytelling ecosystem, with a mission to connect more people with nature through storytelling, we are committed to growing our own communications.

Media coverage grew year-round at a national and international level, notably expanding outside of the Festival covering Edge of Nature and ARK. Our supporter base on social media continued its organic growth increasing by 11%, and our email marketing list grew by 30%.

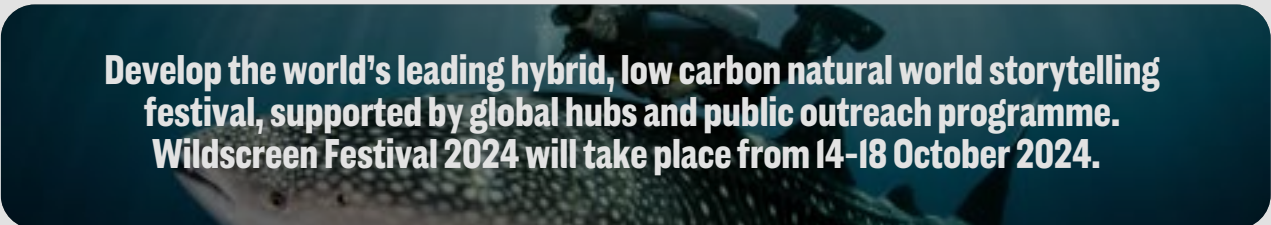
KEY STATS IN 2023/24:

- Total media coverage (online and print): 75 pieces
- Email database subscribers: 5,901
- Website visitors (across all platforms): 27,000 users
- Social Media Followers: Instagram (13,625), Facebook (7,514), LinkedIn (4,554) Twitter (13,437).

Over the coming year, we will invest in growing the communications and marketing expertise across the team.

FUTURE PLANS

WORKING TOWARDS OUR 2024 STRATEGIC PLAN, OVER THE COMING YEAR OUR GOALS ARE TO:



Develop the world's leading hybrid, low carbon natural world storytelling festival, supported by global hubs and public outreach programme. Wildscreen Festival 2024 will take place from 14-18 October 2024.



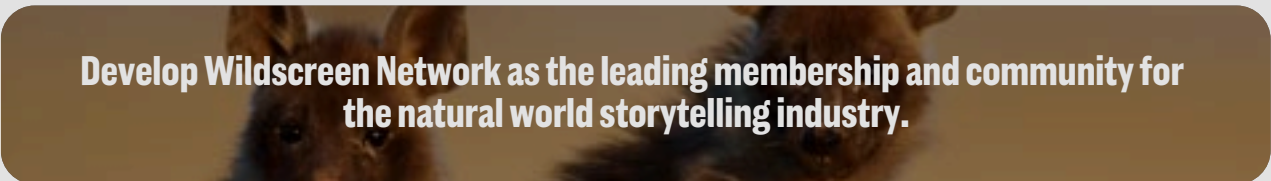
Support authentic, diverse voices to enter and progress within the natural world storytelling industry both within the UK and globally through:

- The delivery of talent schemes, paid internships and mentorship programmes both within Wildscreen and with our global partners.
- Deliver and grow the EDGE of Nature: Short Film Fund to provide grant funding to emerging natural world storytellers to create new, innovative and outside the box storytelling.



Nurture an equitable, global community and next generation of storytellers by expanding our year-round programme of events, including:

- Wildscreen Festival Tanzania, to support and platform African wildlife storytellers.
- Wildscreen Festival 2024.
- Science In Storytelling - convening scientists with storytellers to create and share equitable stories of nature.
- Pilot WildPhotos – a one-day conservation photography symposium.

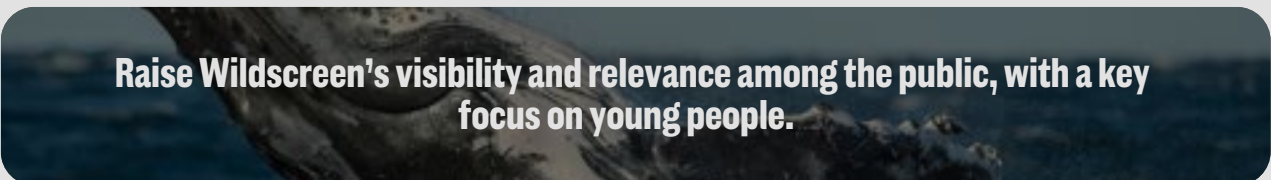


Develop Wildscreen Network as the leading membership and community for the natural world storytelling industry.



Develop a 5-year strategy for Wildscreen ARK to include:

- Increasing young people's participation in Wildscreen ARK, empowering the next generation of natural world guardians.
- Release global natural history content on ARK.
- Update and release new education resources for global.
- Increase our UK and global audience through partnerships and collaborations with conservation and education organisations to increase impact by creating journeys that lead to conservation action.
- Release the legacy content captured in ARKive.



Raise Wildscreen's visibility and relevance among the public, with a key focus on young people.

This coming year, we will develop and launch our 2025+ strategy. As with all we do at Wildscreen, this will be developed through a collaborative process engaging our team, board, our community, beneficiaries and partners. This strategy will give us a roadmap for the next chapter of Wildscreen, laser-focusing our efforts on where we are best placed to make the most impact for our community and the public during this critical period for our natural world.





FINANCE REVIEW

FINANCE REVIEW

The overall income was £436,089 compared to £780,920 in the previous year. Total funds carried forward at 31 March 2024 were £83,989. It should be noted that the previous year included a Festival, our biennial event which drives our biggest contribution of unrestricted funding. For comparison, income for the previous equivalent non-Festival year, was £167,841, demonstrating the positive steps made towards growing income and diversification of income streams to strengthen the charity's financial resilience.

Despite a challenging and unknown landscape across the charity sector, through the hard work and dedication of its talented team, the charity is in its most financially sustainable position in its most recent history.

Grant funding will continue to support the piloting of activities. Successful projects will aim to attract funding support from non-grant sources to sustain and grow them.

RESERVES POLICY AND GOING CONCERN

The trustees consider the reserves policy should be that the free reserves should wherever possible and appropriate, be sufficient to cover a minimum of three months' operating costs.

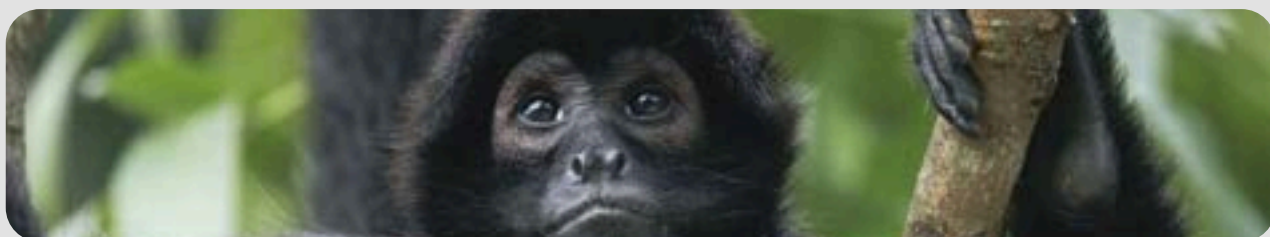
The charity's unrestricted reserves have decreased to £84,257 at 31 March 2024, from £178,962 at 31 March 2023. It should be noted that the previous year included a Festival, our biennial event which drives our biggest contribution of unrestricted funding.

This represents 2.3 months of unrestricted expenditure based on planned expenditure for 2024/25. A target of 3-6 months has been agreed. However, income for 2024/25 has already been secured, specifically for the Festival through submission fees, sponsorship and ticket sales. Consultancy projects have also been secured for both ARK and Festival. We will also seek to grow our additional unrestricted funds over the coming year through growth of our event programme, membership fees and fundraising.

INVESTMENT POLICY

When deciding Wildscreen's investment policy, the trustees first take into consideration the level of reserves required on an annual and short-term basis. The current position is that the trustees have decided the charity's funds should be used to maintain its

levels of activity, and it is therefore unlikely that there will be any substantial funds for long term investment. In addition, interest rates remain low and do not currently offer a good return on investment.





STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Wildscreen is a charitable company limited by guarantee, incorporated as a registered charity on 18 December 1987. It wholly owns two subsidiary trading companies, Wildscreen Trading Ltd incorporated on 14 May 1991 and Wildscreen Network Ltd, incorporated on 28 September 2011. The charity was established under a Memorandum of Association which establishes the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

APPOINTMENT OF TRUSTEES

Trustees are elected to serve for a period of three years, after which they can be re-elected for a further three-year period. The trustees also have the power to appoint trustees to fill vacancies on the board of trustees or as additional trustees. Such co-opted trustees may include individuals who have previously held office as trustees for the maximum two three-year terms.

Wildscreen has approximately 10 board members at any one time, with no fixed

number, and new trustees are appointed as and when new skills and expertise are required. With a number of current trustees' second terms coming to an end in early 2025, over the coming year the Board of Trustees will conduct a board audit and inclusive recruitment process to ensure the organisation has the wide range of skills required to support its governance and deliver its mission in line with the new 2025+ strategy.

TRUSTEE INDUCTION AND TRAINING

New trustees receive a briefing which covers, among other things, their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and financial performance of the charity.

A Trustee Handbook has also been prepared, drawing information from the various Charity Commission publications. The handbook includes a history and summary of the organisation and is appended with a copy of the Memorandum and Articles and the latest financial statements.



ORGANISATION

The board of trustees administers the charity and is responsible for its strategic direction and policy. The board meets every three months. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity and to ensure that the charity delivers the services specified and that key performance indicators are met.

GRANT MAKING POLICY

The charity gratefully acknowledges the generous support of a network of volunteers who generously give their time and expertise to Wildscreen.

The charity benefitted from 27 volunteers who gave 259 hours of time during the financial year. If this is valued at the UK's Real Living Wage of £12 per hour the volunteer efforts amount to £3,108.

In accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of volunteers is not recognised in the accounts.

VOLUNTEERS

In exceptional cases Wildscreen will award its own grants to not for profit activities that help with the delivery of Wildscreen's own charitable objective. The Board will be notified of these opportunities and will formally approve the transfer of funds in the form of a grant on a case-by-case basis to other parties.

RISK MANAGEMENT

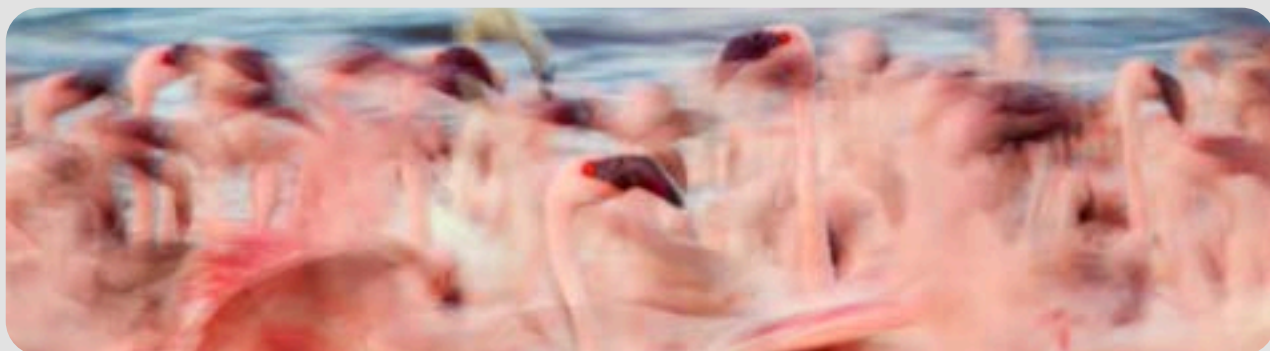
The trustees review annually the principal risks which the charity may face and oversee the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Key elements in the management of financial risks are the setting of a reserves policy and its regular review by trustees; the monitoring of financial performance against budget at each board meeting with financial implications being highlighted and discussed.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £84,257.
- There has been a significant increase in the value and number of grants from trusts and foundations across our projects, with two multi-year grants secured.
- Year-round events programme in the UK and internationally continue to generate year-round income through grants, sponsorship and tickets sales. Wildscreen Festival Tanzania will be delivered in June 2024 and the Wildscreen Festival 2024 has started to generate deferred income through submission fees and sponsorship in advance of the event in October 2024.
- Wildscreen Network continues to generate year-round income through membership fees and ticket sales.
- Consultancy projects for 2024/25 are confirmed.
- The current financial projections, based on the revised plan for the year, show the reserves increasing above the level set by the Reserves' Policy.

The trustees therefore consider it appropriate to adopt the going concern basis of preparation of the accounts, as detailed in note 1 (b) to the financial statements.





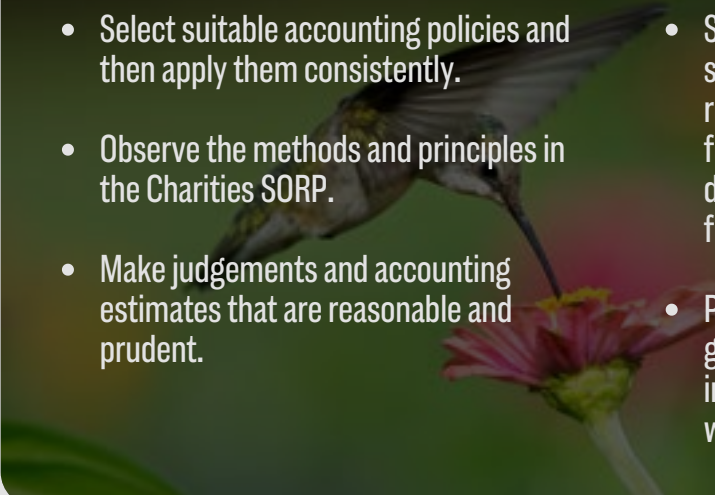
STATEMENT OF TRUSTEES' RESPONSIBILITIES



STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

The trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the group and the incoming resources and application of resources, including the net income or expenditure, of the charity and the group for the year. In preparing those financial statements the trustees are required to:

- 
- Select suitable accounting policies and then apply them consistently.
 - Observe the methods and principles in the Charities SORP.
 - Make judgements and accounting estimates that are reasonable and prudent.
 - State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
 - Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

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

The trustees have no beneficial interest in the charity.

INDEPENDENT EXAMINERS

GODFREY WILSON LIMITED WERE RE-APPOINTED AS INDEPENDENT EXAMINERS TO THE GROUP AND PARENT CHARITY DURING THE YEAR AND HAVE EXPRESSED THEIR WILLINGNESS TO CONTINUE IN THAT CAPACITY.

Approved by the trustees on 16 December 2024 and signed on their behalf by:

Laura Marshall

Laura Marshall - Chair of Trustees





INDEPENDENT EXAMINER'S REPORT



INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF WILDSCREEN

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising Wildscreen ('the Company') and its subsidiary undertakings for the year ended 31 March 2024, which are set out on pages 39 to 59.

RESPONSIBILITIES AND BASIS OF REPORT

As the trustees of the Company you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Company and the Group are not required by company law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity

Commission under section 145(5) (b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

INDEPENDENT EXAMINER'S STATEMENT

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

Godfrey Wilson Limited also provided bookkeeping and payroll services to the group during the year. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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

(1) Accounting records were not kept in respect of the Company and the Group as required by section 130 of the 2011 Act and, with respect to the subsidiaries, as required by section 386 of the Companies Act 2006; or

(2) the accounts do not accord with those records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

William Guy Blake

Date: 17 December 2024

William Guy Blake ACA
Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditor

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD



STATEMENT OF FINANCIAL ACTIVITIES

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

	Note	Restricted £	Unrestricted £	2024 Total £	2023 Total £
Income from:					
Donations and legacies	3	31,949	113,319	145,268	74,865
Charitable activities	4	100,652	12,865	113,517	326,818
Other trading activities	5	-	177,128	177,128	379,178
Investments		-	176	176	59
Total income		<u>132,601</u>	<u>303,488</u>	<u>436,089</u>	<u>780,920</u>
Expenditure on:					
Raising funds		-	43,294	43,294	52,881
Charitable activities		<u>239,866</u>	<u>297,902</u>	<u>537,768</u>	<u>540,040</u>
Total expenditure	7	<u>239,866</u>	<u>341,196</u>	<u>581,062</u>	<u>592,921</u>
Net income / (expenditure)		(107,265)	(37,708)	(144,973)	187,999
Transfers between funds		<u>56,997</u>	<u>(56,997)</u>	-	-
Net movement in funds	8	(50,268)	(94,705)	(144,973)	187,999
Reconciliation of funds:					
Total fund brought forward		<u>50,000</u>	<u>178,962</u>	<u>228,962</u>	<u>40,963</u>
Total funds carried forward		<u>(268)</u>	<u>84,257</u>	<u>83,989</u>	<u>228,962</u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 20 to the accounts.

CONSOLIDATED BALANCE SHEETS

AS AT 31 MARCH 2024

	Note	The group 2024 £	The group 2023 £	The charity 2024 £	The charity 2023 £
Fixed assets					
Tangible assets	13	4,156	-	4,156	-
investments	14	<u>-</u>	<u>-</u>	<u>102</u>	<u>102</u>
		4,156	-	4,258	102
Current assets					
Debtors	16	160,457	19,853	91,923	4,359
Cash at bank and in hand		<u>167,180</u>	<u>255,719</u>	<u>36,133</u>	<u>71,651</u>
		327,637	275,572	128,056	76,010
Liabilities					
Creditors: amounts falling due within 1 year	17	<u>247,804</u>	<u>46,610</u>	<u>47,065</u>	<u>16,208</u>
Net current assets		<u>79,833</u>	228,962	<u>80,991</u>	59,802
Net assets	19	<u>83,989</u>	<u>228,962</u>	<u>85,249</u>	<u>59,904</u>
Funds	20				
Restricted funds		(268)	50,000	(268)	50,000
Unrestricted funds		<u>84,257</u>	<u>178,962</u>	<u>85,517</u>	<u>9,904</u>
Total charity funds		<u>83,989</u>	<u>228,962</u>	<u>85,249</u>	<u>59,904</u>

For the year ended 31 March 2024, the charitable company was entitled to the exemption under section 477 of the Companies Act 2006.

No notice has been deposited under section 476 in relation to its accounts for the year ended 31 March 2024 and no members have requested an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records complying with section 386; and preparing accounts which give a true and fair view of the state of affairs of the company as at 31 March 2024, and of its profit or loss for the financial year in accordance with sections 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 16 December 2024 and signed on their behalf by

A handwritten signature in black ink, appearing to read 'Laura Marshall'.

Laura Marshall - Chair of Trustees

CONSOLIDATED STATEMENT OF CASH FLOWS

	2024 £	2023 £
Cash used in operating activities:		
Net movement in funds	(144,973)	187,999
Adjustments for:		
Depreciation charges	864	-
Decrease / (increase) in debtors	(140,604)	39,258
(Decrease) / increase in creditors	201,194	(66,834)
Net cash provided by / (used in) operating activities	(83,519)	160,423
Cash flows from investing activities:		
Purchase of tangible fixed assets	(5,020)	-
Net cash provided by / (used in) investing activities	(5,020)	-
Increase / (decrease) in cash and cash equivalents in the year	(88,539)	160,423
Cash and cash equivalents at the beginning of the year	255,719	95,296
Cash and cash equivalents at the end of the year	167,180	255,719

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.



NOTES TO FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

I. ACCOUNTING POLICIES

A) BASIS OF PREPARATION AND GENERAL INFORMATION

Wildscreen is a charitable company limited by guarantee registered in England and Wales. The registered office address is Unit I.II, Temple Studios Temple Gate, Temple Meads, Bristol BS1 6QA.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in 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.

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

B) GROUP ACCOUNTS

These financial statements consolidate the results of the charitable company and its wholly-owned (controlled) subsidiaries on a line by line basis. Transactions and balances between the charitable company and its subsidiaries have been eliminated from the consolidated financial statements. Balances between the three companies are disclosed in the notes of the charitable company's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charitable company itself is not presented because the charitable company has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

C) GOING CONCERN BASIS OF ACCOUNTING

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

D) INCOME

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

D) INCOME (CONTINUED)

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

Income received in advance of events or services to be delivered in future periods is deferred until criteria for income recognition are met.

E) DONATED SERVICES AND FACILITIES

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

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

F) INTEREST RECEIVABLE

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

G) FUNDS ACCOUNTING

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

H) EXPENDITURE AND IRRECOVERABLE VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

I) ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities.

I) ALLOCATION OF SUPPORT AND GOVERNANCE COSTS (CONTINUED)

These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2024	2023
Raising funds	7%	9%
Charitable activities	93%	91%

J) GRANTS PAYABLE

Grants which have been authorised and paid are included as expenditure in the Statement of Financial Activities. Grants which have been authorised but not yet paid are accrued in the balance sheet and are included within trade creditors.

K) TANGIBLE FIXED ASSETS

Items of equipment are capitalised where the purchase price exceeds £500.

Depreciation is charged on a 3 years' straight line basis.

L) INVESTMENT IN SUBSIDIARY UNDERTAKINGS

The charitable company has two wholly owned subsidiaries, Wildscreen Trading Limited, (registered company number 02610585) and Wildscreen Network Limited (registered company number 07790670). The subsidiaries are used for non-primary purpose trading activities. The subsidiary undertakings are valued at cost less any cumulative impairment losses in the charitable company's accounts.

M) DEBTORS

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

N) CASH AT BANK AND IN HAND

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

O) CREDITORS

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

P) FINANCIAL INSTRUMENTS

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

Q) FOREIGN CURRENCY TRANSACTIONS

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

R) ACCOUNTING ESTIMATES AND KEY JUDGEMENTS

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

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

There are no sources of estimation uncertainty during the year.

2. PRIOR PERIOD COMPARATIVE: CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Restricted £	Unrestricted £	2023 Total £
Income from:			
Donations and legacies	7,797	67,068	74,865
Charitable activities	54,696	272,122	326,818
Other trading activities	-	379,178	379,178
Investments	-	59	59
	<u>62,493</u>	<u>718,427</u>	<u>780,920</u>
Total income	<u>62,493</u>	<u>718,427</u>	<u>780,920</u>
Expenditure on:			
Raising funds	-	52,881	52,881
Charitable activities	12,493	527,547	540,040
	<u>12,493</u>	<u>580,428</u>	<u>592,921</u>
Total expenditure	<u>12,493</u>	<u>580,428</u>	<u>592,921</u>
Net income and net movement in funds	<u>50,000</u>	<u>137,999</u>	<u>187,999</u>

3. INCOME FROM DONATIONS AND LEGACIES

	Restricted £	Unrestricted £	2024 Total £
Donations	7,262	25,319	32,581
Gifts in kind	-	38,000	38,000
Grants:			
Garfield Weston	-	50,000	50,000
University of Bristol	1,330	-	1,330
University of Southampton	2,300	-	2,300
Watershed	400	-	4,00
Nisbet Trust	6,001	-	6,001
National Heritage Lottery Fund	14,656	-	14,656
Total income from donations and legacies	31,949	113,319	145,268

Wildscreen received gifts in kind during the year relating to goods and services below:

Pro-bono legal services: £8,000

IT Consultancy: £30,000

PRIOR PERIOD COMPARATIVE

	Restricted £	Unrestricted £	2023 £
Donations	-	130	130
Grants:			
Garfield Weston	-	50,000	50,000
Screen Skills	-	11,005	11,005
Department for Work and Pensions	-	5,933	5,933
National Heritage Lottery Fund	4,797	-	4,797
West of England Combined Authority	3,000	-	3,000
Total income from donations and legacies	7,797	67,068	74,865

4. INCOME FROM CHARITABLE ACTIVITIES

	Restricted £	Unrestricted £	2024 £
Ticket sales	-	12,865	12,865
Grants:			
Linbury Trust	50,000	-	50,000
Creative Scotland	1,032	-	1,032
On The Edge	49,620	-	49,620
Total income from charitable activities	100,652	12,865	113,517

PRIOR PERIOD COMPARATIVE

	Restricted £	Unrestricted £	2023 £
Ticket sales	-	193,313	193,313
Submission fees	-	76,809	76,809
Grants:			
Linbury Trust	50,000	-	50,000
Creative Scotland	3,096	-	3,096
British Film institute	1,600	-	1,600
Photography exhibitions and boards	-	2,000	2,000
Total income from other trading activities	54,696	272,122	326,818

5. INCOME FROM OTHER TRADING ACTIVITIES

	2024 £	2023 £
Sponsorship	69,638	294,221
Membership	26,172	35,753
Consultancy	80,078	14,741
Trade show	-	14,100
Other income	-	12,435
Advertising and merchandise	140	5,368
Networking events	1,100	2,560
Total income from trading activities	177,128	379,178

All income from other trading activities in the current and prior period was unrestricted.

6. GOVERNMENT GRANTS

The charitable company received government grants, comprising funding from the National Heritage Lottery Fund to fund activities during the year (2023: funding from the National Heritage Lottery Fund, Department of Work and Pensions (Kickstart Scheme), British Film Institute and West of England Combined Authority). The total value of these grants was £14,656 (2023: £15,330). There were no unfulfilled conditions or contingencies attaching to these grants.

7. TOTAL EXPENDITURE

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Fundraising	4,306	-	-	4,306	7,679	-	-	7,679
Staff costs (note 9)	21,634	170,098	42,093	233,825	29,326	116,420	24,768	170,514
Grants payable (note 10)	-	49,620	-	49,620	-	5,000	-	5,000
Bursaries (note 11)	-	3,964	-	3,964	-	10,271	-	10,271
Travel and subsistence	196	6,184	2,173	8,553	-	3,477	3,506	6,983
Advertising and marketing	72	23,525	18	23,615	2,411	19,318	603	22,332
Office and administration costs	3,986	15,928	31,081	50,995	4,689	23,866	23,877	52,432
Digital development	-	89,839	-	89,839	-	-	-	-
Event and activity costs	2,456	34,914	3,918	41,288	1,103	280,651	276	282,030
Premises costs	-	36,489	-	36,489	-	14,189	-	14,189
Legal and professional fees	-	-	16,543	16,543	-	-	1,737	1,737
Accountancy	2,088	926	19,011	22,025	2,115	8,248	7,545	17,908
Consultancy	-	-	-	-	-	1,846	-	1,846
Sub-total	34,738	431,487	114,837	581,062	47,323	483,286	62,312	592,921
Allocation of support and governance costs	8,556	106,281	(114,837)	-	5,558	56,754	(62,312)	-
Total expenditure	43,294	537,768	-	581,062	52,881	540,040	-	592,921

Total governance costs were £12,893 (2023: £6,626)

8. NET MOVEMENT IN FUNDS

This is stated after charging:

	2024 £	2023 £
Operating lease payments	29,207	10,350
Depreciation	864	-
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration (excluding VAT):		
• Independent examination	2,400	2,300
• Other services	3,000	4,326

In common with other charities of our size and nature we use our independent examiners to assist with the preparation of the financial statements and to prepare and submit returns to the tax authorities. Our independent examiners have also provided payroll services to the charity during the year.

9. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	214,461	156,355
Social security costs	14,166	10,307
Pension costs	5,198	3,852
	233,825	170,514

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees and Director. The total employee benefits of the key management personnel were £48,268 (2023: £50,999).

	2024 No.	2023 No.
Average number of employees	8.8	5.9

10. GRANTS PAYABLE

During the year, grants were awarded to 4 individuals from the On The Edge grant funding for producing a short film. In the prior year we provided small grants to five production companies and conservation organisations, in partnership with WWF, to support paid internships for 18-35 year olds from underrepresented groups to gain paid, practical experience in the wildlife film industry.

Total grants committed to during the year were as follows:	2024	2023
	£	£
Grants payable to individuals	<u>49,620</u>	<u>5,000</u>

11. BURSARIES

Bursaries represent the amount provided by Wildscreen to support attendance at Wildscreen events by underrepresented people as part of our commitment to build a more inclusive natural world storytelling community. These bursaries cover travel, accommodation, per diems and soft admissions to our Festival, year-round events and annual Network membership. These bursaries supported 24 individuals during the year (2023: 40).

12. TAXATION

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes. The subsidiary companies distribute any profits to the charity and therefore no corporation tax is payable.

13. TANGIBLE FIXED ASSETS GROUP AND CHARITY

	Computer equipment
	£
Cost	
At 1 April 2023	-
Additions in year	<u>5,020</u>
At 31 March 2024	<u>5,020</u>
Depreciation	
At 1 April 2023	-
Charge for the year	<u>864</u>
At 31 March 2024	<u>864</u>
Net book value	
At 31 March 2024	<u>4,156</u>
At 31 March 2023	<u>-</u>

14. SUBSIDIARY UNDERTAKINGS

Wildscreen Trading Limited

The charitable company owns the whole of the issued share capital (2 ordinary £1 shares) of Wildscreen Trading Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2024 £	2023 £
Turnover	94,507	597,719
Cost of sales	(36,620)	(274,098)
Gross profit	57,887	323,621
Administrative expenses	(57,363)	(98,394)
Operating profit	524	225,227
Other interest receivable and similar income	-	10
Interest payable and similar charges	-	(11)
Profit on ordinary activities before taxation	524	225,126
Tax on profit on ordinary activities	-	-
Profit for the financial year after taxation	524	225,126

The aggregate of the assets, liabilities and funds was:

	2024 £	2023 £
Assets	239,860	179,150
Liabilities	(239,858)	(18,916)
Funds	2	160,234

14. SUBSIDIARY UNDERTAKINGS (CONTINUED)

Wildscreen Network Limited

The charitable company owns the whole of the issued share capital (100 ordinary £1 shares) of Wildscreen Network Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2024 £	2023 £
Turnover	32,676	38,563
Cost of sales	(6,926)	(5,449)
Gross profit	25,750	33,114
Administrative expenses	(24,581)	(22,485)
Operating profit	1,169	10,629
Other interest receivable and similar income	176	49
Profit on ordinary activities before taxation	1,345	10,678
Tax on profit on ordinary activities	-	-
Profit for the financial year after taxation	1,345	10,678
The aggregate of the assets, liabilities and funds was:		
	2024 £	2023 £
Assets	30,556	24,969
Liabilities	(30,456)	(16,043)
Funds	100	8,926

15. PARENT CHARITY

The parent charity's gross income and the results for the year are disclosed as follows:

	2024 £	2023 £
Gross income	507,746	283,791
Results for the year	25,345	31,903

16. DEBTORS

	The group 2024 £	The group 2023 £	The charity 2024 £	The charity 2023 £
Trade debtors	108,546	14,514	17,599	-
Prepayments	46,070	2,579	-	1,599
Other debtors	5,841	2,760	5,841	2,760
Amounts owed from subsidiaries	-	-	68,483	-
	<u>160,457</u>	<u>19,853</u>	<u>91,923</u>	<u>4,359</u>

17. CREDITORS: AMOUNTS DUE WITHIN 1 YEAR

	The group 2024 £	The group 2023 £	The charity 2024 £	The charity 2023 £
Trade creditors	70,176	10,160	11,141	6,547
Grants payable	9,924	-	9,924	-
Other taxation and social security	18,511	182	21,107	3,552
Accruals	6,963	9,332	3,343	5,620
Other creditors	3,484	1,236	1,550	489
Deferred income (see note 18)	138,746	25,700	-	-
	<u>247,804</u>	<u>46,610</u>	<u>47,065</u>	<u>16,208</u>

18. DEFERRED INCOME

	The group 2024 £	The group 2023 £	The charity 2024 £	The charity 2023 £
At 1 April 2023	25,700	84,450	-	-
Deferred during the year	138,746	25,700	-	-
released during the year	(25,700)	(84,450)	-	-
At 31 March 2024	<u>138,746</u>	<u>25,700</u>	<u>-</u>	<u>-</u>

Deferred income relates to advance sales of festival tickets, festival sponsorship and memberships.

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS THE GROUP

	Restricted funds £	Unrestricted funds £	Total funds £
Fixed assets	-	4,156	4,156
Current assets	(268)	327,905	327,637
Current liabilities	-	(247,804)	(247,804)
Net assets at 31 March 2024	(268)	84,257	83,989

PRIOR PERIOD COMPARATIVE

	Restricted funds £	Unrestricted funds £	Total funds £
Current assets	50,000	225,572	275,572
Current liabilities	-	(46,610)	(46,610)
Net assets at 31 March 2023	50,000	178,962	228,962

20. MOVEMENTS IN FUNDS

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2024 £
Restricted funds					
BFI - Fan Exhibition	-	400	(400)	-	-
Creative Scotland	-	1,032	(1,032)	-	-
Linbury Trust	50,000	50,000	-	(100,000)	-
New to Nature (NHLF)	-	14,656	(14,656)	-	-
On The Edge	-	49,620	(49,888)	-	(268)
ARK	-	16,893	(173,890)	156,997	-
Total restricted funds	50,000	132,601	(239,866)	56,997	(268)
Unrestricted funds					
General funds	178,962	303,488	(341,196)	(56,997)	84,257
Total unrestricted funds	178,962	303,488	(341,196)	(56,997)	84,257
Total funds	228,962	436,089	(581,062)	-	83,989

20. MOVEMENTS IN FUNDS (CONTINUED)

PURPOSES OF RESTRICTED FUNDS

BRITISH FILM INSTITUTE - FAN EXHIBITION

Funds received to support a new public outreach film screening programme.

CREATIVE SCOTLAND

Funds received to support a new public outreach film screening programme.

LINBURY TRUST

Funds received to support the development of a Wildscreen ARK prototype.

NEW TO NATURE (NHLF)

Funds received from the National Heritage Lottery Fund to support staff costs.

ON THE EDGE

Funds received to support the 'Edge of Nature: Short Film Fund' which provides emerging natural world storytellers from underrepresented backgrounds globally with grants, mentorship and training to create innovative, digital-first, short films aimed at engaging GenZ audiences and spotlighting EDGE (Evolutionarily Distinct and Globally Endangered) species and habitats.

ARK

Funds received to support the development and launch of a Wildscreen ARK prototype. Wildscreen ARK is an online nature hub for young people, to inspire curiosity about the natural world empower them to protect it.

TRANSFERS BETWEEN FUNDS

The transfer from the Linbury Trust is to combine funds for the same project into one. The remaining deficit is topped up using general, unrestricted funds.

FUNDS IN DEFICIT

Funds in deficit are ongoing and further income will be received in financial year 2024/25.

20. MOVEMENTS IN FUNDS (CONTINUED)

PRIOR PERIOD COMPARATIVE

	At 1 April 2022 £	Income £	Expenditure £	At 31 March 2023 £
Restricted funds				
BFI - Fan Exhibition	-	1,600	(1,600)	-
Creative Scotland	-	3,096	(3,096)	-
Linbury Trust	-	50,000	-	50,000
New to Nature (NHLF)	-	4,797	(4,797)	-
West of England Combined Authority	-	3,000	(3,000)	-
Total restricted funds	-	62,493	(12,493)	50,000
Unrestricted funds				
General funds	40,963	718,427	(580,428)	178,962
Total unrestricted funds	40,963	718,427	(580,428)	178,962
Total funds	40,963	780,920	(592,921)	228,962

21. OPERATING LEASE COMMITMENTS

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2024 £	2023 £
Amount falling due:		
Within 1 year	29,207	13,800
Within 1 - 5 years	-	24,150
	29,207	37,950

22. RELATED PARTY TRANSACTIONS

During the year, Wildscreen Trading Limited made donations of £160,756 (2023: £64,894) to Wildscreen. Wildscreen made a management charge of £38,780 (2023: £47,000) to Wildscreen Trading Limited. At the end of the period, Wildscreen Trading Limited owed £50,450 to Wildscreen (2023: £nil).

During the year, Wildscreen Network Limited made donations of £10,171 (2023: £14,816) to Wildscreen. Wildscreen made a management charge of £18,113 plus VAT (2023: £12,500 plus VAT) to Wildscreen Network Limited. At the end of the period, Wildscreen Network Limited owed £15,436 to Wildscreen (2023: £nil).

Con Alexander, a Trustee of Wildscreen, is also a partner at Veale Wasbrough Vizards LLP. During the year Wildscreen paid £7,195 in fees for legal services related to a trademark dispute.



**WILDScreen, UNIT 1.11 TEMPLE STUDIOS
TEMPLE GATE, BRISTOL, BS1 6QA**



**HELLO@WILDScreen.ORG
WILDScreen.ORG**

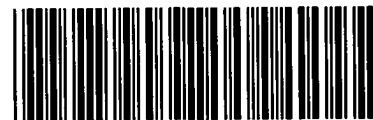
WILDScreen

England & Wales - Charity number 299450

Accounts



FRIDAY



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A08

08/12/2023

#178

COMPANIES HOUSE



Report and Unaudited Financial Statements

31 March 2023

Company no. 02206559
Charity no. 229450

Wildscreen

Reference and administrative details

For the year ended 31 March 2023

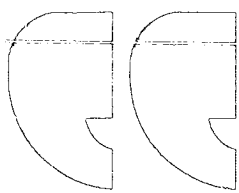


Wildscreen
Telling Nature's Stories



Company number	02206559
Charity number	229450
Registered office and operational address	Unit 1.11 Temple Studios Temple Gate Temple Meads Bristol BS1 6QA
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Con Alexander Lynn Barlow Lizzie Daly (appointed 12 September 2023) Andrew Doe Carrie Greene Jonathan Keeling Laura Marshall Mark Reynolds (appointed 17 November 2022) Nicholas Rogers Jessica Sweidan
Company secretary	Velocity Company Secretarial Services Limited
Bankers	Bank of Scotland Edinburgh EH12 9DR
Solicitors	Veale Wasbrough Vizards Bristol BS1 5WS
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Wildscreen



2022/2023 OUR IMPACT

386

individuals supported to attend Wildscreen events for free.
(9x events, careers fair, ARRI workshop)

68

free Network member-
ships given out.



144 MONTHS

of support (mentorship and internships)
cumulatively.

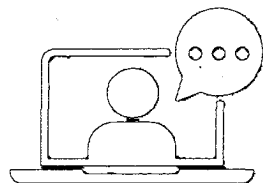
£10,271.47

spent
on
bursaries.

26

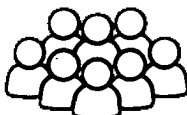
young people from underrepresented
backgrounds received 4 months of 1-1
industry mentorship.

WILDScreen EMERGING TALENT MONTH



3 FREE WEBINARS

886

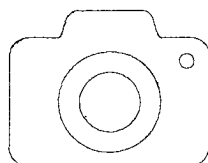


individuals reached (focusing on creating
content for kids, cinematography and
hyper local storytelling)

Wildscreen Festival

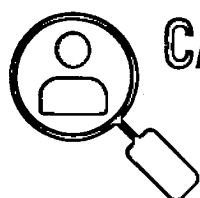
19

early career filmmakers from
8 countries given unique
access to ARRI workshop.



57

individuals given
access through
bursaries, including 21
people from 11 countries in
person and 26 online.

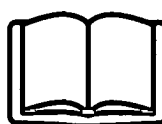


CAREERS FAIR

60

students hosted
(aged 16-18)
from around Bristol prioritising
disadvantaged areas.

EDUCATION RESOURCES



100K

downloads of
education resources.

3 MILLION

school children reached
through our education
resources.

WILDScreen STORYTELLING INTERNSHIP



100%

of interns developed industry
knowledge through
participating in the
programme.

595

individual applications
for 5 internships advertised.



1110

hours of paid work delivered
through the programme to
date.



71

interviews held, giving
applicants valuable experience
and feedback, with the impact
reaching beyond those being
successful in obtaining a
placement.

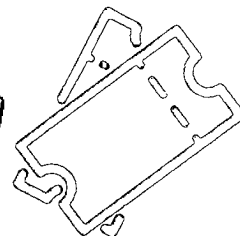


6

individuals benefited
from paid industry
internships.



Wildscreen Roadshow: GLASGOW



60%

of tickets were free and were
provided to community groups
and students, focussed on
NEETs, refugees and young
people living with a disability.

100%

all said that the event;
deepened their understanding
of the art and power of film,
increased their awareness of
people's lives and experiences
that are different from their
own, and learnt about the
environment.

100%

of people had not attended a
Wildscreen event before.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

The Trustee Board presents its report and consolidated financial statements for the year ended 31 March 2023.

Reference and administrative information set out on page 1 forms part of this report. The consolidated financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statement and comply with current statutory requirements, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (effective from January 2019).

The company has taken advantage of the exemption to not have to prepare a strategic report in accordance with "The Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013".

1. Objectives and activities

The objects of the Charity are to promote the conservation of nature for the purposes of study and research and to educate the public in the understanding and appreciation of nature, the awareness of its value and the need for its conservation.

In shaping our strategy and planning our activities for the year and beyond, the trustees have considered the Charity Commission's guidance on public benefit, which is achieved through the charity's activities as set out below.

Our vision:

Wildscreen envisions a world where natural world storytelling is inclusive, accessible and impactful and where nature is protected and thriving.

Our mission:

Wildscreen connects people with nature through storytelling. We democratise the creation of and access to nature's stories by:

- Supporting and celebrating the natural world storytelling industry;
- Connecting creativity with conservation by convening storytellers and conservationists;
- Nurturing a global community and next generation of storytellers; and
- Raising awareness of conservation through educating and connecting local communities with the natural world through stories.

We achieve our mission through our ecosystem of interventions:

• Wildscreen Festival

Our world-leading international festival, celebrating and advancing natural world storytelling, takes place biennially and is supported by year-round outreach events, partnerships and activities.

• Wildscreen Network

Our dynamic membership network at the heart of the wildlife storytelling industry, nurtures talent, supports professional development, facilitates networking and the evolution of a truly inclusive global community of natural world storytellers.

• Wildscreen Outreach

Our outreach work provides free and affordable access to natural world stories, content, knowledge and education in local communities, empowering a diverse, new generation of natural world storytellers and conservationists.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Our programme of activity in 2022/23 was planned and delivered in accordance with the following strategic goals that underpin our 2021-24 organisational strategy:

- Lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised;
- Wildscreen Festival is the world's largest, most accessible, inclusive and sustainable natural world storytelling festival;
- Wildscreen Network is the world's leading network for the global natural world storytelling industry, with global hubs in 5 countries;
- Wildscreen Outreach nurtures the next generation of natural world storytellers, reaching 50,000 young people each year through education activities; and
- Wildscreen ARK (previously referred to as Wildscreen 2.0) is: (i) a resource for educators and not for profit environmental organisations; (ii) megaphone, broadcasting the most critical conservation stories and; (iii) a platform where anyone can create and share their own nature stories.

2. Achievements and performance

Wildscreen Festival 2022

The Wildscreen Festival 2022 took place between 12-14 October 2022. This not only marked the 40th anniversary of the Festival, most importantly it marked the first ever hybrid edition, making it the most globally inclusive and accessible edition in the event's history. Despite the world still feeling the impacts of the pandemic socially and economically, we had the biggest in-person attendance in the event's history with 1,136 delegates, a 20 percent increase on our last in-person event in 2018. Overall, 1,700 delegates from 35+countries attended the Festival in-person, online and through our global hubs.

With a return to full, in-person events we wanted to build upon the momentum created during the pandemic to support, platform and nurture natural world storytelling talent around the world, with a focus on those currently underrepresented within the natural world storytelling industry. Across all elements of the Festival, inclusion was a central focus as we built and curated the 2022 Festival.

Over 35 percent of tickets were concessions, provided to low income, young people, unemployed, students, NGOs, freelancers and small businesses.

This year marked a notable expansion in our bursary programme to support storytellers from underrepresented groups to be part of and benefit from the Wildscreen Festival. In total 21 people from 11 countries received fully-funded bursaries to attend the Festival live in Bristol. An additional 36 people from 16 countries were provided with free online access to the Festival, supported directly by Wildscreen, or by our partners including National Geographic Society and NEWF. We also delivered a free, in the field cinematography workshop to 18 emerging cinematographers from 9 countries at Slimbridge Wildfowl and Wetlands Trust.

Global hubs were a new addition to the event this year, where working with in-country partners, we delivered one-day networking events and localised content in natural history filmmaking hubs of Nairobi, Bangalore and Cape Town. These events attracted 450+ in-person attendees.

"It was a truly important first step. I thank you profusely for supporting the Nairobi Hub. I would love to help grow this into something really substantial and meaningful for East Africans."

Paula Kahumbu, Nairobi Hub partner and Wildscreen Festival Speaker 2022.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Programme

The vision for the Festival was "The future of natural world storytelling for a better planet" and focussed on four key elements: craft, industry, global voices and planetary crisis.

The creative vision and programme for the Festival was driven by the Festival Advisory Board, a voluntary body of industry representatives from around the world. The group comprised leading figures in the global wildlife film and TV industry including broadcasters and platforms such as National Geographic and Netflix as well as leading production companies such as BBC Studios, Silverback Films and Plimsoll Productions as well as freelancers and representatives from key wildlife filmmaking global hubs.

At the Bristol event, 153 speakers from over 20 countries participated in over 80+ industry sessions, with 130 events delivered in total across the 5 day event, spanning 7 venues across the city.

Speakers included leading industry and environmental thought-leaders spanning commissioners, distributors, producers, craftspeople, filmmakers, photographers and conservation organisations, as well as mainstream voices including Darren Aronofsky, Imogen Heap, Pattie Gonia, Steve Backshall, Liz Bonnin and Sir David Attenborough. When building our speaker roster, we tried to ensure that where possible, voices currently underrepresented in the industry were prioritised, platformed and supported, with a focus on LGBTQIA+, ethnically diverse and neurodiverse individuals. There is still much work to be done across the industry but we are moving in the right direction.



"The Festival felt so much more global and inclusive see the love and support between African filmmakers and our LGBTQ contingent felt game-changing."

Wildscreen Festival 2022 Delegate.

This year we were thrilled to launch Wild Pitch - a unique wildlife film pitching event, open to anyone to pitch their unique stories from across the international wildlife production ecosystem. Following a live pitch event, three individuals or teams won a cash prize of £6,000 each to turn their dream project into a reality. Providing opportunities for filmmakers, especially emerging talent and those from underrepresented groups to access finance to support their work is critical to address the imbalance of opportunity within the industry.

Film Competitions

The Wildscreen Panda Awards received 722 entries across 15 categories, with entries from 18 new countries, mainly from the global south.

In its second year and its first in-person delivery, the Official Selection received over 338 entries from over 40 countries and 22 languages. In the end, 32 productions were selected for the Official Selection 2022, each telling unique and original stories about the natural world, created by authentic storytellers from over 16 countries across the global. Chosen by a diverse group of international programmers, storytellers and filmmakers. Over half (46%) of entries were from Directors from an underrepresented group including women, people with disabilities, those who identify as LGBTQIA+ and BIPOC.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Public audiences and young people

Once again, the public were able to take part in the Festival through access to over 8 film screenings and a free large-scale outdoor wildlife photography exhibition. As well as offering a free outdoor screening which welcomed 160 attendees, across our public screening programme, 40% of screening capacity was available at discount for young audiences (18-30 years old) with an additional minimum of 10% of the capacity offering free/soft admissions to people from underrepresented groups. This was supported by the BFI FAN Film Exhibition Fund.

A schools careers fair was also delivered during the Festival week to highlight the potential career pathways and opportunities to Bristol school children. The event was hosted at the BBC Natural History Unit in Central Bristol, where 69 students (aged 16-18) and 12 teachers from underserved communities in Bristol were able to explore different job roles within the sector through practical, hands-on activities. Following attendance of the fair, 100% of students enjoyed the event and 71% of students felt like a career/job in Natural History Film and TV is accessible to them.

"Thank you to the Wildscreen team for putting on such a fantastic event. It was an excellent opportunity for young people to learn about careers in natural history filmmaking. Although the TV industry is aware of the need to make career entry more accessible, particularly to under-represented groups, there are still very few events like this. I sincerely hope to see this event repeated in the future."

Teacher, Bristol Secondary School

A total audience of 13.2 million was reached from press releases, with 21 articles generated. Media partnerships generated a total audience of 5.3 million total audience. We also introduced influencer activity into our marketing mix for the Festival, which saw 50,000 impressions delivered directly.

Volunteers

The charity is hugely grateful for the efforts of our dedicated team of volunteers who help with the running and delivery of the Wildscreen Festival.

The charity benefited from 53 in-person volunteers who gave 1,211 hours of their time during the event. An additional 3 volunteers worked remotely in other parts of the world, giving 96 hours in total. If this is valued at the UK Living Wage of £11.95, the volunteer efforts amount to £15,618.

In accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of volunteers is not recognised in the accounts.

Wildscreen Festival Nairobi 2023

Following the success of the global hub in Nairobi hosted as part of the Wildscreen Festival 2022 and with the support from BBC Studios Natural History Unit, we are launching a new, 2-day Nairobi Festival, to celebrate one of the most actively filmed parts of our natural world. Over 25 percent of film submissions into the Wildscreen Festival feature African wildlife, yet less than 7% were made in Africa.

The aim of the Festival is to :

- Celebrate the role of Kenya and Africa within the international wildlife film industry;
- Elevate Africa storytellers within the global wildlife storytelling industry, increasing representation within creative and editorial roles;
- Support the pipeline of indigenous African storytelling talent, providing mentorship, networking opportunities and demystifying the business of wildlife film; and
- Capacity build and created and support the growing industry infrastructure within Africa.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Taking place from 30 June-1 July 2023, the event will welcome over 200 delegates, focussing East African storytellers with representation from key international broadcasters, decision makers and production companies.

The Festival is being curated with the help and support of the Wildscreen Festival Nairobi Advisory Board, composed of representatives from the international wildlife film industry and key representatives from the Kenyan wildlife film and conservation community including WildlifeDirect, Africa Wildlife Foundation and Kenya Film Commission.

Wildscreen Outreach

As part of our goal to lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised, this year saw a focus on expanding our talent schemes and public outreach within the UK and globally.

Wildscreen International Storytelling Internship Scheme

In partnership with WWF-UK, we launched a new pilot scheme providing paid internships for 6 UK-based and 6 internationally-based 18-35 year olds, to pursue careers in the natural world storytelling and content creation within the TV and conservation sectors. 12 internationally renowned wildlife TV production companies and conservation NGOs are partnering with Wildscreen to open their doors to aspiring storytellers providing paid, practical experience across a variety of production roles.

The scheme aims to tackle systemic barriers to entry into the natural world storytelling sectors, which disproportionately impact groups which are already underrepresented including ethnically diverse individuals, in-country talent, LGBTQIA+ individuals and those living with a disability, womxn, individuals who identify as neurodiverse, and individuals from low socio-economic backgrounds.

UK internships are taking place across the UK including Bristol and Brighton. The international internships are predominantly located within the global south including Kenya, Madagascar, Tanzania and Argentina. The scheme will be fully delivered by the end of 2023.

ScreenSkills and Wildscreen Mentorship Scheme

In 2022-23, we launched a second edition of the ScreenSkills and Wildscreen Mentorship Scheme. We connected 26 individuals with passionate mentors at the heart of the UK natural world storytelling community. Supported by ScreenSkills as part of the BFI Future Film Skills programme using funds from the National Lottery, the scheme supported underrepresented talent to access roles within the industry and experienced talent to upskill and re-enter the workforce. The programme achieved a 96% satisfaction rate, with 100% of participants making skills progressions as a direct result of the programme. 71% made career progression, 25% secured a job within the industry during the programme, 4% got a job directly as a result of the programme and 96% of mentoring pairs plan to continue their relationship post scheme.



Wildscreen

Report of the trustees

For the year ended 31 March 2023

Wildscreen Roadshow Glasgow

To expand the public benefit of the Wildscreen Festival across the UK, beyond the lifetime of the Wildscreen Festival, this year we piloted an outreach education roadshow in Glasgow, to engage, inspire and connect disadvantaged and marginalised young people with natural world storytelling through film. We specially curated and delivered a two-day programme of Official Selection film screenings at Glasgow Science Centre, supported by Q&As with filmmakers and conservation organisations. We also delivered a storyboarding workshop to a small group of young people within the city who are interested in careers in creative environmental storytelling. A group of young, Glasgow-based programmers, interested in film curation helped to curate the short film elements of the programme.

Nearly 60 percent of tickets were free and were provided to community groups and students, focussed on NEETs, refugees and young people living with a disability. 100 percent of people had not attended a Wildscreen event before and 100 per cent all said that the event; deepened their understanding of the art and power of film, increased their awareness of people's lives and experiences that are different from their own, and learnt about the environment.

We had the generous support of 13 local volunteers to help with the delivery of the event, totalling 92 hours. If this is valued at the UK Living Wage of £11.95, the volunteer efforts amount to £1,099.

The roadshow was supported by Creative Scotland's Screen Education Programme and Save our Seas Foundation.

Year-round partnerships and collaborations

We continue to collaborate and build relationships with partners around the world which enables Wildscreen to deliver year-round impact and reach and increase its influence.

We continued our annual partnership with WildViewTaiwan Film Festival, delivering film content for a summer of wildlife film screenings in Taiwan. We also partnered again with Sunny Side of the Doc in France to support session content and natural history funding pitches.

Wildscreen ARK

Building on the heritage and legacy of Wildscreen Festival, Wildscreen Exchange and the currently archived Arkive project, a multimedia encyclopaedia of over 16,000 endangered species, over the next ten years, we must grow and nurture the public's connection with nature. We will use the Wildscreen ARK platform to engage, education and democratise access to world class nature content and learning by:

- repurposing the original Arkive collection as an interactive and immersive resource to educate future generations;
- Increase our reach and capacity to host and share unique content for public benefit via our partnerships with leading broadcasters and content creators and disseminate via education and community networks; and
- Creating a highly accessible platform for new and underrepresented voices to contribute, thereby cultivating a pipeline of diverse authentic natural world storytellers in the UK and across the world.

With multi-year core funding support from The Garfield Weston Foundation, we were able to invest team resource in research and development of a strategy for Wildscreen ARK.

As a result of this breathing space, we are thrilled to have secured a significant and generous multi-year grant to build a prototype of Wildscreen ARK.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Launching early 2024, the Wildscreen ARK prototype is being co-created with young people. Over the coming months and years, we will be working in partnership with conservation organisations, educators, photographers and filmmakers to create the world's biggest, free, online nature content hub.

Please note that in previous accounts from 2020-22 this was referred to as Wildscreen 2.0.



Wildscreen Exchange

We continue to provide more than 300 conservation organisations with free access to 25,000 images of species and habitats via Wildscreen Exchange. As part of the new strategy, the future of the Exchange platform will be explored within the context of Wildscreen ARK, with the aim of securing this important tool to support global conservation communications and education about the natural world.

Education resources

Our collection of over 60 curriculum-linked education resources continue to be popular with teachers, with over 100,000 downloads in the UK alone last year. They are also ranked within the top 20 best resources by the STEM learning hub. These and future resources will be integrated within the Wildscreen ARK platform.

Wildscreen Network

Our target was to grow Network membership by 20 percent this year, yet we only achieved 60 percent of budget, despite an uplift in corporate memberships as a direct result of the Wildscreen Festival.

This is partly due to not having a Network Manager in post from November 2022 onwards to build on the momentum of the Festival, particularly internationally.

Our delivery and attendance of our Wildscreen Network events continued to grow and prove popular. We delivered 11 online webinar which reached 647 attendees, spanning everything from hyper-local storytelling, to distribution to behind the scenes of Wild Isles. We delivered 13 in-person networking events across the year, including our first events in other natural history production hubs outside of Bristol, in Glasgow and London.

Operations

We continue to build an inclusive, safe and empowering working environment and culture. Hybrid working has remained the norm for our employees and freelance team members, providing flexibility and a healthy work-life balance.

We have grown our team this year to include a communications officer, a network assistant, a film programme coordinator, an events assistant, as well as a freelance team to support the staff team in delivering the Wildscreen Festival. Recruitment is underway for an ARK Programme Manager and Project Assistant to support the delivery of Wildscreen ARK.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

We have implemented more inclusive and accessible recruitment practices for our internal staff team, our external talent and mentorship schemes and volunteers. This includes targeting our marketing of roles and opportunities into underrepresented communities, providing a simplified application process and providing interviewees with key information ahead of time such as the interview questions and accessibility questions. We have found that providing this information is especially valuable to individuals belonging to underrepresented groups, particularly neurodiverse individuals, individuals from underserved communities and people living with a long term disability. We also actively encourage host organisations for our talent schemes to adopt this same practice, providing them with resources and guidance and all those we have worked with so far have adopted the practices.

3. Future plans

Working towards our 2024 strategic plan, over the coming year our goals are to:

- Develop the world's leading hybrid, low carbon natural world storytelling festival, supported by global hubs and public outreach programme. Wildscreen Festival 2024 will take place from 14-18 October 2024;
- Support authentic, diverse voices to enter and progress within the natural world storytelling industry both within the UK and globally through the delivery of the WWF mentoring and Wildscreen International Storytelling Internship Scheme and the development of new mentoring and talent schemes focused on underrepresented people;
- Nurture a global community and next generation of storytellers by expanding our year-round programme of events, delivering an additional international Festival event in the global south (Wildscreen Festival Nairobi), plus an additional one day UK-event;
- Develop Wildscreen Network as the leading membership for the natural world storytelling industry. An internationally-focussed four-year strategy will be rolled out ahead of the Wildscreen Festival 2024;
- Launch, evaluate and develop the Wildscreen ARK prototype to democratise access to world class nature content and learning amongst young people based in the UK;
- Pilot and launch a film fund to support underrepresented international emerging natural world storytelling talent to support our mission to democratise the creation of nature's stories;
- Develop our 2028 strategy. Supporting this we aim to grow our income by 20% (for a non-Festival year) and grow our senior leadership team to include a Head of Events, Head of Development and Head of Communications and Marketing; and
- Raise Wildscreen's visibility and relevance among the public, with a key focus on young people.

4. Financial review

The overall income was £780,920 compared to £167,841 in the previous year. Total funds carried forward at 31 March 2023 were £228,962. It should be noted that the previous year did not include a Festival and the current year was a Festival year. For comparison the revenue in the previous in-person Festival event year was £622,701 in 2018/19, a 25% increase in income.

We have continued to see this growth in our income this year, with our strategy to build a diverse mix of income streams strengthening the charity's financial resilience. Despite a challenging and unknown landscape across the charity sector, through the hard work and dedication of its talented team, the charity is in its most financially sustainable position in its most recent history.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

The investment in fundraising capacity and nurturing of the team's fundraising skills has also bore fruit, with a marked rise in our grant income. Most notably, we secured a new multi-year commitment from The Linbury Trust (£100,000 over two years) to support the development of a Wildscreen ARK prototype. This year also saw the release of the second tranche (£50,000) of a three year core grant from Garfield Weston Foundation. We also received grants from: Creative Scotland and BFI FAN Film Exhibition Fund to support a new public outreach film screening programme; ScreenSkills to deliver an emerging talent mentorship scheme focussing on individuals from groups currently underrepresented in the UK natural history film industry; West of England Combined Authority via its Creative Sector Growth Programme to support strategy development; New to Nature Programme, an initiative to support people from diverse backgrounds into environmental roles, funded by the National Lottery Heritage Fund. We also continued to receive funding from the UK Government's Kickstart scheme to support two individuals between 16-24 years old (a Communications Assistant and a Network Assistant).

The Wildscreen Festival was our first in-person event back post-pandemic, despite concerns around live event attendance, cost of living crisis and international attendance, a surplus of £192k was achieved, more than twice the amount achieved during our last in-person Festival held back in 2018.

Despite not achieving our budgeted growth of 20 percent over the past year in Wildscreen Network membership, it continues to provide a source of important unrestricted year-round income for the charity of £35,753. More crucially, it provides year-round contact with and networking and learning opportunities for our growing global community of storytellers, supporting our mission to democratise access to and the telling of nature's stories.

Reserves policy

The trustees consider the reserves policy should be that the free reserves should wherever possible and appropriate, be sufficient to cover a minimum of three months' operating costs.

The charity's unrestricted reserves have increased to £178,962 at 31 March 2023, from £40,963 at 31 March 2022. This represents 7.5 months of unrestricted expenditure based on planned expenditure for 2023/24.

Investment policy

When deciding Wildscreen's investment policy, the trustees first take into consideration the level of reserves required on an annual and short-term basis. The current position is that the trustees have decided the charity's funds should be used to maintain its levels of activity, and it is therefore unlikely that there will be any substantial funds for long term investment.

5. Structure, governance and management

Governing document

Wildscreen is a charitable company limited by guarantee, incorporated as a registered charity on 18 December 1987. It wholly owns two subsidiary trading companies, Wildscreen Trading Limited incorporated on 14 May 1991 and Wildscreen Network Limited, incorporated on 28 September 2011. The charity was established under a Memorandum of Association which establishes the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Appointment of trustees

Trustees are elected to serve for a period of three years, after which they can be re-elected for a further three-year period. The trustees also have the power to appoint trustees to fill vacancies on the board of trustees or as additional trustees. Such co-opted trustees may include individuals who have previously held office as trustees for the maximum two three-year terms.

Wildscreen has approximately 8 board members at any one time, with no fixed number, and new trustees are appointed as and when new skills and expertise are required.

Trustee induction and training

New trustees receive a briefing which covers, among other things, their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and financial performance of the charity.

A Trustee Handbook has also been prepared, drawing information from the various Charity Commission publications. The handbook includes a history and summary of the organisation and is appended with a copy of the Memorandum and Articles and the latest financial statements.

Organisation

The board of trustees administers the charity and is responsible for its strategic direction and policy. The board meets every two months. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity and to ensure that the charity delivers the services specified and that key performance indicators are met.

The Trustees gratefully acknowledge the generous support of a network of volunteers who generously give their time and expertise to Wildscreen.

Grant making policy

In exceptional cases Wildscreen will award its own grants to not for profit activities that help with the delivery of Wildscreen's own charitable objective. The Board will be notified of these opportunities and will formally approve the transfer of funds in the form of a grant on a case by case basis to other parties.

This year the grants awarded were in relation to a new pilot WWF-UK Storytelling internship scheme. This provides small grants to production companies and conservation organisations in the UK and global south to support paid internships for 18-35 year olds from underrepresented groups to gain paid, practical experience in the wildlife film industry.

Following a formal application process and due diligence checks, grants are awarded to partner organisations following the signature of an internship contract between Wildscreen, the employer and the individual awarded the internship placement. The internships are monitored throughout the process, with formal reporting required to ensure funds are utilised for the purpose of the internship only. UK employers are required to pay the Real Living Wage and place internships on PAYE. For international placements, local employment laws and processes are followed.

Risk management

The trustees review annually the principal risks which the charity may face and oversee the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Wildscreen

Report of the trustees

For the year ended 31 March 2023

Key elements in the management of financial risks are the setting of a reserves policy and its regular review by trustees; the monitoring of financial performance against budget at each board meeting with financial implications being highlighted and discussed.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £228,962;
- There has been a significant increase in the value and number of grants from trusts and foundations across our projects, with two multi-year grants secured;
- Year-round events programme in the UK and internationally continue to generate year-round income through grants, sponsorship and tickets sales. Wildscreen Festival Nairobi will be delivered in June 2023 and the Wildscreen Festival will start generating income towards the end of the year in advance of the event in October 2024;
- Wildscreen Network continues to generate year-round income through membership fees and ticket sales;
- The current financial projections, based on the revised plan for the year, show the reserves increasing above the level set by the Reserves' Policy.

The trustees therefore consider it appropriate to adopt the going concern basis of preparation of the accounts, as detailed in note 1(c) to the financial statements.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

The trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the group and the incoming resources and application of resources, including the net income or expenditure, of the charity and the group for the year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice 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 charity will continue in operation.

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

Wildscreen

Report of the trustees

For the year ended 31 March 2023

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

The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Limited were appointed as independent examiners to the group and parent charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 14 November 2023 and signed on their behalf by



Laura Marshall - Chair of Trustees

Independent examiner's report

To the trustees of Wildscreen

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising Wildscreen ('the Company') and its subsidiary undertakings for the year ended 31 March 2023, which are set out on pages 17 to 31.

Responsibilities and basis of report

As the trustees of the Company you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Company and the Group are not required by company law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

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

Godfrey Wilson Limited also provided bookkeeping and payroll services to the group during the year. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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

- (1) accounting records were not kept in respect of the Company and the Group as required by section 130 of the 2011 Act and, with respect to the subsidiaries, as required by section 386 of the Companies Act 2006; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of Wildscreen

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

William Guy Blake

Date: 14 November 2023

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD



Wildscreen

Consolidated statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

	Note	Restricted £	Unrestricted £	2023 Total £	2022 Total £
Income from:					
Donations and legacies	2	7,797	67,068	74,865	83,680
Charitable activities	3	54,696	272,122	326,818	11,114
Other trading activities	4	-	379,178	379,178	73,047
Investments		-	59	59	-
Total income		<u>62,493</u>	<u>718,427</u>	<u>780,920</u>	<u>167,841</u>
Expenditure on:					
Raising funds		-	52,881	52,881	57,688
Charitable activities		<u>12,493</u>	<u>527,547</u>	<u>540,040</u>	<u>180,965</u>
Total expenditure	6	<u>12,493</u>	<u>580,428</u>	<u>592,921</u>	<u>238,653</u>
Net income / (expenditure) and net movement in funds	7	50,000	137,999	187,999	(70,812)
Reconciliation of funds:					
Total funds brought forward		-	40,963	40,963	111,775
Total funds carried forward		<u>50,000</u>	<u>178,962</u>	<u>228,962</u>	<u>40,963</u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 16 to the accounts. All income and expenditure pertain to unrestricted funds in the prior reporting period.

Wildscreen

Consolidated balance sheets

As at 31 March 2023

	Note	The group 2023 £	The group 2022 £	The charity 2023 £	The charity 2022 £
Fixed assets					
Investments	10, 11	-	-	102	102
		-	-	102	102
Current assets					
Debtors	12	19,853	59,111	4,359	7,989
Cash at bank and in hand		255,719	95,296	71,651	53,706
		275,572	154,407	76,010	61,695
Liabilities					
Creditors: amounts falling due within 1 year	13	46,610	113,444	16,208	33,796
Net current assets		228,962	40,963	59,802	27,899
Net assets	15	228,962	40,963	59,904	28,001
Funds	16				
Restricted funds		50,000	-	50,000	-
Unrestricted funds		178,962	40,963	9,904	28,001
Total charity funds		228,962	40,963	59,904	28,001

For the year ended 31 March 2023, the charitable company was entitled to the exemption under section 477(2) of the Companies Act 2006.

No notice has been deposited under section 476 in relation to its accounts for the year ended 31 March 2023 and no members have requested an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records complying with section 386; and preparing accounts which give a true and fair view of the state of affairs of the company as at 31 March 2023, and of its profit or loss for the financial year in accordance with sections 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 14 November 2023 and signed on their behalf by



Laura Marshall - Chair of Trustees

Wildscreen**Consolidated statement of cash flows****For the year ended 31 March 2023**

	2023	2022
	£	£
Cash used in operating activities:		
Net movement in funds	187,999	(70,812)
Adjustments for:		
Decrease / (increase) in debtors	39,258	(27,368)
(Decrease) / increase in creditors	(66,834)	56,350
Net cash used in operating activities	160,423	(41,830)
Increase / (decrease) in cash and cash equivalents in the year	160,423	(41,830)
Cash and cash equivalents at the beginning of the year	95,296	137,126
Cash and cash equivalents at the end of the year	255,719	95,296

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in 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.

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

b) Group accounts

These financial statements consolidate the results of the charitable company and its wholly-owned (controlled) subsidiaries on a line by line basis. Transactions and balances between the charitable company and its subsidiaries have been eliminated from the consolidated financial statements. Balances between the three companies are disclosed in the notes of the charitable company's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charitable company itself is not presented because the charitable company has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

c) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

d) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

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

Income received in advance of events or services to be delivered in future periods is deferred until criteria for income recognition are met.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

e) Donated services and facilities

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

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

f) Interest receivable

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

g) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

i) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2023	2022
Raising funds	9%	24%
Charitable activities	91%	76%

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

k) Investment in subsidiary undertakings

The charitable company has two wholly owned subsidiaries, Wildscreen Trading Limited, (registered company number 02610585) and Wildscreen Network Limited (registered company number 07790670). The subsidiaries are used for non-primary purpose trading activities. The subsidiary undertakings are valued at cost less any cumulative impairment losses in the charitable company's accounts.

l) Debtors

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

m) Cash at bank and in hand

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

n) Creditors

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

o) Financial instruments

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

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

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

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

There are no sources of estimation uncertainty during the year.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

2. Income from donations and legacies

	Restricted £	Unrestricted £	2023 £	2022 £
Donations	-	130	130	6,205
Grants:				
Garfield Weston	-	50,000	50,000	50,000
Screen Skills	-	11,005	11,005	3,540
Department for Work and Pensions	-	5,933	5,933	10,425
National Heritage Lottery Fund	4,797	-	4,797	-
West of England Combined Authority	3,000	-	3,000	10,000
Bristol City Council	-	-	-	2,250
University of Bristol	-	-	-	1,260
	<u>7,797</u>	<u>67,068</u>	<u>74,865</u>	<u>83,680</u>

All income from donations and legacies in the prior period was unrestricted.

3. Income from charitable activities

	Restricted £	Unrestricted £	2023 £	2022 £
Ticket sales	-	193,313	193,313	9,082
Submission fees	-	76,809	76,809	(222)
Grants:				
Linbury trust	50,000	-	50,000	-
Creative Scotland	3,096	-	3,096	-
British Film Institute	1,600	-	1,600	-
Photography exhibitions and boards	-	2,000	2,000	1,978
Footage licencing	-	-	-	276
Total income from charitable activities	<u>54,696</u>	<u>272,122</u>	<u>326,818</u>	<u>11,114</u>

All income from charitable activities in the prior period was unrestricted.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

4. Income from other trading activities

	2023	2022
	£	£
Sponsorship	294,221	20,240
Membership	35,753	30,787
Consultancy	14,741	17,746
Trade show	14,100	300
Other income	12,435	2,755
Advertising and merchandise	5,368	864
Networking events	2,560	355
Total income from other trading activities	379,178	73,047

All income from other trading activities in the current and prior period was unrestricted.

5. Government grants

The charitable company received government grants, comprising funding from the Department of Work and Pensions (Kickstart Scheme), National Heritage Lottery Fund, British Film Institute and West of England Combined Authority (2022: Department of Work and Pensions (Kickstart Scheme), Bristol City Council and West of England Combined Authority) to fund activities during the year. The total value of these grants was £15,330 (2022: £22,675). There were no unfulfilled conditions or contingencies attaching to these grants.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

6. Total expenditure

	Raising funds	Charitable activities	Support and governance costs	2023 Total	Raising funds	Charitable activities	Support and governance costs	2022 Total
	£	£	£	£	£	£	£	£
Fundraising	7,679	-	-	7,679	-	3,038	-	3,038
Staff costs (note 8)	29,326	116,420	24,768	170,514	28,592	75,514	38,474	142,580
Grants payable	-	5,000	-	5,000	-	-	-	-
Bursaries	-	10,271	-	10,271	-	-	-	-
Travel and subsistence	-	3,477	3,506	6,983	-	461	1,568	2,029
Advertising and marketing	2,411	19,318	603	22,332	-	1,037	-	1,037
Office and administration costs	4,689	23,866	23,877	52,432	2,450	8,417	20,622	31,489
Event and activity costs	1,103	280,651	276	282,030	2,558	15,751	639	18,948
Premises costs	-	14,189	-	14,189	-	13,637	-	13,637
Legal and professional fees	-	-	1,737	1,737	28	-	4,534	4,562
Accountancy	2,115	8,248	7,545	17,908	2,793	5,022	10,080	17,895
Consultancy (gifts in kind)	-	1,846	-	1,846	2,750	-	688	3,438
Sub-total	47,323	483,286	62,312	592,921	39,171	122,877	76,605	238,653
Allocation of support and governance costs	5,558	56,754	(62,312)	-	18,517	58,088	(76,605)	-
Total expenditure	52,881	540,040	-	592,921	57,688	180,965	-	238,653

Total governance costs were £6,626 (2022: £6,258).

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

6. Total expenditure (continued)

In partnership with WWF-UK, we launched a new pilot scheme providing small grants to five production companies and conservation organisations in the UK and global south to support paid internships for 18-35 year olds from underrepresented groups to gain paid, practical experience in the wildlife film industry.

Bursaries represent the amount provided by Wildscreen to support attendance at Wildscreen events by underrepresented people as part of our commitment to build a more inclusive natural world storytelling community. This bursaries cover travel, accomodation, per diems and soft admissions to our Festival, year-round events and annual Network membership. These bursaries supported 40 (2022: nil) individuals in 2022/23.

7. Net movement in funds

This is stated after charging:

	2023 £	2022 £
Operating lease payments	3,450	Nil
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration (excluding VAT):		
▪ Independent examination	2,300	2,100
▪ Other services	4,326	2,090

8. Staff costs and numbers

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	156,355	105,461
Social security costs	10,307	4,880
Pension costs	3,852	3,383
Freelance costs	-	28,856
	<u>170,514</u>	<u>142,580</u>

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees and Director (on maternity leave for part of the prior year). The total employee benefits of the key management personnel were £50,999 (2022: £29,904).

	2023 No.	2022 No.
Average number of employees	<u>5.92</u>	<u>4.75</u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Subsidiary undertakings

Wildscreen Trading Limited

The charitable company owns the whole of the issued share capital (2 ordinary £1 shares) of Wildscreen Trading Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2023 £	2022 £
Turnover	597,719	37,553
Cost of sales	<u>(274,098)</u>	<u>(14,451)</u>
Gross profit	323,621	23,102
Administrative expenses	<u>(98,394)</u>	<u>(24,438)</u>
Operating profit/(loss)	225,227	(1,336)
Other interest receivable and similar income	10	-
Interest payable and similar charges	<u>(111)</u>	<u>(544)</u>
Profit/(loss) on ordinary activities before taxation	225,126	(1,880)
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit/(loss) for the financial year after taxation	<u>225,126</u>	<u>(1,880)</u>

The aggregate of the assets, liabilities and funds was:

	2023 £	2022 £
Assets	179,150	76,291
Liabilities	<u>(18,916)</u>	<u>(76,289)</u>
Funds	<u>160,234</u>	<u>2</u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

10. Subsidiary undertakings (continued)

Wildscreen Network Limited

The charitable company owns the whole of the issued share capital (100 ordinary £1 shares) of Wildscreen Network Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2023 £	2022 £
Turnover	38,563	33,231
Cost of sales	<u>(5,449)</u>	<u>(3,197)</u>
Gross profit	33,114	30,034
Administrative expenses	<u>(22,485)</u>	<u>(19,321)</u>
Operating profit/(loss)	10,629	10,713
Other operating income	-	2,250
Other interest receivable and similar income	<u>49</u>	<u>-</u>
Profit on ordinary activities before taxation	10,678	12,963
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit for the financial year after taxation	<u>10,678</u>	<u>12,963</u>

The aggregate of the assets, liabilities and funds was:

	2023 £	2022 £
Assets	24,969	32,322
Liabilities	<u>(16,043)</u>	<u>(19,258)</u>
Funds	<u>8,926</u>	<u>13,064</u>

11. Parent charity

The parent charity's gross income and the results for the year are disclosed as follows:

	2023 £	2022 £
Gross income	283,791	189,500
Results for the year	<u>31,903</u>	<u>(44,578)</u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

12. Debtors

	The group		The charity	
	2023	2022	2023	2022
	£	£	£	£
Trade debtors	14,514	53,870	-	600
Prepayments	2,579	2,961	1,599	1,873
Other debtors	2,760	2,280	2,760	2,280
Amounts owed from subsidiary undertakings	-	-	-	3,236
	<u>19,853</u>	<u>59,111</u>	<u>4,359</u>	<u>7,989</u>

13. Creditors : amounts due within 1 year

	The group		The charity	
	2023	2022	2023	2022
	£	£	£	£
Trade creditors	10,160	7,046	6,547	3,920
Other taxation and social security	182	13,570	3,552	13,785
Accruals	9,332	8,055	5,620	5,965
Amounts due to subsidiary undertakings	-	-	-	10,002
Other creditors	1,236	323	489	124
Deferred income (see note 14)	25,700	84,450	-	-
	<u>46,610</u>	<u>113,444</u>	<u>16,208</u>	<u>33,796</u>

14. Deferred income

	The group		The charity	
	2023	2022	2023	2022
	£	£	£	£
At 1 April 2022	84,450	33,204	-	-
Deferred during the year	25,700	84,450	-	-
Released during the year	(84,450)	(33,204)	-	-
At 31 March 2023	<u>25,700</u>	<u>84,450</u>	<u>-</u>	<u>-</u>

Deferred income relates to advance sales of festival tickets and memberships.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

15. Analysis of net assets between funds

The group

	Restricted funds £	General funds £	Total funds £
Current assets	50,000	225,572	275,572
Current liabilities	-	(46,610)	(46,610)
Net assets at 31 March 2023	50,000	178,962	228,962

In the prior year, all net assets were unrestricted, general funds.

16. Movements in funds

	At 1 April 2022 £	Income £	Expenditure £	At 31 March 2023 £
Restricted funds				
British Film Institute - Fan Exhibition	-	1,600	(1,600)	-
Creative Scotland	-	3,096	(3,096)	-
Linbury Trust	-	50,000	-	50,000
National Heritage Lottery Fund - New to Nature	-	4,797	(4,797)	-
West of England Combined Authority	-	3,000	(3,000)	-
Total restricted funds	-	62,493	(12,493)	50,000
Unrestricted funds				
General funds	40,963	718,427	(580,428)	178,962
Total unrestricted funds	40,963	718,427	(580,428)	178,962
Total funds	40,963	780,920	(592,921)	228,962

Purposes of restricted funds

British Film Institute - Fan Exhibition

Funds received to support a new public outreach film screening programme

Creative Scotland

Funds received to support a new public outreach film screening programme

Linbury Trust

Funds received to support the development of a Wildscreen ARK prototype.

National Heritage Lottery Fund - New to Nature

Funds received to support staff costs.

West of England Combined Authority

Funds received to support strategy growth.

All income and expenditure in the prior year was unrestricted.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2023

17. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2023	2022
	£	£
Amount falling due:		
Within 1 year	13,800	-
Within 1 - 5 years	24,150	-
	<u>37,950</u>	<u>-</u>

18. Related party transactions

During the year, Wildscreen Trading Limited made donations of £64,894 (2022: £60,721) to Wildscreen. Wildscreen made a management charge of £47,000 (2022: £13,187) to Wildscreen Trading Limited. At the end of the year £Nil (2022: £10,002) was owed to Wildscreen Trading Limited.

During the year, Wildscreen Network Limited made donations of £14,816 (2022: £13,773) to Wildscreen. Wildscreen made a management charge of £12,500 plus VAT (2022: £9,494 plus VAT) to Wildscreen Network Limited. At the end of the period, £Nil (2022: £3,236) was owed to Wildscreen Network Limited.



Wildscreen

Telling Nature's Stories

hello@wildscreen.org.uk

Company no. 02206559
Charity no. 229450

WILDScreen

England & Wales - Charity number 299450

Accounts

Company no. 02206559
Charity no. 229450

Wildscreen
Report and Unaudited Financial
Statements
31 March 2022

Wildscreen

Reference and administrative details

For the year ended 31 March 2022

Company number	02206559
Charity number	229450
Registered office and operational address	Unit 2.6 Temple Studios Temple Gate Temple Meads Bristol BS1 6QA
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Con Alexander Lynn Barlow Andrew Doe Carrie Greene Julian Hector (Resigned 17 March 2022) Jonathan Keeling (Appointed 17 March 2022) Laura Marshall Mark Reynolds (Appointed 17 November 2022) Nicholas Rogers Jessica Sweidan
Company secretary	Velocity Company Secretarial Services Limited
Bankers	Bank of Scotland Edinburgh EH12 9DR
Solicitors	Veale Wasbrough Vizards Bristol BS1 5WS
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Wildscreen

Report of the trustees

For the year ended 31 March 2022

The Trustee Board presents its report and consolidated financial statements for the year ended 31 March 2022.

Reference and administrative information set out on page 1 forms part of this report. The consolidated financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statement and comply with current statutory requirements, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (effective from January 2019).

The company has taken advantage of the exemption to not have to prepare a strategic report in accordance with “The Companies Act 2006 (Strategic Report and Directors’ Report) Regulations 2013”.

1. Objectives and activities

The objects of the Charity are to promote the conservation of nature for the purposes of study and research and to educate the public in the understanding and appreciation of nature, the awareness of its value and the need for its conservation.

In response to the impact of the COVID-19 pandemic on the world and our community, combined with the urgency around the biodiversity and climate crises, the financial year 2021/22 was a period of transformation for the Charity. The response required of the organisation to the pandemic enabled a period of learning, growth and innovation, whilst the planetary crisis required us to focus on where our public benefit can be most impactful.

July 2021 saw the return of Wildscreen’s CEO from maternity leave, giving opportunity to reframe our vision and mission, cement a strategy built upon the learnings of the previous two years and put in place the scaffolding for future growth and impact.

New strategy

Our vision:

Wildscreen envisions a world where natural world storytelling is inclusive, accessible and impactful and where nature is protected and thriving.

Our mission:

Wildscreen connects people with nature through storytelling. We democratise the creation of and access to nature’s stories by:

- Supporting and celebrating the natural world storytelling industry;
- Connecting creativity with conservation by convening storytellers and conservationists;
- Nurturing a global community and next generation of storytellers; and
- Raising awareness of conservation through educating and connecting local communities with the natural world through stories.

We achieve our mission through our ecosystem of interventions:

▪ Wildscreen Festival

Our world-leading international festival, celebrating and advancing natural world storytelling, takes place biennially and is supported by year-round outreach events, partnerships and activities.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

- **Wildscreen Network**

Our dynamic membership network at the heart of the wildlife storytelling industry, nurtures talent, supports professional development, facilitates networking and the evolution of a truly inclusive global community of natural world storytellers.

- **Wildscreen Outreach**

Our outreach work provides free and affordable access to natural world stories, content, knowledge and education in local communities, empowering a diverse, new generation of natural world storytellers and conservationists.

Our new three year strategy 2021-24 was established in the Autumn of 2021, with the following goals:

- Lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised;
- Wildscreen Festival is the world's largest, most accessible, inclusive and sustainable natural world storytelling festival;
- Wildscreen Network is the world's leading network for the global natural world storytelling industry, with global hubs in 5 countries;
- Wildscreen Outreach nurtures the next generation of natural world storytellers, reaching 50,000 young people each year through education activities; and
- Wildscreen 2.0 is: (i) a resource for educators and not for profit environmental organisations; (ii) megaphone, broadcasting the most critical conservation stories and; (iii) a platform where anyone can create and share their own nature stories.

2. Achievements and performance

Through our work, in 2021, we supported a global community of over 6,000 professional storytellers and 300+ conservation organisations, influenced an online audience of over 3 million and directly reached public audiences of 100,000 people.

Wildscreen Festival and events

Building on the growth and opportunities in digital and online event delivery necessitated by the pandemic and our commitment to delivering inclusive, accessible and sustainable events, 2021-22 saw us move to the curation and delivery of year-round hybrid events.

Communicating COP26

In November 2021, immediately following COP26 in Glasgow, we delivered 'Communicating COP26'. This one-day, hybrid event convened the natural world storytelling industry, conservation organisations, green finance, climate scientists and indigenous leaders to ensure key messages and actions from COP26 were translated, empowering to take action to protect the planet. The event welcomed 150 delegates from over 17 countries, with 80 percent attending live from Bristol. It also provided an opportunity to experiment and test delivery of hybrid events ahead of the Wildscreen Festival.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

Wildscreen festival

2022 not only marks the 40th anniversary of the Wildscreen Festival, it sees the first hybrid edition in the event's history. The Festival Advisory Board, a voluntary body of industry representatives from around the world, has been established to work in collaboration with the Wildscreen Team to drive the vision and creative direction of the event. Representatives include leading figures in the global wildlife film and TV industry including broadcasters and platforms such as National Geographic and Netflix as well as leading production companies such as BBC Studios Natural History Unit, Silverback Films and Plimsoll Productions.

Wildscreen Outreach

As part of our goal to lead the evolution of a diverse, inclusive global industry of natural world storytellers where authentic voices are celebrated and storytelling about nature is democratised, this year saw a focus on developing and piloting talent schemes, both within the wildlife film and TV industry and conservation organisations.

Wildscreen International Storytelling Internship Scheme

In partnership with WWF-UK, we have researched and developed a new pilot scheme to provide paid internships for 6 UK-based and 6 internationally-based 18-35 year olds, to pursue careers in the natural world storytelling community. The scheme will launch in 2022-23 with 12 internationally renowned wildlife TV production companies and conservation not for profit organisations partnering with Wildscreen to open their doors to aspiring storytellers providing paid, practical experience across a variety of communication roles. The scheme aims to tackle systemic barriers to entry into the natural world storytelling sectors, which disproportionately impact groups which are already underrepresented including ethnically diverse individuals, in-country talent, LGBTQIA+ individuals and those living with a disability, womxn, individuals who identify as neurodiverse, and individuals from low socio-economic backgrounds. The international internships will be predominantly located within the global south.

ScreenSkills and Wildscreen Mentorship Scheme

In August 2021, we launched the inaugural ScreenSkills and Wildscreen Mentorship Scheme. We connected 22 individuals with passionate mentors at the heart of the UK natural world storytelling community. Supported by ScreenSkills as part of the BFI Future Film Skills programme using funds from the National Lottery, the pilot scheme supported underrepresented emerging talent to access roles within the industry and experienced talent to upskill and re-enter the workforce.

Year round partnerships and collaborations

We continue to collaborate and build relationships with partners around the world which enables Wildscreen to deliver year-round impact and reach and increase its influence.

We continued our annual partnership with WildViewTaiwan Film Festival, delivering film content for a summer of wildlife film screenings that reached over 28,000 people in Taiwan. We also partnered again with Sunny Side of the Doc in France to support session content and natural history funding pitches.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

Wildscreen Exchange

We continue to provide more than 300 conservation organisations with free access to 25,000 images of species and habitats via Wildscreen Exchange. As part of the new strategy, Exchange will be integrated within Wildscreen 2.0. to secure the future of this important tool supporting global communications and education about the natural world.

Education resources

Our collection of over 60 curriculum-linked education resources continue to be popular with teachers, with over 896,900 downloads to date and an average of 3,500 downloads per month over the last six months via TES. In 2021 we were also named as one of STEM Learnings top 20 resource providers, with 100,000 downloads in 2021. Looking ahead to the integration of our education work within Wildscreen 2.0, we have started to foster and build relationships with local schools, teachers and STEM organisations.

Wildscreen Network

Our target was to grow Network membership by 10 percent this year, we achieved a 64 percent growth, with a 25 percent increase in income. This success is due to a number of factors, including having a dedicated Network Manager to build and support our community within the UK and internationally, the return to in-person networking events alongside an online webinar programme and the integration of the Wildscreen Network membership into outreach programmes.

Wildscreen 2.0

Building on the heritage and legacy of Wildscreen Festival, Wildscreen Exchange and the currently archived ARKive.org project, a multimedia encyclopaedia of over 16,000 endangered species, we want to provide a real step change in the voices telling nature's stories and access to those stories. Through Wildscreen 2.0 we will develop a new, open and sustainable way of providing public audiences with access to nature imagery and a platform to broadcast their personal stories of connections with nature. From a young balcony birdwatcher to a teacher explaining the impacts of biodiversity loss, Wildscreen 2.0 would provide an open and inclusive online community through which to access content, knowledge and expertise about the natural world. This year, we have laid the groundwork by creating a Wildscreen 2.0 working group, composed of world-leading experts spanning conservation, content, education, technology and digital to start building towards our goal.

Operations

The need for the organisation to adapt due to the pandemic brought a broad spectrum of challenges, opportunities and benefits to charities, of which the repercussions are still being felt today. We continue to recognise and monitor the impact that the pandemic has/had on our organisation.

The impact of COVID-19 remains felt, particularly with regards to the changes to people's lifestyles, the need to adapt to new ways of working and the long-term impacts on the wellbeing of our workforce and our beneficiaries. This year we moved to a hybrid working, providing our talented and dedicated team flexibility as to where and how they work.

The benefits of diversifying our income streams and delivering a successful online Festival in 2020, allowed us to invest in and expand our team this year to include a grants consultant, outreach coordinator and head of events. We were also beneficiaries of the UK Government's Kickstart Scheme, which has provided funding for three roles for 16- to 24-year-olds to support our communications, events and network. The move to hybrid working enabled us to recruit from a nationwide pool of talent and to build a collaborative team spread across the UK.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

3. Future plans

Working towards our 2024 strategic plan, over the coming year our goals are to:

- Building on 40 years of experience, create the world's leading hybrid, low carbon natural world storytelling festival, supported by global hubs and public outreach programme. Wildscreen Festival 2022 will take place from 10-14 October 2022;
- Pilot emerging talent mentoring and internship schemes which will lead to the launch of a year-round talent support programme. This will support authentic, diverse voices to enter and progress within the natural world storytelling industry both within the UK and globally. As part of this we will determine a diversity baseline for the UK wildlife TV industry;
- Expand year-round programme of events, delivering an additional, impactful, one-day event each year;
- Wildscreen Network will be consolidated as the leading membership for the natural world storytelling industry. Launch industry-leading natural history industry newswire and global networking hubs; and
- Convene a working group of experts spanning digital, technology, content, conservation and education from across the globe to develop Wildscreen 2.0. Secure funding to carry out feasibility study, paving way for development funding to create a prototype.

4. Financial review

The overall income was £167,841 compared to £446,773 in the previous year. Total funds carried forward at 31 March 2022 were £40,963. It should be noted that the previous year included a Festival and the current year is a non-Festival year.

We continue to develop and build a robust fundraising and income generation programme across a mix of income streams to enable the delivery of our new strategy, ensure the charity is financially sustainable by 2024, and our future is secure.

Principal funding sources

The charitable activities were funded as follows:

Wildscreen Festival

The main funding was sponsorship from the key players in the wildlife media industry, corporate partnerships and consultancy in addition to ticket sales.

Wildscreen Outreach

The development of Wildscreen 2.0 is funded by grants and donations from charitable trusts and foundations, sponsorship and reserves. Our talent schemes are supported through sponsorship and grants.

Wildscreen Network

The main source of income is generated through annual individual and corporate memberships plus some income from tickets sales to events.

Wildscreen 2.0

We are very grateful to the Trustees of The Garfield Weston Foundation for providing multi-year funding as a contribution to core costs to enable us to develop and begin to deliver our future strategy.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

Reserves policy

The trustees consider the reserves policy should be that the free reserves should wherever possible and appropriate, be sufficient to cover a minimum of three months' operating costs. The free reserves at 31 March 2022 were £40,963 representing three months of unrestricted expenditure based on planned expenditure for 2022/23.

Investment policy

When deciding Wildscreen's investment policy, the trustees first take into consideration the level of reserves required on an annual and short-term basis. The current position is that the trustees have decided the charity's funds should be used to maintain its levels of activity, and it is therefore unlikely that there will be any substantial funds for long term investment. In addition, interest rates remain low and do not currently offer a good return on investment.

5. Structure, governance and management

Governing document

Wildscreen is a charitable company limited by guarantee, incorporated as a registered charity on 18 December 1987. It wholly owns two subsidiary trading companies, Wildscreen Trading Ltd incorporated on 14 May 1991 and Wildscreen Network Limited, incorporated on 28 September 2011. The charity was established under a Memorandum of Association which establishes the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

Appointment of trustees

Trustees are elected to serve for a period of three years, after which they can be re-elected for a further three-year period. The trustees also have the power to appoint trustees to fill vacancies on the board of trustees or as additional trustees. Such co-opted trustees may include individuals who have previously held office as trustees for the maximum two three-year terms.

Wildscreen has approximately 8 board members at any one time, with no fixed number, and new trustees are appointed as and when new skills and expertise are required.

Trustee induction and training

New trustees receive a briefing which covers, among other things, their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and financial performance of the charity.

A Trustee Handbook has also been prepared, drawing information from the various Charity Commission publications. The handbook includes a history and summary of the organisation and is appended with a copy of the Memorandum and Articles and the latest financial statements.

Organisation

The board of trustees administers the charity and is responsible for its strategic direction and policy. The board meets every two months. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity and to ensure that the charity delivers the services specified and that key performance indicators are met.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

Grant making policy

In exceptional cases Wildscreen will award its own grants to not for profit activities that help with the delivery of Wildscreen's own charitable objective. The Board will be notified of these opportunities and will formally approve the transfer of funds in the form of a grant on a case by case basis to other parties.

Risk management

The trustees review annually the principal risks which the charity may face and oversee the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Key elements in the management of financial risks are the setting of a reserves policy and its regular review by trustees; the monitoring of financial performance against budget at each board meeting with financial implications being highlighted and discussed.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £40,963;
- Wildscreen Network continues to generate year-round income through membership fees;
- Wildscreen Festival exceeded its income generation target;
- Further cost reduction mechanisms have been identified through restructuring and reduction in organisational and project costs; and
- The current financial projections, based on the revised plan for the year, show the reserves increasing above the level set by the Reserves' Policy.

The trustees therefore consider it appropriate to adopt the going concern basis of preparation of the accounts, as detailed in note 1(c) to the financial statements.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

The trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the group and the incoming resources and application of resources, including the net income or expenditure, of the charity and the group for the year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice 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 charity will continue in operation.

Wildscreen

Report of the trustees

For the year ended 31 March 2022

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

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

The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Limited were appointed as independent examiners to the group and parent charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 8 December 2022 and signed on their behalf by



Laura Marshall - Chair of Trustees

Independent examiner's report

To the trustees of

Wildscreen

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising Wildscreen ('the Company') and its subsidiary undertakings for the year ended 31 March 2022, which are set out on pages 12 to 25.

Responsibilities and basis of report

As the trustees of the Company you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Company and the Group are not required by company law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

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

Godfrey Wilson Limited also provided bookkeeping and payroll services to the group during the year. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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

- (1) accounting records were not kept in respect of the Company and the Group as required by section 130 of the 2011 Act and, with respect to the subsidiaries, as required by section 386 of the Companies Act 2006; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of

Wildscreen

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

Rob Wilson

Date: 8 December 2022

Rob Wilson FCA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Wildscreen**Consolidated statement of financial activities** *(incorporating an income and expenditure account)***For the year ended 31 March 2022**

		2022	2021
		Total	Total
	Note	£	£
Income from:			
Donations and legacies	2	83,680	171,186
Charitable activities	3	11,114	120,868
Other trading activities	4	73,047	174,719
Total income		167,841	466,773
Expenditure on:			
Raising funds		57,688	81,529
Charitable activities		180,965	285,233
Total expenditure	6	238,653	366,762
Net income / (expenditure) and net movement in funds	7	(70,812)	100,011
Reconciliation of funds:			
Total funds brought forward		111,775	11,764
Total funds carried forward		40,963	111,775

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. All income and expenditure pertain to unrestricted funds in the current and prior reporting periods.

Wildscreen

Consolidated balance sheets

As at 31 March 2022

	Note	The group 2022 £	The group 2021 £	The charity 2022 £	The charity 2021 £
Fixed assets					
Investments	10, 11	-	-	102	102
		-	-	102	102
Current assets					
Debtors	12	59,111	31,743	7,989	45,621
Cash at bank and in hand		95,296	137,126	53,706	18,813
		154,407	168,869	61,695	64,434
Liabilities					
Creditors: amounts falling due within 1 year	13	113,444	57,094	33,796	26,850
Net current assets		40,963	111,775	27,899	37,584
Net assets		40,963	111,775	28,001	37,686
Funds					
Unrestricted funds		40,963	111,775	28,001	37,686
Total charity funds		40,963	111,775	28,001	37,686

For the year ended 31 March 2022, the charitable company was entitled to the exemption under section 477(2) of the Companies Act 2006.

No notice has been deposited under section 476 in relation to its accounts for the year ended 31 March 2022 and no members have requested an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records complying with section 386; and preparing accounts which give a true and fair view of the state of affairs of the company as at 31 March 2022, and of its profit or loss for the financial year in accordance with sections 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 8 December 2022 and signed on their behalf by



Laura Marshall - Chair of Trustees

Wildscreen**Consolidated statement of cash flows****For the year ended 31 March 2022**

	2022	2021
	£	£
Cash used in operating activities:		
Net movement in funds	(70,812)	100,011
Adjustments for:		
Decrease / (increase) in debtors	(27,368)	(8,063)
Increase / (decrease) in creditors	56,350	(11,487)
Net cash used in operating activities	(41,830)	80,461
Increase / (decrease) in cash and cash equivalents in the year	(41,830)	80,461
Cash and cash equivalents at the beginning of the year	137,126	56,665
Cash and cash equivalents at the end of the year	95,296	137,126

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in 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.

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

b) Group accounts

These financial statements consolidate the results of the charitable company and its wholly-owned (controlled) subsidiaries on a line by line basis. Transactions and balances between the charitable company and its subsidiaries have been eliminated from the consolidated financial statements. Balances between the three companies are disclosed in the notes of the charitable company's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charitable company itself is not presented because the charitable company has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

c) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves and the level of secured festival income for events due to take place in 2022/23. There are no material uncertainties about the charity's ability to continue as a going concern.

d) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

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

Income received in advance of events or services to be delivered in future periods is deferred until criteria for income recognition are met.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

e) Donated services and facilities

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

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

f) Interest receivable

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

g) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

i) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2022	2021
Raising funds	24%	22%
Charitable activities	76%	78%

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

k) Investment in subsidiary undertakings

The charitable company has two wholly owned subsidiaries, Wildscreen Trading Limited, (registered company number 02610585) and Wildscreen Network Limited (registered company number 07790670). The subsidiaries are used for non-primary purpose trading activities. The subsidiary undertakings are valued at cost less any cumulative impairment losses in the charitable company's accounts.

l) Debtors

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

m) Cash at bank and in hand

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

n) Creditors

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

o) Financial instruments

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

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

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

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

There are no sources of estimation uncertainty during the year.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

2. Income from donations and legacies

	2022 £	2021 £
Donations	6,205	2,657
Grants:		
Garfield Weston	50,000	75,000
Department for Work and Pensions	10,425	-
West of England Combined Authority	10,000	-
Screen Skills	3,540	-
Bristol City Council	2,250	9,800
University of Bristol	1,260	-
Heritage Lottery Fund	-	9,500
Coronavirus Job Retention Scheme	-	9,229
Gifts in kind *	-	65,000
	83,680	171,186

* In the prior year, gifts in kind comprises pro-bono consultancy during the year for communications strategy and festival development with Wildscreen, and for bespoke IT development with Wildscreen Network Limited.

3. Income from charitable activities

	2022 £	2021 £
Ticket sales	9,082	57,874
Photography exhibitions and boards	1,978	-
Footage licencing	276	-
Submission fees	(222)	41,638
Project fees	-	21,356
Total income from charitable activities	11,114	120,868

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

4. Income from other trading activities

	2022 £	2021 £
Membership	30,787	24,010
Sponsorship	20,240	108,231
Consultancy	17,746	4,150
Desk rental	2,755	4,296
Advertising and merchandise	864	4,032
Networking events	355	-
Trade show	300	-
Other income	-	30,000
Total income from other trading activities	73,047	174,719

5. Government grants

The charitable company received government grants, comprising funding from the Department of Work and Pensions (Kickstart Scheme), Bristol City Council and West of England Combined Authority (2021: Coronavirus Job Retention Scheme, Bristol City Council and the Heritage Lottery Fund) to fund activities during the year. The total value of these grants was £22,675 (2021: £28,529). There were no unfulfilled conditions or contingencies attaching to these grants.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Fundraising	-	3,038	-	3,038	758	-	-	758
Staff costs (note 8)	28,592	75,514	38,474	142,580	8,074	62,770	28,151	98,995
Travel and subsistence	-	461	1,568	2,029	-	2,180	-	2,180
Advertising and marketing	-	1,037	-	1,037	-	374	-	374
Office and administration costs	2,450	8,417	20,622	31,489	1,718	8,596	20,997	31,311
Event and activity costs	2,558	15,751	639	18,948	3,322	129,142	830	133,294
Premises costs	-	13,637	-	13,637	-	12,032	-	12,032
Legal and professional fees	28	-	4,534	4,562	28	-	4,345	4,373
Accountancy	2,793	5,022	10,080	17,895	2,380	6,507	9,480	18,367
Taxation	-	-	-	-	62	-	16	78
Consultancy (gifts in kind)	2,750	-	688	3,438	50,000	10,500	4,500	65,000
Sub-total	39,171	122,877	76,605	238,653	66,342	232,101	68,319	366,762
Allocation of support and governance costs	18,517	58,088	(76,605)	-	15,187	53,132	(68,319)	-
Total expenditure	57,688	180,965	-	238,653	81,529	285,233	-	366,762

Total governance costs were £6,258 (2021: £6,400).

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

7. Net movement in funds

This is stated after charging:

	2022 £	2021 £
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	2,100	2,400
▪ Other services	<u>2,090</u>	<u>4,452</u>

8. Staff costs and numbers

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	105,461	67,948
Social security costs	4,880	2,409
Pension costs	3,383	2,533
Freelance costs	<u>28,856</u>	<u>26,105</u>
	<u>142,580</u>	<u>98,995</u>

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the Trustees and Director (on maternity leave for a small amount of the current and part of the prior year). The total employee benefits of the key management personnel were £29,904 (2021: £21,121).

	2022 No.	2021 No.
Average number of employees	<u>4.75</u>	<u>2.90</u>

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

10. Subsidiary undertakings

Wildscreen Trading Limited

The charitable company owns the whole of the issued share capital (2 ordinary £1 shares) of Wildscreen Trading Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2022 £	2021 £
Turnover	37,553	242,298
Cost of sales	<u>(14,451)</u>	<u>(104,844)</u>
Gross profit	23,102	137,454
Administrative expenses	<u>(24,438)</u>	<u>(79,348)</u>
Operating profit/(loss)	(1,336)	58,106
Interest payable and similar charges	<u>(544)</u>	<u>-</u>
Profit/(loss) on ordinary activities before taxation	(1,880)	58,106
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit/(loss) for the financial year after taxation	<u><u>(1,880)</u></u>	<u><u>58,106</u></u>

The aggregate of the assets, liabilities and funds was:

	2022 £	2021 £
Assets	76,291	122,539
Liabilities	<u>(76,289)</u>	<u>(62,219)</u>
Funds	<u><u>2</u></u>	<u><u>60,320</u></u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

10. Subsidiary undertakings (continued)

Wildscreen Network Limited

The charitable company owns the whole of the issued share capital (100 ordinary £1 shares) of Wildscreen Network Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2022 £	Restated 2021 £
Turnover	33,231	24,500
Cost of sales	<u>(3,197)</u>	<u>(3,360)</u>
Gross profit	30,034	21,140
Administrative expenses	(19,321)	(6,955)
Other operating income	<u>2,250</u>	<u>-</u>
Profit on ordinary activities before taxation	12,963	14,185
Tax on profit on ordinary activities	<u>-</u>	<u>(79)</u>
Profit for the financial year after taxation	<u>12,963</u>	<u>14,106</u>

The aggregate of the assets, liabilities and funds was:

	2022 £	2021 £
Assets	32,322	31,070
Liabilities	<u>(19,258)</u>	<u>(17,196)</u>
Funds	<u>13,064</u>	<u>13,874</u>

11. Parent charity

The parent charity's gross income and the results for the year are disclosed as follows:

	2022 £	2021 £
Gross income	189,500	257,025
Results for the year	<u>(9,685)</u>	<u>27,801</u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

12. Debtors

	The group		The charity	
	2022	2021	2022	2021
	£	£	£	£
Trade debtors	53,870	22,210	600	-
Prepayments	2,961	689	1,873	603
Other debtors	2,280	8,579	2,280	3,803
Corporation tax recoverable	-	265	-	-
Amounts owed from subsidiary undertakings	-	-	3,236	41,215
	<u>59,111</u>	<u>31,743</u>	<u>7,989</u>	<u>45,621</u>

13. Creditors : amounts due within 1 year

	The group		The charity	
	2022	2021	2022	2021
	£	£	£	£
Trade creditors	7,046	4,707	3,920	4,707
Other taxation and social security	13,570	7,995	13,785	8,214
Accruals	8,055	10,507	5,965	8,398
Amounts due to subsidiary undertakings	-	-	10,002	5,065
Other creditors	323	681	124	466
Deferred income (see note 15)	84,450	33,204	-	-
	<u>113,444</u>	<u>57,094</u>	<u>33,796</u>	<u>26,850</u>

14. Deferred income

	The group		The charity	
	2022	2021	2022	2021
	£	£	£	£
At 1 April 2021	33,204	46,079	-	-
Deferred during the year	84,450	33,204	-	-
Released during the year	(33,204)	(46,079)	-	-
At 31 March 2022	<u>84,450</u>	<u>33,204</u>	<u>-</u>	<u>-</u>

Deferred income related to advance sales of festival tickets and memberships.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2022

15. Related party transactions

During the year, Wildscreen Trading Limited made donations of £60,721 (2021: £Nil) to Wildscreen. Wildscreen made a management charge of £13,187 (2021: £59,182) to Wildscreen Trading Limited. At the end of the year £10,002 was owed to Wildscreen Trading Limited (2021: £41,215 was owed to Wildscreen).

During the year, Wildscreen made a management charge of £9,494 plus VAT (2020: £1,006 plus VAT) to Wildscreen Network Limited. At the end of the year £3,236 (2021: £5,065) was owed to Wildscreen Network Limited.

Laura Marshall, a trustee of Wildscreen, is also a director of Icon Films Limited. In the prior year, Wildscreen Trading Limited received sponsorship of £3,000 from Icon Films Limited. There were no amounts outstanding at the end of the year.

WILDScreen

England & Wales - Charity number 299450

Accounts

Company no. 02206559
Charity no. 229450

Wildscreen
Report and Unaudited Financial
Statements
31 March 2021

Wildscreen

Reference and administrative details

For the year ended 31 March 2021

Company number	02206559
Charity number	229450
Registered office and operational address	Unit 2.6 Temple Studios Temple Gate Temple Meads Bristol BS1 6QA
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Con Alexander Lynn Barlow Andrew Doe Carrie Greene Julian Hector Laura Marshall Nicholas Rogers Jessica Sweidan
Company secretary	Velocity Company Secretarial Services Limited
Bankers	Bank of Scotland Edinburgh EH12 9DR
Solicitors	Veale Wasbrough Vizards Bristol BS1 5WS
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Wildscreen

Report of the trustees

For the year ended 31 March 2021

The Trustee Board presents its report and consolidated financial statements for the year ended 31 March 2021.

Reference and administrative information set out on page 1 forms part of this report. The consolidated financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statement and comply with current statutory requirements, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (effective from January 2019).

The company has taken advantage of the exemption to not have to prepare a strategic report in accordance with "The Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013".

1. Objectives and activities

The objects of the Charity are to promote the conservation of nature for the purposes of study and research and to educate the public in the understanding and appreciation of nature, the awareness of its value and the need for its conservation.

In furtherance to these Objects, Wildscreen's mission is: *to convene the best filmmakers and photographers with the most committed conservationists to create compelling stories about the natural world; that inspire the wider public to experience it, feel part of it and protect it.*

We achieve our mission through our ecosystem of inter-connected projects:

- **Wildscreen Festival – the world's leading international festival celebrating and advancing storytelling about the natural world**
For 39 years our biennial Festival has been the global leader in convening, nurturing and celebrating the very best filmmakers, photographers, broadcasters, technologists and conservation organisations. Held every two years in Bristol, our Festival defines the wildlife TV and film industry agendas, providing unique access to the sector's most influential and innovative thought-leaders and decision-makers.
- **Wildscreen Exchange – a unique global hub bringing world-leading film and photography content to world-changing conservation campaigns**
Exchange empowers the world's conservation organisations with access to free and affordable digital media and expertise to enable the most inspiring and impactful campaigning, educating and storytelling about the natural world. More than 250 conservation organisations from nearly 40 countries use and benefit from the resource.
- **Wildscreen Network – a community for the international wildlife film community**
Wildscreen Network convenes and supports the global wildlife film and TV industry. A cornerstone of the wildlife production ecosystem, it supports over 380 individual members and 25 company members.

Our programme of activity in 2020/21 was planned and delivered in accordance with the following strategic goals that underpin our 2023 organisational strategy:

- To create the world's leading international festival celebrating and advancing storytelling about the natural world;
- To be the heart of the biggest global network forging new ways of storytelling about the natural world;
- To be the global hub for bringing world-leading film, photography and storytelling to world-changing conservation campaigns; and

Wildscreen

Report of the trustees

For the year ended 31 March 2021

- Be financially stable with predictable revenue streams covering 80% of operating costs.

2. Achievements and performance

The year 2020/21 was dominated globally by the COVID-19 pandemic and the tragedies suffered by so many, often disproportionately borne by marginalised sections of our community, as well as the adverse effect on peoples' mental health and wellbeing. But there was overwhelming evidence, both anecdotal and from formal research, that showed how people were turning more to the natural world to find solace and meaning in these unprecedented times. All this emphasised the importance of Wildscreen's mission and, in response, Wildscreen accelerated the changes in how it operated to meet the needs of communities and individuals. How we did this and how we will continue to make changes to ensure we have the greatest impact moving forward, is set out in this section and section 3 below.

2.1 Wildscreen Festival

From April 2020 the main focus of the team was to create and deliver the multi-faceted 20th edition of the Wildscreen Festival, which took place from 19-23 October 2020. The Coronavirus pandemic made it impossible for any in-person events to take place during the 2020 Festival and all planning, production and event delivery was undertaken online and remotely.

The team worked closely with the Festival Advisory Board, which is a voluntary body of senior figures from across the industry and the world, appointed in January 2020 to oversee the creative direction, programming and production of the event. Representatives include leading figures in the global wildlife film and TV industry including broadcasters such as National Geographic and NHK as well as leading production companies such as BBC Studios, Silverback Films and Plimsoll Productions.

The reimaged virtual offering attracted an attendance of 1,900 individuals from 42 countries, the largest number ever to attend. The online nature of the event made it the most accessible Wildscreen Festival in the event's history, with many more people than ever before able to afford and access everything that our international industry expects from the genres' leading event.

The week delivered:

- 49 events in total;
- 132 speakers;
- 5 keynotes;
- 2 public sessions;
- 10 masterclasses;
- 10 panel sessions;
- 5 photography panel sessions;
- 11 commissioner briefings;
- 6 film screenings; and
- 14,872 minutes or 247.87 hours of content.

Live-streamed content was delivered via 14 sessions across the week, featuring a range of guests including Wildscreen Trustees, speakers from USA and Hong Kong, filmmakers from the LBGTQ community and members of the Wildscreen Team. The sessions were well attended (200 plus) and proved a popular aspect of the Festival as it provided an outlet for lively discussions and live audience participation.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

The success of the Festival is a tribute to the sheer quality and ambition of the virtual Festival programme, featuring the likes of Sir David Attenborough, Greta Thunberg, James Cameron and Johan Rockström, the loyalty and support of the Wildscreen community and the dedication, enthusiasm and resilience of our staff team and volunteers.

Income

Tickets sales of **£57,874** exceeded all expectations with a variety of options available to ensure an inclusive and diverse attendance. Opportunities to watch the Festival content extended beyond the Festival week until 30 December.

Sponsorship income also exceeded projections, totalling **£108,231**. There was a mix of returning and new partners, whilst the sponsorship deliverables had changed due to the online nature of the event, the feedback from sponsors was extremely positive with all of them experiencing maximum exposure to a much larger audience.

Submissions fees for the Official Selection and Panda Awards hit an all-time high of **£41,638** proving that the Wildscreen Film competitions are held in high esteem within the industry.

Film Competition

The Wildscreen Panda Awards, the highest honour in the global wildlife environmental film and TV industry were evolved to focus on the craft and impact on audiences. Changes were introduced to address a decrease in submissions of around 10 percent each Festival. Two new categories – Producer/Director and Production Team - were introduced to recognise the talent of teams and individuals.

An Official Selection competition was introduced for 2020 to establish the Festival as a global launch pad where creative innovation is recognised, new voices are discovered and where there is equality in opportunity from which a truly inclusive and democratised natural world storytelling genre evolves. The winners of the 'Programmer Award' and 'Audience Award' both used their monetary award to improve the lives of the communities in which they created their films. The success of this competition will ensure its inclusion in the 2022 Festival.

As a result of the changes made, there was an 11 percent increase in the number of submissions in 2020 (889), compared to 2018 (797) and most importantly, a 48 percent increase in countries represented (33 countries in 2018 vs 49 countries in 2020).

The Panda Awards ceremony was delivered live on a set created to emulate the 'On location' feel. The presenters connected to virtual award nominated recipients across the globe, with winners announced live. Whilst it was not the normal format it attracted 320 live viewers.

Impact of COVID-19

The biennial Wildscreen Festival is the charity's single biggest source of unrestricted income, providing funding, on the Festival 'off-year', for year-round staffing, activity and impact.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

In terms of the financial impact of COVID-19 on the Festival:

- Sponsorship income was 40% less than the original pre-COVID budget. Many returning sponsors were unable to commit to the same amount that they had provided in previous years with some unable to be involved at all. Sponsors spanning broadcasters, production companies, kit companies both here in the UK and internationally, had been hit hard due to lack of business and a greatly reduced workforce. Companies felt unable to make any future commitments, with the majority of future spend and travel frozen. However, relationships are still in place and we are hoping to reinstate their involvement in 2022.
- The number of ticket sales increased by 100%, however the amount of income produced decreased by 70% compared to the previous Festival due to the lower price point of the virtual event.
- We had been seeking grants from local government and a number of Bristol and UK trusts and foundations, to support an expanded public outreach programme in Bristol in October. Planned activity included outdoor film screenings, film and theatre workshops and exhibitions. Grants were declined due to a re-focussing of resources to frontline charities.

2.2 Wildscreen Exchange

The continued provision and growth of Wildscreen Exchange remains a key priority for the charity because of its huge amplifying effect on global communications about the natural world.

Over 375 conservation organisations (107 UK) from 38 countries currently benefit from free access to the Exchange platform. There are currently 25,000 images available for members conservation organisations to benefit from, supplied by over 600 contributors.

The focus has been to facilitate Exchange through the Network platform offering not only assets but personnel, equipment, ideas and knowledge.

2.3 Wildscreen Network

Wildscreen took over the ownership and operation of the Natural History Network (NHN) in September 2019 – a membership organisation for the wildlife film industry. Established in 2011, Natural History Network provided news, talent, jobs and delivered networking events in Bristol to the natural history film community. This provides a source of year-round income and engagement with the filmmaking community and supports our goal of delivering year-round activity to support the industry. There are currently over 300 individual members and 25 corporate members spanning production companies, kit companies and fixers. Since taking over the network we have seen an increase in emerging talent and international members and have had over 500 members attend our events.

This platform was relaunched during the Festival as the “Wildscreen Network” and has attracted new corporate and individual members. With the following aims:

1. To become the world's biggest community of natural storytellers;
2. To increase diversity and inclusion in the natural world storytelling industry;
3. To support emerging talent and increase accessibility to the industry;
4. To facilitate an exchange of assets, knowledge, skills, equipment and opportunity; and
5. To reduce the environmental impact of the natural history industry.

Our focus is to be the most global and comprehensive network of natural world storytellers in the wildlife film industry. Despite the economic backdrop, membership of the Network remained steady which is a tribute to the quality and frequency of online webinars delivered throughout the year.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

2.4 Year-round partnerships

We continue to collaborate and build relationships with partners around the world which enables Wildscreen to deliver year-round impact and reach and increase its influence.

WildViewTaiwan: We renewed our annual partnership with WildViewTaiwan Film Festival, delivering film content for a summer of wildlife film screenings that reached over 28,000 people in Taiwan.

Sunny Side of the Doc: Once again we partnered with this France-based Festival to support its natural history funding pitches.

Falling in Love with Nature: An event was created using the high-profile content of the Wildscreen Festival 2020. This was delivered in partnership with two charities, Synchronicity Earth and Environmental Funders Network.

2.5 Wildscreen Volunteer Programme

Building on the success of the remote volunteer programme during the Festival, we have established a growing, active, year-round database of volunteers, who work with us each week for durations from a few hours per week to a couple of days, supporting our projects and core operations. The programme is designed to train, up-skill and support emerging talent, those looking to gain experience in the environmental communications and storytelling industries and those looking to make a career change. Volunteers are trained through one-to-one and group sessions. We recognise the importance of ensuring that volunteers gain experience, receive training and earn a good reference. Several volunteers have also moved into paid employment within Wildscreen.

3. Future plans

With over 1 million of the world's known species now at risk of Extinction and the impact of humans on the natural world being fully understood and felt, never has the importance of environmental communications been more important.

Through the Wildscreen Festival, the expansion of our year-round activity and focus on emerging talent, we will empower a diverse and inclusive global community of storytellers on behalf of the natural world.

Our key areas of focus are:

3.1 Wildscreen Festival 2022

Planning will commence for the delivery of our first hybrid Wildscreen Festival to be held in Autumn 2022. We will continue to develop new ways to ensure the Festival is as inclusive and accessible as possible as we mark the Wildscreen Festival's 40th Birthday, and 20th Edition.

3.2 Wildscreen Network

We will continue to grow the Wildscreen Network brand globally, to develop the project into the world's biggest network for that natural world storytelling industry. We will nurture and grow our online community through our new platform, providing year-round industry news, jobs, webinars and networking opportunities.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

Additional membership categories such as scientists and conservationists will be introduced to reflect our growing communities and interests. We also believe that whilst an online membership allows us to have a global reach, there will also be a need for face to face networking opportunities. Therefore, we will create local hubs in cities across the world so that members will benefit from not only a worldwide community but also a local group of people who they can meet with on a regular basis.

The Network will play an important role in hosting Wildscreen's inclusive and diverse emerging talent scheme and we will collaborate with NGO's and corporate members to produce masterclasses to offer training and up-skilling to our members.

3.3 Wildscreen Exchange

We will continue to explore how the assets and relationships established through Exchange can be integrated into our other projects such as the Wildscreen Network. The aim is to establish a better circular economy within the natural world storytelling industry. Further investigations are underway to find a solution to keep the Exchange programme alive through collaboration and funding.

3.4 Emerging Talent Scheme

The development of the Wildscreen Emerging Talent Scheme will create a more accessible and inclusive natural history industry. It will empower emerging talent globally with skills, opportunities and experience, ensuring that a diverse group of filmmakers are telling authentic stories about our natural world and inspiring others to protect nature. This scheme will consist of expert-led masterclasses, internships and mentorship opportunities, removing barriers to entry which disproportionately impact individuals from backgrounds already underrepresented within the industry. This includes those who identify as being part of the LGBTQIA+ community, ethnically diverse people, individuals from lower socio-economic backgrounds and people living with disabilities. These groups will be prioritised, combatting the lack of industry diversity and improving lasting industry accessibility.

Over the coming year, the creation of the Emerging Talent scheme will be a driving force behind many of our global partnerships and we are currently working with:

- 'If Not Us Then Who';
- Filmmakers for Future Wildlife;
- Wild Warriors; and
- Nature Environment Wildlife Filmmakers (NEWF).

3.5 Year-Round Events

The pandemic has highlighted the opportunities that exist for Wildscreen to deliver impactful year-round events that reach diverse global audiences. We also recognise the need to develop a diverse income stream. A major strength is the creation and production of events. Not only will this be important for generating non-restrictive funding in non-Festival years but it allows us to stay connected to our growing community and provide a source of knowledge, platform for discussion and an opportunity to provide an even greater impact in fighting climate change and biodiversity loss.

Communicating COP26 - Wildscreen Event, November 15th, 2021

In November 2021 the COP26 summit will bring parties together in Glasgow with the hope of accelerating action towards the goals of the Paris Agreement and the UN Framework Convention on Climate Change.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

Wildscreen is creating a Post-COP26 hybrid event, Communicating COP26, which will interpret the key messages of the official summit. With public interest in the health of the climate at an all-time high, notable successes of wildlife film having interpreted complex issues to mainstream audiences and the need for rapid climate action being increasingly urgent, Wildscreen will use visual media to bridge the gap between education and entertainment. Through this, we will relay important messages from COP26 to the public in an engaging, relatable way.

Content will be centred around 'We Are Nature', a theme which will detail humanity's intrinsic and fundamentally intertwined relationship with the natural world. The daylong event will be hosted both physically in Bristol and online, with in-person and virtual attendance possible. This will maximise accessibility and alleviate geographical and financial boundaries for attendees through online viewing and reduced ticket price, aligning with Wildscreen's commitment to inclusion and diversity. Delegates from the COP26 summit in Glasgow who have travelled from abroad will be invited to CC26. This includes indigenous leaders who we are collaborating with for the event itself. Wildscreen is committed to providing a platform to indigenous communities and individuals at the forefront of the impacts of climate change.

4. Financial review

The overall income was **£446,773** compared to **£135,546** in the previous year. Total funds carried forward at 31 March 2021 were **£111,775**.

Principal Funding Sources

The charitable activities were funded as follows:

Wildscreen Festival

The main funding was sponsorship from the key players in the wildlife media industry, corporate partnerships and consultancy in addition to ticket sales.

Wildscreen Exchange

The development of the Wildscreen Exchange project and website is funded by grants and donations from charitable trusts and reserves.

Wildscreen Network

The main source of income is generated through annual individual and corporate memberships plus some income from tickets sales to events.

Benefits in Kind

Wildscreen benefits from a large support network of volunteers for all disciplines. The volunteers at WSF 2020 provided 110 hours of work and covered a wide range of roles, including;

- Box Office Administrators;
- Social Media Executives;
- Social Media Analysts;
- Graphic Designers;
- Website Content Executive;
- General Administrator;
- Event Assistant;
- Database Administrator; and
- Film Editors.

The value of this support has been estimated at **£1,320**.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

The Agency Brilliant Noise produced a communication strategy with support throughout. The value of this was **£10,500**.

A freelance Management Consultant worked with the Wildscreen management team to discuss the impact of COVID-19, the success of the Festival and future plans to harness the virtual element of the charity's offering. He advised on presentations and facilitated workshops with the Board of Trustees and a Network Advisory Group.

15 hours of pro bono work were recorded at a rate of £300/hour - **£4,500**.

The Agency WeR4C have been pro bono working with Wildscreen to transfer the Network onto a 'Salesforce' platform. This has included bespoke modelling, training and support. This work has a value of **£50,000**.

Reserves Policy

The trustees consider the reserves policy should be that the free reserves should wherever possible and appropriate, be sufficient to cover a minimum of three months' operating costs. This equates to £54,180 based on planned expenditure for 2021/22. The free reserves at 31 March 2021 were £111,775 representing in excess of 6 months of unrestricted expenditure.

Investment Policy

When deciding Wildscreen's investment policy, the trustees first take into consideration the level of reserves required on an annual and short-term basis. The current position is that the trustees have decided the charity's funds should be used to maintain its levels of activity, and it is therefore unlikely that there will be any substantial funds for long term investment. In addition, interest rates remain low and do not currently offer a good return on investment.

5. Structure, governance and management

Governing Document

Wildscreen is a charitable company limited by guarantee, incorporated as a registered charity on 18 December 1987. It wholly owns two subsidiary trading companies, Wildscreen Trading Ltd incorporated on 14 May 1991 and Wildscreen Network Limited, incorporated on 28 September 2011. The charity was established under a Memorandum of Association which establishes the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

Appointment of Trustees

Trustees are elected to serve for a period of three years, after which they can be re-elected for a further three-year period. The trustees also have the power to appoint trustees to fill vacancies on the board of trustees or as additional trustees. Such co-opted trustees may include individuals who have previously held office as trustees for the maximum two three-year terms.

Wildscreen has approximately 8 board members at any one time, with no fixed number, and new trustees are appointed as and when new skills and expertise are required.

Trustee Induction and Training

New trustees receive a briefing which covers, among other things, their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and financial performance of the charity.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

A Trustee Handbook has also been prepared, drawing information from the various Charity Commission publications. The handbook includes a history and summary of the organisation and is appended with a copy of the Memorandum and Articles and the latest financial statements.

Organisation

The board of trustees administers the charity and is responsible for its strategic direction and policy. The board meets every two months. A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charity and to ensure that the charity delivers the services specified and that key performance indicators are met.

Grant Making Policy

In exceptional cases Wildscreen will award its own grants to not for profit activities that help with the delivery of Wildscreen's own charitable objective. The Board will be notified of these opportunities and will formally approve the transfer of funds in the form of a grant on a case by case basis to other parties.

Risk Management

The trustees review annually the principal risks which the charity may face and oversee the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Key elements in the management of financial risks are the setting of a reserves policy and its regular review by trustees; the monitoring of financial performance against budget at each board meeting with financial implications being highlighted and discussed.

COVID-19

The trustees have considered the impact that the COVID-19 pandemic will have on the charity's current and future financial position. The charity is taking the following steps to mitigate the threats that COVID-19 may pose to the organisation:

- Reducing staff costs over this period by utilising the government's Job Retention Scheme;
- Delaying a VAT payment due before 30 June 2020 and opting in to the VAT deferral new payment scheme to spread the payment, interest free, over a 10-month period from April 2021;
- Applying for grants specifically targeted at supporting core costs to see the organisation through the period;
- A full reforecast and monthly monitoring of the budget has been undertaken. All income from events, grants, donations and sponsorship has been adjusted to reflect the challenging economic situation and all unnecessary expenditure has been removed or postponed;
- Adapting all year-round events to a hybrid model;
- Reviewing the current office provision to seek a more economic option for hybrid working; and
- All overheads have been reviewed and savings have been made in many areas.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £111,775;
- Wildscreen Network continues to generate year-round income through membership fees;
- Wildscreen Festival exceeded its income generation target;
- Further cost reduction mechanisms have been identified through restructuring and reduction in organisational and project costs; and
- The current financial projections, based on the revised plan for the year, show the reserves increasing above the level set by the Reserves' Policy.

Wildscreen

Report of the trustees

For the year ended 31 March 2021

The trustees therefore consider it appropriate to adopt the going concern basis of preparation of the accounts, as detailed in note 1(b) to the financial statements.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

The trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the group and the incoming resources and application of resources, including the net income or expenditure, of the charity and the group for the year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice 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 charity will continue in operation.

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

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

The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Limited were appointed as independent examiners to the group and parent charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 5 August 2021 and signed on their behalf by

Laura Marshall

Laura Marshall - Chair of Trustees

Independent examiner's report

To the trustees of

Wildscreen

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising Wildscreen ('the Company') and its subsidiary undertakings for the year ended 31 March 2021, which are set out on pages 14 to 29.

Responsibilities and basis of report

As the trustees of the Company you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Company and the Group are not required by company law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

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

Godfrey Wilson Limited also provided bookkeeping and payroll services to the group during the year. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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

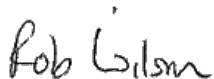
- (1) accounting records were not kept in respect of the Company and the Group as required by section 130 of the 2011 Act and, with respect to the subsidiaries, as required by section 386 of the Companies Act 2006; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of

Wildscreen

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



Date: 6 August 2021

Rob Wilson FCA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Wildscreen

Consolidated statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

	Note	Restricted £	Unrestricted £	2021 Total £	2020 Total £
Income from:					
Donations and legacies	3	-	171,186	171,186	6,855
Charitable activities	4	-	120,868	120,868	64,018
Other trading activities	5	-	174,719	174,719	64,673
Total income		-	466,773	466,773	135,546
Expenditure on:					
Raising funds		-	81,529	81,529	20,608
Charitable activities		-	285,233	285,233	186,104
Total expenditure	7	-	366,762	366,762	206,712
Net income / (expenditure) and net movement in funds	8	-	100,011	100,011	(71,166)
Reconciliation of funds:					
Total funds brought forward		-	11,764	11,764	82,930
Total funds carried forward		-	111,775	111,775	11,764

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 17 to the accounts.

Wildscreen

Consolidated balance sheets

As at 31 March 2021

	Note	The group 2021 £	The group 2020 £	The charity 2021 £	The charity 2020 £
Fixed assets					
Investments	11, 12	-	-	102	102
		-	-	102	102
Current assets					
Debtors	13	31,743	23,680	45,621	4,417
Cash at bank and in hand		137,126	56,665	18,813	26,199
		168,869	80,345	64,434	30,616
Liabilities					
Creditors: amounts falling due within 1 year	14	57,094	68,581	26,850	20,833
Net current assets / (liabilities)		111,775	11,764	37,584	9,783
Net assets / (liabilities)	16	111,775	11,764	37,686	9,885
Funds	17				
Restricted funds		-	-	-	-
Unrestricted funds					
General funds		111,775	11,764	37,686	9,885
Total charity funds		111,775	11,764	37,686	9,885

For the year ended 31 March 2021, the charitable company was entitled to the exemption under section 477(2) of the Companies Act 2006.

No notice has been deposited under section 476 in relation to its accounts for the year ended 31 March 2021 and no members have requested an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records complying with section 386; and preparing accounts which give a true and fair view of the state of affairs of the company as at 31 March 2021, and of its profit or loss for the financial year in accordance with sections 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 5 August 2021 and signed on their behalf by

Laura Marshall

Laura Marshall - Chair of Trustees

Wildscreen**Consolidated statement of cash flows****For the year ended 31 March 2021**

	2021	2020
	£	£
Cash used in operating activities:		
Net movement in funds	100,011	(71,166)
Adjustments for:		
Decrease / (increase) in debtors	(8,063)	(5,150)
Increase / (decrease) in creditors	(11,487)	52,584
Net cash used in operating activities	<u>80,461</u>	<u>(23,732)</u>
 Increase / (decrease) in cash and cash equivalents in the year	 80,461	 (23,732)
Cash and cash equivalents at the beginning of the year	<u>56,665</u>	<u>80,397</u>
Cash and cash equivalents at the end of the year	<u><u>137,126</u></u>	<u><u>56,665</u></u>

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in 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.

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

b) Group accounts

These financial statements consolidate the results of the charitable company and its wholly-owned (controlled) subsidiaries on a line by line basis. Transactions and balances between the charitable company and its subsidiaries have been eliminated from the consolidated financial statements. Balances between the three companies are disclosed in the notes of the charitable company's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charitable company itself is not presented because the charitable company has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006.

c) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the ongoing impact of the Covid-19 pandemic, future confirmed unrestricted funding, budgets for 2021/22 and cash balances at the signing date. The unrestricted reserves of the group as a whole were in a net assets position of £111,775 as at 31 March 2021, with a group cash balance of £137,126. The charity's trading subsidiaries expect to donate their taxable trading profits for the year to the charity in the next reporting period. The trustees have reviewed the levels of unrestricted reserves as part of their annual report.

d) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

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

Income received in advance of events or services to be delivered in future periods is deferred until criteria for income recognition are met.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

e) Donated services and facilities

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

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

f) Interest receivable

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

g) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

i) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2021	2020
Raising funds	22%	10%
Charitable activities	78%	90%

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500.

k) Investment in subsidiary undertakings

The charitable company has two wholly owned subsidiaries, Wildscreen Trading Limited, (registered company number 02610585) and Wildscreen Network Limited (formerly Natural History Network, registered company number 07790670). The subsidiaries are used for non-primary purpose trading activities. The subsidiary undertakings are valued at cost less any cumulative impairment losses in the charitable company's accounts.

l) Debtors

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

m) Cash at bank and in hand

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

n) Creditors

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

o) Financial instruments

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

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

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

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

q) Accounting estimates and key judgements (continued)

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

There are no sources of estimation uncertainty during the year.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2020 Total £
Income from:			
Donations and legacies	125	6,730	6,855
Charitable activities	1,000	63,018	64,018
Other trading activities	-	64,673	64,673
Total income	1,125	134,421	135,546
Expenditure on:			
Raising funds	-	20,608	20,608
Charitable activities	3,701	182,403	186,104
Total expenditure	3,701	203,011	206,712
Net income / (expenditure)	(2,576)	(68,590)	(71,166)
Transfers between funds	2,576	(2,576)	-
Net movement in funds	-	(71,166)	(71,166)

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

3. Income from donations and legacies

	Restricted £	Unrestricted £	2021 Total £
Donations	-	2,657	2,657
Gifts in kind *	-	65,000	65,000
Grants:			
Coronavirus Job Retention Scheme	-	9,229	9,229
Bristol City Council	-	9,800	9,800
Garfield Weston	-	75,000	75,000
Heritage Lottery Fund	-	9,500	9,500
	<u>-</u>	<u>171,186</u>	<u>171,186</u>

* Gifts in kind comprises pro-bono consultancy during the year for communications strategy and festival development with Wildscreen, and for bespoke IT development with Wildscreen Network Limited.

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Donations	<u>125</u>	<u>6,730</u>	<u>6,855</u>

4. Income from charitable activities

	Restricted £	Unrestricted £	2021 Total £
Ticket sales	-	57,874	57,874
Submission fees	-	41,638	41,638
Project fees	-	21,356	21,356
Total income from charitable activities	<u>-</u>	<u>120,868</u>	<u>120,868</u>

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Grants	1,000	-	1,000
Ticket sales	-	1,140	1,140
Project fees	-	61,878	61,878
Total income from charitable activities	<u>1,000</u>	<u>63,018</u>	<u>64,018</u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

5. Income from other trading activities

	Restricted £	Unrestricted £	2021 Total £
Sponsorship	-	108,231	108,231
Other income	-	30,000	30,000
Membership	-	24,010	24,010
Desk rental	-	4,296	4,296
Consultancy	-	4,150	4,150
Advertising and merchandise	-	4,032	4,032
Total income from other trading activities	-	174,719	174,719

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Sponsorship	-	21,000	21,000
Other income	-	11,453	11,453
Membership	-	15,594	15,594
Consultancy	-	16,376	16,376
Advertising and merchandise	-	250	250
Total income from other trading activities	-	64,673	64,673

6. Government grants

The charitable company received government grants, comprising funding from the Coronavirus Job Retention Scheme, Bristol City Council and the Heritage Lottery Fund to fund activities during the year. The total value of these grants was £28,529 (2020: £Nil). There were no unfulfilled conditions or contingencies attaching to these grants.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2020 Total £
Fundraising	758	-	-	758	100	-	-	100
Staff costs (note 9)	8,074	62,770	28,151	98,995	4,618	46,509	25,209	76,336
Travel and subsistence	-	2,180	-	2,180	-	4,440	970	5,410
Advertising and marketing	-	374	-	374	-	893	-	893
Office and administration costs	1,718	8,596	20,997	31,311	-	8,341	18,960	27,301
Event and activity costs	3,322	129,142	830	133,294	-	52,399	14,932	67,331
Premises costs	-	12,032	-	12,032	-	-	7,198	7,198
Legal and professional fees	28	-	4,345	4,373	-	3,846	998	4,844
Accountancy	2,380	6,507	9,480	18,367	-	3,399	5,349	8,748
Taxation	62	-	16	78	879	-	-	879
Consultancy (gifts in kind)	50,000	10,500	4,500	65,000	-	-	-	-
Trading subsidiary costs *	-	-	-	-	7,672	-	-	7,672
Sub-total	66,342	232,101	68,319	366,762	13,269	119,827	73,616	206,712
Allocation of support and governance costs	15,187	53,132	(68,319)	-	7,339	66,277	(73,616)	-
Total expenditure	81,529	285,233	-	366,762	20,608	186,104	-	206,712

Total governance costs were £6,400 (2020: £8,494).

* Trading subsidiary costs related to the acquisition of Wildscreen Network Limited.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

8. Net movement in funds

This is stated after charging:

	2021 £	2020 £
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	2,400	2,340
▪ Other services	4,452	3,213

9. Staff costs and numbers

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	67,948	70,698
Social security costs	2,409	4,083
Pension costs	2,533	1,555
Freelance costs	26,105	-
	98,995	76,336

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the Trustees and Director (on maternity leave for part of the year). The total employee benefits of the key management personnel were £21,121 (2020: £48,059).

	2021 No.	2020 No.
Average number of employees	2.90	2.25

10. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

11. Subsidiary undertakings

Wildscreen Trading Limited

The charitable company owns the whole of the issued share capital (2 ordinary £1 shares) of Wildscreen Trading Limited, a company registered in England and Wales. The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	2021 £	2020 £
Turnover	242,298	22,422
Cost of sales	<u>(104,844)</u>	<u>(2,377)</u>
Gross profit	137,454	20,045
Administrative expenses	<u>(79,348)</u>	<u>(10,444)</u>
Profit on ordinary activities before taxation	58,106	9,601
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit for the financial year after taxation	<u><u>58,106</u></u>	<u><u>9,601</u></u>

The aggregate of the assets, liabilities and funds was:

	2021 £	2020 £
Assets	122,539	38,261
Liabilities	<u>(62,219)</u>	<u>(36,047)</u>
Funds	<u><u>60,320</u></u>	<u><u>2,214</u></u>

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

11. Subsidiary undertakings (continued)

Wildscreen Network Limited

The charitable company acquired the whole of the issued share capital (100 ordinary £1 shares) of Wildscreen Network Limited (formerly known as Natural History Network Limited), a company registered in England and Wales, on 6 September 2019. All activities have been consolidated on a line by line basis in the statement of financial activities. Available profits are donated to the charitable company. A summary of the results of the subsidiary is shown below:

	12 months ended 31 March 2021 £	6 months ended 31 March 2020 £
Turnover	24,500	16,984
Gross profit	24,500	16,984
Administrative expenses	(10,315)	(8,765)
Profit/(loss) on ordinary activities before taxation	14,185	8,219
Tax on profit/(loss) on ordinary activities	(79)	(879)
Profit/(loss) for the financial year after taxation	14,106	7,340
The aggregate of the assets, liabilities and funds was:		
	2021 £	2020 £
Assets	31,070	16,744
Liabilities	(17,196)	(16,976)
Funds	13,874	(232)

12. Parent charity

The parent charity's gross income and the results for the year are disclosed as follows:

	2021 £	2020 £
Gross income	257,025	157,540
Results for the year	27,801	(21,434)

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

13. Debtors

	The group		The charity	
	2021	2020	2021	2020
	£	£	£	£
Trade debtors	22,210	18,920	-	-
Prepayments	689	1,694	603	1,694
Other debtors	8,579	2,723	3,803	2,723
Corporation tax recoverable	265	343	-	-
Amounts owed from subsidiary undertakings	-	-	41,215	-
	<u>31,743</u>	<u>23,680</u>	<u>45,621</u>	<u>4,417</u>

14. Creditors : amounts due within 1 year

	The group		The charity	
	2021	2020	2021	2020
	£	£	£	£
Trade creditors	4,707	3,925	4,707	2,675
Other taxation and social security	7,995	10,567	8,214	10,587
Accruals	10,507	6,247	8,398	2,230
Amounts due to subsidiary undertakings	-	-	5,065	3,649
Other creditors	681	1,763	466	1,692
Deferred income (see note 15)	33,204	46,079	-	-
	<u>57,094</u>	<u>68,581</u>	<u>26,850</u>	<u>20,833</u>

15. Deferred income

	The group		The charity	
	2021	2020	2021	2020
	£	£	£	£
At 1 April 2020	46,079	-	-	-
Deferred during the year	33,204	46,079	-	-
Released during the year	(46,079)	-	-	-
At 31 March 2021	<u>33,204</u>	<u>46,079</u>	<u>-</u>	<u>-</u>

Deferred income related to advance sales of festival tickets and memberships.

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

16. Analysis of net assets between funds

The group

	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	-	-	168,869	168,869
Current liabilities	-	-	(57,094)	(57,094)
Net assets at 31 March 2021	-	-	111,775	111,775

Prior year comparative

	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	-	-	80,345	80,345
Current liabilities	-	-	(68,581)	(68,581)
Net assets at 31 March 2020	-	-	11,764	11,764

Wildscreen

Notes to the financial statements

For the year ended 31 March 2021

17. Movements in funds

The group

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2021 £
Unrestricted funds					
General funds	11,764	466,773	(366,762)	-	111,775
Total funds	<u>11,764</u>	<u>466,773</u>	<u>(366,762)</u>	<u>-</u>	<u>111,775</u>

Prior year comparative

	At 1 April 2019 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2020 £
Restricted funds					
Wildscreen Exchange	-	1,125	(3,701)	2,576	-
Total restricted funds	<u>-</u>	<u>1,125</u>	<u>(3,701)</u>	<u>2,576</u>	<u>-</u>
Unrestricted funds					
General funds	82,930	134,421	(203,011)	(2,576)	11,764
Total unrestricted funds	<u>82,930</u>	<u>134,421</u>	<u>(203,011)</u>	<u>(2,576)</u>	<u>11,764</u>
Total funds	<u>82,930</u>	<u>135,546</u>	<u>(206,712)</u>	<u>-</u>	<u>11,764</u>

Purposes of restricted funds (prior year only)

Wildscreen Exchange

Wildscreen Exchange is a unique global hub for all conservation communications. Exchange empowers conservation organisations with access to free and affordable premium digital media to enable the most inspiring and impactful campaigning, educating and storytelling.

18. Related party transactions

During the year, Wildscreen Trading Limited made donations of £Nil (2020: £59,000) to Wildscreen. Wildscreen made a management charge of £59,182 (2020: £Nil) to Wildscreen Trading Limited. At the end of the year £41,215 was owed to Wildscreen (2020: £2,911 was owed to Wildscreen Trading Limited).

During the year, Wildscreen made a management charge of £1,006 plus VAT (2020: £2,000 plus VAT) to Wildscreen Network Limited. At the end of the year £5,065 (2020: £738) was owed to Wildscreen Network Limited.

Laura Marshall, a trustee of Wildscreen, is also a director of Icon Films Limited. During the year, Wildscreen Trading Limited received sponsorship of £3,000 from Icon Films Limited. There were no amounts outstanding at the end of the year.