

CHARITY REGISTERED NUMBER: 299450
COMPANY REGISTERED NUMBER: 02206559



ANNUAL REPORT & ACCOUNTS 2024/25

FOR THE YEAR ENDED 31 MARCH 2025



WILDScreen, UNIT 1.11 TEMPLE STUDIOS
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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	<p>Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:</p> <p>Con Alexander, Lynn Barlow, Lizzie Daly, Andrew Doe, Carrie Greene, Jonathan Keeling, Laura Marshall (resigned 6 October 2025), Mark Reynolds, Nicholas Rogers, Jessica Sweidan</p>
Senior Leadership	<p>CEO: Lucie Muir ARK Programme Manager: Charlie Whittaker</p>
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.

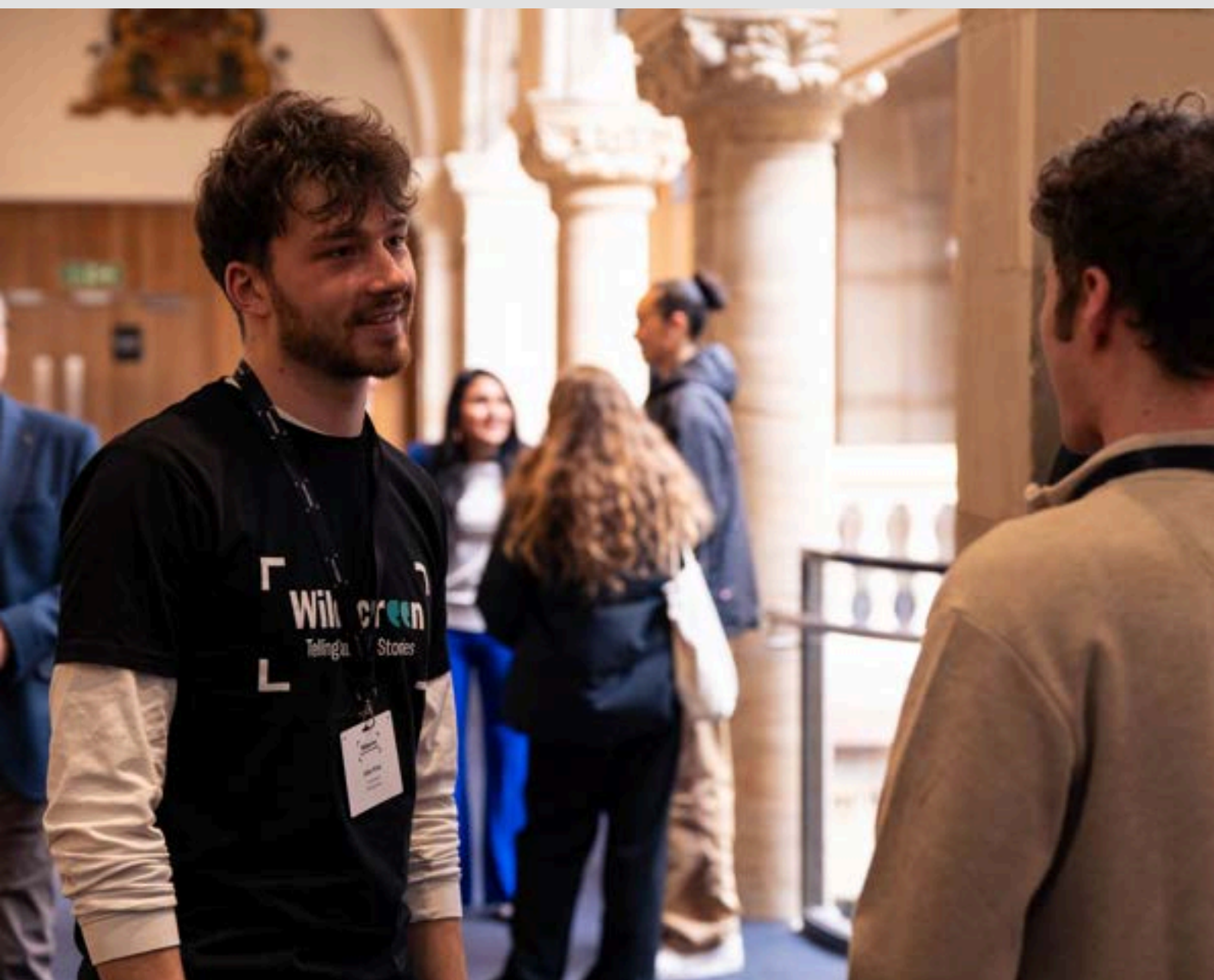
WILDPHOTOS

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.

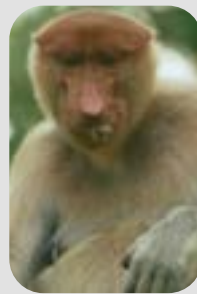


EXETER GREEN PHOENIX

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

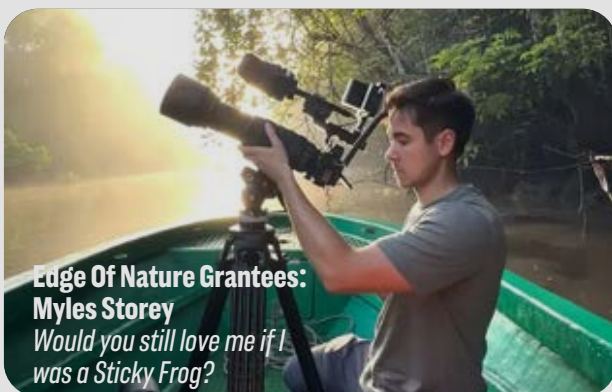
belonging to groups which are currently underrepresented within natural world storytelling, and, following an far reaching marketing campaign to encourage applications, four emerging filmmakers from Mexico, Malaysia, Singapore and the UK were awarded grants of between £10,000 to £15,000 each to produce 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:

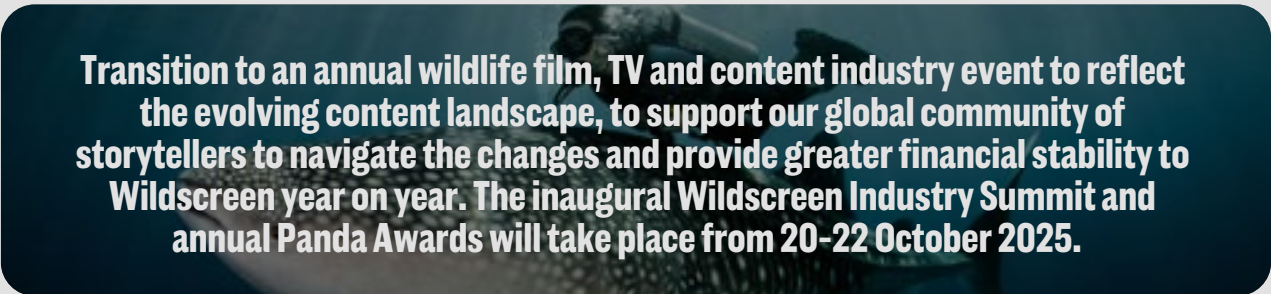
- Email database subscribers: 10,801
- Website visitors (across all platforms): 53,000
- Social Media Followers: Instagram (17,272), Facebook (7,211), LinkedIn (6,239).
- YouTube Subscribers: 1040 - an increase of 74%.

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	-	49,620

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	-
At 31 March 2025	5,020
Depreciation	
At 1 April 2024	864
Charge for the year	1,673
At 31 March 2025	2,537
Net book value	
At 31 March 2025	2,483
At 31 March 2024	4,156

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	(313,113)	(36,620)
Gross profit	372,157	57,887
Administrative expenses	(161,025)	(57,363)
Operating profit	211,132	524
Profit on ordinary activities before taxation	211,132	524
Tax on profit on ordinary activities	-	-
Profit for the financial year after taxation	211,132	524

The aggregate of the assets, liabilities and funds was:

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

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

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	<u><u>(49,612)</u></u>	<u><u>25,345</u></u>

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	(138,746)	(25,700)	-	-
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

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