



ScreenSkills Limited

(formerly Creative Skillset – Sector Skills Council Limited)

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ending

31 March 2019

**Company Registration No. 02576828
Charity Registration No. 1015324
Scottish Charity Registration No. SC039556**



Alumni from ScreenSkills-funded programmes at the October 2018 brand launch event

ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ending 31 March 2019

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Former ScreenSkills Trainee Finder trainee working on the 'Find Your Future in Film and TV' campaign

Introduction

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

During the year ending 31 March 2019 Creative Skillset combined its activities with those of the Indie Training Fund, and the new organisation rebranded as 'ScreenSkills'.

The financial statements in this report, for the year ending 31 March 2019, comply with ScreenSkills Limited's (ScreenSkills') Articles of Association; the Companies Act 2006; the Charities Act 2011; and 'Accounting and Reporting by Charities: Statement of Recommended Practice', which applies to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS102) effective from 1 January 2015.

Reports from ScreenSkills' Chair and CEO set the context for the 2018/19 Trustees' Report and Financial Statements, incorporating a strategic report.

Chair's report

ScreenSkills develops skills and talent for the UK's screen-based creative sectors: film, high-end TV, unscripted TV, children's TV, VFX, animation and games. 2018/19 saw good progress against the second year of our three-year screen skills strategy.

It has been an extremely busy and productive year. After activities were combined across Creative Skillset and the Indie Training Fund (ITF) we rebranded in October 2018 – changing the combined organisation's name to ScreenSkills. The brand relaunch was supported by the launch of a clearer, more accessible website. We also refocused our Hiive network to establish new alumni profiles which enable us to support and track beneficiaries' careers more effectively.

During 2018/19 we continued to strengthen our financial position. We worked with Creative and Cultural Skills (CCS) and the Creative Industries Federation to secure £2 million of DCMS 'Sector Deal' funding to deliver the 'Creative Careers' programme.

2018/19 saw a significant increase in high-end TV (HETV) Skills Investment Fund income – up 25% on 2017/18 at just over £3.3 million – and we secured industry endorsement for increasing the HETV levy cap. Film Skills Investment Fund income, however, was down 25% against the previous year, at just over £709k. We scoped a new investment policy to diversify our investments and to generate additional income from our reserves to support additional beneficiaries. The business case for a new unscripted TV skills contribution is gaining broad industry support.

Having successfully completed the first full year of our major Lottery-funded programme to deliver against the British Film Institute (BFI) 'Future Film Skills' action plan we secured confirmation of year 2 funding for an expanded activity programme. We also invested £300k of Arts Council England (ACE) funding in activities to support workforce and skills development priorities across the creative industries.

We lobbied effectively for changes to the Apprenticeship Levy and apprenticeship policy. We submitted a 'White Paper' to the Department for Education (DfE) in December 2018, followed up by meetings with the Department for Culture, Media and Sport (DCMS) Secretary of State, the DfE Apprenticeship and Skills Minister and their senior officials. We are working with both departments to develop pilot proposals on improving flexibility to boost creative industry apprenticeship take-up.

In March 2019 we concluded our programme of support for the London Film School (LFS), with the BFI now taking the lead as LFS enters a new capital development phase. In parallel we further developed our relationship with the National Film and Television School (NFTS) – a major delivery partner through Centres of Excellence – and with new regional skills development initiatives.

ScreenSkills' strong partnerships and industry governance have been vital to effective delivery. I am grateful for the invaluable and generous ongoing support from members of our Board, Finance and Audit Committee, Skills Councils and industry working groups. I would also like to acknowledge the Executive team for their leadership during a successful year.



Richard Johnston
Chair, ScreenSkills Board

CEO's report

2018/19 saw an intensive period of delivery against our three-year screen skills strategy. Outcomes from our activities met or exceeded targets in many areas. In addition to progress on industry skills policies and planning there were over 3,100 beneficiaries from our entry-level diversity and work-readiness activities and over 3,600 beneficiaries from our CPD activities.

We made particularly good progress on skills forecasting and on support for new entrants. We published our first regular skills 'Barometer' report and completed research for the second Barometer survey and our first annual survey. We also ran three industry workshops (one in London and two in Manchester) to share research findings, along with our first 'Delphi' panel forecasting exercise. We ran or contributed to around eighty careers events around the UK, engaging with potential or recent industry entrants, careers advisers and educators. As part of the 'Creative Careers' programme ScreenSkills developed the framework for a 'one-stop shop' careers resource, for delivery during 2019/20. We also continued to update our website careers content, delivering a number of new careers videos and job profiles. 175 trainees were supported and placed through our successful Trainee Finder Scheme.

During the year we strengthened our in-house practitioner capability, including recruiting an experienced Series Producer to lead our Continuing Professional Development (CPD) work; an expert trainer and learning facilitator to lead on the development of our new mentoring scheme; and a senior vocational learning expert to refocus our accreditation and standards work.

In March 2019 we launched a UK-wide mentoring initiative to support new and established professionals in the UK screen industries, partnering with successful existing schemes to support an initial 385 mentoring pairs. Subsequent applications to be mentors or mentees will be supported by ScreenSkills during 2019/20. We launched a new Continuing Professional Development (CPD) framework, which clarifies the skills needed and support available at Entry, Early, Experienced and Expert levels to enable more effective targeting of ongoing professional development. We also redesigned our bursaries scheme to help target skills investment against priority needs.

We agreed with Screen Yorkshire the framework for launching our first Centre of Excellence, with the NFTS as lead delivery partner on craft and technical training.

While we made good progress on scoping and agreeing skills development frameworks we have more to do during 2019/20 on vocational standards and qualifications, course quality-marking, apprenticeship flexibility, and diversity and inclusivity.

We are developing an integrated data management approach to support operations and governance. This should enable us to report more effectively from 2019/20 on the value added as a result of our skills investment.



Seetha Kumar
Chief Executive Officer, ScreenSkills



Developing behind-the-camera skills at a High-end TV 'boot-camp'

1. Objectives and activities

ScreenSkills is an independent UK-wide organisation which works with employers, individuals, trade associations, unions, learning and training providers, government and public bodies to develop skills and talent for the UK's screen-based creative industries.

ScreenSkills' principal objectives are to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries – whether as employees or as independent freelancers and contractors.

Our mission is to lead on building inclusive skills and talent to power sustainable growth for the UK's screen industries – film, high-end TV, unscripted TV, children's TV, VFX, animation and games.

We deliver against our mission by: identifying key skills gaps; improving entry-level diversity and work-readiness; supporting professional development; and engaging industry in skills development activities.

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

Our website provides information on education, employment and skills development for the screen-based creative industries. Further details of ScreenSkills' activities can be found at www.screenskills.com.

2. Structure, governance and management

During Autumn 2018 Creative Skillset combined its activities with those of the Indie Training Fund (ITF), with effect from 1 October 2018. The combined organisation rebranded as 'ScreenSkills'.

ScreenSkills is a company limited by guarantee (Company number 02576828); a registered charity in England and Wales (Charity number 1015324); and a charity registered in Scotland (Charity number SC039556). The charitable company is governed by Articles of Association which were amended and updated on 27 March 2019 (replacing the Articles of Association and Memorandum of Association dated 11 February 2018).

2.1 Board

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

Board members, acting as Trustees of the company, are senior and influential representatives from the screen-based and wider creative industries – including the Chairs of our Film, HETV, TV Skills and ITF Councils. They contribute broad-ranging expertise and credibility, and they do not represent an individual company or organisation. Trustees receive no remuneration for their Board role, although the Board may approve Trustees to serve as consultants and deliver additional services to the charity in line with the charity's governing documents.

2.2 Appointment of Trustees

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

The recruitment process for Board members is led by the Chair, supported by the Chief Executive Officer (CEO). The Chair suggests potentially suitable candidates for Board membership; and, after appropriate conversations, the Chair proposes nominees and seeks Board endorsement for their appointment.

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

The majority of Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities they are likely to have the skills and experience needed for their roles. However ScreenSkills aims to ensure that Trustees' understanding of their responsibilities is up-to-date by ensuring that any specific knowledge or training needs are met. This support may be delivered through Board awaydays or bespoke sessions provided by an external organisation. By way of example: at the December 2018 Board awayday Trustees were briefed on industry working practices through a 'from the coalface' session delivered by contributors working in a representative range of roles across various productions.

2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of sixteen members.

ScreenSkills Limited
 STATEMENT OF TRUSTEES' RESPONSIBILITIES
 Year ending 31 March 2019

In 2018/19 there were six Board meetings and an awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and considered areas for potential development. At the December 2018 Board awayday Trustees contributed to strategic planning.

Day-to-day operations are delegated to the CEO and Senior Management Team.

2.4 Finance and Audit (F&A) Committee

The Finance and Audit (F&A) Committee is a sub-committee of the Board of Trustees, reporting to the Board. The Committee includes a minimum of one Board Trustee, with the remaining members drawn from the sectors with which ScreenSkills works. During 2018/19 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any related role	Appointment/resignation date
Kate Lyndon	Finance Director, Britbox, ITV	Member and Committee Chair	Appointed 19 March 2019
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Member and Board Member	
John Graydon	Partner, Saffery Champness	Member	
Derek O'Gara	Chief Finance Officer, Endemol Shine UK	Member	
Richard Philipps	Consultant, Reed Smith LLP	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	
Richard Pooles	Finance Director, UKTV	Member	Appointed 5 September 2018
Committee members whose term ended during 2018/19			
Jo Bromley	VP International Finance, Scripps Networks – until July 2018	Member	Resigned 22 January 2019
Stephanie Mills	Group Financial Controller, Channel 4 – until August 2018	Member and Committee Chair	Resigned 19 March 2019

The Committee meets at least six times a year, and additionally as required. The Committee Chair and the CEO recruit Committee members, who are usually appointed for a term of three years. One further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

The F&A Committee is responsible for:

- advising on financial operations and controls;
- reviewing internal procedures, governance, systems and processes in line with best practice;
- monitoring ScreenSkills' financial performance;
- confirming that ScreenSkills' financial plan is credible and can support the business strategy; and
- advising on legal and human resource issues;

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

The F&A Committee meetings are attended by both the ScreenSkills CEO and the Director of Finance & Operations. The Director of Finance & Operations updates the F&A Committee on current financial performance, forecast activities and other matters relating to ScreenSkills financial and operational management.

As part of its role the F&A Committee also liaises with ScreenSkills' external auditors, reviews the annual audited financial statements and assesses the organisation's risk appetite and strategy. The Chair of the F&A Committee has ex officio representation on the Board, and the Committee may make recommendations to the Board. The F&A Committee also has two observers: the ScreenSkills Board Chair and a representative from the BFI.

2.5 Related parties, conflict of interest and conflict of loyalty

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

Trustees are also required to declare any conflicts of loyalty. Conflicts of loyalty may occur if, for example, an individual is a trustee for two charities planning to bid for the same service provision contract. A conflict of loyalty would also arise where there is no benefit to the Trustee but their decision at one charity could be influenced by their knowledge of and duty to the other charity.

Board approval is required in the event that any professional services (where permitted in the governing documents) are sought from any Trustee (i.e. from any Board or F&A Committee member). Details of Trustees' expenses and related party transactions are disclosed in note 6 and note 21 to the accounts.

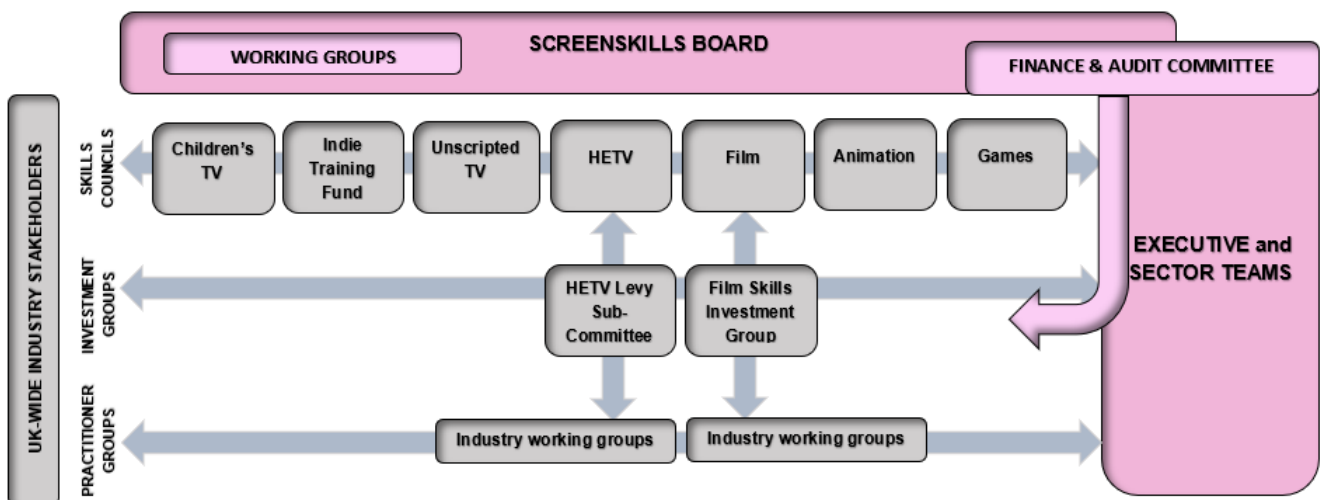
2.6 Patrons

A number of influential senior industry figures are invited to join the ScreenSkills Patrons group, currently chaired by Clive Jones, CBE. Individual patrons are approached, when appropriate, to provide advice and support related to their areas of interest and influence.

Patrons are volunteers and receive no remuneration.

2.7 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills's activities through various groups – all of which (apart from any ad hoc advisory groups) are formally constituted. The diagram below shows ScreenSkills' operating structure, illustrating how the various groups contribute to ScreenSkills' governance and operations.



2.8 Skills Councils

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

The chair of the larger Councils – HETV, film, the Indie Training Fund (ITF) and TV Skills (for unscripted TV) – have ex officio representation on ScreenSkills' Board.

During the year a DfE review was initiated of the Film Industry Training Board (FITB), a Non-Departmental Public Body (NDPB). The Film Skills Council was refreshed and reconstituted on 31 January 2019, under the Chairmanship of Iain Smith OBE (Founder, Applecross Productions). The aim was to support ScreenSkills' remit more effectively by involving a wider range of practitioners across the value chain in order to build broader engagement and strengthen influencing.

The Animation Skills Council was reformed during 2018, with new Council members including three representatives from the nations and regions. The first meeting of the new Council, chaired by Tom Box from Blue Zoo, took place on 31 January 2019.

The Games Council was reconstituted in September 2018. It is chaired by Chris Kingsley from Rebellion, with membership reflecting the sector's diverse activities.

2.9 Groups supporting skills investment

The Indie Training Fund (ITF – combined with Creative Skillset during 2018/19 to form ScreenSkills) generates income through: membership contributions and fees from open courses; training projects from skills funds; and bespoke training. While its courses are open to all companies and individuals members receive various benefits (including bespoke training support). The ITF Council advises on training investment priorities.

Four sectors collect industry contributions for investment in skills development through levies: HETV, film, children's TV and animation. Unscripted TV secures broadcaster contributions to the TV Skills Fund. Skills Councils and the TV Skills Fund have delegated authority from the Board to oversee their sectors' skills investment, with Council meetings' frequency reflecting each specific sector's activity schedule.

HETV has a specific investment group, the Levy Sub-Committee (LSC), which allocates investment in line with skills development priorities identified by the HETV Skills Council and the ScreenSkills Board. The Levy Sub-Committee is required to meet at least three times a year. Its members voluntarily give their time and receive no remuneration.

Games neither has a skills levy nor collects industry contributions, so its Skills Council advises on skills strategy rather than investment.

2.10 Practitioner groups

Industry practitioners shape ScreenSkills' skills investment agenda at policy and planning levels. They advise on pragmatic approaches which meet industry's priority skills needs during a period of buoyant sector growth and rapid change.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area. During 2018/19 HETV had nine 'task-and-finish' working groups supporting: Writers; Directors; Producers; Regions; the 'Make a Move' scheme; the 'Trainee Finder' scheme; Post and VFX; Craft and tech; and Production grades. Film practitioner groups were also established to support projects including mentoring, bursaries and CPD.

2.11 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, including lobbying on skills issues and shaping skills provisions resulting from the Creative Industries 'Sector Deal'.

ScreenSkills also delivers against its objectives through various partnerships. Key partner organisations include:

- the National Film and Television School (NFTS) – which, as one of the world's leading institutions in film and the moving image, works with ScreenSkills in areas including CPD design and delivery;
- Creative and Cultural Skills (CCS), a 'sister' Sector Skills Council, whose activities across sub-sectors such as theatre and crafts are complementary and enable cross-over skills development; and
- Into Film – with whom we work on engagement through schools.

Other partners include trade associations, such as Pact and the UK Screen Alliance; and representative bodies, such as the Creative Industries Council (CIC) and Creative Industries Federation.

ScreenSkills' wider stakeholder engagement includes industry employers, employees and freelancers. Their feedback and advice – collected through working groups and wider networking – helps to shape ScreenSkills's delivery priorities.

3. Reference and administrative information

3.1 ScreenSkills' 2018/19 Board of Directors/Trustees and Company Secretary

Board member	Organisation	Board role and any related role	Appointment/resignation date
Richard Johnston	Chief Executive Officer, Endemol Shine UK	Trustee, Chair	
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Trustee	
Louise Grainger	Head of Marketing, Events & Training, Equity (representing Federation of Entertainment Unions)	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Endemol Shine UK	Trustee, Chair of TVSF Council	
Alex Hope OBE	Managing Director, Double Negative Visual Effects	Trustee, Vice-Chair	
Iain Smith OBE	Founder, Applecross Productions	Trustee, Chair of Film Skills Council	
John Woodward	Chairman, Park Circus Film Group Ltd and Chairman, Molinare	Trustee	
Nicholas Catliff	Managing Director, Lion Television	Trustee, Chair of ITF Council	
Lisa Opie	Managing Director, UK Production, BBC Studios	Trustee	Appointed 4 June 2018
Christine Healy	Head of Productions, New Pictures	Trustee, Chair of High-End TV Skills Council	Appointed 8 June 2018
Caroline Ross	Chief Human Resources Officer, Channel 4	Trustee	Appointed 27 June 2018
Kevin Trehy	Executive VP Physical Production, Warner Brothers	Trustee	Appointed 5 December 2018
Anne Mensah	Vice President Content, Netflix	Trustee	Appointed 27 March 2019
Kate Lyndon	Finance Director, Britbox, ITV	Trustee	Appointed 27 March 2019
Board members whose term ended during 2018/19			
Sam Jukes-Adams	Director, SJA Associates (London) Ltd	Trustee, Chair of High-End TV Council	Resigned 31 May 2018
Stephen Page	Chief Executive Officer, Faber & Faber	Trustee	Resigned 13 October 2018
Dinah Caine CBE	Chair of Council, Goldsmiths, University of London	Trustee	Resigned 29 October 2018
ScreenSkills representative			
Clive Goss	Finance & Operations Director, ScreenSkills	Company Secretary	

3.2 Chief Executive

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

3.3 Relevant addresses

Registered Office

94 Euston Street
 London NW1 2HA

Independent Auditor

RSM UK Audit LLP
 25 Farringdon Street
 London EC4A 4AB

Bankers

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

4. 2018/19 strategic priorities and investment

4.1 ScreenSkills' strategic priorities

The UK remains one of the world's most important production hubs, and screen industry growth continues to drive up the demand for new skills and talent. These were some of the strategic drivers during 2018/19:

- Buoyant investment: film and HETV UK production spend was over £3.1 billion in 2018, with £2.4 billion of inward investment/co-production spend.
- Per-hour TV drama spend was higher than other genres – up from an average of £916k in 2013 to £1.3 million in 2017 (9% growth p.a.).
- There was a downturn in low- to mid-budget film projects – previously direct competition to HETV – so there was some content migration away from film.
- Content and delivery disruption continued. Subscription Video On Demand (SVOD) providers and big technology firms continued to expand their delivery channels and commissioning pots.
- TV streaming service subscriptions overtook pay TV for the first time; and broadcasters continued to develop their Over-The-Top (OTT) services.
- Creative clusters continued to grow across nations and regions, and activity hubs continued to evolve for unscripted/scripted TV, film and related sectors.
- There is an ongoing battle for rights and talent.

An effective skills and talent pipeline is vital to continued sector growth and creativity. A unified approach across screen is essential – given the cross-over skills between film, television, VFX, animation and games – to achieve inclusivity through improved access to opportunities and to grow and retain talent so that skilled people flourish and our industries thrive.

ScreenSkills' 2018/19 strategic priorities (1 to 3) and enablers (A and B) are shown below:



These were the main skills challenges during 2018/19, against which we prioritised our strategic planning:

- A lack of reliable, specific information on screen skills gaps.
- Government policies which did not take account of the screen industries' largely project-based and, often, freelance working practices.
- Industry alignment on flexibilities that enable Apprenticeship Levy income to be invested more effectively in screen skills.
- Diversity and inclusivity remaining challenging, with slower than hoped progress.
- Potential workforce changes as a result of Brexit (particularly in VFX and animation).

- Various education system changes – including lower student numbers (related to the falling UK birth-rate); criticism of some creative media courses; increased interest in accelerated degrees and alternatives to degrees; more focus on high-quality Further Education (FE) opportunities; and vocational learning changes (increasing interest in apprenticeships, T Levels and the relative value from technical/vocational education – especially qualifications at Levels 4 and 5).
- A growing recognition that industry should shape work-relevant vocational and technical courses.
- A lack of consistent, accessible, engaging careers information and advice.
- A lack of work-ready young people who can cope with production environments.
- A need to grow skills (different types of skills and more skills overall) to support new studio capacity (e.g. the £100 million Dagenham studio, Pinewood's expansion and Channel 4's regional hubs) and to address new content competition (e.g. from Netflix and Amazon).
- Specific skills shortages (e.g. production accountants, line producers and production co-ordinators).
- Negative impacts from skills shortages – including: wage inflation; less downtime resulting in burn-out; experienced crew leaving the industry; colleagues stepping up too early and/or with inadequate skills, which results in a negative impact on quality; and high-quality skills being unavailable across all UK production hubs (largely due to a lack of standardisation across grades and UK regions).

These are the main 2018/19 activities which enabled delivery against ScreenSkills' principal objectives (to promote, advance and provide training and education opportunities for those working in, or intending to work in, the screen industries – whether as employees or as independent freelancers and contractors) and against the skills challenges identified above:

Strategic priority 1:

- The implementation of a skills forecasting framework and the generation of initial data on skills gaps in order to start to inform more effective screen skills investment targeting.
- Effective lobbying on relevant skills topics, including the Apprenticeship Levy.

Strategic priority 2:

- A comprehensive review of our careers advice and information, with much of the information updated and plans in place to maintain relevance.
- An ongoing review of the 'Tick' quality mark across higher education (HE) and further education (FE) courses relevant to our industries, to deliver a more effective approach to accreditation.
- The successful UK-wide delivery of a range of careers events – many run in partnership – to engage potential industry joiners, inform their advisers and develop new entrant foundation skills.

Strategic priority 3:

- The ongoing development of apprenticeship standards which meet priority industry needs – and an increased number of apprenticeship 'starts' on relevant apprenticeships.
- The design and launch of a new continuing professional development (CPD) framework to enable more effective targeting of our CPD investment and to support individuals in planning their professional development.
- A partnership mentoring network – building on existing industry schemes – and the development of a targeted bursary scheme to support those facing barriers to progression.

Enabler A:

- The strengthening of delivery partnerships and industry networks across the UK, including via a prototype Centre of Excellence and industry practitioner advisory groups.
- The identification of industry influencers who can support wider engagement.

Enabler B:

- Strengthened in-house capabilities through the recruitment of practitioners into key delivery roles.
- Improvements across our key financial and operational processes to ensure they support ScreenSkills' delivery.

4.2 2018/19 funding to support delivery against strategic priorities

Our strategic priorities are delivered through various different funds and activities as set out below.

4.2.1 BFI 'Future Film Skills' programme

The first full 'Future Film Skills' funding year ran from April 2018 to March 2019. ScreenSkills received £3.7m funding to support delivery against an Implementation Plan agreed with (and monitored by) the BFI.

4.2.2 HETV Skills Investment Fund

The booming television drama production schedule resulted in record HETV Skills Investment Fund income during 2018/19. Contributions totalled £3.3m, generated from 122 contributing productions plus an additional thirty productions whose payments spanned the previous financial year.

2018/19 income was significantly above the budgeted £2.4m, representing a 25% increase on 2017/18 income.

In February 2019, following extensive industry consultation, the Pact Council signed off an increase in the Skills Fund cap. The increase, to £55k, has been in place since 1 April 2019.

4.2.3 Film Skills Investment Fund

2018/19 Film Skills Investment Fund contributions were down 25% against 2017/18, at £703k. This was generated from 72 contributing films.

After 2017/18's unprecedented UK film industry boom, 2018/19 was affected by factors such as: a decline in mid-budget films (which seem to be moving towards Subscription Video On Demand/SVOD delivery); and a high refusal rate from big budget productions. However 2018/19 saw the second highest annual number of contributing films (exceeded only by 2018/19's total of 82 films).

4.2.4 Indie Training Fund (ITF)

2018/19 Indie Training Fund (ITF) external income totalled £278k for the period of October 2018 to March 2019. £16k was generated through course fees, £221k through membership income and £24k through bespoke training fees and other skills development consultancy (with the balance relating to donation income following the business combination). An additional £120k of internal income from the TV Skills Fund was received to deliver two projects: 'Rising Director' and 'Researcher to Shooting AP'.

4.2.5 TV Skills Fund (TVSF)

Unscripted TV skills development is currently supported by broadcaster contributions to the TV Skills Fund (TVSF). During 2018/19 contributions totalled £402k, 8% down on 2017/18.

4.2.6 Other funding

£267k was collected via the Children's TV Levy during 2018/19, 105% up on 2017/18 due to a focused approach throughout the year.

The Animation Levy was reinstated during 2018/19, as a result of the reconstitution of the Animation Skills Council. £33k of contributions were collected during 2018/19. By the end of March 2019 the Animation Skills Investment Fund reserves stood at £215k.

In Summer 2018 we secured £30k of funding from the Federation for Industry Sector Skills & Standards (FISSS) to support the development of a business case (via consultation and a report) for more flexibility in the use of Apprenticeship Levy funds. We worked with Creative and Cultural Skills (CCS) on this lobbying project to increase investment in creative industry skills development.

At the end of 2018 ScreenSkills secured Creative Industries 'Sector Deal' funding from the Government Department for Digital, Culture, Media and Sport (DCMS). We had worked in partnership with Creative & Cultural Skills (CCS) and the Creative Industries Federation to scope the 'Creative Careers' programme'. The programme aims to increase awareness among careers advisers, young people and parents about career opportunities in the creative industries. £118k was received during 2018/19 to support ScreenSkills' activities in support of the 'Creative Careers' programme. A minimum additional £513k of funding was secured for 2019/20 activities.

4.2.7 Commercial income

A total of £122k commercial income was received during 2018/19. This comprised £77k of accreditation income – £12k of income through the digital platform and £33k of rental income.

Overall commercial income was 49% lower than 2017/18 – due to:

- stage 2 of the accreditation process being rescheduled from late 2018/19 to early 2019/20; and
- the digital platform business development plan not having developed as expected, due to strategic changes associated with the ScreenSkills rebrand.

4.2.8 Other restricted funds: Anne Tyrrell Fund (ATF)

The 'Anne Tyrrell Fund' is a legacy fund which provides annual awards to fashion design students. In 2018/19 a total of £8k was awarded to three recipients: two grants of £3.5k were awarded to the joint award winners, and a £1k grant was awarded to the highly commended runner-up.

Expenses are kept to a minimum and are covered by the ScreenSkills accreditation budget.

5. 2018/19 activities and outcomes

5.1 Strategic priority 1: Key skills gaps and screen skills lobbying

During 2018/19 ScreenSkills worked with industry to identify key skills needs in order to prioritise skills development programmes which addressed screen skills gaps. We also lobbied on skills priorities, including proposing changes to apprenticeship funding and policy to enable more screen industry employers to take on apprentices.

5.1.1 Screen skills forecasting

During 2018/19 we continued our partnership with the Work Foundation as we developed our programme of skills forecasting research. The research is designed to respond to the need for more reliable, up-to-date and forward-looking screen workforce information. The aim is to provide granular, UK-wide data on screen industry skills including current skills gaps and potential skills needs arising from screen industry trends.

Our 2018/19 skills research comprised three main activities:

- A regular 'Barometer' survey: a 'snapshot' of business activity, skills needs, skills shortages and training practices generated via an online survey targeting a panel of 50 to 60 industry experts. The survey results help us to target skills investment effectively. The Barometer questionnaire was designed in early Summer 2018, and fieldwork for the first survey was completed during the Summer. Results were analysed during the early autumn, and the results were published in November 2018. The second questionnaire was issued around the end of 2018, with responses received in early 2019 and results analysed during March 2019.
- A 'ScreenSkills Assessment': an in-depth analysis of the screen industry labour market and related skills issues. The research covers overall employment levels, workforce demographics, skills shortages, talent supply and workforce development. Various research methods were used, including desk research (using existing UK labour market and skills evidence), secondary research (an analysis of national data sources such as the Labour Force Survey) and primary research (based on a commissioned employer survey of a representative sample of 419 respondents). The 2019 Assessment was an employer survey, with 419 respondents. The fieldwork was conducted during December 2018 and January 2019, data analysis was completed during February 2019, and report-drafting started during March 2019.
- Forecasting analysis: an analysis of likely industry changes and trends, using a qualitative 'Delphi panel' research method which analyses insight from a group of around twenty screen industry experts and generates summary opinions. The Delphi panel was interviewed in February 2019, and the outcomes were analysed during March 2019.

We ran three skills forecasting events in early 2019 – one in London and two in Manchester – to share and promote our first year's research findings.

The second Barometer research questionnaire included a question on how useful respondents found the information provided in the first Barometer report. Just under half the survey respondents (26 out of 57) said they had read the previous survey's research report, of whom 46% said they found the information 'extremely useful' or 'useful' and 42% said they found it 'moderately useful'. The same proportion of respondents (26 out of 57) said that their organisation had benefited from ScreenSkills initiatives during the previous year. 39% of those respondents said they were 'very satisfied' with the impact on attracting, developing and/or retaining skills and talent and another 46% said they were 'fairly satisfied'.

5.1.2 Industry influencing and lobbying

ScreenSkills is implementing an evidence-based, practical approach to working with stakeholders across industry and government to influence policy and practice on skills in screen. During 2018/19 we developed much stronger strategic relationships with key stakeholders across industry, academia and Government.

During Summer and early Autumn 2018 we conducted industry research to provide an evidence-base for change on apprenticeship funding and policy. We then drafted a 'White Paper' proposal, which was submitted to the Department for Education (DfE) in December 2018 and followed up via meetings with DfE and Digital, Culture, Media and Sport Department (DCMS) Ministers, special advisers and senior officials. By the end of the financial year the DCMS team was supportive of ScreenSkills' proposals.

During 2018/19 our robust but practical approach to lobbying resulted in ScreenSkills being increasingly seen as industry's 'skills champion' when engaging with influencers and decision-makers in Whitehall, Westminster and beyond. Here is an example from 2 January 2019: a response from Lord Agnew of Oulton to a Parliamentary question in the House of Lords.



“Our apprenticeship reforms are placing employers at the heart of ensuring that they have the right skills in their workforce to grow their business and to increase their productivity. However, we do recognise that some sectors and employers, including in the creative industries, experience challenges in taking advantage of the apprenticeship reforms.... We have introduced the Apprenticeship Levy to encourage sustained employer investment in high quality apprenticeships and are carefully monitoring the impact of the levy in different sectors. We are also working with ScreenSkills to discuss options for how best the sector can benefit from sustainable investment in the apprenticeship training that they need.”

During 2018/19 we worked with partner organisations, such as the UK Screen Alliance, to ensure that the employer panel which advises on the development of the Media & Broadcast Production T Level incorporates strong screen industry representation. Panel members include Amy Smith (Head of Talent, Framestore), Phil Attfield (Partnership Director, Next Gen Academy) and Neil Hatton (Chief Executive, UK Screen Alliance).

During Spring and Summer 2018 we worked with Creative and Cultural Skills (CCS – our 'sister' Sector Skills Council), and with the Creative Industries Federation, to bid for the 'Sector Deal' skills development funding allocated by DCMS. After final negotiations during Autumn 2018 it was confirmed in December 2018 that just under £2m had been secured to support the development and delivery of the 'Creative Careers' programme by March 2020. A total of £1.3m was awarded jointly to CCS and ScreenSkills, of which £638k was allocated for investment by ScreenSkills in various activities, including the development of new online careers resources and new apprenticeship standards. £118k of ScreenSkills' fifteen month programme budget had been invested by March 2019 in planning our work programme and building the prototype version of the online resource.



ScreenSkills 'Open Doors' careers event in London

5.2 Strategic priority 2: Entry-level diversity and work-readiness

During 2018/19 ScreenSkills delivered a substantial range of entry-level and early-career activities in two main areas: careers support and trainee programmes.

5.2.1 Careers events

During 2018/19 we invested a total of £669k in careers events and resources, working across the 'Future Film Skills' programme and the ScreenSkills website as well as supporting the TV Skills Fund and Film Skills Fund activities.

The ScreenSkills careers team attended and/or hosted over 80 careers-related events, ranging from small group talks to school students and teachers through to major skills shows. We also ran 'Open Doors' sessions to explain industry opportunities, along with 'boot-camps' to ensure work-readiness among recent and potential entrants.

The estimated total footfall across all the events was approximately 40,000. The ScreenSkills team engaged personally with almost 9,000 participants – 3,500 of whom were aged eleven to eighteen; 2,500 were taking their first steps towards entering the industry; and almost 2,000 were those supporting careers choices (teachers, lecturers and careers advisers). Around 1,000 participants comprised a variety of other contacts, including industry returners and career changers.

ScreenSkills supported events in all the nations and regions, including 'Open Doors' events and Skills Shows in all three nations. The map below illustrates ScreenSkills' UK-wide 2018/19 careers activity, highlighting that there was most activity in the North-West (with 11 events) and in London (with 21 events).



5.2.2 'Open Doors' events

A total of 559 participants attended one of ScreenSkills seven 'Open Doors' events during 2018/19. These two-hour networking events – often run in the early evening – are designed for new entrants and career changers taking their first steps towards entering the screen industries. Over 200 industry practitioner volunteers hosted tables at these events, representing local companies and screen industry opportunities.

'Open Doors' events are usually run in a screen industry workplace or space (e.g. the GMAC Film offices in Glasgow and the 'pop-up' film school at the Tyneside Cinema). Industry volunteers move across various attendee tables, answering questions and sharing perspectives. Structured discussion is followed by informal networking and pizza.

We receive excellent feedback from these events, with an average satisfaction rating of nine out of ten. Several quotations from feedback sheets are included below.



“Probably the best film-based event I've attended, with a good networking system in place.”



“Amazing! I found out a lot of great information that I never knew before.”



“I'm really glad an event like this exists and 'forces' you to network. People can be shy, but here you're pushed to step out of your comfort zone.”

5.2.3 Boot-camps, masterclasses and careers 'surgeries'

350 people participated in events delivered by various partners. Activities included boot-camps, masterclasses and careers surgeries.

Seven boot-camps were delivered by training providers in Birmingham, Newcastle, Cardiff, Glasgow, Belfast, Bristol and Nottingham. Here are two testimonials:



“Thank you all at Northern Film & Media, Newcastle, for hosting this event today. I found it very inspiring, and I appreciate the guidance and networking that you provide!”



“The Producers Forum boot-camp was so helpful, especially the Q&A. I liked how the groups were kept small... definitely increasing my confidence, as I'm someone with very little experience. It's great that events like this take place in Birmingham – and the fact that it's free is fantastic.”

The 91 boot-camp participants who attended HETV-funded events in Bristol and Nottingham were asked whether the events had been useful. 59% said they felt that they had progressed in their careers since participating in the boot-camps – an encouraging percentage, given the challenges involved in entering the screen industries.

Where boot-camps are not appropriate ScreenSkills supports targeted events – including 1:1 careers advice sessions, such as the Glasgow 'Get Started in Film surgeries'. The three case studies below illustrate how targeted support can address specific barriers to entry.



Conor, aged 22, lives in a low-income postcode. He was looking for Runner opportunities which could lead to working in the Production Department in Scotland. Since graduating – and despite having experience of working on commercials and short films – Conor had difficulty in finding out about forthcoming productions, discovering that most opportunities are promoted through ‘word of mouth’. He attended the October 2018 ScreenSkills ‘Open Doors’ event at GMAC Film, Glasgow, where he both found out about the *Outlander* trainee programme and applied for 1:1 careers support. Conor’s trainee programme application was successful (with a six-month paid traineeship starting in July 2019); and his 1:1 meeting and follow-up call steered him towards Trainee Finder and BECTU Vision’s closed Facebook group for Scottish-based freelancers.

Claudia graduated in November 2018. She was struggling to find employment in the industry and decided to attend the Glasgow ScreenSkills ‘Open Doors’ event. “At the event we were informed about the ‘Get Started in Film’ scheme, and I signed up for it. As part of the scheme we had a 1:1 ‘phone call which reviewed my employment search and identified where I had to gain more experience. I was advised to apply for the ‘Hit the Ground Running’ course. It provided a great insight into the skills and attributes required to gain entry-level employment in the industry; and industry practitioners provided feedback on our CVs. This was extremely useful, and I secured several interviews for entry-level jobs – as a result of which I provided temporary cover as Operations Assistant at GMAC Film as well as getting a job as Assistant Floor Manager with Nemeton TV. Through ‘Get Started in Film’ and ‘Hit the Ground Running’ I have also had other production company interviews.”



Jack explained: “I was lucky enough to work as a freelance Production Assistant for BBC Factual shortly after graduating. However my ambition was to work in film production. I attended a ScreenSkills/BECTU event at the BBC’s Salford site, where I was advised about the Trainee Finder scheme. It really resonated with me, as someone who was keen to pursue the role of AD (Assistant Director) but, despite all best efforts, was struggling to break into film production. To give myself a good chance of succeeding I spent my spare time pursuing placements, being lucky enough to secure some with Working Title, Studio Canal, Leftbank Pictures and *The Crown* on Netflix. After the Trainee Finder selection process I was very fortunate to be offered a 2019/20 place as an AD trainee. I’m happy to be a trainee, and I’m excited about the training and placements.”

5.2.4 Careers resources

During 2018/19 we developed a new range of careers materials and online careers resources, including thirteen job/role films and fifteen new film/TV job profiles.

We revised the Games careers map and made the updated version available in hard copy and online, alongside the VFX map.

5.2.5 Trainee Finder scheme

Trainee Finder is an early-level placement programme. Selection for each year's intake takes place during the Winter and Spring.

HETV Trainee Finder, including Children's TV

During 2018/19 we invested £808k to support HETV Trainee Finder placements. Productions contributing to the Children's TV Skills Fund also used this trainee pool, which broadened the range of placement opportunities for trainees.

81 trainees were accepted onto the 2018/19 scheme, with another twenty trainees engaged during the year to meet national/regional production needs. 72% of trainees identified as female, 16% were from a BAME background, 65% were based outside London and 6% said they had a disability.

Many contributing productions used trainees supported by the HETV Skills Investment Fund. Three case studies are included below, illustrating the scheme benefits.



Patryk, a post-production trainee, commented: "It was an amazing experience and an absolute privilege to be part of the scheme. I learnt so much while being a trainee second assistant on my placements, when I worked on some great shows such as *Mrs Wilson*, *Brexit* and *Gold Digger*. The contacts I gained on the placements will be beneficial for many years ahead. I would definitely recommend that anyone who wants work on high-end TV dramas or feature films should apply to this scheme. Since finishing Trainee Finder I assisted on some great projects, and my first assistant editor job is on a feature film called *Corvidea*, directed by Joe Marcantonio and starring Fiona Shaw and Jack Lawden. This would not be possible without the scheme."

Marcia was a Birmingham-based hair and make-up trainee. Before securing a Trainee Finder place she had attended the HETV new entrant bootcamp, funded by ScreenSkills' Regions working group and run in Birmingham by the Producers Forum. Marcia explained: "I was fortunate to be given the opportunity to work on two TV dramas: *Top Boy* in London and Red Production's *Years and Years* in Manchester. These opportunities provided me with invaluable experience – and, without Trainee Finder, I'm not sure those opportunities would have been available to me. My next project is a Netflix feature film – *Jingle Jangle* – where I'm stepping up from trainee hair and make-up artist to junior."





Alex, a costume trainee, said: “During my time on ScreenSkills Trainee Finder I was lucky enough to gain a full year’s experience across three brilliant productions, covering period costume drama (*Call the Midwife* series 8), Children’s TV (*Creeped Out* series 2) and a contemporary police drama (*The Capture*). Having the opportunity to work on three varying TV productions allowed me to meet valuable contacts and gain a wide variety of skills covering many areas of costume, enabling me to start building a career in the industry. After completing my training I moved straight to another HETV placement (*Gangs of London*); and I secured my next trainee job on *His Dark Materials*. I would recommend Trainee Finder to anyone serious about a career in the film and TV industry; and I’d be happy to speak to future trainees or help with induction weekends.”

The quotations below are examples of feedback from two of the Children’s TV Trainee Finder placements – illustrating perspectives from both the trainee and their manager.

“ ”

Vicki – an Art department trainee and now a production buyer – completed her first Trainee Finder placement on *Millie Inbetween*. She said: “I was a trainee petty cash buyer, but I was allowed to help dress sets and spend time on set to gain additional experience whenever I wasn’t busy. People in the team were very generous in passing on advice and tips, making my job more enjoyable.”

Line producer, Bruce Abrahams, commented that: “Trainee Finder is a great resource for finding new talent. I wouldn’t hesitate to ask Vicki back to work on future productions.”

“ ”

Jennifer – a production office runner trainee – explained: “*Class Dismissed* was my first TV job, and it was a brilliant experience. I really enjoyed the varied nature of the work and how you always work as part of a team. I also found that skills I’d acquired in my previous career were easily transferable to my new work environment.”

Production Manager, Sam Milnes, said: “A trainee role is a great stepping stone into the industry. Jennifer was hard working and always willing to learn. She quickly gained confidence in her work and, in no time, became a key part of the team.”

Film Trainee Finder

During 2018/19 we invested £333k to support Film Trainee Finder placements. 74 trainees were accepted onto the 2018/19 scheme.

66% of trainees identified as female, 20% were from a BAME background, 60% were based outside London and 3% said they had a disability.

The majority of contributing productions used trainees supported by the Film Skills Investment Fund. Two case studies are included below, illustrating the scheme benefits.



Despite loving film and storytelling Talar worked in a diverse range of industries, including music and publishing. In order to immerse herself in film-making she spent time on set as a support artist on several blockbuster films, where she gained an understanding of the various departments and roles. She became interested in the role of an Assistant Director, due to its variety and versatility. Not knowing how to network or where to find work and gain further experience, Talar applied successfully to Film Trainee Finder. Her first placement was on Disney's *Maleficent: Mistress of Evil*, followed by roles in the AD team on other projects. She moved on to work as a floor runner on Warner Bros.' *The Witches*, aiming to become a Third Assistant Director in the next couple of years.

In her final year studying Digital Film Production at Ravensbourne, Jasmin discovered a passion for editing. After graduation she moved back to Derbyshire and started working in Argos. Her geographical base, combined with her lack of knowledge of Avid edit software, made it difficult to find opportunities – and Jasmin was on the verge of giving up on the idea of working in film until she secured a Film Trainee Finder place after a telephone interview. Before her first placement Jasmin engaged with her allocated mentor (a Trainee Finder alumna and First Assistant Editor) and took her advice – watching online tutorials to improve her Avid understanding and confidence. This helped Jasmin to 'hit the ground running' on her first placement (on Altitude Films' *Horrible Histories: The Movie*). She has since worked on an HETV Drama and stepped up to working as a Second Assistant Editor. She said: "This experience has been incredible – a total life/passion saver – and I'm so immensely grateful!"



The quotation below is an example of feedback from a Film Trainee Finder 'host' producer.

“ ”

Myf Hopkins, Producer of *The Last Tree* (a BFI-funded feature film which premiered at the Sundance Film Festival) said: "*The Last Tree* was eager to support the next generation of film talent, so we were very pleased to be able to place trainees in Camera, Costume, the Art Department and Editing. All the placements were a great success. We were particularly impressed with the trainees' professional attitude, their understanding of the film-making process and their ability to learn and consolidate their skills. They each made an essential contribution to their departments and to the film, and we are delighted to have welcomed them onto our production."

5.2.6 HETV In-House Runners Programme

The HETV In-House Runners Programme was designed during 2018/19. It aims to support socio-economically challenged individuals (the majority of whom are based outside London) who do not have a media background or a degree but may be keen to work in the industry. It provides a chance to 'kick-start' their career in HETV as part of a paid, match-funded, six-month placement in a production company. The programme also offers funding for accommodation and travel costs, which mitigates financial barriers which may prevent someone taking up a placement. Participants were identified through ScreenSkills' network of outreach organisations across the UK, and six beneficiaries were identified for support during 2019/20 (three of whom identified as female, three of whom were based outside London, two of whom were from a BAME background and two of whom said they had a disability).

5.2.7 Pact Indie Diversity Training Scheme, delivered by the Indie Training Fund (ITF)

The Pact Indie Diversity Training Scheme is aimed at entry-level talent, with diverse trainees completing a six-month placement with an independent production company.

ITF designed and delivered the Scheme's 2018/19 training programme (its sixth year), including sessions such as 'Ready for the Workplace', the 'Researcher's Survival Guide' and the 'Production Manager Boot-camp'.



2018/19 Pact Indie Diversity Scheme trainees

5.2.8 Animation entrant support, including trainees

From January to March 2019 the reformed Animation Council agreed potential priorities for investment during 2019/20. The plan is likely to include outreach into schools, boot-camp training in specific software skills and 'Open Doors' networking events for industry professionals.

During 2018/19 there were three Trainee Finder animation placements.

5.2.9 Apprenticeships and National Occupational Standards (NOS)

During 2018/19 we continued to develop a range of English Apprenticeship Standards to meet screen industry needs. We also completed National Occupational Standards (NOS) work in Wales, Scotland and Northern Ireland.

An English Standard takes time to develop, working with industry practitioners through employer advisory groups. The Standard is then submitted to the Institute for Apprenticeships & Technical Education (IfATE) for approval, after which an End-Point Assessment (EPA) plan is developed.

Here is a summary of our 2018/19 progress in developing Apprenticeship Standards and NOS.

English Apprenticeship Standards fully approved in 2018/19

- Broadcast and Media Systems Engineer Degree Apprenticeship (Level 6)
- Broadcast and Media Systems Technical Operator (Level 3)
- Post Production Technical Operator (Level 4)
- Photographic Assistant (Level 3)

English Apprenticeship Standards with an approved standard and in the final approval process for an EPA

- Production Manager (Level 7)
- Storyboard Artist (Level 7)
- Broadcast and Media Systems Technician (Level 5)
- Props Technician (Level 3)
- Junior Animator (Level 4)

English Apprenticeship Standard resubmitted after changes and not yet approved

- Media Production Co-ordinator (Level 4)

NOS suites reviewed and revised

- Journalism
- Creative Media - Generic
- Production (Film & TV)

NOS translated into Welsh

- Grips

During 2018/19 a wide range of industry practitioners contributed to Apprenticeship Standard development work through 'Trailblazer' employer groups. Here are comments from two practitioners: John Druce, Learning & Development Manager, Arqiva; and Amy Smith, Head of Talent, Framestore.



John Druce said: "We could not have progressed the development of the new Broadcast and Media Systems Apprenticeship Standards without the commitment and support of ScreenSkills – who guided us through the process from start to finish, liaised with the Institute for Apprenticeships and Technical Education and provided full administrative support."



Amy Smith explained: "Over the last three years our apprentices have continued to outperform all of our expectations, becoming valuable members of the team and working on client-facing work almost immediately. Their maturity and passion for their work has truly proved that apprenticeships can work in our sector. When it came to developing additional Standards to grow our apprenticeship cohort there was only one person we wanted to work with: a specialist adviser at ScreenSkills. Her experience and understanding of the apprenticeship development process – combined with that of ScreenSkills – is crucial in order to help us, as employers, to navigate what can still be a complex and frustrating process."

Government statistics are used to track the number of apprentice 'starts' on English Standards. Between February 2018 and January 2019 (the available data most closely related to ScreenSkills' 2018/19 financial year) there were 300 starts on English Apprenticeship Standards in which ScreenSkills was involved, as follows:

- Junior Content Producer (Level 3): 230 starts;
- Broadcast Production Assistant (Level 3): 50 starts;
- Broadcast Systems Engineer (Level 6): 10 starts; and
- Junior 2D Artist – VFX (Level 4): 10 starts.

In February 2019 we submitted a bid to be part of the Skills Development Scotland supplier framework for the next three years, working on the development or re-development of National Occupational Standards (NOS), on apprenticeship frameworks and on qualifications for Scotland, Northern Ireland and Wales. The bid was developed by the ScreenSkills Standards team and experienced standards development associates. Feedback during March 2019 indicated that we had secured the contract (with an overall bid compliance score of 79% and a 97% score for project and risk management).

5.3 Strategic priority 3: Continuing professional development (CPD) to support careers

During 2018/19 ScreenSkills invested in a wide range of learning and development for screen skills professionals, targeted at the skills needs identified by our industry advisers and partners.

5.3.1 HETV CPD

Total 2018/19 HETV investment in CPD skills development was over £2.0m.

During 2018/19 the HETV Skills Fund commissioned research to inform its skills investment prioritisation. There were around 470 CPD beneficiaries across the UK, including:

- 70 heads of department and managers who benefited from the HETV leadership and management programme.
- 66 individuals who were awarded HETV bursaries.
- Over 50 freelancers who were offered local training near their bases in Scotland, Wales and Northern Ireland.
- 30 production accountants (with training delivery continuing into 2019/20).
- 26 regional heads of department and senior crew who were introduced to agents and supported in developing their interview and pitching techniques to increase regional hiring.
- Eight directors who were supported in developing their HETV skills and connections.
- Eight up-and-coming writers who received bursary and mentor support.
- Eight former armed forces personnel who were trained as Location Managers.

5.3.2 HETV 'Make a Move' (MAM) scheme

'Make a Move' (MAM) provides funding for on-the-job training for those identified by production companies as ready to move into a more senior role. 77 people across 70 productions were supported through MAM – with 'step-up' funding provided for accountants, those working in the costume department, line producers, production managers and production co-ordinators. 71% of beneficiaries identified as female and 49% were based outside London.

Here are three pieces of feedback from 2018/19 MAM participants:



Sophie made a move to Production Secretary, working for Kudos on ITV's *Deep Water*. She explained: "I thought ScreenSkills only did the Trainee Finder scheme. When I found out about MAM, and I heard that the production I was on was willing to put me forward, I was very grateful. The whole experience was such a great opportunity. Even though I had experience as a Production Secretary I felt like I had more support – not only from Kudos and ITV but also from MAM. I learnt a lot about the logistics and clearance side. MAM definitely helped my career, because I now have a better understanding of the whole production area. I moved on to *Death in Paradise* as Assistant Co-ordinator."



Joel described his experience of stepping up from Production Manager on *Britannia 2* to Line Producer: "MAM really gave me the leg-up I needed in my career. It was not only the financial incentive that encouraged the production to give me the opportunity but also the support network provided by the ScreenSkills team. I am now line producing a BBC comedy (*Alabama*), looking to encourage others in taking the opportunity to step up."



Rebekah said: “I participated in MAM while working on the ITV drama *Cheat*, moving up to Assistant Production Co-ordinator from Production Secretary. The scheme enabled me to make the step-up, knowing that I would be supported, and it meant that I could be particularly targeted in the skills I developed. After completing the scheme I felt fully confident in my new role and ready to progress. I have since stepped up again – to Production Co-ordinator on *Hetty Feather* (CBBC) and Production Co-ordinator on *Liar 2* (Two Brothers Productions) – which I was able to do more confidently having had the opportunity to develop my skillset during MAM.”

ScreenSkills tracks those benefiting from MAM to assess the value from the intervention and support. When asked six months after their MAM experience whether they felt they had progressed 82% said they had. 64% said MAM was useful as, without it, they would have taken longer to progress in their career; and 9% said they wouldn't have progressed without MAM support.

5.3.3 HETV support for co-producers

Three new producers benefited from placements on Kudos' *Code 404*, Studio Lambert's *The Feed* and the BBC's *Les Misérables*. One beneficiary's experience is described below.

Louise was supported by the Co-Producer scheme, enabling her to move from working on documentaries to a placement in a co-producer role on the BBC adaptation of *Les Misérables*. Louise, based in Glasgow, had a successful TV documentary career but wanted to return to her original interest – drama. After completing her placement Louise was taken on as a producer on Hartswood's new adaptation of *Dracula*.



5.3.4 Film CPD

2018/19 investment in film CPD skills totalled £1.09m (around £423k of Film Skills Fund income and £669k of BFI-funded 'Future Film Skills' investment).

Film CPD investment supported 1,465 beneficiaries across the UK, with a focus on skills priorities identified by the industry. Examples include:

- Three accounting courses – with 31 people benefiting from courses such as 'Steps into Production Accounting'.
- Three location management courses – with 24 people participating in courses such as Sgil Cymru's 'Location Manager' and the Production Guild of Great Britain's 'Pathway to Location Management'.
- Two courses developing leadership skills for distribution – with a total of 30 beneficiaries attending 'Future Leaders in Distribution' and 'Leading Lights in Distribution'.

As well as supporting thirty craft, technical and post VFX courses ScreenSkills also commissioned an Unconscious Bias course and a Veterans' Grips programme.

The screen industries are not accredited in a similar way to many other industries (e.g. engineering, education, medicine and advertising), and there is no requirement for an individual to commit to CPD in order to demonstrate that their skills are up-to-date and fit-for-purpose. In order to meet the

challenges of the rapidly evolving screen sector, where new roles continually emerge and established roles evolve, ScreenSkills developed a new CPD strategy during 2018/19.

ScreenSkills' new CPD framework reflects the research informing the development of the 'Future Film Skills' programme. It comprises four career stages – entry-level, early career, experienced and expert – with cross-cutting competencies. The new CPD approach aims to:

- make CPD central to the continued success of the screen industries in the UK;
- align CPD to screen industry needs;
- develop individuals' personal responsibility for CPD;
- educate practitioners and employers in effective CPD approaches;
- ensure that CPD is the norm rather than the exception; and
- improve screen industry recruitment and retention.

The framework will be used in commissioning high-quality CPD in priority skills areas identified by industry (e.g. through ScreenSkills' skills forecasting research). The structured approach will also help employers to plan their CPD investment and learning support; and it will enable individuals – including freelancers – to take more responsibility for their own skills development.

5.3.5 TV Skills Fund (TVSF) CPD

During 2018/19 the TVSF invested £345k in CPD skills development, with a total of 145 beneficiaries. Programmes supported by the Fund included a second year of the 'Rising Director' single-camera directing scheme (managed by the Indie Training Fund – see section 5.3.6, below), which this year received nearly 200 applications for eight places. The TVSF funded seven participants on this scheme, which included a two-day technical refresher and project work with an executive producer to create a three-minute film.

Ten beneficiaries attended the 'Researcher to Shooting AP' course; and around sixty beneficiaries attended disability awareness training.

There were 52 applications for the fourth Series Producer programme. Once again the standard of applications was so high that three additional places were offered, increasing the 2019 cohort to 23. 67% of programme participants identified as female, 35% of participants were from BAME backgrounds, 22% were from outside London and the South East and 4% said that they have a disability. The following comment from Sarah Joyce, ScreenSkills' Head of Unscripted and Children's TV, explains the programme's success:



“The Series Producer programme continues to meet a significant industry need. The programme has an unrivalled reputation, thanks to its unique combination of group training, bespoke training, industry masterclasses, networking and commissioner-level mentors. The programme's alumni are often the first choice for indies when crewing up.”

Over 80% of alumni from the first three Series Producer programmes are now in more senior roles – including three commissioners, one channel executive and four heads of department.

The TVSF also supported some new initiatives in 2018/19 – including bursaries for those from groups currently under-represented in unscripted TV (see section 5.3.10 below); and disability awareness training to strengthen recruitment and retention, delivered by ThinkBigger! and co-funded with the HETV Skills Fund.

During 2018/19 the TVSF 'task and finish' group met several times to progress the proposal for a new TV skills contribution. ScreenSkills' Chair and CEO met senior executives across the major

broadcasters to build support for the proposal. A business plan has been drafted to support the business case, which includes plans for further development work during 2019/20.

5.3.6 Indie Training Fund CPD

During 2018/19 ITF delivered CPD skills training to over 1,400 beneficiaries across the screen industries, including freelancers and indie staff and those working for broadcasters and related companies.

ITF's 2018/19 total income was £381k – £261k from membership and course fees and £120k from the TV Skills Fund (to deliver targeted unscripted TV training).

During the year £28k of ITF income was invested in delivering 53 short courses to member organisations' staff and freelancers. Around 400 participants attended short courses covering topics including legal and business issues, scripted TV skills, people skills and craft and technical skills. The busiest short course months were April, June and October; and the most popular courses were 'Self-Shooting Camera Skills 1 (Foundation)' and 'Self-Shooting Camera Skills 2', running four times each.

Here are some short course trainee testimonials:



On 'Spot Coaching': "Great combination of structure and insight. I've come away with goals."



On 'Dealing with Difficult People': I found it all extremely useful – especially the tools for approaching difficult conversations and providing feedback."



On 'Self-Shooting Camera Skills 1 (Foundation)': "I found the practical exercise really helpful. The course was great!"



On 'Comedy Script Editing': "Great discussion and editing exercises."

During 2018/19 ITF invested £66k in delivering 129 bespoke training courses, with 1,017 beneficiaries. Course topics included diversity, editorial skills and digital skills. 'Unconscious Bias' and 'Self-Shooting Introduction' were the most popular bespoke training courses (with 25 courses and thirteen courses, respectively).

Here are some bespoke training participant testimonials:



On 'Negotiation and Communication: "Really good, informative course – engaging, good pace. 10/10."



On 'Compliance': "Some very interesting examples and case studies – eye-opening."



On the 'Freelancer Business Guide': "Really useful afternoon. Covered all the aspects I was hoping for."



On 'Hiring Disabled Talent': "Really great examples. Very thought-provoking."



On 'One-to-One Mentoring': "Really positive, inspiring sessions – a brilliant foundation from which to kick-start this process."



On 'Presentation and Public Speaking': "Really enjoyed the bespoke approach. Totally individual way of working."

5.3.7 Children's TV CPD

During 2018/19 the Children's TV Skills Fund invested £47k in CPD skills development, with 56 beneficiaries. The Fund continued to support 'Get The Knowledge!' – a two-day children's TV training course about editorial guidelines and practice, designed with input from the Children's TV Skills Council. The course ran in key hubs across the UK and received excellent feedback – two examples of which are shown below:



Rosie, a Nottingham-based freelancer, said: "The course was really beneficial, a great source of knowledge and information that I know I couldn't find myself. Such good advice and excellent mentors."



Nicole, a Bradford-based freelancer, said: "Great quality experience and insight. It has inspired me and given me more confidence and motivation."

Children's TV CPD skills investment also supported two 'Make a Move' (MAM) schemes, providing funding to productions who commit to developing talented individuals by enabling them to 'step up' on an active production. One MAM scheme focused on production management roles, while the other provided a general fund to address wider talent shortages. Here is an example of how a 'host' production benefited:



Drummer TV – which specialises in factual programmes such as the award-winning *The Boy on the Bicycle*, *Mumbai Street Strikers*, *Gym Stars* and *Ice Stars* – was able to access the 'Make a Move' scheme during 2018/19 because it contributed to the Children's TV Skills Fund. Rachel Drummond-Hay, co-director of Drummer TV, said: "Working with trainees has been a huge benefit both to the trainees and to the company. Several of the people we have worked with have gone on to work longer term at Drummer, and all have gone on to work within the industry. I believe that all companies should pay into the Fund."

5.3.8 HETV bursaries, including 'Skills Passport' support

During 2018/19 £155k of HETV funding was invested in 107 bursaries – including support for those taking courses related to the 'Skills Passport' trial (a pilot approach to recording completed, endorsed CPD courses). HETV bursaries helped to support increased screen workforce diversity: 65% of these bursaries were awarded to applicants who identified as female, up from 39% in 2017/18. 54% of the bursaries went to applicants from outside London – of whom 39% were based in the nations.

5.3.9 Film bursaries

During 2018/19 a total of around £255k (£103k from the Film Skills Fund and £152k of 'Future Film Skills' funding) was invested in 157 film-related bursaries. Film bursaries helped to support increased screen workforce diversity: 50% of these bursaries were awarded to applicants who identified as female. 48% of the bursaries went to applicants from outside London – of whom 10% were based in the nations.

Here are some examples of feedback from Film bursary recipients.

“ ”

“The Art Direction Training Certificate in Draughtsmanship course definitely made me realise what it's really like to work in the Art Department. I now understand how complex set construction is on bigger productions and how important teamwork is in the creative departments. The course enabled me to learn many practical skills, such as technical drawing, as well as helping me to understand camera work and co-operation across various departments. I feel the course has also initiated the process of self-managed learning – so I can finesse art and craft skills which, hopefully, will develop throughout many years of work.”

“ ”

“The Guild of British Camera Technicians' Film Loading workshop gave me the necessary skills – through being able to ask questions and through practice – to begin to understand loading on film.”

“ ”

“The Cinematography workshop helped me to realise that a connection with the subject is as important as technical perfection. It will hopefully help me to shoot more on instinct. The advice has also been that I can be a cinematographer without knowing a lot about lighting; that I can use natural light and low-budget solutions to achieve the look that I need; and that low-budget camera and lens options can often be right for the job.”

“ ”

“The School of Sound course opened up my mind to the possibilities of how to use sound. We had in-depth talks and Q&As from high-level sound designers in film. We heard from film-makers, sound designers, musicians, experimental sound artists, researchers and documentary makers. The course provided me with a huge number of ideas to put into my work at script-writing stage; and it also gave me a greater understanding of how to achieve the best and most effective sound in a more practical way.”

“ ”

“After the Twentieth Century Hair Techniques course I feel much more confident. I discovered techniques I didn't know, which are essential to developing period hairstyling to feature film professional level.”

“ ”

“As a result of the Afro Hair & Media Make-up Essentials course I now feel confident that I know how to work with Afro hair and understand products that are most beneficial for Afro hair. My confidence in working with actors of colour is so much improved, and I feel I can deliver a much more professional service.”

“ ”

“The five-day Intensive Wig-making course helped me develop a whole new skill that is hugely transferable into many jobs. It's not a skill that everyone has, but it is greatly needed.”



“At the London Screenwriters’ Festival I learned several new techniques in the craft of screenwriting; made new industry contacts and renewed older relationships; updated my understanding of where the markets are and what they want; and gained a huge crowd of peer contacts who, I’m sure, will help me develop in the future. I don’t think it’s possible to overstate how good it is to have bursary support for this kind of development.”

5.3.10 TVSF Freelance Fund bursaries

The TVSF Freelance Fund bursaries were piloted from October 2018 to February 2019. During 2018/19 £21k was invested in 29 TV skills bursaries. 69% of these bursaries were awarded to applicants who identified as female; 41% identified themselves as from a BAME group; 45% said they came from a lower socio-economic background; and 17% said they had a disability.

Applicants most frequently requested bursary support for developing their shooting, self-shooting and editing skills. One applicant was granted a bursary towards their living costs while they were on a four-week work experience placement arranged by the MAMA Youth Project (which recruits, trains and supports those aged eighteen to twenty-five, from under-represented groups, in securing roles in the TV and media industry).

Here are some examples of feedback from TVSF Freelance Fund bursary recipients.



Louise invested her bursary in an NFTS ‘Documentary Shooting’ course. She explained: “These bursaries make a real difference in up-skilling people and creating a better and more diverse creative industry.”



Erica used the bursary to attend a London Film Academy ‘Shooting and Lighting for Film and Digital’ course, saying that she is now: “...much more aware of the quality of lighting for making great shots.”



Fiona invested the bursary in an NFTS Scotland course on ‘The Art of Observational Documentary’. She said; “I feel more confident about putting myself forward for observational documentary filming – but, perhaps more importantly, I’m feeling more ambitious about making my own films. I hope this will have an impact on any work I go for in the future.”



After his four-week placement as an office runner with MAMA Youth Greg said: “I can’t thank ScreenSkills enough for their support. Without them I wouldn’t have been able to transition into the TV industry as smoothly. I was finding it difficult navigating the freelance market and found myself in financial struggles. Without ScreenSkills I don’t know where I would be.”

5.3.11 'Tick' quality mark framework

Higher Education (HE) 'Tick' quality mark

26 course applications (eighteen undergraduate and eight postgraduate programmes) were submitted and assessed through the Stage 1 higher education (HE) 'Tick' quality mark process during 2018/19.

Thirteen institutions submitted applications:

- De Montfort University
- Edinburgh College of Art
- Edinburgh Napier University
- Glasgow Clyde College
- Nottingham Trent University
- Sheffield Hallam University
- Solent University
- Teesside University
- University of Gloucestershire
- University of South Wales
- University of Sunderland
- University of the West of England
- University of York

These were the application numbers across the thirteen institutions by region:

- Scotland: 3
- Yorkshire and the Humber: 2
- North East: 2
- East Midlands: 2
- South West: 2
- Wales: 1
- South East: 1

This was the course breakdown by sector:

- TV, video and broadcast courses: 11
- Film courses: 5
- Animation courses: 3
- Games courses: 3
- VFX courses: 2
- Screenwriting course: 1
- Radio course: 1

Seventeen industry evaluators assessed the 2018/19 Stage 1 applications for the HE 'Tick' quality mark. Evaluators came from the following sectors:

- Animation – four evaluators
- Film – four evaluators
- TV – three evaluators
- VFX – two evaluators
- Games – two evaluators
- Set design – one evaluator
- Sound design – one evaluator

Here are two evaluator case-study examples and a case-study of a student on a 'Ticked' HE course.



Michelle Stein is an NFTS graduate and BAFTA-nominated producer currently working across features, TV and shorts. She runs Escape Films and has projects in development with the BFI, Aardman, Sky, Creative England, Film4 and BBC Films. Her company has a BFI Vision award, which supports her development of new talent and creative content. Michelle said: "When assessing courses via the ScreenSkills 'Tick' process I keep employability in mind. The primary question is: 'Does it prepare students for entry into industry?'. For film this can be a complex question, as 'industry' can mean a lot of different things, so some discretion is needed. The redesigned application form has helped to streamline the assessment process; and I find the ScreenSkills team very knowledgeable."

Ben Cowell-Thomas has over fifteen years of VFX industry experience. After three years as Head of Studio/VFX Supervisor at Nexus Studios Ben has worked at Double Negative on major feature films. He commented: "In a crowded field of education opportunities, and given the costs, it's important that prospective students can understand which course provides the best employment opportunities after graduation. I'm impressed by the rigorous and in-depth analysis by industry evaluators during the HE 'Tick' process. The discussion between the evaluation team and ScreenSkills staff ensures that each aspect of the course is thoroughly and fairly assessed. The fact that the process is ongoing, and that courses are re-evaluated, ensures that university courses keep pace with a rapidly evolving industry."



Hannah graduated from the ScreenSkills quality-marked BA (Hons) Film Production course at the University of Gloucestershire in early summer 2018. From contacts made during university Hannah secured a job as a dailies runner for an American TV series shot in Wales and the South West of England. During this production, she also managed to secure experience as a Third Assistant Director, which led to the First Assistant Director contracting as a key Floor Runner for a BBC 2 TV series. Hannah has since progressed to working on the final series of the BBC's *Poldark* and *The Trial of Christine Keeler*.

Higher Education (HE) 'Tick' industry/education research and round-table

During 2018 we conducted research on international course content and on the extent to which there may be a mismatch between skills needs and HE course provision across the UK. We also conducted in-depth telephone interviews and online surveys with industry and higher education representatives which culminated in industry/HE workshops during late March 2019. The outcomes from these workshops will be incorporated into ScreenSkills' quality marking in order to improve effectiveness and relevance from 2019/20.

Further Education (FE) 'Tick' quality mark pilot

During 2018/19 ScreenSkills ran a consultation process with employers and Further Education (FE) providers in respect of the Further Education (FE) quality mark pilot. Following initial scoping research in Spring 2018 a UK-wide sample of 40 employers and 25 FE providers were interviewed; and consultation sessions were run in London, Leeds and Cardiff during January 2019. The outcomes from this consultation will inform the FE quality mark pilot during 2019-20.

Federation for Industry Sector Skills & Standards (FISSS) certification

As part of our responsibility as a member of the Federation for Industry Sector Skills & Standards (FISSS) ScreenSkills is also the certificating body for various qualification frameworks and provider institutions.

236 certificates were issued during 2018/19 (with some certification responsibilities transferring from FISSS to IfATE). Details of the certificates issued between April 2018 and March 2019 are shown below:

England: total number of certificates issued – 188

- Largest framework for which we issue certificates: Creative and Digital Media – Advanced Level – 170
- Largest provider for which we certificate: Creative Pioneers/Arch London – 19

Scotland: total number of certificates issued – 32

- Largest framework for which we issue certificates: Creative and Digital Media – 32
- Largest provider for which we certificate: Glasgow Kelvin College - 22

Wales: total number of certificates issued – 16

- Largest framework for which we issue certificates: Creative and Digital Media – 16
- Largest provider for which we certificate: Sgil Cymru – 16

5.4 Marketing, communications and engagement

5.4.1 Rebrand and website

During 2018/19, we supported our delivery through more effective, targeted marketing and communications activity. We also delivered an organisational rebrand, with the new ScreenSkills brand 'going live' on 4 October 2018 (following the combination of Creative Skillset and the Indie Training Fund).

The website was comprehensively overhauled and updated to support the October 2018 rebrand. Here are several examples of feedback on the new ScreenSkills website:

“ “ ” “Easy to use, easy to read. The webpage is eye-catching without being too busy.”

“ “ ” “Great website – I would recommend this to any future directors out there.”

“ “ ” “This website has given me great new insight into the industry.”

Responses to new questions asked of all those registering on the website showed the following percentages for how users had heard of ScreenSkills:

- 31% through 'word of mouth';
- 20% by searching online;
- 18% through social media;
- 13% through a school or education route;
- 5% through an article;
- 3% through trade press; and
- 10% through another route

Between the launch of ScreenSkills' new website in October 2018 and the end of March 2019 the monthly average number of users was 55,700, with 284,200 monthly pageviews. (Excluding the October 2018 rebrand 'spike' the overall 2018/19 monthly average number of users was 49,600, with 265,300 monthly pageviews.)

Following the rebrand we conducted user-testing to provide a benchmark and inform our understanding. Analysis around the end of 2018/19 showed the biggest user group as those aged 25 to 34 and based in London but with a geographical spread across major cities, topped by Glasgow and Bristol.

The numbers of subscribers to all newsletters (core ScreenSkills, film, HETV, unscripted TV and children'sTV) continued to grow during 2018/19. By March 2019 the film newsletter reached more than 6,000 subscribers (double the number in Spring 2018), and the HETV newsletter had more than 5,500 subscribers – with open-rates of between 30% and 40%. The core newsletter subscription rate – all new sign-ups plus previous Hiive members – stood at nearly 38,000. Our main Twitter following was over 65,500 compared with 63,400 a year before – and there were 15,700 Facebook followers.

During 2018/19 we moved away from using the term 'Hiive' and encouraged people to create unique ScreenSkills profiles via the website. Diversity data are now requested on registration, as a

key element in improved monitoring and reporting. By the end of March 2019 we had collected diversity data for 4,762 profiles (through a fifteen-question online monitoring form), of which 704 were updated profiles and the rest were new user accounts.

From Summer 2018 through to March 2019 we planned and co-ordinated a comprehensive programme of technical development across our digital platform, supported by our website partner, Technical Labs. Following the major website upgrade to support the October 2018 rebrand we completed seven technical development 'sprints', with development areas including:

- Creating a micro-site to support ITF's course booking and membership system.
- Website safety and data-security.
- Content review and upgrade, including protocols to implement safeguards and policies which ensure that all content is approved and supplied by the ScreenSkills digital team.

5.4.2 Industry and influencer engagement

We ran various industry engagement events during 2018/19 – including Skills Forecasting briefing sessions and the well-received 'Diversity in Action' conference on 11 March 2019, at which 70 participants took part in practical workshops and panel sessions on improving inclusivity.

The 'Sector Deal'-supported 'Creative Careers programme' – on which we work in partnership with CCS and the Creative Industries Federation – formally launched in Leeds on 13 March 2019.

On 27 March 2019 we launched the new mentoring initiative, with 385 mentor/mentee pairs across our partners' networks.

To support engagement with MPs and peers on key issues, including the Apprenticeship Levy, we have contributed to various Parliamentary events throughout the year; and we agreed a modest sponsorship with the All-Party Parliamentary Group on the media.

5.4.3 Press coverage

The many examples of positive press coverage during the year included reports in the 'Financial Times', 'The Observer', the 'London Evening Standard', the 'Yorkshire Post and in key trade titles such as 'Screen' and 'Broadcast'.

ScreenSkills agreed or renewed key partnerships to support both HETV and film skills development. Examples include: support via 'Screen', to promote more behind-the-camera roles in its annual 'Stars of Tomorrow' awards; support via 'Broadcast', showcasing the work of HETV in key editions (including nations and regions, diversity and inclusivity and international topics); and support for the writers' award at the Women in Film and Television Awards.

ScreenSkills also sponsored industry initiatives around the nations and regions, including the Belfast Media Festival and the RTS Yorkshire Awards.

5.5 Diversity and inclusivity

Diversity and inclusivity are at the heart of ScreenSkills' delivery plans and activities. Diverse teams are essential in generating the creative ideas and content that drive success across our creative and cultural sectors.

ScreenSkills helps to develop a diverse industry talent pipeline by providing screen skills development opportunities which are accessible to people from all backgrounds and locations. This enables employers to develop workforces which reflect the screen audiences they serve.

Diversity and inclusivity were reflected throughout ScreenSkills' activity programme during 2018/19, including in the following areas:

- Lobbying to broaden access to skills development opportunities.
- Collecting diversity and inclusivity information through our skills forecasting research.
- Working with industry and regional partners to develop targeted outreach initiatives.
- Delivering skills initiatives targeted at under-represented groups.
- Tracking the take-up of skills development opportunities to inform ongoing investment targeting.
- Monitoring the industry's workforce composition to inform skills development initiatives.
- Ensuring that ScreenSkills industry advisory groups reflect the diversity and inclusivity which the industry needs to support its activities.

ScreenSkills' Skills Councils and industry working groups advise on skills initiatives which strengthen workforce diversity and inclusivity. During 2018/9 we started to improve our reporting and auditing on diversity and inclusivity – setting up improved systems and processes for data collection, collation and analysis.

We also aim to lead by example by strengthening diversity across our own workforce and by sharing good practice among partner organisations and sectors across the creative industries.



Panel discussion at ScreenSkills' Diversity in Action conference: Gareth Ellis-Unwin (ScreenSkills), Nina Baghwat (Channel 4), Julia Brown (BFI), Babita Bahal (BBC) and Cameron Roach (Sky Studios)

6. Plans for 2019/20

Our three-year strategic priorities (see section 4.1, above) continue into 2019/20. These are the priority areas for targeted screen skills development during 2019/20:

Industry intelligence and influencing

- Ensuring that our skills forecasting demonstrably improves our effectiveness in targeting skills gaps and shortages.
- Capitalising on 2018/19 lobbying outcomes to secure significant policy improvements which support screen industry skills development – particularly Apprenticeship Levy flexibilities.
- Demonstrating that ScreenSkills activities have helped to close skills gaps in key areas identified by industry.
- Building confidence in ScreenSkills as the screen industry's skills body.
- Strengthening industry engagement across all delivery areas, drawing support from all sectors.

Entry-level diversity and work-readiness

- Developing a more comprehensive, accessible, effective new portfolio of industry careers advice.
- Attracting a more diverse range of talent and preparing entrants more effectively to work in the screen industries.
- Strengthening vocational and technical routes into the industry.

Professional development

- Targeting CPD investment more effectively, against key skills gaps identified through research.
- Developing a more diverse range of talent into key skills gaps areas.
- Ensuring that we provide careers advice relevant to all ages and stages.
- Delivering more effective quality marking.
- Piloting the regional Centre of Excellence partnership model.
- Consolidating mentoring and bursary schemes to support professional development.

Industry engagement and partnerships

- Securing key funding partner endorsement that we've delivered against agreed objectives.
- Demonstrating stronger brand recognition and support across industry and individuals.

Financial and operational effectiveness

- Improving our financial and operational systems and processes.
- Reducing our reserves to agreed levels, in line with new policy guidelines, to increase skills investment.
- Implementing an integrated data management framework.

In order to support delivery against our 2019/20 commitments we will:

- Continue to operate in an integrated way across sectors and with partners – for example: developing cross-over skills areas between film and HETV.
- Harness a wider range of industry support: financial, practical and ambassadorial.
- Build on our strengthened in-house practitioner capability, which enables us to understand and respond effectively to screen industry skills needs.

7. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2018/19 was £9.48m (2017/18: £7.97m), made up of £4.7m unrestricted income and £4.78m restricted funds.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), the BFI Lottery delegation (BFI), the TV Skills Fund (TVSF), Indie Training Fund (ITF), Creative Careers Programme (CCP) and the Anne Tyrrell Fund (ATF).

The table below summarises the split of income and the resources expended in the year.

	Unrestricted	Restricted						Total 2019
		Skills Funds	BFI	TVSF	ITF	CCP	ATF	
	£m	£m	£m	£m	£m	£m	£m	£m
b/fwd	0.71	3.40	0.44	0.31	-	-	0.02	4.88
Income	4.70	4.33	(0.38)	0.43	0.28	0.12	-	9.48
Expenditure	(4.74)	(4.24)	(0.06)	(0.37)	(0.23)	(0.12)	(0.01)	(9.77)
Surplus/(Deficit)	(0.04)	0.09	(0.44)	0.06	0.05	-	(0.01)	(0.29)
c/fwd	0.67	3.49	-	0.37	0.05	-	0.01	4.59

7.1 Funds

7.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2018/19 this amounted to £4.7m (2017/18: £1.7m), which includes voluntary income from broadcasters and funding from the BFI's 'Future Film Skills' Fund (FFSF). Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2018/19 amounted to £4.74m (2017/18: £1.87m) and has significantly increased from 2017/18 due to a full year of the British Film Institute (BFI) 'Future Film Skills'. During 2018/19 FFS funding of £3.71m successfully supported various strategic priorities across skills forecasting, careers, accreditation, vocational training, bursaries, CPD, mentoring and Centres of Excellence. The focus of the spend is decided in consultation with the BFI on an annual basis.

The unrestricted deficit for the year is £0.04m (2017/18: £0.17m). The deficit reduced the reserves to £0.67m.

7.1.2 Restricted funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen skills industry and those already working in the industry (freelancers and employees). Contributions to the funds are made by industry. Total income was £4.78m (2017/18: £6.27m) with expenditure at £5.03m (2017/18: £5.91m). The net deficit of £0.25m reduced the brought-forward reserves from 2017/18. The restricted funds carried forward are £3.92m.

Restricted funds are explained in sections 7.1.2.1 to 7.1.2.4.

7.1.2.1 ScreenSkills' Skills Funds (SIFs)

Fund income for the year was £3.71m (2017/18: £5.6m) made up of voluntary levies collected across the film, HETV, children's TV and animation sectors.

The surplus of £0.35m will be allocated into the budgeted spend for 2018/19.

7.1.2.2 BFI Lottery delegation (BFI)

2017/18 was the last year of £2.07m transitional funding to support BFI's 'Film Forever' strategy. However the work continued during 2018/19 with restricted expenditure related to activities started in the previous year.

Total expenditure in 2018/19, including administration costs, was £0.06m (2017/18: £2.15m), reducing the reserves fund to nil (2017/18: £0.44m). Details are provided in Note 1 to the accounts.

7.1.2.3 TV Skills Fund (TVSF)

The TV Skills Fund specifically supports the unscripted TV sector. In 2018/19 the fund received £0.44m from broadcasters (2017/18: £0.49m). Expenditure in 2018/19 was £0.38m (2017/18: £0.39m), mainly used to fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals.

A surplus of £0.06m was generated during the year and, consequently, the reserves increased to £0.37m (2017/18: £0.31m).

7.1.2.4 Anne Tyrrell Fund (ATF)

This legacy fund aims to benefit up-and-coming fashion students. No income was received during the year (2017/18: £0). Three grants totalling £8k (2017/18: £8k) were awarded, leaving £8k (2017/18: £16k) in reserves.

7.2 Investments

All of ScreenSkills's funds are invested in bank accounts held at HSBC. Interest received for the year was £35k (2017/18: £15k). A policy is currently being developed to ensure effective measures for maximising funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines.

7.3 Balance sheet

Fixed assets

Fixed assets increased to £11k (2017/18: £2k). Nine laptops were purchased during the year, totalling £12k.

Current assets less liabilities

Cash increased from £8.0m to £8.2m.

The debtors balance increased to £2.1m (2017/18: £2.0m).

Creditors due within one year also increased by £0.5m to £5.6m (2017/18: £5.1m), mainly within grants payable for programmes completed during 2018/19.

Creditors due after one year increased by £26k to £66k (2017/18: £40k). By the end of March 2019 five grants were due to be completed after March 2020 (2017/18: four grants were due to be completed after March 2019).

7.4 Reserves Policy

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

The Committee's view is that the target amount of funds to be held as unrestricted 'free reserves' by ScreenSkills – defined as unrestricted reserves, excluding fixed assets – should be in the region of £675k. The Committee arrived at this amount after taking into account potential financial risk factors, working capital requirements and areas of future business development. The amount represents an equivalent of six months' core running costs.

Unrestricted funds at the end of March 2019 decreased to £675k (2017/18: £710k). Free reserves (unrestricted funds less fixed assets) decreased to £664k (2017/18: £708k). This is in line with the targeted reserves position of £675k. These latest targets were set following a review of ScreenSkills' Reserves Policy during in June/July 2019 to ensure that levels remain appropriate.

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

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

At the end of March 2019 reserves held within some restricted funds were £4.2m, mainly related to the voluntary HETV and film levies. These skills investment funds have been established following the introduction of tax relief for these sectors. There is a focus within the investment management process of these funds to ensure that they have a targeted level of reserves to ensure that funds are reinvested into skills development targeted at identified skills gaps.

The Skills Councils intend to reduce these funds over the next few years, now that industry-led working groups have been established to ensure that the investment is fully endorsed.

7.5 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities; and we aim to follow best practice in the identification, assessment and control of risk in making decisions and in implementing its strategic and operational plans. We have applied a standard risk management model to evaluate risks. For each risk the potential severity of their impact and likelihood of occurrence has been reviewed – using an overall weighting towards impact. Each risk is assessed to reflect the level of risk before and after mitigation.

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

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

Risks recognised in the Register are those which could have a significant impact on some or all of the following areas:

- governance and strategy
- operations
- finance
- external factors – public opinion, government policy, and funder relationships
- legal and regulatory compliance.

The Finance and Audit Committee last reviewed the Corporate Risk Register in September 2019. The updated Risk Register reflects the organisation's new strategic direction and related risks. The Trustees then reviewed the major risks to which the charity is exposed and approved the Senior Management Team's recommended actions and mitigations. Current major risks and related mitigations are summarised below.

Risk	Impact	Key mitigations
<u>Strategic</u> Inappropriate organisational structure, capability and culture to support delivery. Progression and development not clearly established.	Inability to deliver on schedule against industry-agreed objectives.	Responsive recruitment, clear structure and reporting lines, objectives and performance management, progression and training; delivering culture change with effective matrix working and regular reports to Skills Councils and the Board
<u>Strategic</u> Failure to maintain and deliver through key strategic partnerships, ensuring UK-wide coverage across the nations and regions.	Inability to achieve industry-agreed outcomes and negative reputational impact (generally and/or with specific stakeholders and influencers).	Industry engagement and strategic alliances (e.g. with Pact, BAFTA, RTS, CCS and ACE) across the nations and regions. Effective UK-wide contracting, relationship building and performance management.

Risk	Impact	Key mitigations
<u>Strategic</u> Perception of failure to deliver against strategic priorities with finite resources in an expanding market and with Brexit impacts.	Negative impact on reputation, funding and industry skills-base in an increasingly buoyant market.	Effective expectation management, objective-setting, delivery planning and performance management.
<u>Financial</u> Loss or reduction in significant income stream against which operational plans have been developed and resources committed.	Negative impact on ability to deliver on time and against industry-agreed objectives, with related impact on reputation.	Effective financial planning, fund growth and stakeholder engagement/management, to ensure ongoing delivery against objectives, with clear established contingency planning.
<u>Financial</u> Failure to implement streamlined, timely and/or integrated management systems (including a CRM) which adequately support operations and outcomes/delivery.	Negative impact on ability to deliver and report against industry-agreed objectives.	Systems and process review and improvements reflecting business needs. Effective management of contractors and monitored implementation of new systems.
<u>Operational</u> Failure to deliver against specific industry objectives and targets – including against one/more major funder-identified skills development priorities (e.g. revised Tick, Centres of Excellence or Creative Careers Programme).	Major negative impact on reputation, funding and industry skills-base.	Effective delivery planning, prioritisation, responsible delegation and performance management.

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

7.6 Grant-making policy

ScreenSkills awards funding up to a maximum of £1k per twelve month period to individuals who are freelancers in the screen industries. By providing funding we are subsidising the cost of training that is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure is currently being consolidated across all the ScreenSkills funds.

ScreenSkills also commissions training and co-invests in organisations to deliver training that directly addresses identified skills gaps and shortages. The amount available depends on the individual programme and its funding guidelines. By partnering with industry we ensure that our investment supports industry business activity and growth by developing skilled professionals to work across the screen skills industry. Industry partnerships can also generate additional funding opportunities, delivering added value to the award. Our interventions also help training providers and educational institutions to develop and deliver courses that address industry skills needs.

ScreenSkills Limited
STATEMENT OF TRUSTEES' RESPONSIBILITIES
Year ending 31 March 2019

Applications are sought throughout the year by publishing on our website the guidelines for our various funding programmes. Funding decisions are made regularly with advice taken from groups of industry experts.

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

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

8. Key Management Personnel (KMP) and Remuneration Policy

8.1 Key Management Personnel (KMP)

The CEO and Director of Finance and Operations are ScreenSkills' key management personnel.

8.2 Remuneration Policy

All salaries are usually reviewed annually. The following factors are taken into consideration during the review:

- whether there should be a standard increase for all staff; and
- whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed).

The salary review process usually takes place in March each year. If a standard increase is awarded it is implemented in April. A standard increase may be agreed by the Finance & Audit Committee (a sub-section of the Board of Directors), taking into account the:

- funding available for ScreenSkills to increase salaries; and
- national economic climate (with factors including the Retail Price Index and inflation rate).

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

9. Going concern

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied based on their role in the organisation's strategic review (setting out plans for 2019/20 onwards) and having reviewed ScreenSkills' budget scenarios and cash flow forecasts, along with partners' committed support.

10. Funds held as custodian

The following funds are held as custodian as at 31 March 2019:

David Fraser Bursary Fund	£35,838
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David Fraser was a well-respected figure in the television industry who, tragically, died at a young age. He was very committed to our industry's skills and talent development and, before that, to theatre skills development.

A trust fund was established in his memory with contributions from organisations and individuals. The fund's purpose is to make bursaries available to support up-and-coming theatre directors in gaining experience of working in television. ScreenSkills manages the fund's finances and administers the fund on behalf of the Trustees.

11. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £657 (2017/18: £657).

12. Auditor

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

As far as each of the Trustees is aware:

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

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

Signatory on behalf of the Board:

Trustee:
RICHARD JOHNSTON

Date: 25 September 2019

Statement of Trustees' responsibilities

The Trustees (who are also Directors of ScreenSkills Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities Statement of Recommended Practice (SORP).
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and, hence, for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

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

Independent auditor's report

Opinion

We have audited the financial statements of Screenskills Limited (the 'charitable company') for the year ended 31 March 2019 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters, in relation to which the ISAs (UK) require us to report to you where:

- the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The other information comprises the information included in the trustee's report and financial statements other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with

the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report, which includes the Directors' Report and the Strategic Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report and the Strategic Report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment, obtained in the course of the audit, we have not identified material misstatements in the directors' report and the strategic report included within the 2018/19 Trustees' Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) require us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities on page 58 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

ScreenSkills Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SCREENSKILLS LIMITED

for the year ended 31 March 2019

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

Use of our report

This report is made exclusively to the members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006; and to the charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the members and the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose.

To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity, its members as a body, and its trustees as a body for our audit work, for this report or for the opinions we have formed.

.....
HANNAH CATCHPOOL (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
25 Farringdon Street
London
EC4A 4AB

Date: 25 September 2019

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

ScreenSkills Limited
STATEMENT OF FINANCIAL ACTIVITIES for the year ending 31 March 2019

		Unrestricted Funds	Restricted Funds	2019 Total	2018 Total
	Note	£	£	£	£
Income					
Donations and legacies	1	491,000	4,369,854	4,860,854	6,779,823
Income from charitable activities					
Industry Intelligence and Influencing	2	377,638	-	377,638	112,383
Entry Level Diversity and work readiness	2	1,156,414	117,717	1,274,131	569,871
Professional Development	2	2,611,529	261,669	2,873,198	374,627
Products and Services	2	11,639	-	11,639	82,292
Other trading activities					
Rental Income		32,743	-	32,743	30,664
Investment Income		9,867	24,915	34,782	14,726
Other		13,011	-	13,011	2,100
Total incoming resources		4,703,841	4,774,155	9,477,996	7,966,486
Expenditure on Charitable activities					
Industry Intelligence and Influencing		318,181	37,679	355,860	143,690
Entry Level Diversity and work readiness		912,086	1,393,772	2,305,858	2,907,059
Professional Development		3,239,990	3,597,029	6,837,019	4,226,638
Products and Services		268,978	-	268,978	501,312
Other		-	-	-	-
Total resources expended	4	4,739,235	5,028,480	9,767,715	7,778,699
Net income / (expenditure)		(35,394)	(254,325)	(289,719)	187,787
Net movement in funds		(35,394)	(254,325)	(289,719)	187,787
Total funds brought forward		710,362	4,169,804	4,880,166	4,692,379
Total funds carried forward		674,968	3,915,479	4,590,447	4,880,166

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 15 to the financial statements.

ScreenSkills Limited
BALANCE SHEET as at 31 March 2019
Company Registration Number 02576828

	Note	2019 £	2018 £
Fixed Assets			
Tangible Assets	7	10,763	1,571
Intangible Assets	7a	-	141
Investments	7b	1	-
		<u>10,764</u>	<u>1,712</u>
Current Assets			
Debtors	8	2,104,929	2,026,300
Cash at bank and in hand		<u>8,155,073</u>	<u>8,024,300</u>
		10,260,002	10,050,600
Creditors : Amounts falling due within one year	9	5,614,009	5,131,954
		<u>4,645,993</u>	<u>4,918,646</u>
Net Current Assets			
		4,656,757	4,920,358
Total Assets less Current Liabilities			
		4,656,757	4,920,358
Creditors: Amounts falling due after more than one year	10	66,310	40,192
		<u>4,590,447</u>	<u>4,880,166</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			
		4,590,447	4,880,166
CAPITAL AND RESERVES			
Unrestricted funds		674,968	710,362
Restricted funds		<u>3,915,479</u>	<u>4,169,804</u>
	15	<u>4,590,447</u>	<u>4,880,166</u>

The Financial Statements on pages 62 to 89 were approved by the Board and authorised for issue on 25 September 2019.

Signed on behalf of the Board by:

Trustee.....
RICHARD JOHNSTON

ScreenSkills Limited
 STATEMENT OF CASH FLOWS for the year ending 31 March 2019

	Note	2019 £	2018 £
Cash flow from operating activities	14	107,503	973,949
Net cash in operating activities		<u>107,503</u>	<u>973,949</u>
Cash from investing activities			
Interest Income		34,780	14,726
Purchase of fixed assets		(11,510)	-
Net cash from investing activities		<u>23,270</u>	<u>14,726</u>
Net increase/(decrease) in cash and cash equivalent		<u>130,773</u>	<u>988,675</u>
Cash and cash equivalent at the beginning of the year		8,024,300	7,035,625
Total Cash and cash equivalents at the end of year		<u>8,155,073</u>	<u>8,024,300</u>

Accounting policies and 'Notes to the Financial Statements' on pages 65 to 89 form part of these accounts.

Accounting policies

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

Company information

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

Public benefit entity

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

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

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2019/20 onwards) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support.

Income

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

Charitable and voluntary income is recognised when entitlement has been established and as soon as the amount and receipt can be adequately measured and is probable. Performance-related grants are recognised as services are performed. Contractual income is recognised based on the level of activity carried out. All other income is recognised on the basis of entitlement.

Grants and contracts

Government grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds is deferred and not recognised until: either those conditions are fully met; or the fulfilment of those conditions is

wholly within the control of the charity and it is probable that such conditions will be fulfilled in the reporting period (see note 3). Equally when work has been performed and conditions have been met income maybe accrued for the period to which it relates (see note 8).

Expenditure

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

Grants payable

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

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). 10% of the grant is usually withheld until all satisfactory reporting requirements have been met. As at 31 March 2019 no grants had any amounts withheld.

Support costs

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

Value Added Tax (VAT)

The charity is registered for VAT and is engaged in a mixture of non-business activities, exempt supplies and taxable supplies. In 2013 ScreenSkills applied to HMRC and was successful in achieving a Partial Exemption special combined method in respect of recovering residual input tax incurred by the charity for taxable supplies. We are able to recover costs solely in relation to commercial activity.

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

Taxation

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

Fund accounting

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

Pensions

ScreenSkills Limited offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. For joiners to the scheme prior to 31st July 2014 the percentages are 3-17% with an employee minimum contribution of 3%. Benefits are eventually dependent on investment performance with Aviva and the subsequent underlying value of funds at retirement. Employees become eligible to join the scheme on completion of 3 months service with ScreenSkills Limited. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

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

- Staff employed before 23rd June 2014: number of years' service x two weeks' pay.
- Staff employed after 23rd June 2014: statutory redundancy provisions apply.

Leased assets and obligations

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

Tangible fixed assets

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

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

Intangible fixed assets

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

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments and are not considered to be of a financing nature. Basic financial instruments, which comprise cash at bank and in hand, together with trade and other debtors and creditors, accrued income and expenditure, are originally measured at their transaction value and then subsequently at settlement value (see note 12).

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

Key accounting estimates and areas of judgement

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

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

There were no significant estimates or judgements made in these Financial Statements.

1 Donations

	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Unrestricted Funds £	Restricted Funds £	Total 2018 £
Broadcasters	491,000	432,780	923,780	520,000	485,730	1,005,730
BFI (*)	-	(384,684)	(384,684)	-	2,062,023	2,062,023
Voluntary levy	-	4,305,204	4,305,204	-	3,712,070	3,712,070
ITF (**)	-	16,554	16,554	-	-	-
Total	491,000	4,369,854	4,860,854	520,000	6,259,823	6,779,823

* BFI - The negative BFI income during the year relates to the release of accrued Capex funding. A total of £665k of Capex funding relating to the NFTS was accrued as income in prior years in the anticipation that this level of funding would be required. During 2018/19 this Capex funding was closed with final expenditure of £214k; resulting in the release of the balance of the accrued income. The overall funding programme was closed during 2018/19 reducing the balance on the reserves to nil.

** ITF- The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. While its courses are open to all companies and individuals members receive various benefits (including bespoke training support). ScreenSkills acquired Indie Training Fund's assets and liabilities on 01 October 2018 with net reserves of £16,554.

Assets and Liabilities of Indie Training Fund at 30 September 2018	£
Fixed Assets	517
Current Assets	
Debtors	(255)
Cash at bank and in hand	177,907
Total Current Assets	<u>177,652</u>
Creditors: Amounts falling due within one year	<u>161,615</u>
Net Currents Assets	<u>16,037</u>
Total Assets less Current Liabilities	<u>16,554</u>

2 Unrestricted Projects Summary

	Charitable Activities £	Resources Expended £	Surplus / (Deficit) £
<u>Industry Intelligence and Influencing</u>			
Federation for Industry Sector- Skills & Standards	10,000	-	10,000
Arts Council England	50,000	-	50,000
British Film Institute	317,638	318,181	(543)
Total Industry Intelligence and Influencing	377,638	318,181	59,457
<u>Entry Level Diversity and work readiness</u>			
	£	£	£
Arts Council England	250,000	2,116	247,884
Bauer	19,175	653	18,522
Central Support	-	20,565	(20,565)
British Film Institute	887,239	888,752	(1,513)
Total Entry Level Diversity and work readiness	1,156,414	912,086	244,328
<u>Professional Development</u>			
	£	£	£
Federation for Industry Sector- Skills & Standards	30,000	9,286	20,714
Apprenticeships	2,678	-	2,678
British Film Institute	230,202	230,595	(393)
Apprenticeships	262,880	239,881	22,999
Accreditation	76,679	77,765	(1,086)
British Film Institute	190,624	190,949	(325)
Accreditation/ Quality provision	267,303	268,714	(1,411)
British Film Institute	887,938	888,452	(1,514)
CPD	887,938	888,452	(1,514)
British Film Institute	421,580	419,294	(714)
Centres of excellence	421,580	419,294	(714)
British Film Institute	253,558	253,990	(432)
Mentoring	253,558	253,990	(432)
British Film Institute	521,270	522,159	(889)
Bursaries	521,270	522,159	(889)
Central Support	-	646,500	(646,500)
Central Support	-	646,500	(646,500)
Total Professional Development	2,611,529	3,239,990	(628,461)

	Charitable Activities £	Resources Expended £	Surplus / (Deficit) £
Products and Services	11,639	268,978	(257,339)
Total Unrestricted Projects	4,157,220	4,739,235	(582,015)

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

During 2018/19 ScreenSkills received a restricted grant of £117,717 from Department of Culture and Sports (DCMS) for a creative industries toolkit and apprenticeship standards (2017/18: UK Commission for Employment and Skills (UKCES) - £52,000, Unrestricted and Skills Funding Agency - £18,388 Unrestricted)

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

4 Total Resources Expended

a) Breakdown of Total Resources Expended

	Direct Costs £	Grants £	Support Costs £	Total 2019 £	Total 2018 £
Industry Intelligence and Influencing	342,076	-	13,784	355,860	143,690
Entry Level Diversity and work readiness	1,417,731	769,348	118,779	2,305,858	2,907,059
Professional Development	1,932,603	3,986,750	917,666	6,837,019	4,226,638
Products and Services	31,920	-	237,058	268,978	501,312
Total 2019	3,724,330	4,756,098	1,287,287	9,767,715	7,778,699
Total 2018	2,753,527	3,141,430	1,883,742	7,778,699	

b) Total Resources Expended- Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2019 £	Total 2018 £
Industry Intelligence and Influencing	36,737	-	942	37,679	46,796
Entry Level Diversity and work readiness	607,079	724,348	62,345	1,393,772	2,247,572
Professional Development	832,220	2,594,799	170,010	3,597,029	3,613,094
Products and Services	-	-	-	-	3,205
Total 2019	1,476,036	3,319,147	233,297	5,028,480	5,910,667
Total 2018	1,992,248	3,087,086	831,333	5,910,667	

c) Total Resources Expended- Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2019 £	Total 2018 £
Industry Intelligence and Influencing	305,339	-	12,842	318,181	96,894
Entry Level Diversity and work readiness	810,652	45,000	56,434	912,086	659,487
Professional Development	1,100,383	1,391,951	747,656	3,239,990	613,544
Products and Services	31,920	-	237,058	268,978	498,107
Total 2019	2,248,294	1,436,951	1,053,990	4,739,235	1,868,032
Total 2018	761,278	54,344	1,052,410	1,868,032	

(d) Analysis of support costs

	Staff Costs - Indirect	Premises	Comms	Governance	Other	2019 Total	2018 Total
	£	£	£	£	£	£	£
Industry Intelligence and Influencing	10,630	-	-	-	3,154	13,784	26,207
Entry Level Diversity and work readiness	63,449	363	89	952	53,926	118,779	717,083
Professional Development	707,593	11,404	2,783	29,921	165,965	917,666	765,088
Products and Services	213,356	4,181	1,021	10,972	7,528	237,058	375,364
Total 2019	995,028	15,948	3,893	41,845	230,573	1,287,287	1,883,742
Total 2018	1,434,712	68,536	120,840	50,744	208,910		

During 2018/19, the method used for allocating costs between direct and support costs was re-assessed primarily due to the first full year working on the BFI Future Film Skills programme which has led to the 32% reduction compared to the 2017/18 support costs. Any staff and associated costs including marcomm and events which are solely associated with fund programmes, are now being treated as direct costs, whereas these were previously included within support costs, then allocated against the relevant project. This is a reclassification between support and direct costs only, therefore there has been no impact on the SOFA as a result of this change, as the total cost per project is calculated on the same basis as in previous years. It is an ongoing process of continually improving on our assessment of support costs.

4 (e) Analysis of Governance Costs

	2019	2018
	£	£
Meeting costs	121	-
Executive Expenses	-	1,975
Legal and professional fees	1,763	424
Auditors remuneration	39,961	48,345
Total governance costs	41,845	50,744

5 Net Income (as per SOFA)

	2019	2018
	£	£
Net Income is after charging:		
Depreciation on tangible fixed assets	2,319	11,284
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 18/19	29,340	-
- Statutory audit 17/18	10,621	29,340
- Statutory audit 16/17	-	180
- Remuneration for non-audit work	12,000	9,225
- Professional advice	-	9,600
Operating leases:		
- Land and Buildings	152,026	142,026
- Office Equipment	5,871	4,265

6 Employees

	2019 £	2018 £
Staff costs		
Wages and salaries	2,027,993	1,532,675
Social security costs	214,717	169,741
Other pension costs	71,533	68,711
Redundancy	5,584	33,140
Total	<u>2,319,827</u>	<u>1,804,267</u>

Redundancy costs paid for the year were £5,584 (2017/18: £33,140).

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

	2019 No.	2018 No.
Direct project staff	33	21
Support activity staff	15	16
Total	<u>48</u>	<u>37</u>

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

	2019 No.	2018 No.
£ 60,001 - £ 70,000	3	3
£ 80,001 - £ 90,000	2	1
£ 100,001 - £ 110,000	1	-
£ 160,001 - £ 170,000	1	-
£ 170,001 - £ 180,000	-	1
	<u>7</u>	<u>5</u>

All 7 employees (2017/18: 5 employees) earning over £60,000 were members of the group personal pension scheme with Aviva. They benefitted from employer's contributions at rates varying between 4% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £50,828 (2017/18: £26,060).

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

	2019 £	2018 £
Salaries	265,200	283,310
National Insurance	33,316	32,909
Pension payments	20,400	19,583
	<u>318,916</u>	<u>335,802</u>

Trustees' Liability insurance premiums charged to the accounts was £657 (2017/18: £657).

Trustees' Remuneration and Expenses

There were no payments made to Trustees (2017/18: £38,640 to Dinah Caine for contractual services to the Board and not in the capacity of Trustee).

No pension or national insurance contributions were made on behalf of Trustees. There were no travel expenses reimbursed during the year (2017/18: £2,487 - one Trustee). For further details on Trustees Related Party Transactions see note 21.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2018	90,629	5,183	112,593	208,405
Additions	-	-	11,510	11,510
31 March 2019	<u>90,629</u>	<u>5,183</u>	<u>124,103</u>	<u>219,915</u>
Depreciation				
1 April 2018	90,629	5,183	111,021	206,833
Charge for year	-	-	2,319	2,319
31 March 2019	<u>90,629</u>	<u>5,183</u>	<u>113,340</u>	<u>209,152</u>
Net Book Value				
31 March 2019	<u>-</u>	<u>-</u>	<u>10,763</u>	<u>10,763</u>
31 March 2018	<u>-</u>	<u>-</u>	<u>1,571</u>	<u>1,571</u>

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2018 and 31 March 2019	<u>89,995</u>	<u>89,995</u>
Amortisation		
1 April 2018	89,853	89,853
Charge for year	<u>142</u>	<u>142</u>
31 March 2019	<u>89,995</u>	<u>89,995</u>
Net Book Value		
31 March 2019	<u><u>-</u></u>	<u><u>-</u></u>
31 March 2018	<u><u>142</u></u>	<u><u>142</u></u>

7b Investments

Creative Skillset Trading Ltd, Company number 11433230 is a private limited company which is 100% subsidiary of ScreenSkills Ltd. It was incorporated on 26 June 2018. Subsidiary has been excluded from consolidation on the basis of immateriality. Subsidiary is dormant and there were no trading activities during the year.

8 Debtors

	2019 £	2018 £
Due within 1 year		
Trade Debtors	376,893	186,530
Other debtors	6,550	2,739
Prepayments and accrued income	<u>1,721,486</u>	<u>1,837,031</u>
Total	<u><u>2,104,929</u></u>	<u><u>2,026,300</u></u>

9 Creditors: Amounts falling due within one year

	2019 £	2018 £
Trade Creditors	367,729	174,238
Other Creditors (*)	44,980	39,380
Other taxation and social security costs	51,882	52,964
Funds held in trust for 3rd party (note 19)	35,838	35,838
Accruals	549,554	178,949
Deferred income (Note 20)	177,064	499,584
BFI Lottery grants payable	1,937,315	1,854,962
Other grants payable	2,449,647	2,296,039
Total	<u>5,614,009</u>	<u>5,131,954</u>

* Other Creditors include £39k received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the fund.

10 Creditors: Amounts falling due in more than one year

	2019 £	2018 £
Amounts payable by instalments falling due:		
Other Grants payable	66,310	40,192
Total	<u>66,310</u>	<u>40,192</u>

11 Share Capital

The company is limited by guarantee and, as such, does not have any authorised share capital.

12 Financial Instruments

	2019 £	2018 £
Financial Assets		
Debt instruments measured at amortised cost	2,034,189	1,935,694
Financial Liabilities		
Measured at amortised cost	(5,451,373)	(4,619,596)

13 Operating Lease Commitments

As at 31 March 2019 the charity had total non-cancellable operating leases as follows:

	2019	2018
	£	£
Land and Buildings		
Payable within 1 year	152,026	142,026
Payable within 2-5 years	-	142,026
	<u>152,026</u>	<u>284,052</u>
Office Equipment		
Payable within 1 year	5,871	4,032
Payable within 2-5 years	13,149	12,096
	<u>19,020</u>	<u>16,128</u>
Total Lease Commitment	<u>171,046</u>	<u>300,180</u>

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

	2019	2018
	£	£
Net (expenditure) / income	(289,719)	187,787
Add back amortisation and depreciation charge	2,461	17,148
Deduct interest income	(34,780)	(14,726)
(Increase)/decrease in debtors	(78,631)	3,537,501
Increase/(decrease) in creditors	508,172	(2,753,761)
Cash generated operating activities	<u>107,503</u>	<u>973,949</u>

15 Charity Funds

	Bal b/fwd 01 April 2018 £	Income £	Expenditure £	Bal c/fwd 31 March 2019 £
Unrestricted	710,362	4,703,841	(4,739,235)	674,968
Restricted				
ScreenSkills Limited's Skill Funds	3,401,994	4,326,584	(4,244,776)	3,483,802
British Film Institute Lottery delegation	438,634	(384,684)	(53,950)	-
TV Skills Fund (TVSF)	313,189	436,315	(375,622)	373,882
ITF	-	278,223	(228,404)	49,819
Creative Careers Programme	-	117,717	(117,717)	-
Anne Tyrell Fund	15,987	-	(8,011)	7,976
Total Restricted	<u>4,169,804</u>	<u>4,774,155</u>	<u>(5,028,480)</u>	<u>3,915,479</u>
Total	<u>4,880,166</u>	<u>9,477,996</u>	<u>(9,767,715)</u>	<u>4,590,447</u>

15a Charity Funds comparatives

	Bal b/fwd 01 April 2017 £	Income £	Expenditure £	Bal c/fwd 31 March 2018 £
Unrestricted	881,507	1,696,887	(1,868,032)	710,362
Restricted				
Creative Skillset - Sector Skills Council Limited's Skill Investment Fund	3,055,808	3,714,775	(3,368,589)	3,401,994
British Film Institute Lottery delegation	518,442	2,068,964	(2,148,772)	438,634
TV Skills Fund (TVSF)	212,635	485,860	(385,306)	313,189
Anne Tyrell	23,987	-	(8,000)	15,987
Total Restricted	<u>3,810,872</u>	<u>6,269,599</u>	<u>(5,910,667)</u>	<u>4,169,804</u>
Total	<u>4,692,379</u>	<u>7,966,486</u>	<u>(7,778,699)</u>	<u>4,880,166</u>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives.

Restricted funding is received from various parties under strict terms, which determine how the monies can be used. Such funding is ring fenced as restricted funds and specific expenditure and a reasonable proportion of overheads are allocated against the income.

ScreenSkills Limited's Skills Investment Funds (SIF)

ScreenSkills Limited's Skills Investment Fund, through income received from industry, offers opportunities for the growth of the film, High-end TV, children's TV, animation, games and visual effects (VFX) industries. Income during the year comprises £4.3m from industry.

The funds received are disbursed as grants and also pay for the management and administration of the fund. The funds generated a deficit of £82k which decreased the reserves to £3.5m and will be allocated to the budgeted spend in 2018/2019.

Included in the amounts incorporated within SIF above are funds from what was formerly referred to as the 'Film Skills Fund', comprising levies collected from film productions to support the film skills strategy.

British Film Institute (BFI) Lottery delegation and Transitional Funds towards new strategy

The BFI delegates the authority for the investment of the BFI Lottery Fund to ScreenSkills Limited, which supports its Film Skills Strategy. The funds received are disbursed as lottery grants and also pay for the management and administration of the fund. Final activity continued during 2018/19, reducing the reserves to nil. This programme is closed now.

Indie Training Fund (ITF)

ScreenSkills acquired Indie Training Fund's assets and liabilities on 01 October 2018 with net reserves of £16k. The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. While its courses are open to all companies and individuals members receive various benefits (including bespoke training support).

The ITF Council advises on training investment priorities.

ITF reserves increased to £50k will be carried forward to next year.

Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS) and the Creative Industries Federation to secure £2 million of DCMS 'Sector Deal' funding to deliver the 'Creative Careers' programme. During 2018/19 £118k was invested to deliver this activity.

TV Skills Fund (TVSF)

The TV Skills Fund is an ongoing funding programme, which is funded by a small number of contributors from the TV industry. Funds are used to support training for those that work in the TV industry by way of awarding grants and commissioning training.

The overall consolidated reserves of £374k will be carried forward to next year.

Anne Tyrrell Fund

The 'Anne Tyrrell Student Design Award' was set up in memory of the hugely successful fashion and interior designer, Anne Tyrrell. The award support students through their fashion courses. Three awards totalling £8k were made leaving £8k to be awarded in future.

16 British Film Institute (BFI) Lottery Delegation

The BFI invests in ScreenSkills Limited's Film Skills Strategy. The funds go towards training and skills development in priority areas identified by the industry, directly to organisations and individuals as well as through training organisations.

Details of the restricted lottery grants from the British Film Institute to ScreenSkills Limited for the period from 1 April 2018 to 31 March 2019 are as follows:

	2019 £	2018 £
Incoming Resources		
Grants received for the year	405,559	2,062,023
Fall-ins	(790,243)	-
Bank interest receivable	-	6,941
Total incoming resources	(384,684)	2,068,964
Outgoing Resources		
Hard commitments incl. fall-ins	53,950	1,809,119
Activities performed by ScreenSkills (incl overheads)	-	339,654
Total outgoing resources	53,950	2,148,773
Movement for year	(438,634)	(79,809)
Balance b/fwd from 2017-18	438,634	518,443
Balance c/fwd at 2018-19	-	438,634

17 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Unrestricted Funds £	Restricted Funds £	Total 2018 £
Fixed assets	10,763		10,763	1,712		1,712
Cash at bank and in hand	697,718	7,457,355	8,155,073	366,519	7,657,781	8,024,300
Other net assets/(liabilities)	(45,610)	(3,529,779)	(3,575,389)	342,131	(3,487,977)	(3,145,846)
Total	662,871	3,927,576	4,590,447	710,362	4,169,804	4,880,166

18 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Unrestricted Funds £	Restricted Funds £	Total 2018 £
Awards						
BFI	1,429,399	-	1,429,399	-	1,833,042	1,833,042
JP Morgan	-	-	-	34,400	-	34,400
Skills Funds	-	2,829,140	2,829,140	-	2,358,202	2,358,202
TVSF	-	174,000	174,000	-	304,665	304,665
Total Awards	1,429,399	3,003,140	4,432,539	34,400	4,495,909	4,530,309
No of Grants to organisations	29	414	443	2	470	472
Bursaries						
	£	£	£	£	£	£
ATS	-	8,000	8,000	-	8,000	8,000
BFI	32,479	-	32,479	-	-	-
Skills Funds	-	131,231	131,231	-	74,282	74,282
ITF	-	35,000	35,000	-	-	-
Sky	-	-	-	24,000	-	24,000
TVSF	-	27,903	27,903	-	-	-
	32,479	202,134	234,613	24,000	82,282	106,282
No of Bursaries	56	228	284	3	95	98
Total Awards and Bursaries	1,461,878	3,205,274	4,667,152	58,400	4,578,191	4,636,591
Total number of Awards and Bursaries	85	642	727	5	565	570

- a) The aggregate value of grants payable to organisations for the year ended 31 March 2019 was £4,432,539 (2017/18: £4,530,309).
 b) The aggregate value of bursaries payable to individuals for the year ended 31 March 2019 was £234,613 (2017/18: £106,282).

19 Resources held for a third party

The following reflects the movement in resources held for a third party which have not been included in the statement of financial activities:

	David Fraser Fund
	£
Brought forward	35,838
Funds expended	-
Carried forward	35,838

Amounts held at the year-end are reflected in the creditors balance per note 9.

20 Incoming resources deferred

The following reflects the movement in the deferral of incoming resources. Most of the deferred income relates to ITF's membership income where income is deferred for any unused credits.

	2019	2018
	£	£
Brought forward	499,584	507,149
Released income to charitable activities	(499,584)	(507,149)
Income deferred in year	177,064	499,584
Carried forward	177,064	499,584

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2019

21 Related Party Transactions

Name	Role at ScreenSkills	Related Party Company	Related Party Company/Subsidiary	Role at Related Company	Nature of Transaction	Amount in 18/19	Balance at 31 March 2019	Amount in 17/18	Balance at 31 March 2018
Richard Johnston	Chair - Board	EndemolShine UK		CEO					
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK		CFO					
	Trustee - Board, Member - ITF Council								
Bella Lambourne	Chair - TVS Council	EndemolShine UK		Director					
		Subsidiary	Kudos Film & TV Ltd	Director	Grant funding	99,800	94,507	3,782	28,307
		Subsidiary	Tiger Aspect	Director	Grant funding/Rescinded	12,975	750	61,432	39,677
		Subsidiary	Fifty Fathoms (Guerrilla) Ltd	Director	Grant funding	-	-	21,800	21,800
		Subsidiary	Fifty Fathoms (Fortitude 3) Ltd	Director	Grant funding	15,000	-	-	-
		Subsidiary	Black Mirror Drama Ltd	Director	Grant funding	-	-	850	-
Richard Johnston	Chair - Board	Green Eyed Boy	Green Eyed Boy	Director	Grant funding/Rescinded	11,947	-	-	-
Ivan Dunleavy	Trustee - Board		Pinewood Films Production Guild	Director F&A member	Grant funding	-	-	-	-
Alison Small	Member: Film Skills Council		The Production Guild Limited	CEO	Grant funding	112,095	112,095	48,148	110,258
John Graydon	Member - Finance & Audit Committee		The Production Guild Limited	PARTNER	Grant funding				
Frith Tiplady	Member: HETV Council		The Production Guild Limited	Trustee	Grant funding				
Betty Jackson	Trustee - Board		British Fashion Council	Director	Skillfast Legacy Fund			-	-
Bella Lambourne	Trustee - Board		Women in Film & Television (UK) Ltd	Director	Grant funding				
	Chair: TV Skills Council		Indie Training Fund	Board Member	Grant funding	-	-	118,990	118,990
Alex Hope	Trustee - Board		Double Negative Ltd	Director	Grant funding			-	-
John Woodward	Trustee - Board		Met Films Ltd	Chairman	Grant funding				
Ian Livingstone	Trustee - Board		UKIE	Vice Chair	Creditor Payment	8,100	-	-	-
			Creative England	Director	Grant funding	40,000	60,911	62,471	48,000
Lynne Marriott	Member: Children's TV Council		BBC	Head of Production	Grant funding	12,622	5,633	10,619	5,633
Gurdip Bhangoo	Member: TV Skills Council		BBC	Head of Future Skills & Events	Grant funding	99,000	99,000	-	-
Rebecca O'Connor	Member : HETV Council		BBC	Head of Business: Drama, Film & Acq	Grant funding/Rescinded	67,945	58,166	-	-
Miranda Wayland	Member : HETV Council		BBC	Interim Head of Diversity&Inclusion	Grant funding			-	-
Niall Shamma	Member: HETV Council		Warp Film Services Ltd	COO / CFO	Grant funding	15,000	15,000	51,064	43,064
Barry Ryan	Member: HETV Council	Warp Film Services Ltd	Warp Film Services Ltd	Head of Production	Grant funding				
		Subsidiary	Yardie Ltd	Director	Grant funding	-	-	10,080	-
Catharine Des Forges	Member: Film Skills Council		Independent Cinema Office	Director	Grant funding	-	-	130,000	92,262
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing					
		Subsidiary	New Pictures Limited		Grant funding	15,000	15,000	6,939	6,939
		Subsidiary	Studio Lambert		Grant funding	47,000	47,000	-	-
		Subsidiary	Two Brothers Pictures		Grant Rescinded	(840)	-	11,064	11,064
Nick Toon	Member: HETV Council	Warner Media		VP, UK Public Policy					
		Subsidiary	Warner Bros TV Production Services		Grant funding	24,873	24,873		
		Subsidiary	Mammoth Screen Ltd		Grant funding			81,298	29,225
		Subsidiary	Fire & Blood Productions Ltd		Grant funding	-	-	59,900	59,900
		Subsidiary	Shoe Bucket LTD		Grant funding	15,000	20,000	20,000	20,000
		Subsidiary	Triton Films Ltd		Grant funding/Rescinded	1,137	-	44,741	759
		Subsidiary	Twenty Twenty Production Services Ltd		Grant funding	3,825	-	25,400	25,400
		Subsidiary	Jettison Productions Ltd		Grant funding	12,000	12,000		
		Subsidiary	Sloane Square Ltd		Grant funding	15,091	14,083	-	-
Valerie Ames	Member: Children's TV Council		Kindle Entertainment Ltd	Director of Production	Grant funding	-	-	10,042	10,042
Gareth Ellis-Unwin	Head of Film and Animation	Breach Productions Ltd	Breach Productions Ltd	Director	Supplier Payment	38,376	-	-	-
						665,946	579,018	778,620	671,320

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2019

21 Related Party Transactions

Vouuntary contributions were made as follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in Balance at 31			
						18/19 March 2019	17/18 March 2018		
Alex Hope	Trustee - Board		Double Negative Ltd	Director	Skills Fund contribution	-	-	-	-
Ivan Dunleavy	Trustee - Board		Pinewood Films	Director	Skills Fund contribution	-	-	-	-
John Woodward	Trustee - Board	Met Films Ltd	Met Films Ltd	Director	Accreditation Fee	-	-	-	-
		Subsidiary	Last Breath Ltd		Skills Fund contribution	4,510			
		Subsidiary	The Reason I Jump		Skills Fund contribution	6,301			
Lynne Marriott	Member: Children's TV Council		BBC Childrens	Head of Production	Skills Fund contribution	197,141	-	36,473	-
Barry Ryan	Member: HETV Council	Warp Film Services Ltd.	Yardie Ltd	Director	Skills Fund contribution	-	-	22,000	-
Richard Johnston	Chair - Board	EndemolShine UK		Director	Skills Fund contribution	-	-		
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK				-	-		
		Subsidiary	Kudos Ltd	Director	Skills Fund contribution	99,035	-	109,358	-
		Subsidiary	Black Mirror Drama Ltd	Director	Skills Fund contribution	40,860	-	20,430	-
		Subsidiary	Tiger Aspect	Director	Skills Fund contribution	23,428	-	46,110	-
		Subsidiary	Bandit	Director	Skills Fund contribution	25,450	-	25,463	-
		Subsidiary	DSP Drama 2 & 3	Director	Skills Fund contribution	19,142	-	-	-
Richard Johnston	Chair - Board	Green Eyed Boy	Green Eyed Boy	Director	Skills Fund contribution	20,430	-		
Nick Toon	Member: HETV Council	Warner Media	Mammoth Screen	VP, UK Public Policy	Skills Fund contribution	-	-	191,544	-
		Subsidiary	Fire & Blood Productions Ltd		Skills Fund contribution	-	-	40,860	-
		Subsidiary	Magic Hour (Wonder Woman 2)		Skills Fund contribution	40,860	-	-	-
		Subsidiary	Mammoth Productions (Good Liar)		Skills Fund contribution	40,860	-	-	-
		Subsidiary	Shoe Bucket Ltd		Skills Fund contribution	83,600	-	-	-
		Subsidiary	Twenty Twenty Production Services Limited		Skills Fund contribution	20,430	-	20,430	-
		Subsidiary	Uncle Bob Productions		Skills Fund contribution	40,860	-	-	-
		Subsidiary	Warner Bros		Skills Fund contribution	24,074	-	-	-
Valerie Ames	Member: Children's TV Council		Kindle Entertainment Ltd	Director of Production	Skills Fund contribution	-	-	1,601	-
						686,981	-	514,269	0

Membership and Training Courses Receipts wereas follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in Balance at 31			
						18/19 March 2019	17/18 March 2018		
Richard Johnston	Chair - Board	EndemolShine UK		Director	Membership & Training Fee	-	-	-	-
Derek O'Gara	Member - Finance & Audit Committee	EndemolShine UK				-	-	-	-
	Trustee - Board,								
	Member - ITF Council								
Bella Lambourne	Chair - TVS Council	EndemolShine UK		Director					
		EndemolShine UK	EndemolShine UK	Director	Membership & Training Fee	75,000	-	-	-
Jo Dolman	Member: ITF Council	Freemantle	Freemantle	Director of HR	Membership & Training Fee	20,000			
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing	Membership & Training Fee				
Nick Catliff	Trustee - Board, Member - ITF Council	Subsidiary	Lion Television	Managing Director	Membership & Training Fee	6,000	-	-	-
						101,000	-	0	0

22 Grants Awarded

Awards	Brought forward 17/18 Grant creditors £	Granted in year -18-19 Commitments £	No of grants	Paid in year 18- 19 payments £	Rescinded in year 18-19 £	Carried forward 18-19 - Grant Creditors £
NFTS	336,535	1,007,703	11	(344,984)	(81,127)	918,127
BBC Academy	212,143	172,112	18	(212,044)	(9,412)	162,799
Production Guild	-	112,095	1	-	-	112,095
The Production Guild Limited	110,257	103,197	2	(14,459)	(8,148)	190,847
Kudos Film and Television Ltd	28,307	99,800	6	(33,600)	-	94,507
Mammoth Screen Ltd	29,225	96,987	14	(73,485)	14,132	66,859
Directors UK LTD	67,625	95,000	1	(63,160)	(15,790)	83,675
DV Talent Ltd	-	85,500	1	(38,860)	-	46,640
Sgil Cymru	5,970	64,897	2	(36,077)	(300)	34,490
Buckinghamshire College Group	-	63,700	1	-	-	63,700
Film London	99,133	63,000	2	(93,936)	(5,197)	62,999
ITV	22,650	58,100	6	(33,520)	-	47,230
Guild of British Camera Tech	32,260	56,750	2	(34,122)	-	54,888
Carnival Productions Limited	20,135	56,017	5	(34,404)	(513)	41,235
Resource Productions Ltd	-	55,000	1	(11,000)	-	44,000
SSVC	-	50,800	1	(10,262)	-	40,538
thecallsheet.co.uk ltd	2,500	50,000	1	(25,000)	-	27,500
Big Talk Ltd	37,980	48,890	7	(41,147)	(16)	45,707
104 FILMS LTD	4,005	45,048	2	(46,088)	-	2,965
BECTU	17,625	40,000	1	(29,725)	-	27,900
Creative England	48,000	40,000	1	(27,089)	-	60,911
N Ireland Screen Commission	5,500	40,000	1	(41,500)	-	4,000
Escape Studios	-	34,000	1	(6,800)	-	27,200
Sid Gentle Films (Corfu) Limited	54	33,510	3	(18,510)	-	15,054
Years and Years Limited	-	32,460	5	-	-	32,460
Northern Film & Media	11,200	32,388	2	(29,763)	(235)	13,590
Red Planet	-	31,800	4	(15,000)	-	16,800
Image Eyes Limited	-	31,750	1	(26,567)	-	5,183
Bird's Eye View	3,951	31,128	1	(32,510)	-	2,569
The Producers Forum	-	30,303	2	(15,000)	7,500	22,803
A New Direction London Ltd	-	30,000	1	-	-	30,000
Sister Pictures (Clean Break) Ltd	-	30,000	4	(2,100)	-	27,900
Raptor Pictures Ltd	-	29,885	4	(26,960)	-	2,925
Lookout Point Ltd	50,000	29,716	5	(72,450)	8	7,274
Talking Point Film&Television Ltd	28,685	27,137	2	(40,979)	(521)	14,322
Gold Digger Productions Limited	-	27,120	4	(4,620)	-	22,500
Temple TV Production Ltd	-	27,120	5	(25,020)	-	2,100
Hat Trick Productions	623	27,040	7	(24,340)	-	3,323
B3 Media	5,883	27,000	1	-	(5,883)	27,000
Keeler Productions Ltd	-	27,000	4	-	-	27,000
Peaky Blinders Productions Ltd	-	25,680	3	-	-	25,680
Grand Scheme Media Ltd	80,310	25,105	1	(50,174)	(10,905)	44,336
CTM8 Productions Ltd	-	25,080	8	(25,080)	-	-
Subtotal	1,260,556	3,119,818	155	(1,660,336)	(116,407)	2,603,631

ScreenSkills Limited
 NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2019

Awards (b/fwd)	Brought forward 17/18 Grant creditors	Granted in year -18-19 Commitments	No of grants	Paid in year 18- 19 payments	Rescinded in year 18-19	Carried forward 18-19 - Grant Creditors
	£	£		£	£	£
Subtotal	1,260,556	3,119,818	155	(1,660,336)	(116,407)	2,603,631
Dragonfly Film & TV Production	-	25,000	1	-	-	25,000
The Garden	-	25,000	1	-	-	25,000
thinkBIGGER! Ltd	-	25,000	1	-	-	25,000
Warner Bros TV Production Ltd	-	24,873	4	-	-	24,873
Well Street Productions Ltd	-	23,370	4	(23,370)	-	-
Screen Yorkshire	72,000	22,692	1	(56,490)	(23,274)	14,928
Nutmeg (42) Ltd	-	22,200	2	-	-	22,200
TSP Productions Ltd	-	22,011	3	(29,048)	7,037	-
Creative Media Skills Ltd	44,250	20,928	1	(54,698)	-	10,480
Pamela Murdoch Roberts	-	20,125	2	(20,125)	-	-
Bandit (Delicious 3) Limited	-	20,000	1	(20,000)	-	-
Helen L Alexander	-	20,000	1	-	-	20,000
Grants to companies < £20k	2,794,608	1,041,523	267	(1,977,937)	(245,525)	1,612,669
Bursaries (amounts paid to Individuals)	19,779	234,613	283	(164,205)	(20,695)	69,492
Total	4,191,193	4,667,153	727	(4,006,209)	(398,864)	4,453,273