



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

**For the year ending
31 March 2020**

Company Registration No. 02576828

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



ScreenSkills' September 2019 alumni networking event © ScreenSkills/Brendan Foster

ScreenSkills Limited

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Young people learning about props at Elstree Studios' Discover! Creative Careers week session © Elstree Studios

Introduction

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

Reports from ScreenSkills' Chair and CEO set the context for the 2019/20 annual report and accounts. The Trustees' Report includes summaries of the year's activity and outcomes.

The financial statements in this report, for the year ending 31 March 2020, 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). As a charity registered in Scotland ScreenSkills Limited also reports in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

Chair's report

ScreenSkills develops skills and talent for the UK's screen-based creative sectors: film, high-end TV (HETV), unscripted TV, children's TV, visual effects (VFX), animation and games. 2019/20 saw further strong progress against our screen skills strategy – although some activity towards the end of the year was moved to online delivery, postponed or cancelled due to the COVID-19 lockdown.

Overall ScreenSkills continued to strengthen its brand reputation, industry partnerships and financial resilience. Until early 2020 the trend was towards another significant increase in high-end TV (HETV) Skills Investment Fund income, due to booming production activity and an increase in the HETV levy cap. Film Skills Investment Fund income was also set for a significant increase against 2018/19 income, following targeted liaison with production teams. Other Skills Funds – including the re-established Animation Skills Investment Fund – also generated income to support investment in targeted sector skills development; and the business case for a new Unscripted TV Skills Investment Fund continued to gain broad industry support. Despite the March 2020 COVID-19-related disruption ScreenSkills ended the year with strong reserves – key to ScreenSkills' industry practitioner support during lockdown and as industry planned its return to production during 2020/21.

BFI Future Film Skills (FFS) programme delivery remained a key priority for ScreenSkills. Year 2 of the programme saw an extensive range of activities across all workstreams, with significant impact and outcomes; and year 3 funding was secured to support ongoing work during 2020/21. During 2019/20 we also invested Arts Council England (ACE) funding in activities to support crossover workforce and skills development across the creative and cultural industries – even more important as media, creative and cultural organisations work together to rebuild their sectors throughout and after COVID-19.

We continued to lobby effectively for changes to the Apprenticeship Levy and apprenticeship policy. A particular success was the design and launch of an innovative Apprenticeship Pilot scheme, endorsed by the Department for Education (DfE) and mainly funded by Netflix, Warner Bros. and the Department for Digital, Culture, Media & Sport (DCMS). Although recruitment was paused in March 2020, due to COVID-19, we received over 1,600 applications for twenty apprenticeship places.

We also invested DCMS funding in the well-received 'Creative Careers' programme – working in partnership with Creative & Cultural Skills and the Creative Industries Federation to deliver a comprehensive range of online careers resources and the November 2019 Discover! Careers week for around 6,500 school-age students interested in roles across the creative and cultural industries.

Other strategic partnerships included ScreenSkills' work with Screen Yorkshire and the National Film and Television School (NFTS) to set up the first Centre of Excellence. From March 2020 ScreenSkills contributed to COVID-19 industry recovery planning groups co-ordinated by the British Film Institute (BFI) and the British Film Commission (BFC).

ScreenSkills' strong partnerships, effective management and industry governance have proved even more important during 2019/20. The ongoing support from members of our Board, Finance and Audit Committee, Skills Councils and industry working groups remains invaluable; and I have been particularly grateful for industry stakeholders' advice on tackling the skills and training challenges arising from COVID-19. I would also like to acknowledge ScreenSkills' executive and senior teams for their leadership during a challenging, yet successful, year.



Richard Johnston
Chair, ScreenSkills Board

CEO's report

2019/20 was a broadly successful year, with outcomes meeting or exceeding targets in many areas despite the March 2020 disruption caused by COVID-19. During the year ScreenSkills supported over 14,000 beneficiaries at entry- and early-level career stages through careers advice, trainee schemes and vocational training. Over 9,000 other beneficiaries were supported through continuing professional development (CPD) and other in-career advice and opportunities.

ScreenSkills continued to work effectively and strategically on a more joined-up approach to screen skills development, working closely with industry practitioners to ensure relevance and responsiveness across all our activities. Underpinning this approach was our focus on access, diversity and inclusion – including delivery outside London and the South East of England – with particular progress achieved through our careers, bursary and mentoring initiatives and through the new Centre of Screen Excellence in Yorkshire. We also strengthened our commitment to supporting career progression via targeted skills development and to retaining key talent. Our policy development and lobbying continued to be effective, engaging industry stakeholders and influencing Government thinking. We launched and publicised our new 'ScreenSkills Select' accreditation framework, setting standards for quality-marking across Further and Higher Education and providing the foundation for ongoing work from 2020/21.

During 2019/20 our skills forecasting research increasingly informed our delivery planning, ensuring that ScreenSkills' activities are targeted at key industry needs. We published two Barometer survey reports during the year; commissioned major research on future skills needs; and conducted a freelancer survey to inform our COVID-19 delivery planning. We ran or contributed to 75 careers events around the UK – engaging with potential or recent industry entrants, careers advisers and educators. We also delivered a wider range of career development support for those already in the industry or in related sectors. 220 trainees were supported and placed through our successful Trainee Finder Scheme. The integrated bursary scheme opened to applicants in June 2019, with 639 bursaries awarded by March 2020. Our UK-wide mentoring initiative continued to grow – generating almost 260 new mentoring pairs and fifteen additional delivery partners – and we supported the mentoring network through three regional events and 29 webinars (the latter being particularly valuable during the COVID-19 lockdown). 57 trainees were recruited onto NFTS-led craft and technical training courses delivered through the Centre of Screen Excellence. Our CPD framework proved extremely effective – both in targeting providers for particular skills development and in helping beneficiaries to identify what would best meet their skills needs. In-career training delivered by the Indie Training Fund (ITF) and by our HETV, unscripted TV and film teams was targeted at key industry skills gaps. Increasing numbers of industry practitioners contributed to activities such as careers events, course accreditation, mentoring and skills advisory groups.

Another success during 2019/20 was the implementation of a new data management framework. We increasingly track feedback and outcomes (skills gained and progression enabled) to inform our ongoing investment. The framework is linked to our growing online community – with over 29,000 registrations by the end of the year – and is supported by improved ScreenSkills technology, systems and processes.

Some March 2020 activity was, necessarily, postponed or cancelled due to COVID-19. Other activity was rapidly tailored for online delivery, in order to provide an effective response to workforce needs. From 23 March 2020 ScreenSkills supported the delivery of 45 online sessions with 960 registered participants. ScreenSkills teams also moved rapidly to collaborate with industry partners on plans for restarting production and working safely during COVID-19.



Seetha Kumar
Chief Executive Officer, ScreenSkills



'First Break' participants on the set of ITV's Coronation Street © ScreenSkills

1. Objectives and activities

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

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

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

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

We are industry-led and industry-funded. We invest industry skills levy contributions and funding secured through bids to deliver targeted skills development programmes. 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

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 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. Details of Board members' expenses and related party transactions are disclosed in note 6 and note 21 to the accounts.

2.2 Appointment of Trustees

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

The recruitment process for Board members is led by the Chair, supported by the 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. Details of Director and Trustee responsibilities are set out in the Terms of Reference of the Board.

Trustees are active in the screen industries and involved in continuing professional development. Due to their seniority and responsibilities they are likely to have the skills and experience needed for their roles. However ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs. Support may be delivered through Board awaydays or bespoke sessions provided by an external organisation. By way of example: at the December 2019 Board awayday Trustees were briefed on diversity and inclusion (D&I) by practitioners, who shared their perspectives 'from the coalface', and by a D&I expert.

2.3 Board structure and meetings

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

During 2019/20 there were five Board meetings and an awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and considered areas for potential development. At the December 2019 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. Details of members' responsibilities are included in the Committee's Terms of Reference document.

During 2019/20 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any related role	Appointment/resignation date
Richard Pooles	Finance Director, UKTV	Member and Acting Committee Chair	Acting Chair from 13 September 2019
Kate Lyndon	Finance Director, BritBox, ITV	Member and Committee Chair	Maternity leave from 13 September 2019
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Member and Board 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	
Committee members whose term ended during 2019/20			
John Graydon	Partner, Saffery Champness	Member	Term ended on 13 November 2019

The Committee meets at least five 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.

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

The Chair of the F&A Committee has ex officio representation on the Board, and the Committee may make recommendations to the Board.

The F&A Committee includes two observers – an additional representative from Endemol Shine UK and a representative from the British Film Institute (BFI).

2.5 Related parties, conflict of interest and conflict of loyalty

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

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

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

2.6 Patrons and ambassadors

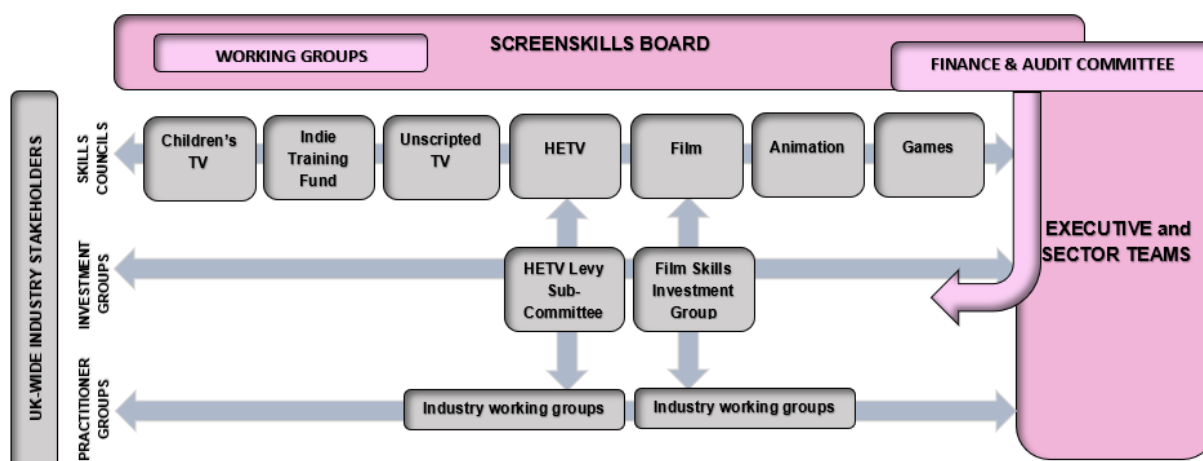
A group of ScreenSkills patrons – chaired by Clive Jones CBE – comprises influential senior industry figures who are approached, when appropriate, to provide advice and support related to their areas of interest and influence.

During 2019/20 we recruited the first members of a new group of ScreenSkills ambassadors, with the primary aim of supporting outreach work to young people and new entrants. Early ambassadors include: Nainita Desai – known for work including *For Sama* and as a former 'Bafta Breakthrough Brit' composer; and Charlie Clovell – a writer, producer and actor known for *The End of the F***ing World*. Talks scheduled with other potential ambassadors had to be suspended due to the March 2020 COVID-19 lockdown. Initial ambassadors will be publicised at an appropriate point during 2020/21, along with their statements in support of ScreenSkills' work.

Patrons and ambassadors are volunteers and receive no remuneration.

2.7 ScreenSkills' operating structure

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



2.8 Skills Councils

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

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

During 2018/19 a Department for Education (DfE) review was set up to agree the future of the Film Industry Training Board (FITB), a Non-Departmental Public Body (NDPB) established in 2009 to oversee the Film Skills Investment Fund. (The DfE's review in December 2015 had recommended that FITB should cease to be an NDPB, as the Skills Investment Fund is based on a voluntary rather than a statutory levy.) Our conversations with the DfE continued during 2019/20, as the Department assessed how best to wind down FITB and move to an approach that more effectively reflects sector needs – potentially transferring FITB's remit to the Film Skills Council. In January 2020 the DfE launched a consultation on FITB's future, with the consultation phase closing in early April 2020.

The Film Skills Council had been reconstituted in January 2019, under the Chairmanship of Iain Smith OBE (Founder, Applecross Productions and a ScreenSkills Board member). 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. New Council members were recruited during 2019/20.

The Animation Skills Council, reformed during 2018, established new priorities and funding plans during 2019/20; and a Production Liaison Executive was appointed in September 2019, reporting to the Head of Film & Animation. The Council's 2019/20 priorities were to: support animation talent at all levels; develop the skills of the workforce (including freelancers) by supporting training courses targeted at skills gaps; create a more inclusive industry; build partnerships with UK-wide animation-linked festivals; deliver talks and contribute to networking events with a career development focus; and inspire the next generation of animators through outreach work.

The Games Skills Council, reconstituted during 2018/19, increased its membership during 2019/20. The Council's support for ScreenSkills' activities during the year included: contributions to the development of the games careers maps; participation in the November 2019 Discover! Careers week (see section 5.2.4) and advice on skills forecasting research and findings.

2.9 Groups supporting skills investment

During 2019/20 the Indie Training Fund (ITF)¹ continued to generate income through: membership contributions and fees from open courses; Skills Investment Fund-supported training projects; partnership projects; and bespoke training. Courses are open to all companies, with member organisations receiving various benefits (including tailored 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 – and their respective Skills Councils identify skills investment priorities. Unscripted TV secures broadcaster contributions to the TV Skills Fund. The 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.

¹ The Indie Training Fund joined with Creative Skillset during 2018/19, with the combined organisation being rebranded as ScreenSkills from October 2018.

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 – including, during the latter part of 2019/20, on the challenges arising from COVID-19.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area. By way of example: during 2019/20 HETV had 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. Practitioner advice was also sought on HETV initiatives around the nations and regions. Film practitioners advised on delivery across areas including mentoring, bursaries, CPD, careers and Centres of Excellence.

2.11 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, including lobbying Government on skills issues.

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

- Creative and Cultural Skills (CCS) – a 'sister' Sector Skills Council, whose activities across sub-sectors such as theatre and crafts are complementary and enable cross-over skills development;
- Into Film – with whom we work on engagement through schools;
- Screen Yorkshire – our key partner in developing the Centre of Screen Excellence: Yorkshire; and
- the National Film and Television School (NFTS) – which, as one of the world's leading institutions in film and the moving image, works with ScreenSkills on delivering CPD and vocational courses.

Other partner organisations include trade associations, such as Pact and the UK Screen Alliance; trade unions (primarily Bectu – the Broadcasting, Entertainment, Cinematograph and Theatre Union; and Equity – the union for creative practitioners); and representative bodies, such as the Creative Industries Council (CIC) and Creative Industries Federation.

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

3. Reference and administrative information

3.1 ScreenSkills' 2019/20 Board of Directors/Trustees and Company Secretary

Board member	Organisation	Board role and any related ScreenSkills role	Appointment/resignation date
Richard Johnston	Chief Executive Officer, Endemol Shine UK (to 14 August 2020)	Trustee, Chair	
Ivan Dunleavy	Non-Executive Chairman of Milk Visual Effects	Trustee	
Sally Debonnaire	Director of Production, ITV Studios	Trustee	Appointed on 4 December 2019
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	Co-founder, Brightstar	Trustee	
Nicholas Catliff	Chief Content Officer, Lion Television	Trustee, Chair of ITF Council	
Lisa Opie	Managing Director, UK Production, BBC Studios	Trustee	
Christine Healy	Head of Production, New Pictures	Trustee, Chair of High-end TV Skills Council	
Kevin Trehay	Executive VP Physical Production, Warner Bros.	Trustee	
Anne Mensah	Vice President Content, Netflix	Trustee	
Kate Lyndon (Richard Pooles represented F&A Committee from 13 September 2019)	Finance Director, BritBox, ITV	Trustee	Maternity leave from 13 September 2019
ScreenSkills representative			
Caroline Ross	Chief Human Resources Officer, Channel 4	Trustee	Resigned on 19 February 2020
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. 2019/20 strategic priorities and investment

4.1 ScreenSkills' strategic priorities

The UK is one of the world's most important production hubs; and, until the COVID-19 lockdown, UK screen industry growth had continued to drive up demand for new skills and talent.

An effective skills and talent pipeline is vital to screen sector creativity and effectiveness. A unified approach across screen – given the cross-over skills between film, television, VFX, animation and games – maximises value from skills investment and supports inclusion by broadening access to opportunities so that skilled people can flourish across the screen industries.

ScreenSkills' three strategic priorities (labelled 1 to 3) and two underpinning enablers (labelled A and B) are shown below:



These were the key strategic drivers during most of 2019/20 – until the COVID-19 pandemic crisis – against which we prioritised our strategic planning.

Industry information and influencing

- 2018/19 film and HETV UK production spend and inward investment had remained buoyant
- There had been a downturn in low- to mid-budget film projects – with some content migration away from film (although lower budget film project space remained busy).
- There was ongoing content and delivery disruption: subscription video-on-demand providers (SVoDs) and big technology firms continued to expand their delivery channels and commissioning pots; TV streaming services overtook pay TV for the first time; and broadcasters continued to develop 'over-the-top' (OTT) – i.e. streamed – content and media services.
- There was ongoing roll-out of creative clusters across nations and regions – with activity hubs continuing to develop for unscripted/scripted TV, film and related sectors.

Entry-level diversity and work-readiness

- There was a lack of consistent, accessible, engaging careers information and advice – although there were positive developments (such as Sector Deal support for Creative Careers).
- There had been slower than hoped progress on diversity and inclusion.
- Education had been under industry scrutiny – especially in view of the lack of work-ready young people and potential workforce changes following Brexit.
- Education/industry partnerships remained essential to shaping the skills pipeline – with growing recognition that industry should own and shape work-relevant vocational and technical courses.

Continuing professional development

- There was increasing demand for skills to support new studio capacity (e.g. the new Barking & Dagenham studio, Sky's Elstree Studio plans, Pinewood's expansion and C4's regional hubs).
- Industry was aligned on the need to invest a higher proportion of their Apprenticeship Levy contributions in wider skills development, targeted at industry needs.
- Skills shortage areas included, in physical production, production accountants, line producers, production co-ordinators, first ADs (assistant directors) and editors.
- The negative impact from skills shortages included: wage inflation; less downtime, resulting in burn-out; key crew members leaving the industry; some people stepping up too early and/or with inadequate skills, resulting in a negative impact on quality; and high-quality skills being unavailable across all UK production hubs (largely due to lack of standardisation across grades and UK regions).
- A lack of effective leadership, management and communication skills had been identified – resulting in a risk of lower quality output, negative working environments and HR issues.
- Brexit uncertainty continued – with, for example, a particular impact on VFX and animation workforces.
- There was potential for confusion, with more 'industry bodies' wanting to focus on skills and on bridging the education gap – with the risk of duplication, funding fragmentation and a negative impact on quality.

In response to the strategic challenges listed above ScreenSkills agreed the following priority activities for 2019/20. There was some year-end refocusing, in response to the COVID-19 pandemic (see page 18).

Strategic priority 1: key skills gaps and skills lobbying

- Consolidate the process for collecting, analysing and sharing industry-informed skills data
- Lobby to ensure that screen sector skills priorities are publicised and ensure priorities are addressed through government policy and the Sector Deal
- Increase industry mobilisation – boosting engagement and generating additional value in kind through 'giving back' initiatives
- Monitor industry feedback on impact

Strategic priority 2: entry-level diversity and work-readiness

- Implement a framework for consistent, accessible, industry-informed screen careers information, advice and guidance
- Consolidate Trainee Finder (TF) scheme improvements
- Strengthen diversity and inclusion (D&I), including social mobility
- Increase industry-targeted vocational and technical training opportunities

Strategic priority 3: professional development opportunities

- Professionalise the industry
- Develop an industry-endorsed approach to accreditation and quality benchmarking
- Build on our new CPD framework, delivering cost-effective CPD, targeted at key skills needs
- Strengthen CPD support through mentoring and bursary initiatives

Enabler A: industry partnerships and engagement

- Improve recognition of ScreenSkills' profile and role as the screen skills body
- Develop the integrated new website to support delivery activities
- Work through key partnerships, including around the nations and regions

Enabler B: finances, operations and infrastructure

- Improve our financial systems and our IT systems and processes
- Underpin ScreenSkills' financial stability
- Develop our beneficiary tracking and reporting
- Improve our people processes and organisational culture

The 2019/20 objectives aligned with 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 (see page 9).

In March 2020 ScreenSkills' delivery focus was rapidly adapted in response to requests from employers and freelancers needing support during lockdown and wanting to prepare for post-lockdown activity. The priority in the last few weeks of 2019/20 – endorsed by the Finance and Audit Committee and the Board – was to address COVID-19-related challenges across the screen industries by:

- Moving swiftly to provide online support and training for the freelance workforce. Between 23 and 31 March 2020 960 participants had registered to participate in 45 online sessions providing a wide range of information, guidance and support. Some sessions were adapted from training that was previously planned for face-to-face delivery, and other sessions were quickly devised to meet specific COVID-19 needs.
- Adapting workflows to support the development and digital delivery of on demand content; and enable the development and curation of an integrated directory of online resources.
- Contributing to industry taskforces addressing the crisis in relation to the screen and wider creative industries – helping to respond to Government proposals and generate industry recovery plans.

4.2 2019/20 funding to support delivery against strategic priorities

4.2.1 BFI 'Future Film Skills' programme

The second full year of 'Future Film Skills' funding ran from April 2019 to March 2020. ScreenSkills received £5.5m of National Lottery Funding, via the BFI, to support delivery against an annual plan agreed with the BFI.

4.2.2 HETV Skills Investment Fund

Before COVID-19 disruption the booming television drama production schedule was generating significant HETV Skills Investment Fund income during 2019/20, and ScreenSkills was responding to a range of HETV skills needs. 2019/20 Fund income was just over £3.8m, with contributions from 129 productions. This represented an increase of just over £500k from the previous year, linked to the increase in the HETV cap (£55k from 1 April 2019). By the end of March 2020 Fund reserves stood at £2.9m.

4.2.3 Film Skills Investment Fund

2019/20 Film Skills Investment Fund contributions income were up 54% against 2018/19, at £1.09m. This was generated from 63 contributing films. 2019/20 income was affected by various factors – such as the ongoing decline in mid-budget, independent films and traditional film companies pivoting to HETV and SVOD production – but it was also a healthier year for inward investment and higher budgeted studio productions. A new 'pledge' approach – securing contribution commitments from productions in advance – helped to reduce the payment refusal rate. While the number of contributing films was down in 2019/20 (against 72 in 2018/19) there was an increase in the contribution per film. During the year the team also secured previously unpaid contributions – and ongoing compliance was reinforced by the BFI helpfully strengthening contribution requirements in the documentation they provide to the productions in which they invest. By the end of March 2020 Film Skills Investment Fund reserves stood at £951k.

4.2.4 Indie Training Fund (ITF)

2019/20 Indie Training Fund (ITF) external income totalled £472k, £194k up against six months' trading in 2018/19. £421k was generated through membership income, £23k was generated through course fees, and £28k through external training fees and other income. An additional £74k

of internal income from the TV Skills Fund was received to support the delivery of various training projects. By the end of March 2020 reserves stood at £42k.

4.2.5 TV Skills Fund (TVSF)

Unscripted TV skills development is currently supported by broadcaster contributions to the TV Skills Fund (TVSF). During 2019/20 contributions totalled £407k, 1% up on 2018/19. By the end of March 2020 reserves stood at £254k.

4.2.6 Other Skills Investment Funds

£306k was collected via the Children's TV Levy during 2019/20, 15% up on 2018/19. By the end of March 2020 reserves stood at £613k.

£45k of Animation Levy contributions were collected during 2019/20, up £12k on the £33k collected in 2018/19. By the end of March 2020 reserves stood at £88k.

4.2.7 Other funding

During 2019/20 we received £491k from DCMS, which was invested in ScreenSkills' contribution to the Creative Careers programme and the 'Discover!' Careers week (see section 5.2.4). Another £175k was received from the Department for Digital, Culture, Media & Sport (DCMS), Netflix and Warner Bros. for establishing the ScreenSkills Apprenticeship Pilot (see section 5.1.2.2).

4.2.8 Commercial income

A total of £129k commercial income was received during 2019/20. This comprised £119k of Select (formerly 'Tick') accreditation quality mark income and £10k of income through digital platform services. Overall commercial income was up by £7k, 6% against 2018/19 – with a £42k increase in Select income offset by a £33k loss in rental income and £2k lower digital platform income.

4.2.9 Other restricted funds: Anne Tyrrell Fund (ATF)

The 'Anne Tyrrell Fund' was a legacy fund providing annual awards to fashion design students. In 2019/20 a total of £8k was awarded to three recipients. Expenses were kept to a minimum and were covered by the ScreenSkills accreditation budget. Following 2019/20 activity this fund closed, all funds having been used in support of the stated purpose.



Contributors to ScreenSkills' mentoring film: 'How to win at work: the mentoring edge'

5. 2019/20 activities and outcomes

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

During 2019/20 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. In March 2020 ScreenSkills representatives joined various industry and government taskforces focusing on issues related to COVID-19.

5.1.1 Screen skills forecasting

During 2019/20 we completed our research partnership with the Work Foundation, having successfully established our skills forecasting research programme during 2018/19. In August 2019 ScreenSkills appointed a new research partner, Nordicity, who have particular expertise in economic and statistical modelling.

ScreenSkills' research responds to industry's requirement for reliable, up-to-date and forward-looking screen workforce information. We provide UK-wide data on screen industry skills gaps and on new skills needs generated by screen industry trends. Our 2019/20 skills research comprised four main activities:

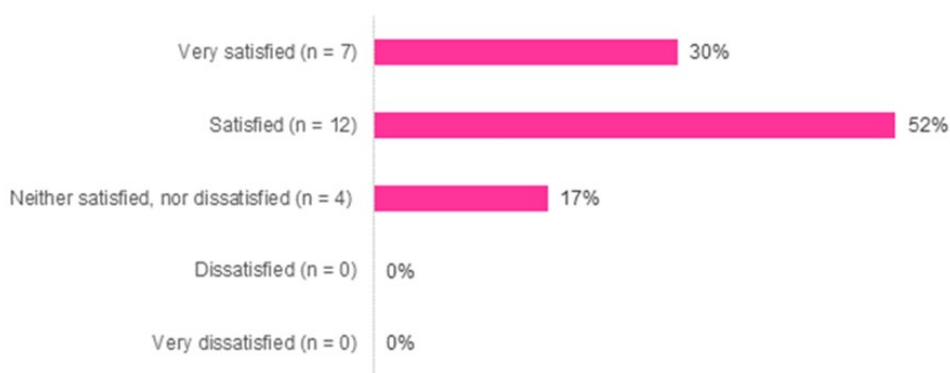
- **Our regular 'Barometer' survey.** The Barometer is a 'snapshot' of business activity, skills needs, skills shortages and training practices generated via an online survey across a rolling panel of around 100 industry experts. The survey results help us to target skills investment effectively. The Barometer Survey was initially run quarterly, to establish comprehensive baseline data; and we were planning to move to three surveys during 2019/20. Two surveys were conducted, in May/June 2019 (results published in Q2) and in September/October 2019 (results published in Q3). We issued the third Barometer survey on 16 March 2020 but, given COVID-19 challenges, we delivered two (rather than the planned three) Barometer Surveys.
- **Our 'Future Skills Assessment: Forecasting Analysis' (a provisional title).** The research – commissioned from Nordicity – aimed to assess the potential growth of the screen industries over the next five years, using a three-stage process. Stage 1 was to estimate revenue and production spend; stage 2 was to assess employment patterns; and stage 3 was, based on the outcomes from the first two stages, to calculate the optimal education and training spend (across HE, FE and CPD) to support industry growth and prevent skills shortages. Before the COVID-19 crisis we had completed stages 1 and 2 – along with much of the stage 3 work to deliver the report, as targeted, in March 2020. We then extended the research phase, to reflect the impact of the industry and economic slowdown resulting from COVID-19. New factors (to be addressed during 2020/21) will include projections around the potential delay in the previously predicted screen industry growth (e.g. whether growth could be delayed by up to a year, or whether there could be a longer lag as a result of supply-chain businesses and freelancers being unable to survive financially) and the potential effect on inward investment.
- **Topical research.** During the second half of March 2020 we devised a survey to collect freelancers' views on the support they wanted from ScreenSkills during the COVID-19 lockdown. The online survey had generated 676 responses by the time it closed on 9 April 2020, 31 of which were received on 31 March 2020 (the day on which the survey launched). Survey results will help to inform 2020/21 activity planning.
- **Research with partners.** During Autumn 2019 we ran a tender process to appoint a research agency to conduct a mapping exercise of digital skills in the screen industries. The research aimed to identify both basic and role-specific digital skills which are essential to the creative industries, using screen as an example (as many skills are transferable between different creative sectors). ScreenSkills worked in partnership with Arts Council England (ACE) to develop the research scope. Nordicity were appointed to deliver this research project, and they made good progress on the research and analysis. Face-to-face interviews,

scheduled for March 2020, had to be cancelled due to COVID-19 restrictions; and it was felt that further research would enable additional factors to be reflected (e.g. the increase in remote-working and related digital technologies). It was therefore agreed in March 2020 to delay the final research and the report-drafting stage.

During 2019 we ran three skills forecasting roadshow sessions – in Leeds, Glasgow and Bristol – at which we presented our research results and discussed the findings with industry practitioners. The event at which we planned to share the Future Skills Assessment findings had to be postponed until 2020/21, due to the impact of COVID-19 on completing the research and report. We also commissioned infographics on the UK's screen industries workforce, to support effective communications with industry and influencers.

The most recent Barometer survey included a question on respondents' satisfaction with the impact of ScreenSkills initiatives. A total of 82% of respondents to this question stated they were satisfied or very satisfied with the impact of ScreenSkills initiatives on attracting, developing and/or retaining skills and talent. This represented a positive shift against the total of 62% expressing satisfaction in response to this question in the previous Barometer survey.

In respect of the initiative/s from which your organisation benefited: how satisfied are you with the impact on attracting, developing and/or retaining skills and talent?



Source: Fourth ScreenSkills 'Barometer' survey (2019).

5.1.2 Industry influencing and lobbying

ScreenSkills works with stakeholders across industry, government and education in order to influence policy and practice on screen industry skills. During 2019/20 our evidence-based, practical approach helped to consolidate our role as the screen industry's lead skills body.

5.1.2.1 Screen industry skills strategy

During 2019/20 our regular conversations with DCMS officials indicated growing Government recognition of the need for a more coherent screen industry skills strategy along with stable, long-term skills investment. ScreenSkills is well-positioned to lead on co-ordinating a more integrated screen skills strategy. One example was our 2019 involvement in a DCMS-convened senior-level group comprising civil servants from key government departments (including the Treasury) and representatives from industry bodies (including the BFI, the British Film Commission (BFC) and Creative England. Andy Bird, former President of Disney, was the group's expert adviser. The group conducted 'policy sprints' to generate innovative thinking on key policy priorities to support the screen industry's continued growth and help to attract inward investment. The first sprint was on studio/stage capacity and the second was on skills. Sprint 2 outcomes included recommendations around: skills plans for new studio developments; integrated resources and strategies to develop below-the-line crew; flagship schemes to address retention and progression issues; and an aggregated database for productions and crew to address the lack of recruitment transparency. The

sprints were paused in late 2019, pending the outcome of the General Election on 12 December 2019.

During the year ScreenSkills continued to liaise with DCMS officials, making a strong case to Government around screen skills strategy and investment, aligned to the next Spending Review (potentially taking place during Autumn 2020, with a one-year window due to Government spending commitments associated with COVID-19). Our priorities included skills growth around the nations and regions; diversity and inclusion; transferable skills; and upskilling for freelancers.

5.1.2.2 Apprenticeship pilot

In July 2019 DCMS confirmed its support for the ScreenSkills Apprenticeship Programme pilot, with the initiative launched officially in January 2020 by the DCMS and DfE Secretaries of State. The pilot was designed to enable ScreenSkills and its partners, Warner Bros. and Netflix, to test an innovative delivery model and to ascertain costs and sustainability. The Department agreed a £100k grant; and ScreenSkills secured the additional £858k required to deliver the pilot (£100k of industry contributions to cover administration and wages between placements; £588k of additional industry commitment to cover wages during placements; and £170k of Apprenticeship Levy transfers). The two industry partners each committed to providing work placements for the twenty pilot apprentices, ten on the Assistant Production Accountant programme and ten on the Broadcast Production Assistant programme. The RTS (Royal Television Society) also became a pilot supporter, agreeing to provide free RTS membership for all apprentices and two £1k bursaries (allocated on the basis of a simple means test) to support two applicants who might otherwise struggle financially to take up the apprenticeship.

Following a tendering exercise we selected two training providers: White Hat (for the Assistant Production Accountant apprenticeship); and All Spring Media (for the Broadcast Production Assistant apprenticeship). The two industry partners, Netflix and Warner Bros., were involved in the selection.

The governance structure includes a ScreenSkills Management Board to oversee the pilot and manage risk, and an external Steering Group (chaired by ScreenSkills) including representatives from the two industry partners, the training providers, the Education and Skills Funding Agency (ESFA), DCMS, DfE, the Creative Industries Council (CIC) and the end-point assessment organisations. Groups meet every six to eight weeks (although meetings were suspended from March 2020 due to the COVID-19 situation).

Our priority was to recruit individuals from under-represented groups; and ScreenSkills designed inclusive assessment days and interviews, reflecting best practice. Applications opened on 2 March 2020; and, by the 22 March closing date, we had received over 1,600 applications.

ScreenSkills completed a paper assessment of all the applications and generated a long-list of 120 applicants to be invited to Assessment Centre days (when government guidelines enable sessions to be run safely). Placements will be scheduled when production schedules allow.

5.1.2.3 Apprenticeship Levy reforms

During 2019 ScreenSkills made significant progress on achieving a consensus that the Apprenticeship Levy needed radical reform. One example of our effective lobbying was paragraph 123 in the House of Lords Communications and Digital Select Committee Report on 'Public service broadcasting: as vital as ever'. Section 1 of the Report (published on 5 November 2019) included the following statement:



“The Apprenticeship Levy has failed the creative industries. Its inflexibility leaves significant amounts of money unspent which could otherwise help to address skills shortages in the production sector. We welcome the Government’s pilot with ScreenSkills, but fundamental reform of the Apprenticeship Levy is necessary and urgent. The Government should introduce greater flexibility, such as allowing

businesses to use the Levy to fund training programmes at work and apprentices' wages, and to pool vouchers through training agencies."

Ahead of the 12 December 2019 General Election all three main parties included General Election manifesto commitments on Levy reform:

- **Liberal Democrats:** "Expand the Apprenticeship Levy into a wider 'Skills and Training Levy' to help prepare the UK's workforce for the economic challenges ahead, with 25% of the funds raised by the Levy going into a 'Social Mobility Fund' targeted at areas with the greatest skills needs."
- **Labour:** "The Apprenticeship Levy has been beset by problems, leaving employers paying into a training budget they are unable to spend. And it is not delivering for small businesses. Labour will make it easier for employers to spend the Levy by allowing it to be used for a wider range of accredited training, in line with guidelines set by the Institute for Apprenticeships and Technical Education and government's wider priorities for the economy. We will further help small businesses by increasing the amount that can be transferred to non-levy-paying employers to 50% and introducing an online matching service to help levy-paying businesses find smaller businesses to transfer their funds to."
- **Conservatives:** "(We are) looking at how we can improve the working of the Apprenticeship Levy."

Mark Heholt and Neil Hatton (Chief Executive, UK Screen Alliance and Chair of the CIC Apprenticeship and T Level Sub-group) drafted a paper on the Apprenticeship Levy, which was presented to the Creative Industries Council on 5 March 2020. Gavin Williamson, the DfE Secretary of State, was at the Council meeting along with the Minister of State for Digital and Culture, Caroline Dinenage. The CIC agreed the proposals on greater Levy flexibility – so, although there could be little further progress until after the COVID-19 crisis, a more united approach to ministerial Levy lobbying had been achieved during 2019/20.

5.1.2.4 Partnerships to improve careers advice and support

During Spring and Summer 2019 we worked with Creative and Cultural Skills (CCS – our 'sister' Sector Skills Council), and with the Creative Industries Federation, to develop and deliver the 'Creative Careers' programme (CCP). During 2019/20 ScreenSkills invested £493k – the remainder of a 2018/19 DCMS grant – in developing online careers resources, running the successful Discover! Creative Careers week (see section 5.2.4) and delivering new apprenticeship standards. ScreenSkills supported the development of fourteen apprenticeship standards as part of CCP activities. Five screen-related standards were developed:

Camera Prep Technician
 Junior VFX Artist
 VFX Artist/Technical Director
 VFX Supervisor
 Post Production Engineer

Another nine standards were developed for the wider creative industries – with some screen-related skills crossovers:

Standard	Sector
Hair, Wigs, Make-Up and Prosthetics Technician	Theatre
Junior Creative (Advertising)	Advertising
Artist & Repertoire (A&R)	Music
Music Instrument Technician	Music
Scenic Construction	Theatre
Scenic Automation	Theatre
Scenic Artist	Theatre
Material Cutter	Fashion & Textiles
Knitting Technician	Fashion & Textiles

5.1.2.5 Industry planning during COVID-19 pandemic

In March 2020 ScreenSkills colleagues were included in various groups responding to COVID-19's impact on the screen industries – including the BFI Taskforce and the British Film Commission (BFC) Recovery Group, along with sub-groups including Physical Production and Visual Effects/Post-Production. The planned outcomes included a set of guidelines for a safe return to work for film and high-end TV drama productions, plus an associated training standard on which ScreenSkills is the lead organisation.

5.1.3 Centre of Screen Excellence: Yorkshire

Good progress was made during 2019/20 on developing the Centre of Excellence model to support regional skills development and production, working with the NFTS, Screen Yorkshire and other regional partners. A Regional Partnership Manager was appointed during Summer 2019 (a role shared with Screen Yorkshire in order to strengthen integration into the regional agency's other delivery).

Six craft courses were developed by the NFTS, in consultation with industry, colleges and the Grip Branch. Courses related to the following roles: Construction; Costume; Grip; Lighting; Make-up & Hair and Production Assistant (Scripted). Over 170 applications were received for 70 places – and, following 70 offers, 57 students accepted places and enrolled across the six courses. Scholarship funds were provided to remove barriers to participation and ensure socio-economic diversity. The courses were launched as part of a combined induction and launch day. During the second half of March 2020 some course learning was reversioned for online delivery, due to COVID-19, with virtual learning support provided to students.

The Centre of Screen Excellence: Yorkshire (CoSE:Y) was launched on 28 February 2020 in Leeds. The BFI, NFTS, Screen Yorkshire and ScreenSkills contributed to the launch event, which coincided with an induction session for the fifty new trainees. Launch event attendees included a ScreenSkills Board member, the Managing Director, C4 Nations and Regions and the CEOs of Leeds and Bradford City Councils.

The aim is for the Yorkshire initiative to provide a model for other Centres around the UK. ScreenSkills will reflect outcomes from the Screen Yorkshire partnership in building other targeted regional initiatives based on:

- a coherent and consistent approach in key areas – such as skills-mapping and bridge-building with education – in order to avoid potential duplication and fragmentation; and
- support for the Government's focus on 'place' and on levelling up.

During 2019/20 ScreenSkills developed criteria for scoping the location of a second Centre of Excellence, along with a timetable for assessing craft course outcomes, to inform how delivery might be targeted through a second Centre.



'Skills to Film' participants at a Pinewood Studios networking event © ScreenSkills

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

During 2019/20 ScreenSkills delivered a substantial range of entry-level and early-career activities in two main areas: careers support and trainee programmes. We invested a total of £539k 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 Investment Fund activities.

5.2.1 Careers events

The ScreenSkills careers team attended and/or hosted 75 careers-related events during the year, ranging from small group talks to school students and teachers through to major skills shows. Events included: eleven 'Open Doors' sessions to explain industry opportunities; four 'boot-camps' to ensure work-readiness among recent and potential entrants; and three 'Screen Futures' events providing further support beyond careers advice. 42% of Trainee Finder applicants (see section 5.2.7) attended a careers event.

Total footfall across all the events was estimated at approximately 38,000. The ScreenSkills team engaged personally with around 6,000 participants: just under 1,800 were aged under eighteen; over 3,000 were taking their first steps towards entering the industry; and around 1,000 were educators supporting careers choices (teachers, lecturers and careers advisers). Others with whom we engaged included industry returners and career changers.

ScreenSkills supported events across the nations and regions. The map below illustrates ScreenSkills' UK-wide 2019/20 careers activity, highlighting that there was most activity in the North-West and London. Event statistics do not include Creative Careers programme events (apart from four Into Film screenings, where ScreenSkills supplied an industry practitioner speaker).



5.2.2 'Open Doors' events

A total of 722 participants attended one of ScreenSkills eleven 'Open Doors' events during 2019/20. 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.

'Open Doors' events are usually run in a screen industry workplace or space (e.g. at the Bottle Yard Studios in Bristol, Lime Pictures in Liverpool and the ITV office in Leeds). During the year 107 industry practitioner volunteers helped to host 'Open Doors' activities, representing their organisations and advising on screen industry opportunities. During the event 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 2019/20 satisfaction rating of 90% across those who responded. Several quotations from feedback forms are shown below:

“ ”

“This event was an 'eye-opener'. I have come away from it realising I was maybe going into the wrong department, and now I know a little more about what exactly it is I want to apply for. Very helpful, and everyone was lovely. Thanks!”

“ ”

“This was a wonderfully organised event and very well-structured, with the evening split into speakers rotating to different tables in the first half and an opportunity to network informally in the second.”

“ ”

“Great event – really useful and interesting, and I made some good contacts. Brilliant to have such helpful events in the Midlands – thank you!”

“ ”

“This was a superb event – really well organised, with highly knowledgeable, enthusiastic and helpful industry professionals to instill inspiration and pass on invaluable advice.”

5.2.3 Boot-camps and 'Screen Futures' events

699 people participated in boot-camps and 'Screen Futures' events delivered with partner organisations.

159 people attended four boot-camps delivered by training providers in Birmingham, Leicester, Belfast and Newcastle. 100% of participants who completed feedback forms said they were either 'satisfied' or 'very satisfied' with the event. A London boot-camp had to be cancelled due to COVID-19.

Here are some examples of feedback from boot-camp events:

“ ”

“I learnt more about freelancing today than in my whole last year at university – really good.”

“ ”

“It was a great day – I feel much more confident with applications and in my decision to pursue a career as an AD.”

“ ”

“I felt this bootcamp was exactly what was needed. I understand much more about Trainee Finder, and (the bootcamp) gave me options to progress through that scheme or do the groundwork for alternative methods of employment. The team were very approachable and gave everyone as much time as possible.”

“ ”

“I found the day very informative and useful in terms of understanding the layout and running of drama and film. I understand where my role comes in to play – but also other options I can consider for my skillset. I am hoping that, by attending this course, I can go on to gain my first 'foot in the door' role and forge my career.”



“The day was excellent... Speakers were engaging and knowledgeable and were clearly passionate about what they do. I can honestly say that that day was invaluable in helping me identify what I would like to do in the industry, and how to get there from where I currently am.”

540 people participated in three 'Screen Futures' events in Birmingham, Bristol and Manchester. Partner organisations (such as the BBC, BFI, New Creatives, Channel 4 and Bectu) were keen to support longer events with a larger capacity than 'Open Doors', as part of Digital Cities – so ScreenSkills tested a one-day 'Screen Futures' format which combined masterclasses, workshops and evening networking. During the year 85 industry practitioner volunteers helped to host 'Screen Futures' activities, representing their organisations and advising on screen industry opportunities. The events proved extremely popular, and all were fully subscribed. They attracted diverse participants in terms of Black, Asian and minority ethnic (BAME²) backgrounds, gender, socio-economic background, age and career-stage.

These are examples of comments shared after the Birmingham and Bristol 'Screen Futures' events:



“More things like this, more often and in more accessible parts of the country please! Keep up the great work!”



“Screen Futures gave me some very useful ideas and contacts, which should be of great use to me in the future. I was very impressed by the event, and intend to go to other ScreenSkills events of relevance to me in the future.”

The examples below illustrate how targeted support through careers events helps people get into the screen industry.



Vicky, an Art Department Trainee, said: “I was an experienced graphic designer working in publishing. I've always had an interest in TV and film production but never knew how to transfer my skillset. I started following TV and film companies on LinkedIn and happened upon a Liverpool Film Office post regarding an 'Open Doors' event. At the Liverpool event there was the chance to talk to a range of industry professionals and to ScreenSkills staff. I made a point of speaking to one of the team recruiting for Trainee Finder. Despite my misgivings at being an older applicant, with no prior industry experience, the ScreenSkills adviser encouraged me to send in my application. I was lucky enough to be granted an interview in Manchester, where I was interviewed by an art department professional and a ScreenSkills representative. I was successful – and ScreenSkills so far has provided me with excellent insights on what can be expected as an art department trainee.”



Sophie explained: “I had just finished my A-Levels and knew I wanted to pursue a career in film but didn't know where to start. I was accepted onto an animation boot-camp – a turning point – that provided insights into animation and an opportunity to network. Thanks to the boot-camp I secured an internship at a creative digital media company. This gave me industry experience which, I believe, stood me in good stead to be accepted onto my Film degree course. I found out about Trainee Finder through university tutors; and, after graduating I attended a ScreenSkills 'Screen Futures' event in Bristol, where I gained advice on interviewing which really upped my confidence going into the Trainee Finder interview. I applied and, happily, secured a place as an edit trainee!”

² The abbreviation 'BAME' is used throughout this Report to refer to Black, Asian and minority ethnic communities.

5.2.4 Discover! Creative Careers week

ScreenSkills is a Creative Careers Programme (CCP) delivery partner, along with Creative & Cultural Skills (CCS) and the Creative Industries Federation.

The Discover! Creative Careers week was one element of the DCMS-funded CCP – part of the Creative Industries' Sector Deal. ScreenSkills collaborated with partner organisations across the wider creative industries in delivering the Discover! Creative Careers week during November 2019. Around ninety screen companies in England were involved in hosting school visits, enabling around 6,500 school-age students to experience the world of work across the screen industries. It was the first example of large-scale, 'hands-on' careers activity within a specific time-window; and feedback indicated that the Discover! week delivered successfully against its objectives.

The 2019 Discover! Creative Careers Week began for the screen industries at Pinewood Studios, with a series of talks and panel discussions involving practitioners such as ScreenSkills' Head of Film & Animation, Gareth Ellis-Unwin. In Birmingham ScreenSkills CEO, Seetha Kumar, interviewed BAFTA-winning writer and director Deborah Isitt, who praised the Discover! initiative as "wonderfully inspiring and exciting" for students, giving them the opportunity to discover careers they may not have previously considered. The week concluded when ScreenSkills joined forces with Access:VFX at WorldSkills Live in Birmingham, the UK's largest skills, apprenticeships and careers event.

During the week thousands of young people learnt about jobs in the screen and wider creative industries. Studio visits, marketing and writing workshops and talks were among the activities introducing students to a range of careers in film, TV, VFX, animation and games. One participant said it was an amazing experience: "Having the chance to visit a massive TV production company is something I never thought I would get to do. I have really gained an insight into the industry."

Creative agency FEREf, working with Sony and MPC, ran a day that included the chance for pupils to create a marketing campaign for the forthcoming *Jumanji* film. A visit to Warner Bros. Studios Leavesden included the Harry Potter studio tour. Groups of students took part in events ranging from touring the digital archives and projection rooms of the BFI to visiting Gaston's Cave, creators of *Peppa Pig*, for a talk and tour around the studios. Other participating animation studios included Blue Zoo, who are behind the *Mr Bean* animated show and the upcoming TV adaptation of *Paddington*. At the National Videogame Museum in Sheffield, students learned about a career in videogames with a series of talks and fun demonstrations, as well as a chance to explore the museum. Discover! also introduced pupils to potential careers in games through visits to companies such as Konami and SEGA.

The production company Kudos arranged talks by creatives on some of its best-known shows including Paulette Randall (director of *Tin Star* and *Death in Paradise*), production designer Tom Bowyer (*The Capture*) and editor Paul Knight (*Spooks*). Here are two examples of feedback:



Tim Rahman, Director of Learning for Enterprise for Westminster Academy, commented: "It was an absolutely incredible experience. It is so important for young people to see the industry in action, and the day was a real inspiration. The staff at Kudos were incredibly engaging throughout and really made the students feel like they could have a future in such an amazing sector. I've already had students get in touch with them about creating further opportunities so, as a school, we are already seeing the success of it. The most important thing as a teacher is being able to give our students this kind of access – something schools simply cannot do without help from these kinds of companies."



One of the students involved in the Kudos visit said: "I've learnt so much, and it has made me so determined to work hard and make it in the media industry. I am really excited about the future possibilities!"

In Manchester pupils visited the *Coronation Street* set, learning about screenwriting and writing storylines. In Leeds pupils wrote their own scenes for *Emmerdale* which were then performed for the students by *Emmerdale* actors that day. The BBC offered tours of their news studios in Salford, Birmingham and Bristol to inspire students to pursue careers in TV journalism. Sky's introduction to life in the newsroom incorporated the work of sports reporters, including a talk by former sportsman turned presenter Mike Wedderburn. Channel 4 opened its offices in locations including Leeds, London and Manchester to showcase a range of roles including film financing, programme-making and commissioning. Other participating companies included Elstree and Three Mills Studios, Bankside Films, Lionsgate and Molinare TV & Film.

5.2.5 Careers resources

ScreenSkills also led on another CCP strand, developing a well-received web portal – a 'one front door' route to information about creative industry jobs (<https://discovercreative.careers/#/>). By the end of March 2020 almost 200 job profiles were available for review (with around 160 profiles added during the year) – each profile outlining the skills required in that role and details of the routes into the job.

The Discover! portal was launched at the end of September 2019 – and, by the end of March 2020, we had recorded 59,282 unique page views (88,766 page views in total). Research in January and February 2020 indicated that 26% of the traffic to the ScreenSkills website went to the careers pages.

During 2019/20 ScreenSkills produced additional career maps for film and TV drama, animation, VFX, unscripted TV and games. We also developed a virtual reality (VR) experience, which takes users behind the scenes on a film-set. It was made available in March 2020, free, via the Oculus store; and development started on a free YouTube version.

There is evidence to show that, if children are not exposed to positive careers advice about a specific industry's opportunities by the age of around seven, they do not seriously consider those potential roles when making career choices during their teens. During 2019/20 the Careers team developed a series of primary school career-related lesson plans across film and TV drama, unscripted TV, VFX and games. The resources demonstrate the varied range of jobs available in screen and related creative roles, using techniques and content relevant to younger children. The Animation Council commissioned an Animation careers lesson plan; and Lupus Films and Harper Collins granted the rights to theme our lesson resources around *The Tiger Who Came to Tea* animated film, which was broadcast on Channel 4 on 24 December 2019. <https://www.screenskills.com/careers/careers-resources/animation-lessons>. The lesson plan was launched with a group of thirty children on 27 January 2020 at Compass Point Primary School in Bristol, as part of the Digital Cities week. The children chose job roles and made their own animations based on the Tiger story. This was followed by a Tiger Tea Party. Adult supporters from ACE, Lupus, Channel 4 and Into Film were involved, alongside the children, in making simple animations; and ScreenSkills collaborated with Into Film to provide an evening session for teachers on using animation in the classroom. Other primary school lesson plans were completed in March 2020 (for release by the end of May 2020).

We distributed newsletters to an increasing number of educator contacts – signposting resources, events and activities and highlighting Discover! Creative Careers Week opportunities.

5.2.6 Careers outreach

A screen opportunities advertising campaign was launched in May 2019. It reached 1.74 million people in cinemas. There was a 20% increase in ScreenSkills website traffic during the cinema run; and Twitter reach during the campaign was up 32% on the previous month. The campaign was accessed over half a million times across ITV video-on-demand (VoD) platforms.

We continued to raise awareness using the assets created for the campaign during the rest of the year. This included using the filmed profiles at events from September 2019 to March 2020.

5.2.7 Trainee Finder scheme

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

5.2.7.1 HETV Trainee Finder

During 2019/20 we invested £940k to support HETV Trainee Finder placements. A total of 148 trainees were accepted onto the 2019/20 scheme: 112 through the initial recruitment phase, with another 36 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.



Annie, a London-based hair and make-up trainee, explained: "I had reservations about applying for Trainee Finder as I wasn't sure I fitted the profile of a TV trainee: I was older, I was a mother, I'm from the BAME community and – even though I already had hair and makeup experience – I hadn't practised for a while. After returning to work I got a job on a TV series in the Make-up Department, where the trainee was on Trainee Finder. I noticed the support she was getting – she had an action plan; she was doing workshops; she had a trainee support group; and she was also a mother returning to work – so I applied. Trainee Finder has helped me find out what I have to offer in today's market. It helped me reframe what I think the industry wants – seeing that my unique personal profile is something the industry might need. I understand the industry better and have developed my network. I have learnt how to value myself – and, in unfamiliar environments, Trainee Finder helped me to step back, think and position myself as being a valued team-mate instead of worrying. The scheme also helped me learn how to process my options – for example: when I had two great job offers Trainee Finder helped me decide on the best choice for me and maintain a relationship via the job I turned down. After finishing Trainee Finder I still have support from the alumni group."

Greg, a Scotland-based floor runner trainee, commented: "I had an incredible experience during my time on the Trainee Finder scheme. I was lucky enough to work on three different BBC productions through the scheme, across high-end drama (first series of *The Nest* and *Vigil*) and children's TV (*Molly and Mack* series 2). Being part of the scheme ensured that my training within the AD department progressed from production to production. I was constantly challenged with each new job and have developed massively as a floor runner. As well as the experience I gained the connections I made over the past year will be invaluable to me after this scheme ends. Thanks to Trainee Finder I was given the opportunity to form great working relationships with, and learn from, ADs working at the highest levels of TV production – for which I'm extremely grateful – and I believe will stand me in good stead in the future."





Tara, a camera trainee, said: “ScreenSkills has given me life-changing opportunities – not only opening many doors to kick-start my career but also supporting me with courses, on financial issues and around any problems or worries. My first placement was on a Sky Atlantic show called *Little Birds*. I worked alongside so many talented and passionate people and learnt lots of skills. From this I was offered more work: on the ITV show *McDonald and Dodds* (known as *Invisible* during production), on the Netflix series *White Lines* and on *Traces* – then landing a job on the ITV/Big Talk Productions show, *The Offenders*. All of this provided contacts to further my career in television, as well as lifelong friends. ScreenSkills also continued to support me during the COVID-19 lockdown with conversations about work and online courses. I highly recommend anyone wanting a TV career to apply for the Trainee Finder scheme. I can't thank ScreenSkills enough for helping me get the dream job I've always wanted.”

5.2.7.2 Children's TV Trainee Finder

During 2019/20 we invested £54k to support twenty Children's TV Trainee Finder placements. 72% of trainees identified as female, 16% were from a BAME background, 65% were based outside London and 6% said they had a disability.

5.2.7.3 Film Trainee Finder

During 2019/20, we invested approximately £371k to support Film Trainee Finder placements. 73 trainees were accepted onto the 2019/20 programme, 72 of whom confirmed their place. 67% of trainees identified as female, 17% were from a BAME background, 61% were based outside London and the South East and 14% said they had a disability.

Here are three examples of how film trainees benefited from their Trainee Finder experience.



Ayesha first began to experiment with audio and gain an insight into post-production sound at university, where she also discovered that there weren't many female mixers and sound designers in the industry. She decided she wanted to be part of the few who could inspire other girls wanting to pursue a career in audio, and she successfully applied for Trainee Finder as a Sound trainee, to learn more about the film sound process from the professionals alongside whom she aspired to work. Before the scheme she worked on sound for short films and other media to gain experience, buying her own equipment to travel around the country shooting films. While on the Trainee Finder scheme Ayesha had an opportunity to work on a Warner Bros. film and two Marvel films, gaining invaluable experience as she learnt safety protocols, kit-maintenance and how the sound department liaises with other departments on set. Ayesha wants to work in post-production sound to expand her knowledge and understanding of the relationship between production and post-production.

Matt explained: “I had just finished a Sports Technology degree when the opportunity arose to be an extra in *Game of Thrones* S8. The more time I spent on set the more my interest grew. Once S8 ended I messaged one of the ADs who had recently stepped up, asking if they would take me on as a trainee. I had been working as a Trainee AD for a couple of months when the AD who gave me my start suggested I should apply for the Trainee Finder (TF) scheme. My first placement was on a small-budget feature based in Northern Ireland, called *Boys From County Hell*. Some of the opportunities I had during the shoot just wouldn't have happened for me on a bigger budget feature at that stage of my career. The second placement was on *The Eternals* – an opportunity in England. I gained a huge amount of confidence in myself as an AD. During both my TF placements I not only improved as an AD but also made some great friends. I would recommend TF to anyone who is thinking about it.”



Ruby explained: “Just over three years ago I made the bold move to change my career trajectory: I went to film school. I loved it and was absolutely blown away by the possibilities. However I was completely unprepared for how difficult it was to break into this industry... making the adjustment to this precarious world of intermittent freelance opportunities. ScreenSkills provided me with training, structure and support – a much-needed lifeline. One of the best things about the programme was having a mentor, who was instrumental in helping me to set a more realistic set of goals and work out a way to achieve them. I discovered early on that there is no easy route into this industry. It takes graft, humility, persistence, dedication and patience... and there is simply no substitute for experience. One of my two Trainee Finder placements, in particular, was extraordinary and an experience I will never forget. The AD teams were brilliant and enormously generous with their knowledge and experience, allowing me to take on more responsibility as the production progressed. Working with a crew from the beginning to the end of a project really makes you feel part of the film family. I feel incredibly fortunate to have had this experience.”

The following quotation is from a Film Trainee Finder ‘host’ – producer Tracey O’Riordan – who provided placements for various trainees on *Ali and Ava*.

“ ”

“We shot *Ali and Ava* in Bradford last year and had ScreenSkills trainees across the Art Department, ADs, Camera, Costume, Production and Hair & Make-up. Not only were we able to support their training and growth through the placements but the trainees also became an integral part of the crew. Our HODs (department heads) were impressed with the trainees’ professionalism and ability to hit the ground running. The trainees were able to make important connections within their chosen departments which will give them the networks to progress further within the film industry.”

5.2.8 ‘First Break’ social mobility initiative

ScreenSkills partnered with ITV on a new scheme, ‘First Break’, designed to offer opportunities to people from socio-economically disadvantaged backgrounds at the start of their career. The multi-stage process began in September 2019 with ‘Open Doors’ events in Leeds and Manchester, after

which participants were asked to apply to a one-day boot-camp, designed to introduce them to the production process and help them understand the structure of a continuing drama. Participants were then invited to apply for a place on the 'First Break' three-week paid placement scheme.

A key element of the boot-camp and subsequent placement programme was the active recruitment of individuals from diverse cultural and socio-economic backgrounds, through work with social inclusion agencies across Leeds, Yorkshire and Greater Manchester. Of the 55 boot-camp attendees twenty were selected for placements across the *Emmerdale* and *Coronation Street* studios, starting in January 2020. Trainees were based in one of four role groups, based on the preferences they identified at the boot-camp: technical, creative/practical, organisational/people-focused and creative.

Trainees benefited from a careers workshop and were supported by a mentor. Following the placements ScreenSkills and ITV provided further careers advice, including support on looking for opportunities; signposting to local organisations providing new entrant opportunities; help with interview techniques and CV planning; and information on working as a freelancer.

This case study illustrates the benefits of the 'First Break' scheme:



Talhah, born and raised in Bradford, said: “ ‘First Break’ sounded like an amazing opportunity to build my contacts, do some networking in television and get the ball rolling.” He loved being thrown straight into working as a runner in the AD department on *Emmerdale*. “I immediately felt I was at the core of the production, and the team I was working with was helpful.” After his placement ended, Talhah pressed for feedback from one of the ITV First Break mentors. He impressed them with his enthusiasm, ‘can-do’ attitude and ability to get stuck in, and he secured a twelve-week runner contract. “At no moment did I feel intimidated or unwelcome. Everyone was super-lovely. I'd say it is best to not let your shyness get the better of you. The more you get stuck in the better you are, and people are more comfortable with you.”

All twenty trainees completing placements were based outside London; and their ages ranged from 20 to 59. 15% were from BAME backgrounds, 75% identified as female, 30% said they had a disability, and 40% identified as LGBT.

Two 'First Break' participants were offered roles with *Emmerdale*: a job with the tours team and a twelve-week production runner contract. Several candidates were encouraged to apply for ITV trainee roles, including on *Coronation Street*. Another participant secured a place as a Locations trainee on the 2020/21 Trainee Finder scheme.

5.2.9 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 led on delivering the Scheme's 2019/20 training programme (its seventh year), which ran from March to September 2019. Eight trainees benefited from courses including: 'Ready for the Workplace'; 'Researcher's Survival Guide'; 'Presentations for Meetings'; 'TV Development Boot-camp'; 'Social Media & Second Screens'; 'Freelancers' Business Toolkit'; 'Camera Training'; 'Production Manager's Boot-camp' and 'CV Clinic'.

Hosting companies were: Lime Pictures and Optomen (All3Media); Electric Robin (Endemol Shine); Fremantle Media; Hat Trick Productions; RDF Television; and Warner Bros.

Participants' feedback included the following comments on training provided as part of the Scheme:



On 'Ready for the Workplace': "The trainer explained concepts in a relatable way and challenged our ideas. I found the session very useful."



On the 'Researcher's Survival Guide': "Excellent course – so helpful. I will use everything I've learnt through the rest of my career. Thank you!"



On the 'TV Development Boot-camp': "So helpful! The trainer gave me a lot more confidence and made me even more excited about my TV career."

5.2.10 Animation new talent support

During 2019/20 the relaunched Animation Skills Investment Fund targeted a range of activities to develop animation talent at all levels. Support for new talent included, via a partnership with Into Film, the production of an animation lesson to enable schools to run animation classes. Within a month of publishing the lesson in January 2020 there had been 92 downloads.

During the year Animation Skills Investment Fund members also discussed and agreed priorities for support during 2020/21. Partnerships were strengthened with 3Dami (a non-profit organisation promoting digital art among pre-university students, linking them with each other and with industry) and with the NextGen Skills Academy 'Blender 3D' animation clubs in order to develop skills among over 1,500 young people across the UK.

5.2.11 Apprenticeships and National Occupational Standards (NOS)

During 2019/20 we continued to develop a range of English Apprenticeship Standards to meet screen industry needs. An English Standard takes time to develop, working with industry practitioners through employer advisory groups. The Standard is then submitted to the Institute for Apprenticeships & Technical Education (IfATE) for approval, after which an End-Point Assessment (EPA) plan is developed.

Over the last year we also completed National Occupational Standards (NOS) work in Wales, Scotland and Northern Ireland. Standards are managed differently in the nations, requiring liaison with their skills agencies. For example: in April 2019 it was confirmed that we had been successful in our bid to be part of the Skills Development Scotland supplier framework for three years from 2019/20, working on the development or re-development of National Occupational Standards (NOS), on apprenticeship frameworks and on qualifications for Scotland, Northern Ireland and Wales. During this first year of this contract we successfully secured funding to review and redevelop National Occupational Standards (NOS) for Camera, Lighting for Film and TV, Sound Recording and Music Technology. We also translated the following NOS suites into Welsh: Journalism, Creative Generic and Production.

During our 2019/20 NOS development we secured broader industry engagement than in previous years, including from:

- Bectu
- Screen Northern Ireland
- Creative Wales
- Creative Scotland
- The Production Guild
- The British Society of Cinematographers
- BBC Studios around the nations
- HBO
- Netflix

- Amazon
- NFTS
- ITV
- UK Music
- James Music

The Camera NOS review generated responses from 177 employers; and the Lighting for Film and TV NOS review secured responses from 45 employers (a positive response, given the niche nature of this part of the industry). The Sound Recording and Music Technology NOS received fewer responses (25), but this was sufficiently representative as respondents included various umbrella organisations.

Here is a summary of our 2019/20 progress on developing English Apprenticeship Standards and National Occupational Standards.

English Apprenticeship Standards fully approved in 2019/20

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

Government statistics are used to track the number of apprentice 'starts' on English Standards. Between February 2019 and January 2020 (the period during which available full data most closely aligned to ScreenSkills' 2019/20 financial year) there were over 530 starts on English Apprenticeship Standards in which ScreenSkills was involved, as follows:

- Junior Content Producer (Level 3): 320 starts
- Junior Journalist: 94 starts
- Broadcast Production Assistant (Level 3): 70 starts
- Broadcast and Media Systems Technical Operator (Level 3): 10 starts
- Broadcast Systems Engineer (Level 6): 10 starts
- Junior 2D Artist – VFX (Level 4): 20 starts
- Assistant Technical Director – VFX (Level 4): 10 starts

During 2019/20 a wide range of industry practitioners contributed to Standard development work through employer advisory groups and nation-specific development work. The following comments were provided by two contributing practitioners: Barry Bassett (Trailblazer Chair for the Camera standard and Managing Director, VMI.TV Ltd); and Daniell Morrissey (Senior Editorial Early Careers Schemes Manager, BBC).



“This apprenticeship standard will allow the TV camera hire industry, for the very first time, to have structured training and entry for school leavers. Rather than our traditional approach of recruiting exclusively university graduates – who are saddled with debt and tend not to stay in post for very long – this approach will be a very welcome change for many camera rental houses. Our hope is that we will train and grow an entire new generation of camera techs for the TV industry and help to level-up by employing (trainees) from schools as an alternative to the university route.”



“ScreenSkills has been tremendously helpful and supportive, for which I and the rest of the industry are extremely grateful. ScreenSkills worked with a group of employers, including the BBC, on the Scottish Diploma and Modern Apprenticeship review for the Creative Digital Media standard. They supported the group, the qualification and the apprenticeship redevelopment through to a highly successful conclusion this year. ScreenSkills has been a huge help in developing our Scottish apprenticeship provision.”

5.3 Strategic priority 3: Continuing professional development (CPD)

During 2018/19 ScreenSkills developed a new CPD framework, comprising four career stages – entry-level, early career, experienced and expert – with cross-cutting competencies. The approach enables ScreenSkills to:

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

The framework is used when commissioning high-quality CPD in priority skills areas identified by industry (e.g. through ScreenSkills' skills forecasting research). The structured approach also helps employers to plan their CPD investment and learning support; and it enables individuals – including freelancers – to plan and manage their own skills development.

During 2019/20 ScreenSkills invested in a wide range of in-career learning and development for screen skills professionals, targeted at key skills needs.

5.3.1 HETV CPD

HETV's 2019/20 investment in CPD skills development totalled approximately £2.2m.

During the year there were over 960 HETV CPD beneficiaries across the UK, including:

- 233 heads of department and managers who benefited from the HETV leadership and management programme;
- 246 individuals who received HETV bursaries (see section 5.3.9);
- Over 80 freelancers who were provided with local training near their bases in Scotland, Wales and Northern Ireland via local partnership activity;
- 48 beneficiaries who were supported via business skills to help them develop their freelance careers;
- 40 individuals who benefited from moving up into HETV line producing; and
- Five new producers who received placements associated with HETV content.

During the year the HETV Skills Investment Fund commissioned research to inform its skills investment prioritisation. The research reflected 57 completed online surveys and 45 one-to-one interviews with HODs, mid-level crew and TV-focused agencies based across the UK. The findings were used to inform decision-making in our HETV industry working groups. The responses flagged major issues, with 81% of survey participants describing skills shortage issues as 'very serious' or 'serious'; and 53% of respondents claiming that skills-related issues had worsened over the last twelve months. A lack of available crew, as well as a lack of crew with the right skills, were both highlighted as being of equal importance. 62 specific grade shortages were mentioned in the research, with production-related grades being most frequently mentioned. 'Softer' cross-the-board business skills were also flagged as a key issue, with budget management and a lack of leadership skills most frequently mentioned. However the research demonstrated that respondents felt HETV funding was being directed where industry needed most support – including via investment in shortage grades and in an industry-focused leadership and management programme.

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.

Here are two pieces of feedback from 2019/20 MAM participants:



Richard stepped up to Production Manager (PM) on *Hanna* series 2 for NBC Universal. He explained: "MAM gave me the opportunity to step up while having access to support and resources – otherwise unheard of in the freelance industry. When you're stepping up to a new role it is expected that you do not know all of the answers – which gives you the confidence to ask questions. The grant allows individuals to purchase industry standard software and to go on courses which might be out of reach due to the cost. *Hanna S2* was a very demanding show but, with support from both ScreenSkills and the production company, I moved from Junior Production Manager (JPM) to PM during the series; and before the lockdown I was working as PM on another HETV show for Netflix. I really enjoyed my time on MAM and would highly recommend it to anyone who is eager to step up and make that move!"



Henry stepped up to Location Manager on *Intergalactic* for Moonage Pictures. He said: "I worked on the TV drama *Intergalactic* and stepped up from Assistant Location Manager to Location Manager in late 2019. I really benefited from the support offered by the MAM programme, as it gave me an outlet to ask for help and guidance in my new role as a HOD, without having to burden any members of the crew I was working with at the time. The process has helped me further learn about location management and has given me the confidence to accept other jobs at the same level in the future."

5.3.3 HETV support for co-producers

During 2019/20 five new co-producers benefited from placements on *Responsible Child* (Kudos), *Cold Feet* (Big Talk), *McDonald and Dodds* (Mammoth – known as *Invisible* during production), *Baptiste* (Two Brothers) and *Sitting in Limbo* (Left Bank). We also delivered a 'New Producers Bible' to support individuals stepping into the role – including advice, tips and template paperwork to help them move smoothly into HETV producing. We delivered a series of Producer Masterclasses for an additional fifteen individuals beyond the five who received placements, to support wider learning and talent development.

5.3.4 Film CPD

2019/20 investment in film CPD totalled £783k (around £130k of Film Skills Investment Fund income and £653k of BFI-funded 'Future Film Skills' investment). Film CPD investment supported 1,254 beneficiaries on 37 courses across the UK. 30 of the 37 courses (with 1,118 beneficiaries) were funded by BFI 'Future Film Skills' programme investment and the remaining seven courses (with 136 beneficiaries) were delivered through Film Skills Investment Fund investment.

The year's film CPD investment was targeted at skills priorities identified by the industry. Examples included:

- Four leadership and management courses – benefiting 78 experienced professionals across courses including 'Elevate for Cinema Professionals' (provided by the Independent Cinema Office/ICO) and 'Future Leaders in Distribution' (provided by Birds Eye View).
- Two marketing courses – benefiting 61 participants across courses including 'Data-driven Marketing' and Social Media Marketing for Films & Filmmakers.
- Two courses addressing mental health issues – with 74 beneficiaries across courses including Mental Health First Aid training for Animation and VFX.
- Four art department courses – benefiting 90 people across courses including Stepping Up to Art Director.

Other commissioned courses included Unconscious Bias and Location Management for Veterans.

Here are three examples of participant feedback on film CPD courses.

Ray attended a 'Leadership and Management' course delivered by Screen Central. He explained: "I'm an award-winning writer, development exec and lecturer. I signed onto the Leadership and Management course because I'm interested in moving into production. The course was divided into monthly meetings and workshops, and self-organised mentoring sessions. The meetings were mainly facilitated by Rachel, who covered topics such as budgeting and people management. She was a font of knowledge and highly approachable: during breaks it was easy to chat with her about various aspects of film-making. The breaks were also a perfect opportunity to meet the other participants on the course – people who worked in all sectors of the industry from script-editing to dance. The most fulfilling aspect was being able to approach an industry professional to be a mentor. I contacted the producer of *Bhaji on the Beach*, Netflix's *Been So Long* and my favourite CBBC show for many years, *Joe All Alone*. Thankfully she agreed! She was open, informative and shared her storytelling expertise in helping me to develop my feature film idea. The course structure fitted perfectly into my busy freelance life, and it allowed me to meet many inspirational people."



John attended a 'Leadership and Management' short course run by Screen Central. He said: "It was a three-day course (Friday to Sunday). A good mix of creative people attended – make-up artists, actors, writers, producers, directors and art designers. Most were local to the Midlands, which made for constructive networking. The training schedule covered areas such as: 'imposter syndrome', managing risk, freelancing and strategic/creative management. There were numerous discussions throughout to explore topics, when participants could share their experiences. Further networking was encouraged, and many people have since remained in touch. The collective wealth of experience among all the tutors and speakers was both humbling and inspirational. As a working director I enjoyed and valued the sessions delivered by the successful independent film producer. Her analysis, and her examples of leadership and management in her work on both short and feature films, was especially insightful."

Peter attended a course on 'How to Succeed in the Art Department', delivered by Talking Point. He commented: "After 18 years of working in architecture I was looking for a new challenge. I was introduced to the film industry via ScreenSkills' workshop, 'Skills to Film', at Pinewood Studio – where I met the Art Director of *The Crown*. I then had two weeks of work experience on *The Crown* Season 4. I knew this was what I wanted to do. But being new to the industry there are many questions, including where to start and how to understand the different working culture. The course was a tremendous help: with a small group in each session we got to ask questions as well as hear people's experiences; we heard from people in the industry; we learnt the 'dos and don'ts' and the norms; and we found out about the structure of the art department. I also got to understand how best to contact people when looking for work. I spent a month working on my portfolio and then met a few Art Directors and got a couple of offers. I am working on a Netflix drama as a draughtsperson."



5.3.5 TV Skills Fund (TVSF) CPD

During 2019/20 the TVSF invested £314k in CPD skills development, with a total of 174 beneficiaries. Programmes included a second year of the Production Co-ordinator scheme – which, this time, included a two-month paid work placement at the end of the training. This was a critical addition to the training, ensuring better connectivity with industry (which is particularly important for such an in-demand role).

There were 83 applications for the fifth Series Producer (SP) programme, which had a focus on attracting talent living and working in the nations and regions. Once again the standard of applications was high, and a final cohort of 25 were selected. Of those 55% were from outside London and the South East, 24% were from BAME backgrounds, 12% said they had a disability and 68% identified as female. For the first time external partners offered bursaries to Series Producer participants. MultiStory Media offered two bursaries (one for a London-based participant and one for a regionally-based participant) to cover fees and travel. Screen Scotland also supported the programme by offering a bursary towards fees and travel costs for a participant from Scotland.

The start of the fifth SP programme was delayed by the COVID-19 lockdown. Training was replanned during March 2020 (so that training could start in May 2020 and continue online until December 2020, when it was hoped that face-to-face training could safely resume). The training programme was extended by three months to ensure that participants have the same degree of contact with commissioners and other key course sponsors.

In response to COVID-19 developments we switched from face-to-face training during March 2020, instead rapidly developing and running a new range of online sessions, delivered via Zoom to support screen industry freelancers during the production hiatus. Between 23 March and 31 March 2020 the TVSF and ITF teams worked together to deliver 45 online sessions, with 960 registrations (483 of whom attended nine TVSF-specific sessions). Topics included: masterclasses in 'fly on the wall' observational documentary-making; music for documentaries; storytelling; care of vulnerable contributors; Movie Magic budgeting and scheduling; and After Effects software training. In addition there were 'lunch with a commissioner' sessions, talent manager sessions and an 'industry greats' session with well-known practitioners such as Lorraine Heggessy. Mental health issues were addressed through 'daily cuppa' and yoga sessions, coaching support and advice on business resilience for freelancers. The TVSF online learning portfolio lead, Donna Taberer (formerly a TV Executive and Head of the BBC Academy's College of Production) explained: "Zoom is far from ideal, but we are making it work. And much of what we provide in this period will be a 'bonus' – beyond what we could usually have expected to deliver."

Other initiatives supported by the TVSF during 2019/20 included disability awareness training to strengthen recruitment and retention, delivered by ThinkBigger! and co-funded with the HETV Skills Investment Fund. 39 people benefited, with one participant offering the following feedback:



"Going into the course I felt I had a limited and disjointed awareness around employing people with disabilities. The course gave context and joined up what I knew (or thought I knew) – and, in addition, I learnt lots of new points around all aspects of advertising roles, interviewing and recruiting people with disabilities into the industry."

During 2019/20 a 'task and finish' group met several times to continue progressing proposals for a new Unscripted TV Skills Fund. The ScreenSkills Chair and CEO regularly met senior executives across the major broadcasters and related organisations in order to develop the proposal. The business plan was developed from the business case. Due to COVID-19 the financial modelling for the fund was due to be revised during 2020/21 and the final approval stage will be delayed – although ongoing commitment to the TVSF from contributing broadcasters was secured pending approval for the new Fund.

5.3.6 Animation CPD

During 2019/20 £83k of Animation Skills Investment Fund investment supported projects to develop animation talent at all levels. Activities included:

- The Animated Women UK 'Helen North Achieve' programme – which helped 24 women working in VFX and animation to step up in their careers. Two workshops were also run to help a further 40 participants learn about managing people and presenting their ideas.
- The Children's Media Conference's 'Manimation' conference in Manchester – supporting knowledge transfer between more than 100 animation professionals from across the UK.
- Masterclasses and freelancer sessions at the Edinburgh MOVE Summit and also online for the Cardiff Animation Festival – supporting more than 300 professionals overall.
- A boot-camp at Lupus Films to upskill 10 storyboard artists. This was the pilot boot-camp for a series of events focused on in-demand animation roles – with boot-camps to be rolled out in 2020/21.



Divya, a Writer's Assistant and participant in the Animated Women UK conference, explained: "I worked across Disney Channels in the UK and across Africa and the Middle East, planning new content and working closely with marketing, promotional teams and media planning." She moved to animation five years ago, becoming an Animation and Digital Co-ordinator at the company. She was delighted to discover Animated Women UK and its 'Helen North Achieve' programme – an introduction to strategic career management for women in VFX and animation. Backed by the ScreenSkills Animation Skills Investment Fund – with contributions from UK animation productions and with additional support from Escape Studios – the programme helps women fulfil their animation potential. "Each week had a theme, such as negotiating strategies, presentation skills and goal-setting. We conducted role plays, set targets, received homework assignments and read interesting articles from business people." Divya said she particularly benefited from pitching in front of the group. She moved to a new role as a writer's assistant at Blink Industries TV, where she supports the head writer, showrunner and writers on their series. "I feel much more confident. Where previously I would beat myself up for making a mistake, now I learn from it more quickly and move on. I also used the skills I learned on the programme to negotiate my pay. I no longer feel shy about having that conversation and understand that timing is critical. I am still evolving, but the course gave me a stronger sense of direction and purpose."

5.3.7 Indie Training Fund CPD

ITF's 2019/20 total income was £472k from membership, course fees and other income along with internal income of £74k from the TV Skills Fund (to deliver targeted unscripted TV training).

During 2019/20 ITF income was invested in delivering 50 short courses to member organisations' staff and freelancers. Around 370 participants attended short courses including 'Self-Shooting Camera Skills', 'Dealing with Difficult People' and 'Spot Coaching'.

Here is a comment from one 'Spot Coaching' course participant:



"Brilliant that it wasn't overly structured – it's not often that you get to take such an in-depth look at your career. The trainer was excellent."

During 2019/20 ITF also delivered around 130 training sessions, with around 2,000 beneficiaries. Course topics included: diversity; editorial skills; digital skills; mental health awareness and other wellbeing sessions – including support during the COVID-19 lockdown; presentation and public speaking skills; and self-shooting camera skills.

5.3.8 Children's TV CPD

During 2019/20 the Children's TV Skills Fund invested £143k in CPD skills development, with 44 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 was scheduled to run in key hubs across the UK (although the late-March Bristol session was postponed due to COVID-19). The courses that ran received excellent feedback – two examples of which are shown below:

“ ”

A Belfast-based freelancer, said: "The course was highly engaging and informative and was extremely well delivered...I have learnt so much in such a small space of time and found myself ever more passionate about creating children's television."

“ ”

A Glasgow-based freelancer, said: "I thought your training was the best training that I have ever received. I have mentioned it via social media, telling everyone about it...I'm going to see if I can get some freelance work in Children's TV and use what I learnt."

Children's TV CPD skills investment also supported nine 'Make a Move' (MAM) scheme participants, providing funding to productions who commit to developing talented individuals by enabling them to 'step up' on an active production. MAM productions have trained people across a variety of roles including showrunner, series director, art department buyer and production coordinator. Here is an example of feedback from two beneficiaries:

“ ”

Rachel and Sasha, who worked on *Malory Towers* for King Bert, explained: "Completing the course not only armed us with knowledge but meant we earned further respect and trust from the companies we work with. They are more ready to listen to our creative concerns and worries – and to trust that we not only want the best for the series but that keeping us part of the creative conversation across the process is also beneficial and advantageous for the project."

5.3.9 ScreenSkills bursaries

5.3.9.1 New ScreenSkills bursary process

In April and May 2019 ScreenSkills developed an integrated bursaries process, launched on 12 June 2019.

ScreenSkills bursaries are designed to provide financial assistance to those looking to enter, progress in, return to or transfer into the screen industries. The aim is to ensure that the industry has access – now and in the future – to the skills and talent it needs for continued success, by helping to unlock opportunities across all types of screen work. Supporting an individual with a bursary to develop their career helps the screen industries to respond to skills gaps and priority shortage areas. Our bursaries also support those from groups which are currently underrepresented across the screen industry.

ScreenSkills bursaries address a range of needs – including industry standard training and associated travel, accommodation and care costs; driving lessons; software licensing; and equipment purchase. The online system provides one route to accessing bursaries, making the application process as straightforward as possible. The ScreenSkills career-stage framework (see section 5.3) helps applicants to identify where they are in their careers so that they can apply for relevant funding.

5.3.9.2 ScreenSkills bursary investment

977 applications were received via the new ScreenSkills bursary system, from 12 June 2019 to the end of March 2020.

During 2019/2020 ScreenSkills committed a total investment of £606k to 639 bursaries. Of this total 523 bursaries were approved and then actioned via the new system from 12 June 2019 – including 489 bursaries that were solely funded by a specific sector and 34 bursaries that were co-funded between sectors.³

2019/2020 bursary investment was funded from: the BFI's 'Future Film Skills' programme; through industry contributions to the High-end TV and Children's TV Skills Investment Funds; and through TV Skills Fund investment targeted at improving diversity and inclusion. Applicants may be transferred for other sectors' consideration if they have a strong application and the funding request more closely matches funding criteria in another sector.

From 12 June 2019 (when the new ScreenSkills bursary scheme was launched) until 31 March 2020:

- An average bursary amount of £1,141 was applied for across all sectors. An average of £861 was awarded per successful applicant, via approved/actioned bursaries.
- The most frequently supported software packages for which 2019/20 bursary funding was awarded were 'Movie Magic' (linked to the skills need areas of production management and production accountancy) and 'Final Draft 11'.
- The most frequently funded training via 2019/20 bursaries was 'Afro Hair and Make-up' (responding to another specific industry skills need).
- 46 sets of driving lessons and associated costs were funded this year (from 'Future Film Skills' investment). A driving licence is an essential requirement for many roles across the industry, but the cost can be prohibitive to many wanting to build a screen industry career despite individuals having all the other relevant skills and experience for early-stage roles.
- Individuals working in editing departments were among those most supported this year (reflecting another area of skills need).

Diversity figures for approved/actioned bursaries via the new system (from 12 June 2019) were: those identifying as women – 66%; those from a BAME background – 19%; those saying they had a disability – 13%; those identifying as LGBT – 15%; and those based outside London and the South East – 45%. 57% of approved and actioned bursaries were awarded to applicants at entry or early career stage.⁴

5.3.9.3 'Future Film Skills' programme investment in film-related bursaries

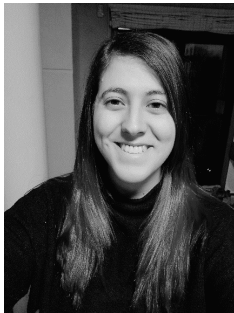
During 2019/20 (across both 'old' and 'new' bursary processes, as the new ScreenSkills process launched in June 2019) a total of around £416k was committed from the BFI 'Future Film Skills' programme, supporting 440 bursaries in film, animation and VFX. BFI funding also supported applicants from sectors including HETV and Unscripted TV (i.e. applications were transferred where a strong application more closely matched funding criteria in another sector).

409 Future Film Skills-funded bursaries were approved/actioned in 2019/2020 as part of the relaunched programme (from 12 June 2019), helping to support increased screen workforce diversity. 63% were awarded to applicants who identified as female (up from 57% in total in 2018/2019); 21% went to applicants from BAME backgrounds; 15% said they had a disability; 16% identified as LGBT; and 45% were based outside London and the South East. 61% of approved and actioned bursaries were awarded to applicants at entry or early career stages.

³ A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2019/2020 financial year, to be awarded and paid after the final paperwork has been completed. An 'approved/actioned' bursary means that the bursary was approved, the award has been confirmed to the applicant, the acceptance paperwork has been completed and the initial payments have been made.

⁴ These statistics reflect the sector to which the applicant applied – although, in some cases, a different sector may have provided the bursary funding (so sectors' bursary numbers shown elsewhere in the Report may vary from the bursary scheme statistics shown in this section). Where bursaries were co-funded they are included in the numbers reported below for all relevant contributing sectors.

The following case-studies illustrate the value of various types of bursary support to support film skills development and career progression.



Maria, a South East-based Video Editor, applied for Film bursary funding to enable her to complete the 'Media Composer Fundamentals' online course with Soho Editors. She said: "I would like to thank you for helping me with the bursary. I have learned a great amount through this two-day course, and I am now feeling more confident about the (editing) programme and about my future in the industry."

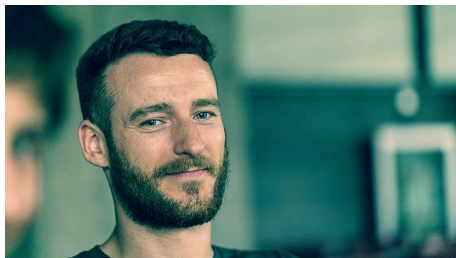


Marie-Clare, a Northern Ireland-based screenwriter (selected as one of Northern Ireland Screen's 'New Writing Focus' talents in 2019), applied for Film bursary funds to help purchase a laptop. She commented: "The team have been amazing.... Thank you for all you do and the support given – it is greatly appreciated."

London-based Khadifa applied for Film bursary funding so that she could attend a 'Basic Cinematography' course. She said: "I recommended the Bursaries scheme to all my fellow course attendees. This was a valuable week in which I was able to solidify existing knowledge, and it helped reinforce what I learnt on set. I now feel more than able to apply for jobs that I thought I wouldn't be able to do."



*Photo credit:
Thomas
Clark*



Fraser, a Scotland-based Sound Recordist, applied for a Film bursary to enable him to purchase a microphone. He explained: "Without this bursary I would have never have been able to afford this equipment – so I'm very grateful for the leg up. Everyone I have dealt with at ScreenSkills has been amazing, every step of the way."

5.3.9.4 Animation bursaries

Nearly £25k of FFS funds was invested in 24 animation-related bursaries that were approved/actioned via the new Bursary programme. One animation application was also funded by the TV Skills Fund. 54% of animation-related bursaries were awarded to applicants who identified as female; 17% went to applicants from BAME backgrounds; 17% said they had a disability; 20% identified as LGBT; and 46% were based outside London and the South East. 63% of approved/actioned bursaries were awarded to applicants at entry or early career stages.

Elliot, a South West-based Animator/Props Fabricator, applied for animation bursary funding to help purchase a camera, camera slider, rig and LED lighting so that he could continue filming an animated short film he started developing while at university. He shared the following feedback:



"ScreenSkills has given me a lot of help towards funding equipment for my own studio. For students just leaving university – needing help to start up, progress and find their place in the industry – these people are here to help."

5.3.9.5 VFX bursaries

£8.5k of FFS funding was invested in nine VFX-related bursaries that were approved/actioned via the new Bursary process. 56% of VFX-related bursary funding was awarded to applicants who identified as female; 11% went to applicants from BAME backgrounds; 11% said they had a disability; 11% identified as LGBT; and 44% were based outside London and the South East.

44% of approved/actioned VFX bursaries were awarded to applicants at entry or early career stages.

5.3.9.6 HETV bursaries

During 2019/20 £139k of HETV funding was committed to 152 bursaries.

Under the new bursary process (from June 2019) 108 HETV-funded bursaries were approved/ actioned, helping to support increased screen workforce diversity. Of the 108 bursaries fifteen applications were transferred from either Film or unscripted TV. 69% of HETV-related bursaries were awarded to applicants who identified as female; 14% went to applicants from BAME backgrounds; 7% said they had a disability; 12% identified as LGBT; and 43% were based outside London and the South East. 45% of approved/actioned HETV bursaries were awarded to applicants at entry or early career stages.

HETV bursaries supported a varied range of training – including 'Afro Hair and Make-up' and Avid⁵ editing, both identified as skills need areas. The following case studies illustrate the importance of targeted bursary support in enabling HETV skills development and career progression.



Andin, a London-based Development Assistant, applied for an HETV bursary to fund her attendance at a 'Story for Script Development' course. She said: "I'm extremely grateful for ScreenSkills' support. I really enjoyed learning and developing through my course, and I already feel that it's helping me to better apply myself in my current role."

Alex, a London-based Video Editor, applied for an HETV bursary to help fund a workstation and Avid Media Composer software. He explained: "The support that ScreenSkills provided has been invaluable to me. This bursary has really validated my film work and inspired me to push on forwards to the next stage in my professional career in the British screen industry. I cannot thank you enough."



5.3.9.7 TV Skills Fund (TVSF) bursaries

During 2019/20 just under £36k of TV Skills Fund (TVSF) income was committed to 42 bursaries. Eight bursaries resulted from applications transferred to the TVSF from other sectors.

Of the 34 bursaries that were approved/actioned as part of the new bursary process: 82% were awarded to applicants who identified as female; 12% went to applicants from BAME backgrounds; 12%

⁵ Avid Technology specialises in audio and video editing systems and software.

said they had a disability; 18% identified as LGBT; and 65% were based outside London and the South East. 29% of approved/actioned bursaries were awarded to applicants at entry or early career stages.

5.3.9.8 Children's TV bursaries

The Children's TV Skills Investment Fund provided bursaries to five recipients during 2019/20, with a total committed investment of £3k.

All five bursaries were awarded/actioned as part of the new ScreenSkills scheme (from June 2019). 100% were awarded to applicants who identified as female; 20% went to applicants from BAME backgrounds; 20% said they had a disability; 20% identified as LGBT; and 60% were based outside London and the South East. 40% of approved/actioned Children's TV bursaries were awarded to applicants at entry or early career stages.

5.3.9.9 Short film highlighting feedback from ScreenSkills bursary recipients

In April 2020 ScreenSkills published a short film on its website, using 2019/2020 bursary recipient case studies to demonstrate the impact of ScreenSkills' bursary investment. The film – 'ScreenSkills Bursaries: Making it happen' – is available here:

https://www.youtube.com/watch?v=KtQv7TK5pcM&feature=emb_logo.

Some comments from contributors to the film follow below:

“ ”

Leanne, a Trainee Spark, was awarded a bursary for a City & Guilds 'Electrical Installation Level 2' course. She explained: "I was working as a lighting technician – but sometimes in the office I was held back from doing installations because I'd not yet taken this course. It was a real struggle to try to save up for those courses but (with the bursary) I was able to go for it, and go ahead and get my course booked."

“ ”

Cleopatra, a Television Researcher, was awarded a bursary for driving lessons. She said: "You need a driving licence to do a lot of roles in TV. I wasn't able to afford the lessons on a consistent basis, but I got a bursary for my driving lessons."

“ ”

Mark, formerly a junior artist, was awarded bursary funding for an animation storyboarding course. He commented: "I've always wanted to work in film and television. I used to record episodes of my favourite cartoons, pause them and trace over them. After ScreenSkills confirmed that I'd been awarded a bursary things began to change immediately. I began to feel more confident and excited for the future."

“ ”

Anthony, a film-maker, volunteer parkour coach and aspiring stunt performer, was awarded a bursary for live action stunt training. He explained: "From a young age I watched Jackie Chan martial arts films. That got me interested in being a stunt performer."

“ ”

Rhianna, a Production Co-ordinator, was awarded bursary funding to attend a 'Working in Production' course. She commented: "I got to showcase my organisational skills. You've got to put yourself out there – don't be afraid to shout about yourself."

5.3.10 Accreditation: ScreenSkills Select

During 2019/20 ScreenSkills replaced its previous accreditation 'quality mark', known as the 'Tick'. The redesign, planning and soft launch of the new ScreenSkills 'Select' endorsement scheme was completed in October 2019 following consultation with BFI colleagues, wider industry and education.

We endorsed a total of 56 Higher Education (HE) and 4 Further Education (FE) courses during 2019/20, under the new Select framework. We also developed and rolled out new Select benefits,

including employability events for final-year students, and we planned our first ScreenSkills Select Annual Congress (deciding in March 2020 to delay the event, due to COVID-19).

5.3.10.1 ScreenSkills Select endorsement

During 2019/20 71 course applications (36 undergraduate, 30 postgraduate programmes and five vocational programmes) were submitted and assessed through the Select endorsement process. These institutions submitted applications:

- The Brit School
- Brunel University London
- Cirencester College
- City of Glasgow College
- De Montfort University
- Edge Hill University
- Edinburgh College of Art
- Edinburgh Napier University
- Glasgow Clyde College
- The Iver Make-up Academy
- Met Film School
- National Film and Television School
- New College, Swindon
- Norwich University of the Arts
- Nottingham Trent University
- Sheffield Hallam University
- Solent University
- Teesside University
- University of Gloucestershire
- University of Hertfordshire
- University of Portsmouth
- University of South Wales
- University of Sunderland
- University of Westminster
- University of the West of England
- University of the West of Scotland
- University of York

5.3.10.2 Select statistics

These were the 2019/20 HE and FE course application numbers across the 27 institutions, by region:

Region	Number of courses
Scotland	9
Yorkshire and the Humber	5
North East	7
North West	1
East Midlands	2
East of England	6
South West	6
Wales	3
South East	24
London	8

This was the 2019/20 HE and FE course breakdown, by sector:

Screen sector	Number of courses
TV, media production and broadcast	14

Film	34
Animation	7
Games	5
VFX	5
Screenwriting	4
Radio	1
Hair and Make-up for film and TV	1

During 2019/20 we also recruited 40 new industry evaluators across the following screen sectors:

Screen sector	Number of industry evaluators recruited
Animation	5
Film	12
TV	14
VFX	1
Games	1
Production Design	3
Sound	4

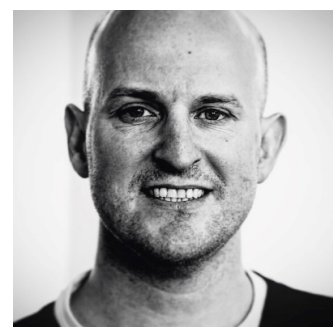
5.3.10.3 ScreenSkills Select industry evaluator case study



Folasade Oyeleye is an editor working across film and TV. She has worked in the industry for over twenty years and has been nominated at the Cannes Film Festival in the documentary features category. During 2019/20 Fola assessed the NFTS MA in Editing course for ScreenSkills Select accreditation. “It is important that there is a standard and guidance for students, so they can assess how well a course will prepare them for future employment in the film, TV, animation, VFX and games industry. The courses are expensive and therefore need to be fit for purpose. The evaluation panel and ScreenSkills staff analyse, evaluate and ensure that a course is fairly assessed, and recommendations are made where needed. The additional process of re-evaluating university and college courses ensures that the course keeps pace with industry. The ScreenSkills Select team are very knowledgeable and committed to their remit, and they are very supportive to the evaluation panel.”

5.3.10.4 ScreenSkills Select course leader testimonials

Ben Thompson is Academic Lead (Film & TV) and Course Leader for the Film Production BA (Hons) at the University of Portsmouth. He explained: “Select endorsement is a true quality kitemark and provides reassurance to prospective applicants and our current community of students and graduates that the course continues to be relevant, well connected and industry-focused. The ScreenSkills team supported us throughout the whole process with clear guidance, communication and professionalism. The process has been rigorous, but it is also rewarding to understand that your course is appreciated and recognised by the highly experienced industry evaluators and Select team.”





Graham Chalk, Director of Film and Media Production at The BRIT School said: "Being awarded ScreenSkills Select endorsement, and receiving industry backing, is credible proof that the Level 3 Film and Media production course at The BRIT School prepares you for entry into the industry from age eighteen. It is important that young people can understand which option can provide them with the best opportunities after course completion. The ScreenSkills Select endorsement process was supportive and engaging. The feedback we received was really valuable and has already helped towards our planning for the next academic year."

5.3.10.5 Student case studies from ScreenSkills Select-accredited courses

Zoe graduated from The BRIT School in the summer of 2019. Using her experiences on the ScreenSkills Select-endorsed FE Level 3 Film and Media Production course she gained a place as a Broadcast Operations Apprentice at Sky. Her placement was in platform control, where she worked on both video-on-demand and live TV. The skills she acquired enabled her to problem-solve and deal with issues relating to channels going off-air. She worked with teams across Sky and other broadcasters; and, by the time she completes her apprenticeship, Zoe will have had the opportunity to work in transmission, control room and satellite operations.



Jacob graduated from the ScreenSkills Select BA (Hons) Design for Film and Television course at Nottingham Trent University in the summer of 2019. Working with contacts he established during his time at university Jacob secured a role working as an Art Department Assistant on a BBC drama based at Twickenham Studios in South West London. During this production Jacob gained valuable experience of producing a wide variety of graphics, which greatly developed both his creative skills and his professional portfolio. After filming completed Jacob joined ITV's *Emmerdale*, to work as an Art Department Assistant.

5.3.10.6 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.

805 certificates were issued during 2019/20 (with some certification responsibilities transferring from FISSS to IfATE). Details of the certificates issued between April 2019 and March 2020 are shown below:

England: total number of certificates issued – **594**

- Largest framework for which we issue certificates: Creative and Digital Media – 357
- Largest provider for which we certificate: Cirencester College – 62

Scotland: total number of certificates issued – **33**

- Largest framework for which we issue certificates: Creative and Digital Media – 33
- Largest provider for which we certificate: Glasgow Kelvin College – 13

Wales: total number of certificates issued – **178**

- Largest framework for which we issue certificates: Creative and Digital Media – 89
- Largest provider for which we certificate: Sgil Cymru – 109

5.3.11 'Train the Trainer' courses

During 2019/20 we developed and delivered ScreenSkills' first 'Train the Trainer' courses in order to help those delivering screen industry short courses to identify ways of further improving the quality and effectiveness of their training. Following a research and development phase we successfully piloted and ran our first three courses in January to March 2020. The third course was quickly adapted to run via Zoom (due to COVID-19-related social distancing) and to focus on effective practice in online training in order to help trainers shift their training programmes online during the COVID-19 crisis.

5.3.12 ScreenSkills UK-wide mentoring scheme

During 2018/19 ScreenSkills had established the foundation for a new mentoring scheme to provide UK-wide support via mentors and mentees supported through central resources and regional networks. Due to high demand ScreenSkills ran five 2019/20 mentoring intakes – when mentors and mentees submitted applications to join the scheme and be matched as part of a pair – against a target of three intakes. 224 mentoring pairs were matched by ScreenSkills (against a target of 150); and another 34 pairs were established via Screen Yorkshire (as part of the Centre of Excellence – see section 5.1.3). During the year ScreenSkills also ran three regional roadshows and around 25 webinars (against a target of ten sessions in total) to support engagement, networking and the sharing of best practice.

Some mentee quotations follow, illustrating feedback on their experience during the year.

“ ” “Mentoring has been extremely helpful and informative. It has made me think more about my career direction, and it's been such a relief having valuable support along the way.”

“ ” “As someone who did not study a creative area at university I felt that I did not have the connections and insight to pursue a career in the sector. Through being matched with a mentor I have developed a wide range of skills, including surviving as a freelancer and networking. I have gained a mentor and a friend.”

“ ” The ScreenSkills mentor programme has been an invaluable experience. I received great advice on my portfolio, and will be undertaking a two-week work placement with my mentor on a feature film. The contacts, support and opportunities I have gained would not have been possible without the ScreenSkills mentoring programme.”

“ ” “You could not predict how much difference it could make – having someone in the industry who takes you, your ambitions and your talents seriously. It's not only validating, but it enables you to take steps that can get you into your dream role.”

“ ” “My mentor has given me excellent advice and guidance, leading to me finding my first job in industry as a 3D Animator. I will recommend ScreenSkills to anyone starting out or looking to progress in the screen industries.”

“ ” “My mentor provided loads of guidance and advice on navigating my first steps in the industry. I was able to secure two interviews and confidently sell my skills and prior experience to employers, getting my 'foot in the door' of the TV industry.”

“I was feeling discouraged: I wanted to break into the industry but I didn't know where to start. Since starting this mentoring programme I have been able to upgrade my skills, and I also have new confidence. I couldn't have asked for a better mentor. He was committed to seeing me progress in my career and to helping me learn technical skills, understand how the industry works and meet industry people. Most importantly he helped me see that my goal is achievable.”

“Taking part in ScreenSkills mentoring as a mentee was one of the best experiences of my career so far. The UK TV industry is a highly unfair landscape, which I wish I had understood sooner. The scheme helped me regain confidence in my abilities and identify opportunities to progress in my career. My mentor's industry knowledge proved invaluable – including at the onset of the pandemic.”

“I highly recommend the ScreenSkills mentoring scheme – particularly to those who live in parts of the country that don't have a large creative hub, which can make networking and looking for work difficult.”

These quotations from mentors show how they have benefited from supporting mentees.

“I have been mentored and have now become a mentor through ScreenSkills. Both experiences have been enriching and rewarding in different ways but, most importantly, they allowed me to develop my confidence and helped me to focus on my goals.”

“Becoming a ScreenSkills mentor is a challenging and rewarding experience. It was my first time participating in a mentoring scheme, and I was pleased to have been well-matched, and pleased with the support I received from ScreenSkills. I've been encouraging my colleagues to volunteer to become mentors.”

“I was more than happy to give my time as a mentor. I believe it is important to give back and help guide others.”

“ScreenSkills mentoring is a great way to help people starting out. I always wished I'd had a mentor to sound out ideas and give me insight into the world of work in the creative industries. Hopefully being able to share my time has been valuable.”

During 2019/20 an additional sixteen partner organisations were engaged (against a target of ten) – bringing the total number of ScreenSkills mentoring partners to 38. These partnerships maximise the potential for matching and supporting industry-related mentors and mentees around the UK.

Here are some feedback examples from mentees and mentors participating in ScreenSkills' mentoring partnerships with three organisations: the MAMA Youth Project (which trains and supports 18-25 year olds from under-represented groups or with limited educational or employment opportunities); Resource Productions (which supports innovative media storytelling and production); and Talking Point (a film and television industry training provider).

“ ” **MAMA Youth Mentoring Programme**

A mentee explained: “My mentor has taught me a lot about the managerial skills and qualities which make for a good leader – ideal, as I would like to become a production exec or higher. I have also learned about navigating the TV industry as a woman who wishes to hold a senior position – through my mentor's own experiences and by discussing reactions to real-life scenarios.”

A mentor commented: “The Programme is a fantastic way of linking experienced industry experts with fresh young talent – both parties being able to learn from each other. I think it's so important to give everyone opportunities, and MAMA Youth finds diverse individuals that have the passion but no way of getting where they want in the broadcast industry.”

“ ” **Resource Productions ‘Creative Collective’ Mentoring Programme**
A mentee explained: “It was a learning curve for both of us. I tried to make sure I was set up with plenty of questions to ask my mentor. We ended the sessions with an agreement that I would spend a week or two at his workplace, learning things and getting experience.”

“ ” **Talking Point Mentoring Network**
A mentee said: “The Talking Point Mentoring Network made me see a possible future and understand what I needed to work on to get there. There is nothing more empowering than getting honest feedback from a mentor you trust. When I compare my CV and portfolio before and after mentoring I appreciate how much I’ve learnt from the sessions and how differently I think now.”

During 2019/20 ScreenSkills scoped and developed three online learning modules. Two modules supported ScreenSkills’ mentoring support – one for mentees and the other for mentors:
<https://www.screenskills.com/online-learning/learning-modules/being-mentored-for-mentees/>
<https://www.screenskills.com/online-learning/learning-modules/mentoring-for-mentors/>.⁶

The mentoring modules were made available via the ScreenSkills website on 31 March 2020, along with a film promoting the benefits of mentoring: ‘How to win at work: the mentoring edge’:
https://www.youtube.com/watch?v=vmQWU77NfBE&feature=emb_title

⁶ The third module focused on ‘Tackling Bullying and Harassment’. The module’s launch was rescheduled for 2020/21, as other online support was prioritised from March 2020 to address industry’s COVID-19-related needs.

5.4 Marketing, communications and engagement

5.4.1 Industry and influencer engagement

We ran various industry engagement events during 2019/20. These included skills forecasting briefings in London, Leeds, Bristol and Glasgow; roadshows to promote best practice in and the benefits of mentoring in Edinburgh, Leeds and Cardiff; and the 28 February launch of the Centre of Screen Excellence: Yorkshire (CoSE:Y) with initial recruits and local industry partners. The ScreenSkills Select endorsement scheme was launched in October 2019, with a *Times Higher Education* (THE) editorial to engage the core education audience. ScreenSkills' outreach and careers events around the UK engaged potential and new entrants.

A second ScreenSkills diversity conference, with the theme of 'Actions not words', attracted over 80 participants (see section 5.5). High-level breakfast briefings, with key producers and directors from film and animation, took place in London and Edinburgh to provide updates on ScreenSkills' work and the importance of Skills Fund investment. ScreenSkills also organised a panel discussion on leadership and management at the Edinburgh International Television Festival, sponsored by the High-end TV Skills Investment Fund. Other panel discussions related to ScreenSkills' film and television work were organised with partner organisations such as Women in Film and Television and took place at events such as the Focus international production conference, the Belfast Media Festival and the Manimation Festival. We also contributed to partners' events including the SOUL festival of black filmmakers, the Watersprite Film Festival in Norwich and the Televisual Factual Festival (where ScreenSkills' CEO participated in a discussion on UK-wide opportunities).

Policy advocacy included a parliamentary briefing on the Apprenticeship Levy for MPs and peers featuring expert evidence from our chair, Richard Johnston, and the producer, Frith Tiplady. ScreenSkills also worked with the All Party Parliamentary Group (APPG) on the Media to host a House of Commons reception to raise awareness of ScreenSkills' work with parliamentarians. We took part in the Creative Industries Council (CIC) parliamentary reception, demonstrating 'The First Day on Set' – a virtual reality (VR) experience developed to support ScreenSkills' careers and outreach work (see section 5.2.5).

ScreenSkills patrons – a group of influential senior industry figures, chaired by Clive Jones CBE – continue to provide advice and support related to their areas of interest and influence. Other ScreenSkills supporters, such as Barbara Broccoli, provided supportive quotations endorsing key announcements. The first members of a new group of ScreenSkills ambassadors were recruited in 2020, with the primary aim of supporting outreach work to young people and new entrants (see section 2.6).

5.4.2 Press coverage and other promotion

Positive press coverage during the year included reports in the national and regional press (including Yorkshire titles, in connection with the Centre of Screen Excellence: Yorkshire); trade titles (such as 'Screen', 'Broadcast', 'Televisual', 'Variety' and 'British Cinematographer'); and the education press (including 'FE News' and the 'Times Educational Supplement' (TES)). Examples included:

- The announcement of the ScreenSkills Apprenticeship Programme pilot – covered in the 'Financial Times' and generating over 270 articles on the pilot launch (including in 'Broadcast', 'Screen', 'TES' 'Televisual', 'FE News', 'Daily Mail' online and Press Association copy across regional news outlets).
- A comment piece in the 'London Evening Standard' – supporting the launch of the Discover! Creative Careers week, co-organised by ScreenSkills.
- The cover and six-page spread in The Observer (New Review section) – highlighting the HETV Skills Investment Fund writers mentoring programme, with Dancing Ledge.
- Regional coverage of individual stories from the Find Your Future campaign – with the ad running in cinemas, online and in social media from May 2019.
- Interviews with ScreenSkills colleagues, including: the CEO (in the RTS magazine, following the award of her fellowship); the Head of Film & Animation (on Sky, BBC London and BBC Worldwide – in connection with diversity and the awards season); and the Director of HETV (in 'Televisual' and 'Definitions' magazines – in connection with the HETV production boom).

- COVID-19-related comments from senior colleagues in trade titles during March 2020 – explaining ScreenSkills' support for practitioners during the crisis.

During 2019/20 ScreenSkills agreed or renewed various key partnerships and sponsorships to support and promote our work in skills and training. Examples included:

- The 'Screen' Stars of Tomorrow initiative – with an agreement to include more behind-the-camera roles among the named 'stars'.
- Two partnerships with Broadcast – one promoting mentoring and the other showcasing HETV's work, with editorial on initiatives in areas such as leadership, management and inclusion.
- HETV sponsorship of a BAFTA craft award and of the writers' award at the Women in Film and Television Awards.
- Sponsorships targeted at supporting under-represented groups and talent development – such as the Women Over Fifty Film Festival and the Brit List of the best unproduced scripts.

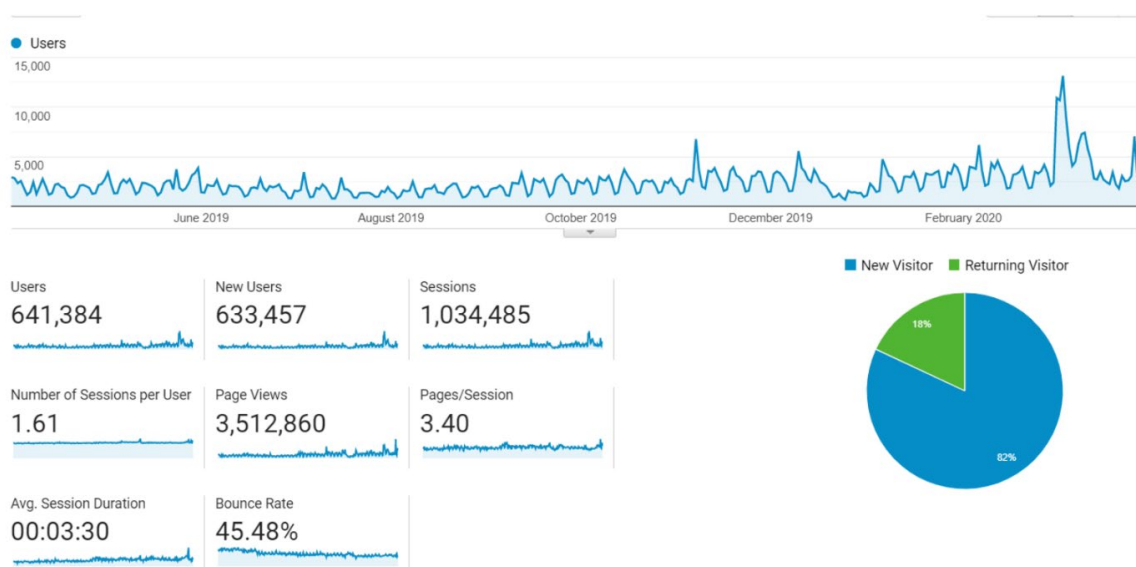
5.4.3 ScreenSkills website

During 2019/20 we continued to develop and update the ScreenSkills website, through a comprehensive programme of technical development (supported by our website partner, Technical Labs). We completed nineteen technical 'sprints', with developments including the:

- launch of the new bursaries system;
- launch of a CPD system to enable beneficiary reporting on training delivered by third party providers;
- launch of ScreenSkills' online learning platform;
- launch of ScreenSkills Select website content;
- updates across Production Safety Passport and Skills Passport systems;
- launch of job profiles, as part of enhanced careers resources (see section 5.2.5); and
- creation of ScreenSkills' data warehouse and reporting structure (see section 5.4.4).

By the end of March 2020 over 29,000 user accounts had been set up, with D&I data, via the website. Responses to questions asked to those registering new accounts showed the following percentages for how users had heard of ScreenSkills: 25% through 'word of mouth'; 24% through social media; 14% through online searches; 13% through a school or education route; 5% through an article or the trade press; and 19% through another route.

Between 1 April 2019 and 31 March 2020 the monthly average number of website users was 53,449, with 292,738 monthly pageviews. 2019/20 website traffic is summarised below.



ScreenSkills Limited
 TRUSTEES' REPORT, including Strategic Report, for the year ending 31 March 2020

Average page-views were significantly higher during March 2020: there were 117,953 users during that month with 583,669 page views – twice the monthly average. Traffic increased as users signed up for COVID-19-related online support and events. March 2019/20 website traffic is summarised below.



The biggest website user group includes those aged 25 to 34 and based in London – but there is a geographical spread across major cities, topped by Bristol, Manchester and Glasgow. User groups are summarised below.

Age ?	Users ? ↓	New Users ?	Sessions ?	Bounce Rate ?	Pages/Session ?	Avg. Session Duration ?
	185,472 % of Total: 28.92% (641,384)	178,385 % of Total: 28.16% (633,457)	295,930 % of Total: 28.61% (1,034,485)	44.09% Avg for View: 45.48% (-3.07%)	3.45 Avg for View: 3.40 (1.74%)	00:03:25 Avg for View: 00:03:30 (-2.57%)
1. 25-34	76,974 (39.87%)	71,604 (40.14%)	120,346 (40.67%)	44.61%	3.43	00:03:18
2. 18-24	42,613 (22.07%)	39,390 (22.08%)	69,829 (23.60%)	41.41%	3.84	00:04:15
3. 35-44	32,489 (16.83%)	29,811 (16.71%)	48,121 (16.26%)	44.97%	3.25	00:03:03
4. 45-54	23,121 (11.98%)	21,047 (11.80%)	33,332 (11.26%)	44.57%	3.28	00:02:56
5. 55-64	11,030 (5.71%)	10,152 (5.69%)	15,126 (5.11%)	45.62%	3.18	00:03:00
6. 65+	6,840 (3.54%)	6,381 (3.58%)	9,176 (3.10%)	48.71%	3.05	00:02:45

ScreenSkills Limited
 TRUSTEES' REPORT, including Strategic Report, for the year ending 31 March 2020

City ?	Users ? ↓	New Users ?	Sessions ?	Bounce Rate ?	Pages/Session ?
	450,421 % of Total: 70.23% (641,384)	440,083 % of Total: 69.47% (633,457)	792,794 % of Total: 76.64% (1,034,485)	40.77% Avg for View: 45.48% (-10.37%)	3.74 Avg for View: 3.40 (10.23%)
1. London	165,694 (33.95%)	155,012 (35.22%)	284,227 (35.85%)	42.18%	3.57
2. (not set)	34,653 (7.10%)	30,691 (6.97%)	53,933 (6.80%)	39.29%	3.86
3. Bristol	13,859 (2.84%)	12,230 (2.78%)	22,806 (2.88%)	42.13%	3.48
4. Manchester	11,501 (2.36%)	9,782 (2.22%)	17,276 (2.18%)	41.91%	3.55
5. Glasgow	11,101 (2.27%)	9,931 (2.26%)	18,407 (2.32%)	39.26%	3.49
6. Birmingham	9,947 (2.04%)	8,514 (1.93%)	16,287 (2.05%)	41.48%	3.77
7. Leeds	9,073 (1.86%)	8,065 (1.83%)	15,489 (1.95%)	42.11%	3.50
8. Edinburgh	8,125 (1.66%)	6,971 (1.58%)	13,404 (1.69%)	42.31%	3.37
9. Cardiff	6,465 (1.32%)	5,744 (1.31%)	10,841 (1.37%)	42.56%	3.59
10. Nottingham	6,401 (1.31%)	5,381 (1.22%)	8,745 (1.10%)	40.39%	3.64

The most visited areas of the website during 2019/20 (other than the ScreenSkills homepage) were careers, job profiles and opportunities. Page visits are summarised below.



Primary Dimension: Page Page Title Content Grouping: None Other

Page ?	Page Views ? ↓	Unique Page Views ?	Avg. Time on Page ?	Entrances ?	Bounce Rate ?	% Exit ?
	3,540,775 % of Total: 100.00% (3,540,775)	2,681,118 % of Total: 100.00% (2,681,118)	00:01:25 Avg for View: 00:01:25 (0.00%)	1,030,465 % of Total: 100.00% (1,030,465)	45.44% Avg for View: 45.44% (0.00%)	29.10% Avg for View: 29.10% (0.00%)
1. /	375,762 (10.61%)	277,101 (10.34%)	00:01:02	229,132 (22.24%)	32.00%	31.90%
2. /careers/job-profiles/	105,080 (2.97%)	72,774 (2.71%)	00:00:37	26,154 (2.54%)	29.83%	15.17%
3. /opportunities/	99,917 (2.82%)	70,423 (2.63%)	00:00:23	9,278 (0.90%)	34.14%	9.35%
4. /careers/job-profiles/film-and-tv-drama/	91,979 (2.60%)	49,385 (1.84%)	00:00:56	9,034 (0.88%)	32.22%	11.49%
5. /training-courses/search/	73,569 (2.08%)	42,856 (1.60%)	00:01:15	9,842 (0.96%)	42.93%	20.90%

Here are some examples of user feedback on the ScreenSkills website during 2019/20:



“All the relevant information I am looking for is clearly presented”



“The website offers plenty of resources and good tips”



“Excellent site – really easy to navigate”



“It’s an amazing website... so easy to read and learn – which is good”



“The site is clear, informative and easy to move around”

The number of subscribers to all newsletters continued to grow during 2019/20; and a new newsletter was launched in September 2019 to support the refocused Animation Skills Council. Subscribers to the core newsletter stood at just under 52,500 by March 2020, a rise of 42% over the previous year, with an average 25% open-rate and 13% click-through (higher than industry norms). All subscribers receive the core newsletter; and they can also request dedicated newsletters, with subscriber figures as follows:

- Film – 13,762 (114% subscriber increase on 2018/19 and 36% open-rate)
- HETV – 12,607 (116% increase on 2018/19 and 36% open-rate)
- Children’s TV – 4,386 (208% increase on 2018/19 and 37% open-rate)
- Unscripted TV – 10,825 (205% increase on 2018/19 and 34% open-rate)
- Animation – (from September 2019 to March 2020: 2,311 subscribers and 43% open-rate)

Our Twitter following by the end of March 2020 was just under 70,000, compared with 65,500 in 2018/19. During 2019/20 our Facebook followers increased to 18,370 (up from 15,700 in the previous year) and we had nearly 13,000 LinkedIn contacts.

5.4.4 Data collection and management

ScreenSkills had inherited and developed various data management systems – including our financial systems and our website. The 2019/20 data management project was established to provide the foundation for more effective data-use to improve ScreenSkills’ delivery and support to beneficiaries.

From April 2019 to March 2020 we planned and implemented a comprehensive programme of data management innovations, in four main areas related to our operational processes:

- Financial tracking and reporting.
- A CRM system – so that our chosen system (HubSpot) and our website could together drive our overall data management.
- Beneficiary tracking and reporting.
- Outcome/impact evaluation and reporting.

Phase 1 of the project (proof of concept, scoping and planning) was completed in July 2019. Phase 2 (implementation and testing) – ran to December 2019; and Phase 3 (consolidation) ran from January to March 2020. During Phase 3 we refined our reporting and planning tools, as well as quickly establishing a new online learning booking and tracking system (ahead of the planned development in

2020/21, as ScreenSkills needed to deliver a wide range of online sessions to support the industry during the COVID-related lockdown from March 2020).

By the end of March 2020 ScreenSkills' data management achievements included:

- A comprehensive 'data warehouse', through which many of our operational data were being driven.
- Tracking and reporting 'dashboards' for many activities.
- Consistent beneficiary feedback collection and tracking.
- Widespread use of the HubSpot CRM system, particularly in teams requiring extensive contact databases.
- An online booking system – rapidly developed to support COVID-19-related online sessions from 23 March 2020
- A growing ScreenSkills community, with over 29,000 user profiles registered by 31 March 2020.
- Increasing use of data by colleagues to inform their planning, monitoring and management.

5.5 Diversity and inclusion

Diversity and inclusion (D&I) are at the heart of ScreenSkills' delivery plans and activities. Diverse teams are essential in generating the creative ideas and content that drive screen industry success.

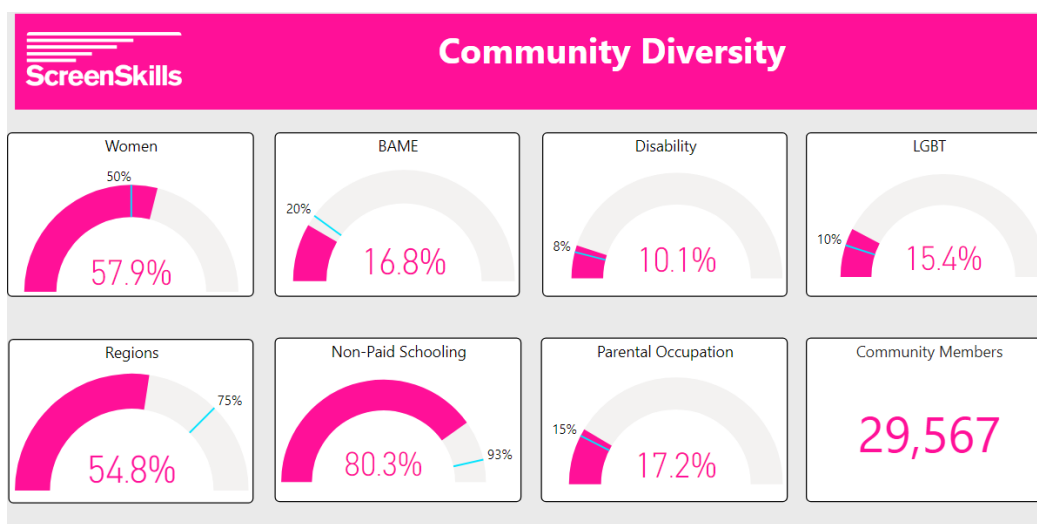
ScreenSkills helps to develop a diverse industry talent pipeline by providing screen skills development opportunities which are accessible to people from all backgrounds and locations. This enables employers to develop workforces which reflect the screen audiences they serve.

ScreenSkills generally uses the D&I targets established for the 'Future Film Skills' programme. These targets were developed in consultation with the BFI and wider industry, and they broadly reflect demographics. These are the statistics for ScreenSkills' 2019/20 user community, along with the targets against which ScreenSkills tracked much of its activity:

- 58% of beneficiaries identifying as female (target: 50%);
- 17% of beneficiaries saying that they are from a BAME background (target: 20%);
- 10% of beneficiaries saying they have a disability (target: 8%); and
- 15% of beneficiaries identifying as LGBT (target 10%).

Other indicators were used during 2019/20 for tracking ScreenSkills outcomes. Here are the statistics, along with the aims:

- 55% of beneficiaries being based outside London and the South East (aim: up to 75%);
- 80% of beneficiaries having received state/non-private education (aim: 93%)
- 17% of beneficiaries indicating that their parents' occupation was routine manual/manual when they were aged 14 (aim: 14%).



ScreenSkills' Skills Councils and industry working groups advise on skills initiatives which strengthen workforce diversity and inclusion. D&I targets are varied, when appropriate, for specific initiatives: for example, where a scheme is being run specifically for underrepresented groups in the South East and an 'outside London and the South East' beneficiary target would be inappropriate and unachievable.

Diversity and inclusion were reflected throughout ScreenSkills' activity programme during 2019/20, including in the following areas:

- Lobbying to improve diverse access to skills development opportunities.
- Collecting diversity and inclusion information through our website-registered beneficiary 'accounts', which informs the planning and targeting of our activities.
- Working with industry, regional and national 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.

On 11 March 2020 ScreenSkills ran its second diversity conference, in Leeds, with the theme of 'Actions not words'. The day was well-received, with over 80 attendees participating in sessions including:

- Building a diverse workforce: how the landscape has changed in the north and what new arrivals can learn from companies who have been operating there for a while.
- Breaking the barriers: case studies on topics including parental expectations in Asian communities; working on set in a wheelchair; and practical barriers associated with a disadvantaged background.
- Diversity standards across organisations like Channel 4, the BBC and the BFI.
- Unconscious bias training.
- Leadership and management: recruiting and managing diverse teams.

We also aim to lead by example by strengthening diversity across our own workforce. This was ScreenSkills' organisational diversity profile at 31 March 2020:

- 69% identified as female and 31% as male;
- 22% were from BAME backgrounds;
- 1% said they had a disability;
- 4% identified as LGBT; and
- there were the following age-group profiles:
 - 20-29 – 24%;
 - 30-39 – 26%;
 - 40-49 – 24%;
 - 50-59 – 22%; and
 - 60+: 4%.



Panel discussion at ScreenSkills' March 2020 diversity conference © ScreenSkills/Victoria Horsfield

6. Plans for 2020/21

Our current strategic priorities are shown in section 4.1. In January 2020 we presented our draft 2020/21 business plan to the Board – followed by a revised plan in March 2020 to reflect the strategic drivers and activity priorities reflecting the projected COVID-19-related environment.

6.1 Revised priorities for 2020/21, reflecting COVID-19-related factors

In March 2020, in the light of the COVID-19 crisis, ScreenSkills revised its budget and plans for 2020/21. We:

- Refocused swiftly to provide much more online support and training for the freelance workforce.
- Adapted our workflows to:
 - support digital delivery and the development of a range of on demand content; and
 - enable the development and curation of an integrated directory of online resources.
- Contributed to industry taskforces addressing the crisis, responding to Government proposals and generating industry recovery plans.
- Re-planned and reprioritised delivery – focusing on value for money, effectiveness and costs.

With the support of the F&A Committee and Board the previous business plan and budget were used as the basis for a revised delivery plan and budget for the first half of 2020/21, from April to September 2020; and indicative priorities were provided for the second half of the year, from October 2020 to March 2021 (as we expected to replan and rebudget when circumstances were clearer). ScreenSkills' plans were kept flexible, as far as was possible, to enable responsiveness to further COVID-19-related developments. As a result of rapid replanning during March 2020 the following revised context, challenges and priorities were shared with the Board:

Likely changes in industry context:

- Post-lockdown phase: a major impact on skills needs/investment due to production cancellation or postponement.
- Potential changes in workforce/freelancer employment and contracts, working practices and health & safety requirements.
- A move to more online and flexible learning, supported by additional/new technologies.
- Increased risk/contingency planning across production – with more demand for project management and business skills.

2020/21 challenges

- 2020/21 funding to be assessed – along with the potential impact on the achievement of KPIs – due to Skills Fund income largely stalling during the pandemic, and the outlook being unclear.
- Operational changes required, reflecting changes in the income/cost model.
- Reserves to be protected, while planning for the longer-term impact of reduced income from 2021/22 and beyond.
- Further development and roll-out of major projects – such as the ScreenSkills Apprenticeship Pilot (SAP) and the new Unscripted TV Skills Investment Fund.
- A radical reshape of overall delivery during and after the pandemic phase.

Delivery priorities: supporting industry recovery after lockdown

- Essential information and support for practitioners as they manage their return to work (freelancers and companies).
- A focus on skills development, career planning and management – supported by masterclasses, mentoring and networking.
- Support targeted at key workforce groups – against D&I and other criteria prioritised by industry.
- An increase in virtual delivery – supported by strengthened online resources and IP ownership.
- Strengthened ScreenSkills' profile, presence and delivery across the nations and regions – capitalising on online delivery.

- Fewer initiatives overall – reducing duplication and delivery costs while increasing beneficiary impact and value.
- Strengthened partnerships with key stakeholders – including alignment across Government lobbying and influencing.

The revised ScreenSkills business plan for 2020/21 prioritised the following:

- ongoing industry engagement, to ensure that ScreenSkills' delivery meets industry needs;
- a strengthened focus on access to ScreenSkills support and skills development opportunities;
- a strengthened focus on inclusion – particularly in the light of 'Black Lives Matter' momentum; and
- ongoing investment in support for career progression, to support entrants and build the existing workforce.

ScreenSkills' plans for 2020/21 include the commitments outlined in sections 6.2 to 6.4, below.

6.2 Online support and training

We have developed a range of remote support and training for 2020/21 delivery – including:

- **Information and guidance:** providing practical support and advice around financial and contractual issues (e.g. how to access government funds and claim benefits). Examples include sessions on employment law and contracts; freelancer advice sessions; webinars on Government and other support (e.g. the Self-Employed Income Support Scheme).
- **Networks and professional communities:** helping practitioners to stay professionally connected and to share professional/personal support. Examples include: remote training to help freelancers cope during lockdown and production restart (e.g. mental health and stress management sessions); advice on business resilience; CV clinics; and programme development via lunches with commissioners from industry stakeholders.
- **Skills, knowledge and resources:** providing opportunities for using the current phase to develop new skills and perspectives. Topics include: budgeting and scheduling; a leadership toolkit; feature film screenplays; edit production; pitching; and drama documentaries.
- **A move from face-to-face to remote training and learning support:** reversioning priority courses and schemes where training can successfully be delivered remotely. We moved all our Trainee Finder training online – providing access for over 500 trainees (the combined cohort across 2019 and 2020 intakes) to financial advice sessions for those relatively new to the industry and to 1:1 mental health sessions. We committed to running our successful 'Train the Trainer' sessions remotely; and we planned to deliver online 3Dami summer camp sessions (3Dami is a non-profit organisation which promotes digital art among 14-18 year olds, linking them with each other and with industry contacts – see section 5.2.10).

6.3 Digital delivery and on demand workflows

Our aim is to provide and curate the most relevant and useful information for beneficiaries. This includes producing content so that live events can be repeated on demand, enabling the maximum number of users to benefit. We have adapted our website technical development sprints to accommodate the expedited development of digital delivery and on demand learning content. ScreenSkills is:

- **Developing a 'one-stop shop' to provide essential information and support** to the screen industry, working effectively with broadcasters and other key partners.
- **Producing a new learning content strategy with efficient and cost-effective workflows** (the most effective processes for recording, editing and publishing digital content).
- **Assessing how to simplify on demand development** and avoid silos.
- **Identifying options to meet the ongoing demand for skills resources** after the COVID-19 phase, analysing data to inform plans.
- **Building on our 2019/20 data management project outcomes to track user numbers and feedback across online training and support.** Tailored reporting helps in planning future sessions.

- **Using responses to the ScreenSkills freelancer survey issued in late March 2020 – and follow-up research** – to inform our online delivery and our dialogue with partner organisations and Government.

6.4 Industry taskforces and Government proposals

Government and industry worked together to ensure that post-lockdown recovery is as safe, rapid and robust as possible – given that the screen industry is likely to have to adapt to working with the ongoing COVID-19 presence across workplaces and communities. The BFI and BFC convened various groups to feed into a screen industry-wide package of proposals for a post-lockdown recovery plan, generating proposals to be submitted to relevant Government departments via a BFI Taskforce. The Taskforce also led on the drafting of a Code of Practice for productions and returning workers, covering both TV/film inward investment and domestic production. ScreenSkills recommended that skills should be treated as a cross-cutting theme across all workstrands, rather than being a stand-alone topic. ScreenSkills colleagues contributed to various groups, helping to ensure that skills-related proposals generated by the groups and sub-groups comprised a coherent package.

6.5 2020/21 KPIs

In March 2020 the following provisional 2020/21 KPIs were agreed with the F&A Committee and the Board. They will be reviewed as COVID-19-related circumstances develop during the year.

Beneficiaries – direct

- 1,200 trained/supported at entrant/early stage – including apprenticeships and Trainee Finder
- 3,300 trained/supported via CPD – including via targeted sector skills courses
- D&I targets met across all activities (except where not feasible or appropriate – e.g. an out-of-London target is not appropriate for initiatives targeted at South East production hubs)

Beneficiaries – engagement

- 20,000 additional user accounts set up, with D&I data
- 15,000 contacts informed/supported (virtual/direct contact) – e.g. via online advice masterclasses and careers sessions
- 750 industry supporters – including mentors, online session facilitators, careers session hosts, Select evaluators, course advisers, sector Council working group members and contributors to skills forecasting research

Priority projects (some activities extending into 2021/22)

- The ScreenSkills Apprenticeship Programme (SAP) pilot delivered successfully, assessed against measures agreed after post-lockdown restart
- ScreenSkills Select established successfully, assessed against measures agreed after restart
- The new Unscripted TV Skills Investment Fund established, with a business model for the initial phase and transition plans for ITF and the TV Skills Fund



Animation activities using the ScreenSkills-commissioned 'The Tiger Who Came To Tea' lesson plan © ScreenSkills

7. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2019/20 was £13.22m (2018/19: £9.48m), made up of £6.47m unrestricted income and £6.75m restricted funds.

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

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

	b/fwd £m	Income £m	Expenditure £m	Surplus/(Deficit) £m	c/fwd £m
SIFs	3.49	5.25	4.23	1.02	4.51
BFI	-	(0.04)	(0.04)	-	-
TVSF	0.37	0.41	0.53	(0.12)	0.25
ITF	0.05	0.47	0.48	(0.01)	0.04
CCP	-	0.49	0.49	-	-
SAP	-	0.17	0.02	0.15	0.15
ATF	0.01	-	0.01	(0.01)	-
Restricted	3.92	6.75	5.72	1.03	4.95
Unrestricted	0.67	6.47	6.13	0.34	1.01
Total 2020	4.59	13.22	11.85	1.37	5.96

7.1 Funds

7.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2019/20 this amounted to £6.47m (2018/19: £4.7m), which includes voluntary income from broadcasters, Arts Council England (ACE) and British Film Institute (BFI) funding for 'Future Film Skills' (FFS) programme delivery. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2019/20 amounted to £6.13m (2018/19: £4.74m), and it has significantly increased from 2018/19 due to an accelerated full year of BFI-funded 'Future Film Skills' (FFS) programme activity. During 2019/20 FFS funding of £5.5m successfully supported various strategic priorities across skills forecasting, careers, accreditation, vocational training, bursaries, CPD, mentoring and the Centre of Excellence. The focus of the spend is decided in consultation with the BFI on an annual basis.

The unrestricted surplus for the year is £0.34m (2018/19: deficit £0.04m). The surplus increased the unrestricted reserves to £1.01m.

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 £6.75m (2018/19: £4.78m) with expenditure at £5.72m (2018/19: £5.03m). The net surplus of £1.03m increased the brought-forward reserves of £3.92m from 2018/19. The restricted funds carried forward reserves are £4.95m.

Restricted funds are explained in sections 7.1.2.1 to 7.1.2.7.

7.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £5.25m (2018/19: £3.71m), made up of voluntary levies collected across the film, HETV, children's TV and animation sectors. Fund investment supports growth in the film, HETV, children's TV, animation and visual effects (VFX) sectors, with funds received being disbursed as grants and also paying for the management and administration of the Skills Investment Funds.

The surplus of £1.02m increased the reserves to £4.51m (2018/19: £3.49m) and will be allocated into the budgeted spend for 2020/21.

7.1.2.2 BFI Lottery delegation (BFI)

2017/18 was the last year of £2.07m transitional funding to support the BFI's 'Film Forever' strategy. However the work continued during 2018/19, with restricted expenditure related to activities started in the previous year – resulting in some fall-ins on these activities of negative £0.04m (2018/19: £0.06m) which have been returned to the BFI, so reserves remain nil (2018/19: £nil). Details are provided in note 1 to the accounts.

7.1.2.3 TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV sector. In 2019/20 the fund received £0.41m from broadcasters (2018/19: £0.44m). Expenditure in 2019/20 was £0.53m (2018/19: £0.38m), mainly used to fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals.

A deficit of £0.12m was generated during the year and, consequently, the reserves reduced to £0.25m (2018/19: £0.37m).

7.1.2.4 Indie Training Fund (ITF)

The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. Fund income for the year was £0.47m (2018/19: £0.28m). A deficit of £0.01m reduced the reserves to £0.04m (2018/19 £0.05m)

7.1.2.5 Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS) and the Creative Industries Federation to secure £2.0m of DCMS 'Sector Deal' funding to deliver the 'Creative Careers' programme. During the year £0.49m (2018/19 £0.12m) was invested to deliver this activity and the programme came to an end at the end of March 2020.

7.1.2.6 ScreenSkills Apprenticeship Programme (SAP)

The ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship. The programme is run in partnership with Warner Bros. and Netflix, and it is supported by the Department for Digital, Culture, Media & Sport (DCMS). It is a new fund for 2019/20, received an income of £0.17m and incurred an expenditure of £0.02m, resulting in carried forward reserves of £0.15m.

7.1.2.7 Anne Tyrrell Fund (ATF)

This legacy fund was set up to benefit up-and-coming fashion students. No income was received during the year (2018/19: £0). Two grants totalling £8k (2018/19: £8k) were awarded, leaving £nil (2018/19: £8k) reserves. Following 2019/20 activity this fund closed, all funds having been used in support of the stated purpose.

7.2 Investments

All of ScreenSkills' funds are invested in bank accounts held at HSBC. Interest received for the year was £54k (2018/19: £35k). Our investment policy is regularly reviewed to ensure that effective measures are taken to maximise funds and generate sustainable and reliable income to support ScreenSkills' objectives, in line with Charities Commission guidelines. Due to investment timelines balances are held in cash, to ensure certainty of returns and easy access of funds.

7.3 Balance sheet

Fixed assets

Fixed assets increased to £129k (2018/19: £11k). During the year £120k was invested in an IT refresh, which involved procuring new laptops for all staff and moving to an off-site data storage and back-up infrastructure that has delivered enhanced business continuity solutions. Our finance system was upgraded at a cost of £20k during the year.

Current assets less liabilities

Cash increased from £8.2m to £9.2m and is held at a sufficient level to meet current liabilities, which were £5.7m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased to £2.4m (2018/19: £2.1m).

Creditors due within one year also increased by £0.1m to £5.7m (2018/19: £5.6m), mainly within grants payable for programmes completed during 2019/20.

Creditors due after one year increased by £67k to £133k (2018/19: £66k). By the end of March 2020 nine grants were due to be completed after March 2021 (2018/19: five grants were due to be completed after March 2020).

7.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on at least a quarterly basis. The Committee takes into account the Charity Commission's guidance on charity reserves and considers what level of reserves is appropriate to achieve a balance between delivering against the charity's objectives and maintaining financial sustainability. The Reserves Policy is undergoing a further review as result of the impact of the COVID-19 pandemic.

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 2020 increased to £1.01m (2018/19: £675k). Free reserves increased to £877k (2018/19: £664k). This is higher than the targeted reserves position of £675k. These latest targets were set following a review of ScreenSkills' Reserves Policy during June/July 2019, which ensured that levels remained appropriate. Targets were reviewed during the business planning process in spring 2020 and, again, during reforecasting related to the COVID-19 pandemic.

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

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

At the end of March 2020 reserves held within restricted funds were £4.95m, mainly related to the voluntary HETV, film and children's skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

The Skills Investment Fund reserves are relatively high but, given the uncertainty around income due to COVID-19, they will provide the Funds with an element of flexibility to help support the industry as production restarts. The intention is to reduce the Skills Funds' reserves over the next few years, now that industry-led working groups have been established, and to align spend to a clearer perspective on future income streams.

7.5 Risk management

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

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

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

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

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

The COVID-19 pandemic led to a further review of the risks affecting ScreenSkills through an Extraordinary Finance and Audit Committee meeting and an Extraordinary Board meeting. The meetings addressed the current and potential COVID-19 impacts on ScreenSkills, resulting in an updated business plan to address immediate and foreseeable impacts. A further review of the Corporate Risk Register by the Finance and Audit Committee was scheduled for September 2020, with a focus on ensuring that the revised Register reflects current understanding of the COVID-19

impact in the context of ScreenSkills' updated strategic direction and plans. The summary below shows the Senior Management Team's assessment of major risks, along with recommended actions and mitigations – for Trustees' September 2020 review and approval.

Risk	Impact	Key mitigations
<p><u>External risk</u> Failure to adapt to consequences of current pandemic and related challenges to delivery, team coherence and funding. Loss of skills fund revenues extend for longer periods, with long-term reductions in revenue.</p>	<p>Initial reduced focus on skills, as industry adjusts to impact of COVID19. Challenge to maintain industry-led delivery in hiatus until the pandemic subsides. Robust business model has to be maintained with reduced income streams, during the hiatus and after the impact on industry becomes clearer.</p>	<p>Maintain operational focus, while looking to cut costs and deliver efficiencies. Maintain effective communication with Senior Management Team, staff and stakeholders. Ensure ongoing delivery review to identify and address risks and to evaluate options, delivering where appropriate. Focus on varied delivery methods and identify new opportunities while industry is in hiatus. Be prepared for delivery uplift as production restarts.</p>
<p><u>Strategic risk</u> Out-of-step organisational structure and capability to support delivery as a result of current pandemic.</p>	<p>Inability to deliver on schedule against industry-agreed but evolving objectives.</p>	<p>Ensure industry-guided, evolving delivery, planning ahead to meet changing requirements. Develop ScreenSkills' working culture to enable effective matrix working. Provided progress reports to Councils and Board.</p>
<p><u>Strategic risk</u> Increasingly fragmented and/or devolved skills and D&I space. Failure to provide leadership and cohesion and/or to deliver through key strategic partnerships, ensuring UK-wide coverage across the nations and regions.</p>	<p>Inability to achieve industry-agreed outcomes, with negative reputational impact (generally and/or with specific stakeholders and influencers).</p>	<p>Champion business need for cohesion. Build strategic alliances, e.g. with PACT, BAFTA, RTS, CCS, ACE, screen agencies and Local Enterprise Partnerships in key hubs across the nations and regions. Ensure effective contracting (e.g. with NFTS), account relationships and performance management.</p>
<p><u>Strategic risk</u> Perception of failure to deliver against our strategic priorities, due to finite resources in a stalled market and to COVID-19 and Brexit impacts.</p>	<p>Negative impact on ScreenSkills' reputation, funding and industry's skills-base as skills demand grows with industry/production restart.</p>	<p>Ensure effective expectation management, objective-setting, delivery planning and performance management. Demonstrate agility in responding to changing industry needs.</p>
<p><u>Financial risk</u> Further loss of or reduction in significant income streams against which operational plans have been developed and resources committed. Delays in establishing long-term central funding.</p>	<p>Negative impact on ability to deliver on time and against industry-agreed objectives, with related impact on reputation. Core ScreenSkills support restricted by funding model.</p>	<p>Ensure effective financial planning, fund growth and stakeholder engagement and management. Ensure ongoing delivery against updated objectives, with clear contingency planning and with spend aligned to changes in income. Evolve core delivery to reflect new business model following COVID-19.</p>
<p><u>Operational risk</u> Failure to deliver against specific industry objectives and targets – including against one/more major funder-identified skills development priorities (e.g. ScreenSkills Select, Centres of Excellence or ScreenSkills Apprenticeship Pilot).</p>	<p>Major negative impact on reputation, funding and industry skills-base.</p>	<p>Ensure effective delivery planning and prioritisation, responsible delegation and effective performance management. Continually assess industry needs, particularly reflecting COVID-19 effects, to ensure that delivery remains appropriately focused.</p>

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

7.6 Grant-making policy

ScreenSkills awards funding up to a maximum of £3k per twelve-month period to individuals who are freelancers in the screen industries. By providing funding we are subsidising the cost of training, which is often a barrier to developing the right skills to progress a career. These awards support our objectives of improving entry-level work-readiness and professional development. The overall bursary structure has been consolidated across all ScreenSkills' funds (see section 5.3.9).

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

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

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

8. Key management personnel and Remuneration Policy

8.1 Key management personnel

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

8.2 Remuneration Policy

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

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

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

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

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

9. Going concern

ScreenSkills' business plan was revised in view of the COVID-19 pandemic. Financial forecasts were prepared for 2020/21 and 2021/22 based on the assumption that there would be at least six months of no face-to-face activity followed by a cautious, slow phasing-in of face-to-face activity during the rest of the year. Although COVID-19 had a major impact on ScreenSkills' income and activity the organisation is in a strong position to deal with the pandemic, due to the following:

- Unrestricted fund reserves at April 2020 were £1.01m, and free reserves (unrestricted funds less fixed assets) increased to £877k – which is higher than the targeted reserves of £675k.
- 2019/20 restricted reserves increased to £4.95m (2018/19: £3.92m), which ensures that ScreenSkills can continue delivering despite income limitations. Delivery expenditure can easily be aligned with reserves held and income received during the year.
- The BFI approved ScreenSkills' planned 2020/21 funding of £5.3m, which is assured income.
- At the end of March 2020 there was a cash balance of £9.24m. The forecast cash flow shows a healthy position throughout 2020/21, with a higher level forecast to March 2022.
- ScreenSkills has used the Government's Coronavirus Job Retention Scheme (CJRS) to claim grant for furloughed employees. Staff have been able to work remotely during lockdown using the improved IT infrastructure and kit.

The Board of Trustees has assessed the organisation's sustainability and has expressed its confidence in the organisation as a going concern. The Trustees are satisfied, based on: their role in the organisation's strategic planning for 2020/21 and beyond; and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

10. Funds held as custodian

The following funds are held as custodian as at 31 March 2020:

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



Networking at the July 2019 ScreenSkills Mentoring Roadshow in Cardiff © ScreenSkills

11. Trustees' liability insurance

Trustees' liability insurance premiums charged to the accounts were £657 (2018/19: £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 (Oct 1, 2020 15:57 GMT+1)

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 1 October 2020

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 2020 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 2020 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 Trustees' 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 2019/20 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 78) 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 a going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or cease operations, or they 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 it 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 ending 31 March 2020

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

Use of our report

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

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

RSM UK Audit LLP

RSM UK Audit LLP (Oct 1, 2020 16:15 GMT+1)

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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: 1st October 2020

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 2020

		Unrestricted Funds	Restricted Funds	2020 Total	2019 Total
	Note	£	£	£	£
Income					
Donations and legacies	1	465,000	5,744,913	6,209,913	4,860,854
Income from charitable activities					
Industry Intelligence and Influencing	2	412,235	-	412,235	377,638
Entry Level Diversity and Work Readiness	2	929,500	492,825	1,422,325	1,274,131
Professional Development	2	4,633,615	472,114	5,105,729	2,873,198
Products and Services	2	9,420	-	9,420	11,639
Other trading activities					
Rental Income		(125)	-	(125)	32,743
Investment Income		9,425	44,911	54,336	34,782
Other		1,780	-	1,780	13,011
Total income		6,460,850	6,754,763	13,215,613	9,477,996
Expenditure on Charitable activities					
Industry Intelligence and Influencing		392,613	40,118	432,731	355,860
Entry Level Diversity and Work Readiness		803,547	2,270,763	3,074,310	2,305,858
Professional Development		4,908,773	3,406,547	8,315,320	6,837,019
Products and Services		24,572	-	24,572	268,978
Total expenditure	4	6,129,505	5,717,428	11,846,933	9,767,715
Net income / (expenditure)		331,345	1,037,335	1,368,680	(289,719)
Net movement in funds		331,345	1,037,335	1,368,680	(289,719)
Total funds brought forward		674,968	3,915,479	4,590,447	4,880,166
Total funds carried forward		1,006,313	4,952,814	5,959,127	4,590,447

ScreenSkills Limited
BALANCE SHEET as at 31 March 2020
Company Registration Number 02576828

	Note	2020 £	2019 £
Fixed Assets			
Tangible Assets	7	99,662	10,763
Intangible Assets	7a	29,803	-
Investments	7b	1	1
		<u>129,466</u>	<u>10,764</u>
Current Assets			
Debtors	8	2,381,759	2,104,929
Cash at bank and in hand		<u>9,237,765</u>	<u>8,155,073</u>
		11,619,524	10,260,002
Creditors : Amounts falling due within one year	9	5,656,560	5,614,009
		<u>5,962,964</u>	<u>4,645,993</u>
Net Current Assets			
		6,092,430	4,656,757
Total Assets less Current Liabilities			
Creditors: Amounts falling due after more than one year	10	133,303	66,310
		<u>5,959,127</u>	<u>4,590,447</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			
		5,959,127	4,590,447
CAPITAL AND RESERVES			
Unrestricted funds		1,006,313	674,968
Restricted funds		<u>4,952,814</u>	<u>3,915,479</u>
	15	<u>5,959,127</u>	<u>4,590,447</u>

The Financial Statements on pages 82 to 109 were approved by the Board and authorised for issue on 23 September 2020.

Signed on behalf of the Board by:

Trustee Richard Johnston
Richard Johnston (Oct 1, 2020 15:57 GMT+1)
RICHARD JOHNSTON (ScreenSkills' Board Chair)

1 October 2020

ScreenSkills Limited
 STATEMENT OF CASH FLOWS for the year ending 31 March 2020

	Note	2020 £	2019 £
Cash flow from operating activities			
Net cash provided by operating activities	14	1,179,453	107,503
Cash flow from investing activities			
Interest income		54,336	34,780
Purchase of fixed assets		(151,097)	(11,510)
Net cash (used in)/provided by investing activities		<u>(96,761)</u>	<u>23,270</u>
Net increase in cash and cash equivalent		<u>1,082,692</u>	<u>130,773</u>
Cash and cash equivalent at the beginning of the year		8,155,073	8,024,300
Cash and cash equivalents at the end of year		<u>9,237,765</u>	<u>8,155,073</u>

The Accounting policies and Notes to the Financial Statements on pages 85 to 109 form part of these accounts.

Accounting policies

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

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

Company information

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

Public benefit entity

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

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

Going concern

The Trustees have prepared the financial statements on the going concern basis. The Trustees are satisfied that this basis is appropriate as a result of their role in the organisation's strategic review (setting out plans for 2020/21 onwards including high level financial forecasts to March 2022) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support.

As a result of the impact of COVID-19 going concern assumptions have had further scenario testing. The Trustees have been presented with an updated business plan for 2020/21 geared to protecting Skills Fund and other reserves, with spend being linked to the return of industry activity and related Skills Fund income. A more detailed explanation of the going concern review is covered in Section 9 of the Trustees' Report (page 73).

Income

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

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

Grants and contracts

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 may be accrued for the period to which it relates (see note 8).

Expenditure

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

Grants payable

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

The majority of funds awarded are expected to complete delivery within one year leaving a few exceptions that are due to complete in more than one year (see note 10). Should any reporting requirements be outstanding 10% of the grant is usually withheld until they have been met. As at 31 March 2020 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 the infrastructure costs for delivery and underpinning activities, such as research and development, of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 17.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. For joiners to the scheme prior to 31st July 2014 the percentages are 3-10% 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 three months' service. The amount charged to the statement of financial activities in respect of pension costs and other post-retirement benefits is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Redundancy/termination payments

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

Leased assets and obligations

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

Tangible fixed assets

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

Office equipment	over 3 years
Fixtures and fittings	over 3 years
IT equipment 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.

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

Key accounting estimates and areas of judgement

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

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

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

1 Donations

	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Unrestricted Funds £	Restricted Funds £	Total 2019 £
Broadcasters	465,000	434,125	899,125	491,000	432,780	923,780
BFI (*)	-	(36,664)	(36,664)	-	(384,684)	(384,684)
Voluntary levy	-	5,172,452	5,172,452	-	4,305,204	4,305,204
ITF	-	-	-	-	16,554	16,554
SAP	-	175,000	175,000	-	-	-
Total	465,000	5,744,913	6,209,913	491,000	4,369,854	4,860,854

* BFI - The negative BFI income during the year relates to fall-ins of grants issued under the programme that closed during 2018/19 and reserves remain nil.

2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
<u>Industry Intelligence and Influencing</u>			
Arts Council England	60,155	19,746	40,409
Barking & Dagenham Council	12,582	8,273	4,309
Central Support	-	24,738	(24,738)
British Film Institute	339,498	339,856	(358)
Total Industry Intelligence and Influencing	412,235	392,613	19,622

Entry Level Diversity and Work Readiness

	£	£	£
Arts Council England	196,281	64,398	131,883
Apprenticeship Programme	340	-	340
Central Support	-	5,496	(5,496)
British Film Institute	732,879	733,653	(774)
Total Entry Level Diversity and Work Readiness	929,500	803,547	125,953

Professional Development

	£	£	£
Apprenticeships	3,901	-	3,901
British Film Institute	943,025	944,021	(996)
Apprenticeships	946,926	944,021	2,905
Accreditation	119,151	(8,081)	127,232
British Film Institute	854,102	855,003	(901)
Accreditation/ Quality provision	973,253	846,922	126,331
Series Producer Programme	(1,800)	-	(1,800)
Skills Development Scotland	46,100	28,435	17,665
Arts Council England	43,664	14,333	29,331
British Film Institute	811,270	812,126	(856)
CPD	899,234	854,894	44,340
British Film Institute	476,929	477,432	(503)
Centres of excellence	476,929	477,432	(503)
British Film Institute	465,473	465,964	(491)
Mentoring	465,473	465,964	(491)
British Film Institute	871,800	872,720	(920)
Bursaries	871,800	872,720	(920)

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Central Support	-	446,820	(446,820)
Central Support	-	446,820	(446,820)
Total Professional Development	<u>4,633,615</u>	<u>4,908,773</u>	<u>(275,158)</u>
Products and Services	9,420	24,572	(15,152)
Total Unrestricted Projects	<u>5,984,770</u>	<u>6,129,505</u>	<u>(144,735)</u>

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

During 2019/20 ScreenSkills received a restricted grant of £567,825 from Department of Culture, Media and Sports (DCMS), of which £492,825 was for Creative Careers Programme (CCP) to develop a creative industries toolkit and apprenticeship standards and £75,000 for ScreenSkills Apprenticeship Programme (2018/19: DCMS - £117,717 for CCP)

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

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs £	Grants £	Support Costs £	Total 2020 £	Total 2019 £
Industry Intelligence and Influencing	395,397	-	37,334	432,731	355,860
Entry Level Diversity and Work Readiness	1,846,636	954,224	273,450	3,074,310	2,305,858
Professional Development	3,556,204	3,990,087	769,029	8,315,320	6,837,019
Products and Services	23,125	-	1,447	24,572	268,978
Total 2020	<u>5,821,362</u>	<u>4,944,311</u>	<u>1,081,260</u>	<u>11,846,933</u>	<u>9,767,715</u>
Total 2019	<u>3,724,330</u>	<u>4,756,098</u>	<u>1,287,287</u>	<u>9,767,715</u>	

b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2020 £	Total 2019 £
Industry Intelligence and Influencing	38,593	-	1,525	40,118	37,679
Entry Level Diversity and Work Readiness	1,282,222	914,224	74,317	2,270,763	1,393,772
Professional Development	1,184,973	2,068,902	152,672	3,406,547	3,597,029
Products and Services	-	-	-	-	-
Total 2020	2,505,788	2,983,126	228,514	5,717,428	5,028,480
Total 2019	1,476,036	3,319,147	233,297	5,028,480	

c) Total Expenditure - Unrestricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2020 £	Total 2019 £
Industry Intelligence and Influencing	356,804	-	35,809	392,613	318,181
Entry Level Diversity and Work Readiness	564,413	40,000	199,134	803,547	912,086
Professional Development	2,371,232	1,921,185	616,356	4,908,773	3,239,990
Products and Services	23,125	-	1,447	24,572	268,978
Total 2020	3,315,574	1,961,185	852,746	6,129,505	4,739,235
Total 2019	2,248,294	1,436,951	1,053,990	4,739,235	

(d) Analysis of support costs

	Staff Costs - Indirect	Premises	Comms	Governance	Other	2020 Total	2019 Total
	£	£	£	£	£	£	£
Industry Intelligence and Influencing	29,088	2,046	344	1,170	4,686	37,334	13,784
Entry Level Diversity and Work Readiness	197,672	14,497	2,438	8,287	50,556	273,450	118,779
Professional Development	546,337	39,059	6,569	22,326	154,738	769,029	917,666
Products and Services	1,126	120	20	68	113	1,447	237,058
Total 2020	774,223	55,722	9,371	31,851	210,093	1,081,260	1,287,287
Total 2019	995,028	15,948	3,893	41,845	230,573	1,287,287	

Support costs of £1.08m (2018/19: £1.3m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 16% on prior year. Any staff and associated costs including marketing, communication and events which are solely associated with fund programmes, are allocated as direct costs. Direct costs in 2019/20 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2020 £	2019 £
Meeting costs	20	121
Legal and professional fees	1,021	1,763
Auditors remuneration	30,810	39,961
Total governance costs	31,851	41,845

5 Net Income

	2020 £	2019 £
Net Income is after charging:		
Depreciation on tangible fixed assets	31,305	2,319
Amortisation on intangible fixed assets	1,090	-
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 19/20	25,675	-
- Statutory audit 18/19	1,000	24,450
- Statutory audit 17/18	-	8,851
- Remuneration for non-audit work	10,000	10,000
Operating leases:		
- Land and Buildings	152,026	152,026
- Office Equipment	5,871	5,871

6 Employees

	2020	2019
	£	£
Staff costs		
Wages and salaries	2,978,511	2,027,993
Social security costs	312,771	214,717
Other pension costs	109,615	71,533
Redundancy	8,323	5,584
Total	<u>3,409,220</u>	<u>2,319,827</u>

Redundancy costs paid for the year were £8,323 (2018/19: £5,584).

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

	2020	2019
	No.	No.
Direct project staff	50	33
Support activity staff	17	15
Total	<u>67</u>	<u>48</u>

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

	2020	2019
	No.	No.
£ 60,001 - £ 70,000	5	3
£ 70,001 - £ 80,000	3	-
£ 80,001 - £ 90,000	-	2
£ 90,001 - £ 100,000	1	-
£ 100,001 - £ 110,000	1	1
£ 160,001 - £ 170,000	1	1
	<u>11</u>	<u>7</u>

10 employees out of a total of 11 employees (2018/19: 6 out of 7 employees) earning over £60,000 were members of the group personal pension scheme with Aviva and People's Pension. They benefitted from employer's contributions at rates varying between 3% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £41,176 (2018/19: £30,823).

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.

	2020	2019
	£	£
Salaries	272,800	265,200
National Insurance	34,691	33,316
Pension payments	20,808	20,400
	<u>328,299</u>	<u>318,916</u>

Trustees' Liability insurance premiums charged to the accounts was £657 (2018/19: £657).

Trustees' Remuneration and Expenses

There were no payments made to Trustees (2018/19: £ Nil).

No pension or national insurance contributions were made on behalf of Trustees. There were no travel expenses reimbursed during the year (2018/19£ Nil). 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 2019	90,629	5,183	124,103	219,915
Additions	-	-	120,204	120,204
Disposals	(592)	(700)	(56,362)	(57,654)
31 March 2020	<u>90,037</u>	<u>4,483</u>	<u>187,945</u>	<u>282,465</u>
Depreciation				
1 April 2019	90,629	5,183	113,340	209,152
Charge for year	-	-	31,305	31,305
Disposals	(592)	(700)	(56,362)	(57,654)
31 March 2020	<u>90,037</u>	<u>4,483</u>	<u>88,283</u>	<u>182,803</u>
Net Book Value				
31 March 2020	<u>-</u>	<u>-</u>	<u>99,662</u>	<u>99,662</u>
31 March 2019	<u>-</u>	<u>-</u>	<u>10,763</u>	<u>10,763</u>

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2019	89,995	89,995
Additions	30,893	30,893
Disposals	<u>(57,553)</u>	<u>(57,553)</u>
31 March 2020	<u>63,335</u>	<u>63,335</u>
Amortisation		
1 April 2019	89,995	89,995
Charge for year	1,090	1,090
Disposals	<u>(57,553)</u>	<u>(57,553)</u>
31 March 2020	<u>33,532</u>	<u>33,532</u>
Net Book Value		
31 March 2020	<u><u>29,803</u></u>	<u><u>29,803</u></u>
31 March 2019	<u><u>-</u></u>	<u><u>-</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. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary has a balance sheet value of £1. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2020 £	2019 £
Due within 1 year		
Trade Debtors	250,899	376,893
Other debtors	22,718	6,550
Prepayments and accrued income	2,108,142	1,721,486
Total	<u><u>2,381,759</u></u>	<u><u>2,104,929</u></u>

9 Creditors: Amounts falling due within one year

	2020 £	2019 £
Trade Creditors	253,052	367,729
Other Creditors (*)	87,662	44,980
Other taxation and social security costs	51,882	51,882
Funds held in trust for 3rd party (note 19)	35,838	35,838
Accruals	760,862	549,554
Deferred income (Note 20)	126,501	177,064
BFI Lottery grants payable	1,644,244	1,937,315
Other grants payable	2,696,519	2,449,647
Total	<u>5,656,560</u>	<u>5,614,009</u>

* Other Creditors include £39k (2019: £39k) received for Employer Ownership Pilot Programme (EOP), in previous years, which was not fully utilised. This programme is now closed. Balance of fund will be used in line with the objectives of the restricted fund.

10 Creditors: Amounts falling due in more than one year

	2020 £	2019 £
Amounts payable by instalments falling due:		
BFI Grants payable	78,804	-
Other Grants payable	54,500	66,310
Total	<u>133,304</u>	<u>66,310</u>

11 Cash & cash equivalents

	2020 £	2019 £
Bank – Current Accounts	5,835,799	4,754,821
Bank – Deposit Account*	3,400,000	3,400,000
Cash Cards	1,495	-
Petty Cash	471	252
Total	<u>9,237,765</u>	<u>8,155,073</u>

* Deposit account is a 31 day notice account.

12 Reconciliation of net funds

	2019	Cash flow	2020
	£		£
Cash at bank and in hand	8,155,073	1,082,693	9,237,766
Debt due within one year	-	-	-
Total	<u>8,155,073</u>	<u>1,082,693</u>	<u>9,237,766</u>

13 Operating Lease Commitments

As at 31 March 2020 the charity had total non-cancellable operating leases as follows:

	2020	2019
	£	£
Land and Buildings		
Payable within 1 year	76,013	152,026
	<u>76,013</u>	<u>152,026</u>
Office Equipment		
Payable within 1 year	5,871	5,871
Payable within 2-5 years	4,184	13,149
	<u>10,055</u>	<u>19,020</u>
Total Lease Commitment	<u>86,068</u>	<u>171,046</u>

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

	2020	2019
	£	£
Net income / (expenditure)	1,368,680	(289,719)
Add back amortisation and depreciation charge	32,395	2,461
Deduct interest income	(54,336)	(34,780)
Increase in debtors	(276,830)	(78,631)
Increase in creditors	109,544	508,172
	<u>1,179,453</u>	<u>107,503</u>

15 Charity Funds

	Bal b/fwd 01 April 2019 £	Income £	Expenditure £	Bal c/fwd 31 March 2020 £
Unrestricted	674,968	6,460,850	(6,129,505)	1,006,313
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	3,483,802	5,244,117	(4,224,183)	4,503,736
British Film Institute Lottery delegation (BFI)	-	(36,664)	36,664	-
TV Skills Fund (TVSF)	373,882	407,371	(527,063)	254,190
Indie Training Fund (ITF)	49,819	472,114	(479,832)	42,101
Creative Careers Programme (CCP)	-	492,825	(492,825)	-
ScreenSkills Apprenticeship Programme (SAP)	-	175,000	(22,213)	152,787
Anne Tyrell Fund (ATF)	7,976	-	(7,976)	-
Total Restricted	<u>3,915,479</u>	<u>6,754,763</u>	<u>(5,717,428)</u>	<u>4,952,814</u>
Total	<u>4,590,447</u>	<u>13,215,613</u>	<u>(11,846,933)</u>	<u>5,959,127</u>

15a Charity Funds comparatives

	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's Skills Investment Funds (SIFs)	3,401,994	4,326,584	(4,244,776)	3,483,802
British Film Institute Lottery delegation (BFI)	438,634	(384,684)	(53,950)	-
TV Skills Fund (TVSF)	313,189	436,315	(375,622)	373,882
Indie Training Fund (ITF)	-	278,223	(228,404)	49,819
Creative Careers Programme (CCP)	-	117,717	(117,717)	-
Anne Tyrell Fund (ATF)	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>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2019/20 this amounted to £6.46m which includes voluntary income from broadcasters, Arts Council England (ACE) and funding from the BFI's 'Future Film Skills' Fund (FFS). Income is also generated through projects co-funded through public and private investment. The unrestricted surplus of £0.33m increased the reserves to £1.01m.

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 £5.2m from industry.

The funds received are disbursed as grants and also pay for the management and administration of the fund. The funds generated a surplus of £1.02m which increased the reserves to £4.5m and will be allocated to the budgeted spend in 2020/2021.

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. There were a few fall-ins from previous grants which were paid back to BFI.

Indie Training Fund (ITF)

The Indie Training Fund (ITF) generates income through membership contributions and fees from open courses and bespoke training. While its courses are open to all companies and individuals members receive various benefits (including bespoke training support). The ITF Council advises on training investment priorities.

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 2019/20, the final year of programme £493k was invested to deliver this activity. This programme is closed now.

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.

ScreenSkills Apprenticeship Programme (SAP)

ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship in partnership with Warner and Netflix, which is being supported by the Department for Digital, Culture, Media & Sport (DCMS). It is a new fund for 2019/20, received an income of £0.17m and incurred an expenditure of £0.02m, resulting in carried forward reserves of £0.15m

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. Two awards totalling £8k were made during 2019/20 leaving £nil reserves. This fund is closed now.

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 2019 to 31 March 2020 are as follows:

	2020 £	2019 £
Income		
Grants received for the year	-	405,559
Fall-ins	(36,664)	(790,243)
Bank interest receivable	-	-
Total incoming resources	(36,664)	(384,684)
Expenditure		
Hard commitments incl. fall-ins	36,664	(53,950)
Activities performed by ScreenSkills (incl overheads)	-	-
Total outgoing resources	36,664	(53,950)
Movement for year	-	(438,634)
Balance b/fwd from 2018-19	-	438,634
Balance c/fwd at 2019-20	-	-

17 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Unrestricted Funds £	Restricted Funds £	Total 2019 £
Fixed assets	129,466	-	129,466	10,764	-	10,764
Cash at bank and in hand	897,754	8,340,011	9,237,765	697,718	7,457,355	8,155,073
Other net assets/(liabilities)	(20,907)	(3,387,197)	(3,408,104)	(33,514)	(3,541,876)	(3,575,390)
Total	1,006,313	4,952,814	5,959,127	674,968	3,915,479	4,590,447

18 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Unrestricted Funds £	Restricted Funds £	Total 2019 £
Awards						
BFI	1,712,427	-	1,712,427	1,429,399	-	1,429,399
Skills Funds	-	3,020,740	3,020,740	-	2,829,140	2,829,140
TVSF	-	220,201	220,201	-	174,000	174,000
Total Awards	1,712,427	3,240,941	4,953,368	1,429,399	3,003,140	4,432,539
No of Grants to organisations						
	59	483	542	29	414	443
Bursaries						
	£	£	£	£	£	£
ATS	-	8,000	8,000	-	8,000	8,000
BFI	415,633	-	415,633	32,479	-	32,479
Skills Funds	-	146,149	146,149	-	131,231	131,231
TVSF	-	36,627	36,627	-	27,903	27,903
	415,633	190,776	606,409	32,479	202,134	234,613
No of Bursaries	483	244	727	56	228	284
Total Awards and Bursaries	2,128,060	3,431,717	5,559,777	1,461,878	3,205,274	4,667,152
Total number of Awards and Bursaries	542	727	1269	85	642	727

- The aggregate value of grants payable to organisations for the year ended 31 March 2020 was £4,953,368 (2018/19: £4,432,539).
- The aggregate value of bursaries payable to individuals for the year ended 31 March 2020 was £606,409 (2018/19: £234,613).
- Total grants and bursaries awarded in 2019/20 are listed under note 22

19 Funds held in trust for a third party

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

	David Fraser 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 Deferred income

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

	2020	2019
	£	£
Brought forward	177,064	499,584
Released income to charitable activities	(177,064)	(499,584)
Income deferred in year	126,501	177,064
Carried forward	126,501	177,064

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2020

21 Related Party Transactions

Name	Role at ScreenSkills	Related Party Company	Related Party Company/Subsidiary	Role at Related Company	Nature of Transaction	Amount in 19/20	Balance at 31 March 2020	Amount in 18/19	Balance at 31 March 2019
Richard Johnston	Chair - Board	EndemoShine UK		CEO					
Derek O'Gara	Member - Finance & Audit Committee	EndemoShine UK		CFO					
Bella Lambourne	Chair - TVS Council	EndemoShine UK		Director					
		Subsidiary	Kudos Film & TV Ltd	Director	Grant funding	91,463	49,520	99,800	94,507
		Subsidiary	Tiger Aspect	Director	Grant funding/Rescinded	22,345	23,095	12,975	750
		Subsidiary	Fifty Fathoms (Fortitude 3) Ltd	Director	Grant funding	-	-	15,000	-
		Subsidiary	Fifty Fathoms (TAW2) Ltd	Director	Grant funding	10,000	-	-	-
		Subsidiary	Fifty Fathoms (AM) Ltd	Director	Grant funding	22,000	-	-	-
		Subsidiary	Fifty Fathoms (KAW2) Ltd	Director	Grant funding	12,300	-	-	-
		Subsidiary	Fifty Fathoms (Domina) Ltd	Director	Grant funding	10,000	32,300	-	-
Richard Johnston	Chair - Board	Green Eyed Boy		Director	Grant funding/Rescinded	-	-	11,947	-
Alison Small	Member: Film Skills Council		The Production Guild Limited	CEO	Grant funding	11,377	61,214	112,095	112,095
John Graydon	Member - Finance & Audit Committee		The Production Guild Limited	PARTNER	Grant funding				
Frith Tiplady	Member: HETV Council		The Production Guild Limited	Trustee	Grant funding				
Bella Lambourne	Trustee - Board		Women in Film & Television (UK) Ltd	Director	Grant funding	60,000	60,000		
Ian Livingstone	Trustee - Board		UKIE	Vice Chair	Creditor Payment	113,662	28,590	8,100	-
			Creative England	Director	Grant funding	55,325	46,454	40,000	60,911
Lisa Opie	Trustee - Board	BBC		Managing Director	Grant funding				
		Subsidiary	BBC Natural History and Factual Productions Ltd		Grant funding	15,000	15,000	-	-
		Subsidiary	BBC Studios		Grant funding	15,000	15,000	-	-
Lynne Marriott	Member: Children's TV Council		BBC	Head of Production	Grant funding	52,557	25,457	12,622	5,633
Gurdip Bhangoor	Member: TV Skills Council		BBC	Head of Future Skills & Events	Grant funding	205,301	106,301	99,000	99,000
Rebecca O'Connor	Member : HETV Council		BBC	Head of Business: Drama, Film & Acq	Grant funding/Rescinded	33,724	(15,976)	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
Barry Ryan	Member: HETV Council	Warp Film Services Ltd	Warp Film Services Ltd	Head of Production	Grant funding				
Catharine Des Forges	Member: Film Skills Council		Independent Cinema Office	Director	Grant funding	45,836	33,511	-	-
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing					
		Subsidiary	Studio Lambert		Grant funding	(32,000)	-	47,000	47,000
		Subsidiary	Two Brothers Pictures		Grant Rescinded	-	-	(840)	-
		Subsidiary	CTM Productions		Grant funding	63,369	28,560	-	-
		Subsidiary	Liar Two Production Ltd		Grant funding	26,100	-	-	-
Kevin Trehay	Trustee - Board	Warner Media		Exec VP, Physical Production					
Nick Toon	Member: HETV Council	Warner Media		VP, UK Public Policy					
		Subsidiary	Warner Bros TV Production Services		Grant funding	26,727	19,800	24,873	24,873
		Subsidiary	Shoe Bucket LTD		Grant funding/Rescinded	(4,800)	-	15,000	20,000
		Subsidiary	Triton Films Ltd		Grant funding	-	-	1,137	-
		Subsidiary	Twenty Twenty Production Services Ltd		Grant funding	-	-	3,825	-
		Subsidiary	Jettison Productions Ltd		Grant funding	5,090	5,090	12,000	12,000
		Subsidiary	Sloane Square Ltd		Grant funding	-	14,083	15,091	14,083
		Subsidiary	American Night Productions LTD		Grant funding	11,280	-	-	-
Valerie Ames	Member: Children's TV Council		Kindle Entertainment Ltd	Director of Production	Grant funding	(259)	-	-	10,042
Jo Dolman	Member: ITF Council	Freemantle	Freemantle	Director of HR	Grant funding				
		Subsidiary	Euston Films Productions Ltd		Grant funding	16,507	-	-	113
Sally Debonnaire	Trustee - Board	ITV		Director of Productions	Grant funding				
		Subsidiary	World Productions LTD		Grant funding	26,000	6,000	-	-
		Subsidiary	WP Faslane Ltd		Grant funding	22,500	22,500	-	-
		Subsidiary	LOD6		Grant funding	11,640	11,640	-	-
		Subsidiary	Mammoth Screen Ltd		Grant funding	81,760	-	-	-
		Subsidiary	Big Talk Offenders Ltd		Grant funding	25,960	25,960	-	-
Iain Smith	Trustee - Board		Film London	Film Producer	Grant funding	40,000	40,000	-	-
Anne Mensah	Trustee - Board		Royal Television Society	Director	Supplier Payment	7,720	-	-	-
Gareth Ellis-Unwin	Head of Film and Animation	Breach Productions Ltd	Breach Productions Ltd	Director	Supplier Payment	5,690	-	38,376	-
						1,109,174	654,099	650,946	574,173

ScreenSkills Limited
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2020

21 Related Party Transactions

Vountary contributions were made as follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in Balance at 31 19/20 March 2020	Amount in 18/19	Balance at 31 March 2019	
John Woodward	Trustee - Board	Met Films Ltd Subsidiary	Met Films Ltd Last Breath Ltd	Director	Accreditation Fee	-	-	-	
		Subsidiary	The Reason I Jump		Skills Fund contribution	-	4,510	-	
Lynne Marriott	Member: Children's TV Council		BBC Childrens	Head of Production	Skills Fund contribution	190,892	197,141	-	
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	170,335	99,035	-	
		Subsidiary	Black Mirror Drama Ltd	Director	Skills Fund contribution	-	40,860	-	
		Subsidiary	Tiger Aspect	Director	Skills Fund contribution	-	23,428	-	
		Subsidiary	Bandit	Director	Skills Fund contribution	-	25,450	-	
		Subsidiary	DSP Drama 2 & 3	Director	Skills Fund contribution	-	19,142	-	
		Subsidiary	Fifty Fathoms	Director	Skills Fund contribution	89,733	-	-	
Richard Johnston	Chair - Board	Green Eyed Boy	Green Eyed Boy	Director	Skills Fund contribution	-	20,430	-	
Kevin Trehay	Trustee - Board	Warner Media		VP, UK Public Policy	Skills Fund contribution	-	-	-	
Nick Toon	Member: HETV Council	Warner Media Subsidiary	Magic Hour (Wonder Woman 2)	VP, UK Public Policy	Skills Fund contribution	-	40,860	-	
		Subsidiary	Mammoth Productions (Good Liar)		Skills Fund contribution	-	40,860	-	
		Subsidiary	Shoe Bucket Ltd		Skills Fund contribution	110,000	83,600	-	
		Subsidiary	Twenty Twenty Production Services Limited		Skills Fund contribution	-	20,430	-	
		Subsidiary	Uncle Bob Productions		Skills Fund contribution	-	40,860	-	
		Subsidiary	Warner Bros		Skills Fund contribution	22,852	24,074	-	
		Subsidiary	American Night Productions LTD		Skills Fund contribution	86,000	-	-	
		Subsidiary	Articulated Productions Ltd		Skills Fund contribution	55,000	-	-	
		Subsidiary	Dombey St Productions		Skills Fund contribution	43,000	-	-	
		Subsidiary	Number Three Films Ltd		Skills Fund contribution	55,000	-	-	
Valerie Ames	Member: Children's TV Council		Kindle Entertainment Ltd	Director of Production	Skills Fund contribution	-	-	-	
Sally Debonnaire	Trustee - Board	ITV Subsidiary	ITV Wild Bill Ltd	Director of Productions	Skills Fund contribution	20,900	-	-	
		Subsidiary	ITV Vera Ltd		Skills Fund contribution	41,800	-	-	
		Subsidiary	ITV F&B Ltd		Skills Fund contribution	26,000	-	-	
		Subsidiary	ITV The Bay Ltd		Skills Fund contribution	19,954	-	-	
		Subsidiary	Mammoth Screen		Skills Fund contribution	108,631	-	-	
		Subsidiary	World Productions		Skills Fund contribution	95,350	-	-	
		Subsidiary	Big Talk Offenders Ltd		Skills Fund contribution	27,500	-	-	
		Subsidiary	Unforgotten 4 Ltd		Skills Fund contribution	23,710	-	-	
Lisa Opie	Trustee - Board	BBC Subsidiary	BBC Studios	Managing Director	Skills Fund contribution	55,000	-	-	
Clare Welch	Member: HETV Council	All3Media Subsidiary	All3Media	Group Head of Resourcing	Skills Fund contribution	34,918	-	-	
Jo Dolman	Member: ITF Council	Freemantle Subsidiary	Liar Two Production Ltd	Director of HR	Skills Fund contribution	28,819	-	-	
		Subsidiary	Freemantle		Skills Fund contribution	-	-	-	
		Subsidiary	Euston Films Productions Ltd		Skills Fund contribution	-	-	-	
						1,305,394	-	686,981	0

Membership and Training Courses Receipts were as follows:

Name	Role at ScreenSkills	Related Party Company	Related Party Company	Role at Related Company	Nature of Transaction	Amount in Balance at 31 19/20 March 2020	Amount in 18/19	Balance at 31 March 2019	
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 EndemolShine UK	EndemolShine UK	Director	Membership & Training Fee	124,997	75,000	-	
Jo Dolman	Member: ITF Council	Freemantle	Freemantle	Director of HR	Membership & Training Fee	40,000	20,000	-	
Clare Welch	Member: HETV Council	All3Media	All3Media	Group Head of Resourcing	Membership & Training Fee	160,000	-	-	
Nick Catliff	Trustee - Board, Member - ITF Council	Subsidiary	Lion Television	Managing Director	Membership & Training Fee	9,000	6,000	-	
						333,997	-	101,000	0

ScreenSkills Limited
 NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2020

22 Grants Awarded

Awards	Grant Creditors 2018/19 b/f	Granted in 2019-20	No of grants	Paid in 2019-20	Increased/ Rescinded in 2019-20	Grant Creditors 2019/20 c/f
	£	£		£	£	£
NFTS	918,127.47	788,000.00	8	(820,297.42)	(18,644.41)	867,185.64
Screen Yorkshire	14,927.44	202,240.00	2	(63,073.53)	-	154,093.91
Thecallsheet.Co.Uk Ltd	27,500.00	150,586.00	2	(47,550.10)	(20,128.07)	110,407.83
Kudos Film and Television Ltd	94,506.80	106,170.00	13	(136,450.00)	(14,706.80)	49,520.00
BBC Academy	99,000.00	105,701.37	2	(104,701.37)	-	100,000.00
BBC	38,623.00	105,301.27	1	(25,490.00)	(5,633.00)	112,801.27
Grand Scheme Media Ltd	44,335.73	104,912.00	3	(14,133.97)	(36,810.00)	98,303.76
Sgil Cymru	34,489.70	94,740.00	5	(75,299.70)	(1,450.00)	52,480.00
BECTU	27,899.67	93,259.00	3	(27,939.18)	-	93,219.49
Mammoth Screen Ltd	66,860.00	84,939.90	16	(148,619.90)	(3,180.00)	-
Big Talk Ltd	45,706.98	74,810.00	9	(55,106.98)	-	65,410.00
Creative England	60,910.68	60,000.00	1	(69,782.62)	(4,674.50)	46,453.56
Leeds College Of Building	-	60,000.00	1	-	-	60,000.00
thinkBIGGER Ltd	25,000.00	54,900.00	2	(35,030.00)	-	44,870.00
Fifty Fathoms Ltd	-	54,300.00	10	(22,000.00)	-	32,300.00
BBC Comedy Productions Ltd	-	53,890.00	18	(32,800.00)	-	21,090.00
Screen Central	-	49,885.00	4	(40,817.02)	-	9,067.98
BBC Grafton House Ltd	25,176.29	48,150.00	8	(30,960.00)	(10,176.29)	32,190.00
Animated Women (UK) Ltd	-	47,068.40	2	(11,269.63)	-	35,798.77
Independent Cinema Office	-	45,836.00	2	(12,324.92)	-	33,511.08
Film London	63,000.00	40,000.00	1	(63,000.00)	-	40,000.00
N Ireland Screen Commission	4,000.00	40,000.00	1	(22,000.00)	-	22,000.00
Women In Film & TV (UK) Ltd	-	40,000.00	2	-	-	40,000.00
LBM Sitting in Limbo Ltd	-	39,300.00	7	(27,000.00)	-	12,300.00
Four Corners Limited	-	37,500.00	1	(27,892.49)	-	9,607.51
ITV	47,230.00	33,300.00	5	(71,400.00)	(4,130.00)	5,000.00
Minim UK Productions Ltd	16,530.00	33,300.00	8	(30,240.00)	(4,590.00)	15,000.00
3Dami	-	32,000.00	1	-	-	32,000.00
Studio Lambert Associates	47,000.00	32,000.00	0	(47,000.00)	(32,000.00)	-
Resource Productions Ltd	44,000.00	30,000.00	2	(48,000.00)	-	26,000.00
Film Design International	-	29,644.81	1	(20,602.99)	-	9,041.82
R And J Mcguinness	-	29,590.20	1	-	-	29,590.20
Bauer Academy	-	29,450.00	1	(9,614.00)	-	19,836.00
British Independent Film Awards	3,072.00	28,605.00	2	(16,417.00)	-	15,260.00
CTM10 Productions Ltd	-	28,560.00	3	-	-	28,560.00
Irregulars TV Limited	-	27,500.00	4	-	-	27,500.00
Ben Eyes	800.00	27,485.00	1	(14,900.00)	-	13,385.00
Thetford Productions	-	27,420.00	4	-	-	27,420.00
Lethal White Limited	-	27,000.00	5	(12,000.00)	-	15,000.00
Urban Myth Films (Bristol) Ltd	-	27,000.00	3	-	-	27,000.00
Moonage Pictures	4,700.00	26,745.00	3	(4,700.00)	-	26,745.00
Playground Television UK Ltd	-	26,700.00	4	(26,700.00)	-	-
Third Day Productions Ltd	-	26,500.00	5	(26,500.00)	-	-
Subtotal	1,753,395.76	3,104,288.95	177	(2,241,612.82)	(156,123.07)	2,459,948.82

	Grant Creditors 2018/19 b/f	Granted in 2019-20	No of grants	Paid in 2019-20	Increased/ Rescinded in 2019-20	Grant Creditors 2019/20 c/f
	£	£		£	£	£
Awards (b/fwd)						
Subtotal	1,753,395.76	3,104,288.95	177	(2,241,612.82)	(156,123.07)	2,459,948.82
DV Talent Ltd	46,640.00	26,395.00	1	(38,090.00)	-	34,945.00
Britannia Tv 3 Ltd	-	26,100.00	4	-	-	26,100.00
Liar Two Productions Ltd	-	26,100.00	4	(26,100.00)	-	-
World Productions Ltd	-	26,000.00	3	(20,000.00)	-	6,000.00
Big Talk Offenders Ltd	-	25,960.00	4	-	-	25,960.00
VALFAL Ltd	-	25,700.00	3	-	-	25,700.00
Keighley College	-	25,000.00	1	-	-	25,000.00
Mud Productions Ltd	-	24,888.00	7	-	-	24,888.00
Bluebeat Productions Ltd	-	24,780.00	5	-	-	24,780.00
Roundabout Productions Ltd	-	24,000.00	3	-	-	24,000.00
Martyr's Lane Limited	-	23,380.00	7	(7,000.00)	-	16,380.00
Warner Bros TV Prod.Services Ltd	24,873.32	23,334.86	4	(31,800.00)	3,391.82	19,800.00
Lookout Point Ltd	7,274.02	23,074.60	5	(23,082.62)	-	7,266.00
Huron Productions Ltd	-	22,995.00	3	-	-	22,995.00
Ravensbourne University London	-	22,500.00	2	-	-	22,500.00
WP Faslane Ltd	-	22,500.00	3	-	-	22,500.00
Tiger Aspect (Viewpoint) Ltd	750.00	22,420.00	4	-	(75.00)	23,095.00
Red Production Company Ltd	8,800.00	22,360.00	4	(10,900.00)	-	20,260.00
Sid Gentle Films Ltd	-	22,200.00	3	(7,200.00)	-	15,000.00
The Children's Media Conf. Ltd	6,968.57	22,050.00	6	(9,518.57)	-	19,500.00
Talking Point Film & d Television Ltd	14,321.99	21,768.54	2	(17,916.14)	(4,022.47)	14,151.92
ITV Shetland Ltd	-	21,597.00	2	-	-	21,597.00
CTM9 Productions Ltd	-	21,540.00	2	(21,540.00)	-	-
The Stranger Series Ltd	-	20,400.00	2	(20,400.00)	-	-
Mama Youth Project	75.36	20,000.00	1	-	(75.36)	20,000.00
S.O.U.L Film Festival Ltd	-	20,000.00	1	-	-	20,000.00
Women in Film & Television	-	20,000.00	1	-	-	20,000.00
Grants to companies< £20k	2,520,681.95	1,221,695.97	278	(2,217,474.80)	(219,673.05)	1,305,230.07
Bursaries (amounts paid to Individuals)	69,491.58	606,748.99	727	(465,882.53)	(3,888.95)	206,469.09
Total	4,453,272.55	5,559,776.91	1269	(5,158,517.48)	(380,466.08)	4,474,065.90









Trustees' Report + Accounts for year ending 31 March 2020

Final Audit Report

2020-10-01

Created:	2020-10-01
By:	Honey-Lee McLoughlin-Thompson (honey-lee.mcloughlin-thompson@screenskills.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAOQdBPPRYH2z-2YP3sYTZoO-RWJqhlx7u

"Trustees' Report + Accounts for year ending 31 March 2020" History

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