



**ScreenSkills Limited**

**TRUSTEES' REPORT and FINANCIAL STATEMENTS**

**For the year ending 31 March 2022**

**Company Registration No. 02576828**

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

## ScreenSkills Limited

### TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2022

<b>Trustees' Report</b>		<b>Page</b>
	<b>Introduction</b>	3
	<b>Report from ScreenSkills' Chair and CEO</b>	4
<b>Section 1</b>	<b>Objectives and activities</b>	5
<b>Section 2</b>	<b>Structure, governance and management</b>	6
<b>Section 3</b>	<b>2021/22 strategic priorities and investment</b>	11
	<b>Strategic Report</b>	
<b>Section 4</b>	<b>2021/22 activities and outcomes</b>	12
<b>Section 5</b>	<b>Plans for 2022/23</b>	35
<b>Section 6</b>	<b>Financial review</b>	36
<b>Section 7</b>	<b>Key management personnel and Remuneration Policy</b>	43
<b>Section 8</b>	<b>Funds held as custodian</b>	44
<b>Section 9</b>	<b>Trustees' liability insurance</b>	45
<b>Section 10</b>	<b>Auditor</b>	46
<b>Financial Statements and related sections</b>		
	<b>Statement of Trustees' responsibilities</b>	47
	<b>Independent auditor's report</b>	48
	<b>Statement of financial activities</b>	52
	<b>Balance sheet</b>	53
	<b>Statement of cash flows</b>	54
	<b>Accounting policies</b>	55
	<b>Notes to Financial Statements</b>	59

## Introduction

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

The financial statements in this report, for the year ending 31 March 2022, comply with ScreenSkills Limited's 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 (FRS 102) – (Charities SORP (FRS 102), revised 1 January 2019). 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). ScreenSkills Limited is referred to throughout this report as ScreenSkills.

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.

## Report from ScreenSkills' Chair and CEO

The UK's screen industries are a success story, and the screen workforce is critical to that creative and commercial success.

ScreenSkills trains the people who make great screen content which is admired and loved around the world. Led by industry we use an evidence-based approach to tackle skills needs, including those at mid- to senior-level – currently the biggest challenge. Inclusion is embedded in everything we do.

Official figures recorded a total production spend of £5.64 billion in 2021 for film and high-end television alone, with the UK's vibrant unscripted, lower-budget scripted and animation sectors in addition. The sector's rapid expansion is exciting – generating demand for extra crew and providing significant returns to the UK economy – but the pace of change makes it more difficult to find and retain talented people, which means that skills gaps and shortages are a major risk to continued screen sector growth. As production budgets increase, and as skills gaps widen across all screen sub-sectors, we will work to increase investment and consolidate industry leadership and collaboration to achieve a sustainable long-term skills strategy and plan.

Our 2021/22 income totalled £17.86 million, including £1.33 million from the new Unscripted TV Skills Fund which went live in June 2021. Record amounts were contributed by industry to the ScreenSkills Skills Funds, despite the ongoing impact of Covid-19; and ScreenSkills also invested National Lottery funding from the British Film Institute (BFI).

During 2021/22 ScreenSkills supported over 46,000 beneficiaries, with online delivery continuing alongside the return to face-to-face training as pandemic restrictions eased. We also supported those interested in a screen career through education and careers advice – endorsing education institutions under the ScreenSkills Select scheme, running careers events and developing our range of careers resources. The number of people registered with a ScreenSkills account – which enables access to training and other support – had reached almost 150,000 by the end of March 2022.

The pandemic, combined with the soul-searching prompted by Black Lives Matter and the #MeToo movement, has reinforced growing concerns about how the screen industry looks after its staff and treats its freelancers. ScreenSkills, working hand-in-hand with industry, is playing its part in encouraging behavioural change through resources and training which help to improve leadership and management practice and which address issues such as bullying and harassment, fair recruitment and mental health awareness.

As well as meeting current demands we aim to future-proof the screen sector, where there is increasing convergence of skills – as in virtual production, which uses technology long commonplace in games – and we offer training in areas of new and evolving technologies. We also work with partners to lobby for change in areas such as apprenticeships, where an innovative pilot initiative supported by the Department for Digital, Culture, Media & Sport with Netflix and Warner Bros. Discovery informed the Government's flexi-job apprenticeship proposals. Further pilots, supported by the Department for Education, are now testing these new pathways for entrants in screen production.

Our work is possible because of the backing we receive: industry practitioners offer their advice and time, provide placement opportunities and contribute to the Skills Funds; and we work in partnership on targeted initiatives with, for example, the BFI, Arts Council England (ACE) and the Departments for Culture and Education. We thank everyone who supports us in helping the screen industries – film, television, VFX (visual effects), animation and games – to grow and remain globally competitive at a vital time for the UK economy.

**Richard Johnston, Chair**  
**Seetha Kumar, CEO**

## 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 (HETV), 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 and support. 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: [www.screenskills.com](http://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 1 December 2021.

### 2.1 ScreenSkills 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 both as trustees of the charity and as directors of the company, are senior and influential representatives from the screen-based and wider creative industries – including the Chairs of our Film, HETV, Unscripted TV, Children's TV and Animation Councils. They contribute broad-ranging expertise; and, in their role as Board members, they represent the interests of the overall screen industry (with particular reference to their area of expertise) rather than any individual company or organisation. Except for the repayment of reasonable out of pocket, Trustees receive no remuneration for their Board role. Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

### 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 Vice-Chair and Chief Executive Officer (CEO). The Chair and CEO consult Board members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory 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 for 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 2021 Board Awayday Trustees participated in a session led by the Director for Media and Creative Industries at the Department for Digital, Culture, Media & Sport (DCMS).

### 2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of eighteen members. During 2021/22 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 – particularly given the ongoing pandemic-related challenges for the screen industry.

## 2.4 Board of Directors/Trustees and Company Secretary

Board member	Organisation	Board role and any ScreenSkills role	Appointment or resignation date
Richard Johnston	Former Chief Executive Officer, Endemol Shine UK (to August 2020)	Trustee, Chair	
Alex Hope OBE	Co-Chief Executive Officer, beloFX	Trustee, Vice-Chair	
Nicholas Catliff	Consultant, Executive Producer and former Managing Director, Lion Television	Trustee, former Chair of Indie Training Fund Council	
Philippa Childs	Deputy General Secretary, Bectu	Trustee	
Christine Healy	COO, Watford & Essex	Trustee, Chair of HETV Skills Fund Council	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee, Chair of TV Skills Fund Council	
Kate Lyndon	Finance Director, Streaming, ITV	Trustee, Chair of Finance and Audit Committee	
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee	
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	
Kevin Trehy	Executive VP Physical Production, Warner Bros	Trustee	
John Woodward	Co-founder, Brightstar	Trustee	Resigned 22 June 2022
<b>Board members appointed during 2021/22</b>			
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	14 July 2021
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	14 July 2021
Patricia Brady	HR Director, ITV Studios UK	Trustee	30 March 2022
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	2 February 2022
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	2 February 2022
<b>Board members who resigned when their terms ended during 2021/22</b>			
Sally Debonnaire	Director of Production, ITV Studios	Trustee	30 March 2022
Anne Mensah	Vice President - Content, Netflix	Trustee	2 February 2022
<b>ScreenSkills representative</b>			
Clive Goss	Finance & Operations Director, ScreenSkills	Company Secretary	

## 2.5 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.

## 2.6 Key addresses

**Registered office**  
 ScreenSkills  
 1<sup>st</sup> floor, Ibex House  
 42-47 Minorities  
 London EC3N 1DY

**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

**Legal advisers**  
 Stone King LLP  
 Upper Borough Court  
 Upper Borough Walls  
 Bath BA1 1RG

## 2.7 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, with the Chair of the Committee being a Board Trustee. The Committee should include at least one further 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 2021/22 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any other ScreenSkills role	Appointment or resignation date
Kate Lyndon	Finance Director, Streaming, ITV	Member, Committee Chair and Board Member	
Stephen Bristow	Partner in the Film & Television Unit, Saffery Champness	Member	
Derek O'Gara	Chief Finance Officer, Banijay UK	Member	
Richard Philipps	Consultant, Reed Smith LLP	Member	
Richard Pooles	Finance Director, UKTV	Member	
Dee Vassili	Executive Director of HR, Vue International	Member	
<b>Committee member appointed during 2021/22</b>			
David Teague	Head of Data Analysis and Products, BBC	Member	16 June 2021

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates. After exploratory conversations the Committee Chair proposes nominees and seeks endorsement for their appointment. Members are usually appointed for a term of three years; and one further term may be served following reappointment. The F&A Committee members receive no remuneration for their role.

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

The Chair of the F&A Committee is a Board member through whom the Committee may make recommendations to the Board.

The F&A Committee includes two observers – the Chair of the ScreenSkills' Board and a representative from the BFI.

The F&A Committee met four times during 2021/22 – although it usually meets at least five times a year (and additionally, if required). The 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.

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 strategy and management.



## 2.8 Related parties, conflict of interest and conflict of loyalty

Board 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).

## 2.9 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. ScreenSkills also engages ambassadors to help promote its work in specific areas. A list of ScreenSkills' patrons and ambassadors – volunteers who receive no remuneration – is available via this link: <https://www.screenskills.com/about-us/patrons-and-ambassadors/>

## 2.10 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills's activities through various groups – all of which are formally constituted (unless they are ad hoc advisory groups set up to meet specific one-off needs).

## 2.11 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.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures. At 31 March 2022 there were Skills Councils for: film, HETV, unscripted TV, children's TV, animation and games. ScreenSkills works in partnership with other bodies on VFX activity.

Details of the Skills Councils' work are available via the links provided below.

- Film: <https://www.screenskills.com/about-us/skills-councils/film-skills-council/>
- HETV: <https://www.screenskills.com/about-us/skills-councils/high-end-tv-skills-council/>
- Unscripted TV: <https://www.screenskills.com/about-us/skills-councils/unscripted-tv-skills-council/>
- Children's TV: <https://www.screenskills.com/about-us/skills-councils/childrens-tv-skills-council/>
- Animation: <https://www.screenskills.com/industry-partners/animation-skills-fund/animation-skills-council/>
- Games: <https://www.screenskills.com/about-us/skills-councils/games-skills-council/>

Additional details can be found at: <https://www.screenskills.com/about-us/skills-councils/>

## 2.12 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 – which, during 2021/22, included the ongoing challenges relating to Covid-19 and the subsequent production restart.

Practitioner groups comprise industry experts who advise on skills investment in their specialist area.

## 2.13 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. In 2021/22 key partner organisations included:

- the British Film Institute (BFI) and British Film Council (BFC);
- Pact (the UK screen sector trade body supporting independent production and distribution);
- 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 continuing professional development (CPD) and vocational courses.
- Screen Yorkshire – our key partner in developing the Centre of Screen Excellence: Yorkshire; and the Elstree Screen Arts Academy – our main partner in developing the Centre of Screen Excellence: Elstree;
- Into Film – with whom we work on engagement through schools;
- Creative and Cultural Skills (CCS) – a 'sister' Sector Skills Council, whose activities across sub-sectors such as theatre and crafts are complementary and enable cross-over skills development; and
- Arts Council England (ACE).

Other partner organisations include: trade associations, such as 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 UK (formerly the 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' delivery priorities. This steer was particularly important during the pandemic years, when ScreenSkills was able to respond quickly – supporting the screen workforce and developing skills and training which helped the screen industry to restart production and meet ever-growing content demands.

### **3. 2021/22 strategic priorities and investment**

#### **3.1 Focus for ScreenSkills' 2021/22 delivery**

2021/22 delivery priorities were endorsed by the F&A Committee and the Board – with the context of a longer-term perspective on rapid industry growth through new studios and stages along with ongoing changes to production workflows. Priorities in 2021/22 included the need to develop screen skills and expertise that reflected:

- Workforce and workflow changes related both to the pandemic and to trends towards virtual production and other new production technologies.
- Strong sector recovery (from the pandemic) and growth (only briefly paused due to the initial lockdown) – evidenced by increases in production spend, new studios and new and expanding production hubs.
- Government priorities – e.g. levelling up in the nations and regions, vocational skills and inclusion.
- Government endorsement of screen as a key sector in driving post-Covid-19 recovery.

ScreenSkills' activities were reviewed during the year to ensure that delivery was aligned with changing industry priorities and responsive to screen workforce needs. As a result of the shift to online delivery during pandemic lockdowns – and due to other changes in working practices – ScreenSkills supported significant numbers of beneficiaries, as many continued to engage remotely via online courses and webinars. Across the 46,259 beneficiaries supported during 2021/22 feedback remained overwhelmingly positive: an overall satisfaction rating of around 91% was registered via feedback surveys.

#### **3.2 Wider strategic context for ScreenSkills' planning**

ScreenSkills considers longer-term trends in its annual delivery planning. The UK remains one of the world's most important screen production hubs; and an effective talent pipeline – with a skilled and inclusive workforce – is critical to the UK's international reputation and ongoing success across screen.

2021/22 saw production spend pick up after the initial pandemic phase. The strong demand for screen content during lockdowns generated record production investment and activity. Ongoing issues affecting the screen industry included: mergers and industry consolidation; a renewed political focus on the nations and regions; Government questions around public service broadcasting, the BBC and Channel 4; policy debates around apprenticeships, education and skills; and strengthened industry concern over inclusion and the treatment of freelancers.

During 2021/22 we continued to respond to the need to support the existing workforce as industry hirers remained concerned over the impact of skills gaps and shortages at mid- to senior-level, given the scale of sector growth and speed of technology and workflow changes. We also maintained our advocacy on apprenticeships, where there is potential for growing more diverse talent if flexibilities can be secured to enable apprenticeships that work better for the screen and wider creative industries.

While reflecting different priorities among specific Skills Funds and funders ScreenSkills strengthened its unified approach across screen – given the cross-over skills between film, television, VFX, animation and games. This approach maximised the value from overall skills investment and supported action on areas of joint focus, such as inclusion and the nations and regions.

## Strategic report

### 4. 2021/22 activities and outcomes

#### 4.1 Strategic priority 1: Key skills gaps and screen skills lobbying

During 2021/22 ScreenSkills continued its work with industry on identifying priorities for skills development and wider workforce support. We also continued to lobby on vocational skills issues related to post-pandemic jobs – including more flexible apprenticeship funding and practice.

##### 4.1.1 Screen skills forecasting

We invested £287k in skills forecasting during 2021/22. Our research aims to provide reliable – and, as needed, current and future-focused – screen workforce information, including UK-wide data on screen industry skills gaps. These were the 2021/22 research projects (some of which evolved or were revised during the year, to reflect changing circumstances and needs).

##### Digital skills mapping and digital skills-search tool

A piece of research (funded both by ACE and by 'Future Film Skills' programme investment) enabled the mapping of digital skills requirements across the screen industries and related creative and cultural sectors, by job title. ScreenSkills – with its research partner, Nordicity – then developed a skills-search tool for careers advisers and those looking to enter the creative and cultural industries. It was piloted across four sectors with educators and students during spring 2022, receiving generally positive feedback. The digital skills-search tool will be developed during 2022/23.

##### ScreenSkills Assessment 2021

This research explored current skills gaps and shortages, the impact of Covid-19 on working practices and how the screen industry might look in the future. 1,182 respondents completed the survey. The report was published in June 2021, with an online event held on 3 June 2021. More information is available here: [ScreenSkills Assessment 2021](#)

##### Accessibility in animation

Between August and October 2021 ScreenSkills – in partnership with the Manchester Animation Festival and the Visible in Visuals (ViV) network – conducted research into accessibility in animation. The project explored inclusive working practices and employer initiatives to improve working conditions for disabled talent. The research was informed by an online survey, which generated 121 responses from those working in animation. More information is available here: [Accessibility in animation](#)

##### Unscripted TV skills

In 2021 the first piece of ScreenSkills research focusing solely on unscripted TV highlighted a wide range of skills needs – with a particular focus on shortages in the 'squeezed middle' of experienced crew. The research, funded by the BBC, Channel 4 and the new Unscripted TV Skills Fund (USF), helped to provide an evidence-base for the new Fund's work by examining skills shortages, gaps, hiring policy and practice, inclusion, training and perspectives on the future. Skills shortages – exacerbated by Covid-19 – were shown to be particularly acute among production management and senior editorial roles. Gaps were highlighted in areas such as financial and budgetary skills, scheduling and project management skills; and skills shortages resulted in over-promotion, rate inflation, senior staff stepping in to cover junior responsibilities and, at worse, production delays. Research findings also reflected entry-level and inclusion challenges. The USF responded quickly to the research findings, investing in many of the highlighted areas during its first year, 2021/22. The report, published in January 2022, is available here: [Unscripted TV research](#)

### Scripted production: skills shortages and gaps in the UK nations and regions

This qualitative study, underpinned by a comprehensive literature review, explored scripted production workforce issues by nation and region, including: approaches to hiring; diversity and inclusion; skills shortages; skills gaps; training and development; and the future of screen. The research covered children's drama, feature films, HETV and other scripted TV. Almost 60 interviews were conducted between October 2021 and March 2022 – mostly with employers and with freelancers who have hiring responsibilities for scripted production (including line producers and heads of department), and the remainder with screen agencies, film offices and other local organisations supporting scripted production. The report will be published in Summer 2022.

### Long-term analysis of labour market shortages and training investment in film and HETV

In August 2019 ScreenSkills had commissioned Nordicity and Saffery Champness to start a long-term analysis of growth, employment and skills investment in the screen industries (as part of the 'Future Film Skills' programme). Due to the changing nature of scripted production resulting from the pandemic the methodology was adjusted during 2021. The analysis was finalised at the end of 2021/22, and the report was published in June 2022. The analysis comprises three sections:

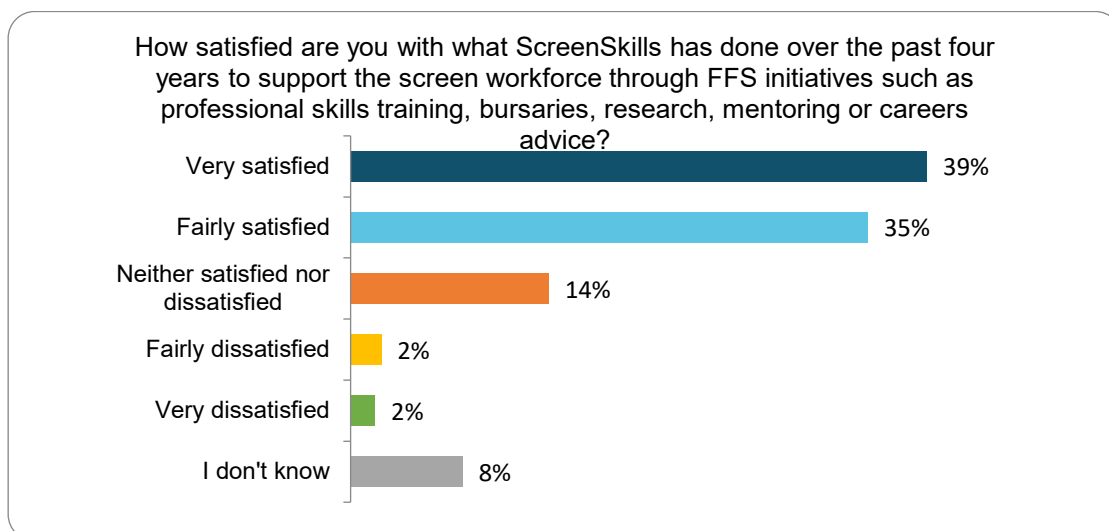
1. **A production spending forecast** – estimating UK film and HETV production spend to 2025.
2. **Labour market shortage forecast** – estimating the workforce required to support the production growth identified in the production spend forecast.
3. **Training investment forecast** – estimating the annual cost of training the film and HETV workforce, taking into account the labour market shortage forecast.

### Evaluation of the 'Future Film Skills' programme

ScreenSkills commissioned Arad Research to conduct an end-of-programme evaluation of the Future Film Skills (FFS) programme (based on the original programme timeline, as the 2022/23 extension year will be assessed separately). The report will outline the findings of various research conducted between October 2021 and May 2022, including: quantitative data from an extensive online survey of beneficiaries; a careers advisers survey; qualitative data from interviews with industry practitioners; ScreenSkills monitoring data; and FFS programme reports (including scoping research into the impact of key FFS support, conducted from April to June 2021, with the report provided to the BFI in July 2021; and an evaluation of the ScreenSkills Select workstrand, based on qualitative interviews, provided to the BFI in January 2022). The overall FFS programme evaluation report will be delivered to the BFI later in 2022.

### Satisfaction statistics

As part of the quantitative survey for the FFS programme evaluation (see above) 1,185 screen employers and hirers were asked in February 2022 how they felt about ScreenSkills' support for the screen workforce over four years of the programme. Nearly three-quarters (74%) of the sample responded that they were very or fairly satisfied with ScreenSkills' support.



#### **4.1.2 Industry influencing and lobbying**

ScreenSkills works with stakeholders across industry, Government and education in order to influence policy and practice on screen industry skills amid rapid screen sector growth. Two examples of ScreenSkills' 2021/22 work are highlighted below.

##### **Screen industry skills strategy and investment**

During 2021/22 we continued our liaison with officials at the DCMS and Department for Education (DfE), with the aim of highlighting the importance of long-term skills investment in order to support growth in screen, which contributes significantly to the UK economy. Our long-term analysis of labour market shortages and training investment in film and HETV (section 4.1.1 above) has informed the DCMS-commissioned and BFI-led Skills Review, due for publication in summer 2022.

##### **ScreenSkills apprenticeship pilots**

During 2021/22 we continued to lobby for changes to apprenticeships and the Apprenticeship Levy, with the aim of directing more Levy money into flexible apprenticeships that work better for largely project-based sectors like screen.

We set up an initial apprenticeship scheme – the ScreenSkills Apprenticeship Programme (SAP) pilot in 2021/22, supported by the DCMS, Netflix and Warner Bros.. After a pause, due to the pandemic, we reactivated recruitment during summer 2021. From around 1,600 applications (1,250 for the production assistant role and 350 for the accountant role) 40 were interviewed and twenty apprentices were appointed (ten for each role), with one moving into another role shortly after the scheme started. An induction event for the twenty apprentices ran in early August 2021, with senior representation from the hosting partners, Netflix and Warner Bros.; and the event was attended by the Minister for Digital and Culture, Caroline Dinenage. The Minister was complimentary, noting the positive percentage of women apprentices. The apprentices completed an initial three-week training phase (run by All Spring Media) before moving onto their placements. The SAP Steering Group assessed the pilot's progress throughout the second half of the financial year, to inform ongoing lobbying around apprenticeship flexibility.

Following Board approval in February 2022 we confirmed a DfE grant of £462k to run a second scheme, the Flexi-job Apprenticeship pilot. The commitment was to offer forty apprentice places across five studios: Amazon Prime Video, Sky (with APX Content Ventures), Banijay UK, Lime Pictures and Fremantle – with some starting in May and others in September 2022. The apprentices will be in production assistant, assistant production accountant, production co-ordinator or production manager roles. By the end of March 2022 we agreed apprentice roles with partners, reflecting their fast-changing production schedules. We also concluded an initial recruitment round, generating 539 applications in two weeks. Having been oversubscribed for production assistants but receiving fewer applications for production co-ordinators and assistant accountants we aimed to conduct a further recruitment round to increase the choice of apprentices for hosting employers.

## 4.2 Strategic priority 2: Entry-level diversity and work-readiness

### 4.2.1 Careers events

Despite the ongoing pandemic ScreenSkills continued to deliver a range of careers support – both to those at entry-level and early-career stages and to those wanting to develop their mid-career skills. During 2021/22 we started to deliver some face-to-face events (adhering to Covid-19-safety guidelines). We invested a total of £503k in careers events and resources during 2021/22 – with the latter including new content for the ScreenSkills website to support the screen workforce during the pandemic.

The careers team attended and/or hosted around 100 events during the year. Most were virtual sessions, but between lockdowns the team also delivered fourteen face-to-face events in Dundee, Birmingham, Cardiff, Edinburgh, Leamington Spa, Liverpool, Cornwall, Somerset and Yorkshire. The events engaged with a total of over 11,500 participants. Attendees included: over 5,500 adults who attended a longer event or training event, or with whom we had a personal conversation; over 400 careers advisers and teachers; around 4,000 eleven to eighteen year-olds who attended a longer session or with whom we had a personal or virtual conversation; and a further 2,000 eleven to eighteen year-olds who visited a ScreenSkills stand at a virtual event. Events for education ranged from 23 employability events for over 1,000 final year students from Select Higher Education (HE) and Further Education (FE) courses through to smaller sessions for school students, partner organisations and careers advisers.

Other events included successful 'Digital Cities' and 'Production Unlocked' virtual strands delivered with the BBC and a range of regional partners. Most sessions were virtual – apart from one face-to-face, whole-day event in Birmingham which provided fourteen sessions to a total of 1,359 attendees, 75% of whom were based outside London.

Our 2021/22 events and activities covered all of the screen industries including film, TV drama, animation, VFX and games. We focused on skills shortages with sessions covering topics such as post-production, locations and shortages in games and animation. Teams worked together on five 'First Break' events (supporting people local to a production who are at the start of, or thinking about, a behind-the-camera career in TV drama – section 4.2.5).

Despite activity with education partners being limited by the pandemic the team hosted virtual stands at a number of careers events, plus face-to-face stands and a talk at two UCAS creative careers events in London and Manchester. The Young Animator of the Year (YAY) programme – with an animation club, a virtual camp and a competition – was, again, a success with the winning films being shown virtually as part of the Manchester Animation Festival (section 4.2.6).

We continued to receive excellent feedback on our careers support. Here are some examples:

"I am a mature student studying photography. I have been working on moving image pieces and have been fascinated by roles in the film/TV industry. Today's workshops and talks have really helped me understand what steps I can take next after I graduate."

"It was great to have the chance to fill gaps in my knowledge of drama production and to hear the views and advice of an experienced producer and director."

"Great to see such diversity at this event. I felt represented, not only as a woman but as someone who was starting out."

"I was a little nervous about the break-out groups with all the different department heads, as I have my heart set on a career in the Art Department – but it turned out to be brilliant. I'm very grateful for new insight into other departments...and for info about productions as a whole and what the film industry is like in Northern Ireland."



#### **4.2.2 Creative Careers Programme (CCP) and Discover resources**

ScreenSkills is a Creative Careers Programme (CCP) delivery partner, along with Creative & Cultural Skills (CCS) and Creative UK. The CCP is an integrated industry-led programme of activity across England which ensures there is a larger and more diverse intake of talent via a broader range of routes into the creative industries. The CCP is supported by the Discover creative careers website, which links to almost 600 job profiles and provides a video programme and other resources suitable for schools. The site continues to be well-received; and it attracted over 100,000 new users in 2021/22, an increase of 23% on the previous year. Users stay on the site for a relatively long time, with the average session lasting just over six minutes. In 2021/22 there were over 90,000 clicks on the job profile 'cards' which direct users to the 21 Discover partner sites, including ScreenSkills' website. This represents an increase of 27% against the previous year.

During 2021/22 ScreenSkills provided information to the DCMS to inform the Department's preparation of a tender inviting bids for funding to develop the CCP and Discover site from later in 2022.

#### **4.2.3 Other careers resources**

During 2021/22 ScreenSkills continued to strengthen its website careers pages. One example was the addition of a 'flat' version of our 'First Day on Set' virtual reality (VR) film. The 360-degree version won the Production Guild of Great Britain (PGGB) Innovation Award; and in January 2022 we added 'First Day in post' about working in a post-production house (provided as a 360-degree version on the Oculus store and as a 180-degree version on the ScreenSkills website).

By March 2022 traffic to the careers pages accounted for 1.16 million unique page-views, representing 16.5% of the total of 7 million unique page-views on the website. These pages also accounted for 28% of all 'ways into' the site. Traffic to the job profile pages continued to grow, with 1.5 million unique page-views – 21.7% of total unique views. Engagement is good, with users spending more than double the average amount of time on a job profile page. Job titles continue to drive searches on the website, with five of the top ten search terms relating to jobs. A complete review of the existing job profiles was completed in the summer of 2021; and we added over forty new job profiles during 2022/22. We also reviewed the vocational qualifications on the job profile pages and began a review of our website apprenticeship pages.

Our career maps remain extremely popular, especially with education. We now have nine maps, having completed two more in 2021/22 – Studios and OBs (outside broadcasts) and Post-production. We also developed dedicated content for transferers and returners and created a section on cross-over careers (useful for those wanting to move between other creative industries and screen). We attended a variety of events where maps were available virtually as a download; and we have worked with partners such as Optimus Education, CAS21 (Climate Adaptation Summit 2021), the Welsh Government, GirlTech, Spark Careers, 3Dami and Creative Futures at Warwick University to promote our careers resources. As lockdown eased we received increasing numbers of requests to send out printed resources, such as career maps.

#### **4.2.4 Trainee Finder**

Trainee Finder is an early-level work placement programme. Selection for each year's intake takes place from the previous Winter through to the Spring of the cohort's year. Some adaptations have been made to take account of pandemic-related changes to workplaces and working practices.

##### **HETV Trainee Finder**

267 trainees were supported during 2021/22. This number was much higher than anticipated due to places on the previous year's programme being extended (so that the previous cohort was not constrained by the lack of placement opportunities during the pandemic). In 2021/22 we supported 231 placements across 122 productions, with trainees working across accounts, art, camera, costume, edit, floor runner, hair and make-up, locations, production office runner and sound (locations). The cohort included: 70% identifying as female; 22% from Black, Asian and minority



ethnic groups; 20% identifying as LGBT; 10% saying they had a disability; and 63% being based outside London and the South East.

Here is an example of feedback from two HETV Trainee Finder beneficiaries:

“A massive thank-you to the Trainee Finder Team! It's been great to have your support, especially in the difficult pandemic months. Thank you so much for all the training and networking opportunities, and for sending job offers. I feel much more confident during interviews, and I have experience in HETV drama thanks to the placement on *The Last Bus*.”

“I enjoyed truly being immersed in the industry and making new connections. I have learned so much and feel lucky that I had the opportunity.”

### **Children's TV Trainee Finder**

During 2021/22 we invested £62k to support twenty Children's TV Trainee Finder placements. 70% of trainees identified as female; 22% were from a Black, Asian and minority ethnic background; 20% identified as LGBT; 10% said they had a disability; and 63% were based outside London and the South East.

### **Film Trainee Finder**

During 2021/22 we invested around £418k to support Film Trainee Finder placements. 66 productions contributing to the Film Skills Fund offered 120 placements, each running for a minimum of four weeks. Due to the ongoing pandemic effects the 2020/21 trainee cohort was extended to March 2022, alongside the 2021/22 cohort, to enable sufficient placement opportunities. The total 2021/22 cohort therefore included 136 trainees across twelve departments. 71% of trainees identified as female; 24% were from a Black, Asian and minority ethnic background; 62% were based outside London and the South East; and 9% said they had a disability.

Trainees took part in various courses – including 'Finance for freelancers', 'Safe production management' and 'Building confidence & connections' coaching. Trainees were also encouraged to complete these ScreenSkills e-learning modules: Coronavirus basic awareness on Production; Tackling Bullying and Harassment in the Workplace; and Introduction to Mental Health Awareness at Work.

Here are two examples of how film trainees benefited from Trainee Finder.

“My experience overall has helped to boost my confidence, not only in my skills but within the industry as a whole. I feel better equipped for the future and feel like I have found my feet after trying for so long! ScreenSkills provided me with relevant training and understanding to broaden my knowledge about the film industry, which is vital when working on any production.”

“I had worked on set before, as a recordist and a boom operator on several different smaller productions, and I decided it was time to learn things you could only experience in bigger teams.... (Trainee Finder) challenged me in so many ways and helped me realise my potential. I learnt so much that I will take with me through my career in sound.”

### **Animation Trainee Finder**

The new Animation Trainee Finder strand was launched in 2021/22, recruiting twenty animation and storyboard trainees from across the UK (drawn from 179 applications). The trainees were placed on productions including *Kensuke's Kingdom*, *JoJo & Gran Gran*, *Lloyd of the Flies* and *Supertato*.

#### **4.2.5 'First Break' social mobility initiative**

'First Break' offers opportunities to people from socio-economically disadvantaged backgrounds so that they can explore opportunities at the start of their career. In 2021/22 four 'First Break' programmes were delivered in partnership with HETV productions, with a total of 100 participants.

21 went on to paid job-shadowing opportunities, including on *The Devils Hour*, *Inside Man* and *Litvinenko*. Participants included: 82% identifying as female; 27% from Black, Asian and minority ethnic backgrounds; 18% identifying as LGBT; 9% saying they had a disability; and 37% being based outside London and the South East.

#### 4.2.6 Animation new talent support

During 2021/22 Animation Skills Fund investment supported various projects to develop new talent. Here are some examples:

- YAY was supported by over 40 industry volunteers and delivered in partnership with Access:VFX, 3Dami and NextGen Skills Academy. Around 400 thirteen to eighteen year-olds participated in challenges, competitions, portfolio reviews and the 3Dami Summer Studio, with winning films screened at the Manchester Animation Festival. The winner of the sixteen to eighteen age-category, advised aspiring animators to: "Suck up as much information as you can and keep in contact with people you meet. Also look for a break like YAY. It gives you the perfect showcase for your work."
- The launch of the Junior Animator Apprenticeship saw nine apprentices placed with production companies including Blue Zoo and Jellyfish Pictures.
- The 'Building Blocks for your Animated Career' online resource and workshop series supported new entrants in finding work and being professional when they start working in an animation studio. More than 80 people, including the Animation Trainee Finder trainees (section 4.2.4), participated in the online workshop series.
- Writer Myles McLeod ran the 'Writing for Children's Animation' workshop series online, helping to build confidence in fifteen early-career writers and introducing them to producers. Several participants were brought into writers' rooms on productions.

#### 4.2.7 Children's TV support for entrants

'Dream Big!' was launched, with a budget of £60k. This new entrant diversity-focused programme offers those new to television the chance to build a career in children's TV. Training was delivered by thinkBIGGER!, with three-month industry placements paid for by host companies. Eight beneficiaries were placed during the 2021/22 pilot year, in trainee production co-ordinator or researcher roles.

#### 4.2.8 Apprenticeships and National Occupational Standards (NOS)

##### English Apprenticeship Standards

During 2021/22 we continued to develop a range of English Apprenticeship Standards to meet screen industry needs. The following standards work was completed during the year:

- Junior Content Producer route review: completed – renamed as Content Creator.
- Broadcast Production Assistant route review: completed – renamed as Production Assistant.
- VFX Junior 2D Artist route: review in progress.
- VFX Assistant Technical Director route: review in progress.
- Grips (new standard): occupational profile approved and development started.
- Lighting Technician: contextualised development started.
- Contextualisation work for Hair, Wigs, Make-up and Prosthetics and Costume Performance Technician standards (developed by CCS) to ensure relevance for the screen industries: we mapped the standards to our National Occupational Standards (NOS) for these occupational areas; set up expert industry groups to identify any gaps in coverage; suggested potential solutions to any delivery challenges; and published our findings and guidance on the website.
- Engagement activities included:
  - Support for animation employers in recruiting Junior Animator apprentices. Nine apprentices started their training with the University of West of England in February 2022.
  - Support for employers and training providers in recruiting apprentices against the Post-Production Engineer and Assistant Recording Technician standards, in order to establish cohorts of apprentices by summer 2022/23.
  - A presentation at the employer/training provider group meeting in West Yorkshire, in which we highlighted early learnings from our apprenticeship pilots.

Government statistics track the number of apprentice 'starts' on English Standards. Between April 2021 and March 2022 there were 1,377 starts on the English Apprenticeship Standards in which ScreenSkills was involved. Over 1,100 starts were on the Level 3 Junior Content Producer standard; and 93 starts were on the Broadcast Production Assistant standard.

During 2021/22 a wide range of industry practitioners contributed through employer advisory groups to our Apprenticeship Standard development work and to nation-specific development work (see below). Organisations contributing to standard development included: All Spring Media, the BBC Academy, Bauer Media, Amazon Studios, British Forces Broadcasting Service, ITV, AIM Awards, ILM, Union VFX, Framestore, Next Gen, Nouniform VFX, RES Digital, IPA, Channel 4, Abbott Mead Vickers BBDO, M&C Saatchi, Netflix, Pixipixel, NBC Universal, MBS Equipment Co UK, Panalux, Creative Media Institute, The Backstage Theatre, The Old Vic, Together Training, Barking and Dagenham College and Nottingham Trent University.

### **National Occupational Standards (NOS)**

During 2021/22 we led on the completion of NOS work in Wales, Scotland and Northern Ireland. Standards are managed differently in the nations, requiring liaison with national skills agencies. After securing preferred supplier status with Skills Development Scotland (SDS) for four years from 2019/20 we have continued to secure projects via competitive bidding. During 2021/22 we secured funding to review and redevelop the NOS for Props for Productions, Stagehands for Productions, Production Design, Armoury and Weapons Supply for Productions, Broadcast and Media Systems Engineering and Cultural Heritage (the latter on behalf of CCS). We also translated the following NOS suites into Welsh: Editing, Interactive Media and Computer Games and Hair & Make-up for Film and TV.

We worked with the following industry organisations on the NOS reviews: Bectu (UK-wide); Screen Northern Ireland; Creative Wales; Screen Alliance Wales; Boom Cymru; Creative Scotland; BBC Studios around the nations; ITV Studios, The Walt Disney Company and Bad Wolf Productions.

### **4.2.9 Centres of Screen Excellence**

2021/22 saw the completion of the second year of courses in the Centre of Screen Excellence: Yorkshire (CoSE:Y) and the successful launch of the Centre of Screen Excellence: Elstree (CoSE:E).

CoSE:Y delivered courses in costume, grip, lighting, make-up and hair, and production assistant (scripted). Of the 43 students who completed at least 67% found work in the screen industry, despite being unable to do work placements due to Covid-19 restrictions.

The Elstree Centre was launched in May 2021 at Elstree Screen Arts Academy (ESA). 39 students completed courses in grip, art direction, make-up and hair, lighting and production assistant (scripted). Co-operation between the Centres has been excellent. Screen Yorkshire (SY) shared course outlines with Elstree, and the Yorkshire lighting tutors delivered the Elstree courses. ESA struggled to secure enough placements for all students, which remains the biggest challenge. SY worked hard to secure assurances from ITV and local production companies to provide placements for their 2022 students (due to happen in June/July); and we continue working with ESA to unlock more placements in 2022.

At the end of 2021/22 we secured funding from the FFS programme for two more years of CoSE:Y courses. 59 students were recruited onto six courses which launched in May 2022. SY inherited the art direction course from Elstree and have created a new 'My First Factual Job' course to address skills gaps reported by local independent production companies. Meanwhile ESA started recruiting students for September 2022 and is developing new courses in sound and post production. CoSE:E is now not dependent on BFI-provided funding via the FFS programme, as it is able to draw funds from the Education and Skills Funding Agency.

One of the Elstree production assistant trainees commented: "This course opened my mind to what I could do. I feel like I am prepared to go into the industry now. I definitely recommend this course to anyone who wants to get into production!"

### 4.3 Strategic priority 3: Continuing professional development (CPD)

During 2021/22 ScreenSkills provided a combination of online support for the screen workforce (reflecting different working arrangements due to the pandemic) and skills development targeted at skills gaps (delivered face-to-face where feasible and/or essential).

#### 4.3.1 Transferer schemes

During 2021/22 we continued to deliver various training programmes for those considering transferring into the screen industry from another sector. These initiatives were particularly important at a time when many people were unable to work, due to Covid-19, or were losing their jobs in sectors that were contracting due to the pandemic. We were responding to industry's demand for skills in key areas – such as accountancy. Here are examples of transferer initiatives delivered during 2021/22.

- The HETV Skills Fund supported the 'Regional Industry Transfer for Production Secretaries' programme (working with thecallsheet talent and crew database) – targeting individuals already working in secretarial or administration roles in other industries, and providing a programme of training, pastoral care and support enabling them to transfer into the role of production secretary. 29 participants were trained, with twenty placements provided.
- The HETV Fund also supported the 'Accounts Industry Transfer' programme (with thecallsheet) – providing training and placements to help accountants from other industries to start a career in screen. Training covered the key responsibilities for junior-level accountants, cashiers and trainees. Training was delivered to 55 beneficiaries (40 in HETV and fifteen in film), with 35 placements provided (30 in HETV and five in film).
- We ran another iteration of 'Veterans in Focus', in partnership with the NFTS. There were 10 participants – three of whom progressed to be part of the 2022 Film Trainee Finder cohort. Since this year's cohort started in April 2022 two trainees have secured placements on HETV productions, one for Netflix and the other for ITV.
- The Film and HETV Skills Funds collaborated on a successful 'Hair and Make-Up Transferers' course to attract hairdressers and make-up artists who have experience of working with Black hair and make-up for people of colour. This talent initiative was widely supported by leading actors, directors and producers. 710 registrations were received for a free online introduction session on 20 January 2022, after which applications were assessed for places in the first round of training. Around fifteen people completed the training and moved into placements, with Netflix and ITV Studios among the companies who offered placements.

Here are some examples of feedback from transferer initiatives:

"This session was really helpful to me as someone who has worked in the TV industry for a while but feels stuck/pigeon-holed into a specific area. I have been trying to get into HETV for the last three years on my own and have had zero success due to no contacts/not having the right knowledge."

"I would never have known I could transfer my skills into becoming a unit manager. I just wouldn't have had any idea how to do it, without the support."

"It gave me inspiration. I got industry knowledge. I learned about job shortage areas... and about roles in the industry. It helped to identify what skills could be transferable. It really broadened my horizons. We heard from people in the industry who talked about wanting people with flexibility and people skills."

Paapa Essiedu (Emmy-nominated star of *I May Destroy You* and Channel 5's *Anne Boleyn*) was one of the on-screen supporters of the Hair and Make-up Transferers course. He commented: "When I started acting my white peers would just get their hair cut by hair and make-up. I would have to take time out of my day and use my budget to go to a barber. It is really important that...greater equality in front of the camera is replicated in crew like hair and make-up."

### 4.3.2 HETV CPD

HETV's 2021/22 investment in CPD skills development totalled over £2m. During the year the HETV Skills Fund supported 1,612 beneficiaries across the UK, including part-funded first assistant director training incorporating 40 placements and virtual production 'Unreal engine' training for 50 people – both in partnership with the Film Skills Fund. Other sector co-investment included disability awareness training for 111 people in partnership with the Unscripted, Animation and Children's TV Skills Funds.

Other examples of HETV CPD outcomes during 2021/22 include:

- 586 crew taking part in sessions covering topics including leadership and management, tackling bullying and harassment and mental health awareness.
- Over 280 freelancers benefiting from bespoke local training at their bases in Scotland, Wales and Northern Ireland – delivered via local partnership activity.
- Six new producers benefiting from the Co-Producer programme – taking part in placements on Big Talk Productions' *I Hate You*, Merman's *Emerald*, Sister Pictures' *Kaos* and Tod Productions' *Challenge*.
- The 'Make a Move' programme – providing funding for on-the-job training for those identified by production companies as ready to move into a more senior role. The HETV Skills Fund invested £1.5m in this programme during 2021/22, supporting 144 beneficiaries in stepping up across 105 productions in the following departments: accounts: 11; assistant directors: 7; art: 13; camera: 1; costume: 8; director: 1; lighting: 3; locations: 6; make-up: 9; post-production: 7; production: 73; script supervision: 1; sound: 2; and VFX: 2. The beneficiary cohort comprised: 64% identifying as women; 14% from a Black, Asian and minority ethnic background; 13% identifying as LGBT; 7% saying they have a disability; and 49% based outside London and the South East.
- HETV's three-year, inclusive 'Leaders of Tomorrow' programme – supporting participants through a combination of training, mentoring and access to expert professionals and leaders plus part-funded placements which enable future moves into leadership roles. The programme, in which we invested £206k, launched with a cohort of nineteen participants in September 2021 (Netflix, Sky and the BBC provided additional funds to grow the programme from fifteen to nineteen places). All participants have an industry mentor; and there have been placements on productions including *Queen Charlotte's Jewels* (Netflix), *The Curse* (Shiny Button Productions/Tiger Aspect), *Best Interests* (IP/Chapter One), *Trying2* (BBC Studios/Apple), *House of Dragons* (HBO), *Superhoe 3* (Bonafide), *Am I Being Unreasonable* (Lookout), *Tell Me Everything* (Noho), *Anansi Boys* (Amazon), *The Devil's Hour* (IP/Hartwood), *Wool Silo* (13/Apple) and *Crossfire* (IP/Dancing Ledge). The cohort comprised 74% identifying as women, 53% from a Black, Asian and minority ethnic background, 21% identifying as LGBT, 16% saying they have a disability and 42% based outside London and the South East.

Here are some examples of beneficiary feedback:

"Outstanding and invaluable support. I wouldn't be where I am without 'Make a Move' "

"The 'Make a Move' programme provides a great opportunity for career advancement. I certainly feel privileged to have been a beneficiary."

" 'Leaders of Tomorrow' has helped open up a number of channels and opportunities that otherwise would not have been easily accessible to me. The tools, training and resources have been instrumental in my networking – meeting other industry professionals, not just in costume but the key decision-makers such as producers, therefore expanding my network."

"My experience on 'Leaders Of Tomorrow' has been absolutely wonderful. I have recently had the amazing opportunity of a placement as make-up supervisor on an incredible job, shooting in Thailand, and I have really found the skills training and career guidance offered as part of the programme invaluable in helping me to gain the skills required to progress my career. I have also greatly benefited from a wonderful and supportive mentor."



### 4.3.3 Film CPD and 'Film Forward'

#### Film CPD

2021/22 investment in film CPD totalled just over £918k (around £124k of Film Skills Fund investment and £794k of BFI-funded FFS investment). All training courses and events were delivered through a combination of remote and face-to-face sessions, due to ongoing pandemic restrictions. Film CPD investment/co-investment supported a total of 2,160 beneficiaries on courses and events across the UK. This included 1,301 beneficiaries attending 51 training courses and 824 attending ten events – as follows:

- 1,160 on 47 training courses and events funded exclusively through the FFS programme;
- 355 on eight training courses and events funded exclusively through the Film Skills Fund;
- 223 on three training courses and events co-funded by the FFS programme and the HETV Skills Fund; and
- 422 on four training courses and events co-funded by the Film Skills Fund and the HETV Skills Fund.

A total of 1,894 individuals benefited from film-supported training and skills opportunities during 2021/22 (i.e. some people benefited from more than one type of support). Topics included:

- craft and technical skills
- production team training
- script-reading and reporting
- production finance and accounting
- post-production and VFX, including for those with disabilities
- distribution and marketing
- transferer courses for veterans and those experienced in hair and make-up for people of colour
- virtual production, including Unreal Engine
- film directing and producing, including for those with disabilities.

Other support was provided – including webinars and open days introducing virtual production, and sessions such as:

- Business Toolkit for freelancers
- Budgeting for HODs (Heads of Department)
- Tackling bullying and harassment
- Tackling unconscious bias
- Mastering Emotional Intelligence and wellbeing for film
- Mastering feedback for film professionals
- Hiring and managing teams

62% of those supported via skills training events identified as women; 19% were from Black, Asian and minority ethnic backgrounds; 11% said they had a disability; 58% were from outside London and the South East; and 14% identified as LGBT. 70% of those supported via other CPD events identified as women; 43% were from Black, Asian and minority ethnic backgrounds; 7% said they had a disability; 60% were from outside London and the South East; and 7% identified as LGBT.

Here are several examples of feedback from participants supported through film CPD:

A participant on the 'Supervising Art Directing' course delivered by Talking Point said:  
"Learning the working methodology of the supervisor was the most beneficial aspect of the session. It made me appreciate the complexity involved in organising the Art department in the project as a whole."

A beneficiary of the 'Stepping up to Film Production Manager' course delivered by DV Talent commented: "Really thorough course structure. It covered much of the basics and went through many things a PM faces while working in the industry. The relaxed and friendly atmosphere meant everyone was comfortable to share their experiences, which helped hugely."

A participant in the 'Step Up – Film Post-production supervisor training for disabled crew' course delivered by 104 Films said: "This is exactly what I have needed. I have been out of the industry for so long I feared that was it. Already I feel very enthusiastic about the future. I know I still have work to do, but thank you for letting me know about this course."

#### **'Film Forward' scheme**

'Film Forward' aims to create change in the UK film industry by supporting experienced professionals from Black, Asian and minority ethnic backgrounds in advancing into more senior roles. The programme matches film professionals who have at least five years' experience in a variety of below-the-line roles with paid opportunities, alongside professional development coaching and access to a bursary of up to £3,000 to help with the expenses involved in their career progression. The first cohort of seventeen participants (from 107 applications) spanned seven below-the-line departments; and four placements were completed during 2021/22, giving the candidates the experience and networking opportunities to help build their careers.

Here are several examples of feedback from 'Film Forward' beneficiaries:

"I've thought to myself, "I could be one of the only people of colour doing the job of sound supervisor". It can feel a bit lonely, so 'Film Forward' has given me a sense of belonging: they're basically saying "we acknowledge that it's been difficult for you and we are here to facilitate and help you". This is going to enable me to utilise my skills in the place I want to end up."

"ScreenSkills puts money, energy and resources behind promoting diversity and inclusion, and it's a 'prod and poke' to executives that are ultimately making the programmes. It's a win-win situation. ScreenSkills has opened the door to potential employers who can see what I bring to the table. The industry is expanding at such an exponential rate and needs to attract talent from different areas, and ScreenSkills is doing a fantastic job at facilitating this."

#### **4.3.4 TV Skills Fund (TVSF) CPD**

£82k was invested in TV Skills Fund (TVSF) CPD during 2021/22. Activity included a production secretary training programme, offering fifteen people new to the industry the opportunity to receive training and a three-month placement in an unscripted TV production company. A series of online and face-to-face 'Digital Cities' and 'Production Unlocked' events were also supported across the UK, in partnership with the BBC Academy and local employers (supported by our careers team). The TVSF is due to close during 2022/23 following the launch of the USF in June 2021. TVSF reserves of around £99k were transferred to the new Fund in 2022/23.

#### **4.3.5 Unscripted TV Skills Fund (USF)**

The new USF launched formally on 1 June 2021 with the following initial partners: the BBC, Channel 4, Sky, A+E Networks UK and Discovery UK. The commitment from the BBC and Channel 4 to provide 'start-up' investment for the new Fund's first two years resulted in them being credited as founding investors. Following the USF launch Netflix and Channel 5 signed up as partners and, late in 2021/22, Amazon and ITV also confirmed that they would join from May 2022. Soon after the Fund launched the industry-led working groups met to agree priorities, which were then ratified by the USF Council and by the Fund's broadcaster/streamer-led Steering Group. The USF commissioned and launched five training programmes in its first year (with outcomes to be reported in 2022/23). These were the initial USF investment priorities, against an income of around £1.3m in 2021/22:

- Production co-ordinators – a twelve-month training programme for 84 beneficiaries (seven cohorts of twelve) across the UK, including multiple placements at different production companies to build knowledge and experience.
- Shooting production directors – training for 45 people.
- Shooting assistant producers – training to give 54 researchers the skills to step up.
- Edit assistants/tech operators – training plus four-week paid placements for 42 participants.
- Development researchers – a training and networking programme for 60 participants.
- A producer programme supporting 77 participants (funded by the TVSF and overseen by the USF).

In 2021/22 the USF supported around 250 beneficiaries (with more due to benefit from the training commissioned in that year but not yet delivered). Of these around 80% were based outside London and the South East (with the USF targeting 87% for its first year – which would have been achieved if all scheduled regional iterations of the training had been completed by March 2022). The USF exceeded its other first-year targets, as follows: 67% identifying as female (against a target of 50%, unless the aim is to increase the number of those identifying as male in specific roles); 38% saying they are from socially under-represented groups (target: 30%); 29% from Black, Asian and minority ethnic backgrounds (target: 20%); 19% saying they have a disability (target: 12%); and 19% identifying as LGBT (target: 10%). The Fund also has a target for direct spend outside London of 50% – which was exceeded, with 68% of the Fund being spent outside London.

The USF also continued to support the free, online skills development established by the TVSF in March 2020 (at the start of the pandemic lockdowns). These accessible sessions have become a key part of ScreenSkills support for the freelance TV community, comprising a range of courses grouped into three strands: 'Step Up' – training to help individuals moving on to a new role or improving their skills in their current role; 'Your Life at Work' – workplace best practice and support on staying happy, healthy and productive at work; and 'Mind Your Business' – training in topics including finance, HR and business affairs. Between July 2021 and March 2022 225 courses were attended by 1,287 beneficiaries (note: where participants attended more than one session they are only counted once). 72% of participants identified as women; 18% were from a Black, Asian and minority ethnic background; 12% said they had a disability; 13% identified as LGBT; 17% were from socially under-represented backgrounds; and 61% were based outside London and the South East. 94% said they were 'satisfied' or 'very satisfied' with their online training experience. Here are some feedback examples:

"The Step Up course, 'Networking Skills for Freelancers', was really good – I really would recommend it to anyone else who wants to do some more networking. I met people who were worried like me, and we now have each other's e-mails. I feel a lot more confident, because we did a lot of scary things, with people you can trust."

"The Your Life at Work session on 'Creative Feedback: how to give and receive it well' was a fun, interactive experience. I'm in development so I'm often on the receiving end of feedback, and it was really useful to see how difficult it is to give feedback. The main nugget that stuck with me was 'is there any reason why they wouldn't want to make this project better?'"

" 'Creating a Budget and Schedule for Unscripted TV' was really helpful for someone who usually works in the editorial side of unscripted television and is moving into a senior role, so they gain an understanding of budgets – as you never get taught this on the job – and also for learning new terminologies and understanding the budgets which productions put together."

The USF worked with other Skills Funds to deliver sessions such as 'Deaf Awareness for productions' and 'Deaf awareness for hirers'. The Fund also organised bespoke leadership and management essentials training sessions for all Sky unscripted content suppliers (with this training being mandated for all Sky commissions); and other in-house training sessions are provided to unscripted production companies, on request.

During 2021/22 the USF started running online, regionally-focused events to demystify unscripted TV, for general production and post-production participants. A panel of local experts explains what it is like to work in unscripted TV – explaining roles, key skills and jargon, highlighting local job opportunities and flagging entry routes. Session highlights will be edited into short clips, which will be available on the ScreenSkills website and can be shared with partners. Over 250 people attended the 2021/22 events, with this feedback being received from an industry panellist:

"After the session one of the participants tracked me down on LinkedIn. I gave her my production manager's e-mail, and she's starting work with us on Monday on a trial. So it really works!"



#### 4.3.6 Children's TV CPD

During 2021/22 the Children's TV Skills Fund invested £180k in CPD. This included support for nine 'Make a Move' scheme participants (section 4.3.2) – funding productions who commit to developing talented individuals by enabling them to 'step up' on an active production. These productions have trained people to work across children's TV in a variety of roles including producer, line producer, series director, art department buyer, shooting assistant producer and production co-ordinator.

The Fund supported script supervisor training for 21 beneficiaries, with eight benefiting from a funded placement on a children's TV drama. Another 24 beneficiaries took part in a 'Step up to Line Producer' training programme – around half securing a placement with Fund-subsidised costs.

Ten beneficiaries took part in online training in skills supporting the move from production co-ordinator to production manager; and eight others attended first assistant director training. 349 participants attended at least one session from: 'Leadership and Management essentials', 'Mental health awareness training for HODs' and 'Get The Knowledge'. The first two topics were supported through co-investment with the Animation Skills Fund.

Of the 367 beneficiaries supported specifically by the Fund: 72% identified as women; 17% were from a Black, Asian and minority ethnic background; 11% said they have a disability; 16% were from a socially under-represented group; and 75% were based outside London and the South East.

The Children's TV Fund also partnered with the BBC Writers Room and BBC Children's to offer mentoring and shadowing opportunities for eight new writers.

#### 4.3.7 Animation CPD

During 2021/22 £93k of Animation Skills Fund investment enabled the delivery of online projects to develop the professional skills, as well as the creative and technical skills, of animation talent.

Activities included:

- Animated Women UK's 'Achieve' programme which saw 24 women at different career levels participating in the main programme and an additional 36 women participating in stand-alone workshops on topics including confidence building and self-marketing.
- The 'Budgeting high-end animated series' clinic, run by Executive Producer Lindsay Watson, saw eight producers receive advice and support on budgeting and scheduling their animated series.
- The Pipeline at University of Salford delivered the 'Becoming an animation production manager' course, enabling 24 production coordinators to learn the skills needed to move up in their careers.
- Software training included Toon Boom Harmony for animators and riggers run by Adam's Animation Academy, and CelAction for animators and riggers delivered by CelAction. 77 animators participated across these courses.
- Online events included panel discussions at the Encounters Festival, Manchester Animation Festival and the British Animation Awards, with more than 800 people attending and an additional 7,000 views of the content via YouTube.

Here are two feedback comments – one from the Toon Boom animation bootcamp and one from the Animated Women's UK's 'Achieve' programme:

"Adam was a great teacher and gave clear instructions as well as being able to accommodate questions. I am sad the two weeks are over! The best part, though, is that the classes are recorded. I missed parts due to my children being home for some of my lessons, but I am able to work around their schedule to fit in the learning I missed. A 10 out of 10 experience."

"As an experienced artist this is one of the very few resources I have seen for more senior mentorship – which is hugely refreshing, because I very often see talks/presentations for entry-level artists and most experienced practitioners are sort of left to 'muddle through' on their own. I think the course did a good job of covering the breadth of (participants') experience."

### 4.3.8 E-learning modules

During 2021/22 ScreenSkills continued to expand its range of e-learning modules and to increase uptake of its existing courses. A growing number of broadcasters and production companies are now actively encouraging (or even mandating) the use of our modules as part of their on-boarding process. This pattern started with our 'Coronavirus basic awareness on production' module – the take-up of which remained high throughout the year as Covid-19 continued to impact production planning and operation; and the pattern continued with the 'Tackling harassment and bullying at work' module, which saw a 360% increase in take-up during 2021/22.

The modules available by the end of March 2022 are listed below, with completion numbers for 2021/22 and the number of people completing modules since launch:

Module	Launch-date	2021/22 completions	Completions since launch
Coronavirus basic awareness on production	July 2020	22,058	78,083
Tackling harassment and bullying at work	May 2020	7,312	9,338
Addressing unconscious bias: basic awareness at work	February 2021	4,423	5,327
Coronavirus basic awareness in cinemas	August 2020	947	2,605
Mentoring for mentees	April 2020	1,194	2,105
Getting into the screen industries (5 short modules)	January 2022	1,542	1,542
Introduction to mental health awareness	December 2021	1,025	1,025
Mentoring for mentors	April 2020	385	637
Inclusive hiring	February 2022	43	43

The modules continue to be very positively received: an average of 91% of users are satisfied with their e-learning experience; and 73% would recommend the modules to a colleague (rising to 85% in some cases). Towards the end of 2021/22 we started developing two more modules on the topics of safeguarding and equality, diversity and inclusion – which are due later in 2022.

### 4.4 ScreenSkills bursaries

1,520 applications were received via the ScreenSkills bursary system from 1 April 2021 to 30 March 2022. During 2021/2022 ScreenSkills committed a total investment of £562,717 to 690 bursaries. 632 bursaries were solely funded by a specific sector, and 58 were co-funded between sectors<sup>[1]</sup>. 2021/22 bursary investment was funded from the FFS programme and through industry contributions to the HETV, Animation, Film and Children's TV Skills Funds. During the year:

- An average bursary amount of £1,257 was applied for across all sectors. An average of £815 was awarded per successful applicant, via approved/actioned bursaries.
- 50% of all bursaries awarded were for those who applied for training costs.
- 15% of all bursaries awarded were for driving lessons, as applied for by applicants who successfully evidenced that the lack of a driving licence was preventing them from progressing in the industry.
- 94% of applicants who completed the end-of-initiative survey noted they were very satisfied with their experience of applying for a bursary.
- The most frequently supported software packages for which bursary funding was awarded remained 'Final Draft' and 'Movie Magic Scheduling'.

<sup>[1]</sup> 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.

- The largest bursaries awarded were for £3k – awarded for a range of uses including high-spec cameras, sound recording equipment and a 'Producing for VFX' training course. The smallest bursary was for £22.40, enabling an applicant to attend online production co-ordinator training for unscripted TV.

Diversity figures for actioned bursaries during 2021/22 were: 63% identifying as female; 26% from a Black, Asian and minority ethnic background; 17% saying they have a disability; 17% identifying as LGBT; and 49% based outside London and the South East. 56% of approved and actioned bursaries were awarded to applicants at entry or early career-stage.

Here are two comments received as part of the Spring 2021 scoping research into the impact of FFS support (section 4.1.1), illustrating the significant impact from even a modest bursary:

"There's been no mention of going back into the production office on my current project... The new bursary-funded set-up has allowed me to manage (homeworking) more confidently and easily. It might not sound much, but it's made a world of difference to me."

"The bursary was instrumental in helping me – I can now say that I've had a commission for BBC 1Extra and iPlayer."

These are examples of feedback from 2021/22 bursary recipients:

A Northern Ireland-based Trainee Assistant Script Editor received around £115 for 'Final Draft' software. They commented: "Thank you so much for the support towards purchasing Final Draft. This will be invaluable to me as I move forward in the industry."

A Yorkshire-based disabled producer received around £425 towards car-hire, petrol costs and food on a shoot, and said: "Fantastic! Thank you so much for granting this, it means I'll be able to get to my first set, and I am very excited about it."

A floor-runner from Essex was awarded around £665 towards driving lessons. They commented: "I've got wonderful news, I've completed my driving lessons and passed my test! Thanks again for all your help... This has really changed my (professional) life for the better."

### **FFS programme investment in film-related bursaries**

During 2021/22 around £427k was committed from the FFS programme, supporting 495 bursaries in film and VFX; and FFS co-funding supported bursaries across animation, children's TV and HETV. 61% were awarded to applicants identifying as female; 28% went to applicants from Black, Asian and minority ethnic backgrounds; 17% said they had a disability; 17% identified as LGBT; and 47% were based outside London and the South East. 58% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

### **HETV bursaries**

£147k of HETV funding was committed to a total of 165 HETV-related bursaries – just over 30 of which (totalling £54k) were part of the support provided through programmes such as 'Leaders of Tomorrow' (section 4.3.2). 62% of HETV-related bursaries were awarded to applicants identifying as female; 22% went to applicants from Black, Asian and minority ethnic backgrounds (up 6% from last year); 17% said they have a disability; 16% identified as LGBT; and 51% were based outside London and the South East. 55% of approved/actioned HETV bursaries were awarded to applicants at entry or early career-stages.

### **Film bursaries**

£17k of FSF funding was committed to fifteen applicants in 2021/22. 87% of recipients identified as female; 33% were from Black, Asian and minority ethnic backgrounds; and 20% said they have a disability. 60% of approved/actioned bursaries were awarded to those at entry or early career-stages.

### Animation bursaries

Just under £20k of Animation funding was invested in 24 animation bursaries. Fifteen other animation applications were funded by FFS. 50% of animation-funded bursaries (sole- and co-funded) were awarded to applicants who identified as female; 33% went to applicants from Black, Asian and minority ethnic backgrounds; 28% said they have a disability; 11% identified as LGBT; and 72% were based outside London and the South East. 55% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

### VFX bursaries

£12k of FFS funding was allocated to ten VFX-related bursaries. 100% of funding was awarded to applicants from non-paid schooling backgrounds and 50% were from outside London and the South East. 67% of approved/actioned VFX bursaries were awarded to applicants at entry or early career-stages.

### Children's TV bursaries

Three bursaries were awarded, with a total investment of under £1k. All were awarded to applicants outside London and the South East, with two bursaries for those at early or entry career-stages.

## 4.5 Accreditation: ScreenSkills Select

### Select strategy and planning

ScreenSkills Select's strategy is overseen by an industry advisory group, which meets quarterly. The group comprises nine senior industry figures from film, TV, animation, VFX, games and post-production. During 2021/22 we established six industry-hub working groups across the nations and regions in order to bring education and employers closer together in understanding local skills needs and fostering stronger partnerships. Hubs were established in Bristol, the West Midlands, Belfast, Cardiff, Yorkshire and Scotland.

Select benefits during 2021/22 included: online industry insight sessions for students and course leaders designed to highlight 'hard-to-recruit' roles in film, TV, games, animation and VFX; employability industry panel events for final-year students, providing advice from employers on how students can build their professional profile, prepare for interviews and understand freelance working; and our second ScreenSkills Select Annual Congress, in March 2022.

Events	Audience	Dates	Participants
Employability events	Students	April 2021 – March 2022	1,025
Industry insight events	Students and educators	June 2021 and January 2022	421
Annual Congress	Educators and industry	March 2022	210 registrations

There were 2,780 final-year student beneficiaries of ScreenSkills Select courses during 2021/22. Here is a comment from a graduate of the BA (Hons) Computer Animation Technical Arts course at Bournemouth University now working as a visual effects artist at Moving Picture Company:

“The sessions were vital because they explained what was required for each role and what a person needs to be good at, which really helped me,”

### Select endorsement and annual reviews

During 2021/22 we endorsed a further 30 courses through ScreenSkills Select. 80% of these courses were based outside London and South East, 13 were vocational courses and 17 were HE courses. 50% of course endorsements were in technical and craft areas of animation, VFX, games, hair and make-up and broadcast media technology. Examples of courses endorsed during 2021/22 included: all courses within the National Centre for Computer Animation at Bournemouth University; the Peter Swords King Media Make-up course at the Bath Academy of Media Make-up; Solent University's BSc (Hons) Live

Event Technology course; four courses in animation and games with Glasgow Caledonian University; and a suite of Level 3 and Higher National Certificate/Diploma (HNC/D) creative media production courses at Hertford Regional College and West Herts College. A total of 118 courses across 49 institutions were endorsed under ScreenSkills Select by the end of March 2022.

This comment is from the Deputy Head Of Department in the National Centre for Computer Animation at Bournemouth University:

“We are very proud to have secured ScreenSkills Select endorsement for all of our animation and VFX courses at the same time. As well as giving confidence to students about the quality of our courses, and our ability to support them in starting a career, it showcases our overall commitment to the future of the animation and VFX industries in the UK.”

During the year we conducted 46 online course annual reviews, from which we generated 36 survey responses. 35 of the courses responded positively – either strongly agreeing or agreeing that they were satisfied with ScreenSkills Select and its benefits over the past year.

### **Train the Trainer**

During 2021/22 we delivered a wide range of ‘Train the Trainer’ events to 182 trainers in order to provide broader and deeper knowledge and skills for trainers. This included standard training sessions and monthly forum events for trainers covering key topics each session. In addition we provided mentoring support to 25 trainers on these courses and ten trainers on the Education and Training qualification course. Seven trainers completed the online version of our best practice course.

### **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 the certifying body for various qualification frameworks and provider institutions. 68 certificates were issued during 2021/22 (with some certification responsibilities having transferred from FISSS to the Institute for Apprenticeships and Technical Education/IfATE). Details of the certificates issued between April 2021 and March 2022 are shown below:

- England: total number of certificates issued – 17 (all issued through the Creative and Digital Media framework).
- Wales – 32 (11 Junior Journalist, 2 Advertising and Marketing Communications and the rest Creative and Digital Media).
- Scotland: total number of certificates issued – 19 (all issued through the Creative and Digital Media framework).

## **4.6 ScreenSkills UK-wide mentoring network**

During 2021/22 ScreenSkills continued to build on the success of previous years, expanding the ScreenSkills mentoring network with greater representation from outside London and the South East and increasing the focus on deaf and disabled participants. Here are the year’s main achievements:

- 1,032 mentees were introduced to an industry mentor from across the ScreenSkills mentoring network. This included 241 mentees on the ScreenSkills mentoring programme and another 791 on funded and non-funded partner programmes. Of the 1,032 mentees supported: 62% identified as female; 29% were from a Black, Asian and minority ethnic background; 24% said they have a disability; and 18% identified as LGBT. 298 mentees were at an entry career-stage, with 734 from early, experienced or expert career-stages. 905 mentors across the ScreenSkills mentoring network were introduced to a mentee, with 127 mentoring more than one mentee.
- Enhanced networking opportunities, support and contact points were provided through the programme, including: a check-in one month after being introduced to a mentoring partner; and a mentoring group event for both mentors and mentees which runs every six to eight weeks. We used quarterly updates to increase our distribution of information on the screen industry, learning and development topics and signposting to further resources and opportunities for mentors and mentees. The mentoring team continued to advise and assist partners on how to monitor

mentoring and contribute to the development of a best practice community. Accessibility was improved through changes to terminology on the registration pages and to the registration forms.

Here are several examples of mentee feedback on their 2021/22 experience:

“The mentoring has had the most impactful and strongest effect on shaping my career. I cannot emphasise this enough. My mentor helped to instil a mentality of 'just do it', pushing me further and forwards to chase all opportunities... This has been crucial for me.”

“It has been career-changing. My network has expanded exponentially. I'm hugely grateful to ScreenSkills and my mentors.”

“Amazing opportunity, and even 6+ months after my official mentoring has ended I set up a meeting with my mentor this week to discuss a new issue I am facing in my career”.

These comments from mentors show how they have benefited from the mentoring experience:

“Rewarding... I have a growing appreciation of how much I do know, that others can benefit from.”

“Always satisfying to have discussions with a mentee because you gain new perspective on the industry... You learn as much from them as they learn from you.”

“It has been a great way to meet new contacts. The support has felt mutual!”

Here are two comments from mentees in programmes run by ScreenSkills-supported partners:

“I loved the process – this is a good way for people to work. It made me more creative as I was pushed out of my comfort-zone. It was great to use the mentor as a sounding board.”

“Meeting my mentor was such a brilliant pairing – our paths would not have crossed in any other way, and she has really helped me shape how I see my career in the industry. I feel a lot more confident with her support and belief in me. This was a really great experience.”

## 4.7 Marketing, communications and engagement

### Industry and influencer engagement

Industry engagement continued to be strong, with more than 300 people identified as contributing regularly to ScreenSkills' work through the Board, Skills Councils, working groups and ad hoc bodies supporting ScreenSkills Select and the development of standards. A significant number of other supporters volunteered their time – for example, as mentors or as speakers at events like the Select congress in March 2022. Prominent industry figures, including the *James Bond* producer Barbara Broccoli and the director Sarah Gavron, supported the launch of the skills transfer programme for people experienced in Black hair and make-up for people of colour alongside the actors Paapa Essiedu (section 4.3.1) and Hugh Quarshie.

We engaged with Government departments including the DCMS, DfE, the Treasury and the Department for International Trade (DIT) on issues including the Apprenticeship Levy and virtual production.

We continued to share information on key skills issues with MPs and peers via the All Party Parliamentary Group (APPG) on the media. ScreenSkills' CEO, senior staff and the Film and HETV Skills Council chairs attended the annual APPG reception at Westminster and various industry partner events throughout the year.

### Press coverage and other promotion

Positive press coverage during the year included reports in the national, regional and trade press across all film, TV and animation titles – as well as in the education press (for ScreenSkills Select and our apprenticeship work). Media monitoring indicated more than 1,100 items of print coverage and references. Examples of coverage include:

- Skills shortages and challenges – covered in the FT, Guardian, Daily Telegraph, Mail on Sunday and on Times Radio.
- The launch of the new Unscripted TV Skills Fund, with a panel discussion hosted by the Royal Television Society.
- Regional and local press such as the Yorkshire Post, Daily Record, Somerset County Gazette, Falkirk Herald and Bradford Telegraph & Argus covering topics such as the Centre of Screen Excellence: Yorkshire, careers outreach and training on *Outlander*.
- A range of mentoring initiatives – including those with Women in Film and Television, BBC Studioworks and British Film Designers – as well as the HETV Writers mentoring programme behind *The Responder* and *Trigger Point* dramas.
- Apprenticeships – including the launch of the first pilot programme with WarnerMedia and Netflix and the confirmation of Government funds for a second apprenticeship pilot.
- 'YAY' and the revival of the Animation Trainee Finder scheme.
- Action on diversity and inclusion – such as mentoring targeted at deaf and disabled talent, HETV's 'First Break' social mobility programme and the skills transfer programme for people experienced in Black hair and make-up for people of colour. The latter generated almost 170 pieces of coverage including: The i newspaper, trade press and widespread regional coverage via the Press Association (picked up by, for example, the Ayr Advertiser, Northern Echo and Penarth Times); and a discussion on Radio 4's *The World at One* – as a result of which over 700 people signed up for the introductory event.
- Mid-career progression – including: 'Film Forward' for experienced crew from Black, Asian and minority ethnic backgrounds; 'Leaders of Tomorrow' for experienced HETV talent and crew; and leadership and management training mandated by Sky.
- Emerging and future skills topics – including the 'Making Virtual Production Real' season of webinars and open days.
- Research – including: the Annual Assessment 2021; the first dedicated analysis of skills shortages in unscripted TV; the annual HETV update; and the Accessibility in Animation report.
- Professionalising the industry and addressing behavioural issues – including: coverage of Channel 5 mandating bullying and harassment training; support for the Freelance Charter; the launch of the mental health awareness and inclusive recruitment e-learning modules; and collaboration with the Film and TV Charity on the 'Let's Reset' campaign.

During 2021/22 we maintained key partnerships and sponsorships to promote our work on skills, training and talent development plus ongoing activity in areas such as inclusion. Examples included:

- 'Screen Stars of Tomorrow' – highlighting the work of the film team, with 'Stars' including a former Film Trainee Finder alumna.
- A range of editorial in *Broadcast* magazine, showcasing HETV's work on initiatives including 'Leaders of Tomorrow'.
- HETV Skills Fund sponsorship – both of a Bafta Craft Award to highlight work in craft and technical roles and of the Women in Film and Television Writing Award.
- The 'Brit List' of the best unproduced scripts.
- The Televisual Factual Festival – highlighting the work of the Unscripted TV Skills Fund.
- *Broadcast* Best places to work – co-sponsored by the Children's TV, HETV and Unscripted TV Skills Funds to highlight the importance of skills and training in developing positive workplaces.
- The Manchester Animation Festival – where a panel discussion on disability in animation trailed the 'Accessibility in Animation' report.

ScreenSkills' CEO and members of the senior management team participated in other industry events, including: the Creative Cities Convention; a series of Westminster Media Forum discussions; the

Ofcom diversity conference; events at the Focus International Production Fair; Government panels on virtual production; the Beyond conference in Belfast; and a skills discussion with Bectu members.

The 'Find Your Future in film and television' campaign, featuring alumni, ran again when cinemas re-opened after lockdowns – with advertising slots donated by industry. In order to support careers outreach to a broader audience the campaign was also shown via the ITV Hub and All4 at the beginning of the financial year. Over 16.5 million people have been shown the adverts in cinemas, with All4 and the ITV Hub delivering them to an additional audience of 2.4 million.

During 2021/22 work began on a new campaign that will launch in 2022/23. We also ran promotions on the theme of 'You can't make great film, television and animation without investing in the people' – via social media channels and print advertising – using case studies and a new series of short films reflecting film, HETV, unscripted TV, children's TV and animation.

All platforms were used to promote activity such as the return of Trainee Finder recruitment after the Covid-19 hiatus. Over 1,200 people attended an introductory event, with half the participants being based outside London and the South East; and the recording of the event was watched over 1,000 times. The supporting campaign, using case studies from past trainees, helped to generate 2,253 applications to Film Trainee Finder and 1,489 applications to HETV/Children's TV Trainee Finder.

### **Newsletters and social media**

General promotion of ScreenSkills activity was delivered through newsletters, social media and the website. The numbers of newsletter subscribers continued to grow during 2021/22.

- Core newsletter – 80,937 (16% subscriber increase on 2020/21 and 38% open-rate)
- Film newsletter – 37,626 (47% subscriber increase on 2020/21 and 40% open-rate)
- HETV newsletter – 33,095 (50% increase on 2020/21 and 42% open-rate)
- Children's TV newsletter – 14,966 (49% increase on 2020/21 and 38% open-rate)
- Unscripted TV newsletter – 31,884 (42% increase on 2020/21 and 37% open-rate)
- Animation newsletter – 10,223 (114% increase on 2020/21 and 39% open-rate)

Social media engagement continued to grow, with a particular surge in people using LinkedIn to engage plus consistent growth in our newly-established Instagram platform. By the end of the 2021/22 financial year followers were as follows:

- LinkedIn – 30,854 (+33%)
- Twitter – 74,800 (+1%, as Twitter's mid-year review of inactive accounts affected numbers)
- Facebook – 24,008 (+5%)
- Instagram – 4,983 (+162%)

### **ScreenSkills website and user-tracking**

During 2021/22 we continued to update our website, through ongoing technical development (supported by our website partner, Technical Labs). We consolidated our recording, tracking and reporting systems; and we continued to move towards a 'resource gateway' approach – making it easier for those working in, or interested in, screen to find relevant information and support.

From April 2021 to March 2022 39,941 user accounts were created. As of 31 March 2022 the total number of people registered with ScreenSkills (i.e. those with a ScreenSkills account or 'profile' enabling access to structured training and related support) stood at 147,256.

The website had around 1.5 million users from 1 April 2021 to 31 March 2022. Website traffic for 2021/22 was down on the record figures of the first year of the pandemic – with 2.3 million website sessions, and 8.9 million views (12% lower than 2020/21) or 7.3 million unique page-views. The relatively small shift back towards face-to-face engagement was to be expected, as production resumed and pandemic restrictions eased during 2021/22; and the figures remain significantly higher than the 650,000 unique page-views before the rebrand to ScreenSkills in October 2018.

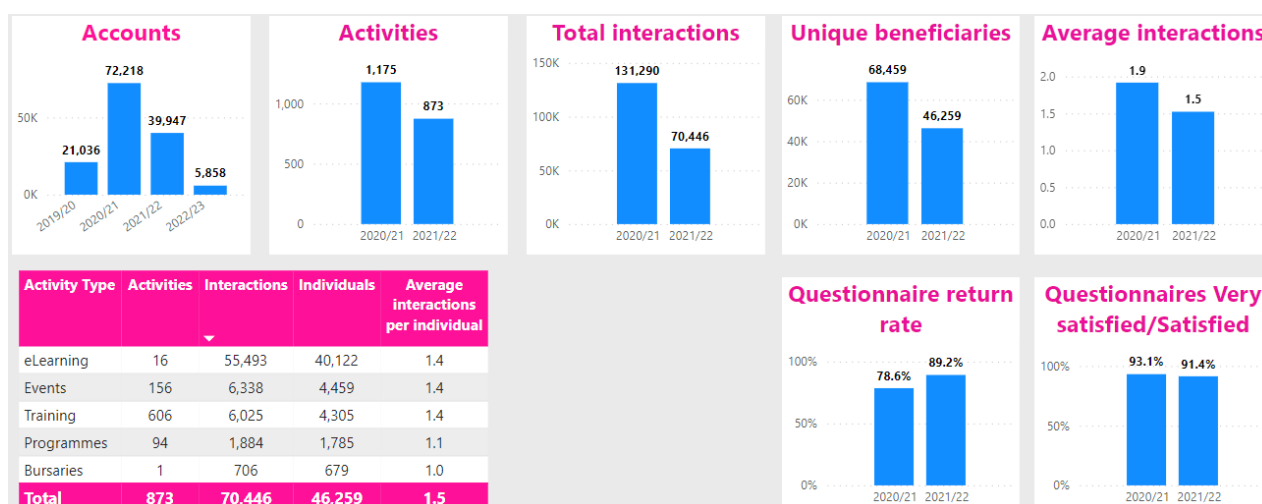


Users were broadly evenly split (around 51% identifying as men and 49% as women). The biggest website user group included those aged 18-34, based in London – but there was a geographical spread across major cities topped by Glasgow, Manchester, Bristol, Birmingham and Cardiff. 54% of users were on a desktop, 44% on a mobile device and 2% on a tablet.

60% of the website's traffic came from 'organic' searches (i.e. site traffic that comes through unpaid search results via search engines such as Google). The top five search terms for the year were 'Covid-19', 'Trainee Finder', 'bursaries', 'Coronavirus' and 'producer'. Other than the homepage the most visited sections of the site were Training and opportunities, Coronavirus e-learning and Job profiles.

ScreenSkills delivered 873 training and skills support activities during 2021/22, resulting in a total of 70,446 user interactions.

The summary performance 'dashboard' for 2021/22, shown below, indicates that accounts, activities, interactions and beneficiaries were down against the previous year due to the gradual return to work and shift back towards longer face-to-face support sessions (rather than shorter online webinars). Across all 'end of initiative' online feedback questionnaires completed during the year over 91% of beneficiaries said they were 'satisfied' or 'very satisfied' with their interaction.



#### 4.8 ScreenSkills' commitment to a diverse user community and beneficiaries

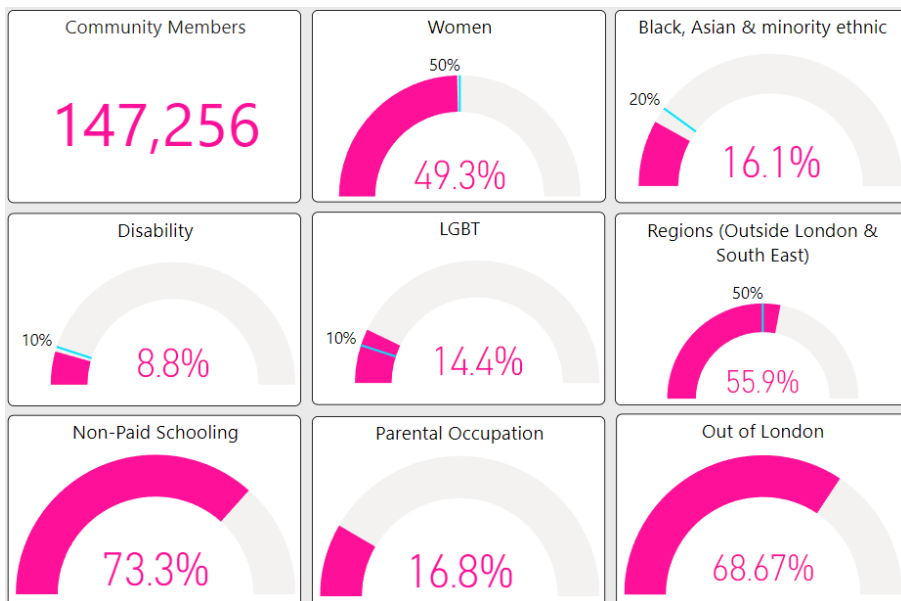
Diversity and inclusion (D&I) are at the heart of our delivery plans and activities. Diverse teams generate the creative ideas and content that drive screen industry success.

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

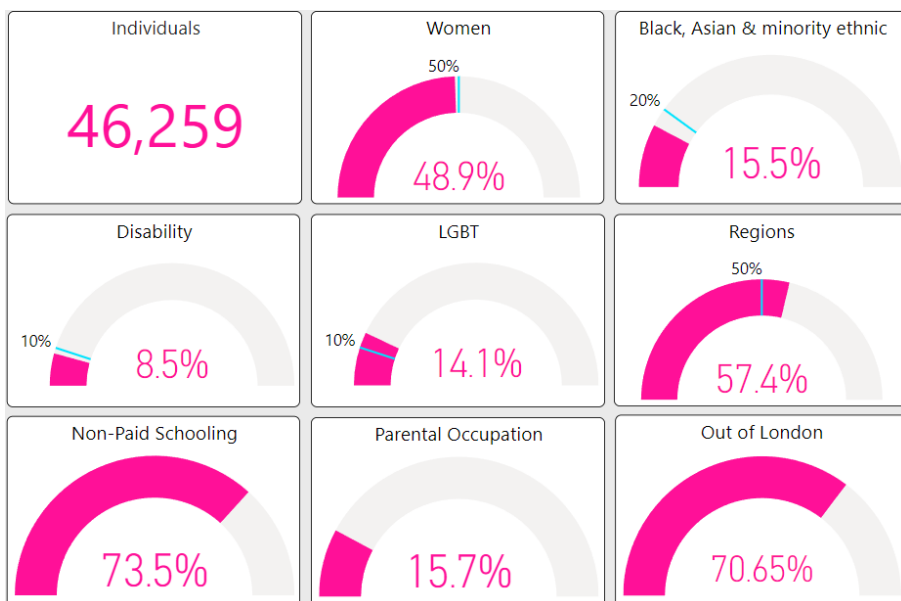
Our Skills Councils and industry working groups advise on skills initiatives which strengthen workforce inclusion.

D&I were reflected throughout all activity during 2021/22. Progress is tracked against overall indicators, with D&I targets set as appropriate for specific initiatives to reflect factors relevant to that activity and its objectives (e.g. a minimum overall indicator of 50% for outside London and the South East, and a 'stretch' target of 75% for the FFS programme). Our overall beneficiary indicators are: 50% women, 20% from a Black, Asian and minority ethnic background, 10% with a disability and 10% identifying as LGBT.

The following dashboard shows the statistics for ScreenSkills' online-registered community/account-holders (totalling 147,256 by the end of March 2022):



The dashboard below shows the statistics for the 46,259 beneficiaries across the 2021/22 activities logged via the ScreenSkills website (i.e. some beneficiaries were handled via partners' recording systems, and others received skills and career support through, for example, careers events, and are not included in the dashboard below).



ScreenSkills is also committed to strengthening and tracking its own workforce diversity. This was our organisational diversity profile at 31 March 2022: 66% identified as female and 34% as male; 19% were from Black, Asian and minority ethnic backgrounds; 8% said they had a disability; 5% identified as LGBT; and there were the following age-group profiles: 20-29 – 39%; 30-39 – 23%; 40-49 – 18%; 50-59 – 13%; 60+ : 7%.

## 5. Plans for 2022/23

### 5.1 Context and priorities for 2022/23 delivery

Digital delivery is intensifying: the online delivery of training, resources and career support remains important alongside face-to-face support. ScreenSkills has a solid foundation on which to build in 2022/23 – particularly its support for mid-level career development, its careers advice and its e-learning modules. The priority is the need for a larger workforce with relevant skills to support sector growth.

Ahead of a wider strategic review in 2023 (when various external dynamics will be clearer – such as the BFI's new strategy, Lottery funding priorities and the Government's priorities for key economic sectors and skills policy) these were the factors shaping planning for 2022/23 and beyond:

- Demand for content – especially from streamers – continues to drive production growth.
- The industry is growing more quickly than expected – although the pace of growth is likely to slow.
- Production levels are exacerbating the competition for skills, talent and resources.
- There are ongoing workforce effects from Covid-19, plus Ukraine-related (and post-Brexit) factors.
- Trends in production spend, new studios and production hubs are shaping skills needs.
- Sector recovery and workflow/production changes are also affecting skills needs and the workforce.
- There's significant competition for skilled people – and there are some major skills/workforce gaps.
- Government priorities – e.g. levelling up, vocational skills, access and inclusion – are aligned with sector needs; but policy priorities may change, and there are calls for more industry investment.
- Covid-19 accelerated workflow evolutions and technical changes, including in virtual production.

### 5.2 2022/23 delivery priorities

The overall aim of our 2022/23 planning is to build an inclusive UK-wide screen workforce – developing screen skills, strengthening the screen workforce and helping to support economic recovery and growth. In March 2022 the Board endorsed the following 2022/23 delivery priorities:

- Tackling immediate skills gaps and shortages, particularly at mid/senior level.
- Developing blended learning (online and face-to-face) which supports sector growth and change.
- Delivering around nations and regions – working with UK-wide trainers and partners.
- Building a more inclusive UK-wide talent pipeline, reflecting new skills needs across these five areas:

**Exploring entry** (e.g. 'Open Doors', education-focused activities, information events, career resources)

- Information, resources and skills for those considering/advising on screen career pathways and roles.

**Entry-level** (e.g. 'Trainee Finder', 'First Break', transferer schemes, screen-relevant apprenticeships)

- Targeted entrant/vocational schemes – with a focus on social mobility, practical training and key skills.

**Early career** (for those in their first/second screen role plus career-changers moving between junior roles)

- Essential employability skills, progression and retention.
- Support for career-planning to build experience and contacts.

**Experienced practitioners** (e.g. 'Make a Move', 'Film Forward', return-to-work/step-up/career-change schemes)

- Prioritisation of key skills gaps at mid/senior levels – current priorities and future skills.
- Focus on progression and retention plus professional skills: leadership, management and best practice behaviours.

**Everyone** (accessible resources and support – as needed – for anyone, anywhere, at any stage)

- E-learning modules which embed core skills/behaviours to build workforce best practice.
- Targeted support to unlock opportunity/progression – including masterclasses and webinars.

## 6. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2021/22 was £17.86m (2020/21: £11.65m), made up of £4.96m (2020/21: £6.43) unrestricted income and £12.9m (2020/21: £5.22m) restricted funds. The detailed split of income and resources expended in the year by fund are shown in note 15.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), the TV Skills Fund (TVSF), the Indie Training Fund (ITF), the ScreenSkills Apprenticeship Pilot (SAP), Flexi-Job Apprenticeship Agency Programme and the the Creative Careers Programme (CCP).

### 6.1 Funds

#### 6.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2021/22 this amounted to £4.96m (2020/21: £6.43m), which includes British Film Institute (BFI) funding for the 'Future Film Skills' (FFS) programme, voluntary income from broadcasters, Arts Council England (ACE), Accreditation, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2021/22 amounted to £4.51m (2020/21: £5.73m). During 2021/22 FFS funding of £4.28m successfully supported 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 £0.45m (2020/21: surplus £0.64m). The surplus increased the unrestricted reserves to £2.1m.

#### 6.1.2 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 restricted income was £12.9m (2020/21: £5.33m) with expenditure at £8.45m (2020/21: £4.03m). The net surplus of £4.45m increased the brought-forward reserves of £6.2m from 2020/21. The restricted funds carried forward reserves are £10.65m. Restricted funds are explained in sections 6.1.2.1 to 6.1.2.6.

##### 6.1.2.1 ScreenSkills' Skills Investment Funds (SIFs)

Skills Investment Fund income for the year was £12.41m (2020/21: £4.34m), made up of voluntary levies collected across the film, High-End TV (HETV), Unscripted TV, children's TV and animation sectors. The Unscripted TV Skills Fund (USF), came into existence in June 2021 supported by skills funds contributions from broadcasters and the producers. Fund investment supports growth in the film, HETV, Unscripted TV, children's TV, animation and visual effects (VFX) sectors, with funds received being disbursed as grants, direct spend and also used for the management and administration of the Skills Investment Funds. The surplus of £4.71m increased the reserves to £10.43m (2020/21: £5.72m) and will be allocated into the budgeted spend for 2022/23.

##### 6.1.2.2 TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV sector. With the introduction of new Unscripted TV skills fund (USF) in June 2021, TV Skills Fund will be replaced. The fund received transitional funding from the broadcasters during 2021/22 and will formally close during 2022/23 with completion of committed deliveries. In 2021/22 the fund received £0.1m from broadcasters (2020/21: £0.38m). Expenditure in

2021/22 was £0.26m (2020/21: £0.38m), mainly used to fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals. The reserves closed at £0.1m (2020/21: £0.26m).

#### **6.1.2.3 Indie Training Fund (ITF)**

The Indie Training Fund (ITF) generated income through membership contributions and fees from open courses and bespoke training. With the introduction of USF fund, ITF closed during 2021/22 with completion of the outstanding deliveries in the first quarter. The ITF fund contributions closed at the end of March 2021. ITF Council approved to refund the contributions to the key members who supported the fund by bringing the reserves to nil (2020/21: £0.08m), resulting in negative income for the year of £0.05m (2020/21: £0.32m).

#### **6.1.2.4 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 WarnerMedia and Netflix, and it is supported by DCMS. Due to the pandemic, the pilot was put on hold during 2020/21 and re-started in 2021/22 with the recruitment of apprentices in August 2021. A deficit during the of £0.01m reduced the reserves, originally augmented by partner funding, from £0.14m to £0.13m.

#### **6.1.2.5 Flexi-Job Apprenticeship Agency (FJAA) Programme**

ScreenSkills was awarded FJAA grant from DfE in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. ScreenSkills will help the progression of apprentices into the screen industry in partnership with Amazon Prime Video, Sky (with APX Content Ventures), Banijay UK, Lime Pictures and Fremantle During 2021/22, an investment of £0.04m was made.

#### **6.1.2.6 Creative Careers Programme (CCP)**

ScreenSkills worked with Creative and Cultural Skills (CCS), to secure DCMS extension funding to deliver the 'Creative Careers' programme in 2020/21. ScreenSkills developed new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. The programme completed in the first quarter of 2021/22 with an investment of £0.02m (2020/21 £0.26m).

## **6.2 Investments**

All of ScreenSkills' funds are invested in bank accounts held at HSBC. Interest received for the year was £40k (2020/21: £26k). 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. ScreenSkills also has £8m of cash in 31-day notice account as at the end of March 2022.

## **6.3 Balance sheet**

### **Fixed assets**

Fixed assets decreased to £30k (2020/21: £59k) due to depreciation and additions in the year. During the year £18k was invested in new laptops.

### **Current assets less liabilities**

Cash increased from £10.9m to £16.8m due to timing issue of cash receipts and is held at a sufficient level to meet current liabilities, which were £6.6m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased to £2.6m (2020/21: £2m).

Creditors due within one year also increased by £1.5m to £6.6m (2020/21: £5.1m), mainly within grants payable for programmes completed during 2021/22.

Creditors due after one year increased by £21k to £38k (2020/21: £17k). By the end of March 2022, five grants were due to be completed after March 2023 (2020/21: three grants were due to be completed after March 2022).

## 6.4 Reserves Policy

The Finance and Audit Committee regularly reviews the Reserves Policy, and the level of holding reserves are reviewed on 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 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 £1.00m. 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 nine months' core running costs.

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.

Unrestricted funds at the end of March 2022 increased to £2.1m (2020/21: £1.65m). Free reserves increased to £2.06m (2020/21: £1.56m). This is higher than the targeted reserves position of £1.00m. The targets were set in July 2022 following a review of ScreenSkills' Reserves Policy and are subject to regular reviews to ensure that levels remain appropriate. Since 2020/21 there has been a reduction in annual Broadcaster central contributions of c£0.50m. Provision for this reduction has also been built up in the unrestricted reserves allowing ScreenSkills to adapt our delivery and funding model over the next two to three years to arrive at a balanced position on an annual basis. An additional amount of £0.20m has been carried forward for business development including the further updating of our digital strategy.

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 2022 reserves held within restricted funds were £10.65m, 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.

Following significant post pandemic growth, the Skills Investment Fund reserves are at relatively high level. They will provide the Funds with an element of flexibility to help support the industry during 2022/23. Led by the industry working groups, the growth in delivery necessarily follows the income

growth, allowing the appropriate time to ensure that the increase in spend is appropriately managed, industry led and focused at identified skills gaps. The Skills Funds' reserve levels will reduce to balanced operating levels over the next couple of years as spend re-aligns reserves against forecast future income contributions.

## 6.5 Going concern

ScreenSkills Ltd saw a significant growth in income during 2021/22, reaching £17.86m which is over 50% up the prior year. The majority of the increase relates to Skills Funds' contributions showing significant growth in the content commissions. This demonstrated a robust Industry, recovering from the pandemic and adapting to requirements, showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2022/23 have been prepared to keep the income in line with prior year and increasing delivery to align with the reserves.

As part of business planning, the five-year income outlook was prepared to 2025/26 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- Unrestricted fund reserves at March 2022 are at £2.1m, and free reserves (unrestricted funds less fixed assets) increased to £2.06m. This level was achieved through reduced development spend, supporting increased delivery with same level of resources and other central savings. This will allow the organisation to adapt to a changing funding model, including the development of new delivery and income streams. The lost Broadcasters' central contributions will be replaced by other central funding solutions and the growth in the Skills Fund contributions.
- 2021/22 restricted reserves increased to £10.65m (2020/21: £6.2m), reflecting the boom in the screen industry especially for HETV after the pandemic. Managed delivery expenditure is being scaled to align with reserves held and income received during the year.
- The BFI funding for 2022/23 is £4.27m including roll-over funding in respect of 2021/22. Following the publication of the Skills Review the BFI will be inviting tenders for Skills delivery from April 2023. Our position in the industry and partnership with the BFI will be well positioned in that process.
- The HETV Skills Fund received a record amount of contributions during 2021/22, even with a significantly increased level of delivery at £5.5m, the reserves closed at £7.57m which will be used to maintain higher levels of skills gap delivery over the coming years. The Film Skills Fund contributions for the year were £1.46m exceeding pre-pandemic levels.
- The very successful Unscripted TV Skills Fund launched in June 2021, received an income of £1.33m in its first year and is expected to gradually increase annually to c£3.0m for the year to March 2024.
- The Arts Council England (ACE) has extended their funding at the same annual level of £0.3m until March 2023.
- ScreenSkills secured funding of £0.46m from DfE for a Flexi-Job Apprenticeship Agency programme which will provide support for this programme until March 2023.
- At the end of March 2022 there is a cash balance of £16.75m. The forecast cash flow shows a healthy position throughout 2022/23, with a higher-level forecast during the period to March 2024.

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 2022/23 and beyond and their review of ScreenSkills' budget scenarios, cash flow forecasts and partner organisations' commitments.

## 6.6 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 to regularly 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 significant review of ScreenSkills delivery. In the current post pandemic lockdown period, the latest review of the Corporate Risk Register by the Finance and Audit Committee took place in July 2022, with a focus on ensuring that this Register reflects an updated understanding of the world with a challenging UK economy and inflationary pressures taken in the context of ScreenSkills' updated strategic direction and plans. The summary below shows the Senior Management Team's assessment of the major risks, along with recommended actions and mitigations – for the Trustees' July 2022 review and approval.

Risk	Impact	Key mitigations
<p><b>Strategic risk</b>                      Failure in not being able to adapt speedily to support industry delivery resulting from evolving strategic priorities and a growing and changing market and funding</p>	<p>Negative impact on reputation, funding and industry skills-base with Skills demand growing as industry growth continues.</p>	<p>Industry guided evolving delivery, flexible planning allied with an agile response to changing Industry needs                      Effective Stakeholder communication around ScreenSkills delivery. Expectation management, regular messaging about targeted and effective delivery with available funds combined with the need for ongoing and increased skills investment to deliver for growth;                      Exploring smart alignment where feasible</p>



Risk	Impact	Key mitigations
<p><b><u>Strategic risk</u></b> A fragmented/devolved skills and Diversity &amp; Inclusion space. Failure to provide leadership and cohesion through strategic partnerships, ensuring UK-wide coverage</p>	<p>Inability to achieve an effective unified approach to skills and industry-agreed outcomes with negative reputational impact (generally and/or with specific stakeholders and influencers)</p>	<p>Champion business need for cohesion. Build and maintain strategic alliances, e.g. PACT, Broadcasters/Streamers, screen agencies, local enterprise partnerships in key hubs across Nations and Regions and government, DCMS, DWP, DIT, DfES, BEIS. Plus CCS, ACE.</p>
<p><b><u>Financial risk</u></b> Loss or reduction in significant income stream against which operational plans have been developed Timeline of new BFI Strategy results in an interruption in industry delivery and impacts central funding Delays in establishing long term central funding solution(s).</p>	<p>Negative impact on ability to deliver on time and against industry-agreed objectives, with related impact on reputation. Core ScreenSkills support is restricted by funding model</p>	<p>Effective financial planning/forecasting, fund growth, reserves management and stakeholder engagement/management. Ensure delivery against updated objectives, with contingency planning and prioritisation of spend aligned to changes in income. Identify, Develop and evolve new central delivery model and revenue streams to replace lost Broadcaster central funding.</p>
<p><b><u>Operational risk</u></b> Failure to deliver against specific industry objectives and targets – including against one/more major funder-identified skills development priorities (e.g. ScreenSkills Select, ScreenSkills Apprenticeship Pilot).</p>	<p>Negative impact on reputation, funding and industry skills-base</p>	<p>Effective delivery planning and resourcing, delivery prioritisation combined with responsible delegation and performance management. Ongoing assessment of Industry needs to ensure that delivery remains targeted and reflects commitments.</p>
<p><b><u>Operational risk</u></b> Post pandemic jobs market remains competitive – Increased opportunities result in longer recruitment lead times and challenges to find appropriate candidates. Changes in organisational structure, the short term nature of some funding programmes and rising inflation leads to an increase in voluntary attrition rates</p>	<p>Challenges around knowledge retention and ongoing delivery. Post pandemic - wage inflation and skills shortages in key areas. Greater careers opportunities led to loss of staff in key areas</p>	<p>Strong communication / employee engagement around organisational restructure Focus on role resilience with succession planning embedded within the organisation. Focus on retention, what staff value - flexibility with how they work, job quality, the opportunity to develop and culture. Review notice periods of key roles to allow time to recruit/handover period. Ongoing engagement with staff to maintain an understanding of issues and potential exposures Maintain key recruitment contacts, across organisational skills needs, to deliver timely recruitment solutions.</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.

## 6.7 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.

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.

## 7. Key management personnel and Remuneration Policy

### 7.1 Key management personnel

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

### 7.2 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.

## 8. Funds held as custodian

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 David Fraser fund on behalf of the Trustees. Further detail on the funds held as custodian can be found in note 18.

## **9. Trustees' liability insurance**

Trustees' liability insurance premiums charged to the accounts were £657 (2020/21: £657).

## 10. 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:

*Richard Johnston*

Trustee: [Richard Johnston \(Jul 20, 2022 11:33 GMT+1\)](#)

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 20 July 2022

## 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 2019) – (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 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including 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 2022 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.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

### 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 contained within the Trustees' Report and Financial Statements. 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.

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 course of 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 this gives rise to a material misstatement in the financial statements themselves. 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, or the Strategic Report included within the Trustees' Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires 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, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

### **Auditor's responsibilities for the audit of the financial statements**

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

### **The extent to which the audit was considered capable of detecting irregularities, including fraud**

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance

with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures, we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report and remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to the General Data Protection Regulations. We performed audit procedures to enquire of management whether the charitable company is in compliance with these law and regulations and inspected minutes.

The audit engagement team identified the risk of management override of controls and the completeness of income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates, reviewing after-date bank statements, and reviewing minutes for references to income levels.

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.

ScreenSkills Limited  
INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SCREENSKILLS LIMITED  
for the year ending 31 March 2021

**Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

*HCatchpool*

[HCatchpool \(Jul 20, 2022 17:41 GMT+1\)](#)

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: 20 July 2022

## STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ending 31 March 2022

				<b>2022</b>	<b>2021</b>
		<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total</b>	<b>Total</b>
	Note	£	£	£	£
<b>Income</b>					
Donations and legacies	1	130,000	11,835,550	11,965,550	5,158,849
<b>Income from charitable activities</b>					
Industry Intelligence and Influencing	2	385,243	19,030	404,273	351,055
Entry Level Diversity and Work Readiness	2	609,544	377,516	987,060	751,534
Professional Development	2	3,817,183	639,419	4,456,602	5,222,634
<b>Other trading activities</b>					
Investment Income		9,346	30,964	40,310	25,710
Other		6,909	508	7,417	143,424
<b>Total income</b>		<u>4,958,225</u>	<u>12,902,987</u>	<u>17,861,212</u>	<u>11,653,206</u>
<b>Expenditure on Charitable activities</b>					
Industry Intelligence and Influencing		236,834	50,441	287,275	195,141
Entry Level Diversity and Work Readiness		501,122	2,380,976	2,882,098	2,055,679
Professional Development		3,741,440	6,014,887	9,756,327	7,500,079
Products and Services		28,242	-	28,242	12,912
<b>Total expenditure</b>	<b>4</b>	<u>4,507,638</u>	<u>8,446,304</u>	<u>12,953,942</u>	<u>9,763,811</u>
<b>Net income</b>		<u>450,587</u>	<u>4,456,683</u>	<u>4,907,270</u>	<u>1,889,395</u>
<b>Net movement in funds</b>		450,587	4,456,683	4,907,270	1,889,395
Total funds brought forward		<u>1,652,437</u>	<u>6,196,085</u>	<u>7,848,522</u>	<u>5,959,127</u>
<b>Total funds carried forward</b>		<u><u>2,103,024</u></u>	<u><u>10,652,768</u></u>	<u><u>12,755,792</u></u>	<u><u>7,848,522</u></u>

ScreenSkills Limited  
BALANCE SHEET as at 31 March 2022  
Company Registration Number 02576828

	Note	2022 £	2021 £
<b>Fixed Assets</b>			
Tangible Assets	7	29,885	58,517
Intangible Assets	7a	16,236	31,001
Investments	7b	1	1
		<u>46,122</u>	<u>89,519</u>
<b>Current Assets</b>			
Debtors	8	2,583,743	1,981,843
Cash at bank and in hand	11	<u>16,753,136</u>	<u>10,869,659</u>
		19,336,879	12,851,502
<b>Creditors : Amounts falling due within one year</b>	9	6,589,529	5,075,769
<b>Net Current Assets</b>		<u>12,747,350</u>	<u>7,775,733</u>
<b>Total Assets less Current Liabilities</b>		12,793,472	7,865,252
<b>Creditors: Amounts falling due after more than one year</b>	10	37,680	16,730
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>12,755,792</u>	<u>7,848,522</u>
<b>CAPITAL AND RESERVES</b>			
Unrestricted funds		2,103,024	1,652,437
Restricted funds		<u>10,652,768</u>	<u>6,196,085</u>
	15	<u>12,755,792</u>	<u>7,848,522</u>

The Financial Statements on pages 52 to 76 were approved by the Board and authorised for issue on 20 July 2022.

Signed on behalf of the Board by:

*Richard Johnston*  
Trustee. Richard Johnston (Jul 20, 2022 11:33 GMT+1)  
RICHARD JOHNSTON (ScreenSkills' Board Chair)

20 July 2022

ScreenSkills Limited  
 STATEMENT OF CASH FLOWS for the year ending 31 March 202

	Note	2022 £	2021 £
<b>Cash flow from operating activities</b>			
Net cash provided by operating activities	14	5,864,019	1,622,717
<b>Cash flow from investing activities</b>			
Interest income		40,310	25,710
Purchase of fixed assets		(20,852)	(16,533)
<b>Net cash provided by investing activities</b>		<u>19,458</u>	<u>9,177</u>
Net increase in cash and cash equivalent		<u>5,883,477</u>	<u>1,631,894</u>
Cash and cash equivalent at the beginning of the year	11	10,869,659	9,237,765
<b>Cash and cash equivalents at the end of year</b>	11	<u>16,753,136</u>	<u>10,869,659</u>

The Accounting policies and Notes to the Financial Statements on pages 55 to 76 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 Ltd 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 2022/23 onwards including high level financial forecasts to March 2024) and having reviewed the budget scenarios and cash flow forecasts along with partners' ongoing commitments and support. A more detailed explanation of the going concern review is covered in Section 6.5 of the Trustees' Report.

### Income

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

Income from donations and charitable 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

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 and delivery spend 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 2022 no grants had any amounts withheld (2020/21: nil).

## **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 and delivery spend. Governance costs reflect strategic and organisational costs and compliance with constitutional and statutory requirements.

## **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 2022 ScreenSkills applied to HMRC to discontinue the de facto partial exemption special method based on a staff count and was successful in getting approval from HMRC to apply the partial exemption 'Standard Method' from April 2022 based on taxable supplies 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 16.

## **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. 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	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 3 months or less 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 economic and post-pandemic situation.

**1 Donations and Legacies**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2022 £</b>	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2021 £</b>
Broadcasters	130,000	825,785	955,785	452,000	441,480	893,480
Voluntary Levy	-	10,939,734	10,939,734	-	4,265,369	4,265,369
Apprenticeship Programmes	-	65,031	65,031	-	-	-
Donation	-	5,000	5,000	-	-	-
<b>Total</b>	<b>130,000</b>	<b>11,835,550</b>	<b>11,965,550</b>	<b>452,000</b>	<b>4,706,849</b>	<b>5,158,849</b>

## 2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
<b><u>Industry Intelligence and Influencing</u></b>			
Arts Council England	162,938	12,018	150,920
Central Support	-	2,292	(2,292)
British Film Institute	222,305	222,524	(219)
<b>Total Industry Intelligence and Influencing</b>	<b>385,243</b>	<b>236,834</b>	<b>148,409</b>
<b><u>Entry Level Diversity and Work Readiness</u></b>			
	£	£	£
Arts Council England	142,582	10,517	132,065
Central Support	-	23,184	(23,184)
British Film Institute	466,962	467,421	(459)
<b>Total Entry Level Diversity and Work Readiness</b>	<b>609,544</b>	<b>501,122</b>	<b>108,422</b>
<b><u>Professional Development</u></b>			
	£	£	£
Apprenticeships	785	-	785
British Film Institute	455,369	455,816	(447)
<b>Apprenticeships</b>	<b>456,154</b>	<b>455,816</b>	<b>338</b>
Accreditation - Select	98,671	2,406	96,265
British Film Institute	863,137	863,986	(849)
<b>Accreditation/ Quality provision</b>	<b>961,808</b>	<b>866,392</b>	<b>95,416</b>
Skills Development Scotland	61,100	22,010	39,090
Bespoke Training	71,404	49,461	21,943
British Film Institute	793,199	793,979	(780)
<b>CPD</b>	<b>925,703</b>	<b>865,450</b>	<b>60,253</b>
British Film Institute	285,932	286,213	(281)
<b>Centres of excellence</b>	<b>285,932</b>	<b>286,213</b>	<b>(281)</b>
British Film Institute	484,013	484,489	(476)
<b>Mentoring</b>	<b>484,013</b>	<b>484,489</b>	<b>(476)</b>
British Film Institute	703,573	704,265	(692)
<b>Bursaries</b>	<b>703,573</b>	<b>704,265</b>	<b>(692)</b>

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
Central Support	-	78,815	(78,815)
<b>Central Support</b>	-	78,815	(78,815)
<b>Total Professional Development</b>	<u>3,817,183</u>	<u>3,741,440</u>	<u>75,743</u>
Products and Services	-	28,242	(28,242)
<b>Total Unrestricted Projects</b>	<u>4,811,970</u>	<u>4,507,638</u>	<u>304,332</u>

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

During 2021/22 ScreenSkills received the following Government grants:

#### Welsh Government

No grants received. (2020/21: £24,999 of unrestricted grant was received during the year for Welsh translation of Creative Careers website and National Occupational Standards)

#### UK Government – HMRC

No grants received. (2020/21: £143,424 of unrestricted Coronavirus Job Retention Scheme (CJRS) grant).

#### Department of Culture, Media and Sports (DCMS)

A total of £43,950 of restricted grant of which £18,950 was for Creative Careers Programme (CCP) to develop a creative industries toolkit and apprenticeship standards and £25,000 for ScreenSkills Apprenticeship Programme (2020/21: A restricted grant of £6,475 was received for Creative Careers Programme (CCP)).

#### Department of Work and Pensions (DWP)

No grants received. (2020/21: The Aviation Skills to Film programme was funded by DWP of £92,000 restricted grant)

#### Department for Education (DfE)

A total of £40,031 of restricted grant for Flexi Job Apprenticeship Agency (FJAA) programme. (2020/21: £nil)

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 2022 £	Total 2021 £
Industry Intelligence and Influencing	264,997	-	22,278	287,275	195,141
Entry Level Diversity and Work Readiness	1,651,632	1,030,034	200,432	2,882,098	2,055,679
Professional Development	4,213,788	4,902,696	639,843	9,756,327	7,500,079
Products and Services	28,000	-	242	28,242	12,912
<b>Total 2022</b>	<b>6,158,417</b>	<b>5,932,730</b>	<b>862,795</b>	<b>12,953,942</b>	
<b>Total 2021</b>	<b>4,672,937</b>	<b>4,109,847</b>	<b>981,027</b>		<b>9,763,811</b>

##### b) Total Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2022 £	Total 2021 £
Industry Intelligence and Influencing	48,120	-	2,321	50,441	6,680
Entry Level Diversity and Work Readiness	1,192,047	1,048,789	140,140	2,380,976	1,459,236
Professional Development	2,036,031	3,702,732	276,124	6,014,887	2,568,612
Products and Services	-	-	-	-	-
<b>Total 2022</b>	<b>3,276,198</b>	<b>4,751,521</b>	<b>418,585</b>	<b>8,446,304</b>	
<b>Total 2021</b>	<b>1,784,566</b>	<b>1,920,882</b>	<b>329,080</b>		<b>4,034,528</b>

**c) Total Expenditure - Unrestricted Funds**

	Direct Costs £	Grants £	Support Costs £	Total 2022 £	Total 2021 £
Industry Intelligence and Influencing	216,877	-	19,957	236,834	188,461
Entry Level Diversity and Work Readiness	459,585	(18,755)	60,292	501,122	596,443
Professional Development	2,177,757	1,199,964	363,719	3,741,440	4,931,467
Products and Services	28,000	-	242	28,242	12,912
<b>Total 2022</b>	<b>2,882,219</b>	<b>1,181,209</b>	<b>441,210</b>	<b>4,507,638</b>	
<b>Total 2021</b>	<b>2,888,371</b>	<b>2,188,965</b>	<b>651,947</b>		<b>5,729,283</b>

**d) Analysis of support costs**

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2022 Total £	2021 Total £
Industry Intelligence and Influencing	8,772	1,847	657	926	10,076	22,278	18,527
Entry Level Diversity and Work Readiness	124,747	17,440	6,205	9,371	42,669	200,432	221,630
Professional Development	314,004	57,872	20,585	31,859	215,523	639,843	740,512
Products and Services	93	21	7	98	23	242	358
<b>Total 2022</b>	<b>447,616</b>	<b>77,180</b>	<b>27,454</b>	<b>42,254</b>	<b>268,291</b>	<b>862,795</b>	
<b>Total 2021</b>	<b>442,959</b>	<b>26,214</b>	<b>5,965</b>	<b>39,417</b>	<b>466,472</b>		<b>981,027</b>

Support costs of £0.86m (2020/21: £0.98m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 12% 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 2021/22 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.



**4 (e) Analysis of Governance Costs**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Legal and professional fees	3,974	1,707
Auditors remuneration	38,280	37,710
<b>Total governance costs</b>	<u>42,254</u>	<u>39,417</u>

**5 Net Income**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Net Income is after charging:</b>		
Depreciation on tangible fixed assets	47,000	44,276
Amortisation on intangible fixed assets	14,765	12,203
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 21/22	31,900	-
- Statutory audit 20/21		31,425
- Remuneration for non-audit work	4,300	4,100
Operating leases:		
- Land and Buildings	119,928	123,521
- Office Equipment	5,799	5,871

## 6 Employees

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Wages and salaries	3,029,511	2,787,456
Social security costs	301,705	289,437
Other pension costs	114,572	111,446
Redundancy	24,211	19,071
<b>Total</b>	<b><u>3,469,999</u></b>	<b><u>3,207,410</u></b>

Redundancy costs paid for the year were £24,211 (2020/21: £19,071).

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

	<b>2022</b>	<b>2021</b>
	<b>No.</b>	<b>No.</b>
Direct project staff	48	48
Apprentices	13	-
Support activity staff	14	16
<b>Total</b>	<b><u>75</u></b>	<b><u>64</u></b>

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

	<b>2022</b>	<b>2021</b>
	<b>No.</b>	<b>No.</b>
£ 60,001 - £ 70,000	3	5
£ 70,001 - £ 80,000	5	1
£ 80,001 - £ 90,000	1	1
£ 100,001 - £ 110,000	-	1
£ 110,001 - £ 120,000	1	-
£ 170,001 - £ 180,000	1	1
	<b><u>11</u></b>	<b><u>9</u></b>

10 employees out of a total of 11 employees (2020/21: 8 out of 9 employees) earning over £60,000 were members of the group personal pension scheme with Aviva. They benefitted from employer's contributions at rates of 4% and 10%

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £43,864 (2020/21: £37,123).

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

	<b>2022</b>	<b>2021</b>
	£	£
Salaries	291,372	278,417
National Insurance	34,788	34,035
Pension payments	21,353	21,308
	<b><u>347,513</u></b>	<b><u>333,760</u></b>

Trustees' Liability insurance premiums charged to the accounts was £657 (2020/21: £657).

### Trustees' Remuneration and Expenses

There were no payments made to Trustees (2020/21: 4 non-cash gifts given to Trustees: Iain Smith - leaving gift of £255.00, Ivan Dunleavy - leaving gift of £206.90, Christine Healy - congratulations gift of £28.00 and Louise Grainger - leaving gift of £35.93).

No remuneration, pension or national insurance contributions were made on behalf of Trustees. There were no travel expenses reimbursed during the year (2020/21 £ Nil). For further details on Trustees Related Party Transactions see note 20.

### 7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
<b>Cost</b>				
1 April 2021	90,037	4,483	191,075	285,595
Additions	-	2,484	18,368	20,852
Disposals	(85,001)	(2,484)	(52,929)	(140,413)
<b>31 March 2022</b>	<b><u>5,036</u></b>	<b><u>4,483</u></b>	<b><u>156,514</u></b>	<b><u>166,034</u></b>
<b>Depreciation</b>				
1 April 2021	90,037	4,483	132,558	227,078
Charge for year	-	207	47,000	47,207
Disposals	(85,001)	(207)	(52,929)	(138,136)
<b>31 March 2022</b>	<b><u>5,036</u></b>	<b><u>4,483</u></b>	<b><u>126,629</u></b>	<b><u>136,149</u></b>
<b>Net Book Value</b>				
<b>31 March 2022</b>	<b><u>-</u></b>	<b><u>-</u></b>	<b><u>29,885</u></b>	<b><u>29,885</u></b>
<b>31 March 2021</b>	<b><u>-</u></b>	<b><u>-</u></b>	<b><u>58,517</u></b>	<b><u>58,517</u></b>

## 7a Intangible Fixed Assets

	IT Software £	Total £
<b>Cost</b>		
<b>1 April 2021</b>	76,737	76,737
Disposals	(32,442)	(32,442)
<b>31 March 2022</b>	<u><b>44,295</b></u>	<u><b>44,295</b></u>
<b>Amortisation</b>		
<b>1 April 2021</b>	45,736	45,736
Charge for year	14,765	14,765
Disposals	(32,442)	(32,442)
<b>31 March 2022</b>	<u><b>28,059</b></u>	<u><b>28,059</b></u>
<b>Net Book Value</b>		
<b>31 March 2022</b>	<u><u><b>16,236</b></u></u>	<u><u><b>16,236</b></u></u>
<b>31 March 2021</b>	<u><u><b>31,001</b></u></u>	<u><u><b>31,001</b></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

	2022 £	2021 £
<b>Due within 1 year</b>		
Trade debtors	318,492	129,730
Other debtors	78	2,654
Prepayments and accrued income	2,265,173	1,849,459
<b>Total</b>	<u><u><b>2,583,743</b></u></u>	<u><u><b>1,981,843</b></u></u>

## 9 Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	411,063	122,660
Other creditors (*)	43,782	68,631
Other taxation and social security costs	141,288	52,549
Funds held in trust for 3rd party (Note 18)	35,818	35,838
Accruals	912,619	835,734
Deferred income (Note 19)	29,383	40,340
BFI grants payable	1,099,835	1,495,397
Other grants payable	3,915,741	2,424,620
<b>Total</b>	<b><u>6,589,529</u></b>	<b><u>5,075,769</u></b>

\* Other creditors include £38k (2021: £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

	2022 £	2021 £
Amounts payable by instalments falling due:		
BFI grants payable	-	6,730
Other grants payable	37,680	10,000
<b>Total</b>	<b><u>37,680</u></b>	<b><u>16,730</u></b>

## 11 Cash & cash equivalents

	2022 £	2021 £
Bank – Current Accounts	8,751,815	6,868,572
Bank – Deposit Account*	8,000,000	4,000,000
Cash Cards	1,321	740
Petty Cash	-	347
<b>Total</b>	<b><u>16,753,136</u></b>	<b><u>10,869,659</u></b>

\* Deposit account is a 31 day notice account.

## 12 Reconciliation of net funds

	2021 £	Cash flow	2022 £
Cash at bank and in hand	10,869,659	5,883,477	16,753,136
Debt due within one year	-	-	-
<b>Total</b>	<b><u>10,869,659</u></b>	<b><u>5,883,477</u></b>	<b><u>16,753,136</u></b>

## 13 Operating Lease Commitments

As at 31 March 2022 the charity had total non-cancellable operating leases as follows:

	2022 £	2021 £
<b>Land and Buildings</b>		
Payable within 1 year	126,900	57,010
Payable within 2-5 years	169,200	-
	<u>296,100</u>	<u>57,010</u>
<b>Office Equipment</b>		
Payable within 1 year	2,170	5,871
Payable within 2-5 years	4,340	2,777
	<u>6,510</u>	<u>8,648</u>
<b>Total Lease Commitment</b>	<b><u>302,610</u></b>	<b><u>65,658</u></b>

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

	2022 £	2021 £
Net income	4,907,270	1,889,395
Add back amortisation and depreciation charge	61,972	56,479
Loss on disposal of fixed assets	2,277	-
Deduct interest income	(40,310)	(25,710)
(Increase)/Decrease in debtors	(601,900)	399,916
Increase/(Decrease) in creditors	1,534,710	(697,363)
	<u>5,864,019</u>	<u>1,622,717</u>

## 15 Charity Funds

	Bal b/fwd 01 April 2021 £	Income £	Expenditure £	Bal c/fwd 31 March 2022 £
<b>Unrestricted</b>	1,652,437	4,958,225	(4,507,638)	2,103,024
<b>Restricted</b>				
ScreenSkills' Skills Investment Funds (SIFs)	5,718,963	12,409,451	(7,702,186)	10,426,228
TV Skills Fund (TVSF)	259,291	103,161	(262,951)	99,501
Indie Training Fund (ITF)	75,476	(52,680)	(22,796)	-
ScreenSkills Apprenticeship Programme (SAP)	142,355	384,074	(399,390)	127,039
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	40,031	(40,031)	-
Creative Careers Programme (CCP)	-	18,950	(18,950)	-
<b>Total Restricted</b>	<u>6,196,085</u>	<u>12,902,987</u>	<u>(8,446,304)</u>	<u>10,652,768</u>
<b>Total</b>	<u><u>7,848,522</u></u>	<u><u>17,861,212</u></u>	<u><u>(12,953,942)</u></u>	<u><u>12,755,792</u></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 2021/22 this amounted to £4.96m which includes funding from the BFI's 'Future Film Skills' Fund (FFS), voluntary income from broadcasters, Arts Council England (ACE), Accreditation, Skills Development Scotland (SDS) and international licensing of online assets. Income is also generated through projects co-funded through public and private investment. The unrestricted surplus of £0.45m increased the reserves to £2.1m.

### Restricted Funds

ScreenSkills manages a range of restricted funds which enable the charity to support skills development for those wanting to join the screen industry and those already working in the industry (freelancers and employees). Restricted funding is received from various parties under strict terms, which determine how the funding 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 Funds, through income received from industry, offer opportunities for the growth of the film, High-end TV, Unscripted TV, children's TV, animation, games and visual effects (VFX) industries. The Unscripted TV Skills Fund (USF), came into existence in June 2021 supported by skills funds contributions from the broadcasters and the producers.

The funds received are disbursed as grants, direct delivery and also pay for the management and administration of the fund. The funds generated a surplus of £4.71m which increased the reserves to £10.43m and will be allocated to the budgeted spend in 2022/23.

#### TV Skills Fund (TVSF)

The TV Skills Fund supports the unscripted TV Sector, which is funded by a small number of contributors from the TV broadcasters. Funds are used to support training for those that work in the TV industry by way of awarding grants and commissioning training. With the introduction of new Unscripted TV skills fund in June 2021, TV Skills Fund will be replaced. The fund received transitional funding from the boradcasters during 2021/22 and will formally close during 2022/23 with completion of committed deliveries.

#### Indie Training Fund (ITF)

The Indie Training Fund (ITF) generated income through membership contributions and fees from open courses and bespoke training. With the introduction of USF fund, ITF closed during 2021/22 with completion of the outstanding deliveries in the first quarter of 2021/22. ITF Council approved to refund the contributions to the key members who supported the fund by bringing the reserves to nil.

#### 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 WarnerMedia and Netflix, which is being supported by the Department for Digital, Culture, Media & Sport (DCMS). The programmed was halted in 2020/21 due to COVID, however started with the recruitment of apprentices in August 2021, is due to complete by December 2022.

#### Flexi-Job Apprenticeship Agency (FJAA) Programme

ScreenSkills was awarded FJAA grant from Department for Education (DfE) in January 2022 to support the start-up, development or diversification of apprenticeship agencies allowing employers of all sizes to benefit from apprenticeships. Screenskills will help the progression of apprentices into the screen industry in partnership with Sky, Prime, Banijay, Lime and Fremantle.

#### Creative Careers Programme (CCP)

ScreenSkills worked with Creative and Cultural Skills (CCS), secured extension funding from DCMS in 2020/21 to deliver the 'Creative Careers' programme by developing new job profiles to strengthen sub-sectors which are currently relatively weak. ScreenSkills developed new job profiles, aiming to strengthen sub-sectors which are currently relatively weak including architecture, radio, journalism, design and marketing. The programme completed in the year with £19k of investment to deliver this activity.



**15a Charity Funds  
 comparatives**

	<b>Bal b/fwd 01 April 2020 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfer*</b>	<b>Bal c/fwd 31 March 2021 £</b>
<b>Unrestricted</b>	1,006,313	6,434,027	(5,729,283)	(58,620)	1,652,437
<b>Restricted</b>					
ScreenSkills' Skills Investment Funds (SIFs)	4,503,736	4,343,893	(3,174,579)	45,913	5,718,963
TV Skills Fund (TVSF)	254,190	384,417	(379,316)	-	259,291
Indie Training Fund (ITF)	42,101	312,394	(291,726)	12,707	75,476
ScreenSkills Apprenticeship Programme (SAP)	152,787	-	(10,432)	-	142,355
Aviation Skills to Screen	-	97,000	(97,000)	-	-
Digital Discover Week	-	75,000	(75,000)	-	-
Creative Careers Programme (CCP) Job Profiles	-	6,475	6,475	-	-
<b>Total Restricted</b>	<u>4,952,814</u>	<u>5,219,179</u>	<u>(4,034,528)</u>	<u>58,620</u>	<u>6,196,085</u>
<b>Total</b>	<u>5,959,127</u>	<u>11,653,206</u>	<u>(9,763,811)</u>	<u>-</u>	<u>7,848,522</u>

\*Transfer of unrestricted funds of £58,620 to restricted funds relates to Coronavirus Job Retention Scheme (CJRS) grant income received in respect of employees working for restricted funds

**16 Analysis of net assets between funds**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2022 £</b>	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2021 £</b>
Fixed assets	46,122	-	46,122	89,519	-	89,519
Cash at bank and in hand	2,307,410	14,445,726	16,753,136	1,761,567	9,108,092	10,869,659
Other net liabilities	(250,508)	(3,792,958)	(4,043,466)	(198,649)	(2,912,007)	(3,110,656)
<b>Total</b>	<u>2,103,024</u>	<u>10,652,768</u>	<u>12,755,792</u>	<u>1,652,437</u>	<u>6,196,085</u>	<u>7,848,222</u>

**17 Grants Payable in furtherance of charitable objectives**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2022 £</b>	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2021 £</b>
<b>Awards</b>						
BFI	971,772	-	971,772	1,753,656	-	1,753,656
Skills Funds	-	4,597,315	4,597,315	-	2,258,983	2,258,983
TVSF	-	155,013	155,013	-	60,000	60,000
<b>Total Awards</b>	<b>971,772</b>	<b>4,752,328</b>	<b>5,724,100</b>	<b>1,753,656</b>	<b>2,318,983</b>	<b>4,072,639</b>
<b>No of Grants to organisations</b>						
	42	545	587	59	337	396
<b>Bursaries</b>						
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
BFI	449,697	-	449,697	556,508	-	556,508
Skills Funds	-	189,118	189,118	-	98,472	98,472
TVSF	-	6,699	6,699	-	12,270	12,270
	<b>449,697</b>	<b>195,817</b>	<b>645,514</b>	<b>556,508</b>	<b>110,742</b>	<b>667,250</b>
No of Bursaries	498	229	727	545	172	717
<b>Total Awards and Bursaries</b>	<b>1,421,4069</b>	<b>4,948,145</b>	<b>6,369,614</b>	<b>2,310,164</b>	<b>2,429,725</b>	<b>4,739,889</b>
<b>Total number of Awards and Bursaries</b>	<b>540</b>	<b>774</b>	<b>1314</b>	<b>604</b>	<b>509</b>	<b>1,113</b>

All grants disclosed above are payable to organisations, and all bursaries are payable to individuals. A detailed breakdown of grants awarded are included in note 21

### 18 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:

	<b>David Fraser Fund</b>
	£
Brought forward	35,838
Funds expended	(20)
<b>Carried forward</b>	<b>35,818</b>

ScreenSkills Ltd is in discussions with an organisation to use the funds to mentor two theatre directors onto a TV drama. The intention is to transfer the fund and the responsibility to this organisation until funds have been fully utilised. Amounts held at the year-end are reflected in the creditors balance per note 9.

### 19 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income relates to the international licenses for the online assets where income is deferred as per the license period.

	<b>2022</b>	<b>2021</b>
	£	£
Brought forward	40,340	126,501
Released income to charitable activities	(40,340)	(126,501)
Income deferred in year	29,383	40,340
<b>Carried forward</b>	<b>29,383</b>	<b>40,340</b>

### 20 Related Party Transactions

Skills fund contributions are received from entities in which ScreenSkills Trustees and members of the various skills councils are employees/directors. These transactions are undertaken on the same terms as all other entities therefore they have not been disclosed here.

On the similar basis, ScreenSkills issues grants and has supplier contracts with such entities however these are also made on the same terms as all other entities, therefore they have not been disclosed here. None of the individuals in question are considered to have control over both ScreenSkills and the entity in which they are an employee/director

In 2020/21, full disclosures were made of the transactions that were above the requirements of the SORP.

**21 Grants Awarded**

	Grant Creditors 2020/21 b/f	Granted in 2021-22	No of grants	Paid in 2021-22	Rescinded in 2021-22	Grant Creditors 2021/22 c/f
<b>Awards</b>	<b>£</b>	<b>£</b>		<b>£</b>	<b>£</b>	<b>£</b>
Screen Yorkshire	83,089.29	251,681.00	2	(85,763.16)	(18,440.53)	230,566.60
University Of Salford	-	202,000.00	8	(31,042.00)	-	170,958.00
Mission Accomplished Ltd	15,925.00	201,000.00	4	(98,095.10)	-	118,829.90
Media Career Advice	-	150,000.00	1	(79,456.37)	-	70,543.63
DV Talent Ltd	65,000.00	123,073.21	3	(65,016.25)	(755.17)	122,301.79
Escape Studios	41,550.00	112,000.00	6	(44,795.00)	-	108,755.00
Thinkbigger! Ltd	45,570.00	111,210.00	2	(50,332.00)	-	106,448.00
Talking Point Ltd	62,015.78	104,385.00	3	(101,836.56)	(3,578.60)	60,985.62
Thecallsheet.Co.Uk Ltd	1,726.96	90,000.00	2	(61,625.00)	-	30,101.96
Buckinghamshire College Group	65,704.56	84,932.00	0	(15,985.50)	(92,185.06)	42,466.00
British Independent Film Awards	16,736.33	84,600.00	4	(50,487.84)	(0.47)	50,848.02
Gritty Talent Group Ltd	-	79,890.00	1	(15,978.00)	-	63,912.00
NFTS	454,416.35	77,500.00	3	(323,816.30)	(132,635.05)	75,465.00
Grand Scheme Media	-	77,120.00	2	(9,575.00)	-	67,545.00
BBC Academy	60,000.00	75,122.91	2	(60,000.00)	-	75,122.91
Dancing Ledge Productions	37,000.00	75,000.00	1	(56,029.50)	-	55,970.50
Bild Studios Ltd	-	69,300.00	4	-	-	69,300.00
Sgil Cymru	32,000.00	69,050.00	2	(72,350.00)	-	28,700.00
Share My Telly Job CIC	-	66,000.00	1	(5,970.00)	-	60,030.00
Every Sense Ltd	-	64,659.72	3	(39,745.36)	-	24,914.36
104 Projects CIC	35,000.00	62,450.00	2	(69,982.91)	(2,467.09)	25,000.00
Clarence Beeks (Bridge06) Ltd	-	60,000.00	1	(12,000.00)	-	48,000.00
Directors UK Ltd	19,530.67	60,000.00	1	(25,760.75)	(5,769.92)	48,000.00
Media Trust	27,529.30	60,000.00	2	(41,599.64)	-	45,929.66
Spider Pictures Ltd	-	52,200.00	4	(6,000.00)	-	46,200.00
Film London	32,000.00	49,730.28	1	(30,734.74)	-	50,995.54
BBC Grafton House Productions Ltd	59,591.00	48,400.00	10	(68,541.00)	-	39,450.00
Northern Ireland Screen	33,388.89	45,000.00	1	(9,000.00)	-	69,388.89
Minim UK Productions Ltd	6,060.00	44,780.00	5	-	-	50,840.00
BBC Children's Productions Ltd	21,550.00	41,799.60	11	(32,050.00)	-	31,299.60
Make-Up United Artists	-	40,618.02	1	-	-	40,618.02
BITB UK Productions Ltd	-	40,080.00	7	-	-	40,080.00
Red Ribbon Productions Ltd	-	39,600.00	8	-	-	39,600.00
Final Pixel Ltd	-	35,000.00	2	-	-	35,000.00
Merman-Emerald Ltd	-	35,000.00	3	(7,500.00)	-	27,500.00
Spells Trouble Ltd	-	32,895.00	6	(17,295.00)	-	15,600.00
Red Planet (Sanditon 2) Ltd	-	32,000.00	4	(20,000.00)	-	12,000.00
TripleC Creative Confidence Collective	-	30,980.00	1	(5,377.00)	-	25,603.00
Soggy Jam UK Ltd	-	30,086.35	10	(30,086.35)	-	-
Little Satellite Productions Ltd	-	29,300.00	4	-	-	29,300.00
Frannie Langton Ltd	-	29,100.00	3	(23,400.00)	-	5,700.00
Sister (Better) Ltd	-	28,900.00	4	-	-	28,900.00
Devil's Hour Ltd	-	27,000.00	4	(15,000.00)	-	12,000.00
<b>Subtotal</b>	<b>1,215,384.13</b>	<b>3,123,443.09</b>	<b>149</b>	<b>(1,682,226.33)</b>	<b>(255,831.89)</b>	<b>2,400,769.00</b>

ScreenSkills Limited  
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2022

	Grant Creditors 2020/21 b/f	Granted in 2021-22	No of grants	Paid in 2021-22	Rescinded in 2021-22	Grant Creditors 2021/22 c/f
	£	£		£	£	£
<b>Awards (b/fwd)</b>						
<b>Subtotal</b>	1,215,384.13	3,123,443.09	149	(1,682,226.33)	(255,831.89)	2,400,769.00
House Sherwood Ltd	-	27,000.00	3	(27,000.00)	-	-
Cross Plains Productions Ltd	3,000.00	26,660.00	3	(6,000.00)	-	23,660.00
Silo 13 Productions Ltd	-	26,550.00	5	-	-	26,550.00
Birds Eye View Ltd	4,990.00	26,500.00	1	(4,990.00)	-	26,500.00
Stonehouse Productions Ltd	-	26,000.00	3	-	-	26,000.00
August Street Films Ltd	7,200.00	25,800.00	5	-	-	33,000.00
ITV Studios	-	25,422.00	3	(15,000.00)	-	10,422.00
Procam Take 2 Ltd	-	25,000.00	1	-	-	25,000.00
Wolf TV Ltd	-	25,000.00	7	-	-	25,000.00
Type 3 Productions Ltd	-	24,600.00	3	(10,000.00)	-	14,600.00
Animated Women UK Limited	7,450.00	24,495.00	1	(5,025.00)	(2,425.00)	24,495.00
MVB Films Ltd	5,700.00	24,207.00	4	(14,167.00)	-	15,740.00
Barbara & Jim Productions Ltd	-	23,580.00	4	(15,000.00)	-	8,580.00
Nice And Accurate Productions Ltd	-	23,080.00	3	-	-	23,080.00
Brassic Universe Ltd	-	22,500.00	2	(15,000.00)	-	7,500.00
The Production Guild Limited	55,730.14	21,870.00	1	(42,597.40)	(13,132.74)	21,870.00
Brussels Productions Ltd	-	21,700.00	4	(21,700.00)	-	-
Dalg Productions Ltd	-	21,382.00	5	(20,080.00)	-	1,302.00
Second Act(Grace Ltd)	12,600.00	21,100.00	3	(12,600.00)	-	21,100.00
Little Door (The Pact II) Ltd	-	21,000.00	3	-	-	21,000.00
Recall TV Ltd	-	21,000.00	2	-	-	21,000.00
Dignity Productions Ltd	-	20,700.00	3	(15,000.00)	-	5,700.00
Narrow Mark Films Ltd	-	20,700.00	3	-	-	20,700.00
Independent Cinema Office	390.59	20,614.88	1	(4,141.85)	-	16,863.62
HTM (TP) Ltd	-	20,040.00	3	(15,000.00)	-	5,040.00
BBC Writersroom	-	20,000.00	1	(20,000.00)	-	-
Big Talk Productions Ltd	-	20,000.00	1	-	-	20,000.00
Big Teddy Films Ltd	-	20,000.00	1	(14,950.00)	-	5,050.00
Creative Access	6,860.00	20,000.00	1	(21,488.90)	-	5,371.10
Post Super	9,850.00	20,000.00	1	(29,250.00)	(600.00)	-
Rising Voices Ltd	18,400.00	20,000.00	3	(31,800.00)	-	6,600.00
Sister (Kaos) Ltd	-	20,000.00	1	-	-	20,000.00
Tiger Aspect Drama Ltd	-	20,000.00	1	-	-	20,000.00
Tod Productions	-	20,000.00	1	(10,000.00)	-	10,000.00
Wild Mercury Productions	-	20,000.00	1	-	-	20,000.00
<b>Grants to companies&lt; £20k</b>	2,363,048.60	1,814,156.09	350	(2,155,990.85)	(141,298.04)	1,879,915.80
<b>Bursaries (amounts paid to Individuals)</b>	226,144.53	645,513.49	727	(607,214.51)	(23,595.97)	240,847.54
<b>Total</b>	<b>3,936,747.99</b>	<b>6,369,613.55</b>	<b>1314</b>	<b>(4,816,221.84)</b>	<b>(436,883.64)</b>	<b>5,053,256.06</b>










# BD398 Trustees' Annual Report & Accounts 2021-2022

Final Audit Report

2022-07-20

Created:	2022-07-20
By:	Honey-Lee McLoughlin-Thompson (honey-lee.mcloughlin-thompson@screenskills.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAoTfzKBKS8kWLAmoQ5Tgoc6ufQRid2rO-

## "BD398 Trustees' Annual Report & Accounts 2021-2022" History

-  Document created by Honey-Lee McLoughlin-Thompson (honey-lee.mcloughlin-thompson@screenskills.com)  
2022-07-20 - 7:49:48 AM GMT- IP address: 139.28.108.76
-  Document emailed to richardjohnston1893@gmail.com for signature  
2022-07-20 - 7:52:24 AM GMT
-  Email viewed by richardjohnston1893@gmail.com  
2022-07-20 - 10:32:42 AM GMT- IP address: 104.28.89.88
-  Document e-signed by Richard Johnston (richardjohnston1893@gmail.com)  
Signature Date: 2022-07-20 - 10:33:50 AM GMT - Time Source: server- IP address: 139.28.108.76
-  Document emailed to Hannah Catchpool (hannah.catchpool@rsmuk.com) for signature  
2022-07-20 - 10:33:52 AM GMT
-  Email viewed by Hannah Catchpool (hannah.catchpool@rsmuk.com)  
2022-07-20 - 4:37:00 PM GMT- IP address: 86.188.137.234
-  Signer Hannah Catchpool changed full name at signing to HCatchpool  
2022-07-20 - 4:41:08 PM GMT- IP address: 86.188.137.234
-  Document e-signed by HCatchpool (hannah.catchpool@rsmuk.com)  
Signature Date: 2022-07-20 - 4:41:10 PM GMT - Time Source: server- IP address: 86.188.137.234
-  Agreement completed.  
2022-07-20 - 4:41:10 PM GMT