



**ScreenSkills Limited**

**TRUSTEES' REPORT and FINANCIAL STATEMENTS**

**For the year ending 31 March 2023**

**Company Registration No. 02576828**

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

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## ScreenSkills Limited

### TRUSTEES' REPORT and FINANCIAL STATEMENTS for the year ending 31 March 2023

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## 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 2023, 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.

## Statement from ScreenSkills' Chair

The UK screen industries add more value to the UK than the aerospace, life sciences and automotive sectors combined. To ensure that this continues, the work that ScreenSkills does is critical to the success of our industry. From connecting with young people and teachers in schools with careers resources and guidance, we support people from the moment they consider a career in the screen industries. From entry level onwards, ScreenSkills provides the training, development and support that is vital for the success of our industry.

There is a lot to build on. In a landscape that is always changing and rapidly evolving, we are industry-led. Critically, we also represent an industry and a workforce that recognises the value of a shared mission.

2022/2023 has been a record year for ScreenSkills' Skills Funds, with income of £12.02m. The Unscripted Skills Fund continues to grow rapidly with 135 production companies contributing in year. The Children's TV Skills Fund has seen increased engagement and great success with its new entrant programme Dream Big!, with similar success in terms of impact for the Animation TV Skills Fund's Trainee Finder programme. The High-end TV Skills Fund goes into 2023-2024 celebrating ten years of exceptional work, partnering with industry year-on-year to identify skills shortages and work creatively to address those gaps. This is off the back of a record investment supporting 5,000 beneficiaries in 2022-2023.

The ScreenSkills platform now holds the most comprehensive set of data on the screen industry's workforce, particularly around diversity. Not only does this rich data source help inform our own strategy, but it is also something we can leverage and optimise it for the benefit of the entire sector.

And of course, the conclusion of the Film Skills Fund's Future Film Skills programme with support from the BFI awarding National Lottery funding, has given us a fantastic opportunity to celebrate everything that we achieved with our industry partners. As part of the five-year programme, we supported 123,000 unique individuals, and offered almost 200,000 development opportunities. 25 apprenticeship standards were developed that enabled 4,055 apprenticeship starts since 2018. The programme gave 3,084 bursaries totalling £2.67m, provided industry mentors for more than 4,000 mentees and supported over 90,000 new entrants into the screen industries over the course of the programme.

The success of the Future Film Skills Programmes therefore makes the outcome of the BFI-led Skills Review surprising. Changing how National Lottery funding is awarded in the future could lead to duplication and a return to a less cohesive, more disjointed approach to skills and training provision."

We believe passionately about developing a unified, long-term strategy for skills and building a better, more diverse and inclusive workforce. That's why we are playing a key role in the recently convened Skills Task Force, helping the industry to build on all the great work ScreenSkills has already achieved through the Future Film Skills programme and our other Skills Funds. It presents an opportunity for the industry to move closer to a unified strategic approach that delivers for all those working in screen.

Advocacy is one of the most significant things we can do as a board. And that is the main objective in the forthcoming year - to lobby for this unified approach within the industry, within Government and within our own organisations. We must seize every opportunity to build and strengthen our existing partnerships, and seek out new, mutually beneficial relationships. Whether that be with the BFI and our Task Force colleagues, with DCMS and other Government ministries, or with the screen agencies and clusters across the UK. We very much look forward to continuing to collaborate across and beyond the screen and wider creative industries to produce the opportunities that will ensure that our sector remains the creative envy of the world, and continues to contribute significantly to the economic health and prosperity of the UK.

**Richard Johnson, Chair**

## Report from ScreenSkills' CEO

I am incredibly proud of the work that ScreenSkills has delivered across the UK during a year which has been, at times, challenging for the screen industries as a whole. As the only skills body for the sector, ScreenSkills has continued to support our largely freelance workforce with training and development programmes that have helped the sector make content that people across the UK and globally love and trust.

However, the rapid growth and significant infrastructure investment in the sector in recent years has been a mixed blessing. The explosion in terms of both content and platform choice exacerbated by the restart of production post lockdown has resulted in acute skills gaps and shortages in key areas of the production cycle.

This year, using insight and data drawn from across the industry, ScreenSkills has continued to identify and supply dynamic solutions to help mitigate these gaps and shortages, especially at mid-career level. Working collaboratively with broadcasters and streamers, independent production companies, trade associations, unions, learning and training providers, Government and public bodies, we have provided the right opportunities, at the right time, right across the UK, to support people at every stage of their career. With programmes such as First Break and Trainee Finder, Make A Move and Dream Big!; Series Producer and Leaders of Tomorrow, it is humbling how our Funds have supported thousands of people throughout the year, at every stage of their career.

As undeniable that a skilled and inclusive workforce is key to enabling growth and future innovation, removing and reducing skills gaps and shortages goes beyond providing a coherent and clear framework that supports consistent, valid and high-quality continuous professional development. ScreenSkills is committed to increasing and improving the diversity of the sector's workforce. We train people regardless of background or prior educational achievement, removing barriers to entry and supporting people from disadvantaged and disconnected communities to have equity of access to opportunities by embedding diversity and inclusion in all our activity.

Our work-based learning has gone from strength to strength. We are now fully established as a producer of quality online learning which addresses specific skills and behavioural gaps and is developed according to best practice. ScreenSkills is also a critical bridge between industry and education. We are a powerful enabler, and this year, our Select Conference brought together sector leaders and thinkers for a virtual conference that underlined the importance of working in partnership.

Our purpose is to promote, advance and provide training and education opportunities for those working in, or intending to work in the screen industries. Our ambition is to bring the sector together under a single strategy, working in partnership to find a sustainable solution to the challenges we all face. It is one of the reasons that this year we recommended fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied in England.

I would like to thank my colleagues across the organisation. It is their hard work, creativity, passion and commitment that makes the things that we do, happen. I would also like to thank the ScreenSkills Board and the Skills Councils for their support of the work that we do.

Creativity and innovation cannot happen without people. But if creativity is the driving force that inspires the incredible content that we all love and trust; and people are the engine that makes that content come to life on our screens; then talent and skills are the fuel that powers that engine. ScreenSkills helps to provide that fuel, supporting and empowering people to enter the sector and build lifelong careers.

**Seetha Kumar, CEO**

## 1. Objectives and activities

ScreenSkills is the skills body for the UK screen industries. An independent charity, industry-funded and business-led, it helps to train people at every career stage who make UK content which everyone loves and trusts.

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 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. We cover animation, children's television, film, games, high-end television (HETV), unscripted television and visual effects (VFX).

By identifying key skills gaps using industry data and insight, ScreenSkills plays a leading role in the creation of high quality, accessible and standardised training and development programmes that creates and sustains a skilled and inclusive workforce, enabling growth and future innovation, and actively contributing to the future creativity, health and prosperity of the sector.

ScreenSkills is evidence-based and data-informed, a respected thought-leader across the sector, and an agile delivery partner embedded throughout the entire cycle of content production. Our unique position has enabled ScreenSkills to build a much needed unified, cross-industry, strategic approach to training and skills focusing on skills needed today and the likely skills tomorrow.

Find out more at [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 last 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 and Unscripted TV 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' expenses 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 selected by the Chair 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 January 2023 Board Awayday Trustees participated in a session where they discussed screen and the wider creative industries with Sir Peter Bazalgette.

### 2.3 Board structure and meetings

The Board of Trustees operates with a minimum of ten and a maximum of eighteen members. During 2022/23 there were six Board meetings and an Awayday. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives and agreed priority delivery areas, particularly given the post-pandemic challenges for the screen industry.

## 2.4 Board of Directors/Trustees and Company Secretary

During 2022/23 the [ScreenSkills Board](#) comprised the following members:

Board member	Organisation	Board role and any ScreenSkills role	Appointment or resignation date
<b>Richard Johnston</b>	Former Chief Executive Officer, Endemol Shine UK (to August 2020)	Trustee, Chair	
<b>Lisa Opie</b>	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee, Vice-Chair from 12 October 2022	
<b>Patricia Brady</b>	HR Director, ITV Studios UK	Trustee	
<b>Martha Brass</b>	Chief Operating Officer, BBC Studios Productions	Trustee	
<b>Philippa Childs</b>	Deputy General Secretary, Bectu	Trustee	
<b>Bella Lambourne (Arabella McCabe)</b>	Director of HR & Operations, Banijay UK	Trustee, Chair of TV Skills Fund Council	
<b>Kate Lyndon</b>	Finance Director, ITV Plc - Streaming	Trustee, Chair of Finance and Audit Committee	
<b>Dr Anna Mallett</b>	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	
<b>Jane Muirhead</b>	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	
<b>Helen Northrop</b>	Director of Commercial Affairs - Content, Sky	Trustee	
<b>Anita Overland</b>	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	
<b>Sinead Rocks</b>	Managing Director - Nations and Regions, Channel 4	Trustee	
<b>Kevin Trehy</b>	Executive VP Physical Production, Warner Bros	Trustee	
<b>Board members appointed during 2022 - 2023</b>			
<b>Fiona Clarke</b>	COO, Raw TV	Trustee	12 October 2022
<b>Melanie Sullivan</b>	CEO, Framestore	Trustee	12 October 2022
<b>Barry Ryan</b>	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	31 May 2023



<b>Board members who resigned when their terms ended during 2022/23</b>			
<b>Nicholas Catliff</b>	Consultant, Executive Producer and former Managing Director, Lion Television	Trustee, former Chair of Indie Training Fund Council	Resigned 30 March 2023
<b>Christine Healy</b>	COO, Watford & Essex (February 2021 to December 2022); and COO, Keshet Productions UK (from February 2023)	Trustee, Chair of HETV Skills Fund Council	Resigned 31 May 2023
<b>Alex Hope OBE</b>	Co-Chief Executive Officer, beloFX	Trustee, Vice-Chair (to 12 October 2022)	Resigned 29 November 2022
<b>ScreenSkills representative</b>			
<b>Clive Goss</b>	Finance & Operations Director	Company Secretary	

## 2.5 Chief Executive

Seetha Kumar is Chief Executive Officer (CEO) of ScreenSkills and is supported by a Senior Management Team. As ScreenSkills is a charity, the CEO is accountable to the Board but does not have Board 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 Minories  
 London EC3N 1DY

**Independent auditor**  
**Registered office**  
 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 2022/23 the F&A Committee comprised the following members:

Committee member	Organisation	Committee role and any other ScreenSkills role	Appointment or resignation date
<b>Kate Lyndon</b>	Finance Director, ITV plc - Streaming	Member, Committee Chair and Board Member	
<b>Stephen Bristow</b>	Partner in the Film & Television Unit, Saffery Champness	Member	
<b>Derek O'Gara</b>	Chief Finance Officer, Banijay UK	Member	
<b>Richard Philipps</b>	Former Consultant, Reed Smith LLP	Member	
<b>Richard Pooles</b>	Finance Director, UKTV	Member	
<b>David Teague</b>	Head of Customer Data, BBC	Member	
<b>Dee Vassili</b>	Executive Director of HR, Vue International	Member	Resigned 11 July 2023

The Committee Chair and the CEO consult the Committee members and wider industry stakeholders to generate a diverse list of possible candidates for new members. 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 included two observers during 2022/23 - the Chair of the ScreenSkills' Board and a representative from the BFI. The BFI observer role ended in October 2022 following agreement between ScreenSkills and BFI.

The F&A Committee met five times during 2022/23. 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 auditor, 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 ScreenSkills' operating structure**

Industry practitioners help to direct ScreenSkills' activities through various groups - some formally constituted (see section 2.10) and others being ad hoc advisory groups set up to meet specific needs.

### **2.10 Skills Councils**

The ScreenSkills [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 the ScreenSkills Board. Skills Council members give their time voluntarily and are not remunerated.

Skills development across most of the sectors in ScreenSkills' 'footprint' is guided by a Skills Council comprising key industry figures.

At 31 March 2023 there were Skills Councils for Animation, Children's TV, Film, Games, HETV and Unscripted Television. Additionally, ScreenSkills works in partnership with other bodies on VFX activity.

### **2.11 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 2022/23, included post-pandemic recovery and other economic challenges which affected production processes and costs.

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

## 2.12 UK-wide industry partners and stakeholders

ScreenSkills works in partnership with relevant organisations on areas of mutual interest, such as skills policy and advocacy, and maintains effective relationships across key Government departments including the Department for Culture, Media & Sport (DCMS) and the Department for Education (DfE).

ScreenSkills also delivers against its objectives through various partnerships. In 2022/23, key partner organisations as well as the Government departments listed above included:

- Arts Council England (ACE)
- The British Film Council (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Creative and Cultural Skills (CCS)
- Creative UK
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Screen Yorkshire
- UK Screen Alliance

Other partner organisations include other trade associations and trade unions; and representative bodies, such as the Creative Industries Council (CIC).

ScreenSkills' wider stakeholder engagement includes screen industry employers, employees and freelancers. Their feedback and advice help to shape ScreenSkills' delivery priorities and response to evolving factors affecting the screen industries workforce.

### **3. 2022/23 strategic priorities and investment**

#### **3.1 Context for ScreenSkills' 2022/23 planning**

The UK remains one of the world's most important screen production hubs. An effective talent pipeline, and a skilled and inclusive workforce, are critical to the UK's international screen reputation and success. Co-ordinated skills planning and investment are vital in developing the screen workforce, given the scale of sector growth, the nature of sector convergence and the speed of technology and workflow changes.

ScreenSkills considers a range of factors as part of its annual delivery planning. During 2022/23 we consolidated our support for the existing screen workforce, as the industry remained concerned about skills gaps and grade shortages at mid- to senior-level. We also continued to advocate for co-ordinated screen skills planning and investment to achieve maximum value for money when meeting industry skills needs.

The Future Film Skills (FFS) programme and ACE public funding contracts ended in March 2023. ScreenSkills' 2022/23 delivery planning reflected the commitment to completing delivery in some areas and, in other areas, establishing a foundation for future delivery.

#### **3.2 Focus for ScreenSkills' 2022/23 delivery**

During 2022/23 ScreenSkills continued to support Skills Fund-specific investment priorities and a unified approach to skills planning across screen. This approach maximised the value from overall UK-wide skills investment - working with partners around the UK - via blended learning: the online delivery of training, resources and career support alongside face-to-face sessions.

2022/23 delivery priorities were endorsed by the Board and the F&A Committee. The main aims were to:

- Tackle immediate skills gaps and shortages, particularly at mid/senior level;
- Build a more inclusive UK-wide talent pipeline, reflecting existing and projected skills needs.

ScreenSkills' 2022/23 delivery framework included the following activity areas:

- Entry level: Targeted entrant/vocational schemes with a focus on social mobility, practical training and key skills;
- Early: Essential employability skills; a focus on progression and retention; and support for career planning to build experience and contacts;
- Experienced: Key skills gaps at mid/senior levels reflecting current and projected skills priorities, with a focus on progression and retention; and professional skills including leadership, management and best practice behaviours;
- Expert: Opportunities for step-up training into senior production roles, and leadership and management training courses.
- Digital for Everyone - E-learning modules and topic-specific masterclasses and webinars.

To support its 2022/23 activity ScreenSkills also invested in cross-cutting delivery 'enablers':

- Digital platform development and beneficiary data - to support blended learning and continue to engage the growing user community in ongoing learning.
- Targeted research on current and projected screen skills, to support skills planning.
- Employability and professionalization frameworks - essential skills and capabilities which support career pathways.
- Ongoing cross-sector delivery - reflecting sector skills convergence.
- Strengthened communications, marketing and reputation management.

## Strategic report

### 4. 2022/23 activities and outcomes

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

During 2022/23, ScreenSkills continued to identify priorities for skills development and wider workforce support and to lobby on vocational skills issues related to post-pandemic jobs including more flexible apprenticeship funding and practice.

##### 4.1.1 Skills forecasting for the screen industry

£264k was invested in 2022/23 to provide reliable national workforce data on skill gaps. Key research, based on qualitative and quantitative data as appropriate, included:

- Placements in film and children's TV: Explored industry attitudes towards placements. The report was [published](#) in May 2023;
- Apprenticeships: Investigated the sector's engagement, understanding and experience of apprenticeships. The report is due to be published by summer 2023;
- Future Film Skills (FFS): Industry research to assess employer and hirer satisfaction with the FFS programme in 2022/23. 83% indicated they were 'very satisfied' or 'fairly satisfied' with FFS programme delivery;
- Digital skills: An update on previous research which mapped digital skills requirements in the screen industries and related creative and cultural sectors, by job title. The report will be published in summer 2023.

Additionally, the Skills Funds commissioned specific sector-related research:

- HETV workforce report: The Fund's annual research into skills gaps and shortages. The report was [published](#) in May 2023;
- Unscripted TV Skills Fund: Follow-up research into skills gaps and shortages in the nations and regions post the Fund's key research in 2021;
- Future Film Skills (FFS) Programme: An end-of-programme evaluation assessing the impact of the programme's entire output. A summary of the FFS programme is available on the Annual Report section of the ScreenSkills website<sup>1</sup>.

##### 4.1.2 Industry influencing and lobbying

ScreenSkills works with stakeholders across industry, Government and education to influence skills policy and practice.

#### Screen industry skills strategy and investment

We continued to liaise with DCMS and DfE to advocate continued skills investment in the screen industries. ScreenSkills contributed to the DCMS-commissioned and BFI-led Skills Review and offered advice on the Skills Task Force established in early 2023.

##### Apprenticeships Pilot Evaluation

ScreenSkills published an [evaluation](#) of its two pilot apprenticeship schemes. The evaluation recommended fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied for the sector in England.

The first pilot ran between January 2020 to February 2023 with Netflix, Warner Bros Discovery and co-funded by the Department for Culture, Media and Sport. The second pilot started in February 2022 and will finish in January 2024. Alongside lead partner, Amazon Prime Video, ScreenSkills worked with Banijay, Freemantle, Lime Pictures and Sky (with APX Content Ventures); the pilot was co-funded by the DfE.

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<sup>1</sup> The destination of the FFS booklet was amended following the Annual Report being signed on Page 46.

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

### 4.2.1 Careers events

£644k was invested in 78 face-to-face events across the UK and 42 online careers events in 2022/23, engaging almost 6,000 adults. As well as events for Trainee Finder (see section 4.2.5) and First Break (see section 4.2.4), other events included:

- A two-day course for people in Liverpool and Manchester - many sourced from job centres - for placements as location marshals on local productions;
- Taster sessions for early-career stage staff in unscripted TV;
- UK-wide employability sessions for Select university students (see section 4.5), attracting over 900 attendees;
- Set-Ready days for students at ten Further Education (FE) colleges with courses endorsed by Select;
- 'Production Unlocked' events with the BBC, delivering two days of training and networking events in Salford, Bristol, Cardiff, Birmingham and Glasgow to 584 participants;
- A schools tour in Coventry funded by ACE, engaging 600 children in sessions and workshops ranging from social media promotion of creative content to working in games and animation;
- Events for 11-18 year olds and careers advisers across the UK. During 2022/23, ScreenSkills engaged with over 3,000 eleven to eighteen year olds and almost 500 careers advisers;
- The Big Connection: A collaboration with the Royal Television Society (RTS) to host 'speed-networking' events for scripted and unscripted TV new entrants in Scotland and Wales.

### 4.2.2 Discover Creative Careers (previously the Creative Careers Programme)

In late 2022 ScreenSkills was appointed as the lead delivery partner for Discover Creative Careers. Discover Creative Careers is an integrated, industry-led programme of activity across 77 target areas across England to encourage a larger and more diverse intake of talent into the creative industries. Launched in February 2023, delivery will be supported by £947k of funding from DCMS and £65k of additional investment from ACE.

The programme informs young people directly about the opportunities in the creative industries through meaningful encounters with industry professionals, online tools, training and support for teachers, parents, guardians and careers professionals, employers and more.

ScreenSkills will lead ongoing delivery in collaboration with over twenty partner organisations including Creative UK, who will use some of the funding to develop industry and parent/carer-facing campaigns; and Speakers for Schools, who will deliver a speaker programme for Discover Creative Careers week later in 2023. We will also work with the Department for Work & Pensions (DWP) to deliver creative industries awareness training to Job Centre Plus work coaches.

The programme will continue to offer the Discover Creative Careers website, with links to over 600 job profiles, a video programme and other resources suitable for schools. New content and job profiles will be developed as part of the 2022 to 2025 programme. The site continued to be well-received during 2022/23 - pages with the URL 'your-career' accounted for 34k page views (29.5k unique views) and 15k site entrances. ScreenSkills' careers content is also reflected in web-searches across other topics including job profiles and career maps.

### 4.2.3 Other careers resources

During 2022/23 ScreenSkills continued to develop the careers pages on its website including the 'Your Career' hub, where resources for all career-stages are collated. In 2022/23, the job profile pages generated over 547,000 page-views and almost 461,000 unique page-views (22.6% of total page-views).

During the year, a new Broadcast Engineering career map with matching job profiles online and a Film and TV drama production map were published. By the end of March 2023 ScreenSkills hosted over 260 job profiles, which provide a comprehensive overview of roles across screen. A creative industries section was also added, highlighting roles common across more than one industry supported by case-studies.

Additionally, resources were published to support careers in virtual production, working in hair, make-up, wigs and prosthetics; lighting for all skin tones as well as a new edition of the 'Freelance Toolkit' for students, new entrants and early career-stage crew.

### 4.2.4 HETV Skills Fund - 'First Break'

First Break is a High-end TV Skills Fund pre-new entrant inclusivity programme which aims to demystify entry into the TV industry for individuals from socially excluded and diverse groups based locally to a production, who otherwise would most likely never consider the industry is open as a career path to them. In 2022/23, five First Break programmes were delivered in partnership with HETV productions shooting around the UK, with a total of 34 participants going on to paid job-shadowing opportunities. Participants included: 55.6% identifying as female; 18.5% from minority ethnic groups; 29.6% identifying as LGBT; 3.7% saying they had a disability; 96.3% being based outside London and the Southeast; and 85.2% from a non-paid school background.

### 4.2.5 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 and is offered in Animation, Children's, Film and HETV:

- Animation: Since launch in 2021, 264 weeks of trainee placements have been offered across twelve productions including *Kensuke's Kingdom* and *Specs* (Lupus Films), *JoJo & Gran Gran* (A Productions), *Lloyd of the Flies* (Aardman Animations) and *Dodo* series 2 (Wildseed Studios). The first cohort of 20 animation and storyboard trainees from across the UK is expected to run until October 2023. Proposals are being developed for recruiting the second cohort.
- Children's: Over £71k was invested to support thirty-four candidates, a 30% increase year on year and a 70% increase in the number of trainees placed.
- Film: Approximately £302k was invested in 2022/23, offering 120 placements for 105 trainees across eleven departments for a minimum of four weeks. 59% of trainees identified as female; 24% were from minority ethnic groups; 13% said they had a disability; and 44% were based outside London and the South East.
- HETV: 330 trainees were supported across 105 productions. 70% identified as female; 22% from minority ethnic groups; 20% identified as LGBT; 10% said they had a disability; and 63% being based outside London and the South East.

### 4.2.6 Animation Skills Fund - New talent support

During 2022/23, the Fund supported various projects to develop new talent, including Dream Big!, a diversity-focused programme offering participants from under-represented backgrounds the chance to build a career in animation. The programme was co-funded with the Children's TV Skills Fund.



#### **4.2.7 Children's TV Skills Fund - Support for entrants**

Following a successful pilot in 2021/22, the 'Dream Big!' programme was recommissioned from thinkBIGGER! with a budget of £105k. For new entrants from diverse backgrounds, the programme was expanded and enhanced to offer twelve beneficiaries six-month, part-funded industry placements focused on trainee production co-ordinator and researcher roles.

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

During 2022/23, a wide range of industry practitioners contributed through employer advisory groups to both our Apprenticeship Standard development work and nation-specific development work. Organisations contributing to standard development included AIM Awards, Amazon Studios, Bauer Media, the BBC Academy, Channel 4, Creative Media Institute, Framestore, ILM The Institute of Practitioners of Advertising (IPA), ITV, JGA, MBS Equipment Co UK, M&C Saatchi, MOD, NBC Universal, Netflix, NextGen Academy, Panalux, Pixipixel, RES Digital, Union VFX, The Victoria and Albert Museum and the Wellcome Trust.

#### **English Apprenticeship Standards**

During 2022/23 ScreenSkills continued to develop a range of English Apprenticeship Standards to meet screen industry needs. The following standards were completed during the year:

- Junior 2D/3D Artist and Assistant Technical Director standard: A new standard merged from the existing VFX Junior 2D Artist, VFX Assistant Technical Director and Junior VFX Artist;
- Photographer standard (Previously the Photography Assistant standard): Reviewed and broadened to cover all creative sectors; and it was renamed as the Photographer standard;
- Grips standard: Developed and submitted for approval in May 2023;
- Production Technician: A new standard with three pathways - Screen Lighting Technician, Creative Venue Technician and Live Event Technician developed and submitted for approval in May 2023;
- Costume Performance Technician: Being redeveloped as a core and options standard, with separate pathways for theatre and screen.

Apprenticeship engagement also included work with the NextGen Academy to engage and recruit apprentices onto VFX and animation apprenticeships with ten apprentices recruited with Westminster Kingsway College, Framestore and Untold.

Using the Government's tracking data relating to the number of apprenticeship 'starts', in the year ScreenSkills helped develop 950 starts on the English Apprenticeship Standards.

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

During 2022/23 ScreenSkills 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.

Having secured preferred supplier status with Skills Development Scotland (SDS) for four years since 2019/20, ScreenSkills has continued to secure projects via competitive bidding. During 2022/23, funding was secured to review and redevelop the NOS for Set Crafts and for Digital Production Skills (the latter being the redevelopment of the Museums and Galleries Practices SVQ on behalf of Creative & Cultural Skills/CCS). We also translated the following NOS suites into Welsh: Props for Productions, Stagehands for Productions, Production Design, Armoury and Weapons Supply for Productions, Broadcast and Media Systems Engineering and Cultural Heritage.

ScreenSkills worked with the following organisations on the NOS reviews: BBC Studios, Bad Wolf Productions, Bectu, Boom Cymru, Creative Scotland, Creative Wales, Kaboom Films, Screen Alliance Wales, Screen Northern Ireland, Sgil Cymru, Two Cities TV, UK Screen Alliance and the Walt Disney Company.

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

2022/23 saw the completion of the third year of courses in the Centre of Screen Excellence: Yorkshire (CoSE:Y), along with the successful recruitment of students for a fourth continuous year.

During 2022 CoSE:Y delivered courses in art direction, costume, lighting, make-up and hair, factual and production assistant (scripted). Of the 55 students who completed the courses, 52 were provided with a placement or themselves found paid work in the industry (with the other three choosing not to take up the placements offered). Screen Yorkshire made payments to 34 students to help them with cost-of-living increases. The CoSE:Y courses attracted students from a range of ages and backgrounds. One student had been homeless and diagnosed with a mental health condition but, with support from Screen Yorkshire, they were able to complete the course and secure paid work through their placement. Other students confirmed that the courses provided the intended pathway into the industry - at various ages and stages, including those transferring into screen mid-career.

Attracting students from a range of ages and backgrounds, CoSE:Y offered six courses starting in April 2023 - art direction, costume, factual, make-up and hair, lighting and production assistant. 57 students were due to take these courses (funded by £246k agreed with the BFI from the final year of the FFS programme). Most courses were delivered by industry professionals rather than colleges, which prepares students better for their first days on set and builds networks between existing and new talent networks.

Screen Yorkshire is also working with the Met Film School Leeds and The Mill to provide students with the opportunity to use their skills on a film shoot at the end of the course. Met Film will provide directors, cameras and script editors; The Mill will provide student actors; and CoSE:Y will provide the crew.

The Centre of Screen Excellence: Elstree (CoSE:E) completed its second year, with Elstree Screen Academy (ESA) expanding the range of options by including a post-production/editing course. 39 students completed six courses, with an increase in the number who were able to do industry placements. ESA will recruit for a third year starting in September 2023.

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

During 2022/23, ScreenSkills focused on mid-career skills, consolidating its blended learning approach, combining online and face-to-face skills support.

##### **4.3.1 Schemes supporting creative sector crossover skills and transferers**

During 2022/23, ScreenSkills delivered various training programmes for those considering a 'portfolio' career - working across and/or transferring between the screen industry and other creative and cultural sectors.

Delivery was enabled by £306k of ACE funding, with additional co-funding from other partners.

Responding to the creative industries' demand for skilled professionals in key areas such as live digital content capture initiatives, included:

- A six-week filming performance [bootcamp](#) at Solihull College & University Centre, benefiting fifteen West Midlands-based artists and creatives;
- Schools' activity in Bradford, Coventry and at Pinewood, engaging over 900 young people;
- Events across the UK in locations including Coventry, Birmingham, Bradford and Newcastle engaging over 300 people;
- Portfolio careers content developed for ScreenSkills' website, including eight films and eight new job profiles (with a social media campaign to promote the content rolled out early in Spring 2023).

### 4.3.2 Animation CPD

During 2022/23, £15k of Animation Skills Fund investment enabled the delivery of various projects and partnerships to develop professional, creative and technical skills across animation talent.

Activities included:

- Co-funding for courses in leadership and management, mental health awareness and disability awareness;
- A Budgeting for High End Animation Series clinic, produced by Lindsay Watson (CANUK Productions);
- Repeat programmes being planned in areas where previous training has proved successful, such as three ToonBoom Harmony courses (on Animation, Rigging and Technical Direction).

The Animation Skills Fund supported the Manchester Animation Festival (November 2022), where the 'Young Animator of the Year' (YAY) winners received their awards. It also contributed to the Move Summit in Edinburgh (February 2023) and the Cardiff Animation Festival (March 2023), with ScreenSkills representatives participating in panel discussions and talks. ScreenSkills also contributed to planning Film London's Equal Access Network event (April 2023) and the Children's Media Conference in Sheffield (July 2023).

### 4.3.3 Children's TV CPD

During 2022/23, the Children's TV Skills Fund committed almost £309k in CPD, with some activity rolling into 2023/24. Examples include:

- Make a Move: Ten participants across roles such as series producer, production manager, first AD, producer/director and assistant art director.
- Step up to Line Producer: Production placements were provided for several of the 27 participants, with costs subsidised by the Fund.
- 16 participants in a Production accountant transfer programme, including part-funded placements for half of those taking part.
- 26 participants in an online senior leadership training programme consisting of five training elements and a one-to-one coaching session.

195 participants attended at least one of the following sessions: 'Leadership and Management essentials', 'Mental health awareness training for HoDs' and 'Get The Knowledge'. The first two sessions were delivered through co-investment with the Animation Skills Fund (see section 4.3.2). 66% identified as women; 14% were from minority ethnic groups; 12% said they have a disability; 11% identified as LGBT; 17% were from a socially under-represented group (based on parental occupation); and 71% were based outside London.

#### 4.3.4 Film CPD and 'Film Forward'

##### Film CPD

2022/23 investment in film CPD totalled £1.1m - £347k from the Film Skills Fund and £765k from the BFI-funded FFS programme. All training courses and events were delivered through a combination of remote and face-to-face sessions as well as work-based placements on productions, some of which will be completed during 2023/24. Film CPD investment/co-investment supported a total of 2,160 beneficiaries on courses and events across the UK. This included 1,569 beneficiaries attending 101 training courses and 424 attending sixteen events - as follows:

- 596 on 47 training courses and events funded exclusively through the FFS programme;
- 296 on four training courses and events funded exclusively through the Film Skills Fund;
- 782 on 35 training courses and events co-funded by the FFS programme and the HETV Skills Fund, ACE and Unscripted Skills Fund; and
- 363 on 29 training courses and events co-funded by the Film Skills Fund and the HETV Skills Fund, ACE and Unscripted Skills Fund.

A total of 1,606 individuals benefited from film-supported training and skills opportunities during 2022/23 (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
- transferer courses for Finance professionals, Location Marshalls, Architects 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.

63% of those supported via film skills training events identified as women; 22% were from minority ethnic groups; 11% said they had a disability; 54% were from outside London and the South East; and 17% identified as LGBT.

Other support included 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 well-being for film
- Mastering feedback for film professionals
- Hiring and managing teams

50% of those supported via other CPD events identified as women; 26% were from minority ethnic groups; 11% said they had a disability; 55% were from outside London and the South East; and 15% identified as LGBT.

## **Film Forward**

Film Forward supports experienced professionals from minority ethnic groups in advancing into more senior roles. The programme matches film professionals with at least five years' experience in a variety of below-the-line roles with paid opportunities, alongside professional development coaching and bursary support. During the scheme's pilot phase ScreenSkills invested around £18k in grants, bursaries and bespoke coaching with several beneficiaries now employed in their 'step-up' role.

### **4.3.5 HETV CPDs**

HETV's 2022/23 investment in CPD skills development totalled £5.1m (with over £8.0m collected from 176 new productions and 27 spanning the previous financial year). During the year, the HETV Skills Fund supported 4, 814 beneficiaries across the UK (2021/2022: 1,612). Some initiatives were supported by co-investment with other ScreenSkills Skills Funds.

Examples of HETV CPD outcomes during 2022/23 include:

- 131 Make a Move step-ups on 97 productions;
- 25 electrical traineeships, including funding for qualifications (46% identifying as women);
- 90 individuals attended the 'Understanding Virtual Production' roadshow delivered in Belfast, Bristol, Cardiff, Glasgow, London and Yorkshire;
- 585 attended Leadership and Management training;
- 210 attended Anti Bullying and Harassment and 178 attended Fostering Positive Mental Health;
- 52 HETV professionals signed up for the Back To School programme to deliver career sessions in local schools as part of their own professional career development;
- The Nations working groups (set up in 2022) collectively commissioned fourteen training programmes delivering locally.

Over 1,130 people were supported through HETV mid-career training across 36 programmes delivered by providers or internally by ScreenSkills. Approximately 1,460 people were also supported across seven training programmes addressing leadership, management and other skills development.

Additionally, the HETV post production trainee sound pilot, developed in 2021/2022, launched in July 2023.

### **4.3.6 BBC Production Unlocked**

A series of face-to-face 'Production Unlocked' events were run across the UK, in partnership with the BBC Academy and local employers (and supported by ScreenSkills' careers team - see section 4.2.1). A BBC 'Production Unlocked' event took place in Belfast at the end of May 2023, which completed the contracted activity delivered as part of the two-year TVSF/USF transitional phase (with a final £79k being invested in CPD during 2022/23).

#### 4.3.7 Unscripted TV Skills Fund (USF)

UKTV joined the USF in June 2022; and towards the end of the financial year S4C also confirmed that it would join from the start of 2023/24. A total of eleven broadcasters and streamers are now signed up as USF funding partners - more than double the number at the Fund's launch in June 2021.

In its second year, the USF commissioned and launched five training programmes targeting key roles against 2022/23 income of £1.87m:

- Series Producer programme: 22 participants, including two supported with an ITV bursary.
- Junior editor: Training for 40 people (20 junior editors 'stepping up' and 20 edit assistants backfilling roles to facilitate the new editors stepping up).
- Production manager: Supporting 30 new PMs with training, mentoring and networking. Joint training sessions with the Series Producer programme have enabled a better understanding of the demands of a PM role from those in senior editorial roles.
- Development teams: 300 supported via a series of online training sessions for new entrants, plus five two-day face-to-face development summits across the UK where participants can develop their professional and personal skills.
- Post production mentoring programme: 22 pairs of people matched for a six-month mentoring programme supporting people at all stages of their career in post-production.

During 2022/23, an additional 330 people received training with an unscripted TV focus, as a result of £22k funding for initiatives supporting under-represented groups, allocated through the contestable fund (the USF 'pot' from which investment is allocated to targeted initiatives):

- 'It's My Shout': A Wales-based unscripted documentary training programme.
- 'Share The Next Step': Supporting women hoping to step up to Series Producer through a job-share, with the programme subsidising their six cross-over day payment and giving them access to training throughout the programme.
- 'TV Logger Heads: Introduction to the role of the logger': Aimed at people trying to enter the TV industry, providing practical advice on getting the crucial first job offer and explaining other roles that logging can lead to.

The training outlined above (excluding the contestable fund) committed to upskilling 420 beneficiaries. 288 had started their training by the end of March 2023.

All USF aims remained unchanged during 2022/23, apart from the target for beneficiaries from outside London and the South East, which was reduced to 70% to reflect the new profile of funder contributions (although the Series Producer programme target was for 100% of beneficiaries to be based outside London and the South East). The Fund also has a target for direct spend outside London of 50%; and around two-thirds of Fund spend was outside London by the end of 2022/23.

The majority of training delivery in 2022/23 was for programmes funded during 2021/22, given the timelines for commissioning and delivering complex schemes. Of these: 79% of beneficiaries were based outside London, a little below the Fund's year one target of 87%. The USF exceeded its other key Fund aims, as follows: 70% identifying as female (against a target of 50%, unless the aim is to increase the number of those identifying as male in specific roles); 32% saying they are from socially under-represented groups (target: 30%); 30% from minority ethnic groups (target: 20%); 19% saying they have a disability (target: 12%); and 21% identifying as LGBT (target: 10%).

The USF also continues to offer its short course programme - an extensive range of free, online career and personal development training 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;
- 'Mind Your Business': Training in topics including finance, HR and business affairs.

In 2022/23, 290 short courses were attended by 1,990 beneficiaries (note: where participants attended more than one session they are only counted once). 48% of participants identified as women; 15% were from minority ethnic groups; 8% said they had a disability; 14% identified as LGBT; 16% were from socially under-represented backgrounds; and 61% were based outside London. 93% said they were 'satisfied' or 'very satisfied' with their online training experience.

As in previous years, the USF worked with other Skills Funds to deliver sessions such as 'Deaf Awareness for productions' and 'Deaf awareness for hirers'. In-house delivery of existing training sessions are provided to unscripted production companies, on request.

In autumn 2022, the USF launched a series of Connect and Inspire sessions both online and in person. They were:

- WFTV and ScreenSkills in Glasgow: Networking Masterclass (4 October 2022, Glasgow)
- The Big Connection: Open Door Unscripted TV Special (25 October 2022, Glasgow)
- Neurodiversity: Flexibility of Thought in TV 2022 (9 November 2022, online)
- Fostering Resilience in Uncharted Waters (14 November 2022, online)
- Disabled Representation in TV - How can we do better? (30 November 2022, Bristol)
- Obs Doc Ap: Immersing in Remote Environments as an Outsider (5 December 2022, online)
- The Crewing Company talks: Support your talent (31 January 2023, London)

A total of 215 attendees benefited from these events, with 73% based outside London; 67% identifying as female; 15% saying they are from socially under-represented groups; 16% from minority ethnic groups; 20% saying they have a disability; and 17% identifying as LGBT.

#### **4.3.8 E-learning modules**

During 2022/23, ScreenSkills further expanded its range of e-learning modules and increased uptake of the existing modules. A growing number of broadcasters and production companies are now actively encouraging, or mandating ScreenSkills' e-learning modules as part of their own on-boarding process. During the year, ScreenSkills worked with seven studios and production companies to develop an online tracking tool which helps HR teams and managers to request that new freelance crew take specific modules and to monitor those who complete the e-learning and gain the relevant certificate(s).

'Getting into the screen industries' - a series of short employability skills modules - grew in popularity during the year and benefited from a marcomms campaign in early 2023 to increase uptake among ethnically diverse communities. Two new modules were launched - 'Diversity, equity and inclusion in the screen industries' and 'Safeguarding for all'; and modules in development for launch in 2023/24 are 'Sustainability for the screen industries' and 'Disability, access and inclusion for the screen industries'.

Modules available by end-March 2023	Launch-date	2022/23 completions	Completions since launch
Coronavirus basic awareness on production	July 2020	6,092	84,175
Tackling harassment and bullying at work	May 2020	8,340	17,687
Getting into the screen industries (5 short modules – see below)	January 2022	12,162	13,701
Addressing unconscious bias: basic awareness at work	February 2021	4,618	9,945
From script to screen: an introduction to how scripted content gets made (13 short modules – see below)	November 2022	5,919	5,919
Introduction to mental health awareness	December 2021	3,863	4,888
Mentoring for mentees	April 2020	547	2,659
Coronavirus basic awareness in cinemas	August 2020	40	2,645
Mentoring for mentors	April 2020	188	843
Inclusive hiring	February 2022	364	407
Diversity, equity and inclusion for the screen industries	January 2023	284	284
Safeguarding for all: basic introduction for the screen industries	February 2023	183	183
Best practices for training in the screen industries	March 2022	72	79

ScreenSkills' e-learning modules continue to be very positively received - an average of 93% of users are satisfied with their e-learning experience (2021/2022: +2%).

The HETV Skills Fund supported work on making relevant modules - such as the five-part e-learning toolkit 'Getting into the screen industries' - available to those aged under-18. As this age group cannot register for a ScreenSkills user profile, teachers, parents or guardians e-mail [careers@screenskills.com](mailto:careers@screenskills.com) on behalf of young people who could benefit. This module toolkit was promoted via a targeted campaign from January to February 2023; as was 'Work Well', a series of modules on harassment and bullying, unconscious bias and mental health to help create a better, more welcoming and inclusive workplace.

In December 2022, the Fund worked with sector partners to launch the 12-module [Script to Screen](#) online course. Designed for people new to the industry, the course covered the essentials of making scripted content.



## 4.4 ScreenSkills bursaries

Bursaries are a cost-effective way of tackling barriers to skills access and career progression. 1,825 applications were received via the ScreenSkills' bursary system between 1 April 2022 to 31 March 2023. During 2022/2023 ScreenSkills committed a total investment of £981k to 911 bursaries. 975 bursaries were solely funded by a specific sector, and 73 were co-funded between sectors<sup>2</sup>. 2022/23 bursary investment was funded from the FFS programme and through industry contributions to the Children's TV, Film, HETV and Unscripted TV Skills Funds. Netflix also contributed £40k towards the 2022/23 bursary programme.

During the year:

- An average bursary amount of £1,440 was applied for across all sectors;
- An average of £974 was awarded per successful applicant, via committed bursaries;
- 48% of all bursaries awarded were to applications involving training costs;
- 39% of all bursaries awarded were to applications involving equipment purchases or software licensing;
- 16% of all bursaries awarded involved driving lessons, as applied for by applicants who demonstrated that the lack of a driving licence prevented them from progressing in the industry;
- 92% of applicants who completed the end-of-initiative survey noted they were either 'satisfied' or 'very satisfied' with their experience of applying for a bursary;
- The most frequently supported software packages for which bursary funding was awarded were 'Final Draft' and 'Movie Magic Scheduling and budgeting'. Another popular choice this year was 'Adobe Creative Cloud';
- The largest bursaries were for £3k – awarded for a range of uses including high-specification cameras and accessories and for training at the International Stunt Academy;
- The smallest bursary was for £60, enabling an applicant to attend intimacy co-ordinator training at the NFTS.

Diversity figures for actioned bursaries during 2022/23 were: 65% identifying as female; 24% from minority ethnic groups; 14% saying they have a disability; 19% identifying as LGBT; and 62% based outside London and the South East (up 13% from last year). 61% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

### Animation bursaries

23 animation applicants were supported through investment via the FFS programme and Film Skills Fund. 74% of those bursaries were awarded to applicants who identified as female; 9% were from minority ethnic groups; 35% said they have a disability; 22% identified as LGBT; and 65% were based outside London and the South East. 62% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

### Children's TV bursaries

Two bursaries were awarded from the Children's TV Skills Fund, with a total investment of £1.2k. Another nine bursaries - with a total value of £11.5k - were funded under the FFS programme and the Film and HETV Skills Funds to support applicants working in Children's TV. 82% of these bursaries were awarded to applicants outside London and the South East; and 82% of successful applicants identified as female. 30% of awards were to those at early or entry career-stages.

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<sup>2</sup> A bursary 'commitment' means that the bursary application has been approved at the application review stage and the funds were committed in the 2022/2023 financial year when a formal offer was made to the applicant, 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.

### **FFS programme investment in bursaries**

During 2022/23 £452k of FFS programme investment was committed (including co-funding) to 492 bursaries across animation, film, TV and VFX. 63% of FFS-supported bursaries were awarded to applicants identifying as female; 24% went to applicants from minority ethnic groups; 15% said they had a disability; 18% identified as LGBT; and 61% were based outside London and the South East (up 14% from last year). 63% of approved and actioned bursaries were awarded to applicants at entry or early career-stages.

### **Film bursaries**

£102k of Film Skills Fund investment was committed to 98 bursary applicants during 2022/23. £20k of this amount, supporting 24 applicants, was a contribution to the Film Skills Fund from Netflix. 66% of recipients identified as female; 23% were from minority ethnic groups; 14% said they have a disability; and 74% were based outside of London and the South East. 63% of approved/actioned bursaries were awarded to those at entry or early career-stages.

### **HETV bursaries**

£383k of HETV Skills Fund investment was committed to 401 HETV-related bursaries, more than double the number in 2021/22. 70% of HETV-related bursaries were awarded to applicants identifying as female; 24% went to applicants from minority ethnic groups; 10% said they have a disability; 15% identified as LGBT; and 58% were based outside London and the South East (up 7% from last year). 59% of approved/actioned HETV bursaries were awarded to applicants at early career-stage.

### **Unscripted TV bursaries**

£42k of Unscripted TV Skills Fund investment was awarded to 45 bursary applicants during 2023/23. A Netflix contribution of almost £19k supported 18 applicants. The other 25 applicants received bursaries for equipment purchases, as they participated in the 'Stepping Up To Shooting AP' training delivered by the Fund. 73% of recipients identified as female; almost 20% were from minority ethnic groups; 32% identified as LGBT; and 68% were based outside London and the South East. 47% of approved/actioned bursaries were awarded to applicants at entry or early career-stages.

### **VFX bursaries**

£15k of FFS programme funding was allocated to 11 VFX-related bursaries. 18% of recipients identified as female; 91% were based outside London and the South East; and 27% identified as LGBT. 60% of approved/actioned VFX bursaries were awarded to applicants at entry or early career-stages; and over 90% of the funding was awarded to applicants from non-paid schooling backgrounds.

## **4.5 Accreditation: ScreenSkills Select**

### **Select strategy, planning and beneficiaries**

The ScreenSkills Select 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 2022/23 ScreenSkills ran seven industry-hub working groups across the nations and regions (Belfast, Bristol, Cardiff, Manchester/Salford, Scotland, the West Midlands and Yorkshire) to strengthen shared understanding of local skills needs among education and employer representatives. Satisfaction surveys resulted in a 92% satisfaction rate for both topics discussed and for the attendee range and breadth.

3,538 final-year students benefited from ScreenSkills Select courses during 2022/23. Select benefits during 2022/23 included 24 Select employability sessions for final-year students on animation, film, Games, TV and VFX courses from October 2022 to February 2023. Session themes included advice from employers and talent managers on freelancing in film and TV; top tips on working as a production runner; preparing for work in animation, VFX and games; entry level schemes; and promoting your brand. Other events included eight in-person 'set-ready' days involving nine Select FE colleges and online industry insight sessions in partnership with RTS Scotland for students and course leaders looking at hard-to-recruit roles in factual TV, cinematography and location management.

The third ScreenSkills Select Annual Congress took place in February 2023, generating excellent feedback.

Events	Audience	Dates	Participants
Online Select sessions and in-person FE 'set-ready' days	Students	April 2022 to March 2023	1,301
Industry insight sessions	Students and educators	May 2022 to February 2023	161 bookings
Annual Congress	Educators and industry	February 2023	166 bookings

3,538 final-year students benefited from ScreenSkills Select courses during 2022/23.

### Select endorsement and annual reviews

During 2022/23, ScreenSkills endorsed an additional seventeen courses through ScreenSkills Select. 94% of these courses were based outside London and the South East, and 94% of course endorsements were in technical and vocational areas.

Courses endorsed during 2022/23 included: undergraduate courses in Film Costume, Media Make-up, Film Production and Animation Production from the Arts University Bournemouth; Level 3 Creative Media Production course reaccreditations for Bridgwater & Taunton College and Birmingham Ormiston Academy (BOA); an undergraduate suite of Games Development courses at the University of Huddersfield; the MSc in Sport Broadcast at Cardiff Metropolitan University; Hair and Make-up Level 3 courses at the Davinia Fermi Make-up Academy (DFMA) and Final Checks Hair and Make-up Academy; reaccreditations for Nottingham Trent University's BA (Hons) Design for Film and TV course, Teesside University's BSc (Hons) Computer Games Programming course and the University of South Wales BA (Hons) Animation 2D Stop Motion course.

A total of 131 courses across 53 institutions were endorsed under ScreenSkills Select by year-end.

During 2022/23, 82 online courses were reviewed, with a 97% satisfaction rate for ScreenSkills Select and its benefits.

### Train the Trainer

During 2022/23, ScreenSkills delivered two waves of our most successful 'Train the Trainer' specialist courses, 'Supporting neurodiverse trainees', to a total of 39 industry trainers. A version of this course will be available via ScreenSkills' website from Autumn 2023. Thirteen industry trainers also completed our first nationally accredited Level 3 Award in Education and Training in the Screen Industries.

## **Federation for Industry Sector Skills & Standards (FISSS) certification**

As a member of the Federation for Industry Sector Skills & Standards (FISSS), ScreenSkills is the certificating body for apprenticeship frameworks and provider institutions in Wales and Scotland. 28 certificates were issued between April 2022 and March 2023 for successful apprenticeship completions under the respective Nations' Creative and Digital Media frameworks: Wales - 13 certificates; and Scotland - 15 certificates.

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

ScreenSkills invested £137k in mentoring support during 2022/23. ScreenSkills continued to deliver best practice mentoring - directly through its own mentoring programme and by working with partner organisations. The year's activity focused on supporting under-represented groups, particularly those based outside London and the South East and those returning to work after a career break.

Key achievements:

- 708 mentees were introduced to an industry mentor from across the ScreenSkills mentoring network. This included 126 mentees on ScreenSkills' mentoring programme and another 582 on funded and non-funded partner programmes. Of the 708 mentees supported: 64% identified as female; 21% were from a minority ethnic group; 16% said they have a disability; and 16% identified as LGBT. 184 mentees were at entry career-stage and 708 were at early, experienced or expert career-stages. 739 mentors volunteered across ScreenSkills' mentoring network, which included 523 new mentors.
- The mentor recruitment process was simplified, establishing a single-entry point for mentors to apply to support all ScreenSkills mentoring schemes.
- The mentoring team used the experience gained through building an accessible mentoring scheme when they project-managed a disability awareness project to deliver training for all ScreenSkills staff and a pilot project on event accessibility.

During the second half of 2022/23, ScreenSkills focused on building sustainability, through activities which will support and encourage future mentoring activity after the FFS programme ended:

- Reviewed and updated the existing mentoring resources and created new resources, including an e-learning module for mentors explaining how to use mentoring skills more widely.
- Published resources on a new mentoring hub on ScreenSkills' website, with training guides to support future mentoring activity.
- Organised 'get-togethers' where mentor and mentee alumni shared their experiences and built networks; and delivered best practice webinars.
- Conducted research into best practice mentoring and the lessons learnt by ScreenSkills and the funded mentoring partners - resulting in a guide to delivering best practice mentoring (available via the website mentoring hub).
- Hosted an online session for partner organisations and ScreenSkills staff delivering schemes with a mentoring element, where participants discussed how to deliver best practice mentoring and how to use mentoring resources.
- Devised and launched a pilot mentoring programme for returners to the film industry. It drew on the lessons learnt by ScreenSkills and partner organisations regarding best practice mentoring programmes which address the specific needs of those wanting to return to the screen industry; and it reflected the need for crew in skills shortage areas.

#### 4.7 Marketing, communications and engagement

During 2022/2023, Marketing and Communications supported the key priorities of ScreenSkills and its Skills Funds, not only promoting and protecting the reputation of the organisation but promoting its programmes and services to beneficiaries as well as to key stakeholders. Integrated marketing communications campaigns included:

- HETV Skills Fund: Back to School, First Break, Leaders of Tomorrow, Make A Move and Script to Screen;
- Unscripted TV Skills Fund: Series Producer, Short Courses and Fund activity related to alumni engagement and Fund membership;
- Film Skills Fund: Film Forward, Find Your Future, Film Forward and Virtual Production;
- Trainee Finder for Animation, Children's TV, Film and HETV Skills Funds;
- Future Film Skills Programme.

Additionally, for the Future Film Skills programme, Marketing and Communications developed and delivered two key events in March 2023:

- Future Film Skills Showcase (Somerset House) - A half-day conference showcasing the programme's success with panel discussions with beneficiaries and industry colleagues. Attended in person by over 100 people, the showcase was also streamed on LinkedIn Live to over 3,000 viewers (Engagement Rate: 10.86%; Page Impressions: 5.9k; Unique Reach: 3.9K).
- Future Film Skills Stakeholder Dinner - A film industry and stakeholder dinner including beneficiaries and attended by 31 guests.

During 2022/23, the web team also undertook significant improvements to the ScreenSkills website including super hubs - a method for curating and promoting content on one subject or for one specific audience - for specific sections including HETV Skills Fund, Training, Your Career and Jobs; improved navigation and content moderation and specific new directories. Additionally, an accessibility audit of the website was undertaken with subsequent changes to the site design to improve accessibility for beneficiaries.

In November 2022, ScreenSkills streamlined its newsletters, reducing from six newsletters to two - a monthly "Training and Opportunities" and quarterly Insight publication. By March 2023, the subscriber base had grown to 98,567, an increase of 17,630 on the previous year with average open rates for the two newsletters of 35.56% and 43% respectively.

In terms of social media, ScreenSkills saw growth across all its channels, with greatest growth in LinkedIn (+33%) and Instagram (+162%), driven by audience-specific and targeted campaigns.

At 31 March 2023, ScreenSkills social accounts were:

- LinkedIn: 39,110 (2021/2022: 30,854)
- Twitter: 75,900 (2021/2022: 74,800)
- Facebook: 25,838 (2021/2022: 24,008)
- Instagram: 9,285 (2021/2022: 4983)

#### 4.8 ScreenSkills website and user reporting

During 2022/23, ScreenSkills continued to update its website, optimising recording and reporting systems, and improving the platform's structure, look, accessibility and relevance.

In 2022/2023, the website received 7,674,275 page views. The 14% year-on-year decrease was a continued and natural consequence as the industry came out of lockdown following the Covid pandemic.

From April 2022 to March 2023, 29,225 user accounts were created, and by year end the total number of people registered with ScreenSkills (i.e. those with a ScreenSkills account enabling access to structured training and related support) was 176,937.

ScreenSkills delivered 1,053 activities, such as training, events, bursaries, stepping up programmes and e-learning during 2022/23, resulting in a total of 64,789 interactions delivered to 27,728 unique individuals.

The average number of interactions per user increased from 1.5 in 2021/2022 to 2.3 in 2022/23, exceeding performance for the last four years and indicating increased user engagement with the platform.

#### 4.9 ScreenSkills' commitment to diverse users and beneficiaries

Diversity and inclusion (D&I) are at the heart of our delivery plans and activities. Our Skills Councils and industry working groups advise on skills initiatives which strengthen workforce inclusion. ScreenSkills helps to develop a diverse 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.

ScreenSkills' D&I targets for 2022/23 were:

- Gender: 50% Women.
- Ethnicity: 20% minority ethnic groups.
- Disability: 10% disabled and people who have a learning difference, impairment or long-term condition.
- Sexual orientation and gender identity: 10% lesbian, gay, bisexual & trans.
- Nations and Regions specifically for BFI-related programmes: 75% outside London and the South East.

Additionally, in relation to ScreenSkills D&I the 27,728 2022/23 beneficiaries who logged activity via the ScreenSkills website showed:

Category	D&I targets	2022/2023
Women	50%	52.9%
Minority ethnic groups	20%	17.3%
LGBT	10%	15.6%
Disability	10%	10.8%
Out of London and the South East	75%	59.5%

## **4.10 Initiatives and resources to strengthen screen industry diversity and inclusion**

### **4.10.1 Jobs board**

In May 2022, ScreenSkills launched a pilot [jobs board](#) on the website, to meet the demand from broadcasters and independent production companies to increase the opportunities to recruit talent. The pilot jobs board underlines commitment to developing its website as a 'resource gateway' - a user-friendly hub enabling access to training, events and information.

Each job posting links to an external website or employer e-mail address, with all applications being handled by the employers. Results were monitored during the rest of 2022/23 to assess jobs board engagement and outcomes.

### **4.10.2 Training provider directory**

In June 2022, ScreenSkills launched a new [training provider directory](#) on its website, listing providers who offer training, events and programmes that help develop the careers of those at every stage in their screen career journey. This directory improves access to a wide range of opportunities around the UK. Training providers who ask to be included are checked against criteria including whether they offer training targeted at freelancers in the screen industries (excluding on-screen talent); track diversity; encourage continuing professional development among training participants; and use appropriately qualified trainers.

### **4.10.3 ScreenSkills Diversity and Inclusion Targets**

Diversity and inclusion targets are tools that enable ScreenSkills:

- To create and nurture an inclusive talent pool with the rich mix of skills which are vital for creativity, employability and productivity;
- To support equity and fairness.

In 2022, ScreenSkills commissioned Professor Doris Ruth Eikhof (University of Glasgow) to lead a project informing a diversity and inclusion target-setting policy, based on a review of ScreenSkills' diversity and inclusion targets. The resultant [Inclusion and Diversity Playbook](#), informed by previous cross-sector collaboration and existing research brings together current practice in the sector; defines key terms and principles and makes recommendations that could help to create, support and retain a more inclusive workforce.

A subsequent [policy](#) was also published and relates to targets relating both to participants in ScreenSkills' training and skills activities (whether directly delivered or commissioned from training providers) and to ScreenSkills' workforce as well as to targets set by funders of ScreenSkills programmes.

ScreenSkills' D&I target planning will follow its business planning cycle. Organisation-wide targets will be proposed by the CEO to the Board every five years (or, if more appropriate, aligned with strategy development). When other targets are agreed (e.g., at sector, programme or service level) then consideration will be given to the impact on ScreenSkills' overall D&I targets. Targets for training organisations will be set in consultation with them.

There will be a D&I target review schedule and an annual report to ScreenSkills' Board. Guidance on implementing this policy will be provided to relevant ScreenSkills staff.

#### 4.11 ScreenSkills' workforce diversity

ScreenSkills is committed to strengthening and tracking its own workforce diversity. As of March 31, 2023, the organisational diversity profile was:

Workforce Group	%
Female	71%
Male	29%
Minority ethnic groups	18%
LGBTQ	12%
Disabled	13%
Under 20 years old	5%
20 to 29 years old	37%
30 to 39 years old	23%
40 to 49 years old	14%
50 to 59 years old	14%
60 years old and above	7%



## 5. Plans for 2023/24

### 5.1 Context and priorities for 2023/24 delivery

The online delivery of training, resources and career support remains important alongside face-to-face support. The screen industry continues to grow and evolve in response to audience demand for content. There is increasing convergence between screen sectors in terms of content and technologies; and the growing industry requires a screen workforce with the relevant technical and professional screen skills to support creativity, productivity and sector growth. Economic pressures mean there are multiple investment demands, with screen skills being one of numerous priorities for industry and public funding.

### 5.2 2023/24 delivery priorities

The overall aim of our 2023/24 delivery is to strengthen mid-career skills development. In March 2023, the Board endorsed the following 2023/24 delivery priorities:

- Leadership on a unified and strategic approach to screen skills, thus helping the UK to compete globally (with the creative industries identified by Government as a key sector);
- Frontline skills - especially mid-tier and grade shortages - working with multiple partners and trainers;
- Consistency across skills, standards, working practices and behaviours - vital for a largely freelance, mobile and project-based industry;
- Evidence of the value and impact from skills investment;
- Exploration of new funding options

Our delivery objectives for 2023/24 are grouped under three strategic priorities (1 to 3), with two enablers (4 and 5) underpinning delivery:

1. Careers: Initiatives and resources to support career planning, pathways and progression – plus initiatives enabling wider screen career access;
2. Frontline skills: Targeted initiatives and resources to tackle key skills gaps and grade shortages – and to enable retention and progression;
3. Access and inclusion: Accessible training and employment opportunities - and fair working practices - to improve representation across the UK's screen production value-chain;
4. Skills data and insights: Digital platform, data and insights to inform skills policy and planning and enable value-for-money delivery;
5. Skills policy and funding: Effective advocacy and comms to secure understanding and support for skills development.

ScreenSkills continues to deliver support at four career-stages:

- Entry: Those looking at routes in and screen career options (e.g., information and career resources for those considering/advising on screen career pathways and roles);
- Early: Those starting their career, usually with a couple of professional credits (e.g., Trainee Finder, First Break, transferer schemes, apprenticeships and targeted vocational schemes) – with a focus on essential employability skills, networking, progression, retention and career-planning;
- Experienced: Those at mid/senior career-stages, (e.g., Make a Move, Film Forward and targeted return-to-work/step-up/career-change schemes) – with a focus on key skills gaps, grade shortages, future skills, progression, retention, professional skills (leadership, management and business skills) and best practice behaviours;
- Expert: For those who work consistently in advanced positions within their specialisation, control of departmental budget, and overseeing entry and early career stage colleagues.

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We also provide information and resources for those at any career-stage (e.g., e-learning modules developing core skills and building workforce best practice, and topical masterclasses and webinars).

Based on a review of its data collection, use, storage and maintenance - commissioned and conducted during Winter/Spring 2022/23 - ScreenSkills is also committed to strengthening its data management.

## 6. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2022/23 was £18.39m (2021/22: £17.86m), made up of £4.44m (2021/22: £4.96m) unrestricted income and £13.95m (2021/22: £12.90m) restricted funding. 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), BBC - Production Unlocked Programme, the ScreenSkills Apprenticeship Pilot (SAP), Flexi-Job Apprenticeship Agency Programme, Arts Council England (ACE) and 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 2022/23, this amounted to £4.44m (2021/22: £4.96m), which includes British Film Institute (BFI) funding for the 'Future Film Skills' (FFS) programme, Accreditation, Bespoke Training, Skills Development Scotland (SDS) and international licensing. Income is also generated through projects co-funded through public and private investment.

Unrestricted expenditure in 2022/23 amounted to £3.85m (2021/22: £4.51m). During 2022/23, FFS funding of £4.10m 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. It was final year of funding for FFS programme with wind-down costs to come through in 2023/24.

The unrestricted surplus for the year is £0.58m (2021/22: surplus £0.45m). The surplus increased the unrestricted reserves to £2.69m.

#### 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. There are also some restricted programmes and projects which are funded by both industry and the public funds. Total restricted income was £13.95m (2021/22: £12.90m) with expenditure at £13.18m (2021/22: £8.45m). The net surplus of £0.77m increased the brought-forward reserves of £10.65m from 2021/22 to carried forward reserves of £11.42m. Restricted funds are explained in sections 6.1.2.1 to 6.1.2.8.

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

Skills Investment Fund income for the year was £12.02m (2021/22: £12.41m), made up of voluntary levies collected across the animation, Children's TV, film, high-end TV and Unscripted TV 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 animation, Children's TV, film, HETV, Unscripted TV 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 £0.86m and transfer of TV Skills Fund reserves of £0.12m (see note 15) increased the reserves to £11.41m (2021/22: £10.43m) and will be included in the available funding for the budgeted spend in 2023/24.

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

The TV Skills Fund supports the unscripted TV sector. With the introduction of the new Unscripted TV skills fund (USF) in June 2021, the TV Skills Fund has been replaced. The fund received transitional funding from the broadcasters during 2021/22 and formally closed during 2022/23 with completion of committed deliveries. In 2022/23, the fund received £5k of income (2021/22: £0.1m). Expenditure in 2021/22 was negative £15k (2021/22: £0.26m), due to fall-ins on existing grants higher than the delivery spend of fund bursaries for individuals and grants to training providers who run courses for a range of TV industry professionals. The fund closed at reserves of £0.12m (2020/21: £0.10m), transferred to USF fund (see note 15).

#### **6.1.2.3 BBC Production Unlocked Programme**

The BBC provided funding for the Production Unlocked programme during 2022/23, to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. Income of £92k (2021/22: £nil) was received in the year and there was expenditure of £79k (2021/22: £nil), leading to closing reserves of £13k at the end of 2022/23.

#### **6.1.2.4 BFI Job Descriptions**

ScreenSkills received a BFI grant of £50k for a Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. During 2022/23, £15k of funding was utilised to support this with completion of the project due in the first quarter of 2023/24.

#### **6.1.2.5 Arts Council England (ACE)**

ScreenSkills received £0.31m of funding from ACE for 2022/23 extension year to support relevant 'crossover' skills - transferable across screen and other creative and cultural sectors and the programme was completed successfully in the year utilising all £0.31m of funding.

#### **6.1.2.6 ScreenSkills Apprenticeship Programme (SAP)**

The ScreenSkills Apprenticeship Programme is an innovative pilot programme to enable more people to join the film and TV industries through an apprenticeship. The programme is run in partnership with WarnerMedia and Netflix, and it was supported by the Department for Digital, Culture, Media and Sport (DCMS). Due to the pandemic, the pilot was put on hold during 2020/21, re-started in 2021/22 and completed in 2022/23. The programme received an income of £0.33m (2021/22: £0.38m) in the year and had expenditure of £0.45m (2021/22: £0.40m) including utilisation of brought forward reserves of £0.13m.

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

ScreenSkills was awarded FJAA grant from the 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 lead partner Amazon Prime Video, Banijay, Freemantle, Lime Pictures and Sky (with APX Content Ventures). During 2022/23, an income of £1m (2021/22: £0.04m) was received. DfE funding ended in 2022/23 and the programme will complete in 2023/24 with support from industry partners.

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

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills was awarded a DCMS grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with an income of £180k utilised fully in the year.

## 6.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £288k (2021/22: £40k). 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 the appropriate access of funds. Due to the current fluctuation in the base rate these funds are invested in short term (7 days to 3 months) deposit accounts with HSBC Moneymarket. ScreenSkills held £18.40m of cash in fixed term deposit accounts at the end of March 2023.

## 6.3 Balance sheet

### Fixed assets

Fixed assets increased to £46k (2021/22: £30k) due to depreciation and additions in the year. During the year £50k was invested in new laptops.

### Current assets less liabilities

Cash increased from £16.75m to £20.13m due to the timing issue of cash receipts and is held at a sufficient level to meet current liabilities, which were £7.61m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance decreased to £1.67m (2021/22: £2.58m).

Creditors due within one year also increased by £1.02m to £7.61m (2021/22: £6.59m), mainly within grants payable for programmes completed during 2022/23.

Creditors due after one year increased by £87k to £125k (2021/22: £38k). By the end of March 2023, four grants were due to be completed after March 2024 (2021/22: five grants were due to be completed after March 2023).

## 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 base 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 2023 increased to £2.69m (2021/22: £2.10m). Free reserves increased to £2.64m (2021/22: £2.06m). This is significantly 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. The unrestricted reserve has been built up over the past few years and is currently at £2.69m. Initial growth was due to the need to protect the charity from the risks around the pandemic. Now, following a significant reduction in central funding this will enable the charity to adapt our delivery and funding model over the next two to three years to arrive at a balanced position on an annualised basis. As sustainable funding is established the reserves will return to the base level.

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 2023, reserves held within restricted funds were £11.42m, mainly related to the voluntary Children's TV, Film, HETV and Unscripted TV 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 recent 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 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' income for 2022/23 was £18.39m, 3% above the prior year income of £17.86m. The Skills Funds' contributions income of £12.02m is 65% of total income which is in line with 2021/22 income. This demonstrated a robust Industry showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2023/24 have been prepared to keep the income in line with prior year and increasing delivery to align with the level of reserves held.

As part of business planning, the five-year income outlook was prepared to 2027/28 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 2023 are at £2.69m, and free reserves (unrestricted funds less fixed assets) increased to £2.64m. This level was achieved through reduced development spend, supporting increased delivery with same level of resources, efficient management of ad-hoc projects and other central savings. This will provide the organisation with time to adapt to a changing funding model, with the ongoing development of new delivery and income streams. Lost Broadcasters' and other central contributions will be replaced over time by new central funding solutions and the growth in the Skills Fund delivery and contributions.
- 2022/23 restricted reserves increased to £11.42m (2021/22: £10.65m), reflecting a steady income against a higher level of delivery in the year. The delivery expenditure will continue to exceed income over the next few years as the reserves gradually reduce to target levels.
- The HETV Skills Fund received a high level of contributions during 2022/23 and even with a significantly increased level of delivery at £8.49m, the reserves closed at £7.40m. As delivery continues to build the reserves will realign to target levels over the coming years.
- The Film Skills Fund contributions for the year were £1.06m.

- Since the launch of Unscripted TV Skills Fund June 2021, the fund has shown expected increase in growth and support. The fund received an income of £1.87m in its second year and is expected to gradually increase annually to c£3.00m for the year to March 2025.
- ScreenSkills secured funding of £0.95m from DCMS for the next phase of Creative Careers programme to March 2025.
- At the end of March 2023, there is a cash balance of £20.13m. The forecast cash flow shows a healthy position throughout 2023/24, with a higher-level forecast during the period to March 2025.

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 2023/24 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 an updated 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.

The summary on the following pages shows the Senior Management Team's assessment of the significant strategic risks, along with recommended actions and mitigations - for the Trustees' July 2023 review and approval.

Risk	Effects	Key Mitigations
<p><b>Adapt and Change</b>                      “Fail to ensure ScreenSkills can positively respond to external change and challenges.”</p>	<p>Challenging long term planning, misalignment with strategic priorities, financial uncertainty and growth opportunities lost.</p>	<p>Strong/agile business planning, financial and strategic. Ongoing review of organisation structure and resourcing, dialogue with Stakeholders.</p>
<p><b>Development and Growth</b>                      “Inability to identify and/or maximise opportunities for sustainable growth and development of services.”</p>	<p>Organisation unable to move forward or realise opportunities Improvements in delivery is not realised combined with poor asset utilisation.</p>	<p>Maintain engagement and communication with contributors/training providers/Industry stakeholders. Establish a growth strategy and develop commercial expertise.</p>
<p><b>Digital</b>                      “Fail to ensure ScreenSkills digital strategy and delivery is agile, dynamic, safe &amp; secure.”</p>	<p>Inability to deliver effective efficient services. Systems compromised resulting in possible loss of data and reputational damage.</p>	<p>Clear investment plan with agile digital strategy. Ensure robust digital infrastructure, clear policies combined with internal and external expertise/support.</p>
<p><b>Engagement</b>                      “Inability to identify and maximise opportunities to communicate effectively and maintain relationships with the right people.”</p>	<p>Inability to maximise opportunities and remain relevant to industry. Loss of credibility with Industry with resulting in loss of revenues.</p>	<p>Maintain industry ownership, through Board, Councils and working groups. Co-ordinated updated Comms strategy, engagement through direct dialogue, events, speaking, social media and newsletters.</p>
<p><b>Finance</b>                      “Inability to sustainably balance expectations, income and delivery.”</p>	<p>Reduced ability to deliver planned services and future funding, falling short aspiration and value for money. Reputational damage with Stakeholders.</p>	<p>Strong embedded financial planning, forecasting and reporting, aligned with contingency planning. Agile spending realignment resulting from changes in income or investment.</p>
<p><b>Internal Communications &amp; Engagement</b>                      “Fail to ensure we communicate effectively to ensure the best possible outcomes.”</p>	<p>Increased workload and/or loss of key staff. Unable to maximise opportunities and deliver service improvements resulting in a negative stakeholder experience.</p>	<p>Management of organisation culture covering hybrid working, cross over learning opportunities, development and recognition of success. Develop and maintain an internal comms strategy.</p>



Risk	Effects	Key Mitigations
<b>Resources</b> "Fail to ensure our workforce has the skills, capability and capacity to deliver."	Loss of knowledge, relationships and future leaders with pressure on other resources and damage to morale. Unable to meet operational and strategic objectives leading to reputational damage and financial impact.	Induction, review, appraisals and development across staff, flexible working with strong company culture. Track skills/process documentation, avoid siloed working and spread knowledge across the workforce.

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 for training, equipment and other support. 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.

#### 7.2.1 Remuneration Policy

All salaries are usually reviewed annually by the Remuneration Committee which consists of CEO, the Director of Finance and Operations, members from the Board and Finance & Audit Committee and HR. The following factors are taken into consideration during the review:

- Whether there should be a standard cost-of-living increase for all staff;
- Whether there have been significant changes to any roles (monitored throughout the year and addressed when it becomes clear that responsibilities have changed);
- Pay awards that are above the agreed standard increase.

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;
- 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 bursary was established in the memories of David Fraser and Andrea Wonfor, with contributions from organisations and individuals. The purpose of the David Fraser and Andrea Wonfor bursary is to support up-and-coming theatre directors in gaining experience of working in television.

In March 2023, in association with Directors UK and Lime Pictures, two placements were offered for stage directors to train in directing for television. ScreenSkills manages the finances of the bursary 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 £745 (2021/22: £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:

Trustee: .....

RICHARD JOHNSTON (ScreenSkills' Board Chair)

Date: 19 July 2023

## 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 2023 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 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

### Basis for opinion

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

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

### Conclusions relating to going concern

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 directors' report and the strategic report prepared for the purposes of company law and included within the Trustees Report and Financial Statements, 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' annual 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 and Financial Statements.

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

- adequate and proper 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 set out on page 47, 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), the charitable company's governing document and 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 and those charged with governance whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

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 2023

**Use of our report**

This report is made exclusively to the members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the members and the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity, its members as a body, and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

*RSM UK Audit LLP*

ZOE LONGSTAFF-TYRRELL (Senior Statutory Auditor)  
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor  
Chartered Accountants  
Portland  
25 High Street  
Crawley  
West Sussex  
RH10 1BG

Date 19 July 2023

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

## STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ending 31 March 2023

		<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023 Total</b>	<b>2022 Total</b>
	Note	£	£	£	£
<b>Income</b>					
Grants and donations	1	(3,970)	12,129,048	12,125,078	11,965,550
<b>Income from charitable activities</b>					
Industry Intelligence and Influencing	2	223,388	-	223,388	404,273
Entry Level Diversity and Work Readiness	2	522,559	1,265,830	1,788,389	987,060
Professional Development	2	3,586,899	302,435	3,889,334	4,456,602
<b>Other trading activities</b>					
Investment Income		38,035	249,722	287,757	40,310
Other		71,666	2,312	73,978	7,417
<b>Total income</b>		<b>4,438,577</b>	<b>13,949,347</b>	<b>18,387,924</b>	<b>17,861,212</b>
<b>Expenditure on Charitable activities</b>					
Industry Intelligence and Influencing		218,109	46,352	264,461	287,275
Entry Level Diversity and Work Readiness		402,104	5,032,176	5,434,280	2,882,098
Professional Development		3,179,248	8,101,046	11,280,294	9,756,327
Products and Services		54,118	-	54,118	28,242
<b>Total expenditure</b>	<b>4</b>	<b>3,853,579</b>	<b>13,179,574</b>	<b>17,033,153</b>	<b>12,953,942</b>
<b>Net income</b>		<b>584,998</b>	<b>769,773</b>	<b>1,354,771</b>	<b>4,907,270</b>
<b>Net movement in funds</b>		<b>584,998</b>	<b>769,773</b>	<b>1,354,771</b>	<b>4,907,270</b>
Total funds brought forward		2,103,023	10,652,769	12,755,792	7,848,522
<b>Total funds carried forward</b>		<b>2,688,021</b>	<b>11,422,542</b>	<b>14,110,563</b>	<b>12,755,792</b>

ScreenSkills Limited  
BALANCE SHEET as at 31 March 2023  
Company Registration Number 02576828

	Note	2023 £	2022 £
<b>Fixed Assets</b>			
Tangible Assets	7	45,855	29,885
Intangible Assets	7a	-	16,236
Investments	7b	1	1
		<u>45,856</u>	<u>46,122</u>
<b>Current Assets</b>			
Debtors	8	1,672,590	2,583,743
Cash at bank and in hand	11	20,130,889	16,753,136
		<u>21,803,479</u>	<u>19,336,879</u>
<b>Creditors : Amounts falling due within one year</b>	9	7,614,015	6,589,529
<b>Net Current Assets</b>		<u>14,189,464</u>	<u>12,747,350</u>
<b>Total Assets less Current Liabilities</b>		14,235,320	12,793,472
<b>Creditors: Amounts falling due after more than one year</b>	10	124,757	37,680
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>14,110,563</u>	<u>12,755,792</u>
<b>CAPITAL AND RESERVES</b>			
Unrestricted funds		2,688,021	2,103,023
Restricted funds		11,422,542	10,652,769
	15	<u>14,110,563</u>	<u>12,755,792</u>

The Financial Statements on pages 53 to 79 were approved by the Board and authorised for issue on 19 July 2023.

Signed on behalf of the Board by:

*Richard Johnston*  
Trustee Richard Johnston (Jul 19, 2023 13:36 GMT+1)  
RICHARD JOHNSTON (ScreenSkills' Board Chair)

19 July 2023

ScreenSkills Limited  
 STATEMENT OF CASH FLOWS for the year ending 31 March 2023

	Note	2023 £	2022 £
<b>Cash flow from operating activities</b>			
Net cash provided by operating activities	14	3,139,916	5,864,019
<b>Cash flow from investing activities</b>			
Interest income		287,757	40,310
Purchase of fixed assets		(49,920)	(20,852)
<b>Net cash provided by investing activities</b>		<u>237,837</u>	<u>19,458</u>
Net increase in cash and cash equivalent		<u>3,377,753</u>	<u>5,883,477</u>
Cash and cash equivalent at the beginning of the year	11	16,753,136	10,869,659
<b>Cash and cash equivalents at the end of year</b>	11	<u>20,130,889</u>	<u>16,753,136</u>

The Accounting policies and Notes to the Financial Statements on pages 56 to 79 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 2023/24 onwards including high level financial forecasts to March 2025) 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 and the relevant conditions are met. Contractual income is recognised based on the level of activity carried out and as services are performed. All other income is recognised as the criteria of measurement, entitlement and probability (as laid out in the Charities SORP) are met.

### 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 2023 no grants had any amounts withheld (2021/22: 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. Since April 2022, ScreenSkills operates the partial exemption 'Standard Method' 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 Grants and Donations**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2023 £</b>	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>Total 2022 £</b>
Broadcasters*	(3,970)	(43,493)	(47,463)	130,000	825,785	955,785
Voluntary Levy	-	11,802,869	11,802,869	-	10,939,734	10,939,734
Apprenticeship Programmes	-	369,672	369,672	-	65,031	65,031
Donations	-	-	-	-	5,000	5,000
<b>Total</b>	<b>(3,970)</b>	<b>12,129,048</b>	<b>12,125,078</b>	<b>130,000</b>	<b>11,835,550</b>	<b>11,965,550</b>

\* Broadcasters' debit income relates to recategorisation of transitions funding received in prior year to Voluntary Levy.

## 2 Unrestricted Projects Summary

	Income from Charitable Activities £	Expenditure On Charitable Activities £	Surplus / (Deficit) £
<b><u>Industry Intelligence and Influencing</u></b>			
Central Support	-	(5,761)	5,761
British Film Institute	223,388	223,870	(482)
<b>Total Industry Intelligence and Influencing</b>	<b>223,388</b>	<b>218,109</b>	<b>5,279</b>
<b><u>Entry Level Diversity and Work Readiness</u></b>			
	£	£	£
Central Support	-	(121,582)	121,582
British Film Institute	522,559	523,686	(1,127)
<b>Total Entry Level Diversity and Work Readiness</b>	<b>522,559</b>	<b>402,104</b>	<b>120,455</b>
<b><u>Professional Development</u></b>			
	£	£	£
Apprenticeships	1,515	-	1,515
British Film Institute	419,265	420,169	(904)
<b>Apprenticeships</b>	<b>420,780</b>	<b>420,169</b>	<b>611</b>
Accreditation - Select	103,827	(2,352)	106,179
British Film Institute	668,272	669,713	(1,441)
<b>Accreditation/ Quality provision</b>	<b>772,099</b>	<b>667,361</b>	<b>104,738</b>
Skills Development Scotland	35,000	11,709	23,291
Bespoke Training	100,978	71,264	29,714
British Film Institute	1,045,508	1,047,763	(2,255)
<b>CPD</b>	<b>1,181,486</b>	<b>1,130,736</b>	<b>50,750</b>
British Film Institute	306,176	306,836	(660)
<b>Centres of excellence</b>	<b>306,176</b>	<b>306,836</b>	<b>(660)</b>
British Film Institute	235,451	235,959	(508)
<b>Mentoring</b>	<b>235,451</b>	<b>235,959</b>	<b>(508)</b>
British Film Institute	670,907	672,354	(1,447)
<b>Bursaries</b>	<b>670,907</b>	<b>672,354</b>	<b>(1,447)</b>
Central Support	-	(254,167)	254,167
<b>Central Support</b>	<b>-</b>	<b>(254,167)</b>	<b>254,167</b>
<b>Total Professional Development</b>	<b>3,586,899</b>	<b>3,179,248</b>	<b>407,651</b>
Products and Services	-	54,118	(54,118)
<b>Total Unrestricted Projects</b>	<b>4,332,846</b>	<b>3,853,579</b>	<b>479,267</b>

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

During 2022/23 ScreenSkills received the following Government grants:

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

A total of £180,385 of restricted grant was for Creative Careers Programme (CCP) (2021/22: A total of £43,950 of restricted grant of which £18,950 was for Creative Careers Programme (CCP) and £25,000 for ScreenSkills Apprenticeship Programme).

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

A total of £2,883 of unrestricted grant was received for access support at work (2021/22: £Nil).

#### **Department for Education (DfE)**

A total of £369,672 of restricted grant for Flexi Job Apprenticeship Agency (FJAA) programme. (2021/22: £40,031).

A total of £55,500 of unrestricted grant for Apprenticeship Incentive Scheme for employing apprentices (2021/22: £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 2023 £	Total 2022 £
Industry Intelligence and Influencing	245,542	-	18,919	264,461	287,275
Entry Level Diversity and Work Readiness	3,136,828	2,045,232	252,220	5,434,280	2,882,098
Professional Development	3,992,958	6,840,094	447,242	11,280,294	9,756,327
Products and Services	55,418	-	(1,300)	54,118	28,242
<b>Total 2023</b>	<b>7,430,746</b>	<b>8,885,326</b>	<b>717,081</b>	<b>17,033,153</b>	
<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 Expenditure - Restricted Funds

	Direct Costs £	Grants £	Support Costs £	Total 2023 £	Total 2022 £
Industry Intelligence and Influencing	44,372	-	1,980	46,352	50,441
Entry Level Diversity and Work Readiness	2,708,666	2,002,809	320,701	5,032,176	2,380,976
Professional Development	1,961,571	5,778,036	361,439	8,101,046	6,014,887
Products and Services	-	-	-	-	-
<b>Total 2023</b>	<b>4,714,609</b>	<b>7,780,845</b>	<b>684,120</b>	<b>13,179,574</b>	
<b>Total 2022</b>	<b>3,276,198</b>	<b>4,751,521</b>	<b>418,585</b>		<b>8,446,304</b>

**c) Total Expenditure - Unrestricted Funds**

	Direct Costs £	Grants £	Support Costs £	Total 2023 £	Total 2022 £
Industry Intelligence and Influencing	201,170	-	16,939	218,109	236,834
Entry Level Diversity and Work Readiness	428,162	42,423	(68,481)	402,104	501,122
Professional Development	2,031,387	1,062,058	85,803	3,179,248	3,741,440
Products and Services	55,418	-	(1,300)	54,118	28,242
<b>Total 2023</b>	<b>2,716,137</b>	<b>1,104,481</b>	<b>32,961</b>	<b>3,853,579</b>	
<b>Total 2022</b>	<b>2,882,219</b>	<b>1,181,209</b>	<b>444,210</b>		<b>4,507,638</b>

**d) Analysis of support costs**

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2023 Total £	2022 Total £
Industry Intelligence and Influencing	3,965	906	278	781	12,989	18,919	22,278
Entry Level Diversity and Work Readiness	166,316	15,926	4,810	16,476	48,692	252,220	200,432
Professional Development	162,921	27,989	8,288	34,442	213,602	447,242	639,843
Products and Services	(888)	(218)	(78)	176	(292)	(1,300)	242
<b>Total 2023</b>	<b>332,314</b>	<b>44,603</b>	<b>13,298</b>	<b>51,875</b>	<b>274,991</b>	<b>717,081</b>	
<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>

Support costs of £0.72m (2021/22: £0.86m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads, and shows a reduction of 17% 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 2022/23 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.



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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Meeting costs	2,966	-
Executive expenses	370	-
Legal and professional fees	6,311	3,974
Auditor's remuneration	42,228	38,280
<b>Total governance costs</b>	<b>51,875</b>	<b>42,254</b>

**5 Net Income**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Net Income is after charging:</b>		
Depreciation on tangible fixed assets	32,569	47,000
Amortisation on intangible fixed assets	12,960	14,765
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:-		
- Statutory audit 22/23	35,100	-
- Statutory audit 21/22	-	31,900
- Remuneration for non-audit work	4,750	4,300
Operating leases:		
- Land and Buildings	148,050	119,928
- Office Equipment	2,666	5,799

## 6 Employees

	<b>2023</b>	<b>2022</b>
	£	£
<b>Staff costs</b>		
Wages and salaries	4,112,268	3,029,511
Social security costs	385,762	301,705
Other pension costs	139,504	114,572
Redundancy	6,479	24,211
<b>Total</b>	<b><u>4,644,013</u></b>	<b><u>3,469,999</u></b>

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

	<b>2023</b>	<b>2022</b>
	No.	No.
Direct project staff	61	48
Apprentices	40	13
Support activity staff	13	14
<b>Total</b>	<b><u>114</u></b>	<b><u>75</u></b>

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

	<b>2023</b>	<b>2022</b>
	No.	No.
£ 60,001 - £ 70,000	3	3
£ 70,001 - £ 80,000	2	5
£ 80,001 - £ 90,000	4	1
£ 110,001 - £ 120,000	1	1
£ 170,001 - £ 180,000	-	1
£ 180,001 - £ 190,000	1	-
	<b><u>11</u></b>	<b><u>11</u></b>

10 employees out of a total of 11 employees (2021/22: 10 out of 11 employees) earning over £60,000 were members of the group personal pension scheme. 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 £45,091 (2021/22: £43,864).

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>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Salaries	299,981	291,372
Employer's National Insurance	36,944	34,788
Pension payments	22,290	21,353
	<b><u>359,215</u></b>	<b><u>347,513</u></b>

Trustees' Liability insurance premiums charged to the accounts was £745 (2021/22: £657).

### Trustees' Remuneration and Expenses

There were two leaving gifts given to Trustees of the values: Christine Healy - £173 and Alex Hope – £123 (2021/22: £ Nil).

No remuneration, pension or national insurance contributions were made on behalf of Trustees. There were £370.25 of travel expenses incurred for Richard Johnston during the year (2021/22 £ Nil). For further details on Trustees Related Party Transactions see note 20.

### 7 Tangible Fixed Assets

	<b>Office Equipment £</b>	<b>Fixtures &amp; equipment £</b>	<b>IT Equipment £</b>	<b>Total £</b>
<b>Cost</b>				
1 April 2022	5,036	4,483	156,515	166,034
Additions	-	-	49,920	49,920
Disposals	-	-	(8,964)	(8,964)
<b>31 March 2023</b>	<b><u>5,036</u></b>	<b><u>4,483</u></b>	<b><u>197,471</u></b>	<b><u>206,990</u></b>
<b>Depreciation</b>				
1 April 2022	5,036	4,483	126,630	136,149
Charge for year	-	-	32,569	32,569
Disposals	-	-	(7,583)	(7,583)
<b>31 March 2023</b>	<b><u>5,036</u></b>	<b><u>4,483</u></b>	<b><u>151,616</u></b>	<b><u>161,135</u></b>
<b>Net Book Value</b>				
<b>31 March 2023</b>	<b><u>-</u></b>	<b><u>-</u></b>	<b><u>45,855</u></b>	<b><u>45,855</u></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>

## 7a Intangible Fixed Assets

	IT Software £	Total £
<b>Cost</b>		
1 April 2022	44,295	44,295
Disposals	(23,591)	(23,591)
<b>31 March 2023</b>	<b><u>20,704</u></b>	<b><u>20,704</u></b>
<b>Amortisation</b>		
1 April 2022	28,059	28,059
Charge for year	12,960	12,960
Disposals	(20,315)	(20,315)
<b>31 March 2023</b>	<b><u>20,704</u></b>	<b><u>20,704</u></b>
<b>Net Book Value</b>		
<b>31 March 2023</b>	<u><u>-</u></u>	<u><u>-</u></u>
<b>31 March 2022</b>	<u><u>16,236</u></u>	<u><u>16,236</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

	2023 £	2022 £
<b>Due within 1 year</b>		
Trade debtors	452,378	318,492
Other debtors	1,308	78
Prepayments and accrued income	1,218,904	2,265,173
<b>Total</b>	<b><u>1,672,590</u></b>	<b><u>2,583,743</u></b>

## 9 Creditors: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	201,188	411,063
Other creditors (*)	86,757	43,782
Other taxation and social security costs	159,864	141,288
Funds held in trust for 3rd party (Note 18)	35,758	35,818
Accruals	475,045	912,619
Deferred income (Note 19)	32,630	29,383
BFI grants payable	178,133	1,099,835
Other grants payable	6,444,640	3,915,741
<b>Total</b>	<b><u>7,614,015</u></b>	<b><u>6,589,529</u></b>

\* Other creditors include £38k (2022: £38k) 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

	2023 £	2022 £
Amounts payable by instalments falling due:		
Grants payable	124,757	37,680
<b>Total</b>	<b><u>124,757</u></b>	<b><u>37,680</u></b>

## 11 Cash & cash equivalents

	2023 £	2022 £
Bank – Current Accounts	1,729,405	8,751,815
Bank – Deposit Account*	18,400,000	8,000,000
Cash Cards	1,484	1,321
<b>Total</b>	<b><u>20,130,889</u></b>	<b><u>16,753,136</u></b>

\* Deposit accounts are fixed term deposit accounts for 7 days, 1 month and 3 months.

## 12 Reconciliation of net funds

	2022 £	Cash flow	2023 £
Cash at bank and in hand	16,753,136	3,377,753	20,130,889
Debt due within one year	-	-	-
<b>Total</b>	<b><u>16,753,136</u></b>	<b><u>3,377,753</u></b>	<b><u>20,130,889</u></b>

## 13 Operating Lease Commitments

As at 31 March 2023 the charity had total non-cancellable operating leases as follows:

	2023 £	2022 £
<b>Land and Buildings</b>		
Payable within 1 year	169,200	126,900
Payable within 2-5 years	-	169,200
	<u>169,200</u>	<u>296,100</u>
<b>Office Equipment</b>		
Payable within 1 year	2,170	2,170
Payable within 2-5 years	2,170	4,340
	<u>4,340</u>	<u>6,510</u>
<b>Total Lease Commitment</b>	<b><u>173,540</u></b>	<b><u>302,610</u></b>

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

	2023 £	2022 £
Net income	1,354,771	4,907,270
Add back amortisation and depreciation charge	45,528	61,972
Loss on disposal of fixed assets	4,658	2,277
Deduct interest income	(287,757)	(40,310)
Decrease/(Increase) in debtors	911,153	(601,900)
Increase in creditors	1,111,563	1,534,710
	<u>3,139,916</u>	<u>5,864,019</u>

<b>15a Charity Funds Current Year</b>	<b>Bal b/fwd 01 April 2022 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfer*</b>	<b>Bal c/fwd 31 March 2023 £</b>
<b>Unrestricted</b>	2,103,023	4,438,577	(3,853,579)	-	2,688,021
<b>Restricted</b>					
ScreenSkills' Skills Investment Funds (SIFs)	10,426,228	12,018,626	(11,153,684)	118,596	11,409,766
TV Skills Fund (TVSF)	99,502	4,578	14,516	(118,596)	-
BBC Production Unlocked	-	92,206	(79,430)	-	12,776
ScreenSkills Apprenticeship Programme (SAP)	127,039	326,417	(453,456)	-	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	1,006,171	(1,006,171)	-	-
Arts Council England (ACE)	-	305,520	(305,520)	-	-
Creative Careers Programme (CCP)	-	180,385	(180,385)	-	-
BFI Job Descriptions	-	15,444	(15,444)	-	-
<b>Total Restricted</b>	<u>10,652,769</u>	<u>13,949,347</u>	<u>(13,179,574)</u>	<u>-</u>	<u>11,422,542</u>
<b>Total</b>	<u>12,755,792</u>	<u>18,387,924</u>	<u>(17,033,153)</u>	<u>-</u>	<u>14,110,563</u>

\*Unscripted TV Skills Fund (USF) was established in June 2021, shown above as part of ScreenSkills' Skills Investment Funds, replaced Indie Training Fund (ITF) closed 31 March 2021 and TV Skills Fund (TVSF), leading to transfer of TVSF reserves of £118,596 to ScreenSkills SIFs.

### **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 2022/23 this amounted to £4.44m which includes funding from the BFI's 'Future Film Skills' Fund (FFS), Bespoke Training courses, 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 £0.58m increased the reserves to £2.69m.

## **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 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 £0.86m which increased the reserves to £11.41m including the transfer of TV Skills Fund (TVSF) reserves, closed in the year and will be allocated to the budgeted spend in 2023/24.

### **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. TVSF was replaced by the introduction of the Unscripted TV skills fund (USF) in June 2021. The fund received transitional funding from the broadcasters during 2021/22 and formally closed during 2022/23 with completion of committed deliveries and reserves of £0.12m transferred to USF fund (part of SIF).

### **BBC – Production Unlocked Programme**

BBC provided a funding of £92k for Production Unlocked programme during 2022/23 to run multiple events across UK with a full programme of masterclasses from industry professional, skills workshops and panel discussions. The delivery will be completed in the first half of 2023/24 and any balance of the funds will be transferred to USF fund.

### **BFI – Job Descriptions Project**

ScreenSkills was awarded a BFI grant of £50k for Job Descriptions project to support freelance development in the sector and improve awareness and accessibility of jobs within the industry by reviewing the current use of job descriptions within the UK film and TV production sector and the creations of job description templates that can be most useful and applicable, complementing any existing publicly available resources. During 2022/23, £15k of funding was utilised to support this with completion of the project in the first quarter of 2023/24.

### **Arts Council England (ACE)**

ScreenSkills received £305k of funding from ACE for 2022/23 extension year to support relevant 'crossover' skills - transferable across screen and other creative and cultural sectors and the programme was completed successfully in the year.



ScreenSkills Apprenticeship Programme (SAP)

ScreenSkills Apprenticeship Programme was 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 was supported by the Department for Digital, Culture, Media & Sport (DCMS). The programme completed in December 2022 with a delivery spend of £0.45m.

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. The delivery expenditure of £1m was utilised to support apprenticeships including support from partners and DfE funding which ended in March 2023. The programme will complete in late 2023/24 with support from industry partners.

Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills received a Department for Digital, Culture, Media and Sport (DCMS) grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with delivery spend of £180k in the year. The aim of the grant is to create a comprehensive and coordinated approach to sharing specialist creative careers information, advice and guidance with young people from all backgrounds across England in line with the Government's Levelling Up objectives.

**15b Charity Funds comparatives**

	<b>Bal b/fwd 01 April 2021</b>	<b>Income</b>	<b>Expenditure</b>	<b>Bal c/fwd 31 March 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<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>7,848,522</u>	<u>17,861,212</u>	<u>(12,953,942)</u>	<u>12,755,792</u>

## 16 Analysis of net assets between funds

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2023</b>	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fixed assets	45,856	-	45,856	46,122	-	46,122
Cash at bank and in hand	2,926,970	17,203,919	20,130,889	2,307,410	14,445,726	16,753,136
Other net liabilities	(284,805)	(5,781,377)	(6,066,182)	(250,509)	(3,792,957)	(4,043,466)
<b>Total</b>	<b>2,688,021</b>	<b>11,422,542</b>	<b>14,110,563</b>	<b>2,103,023</b>	<b>10,652,769</b>	<b>12,755,792</b>

### 17 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Unrestricted Funds £	Restricted Funds £	Total 2022 £
<b>Awards</b>						
BFI	867,177	-	867,177	971,772	-	971,772
Skills Funds	-	7,225,533	7,225,533	-	4,597,315	4,597,315
TVSF	-	2,000	2,000	-	155,013	155,013
BBC	-	70,000	70,000	-	-	-
CCP	-	97,785	97,785	-	-	-
<b>Total Awards</b>	<b>867,177</b>	<b>7,395,318</b>	<b>8,262,495</b>	<b>971,772</b>	<b>4,752,328</b>	<b>5,724,100</b>
<b>No of Grants to organisations</b>	<b>39</b>	<b>855</b>	<b>894</b>	<b>42</b>	<b>545</b>	<b>587</b>
<b>Bursaries</b>						
	£	£	£	£	£	£
BFI	452,429	-	452,429	449,697	-	449,697
Skills Funds	-	528,488	528,488	-	189,118	189,118
TVSF	-	-	-	-	6,699	6,699
	<b>452,429</b>	<b>528,488</b>	<b>980,917</b>	<b>449,697</b>	<b>195,817</b>	<b>645,514</b>
<b>No of Bursaries</b>	<b>429</b>	<b>546</b>	<b>975</b>	<b>498</b>	<b>229</b>	<b>727</b>
<b>Total Awards and Bursaries</b>	<b>1,319,606</b>	<b>7,923,806</b>	<b>9,243,412</b>	<b>1,421,469</b>	<b>4,948,145</b>	<b>6,369,614</b>
<b>Total number of Awards and Bursaries</b>	<b>468</b>	<b>1,401</b>	<b>1,869</b>	<b>540</b>	<b>774</b>	<b>1314</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 and Andrea Wonfor Bursary</b>
	<b>£</b>
Brought forward	35,818
Funds expended	(60)
<b>Carried forward</b>	<b>35,758</b>

ScreenSkills Ltd has granted Directors UK to use the funds to mentor two theatre directors onto a TV drama. The funds will be transferred during 2023-24 in line with the delivery. 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 and for ACE funding for CCP to be used in 2023/24.

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Brought forward	29,383	40,340
Released income to charitable activities	(11,753)	(40,340)
Income deferred in year	15,000	29,383
<b>Carried forward</b>	<b>32,630</b>	<b>29,383</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 have 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.

ScreenSkills Limited  
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2023

**21 Grants Awarded**

	<b>Grant Creditors 2021/22 b/f</b>	<b>Granted in 2022-23</b>	<b>No of grants</b>	<b>Paid in 2022-23</b>	<b>Rescinded in 2022-23</b>	<b>Grant Creditors 2022/23 c/f</b>
<b>Awards</b>	<b>£</b>	<b>£</b>		<b>£</b>	<b>£</b>	<b>£</b>
Mission Accomplished Ltd	118,829.90	300,903.98	8	(230,011.07)	(6,483.04)	183,239.77
Backstage Academy Ltd	-	280,000.00	5	(56,000.00)	-	224,000.00
Thecallsheet.Co.Uk Ltd	30,101.96	268,055.33	6	(126,530.62)	(5,692.07)	165,934.60
Screen Yorkshire	230,566.60	260,982.00	2	(268,572.47)	(47,898.99)	175,077.14
Grand Scheme Media	67,545.00	246,180.00	3	(126,972.14)	(7,808.86)	178,944.00
DV Talent Ltd	122,301.79	240,725.56	5	(194,261.90)	-	168,765.45
thinkBIGGER! Ltd	106,448.00	199,403.00	3	(98,325.68)	(21,218.22)	186,307.10
University Of Salford	170,958.00	172,200.00	2	(151,171.35)	(23,936.60)	168,050.05
TripleC Creative Confidence Collective	25,603.00	166,881.00	2	(34,972.20)	(7.00)	157,504.80
Buckinghamshire College Group	42,466.00	165,907.80	2	(13,405.56)	-	194,968.24
DLP (Platform7) Ltd	-	135,640.00	4	(5,640.00)	-	130,000.00
The Research Centre	-	115,140.00	1	(23,028.00)	-	92,112.00
Lightforge Academy	-	93,296.00	3	(44,583.00)	-	48,713.00
NFTS	75,465.00	93,012.00	1	(42,120.58)	(28,391.42)	97,965.00
BBC Grafton House Prod. Ltd	39,450.00	79,220.00	13	(62,290.00)	-	56,380.00
Hocus Pocus Productions Ltd	-	78,120.00	14	(58,120.00)	-	20,000.00
Share My Telly Job CIC	60,030.00	77,678.10	2	(57,515.97)	-	80,192.13
Sgil Cymru	28,700.00	75,000.00	2	(43,700.00)	-	60,000.00
Talking Point Ltd	60,985.62	74,126.11	3	(97,927.05)	(986.73)	36,197.95
BBC Academy	75,122.91	70,000.00	1	(89,122.91)	-	56,000.00
TSC Entertainment (ATB) Ltd	-	68,500.00	10	-	-	68,500.00
Liminal Stage Productions	-	67,885.37	3	(39,885.37)	-	28,000.00
BBC Children's Productions Ltd	31,299.60	65,894.71	22	(95,335.31)	-	1,859.00
Devil's Hour Ltd	12,000.00	63,600.00	9	(19,200.00)	-	56,400.00
STV Studios Ltd	15,000.00	61,206.00	4	(25,000.00)	-	51,206.00
Moonage Pictures (The Gentlemen) Ltd	-	57,220.00	6	-	-	57,220.00
Final Pixel Ltd	35,000.00	51,959.65	1	(82,675.69)	(4,283.96)	-
Clarence Beeks (Bridge06) Ltd	48,000.00	50,000.00	0	(98,000.00)	-	-
Urban Myth Films (West) Ltd	-	49,360.00	7	-	-	49,360.00
Every Sense Ltd	24,914.36	49,303.52	2	(49,340.23)	-	24,877.65
Sid Gentle Films (Extraordinary 2) Ltd	-	48,900.00	5	(8,400.00)	-	40,500.00
Post Super	-	47,450.00	2	(47,450.00)	-	-
Moonage Pictures (Project IV) Ltd	-	47,083.30	6	(42,523.30)	-	4,560.00
Avalon Television Ltd	16,835.00	46,800.00	5	(21,035.00)	-	42,600.00
Soho Editors Training Ltd	-	46,769.55	2	(46,769.55)	-	-
HTM (TP) Ltd	5,040.00	46,000.00	8	-	-	51,040.00
Perfect Peggy Productions Ltd	-	45,700.00	5	-	-	45,700.00
GSR Productions Ltd	-	44,800.00	7	(1,200.00)	-	43,600.00
Well Street 22 Ltd	-	44,240.00	11	(24,240.00)	-	20,000.00
Set Ready Training Ltd	-	42,423.04	1	(42,423.04)	-	-
SDTA Productions Ltd	1,200.00	40,600.00	9	(8,820.00)	-	32,980.00
All Spring Media	7,500.00	40,000.00	1	(15,500.00)	-	32,000.00
Sussex Martyrs Productions Ltd	-	40,000.00	7	(35,200.00)	-	4,800.00
<b>Subtotal</b>	<b>1,451,362.74</b>	<b>4,358,166.02</b>	<b>215</b>	<b>(2,527,267.99)</b>	<b>(146,706.89)</b>	<b>3,135,553.88</b>

ScreenSkills Limited  
NOTES TO FINANCIAL STATEMENTS for the year ending 31 March 2023

	Grant Creditors 2021/22 b/f	Granted in 2022-23	No of grants	Paid in 2022-23	Rescinded in 2022-23	Grant Creditors 2022/23 c/f
Awards (b/fwd)	£	£		£	£	£
<b>Subtotal</b>	<b>1,451,362.74</b>	<b>4,358,166.02</b>	<b>215</b>	<b>(2,527,267.99)</b>	<b>(146,706.89)</b>	<b>3,135,553.88</b>
ITV Grace Ltd	-	39,140.00	5	(4,140.00)	-	35,000.00
Tiger Aspect (3LB) Ltd	-	39,000.00	5	(15,600.00)	-	23,400.00
The Forge Entertainment Ltd	-	38,960.00	5	-	-	38,960.00
Wild Mercury (Moreton) Ltd	-	38,960.00	4	-	-	38,960.00
QSP FMO Ltd	-	38,920.00	4	-	-	38,920.00
Whoniverse 1 Ltd	-	38,800.00	4	-	-	38,800.00
Quite Funny Films Ltd	-	38,380.00	5	(9,000.00)	-	29,380.00
Addie Orfila Training	-	38,250.00	4	(9,800.00)	-	28,450.00
Alison Surtees	-	38,250.00	4	(9,800.00)	-	28,450.00
One Day TV Ltd	-	38,020.00	6	-	-	38,020.00
Sister (Passenger) Limited	-	37,710.00	5	-	-	37,710.00
Sexy Beast Productions Ltd	-	37,600.00	6	(600.00)	-	37,000.00
ITV Vera Ltd	7,020.00	37,200.00	7	(44,220.00)	-	-
Truham Boys Ltd	-	36,635.65	6	-	-	36,635.65
Hull Productions Ltd	-	36,450.00	7	-	-	36,450.00
White Hart Lane Prod. Ltd	-	36,380.00	6	(32,780.00)	-	3,600.00
Expectation Drama Ltd	3,060.00	36,114.00	4	(13,200.00)	-	25,974.00
Glasgow Media Access Ltd	-	36,000.00	1	(7,200.00)	-	28,800.00
104 Projects CIC	25,000.00	35,000.00	3	(59,000.00)	-	1,000.00
Euston Films Productions Ltd	15,000.00	35,000.00	2	(15,000.00)	-	35,000.00
NFTS Scotland	33,500.00	35,000.00	2	(18,700.00)	-	49,800.00
Carnival Productions Ltd	-	32,000.00	4	-	-	32,000.00
Sunken Garden Prod. Ltd	-	32,000.00	3	-	-	32,000.00
Make-Up United Artists	40,618.02	31,875.66	1	(71,306.52)	(1,187.16)	-
British Independent Film Awards	50,848.02	31,826.85	2	(69,311.24)	(13,363.63)	-
Warner Bros TV Productions Ltd	7,569.00	31,800.00	4	-	-	39,369.00
Buffy Dog Productions	-	31,800.00	4	-	-	31,800.00
ITV Venturer Ltd	-	31,720.00	5	-	-	31,720.00
ITV Maternal Ltd	-	31,680.00	4	(25,680.00)	-	6,000.00
To Be Conti. Productions Ltd	-	31,583.00	6	(31,583.00)	-	-
HTM Television	-	31,480.00	6	(15,480.00)	-	16,000.00
Broke&Bones Drama Prod.2 Ltd	-	30,980.00	3	(30,980.00)	-	-
CTM12 Productions Ltd	-	30,960.00	6	(15,960.00)	-	15,000.00
Annika SPV 2 Ltd	-	30,180.00	6	-	-	30,180.00
Birds Eye View Ltd	26,500.00	30,000.00	0	(56,356.48)	(143.52)	-
Wildspace Productions Ltd	-	29,916.00	2	-	-	29,916.00
Solihull College & Uni Centre	-	29,900.00	1	-	-	29,900.00
Starco TV 4 Ltd	-	29,100.00	5	-	-	29,100.00
New Pictures	12,760.00	28,880.00	6	(15,000.00)	-	26,640.00
Oasis Productions Ltd	-	28,700.00	4	-	-	28,700.00
Boiling Point TV Ltd	-	28,080.00	5	-	-	28,080.00
<b>Subtotal</b>	<b>1,673,237.78</b>	<b>5,758,397.18</b>	<b>387</b>	<b>(3,097,965.23)</b>	<b>(161,401.20)</b>	<b>4,172,268.53</b>

	Grant Creditors 2021/22 b/f	Granted in 2022-23	No of grants	Paid in 2022-23	Rescinded in 2022-23	Grant Creditors 2022/23 c/f
	£	£		£	£	£
<b>Awards (b/fwd)</b>						
<b>Subtotal</b>	<b>1,673,237.78</b>	<b>5,758,397.18</b>	<b>387</b>	<b>(3,097,965.23)</b>	<b>(161,401.20)</b>	<b>4,172,268.53</b>
History Huh Ltd	10,000.00	27,920.00	6	(37,920.00)	-	-
Big Talk Friday Ltd	-	27,720.00	6	-	-	27,720.00
Kudos (Two Tone) Ltd	-	27,700.00	4	-	-	27,700.00
The Lighthouse Film & TV Ltd	-	26,300.00	5	-	-	26,300.00
Blueprint Pictures(Strangers) Ltd	-	25,320.00	9	(25,320.00)	-	-
Motive Pictures (TWITW) Ltd	780.00	25,020.00	3	-	-	25,800.00
Kudos (Grantchester 8) Ltd	-	25,000.00	2	-	-	25,000.00
SARCO TV 4 Ltd	-	25,000.00	2	-	-	25,000.00
EHF (The Killing Kind) Ltd	-	24,460.00	4	-	-	24,460.00
Mammoth Screen Ltd	-	24,354.40	4	(8,700.00)	-	15,654.40
ITV The Bay Ltd	-	24,180.00	3	(9,180.00)	-	15,000.00
ITV Archie Ltd	-	24,100.00	5	(24,100.00)	-	-
Guilt Ltd	-	24,000.00	3	(24,000.00)	-	-
Rostov Productions Ltd	-	24,000.00	3	-	-	24,000.00
Minim UK Productions Ltd	50,840.00	23,960.00	4	(58,740.00)	-	16,060.00
Of Productions (Buds) Ltd	-	23,937.40	4	(23,937.40)	-	-
House Six Four Ltd	-	23,860.00	4	(23,860.00)	-	-
Red Planet Pictures	-	23,536.15	2	(23,536.15)	-	-
Willow Road Films Ltd	-	23,400.00	9	(17,160.00)	-	6,240.00
Recall TV Ltd	21,000.00	23,380.00	5	(11,220.00)	-	33,160.00
Big Talk Horseface Ltd	-	23,250.00	5	-	-	23,250.00
Childrens Productions Limited	4,250.00	22,950.00	5	(27,200.00)	-	-
DLP (Domino Day) Ltd	-	22,000.00	2	-	-	22,000.00
Gower Avenue Films Ltd	-	21,240.00	6	-	-	21,240.00
CHA Productions Ltd	-	21,106.30	4	(18,106.30)	-	3,000.00
ITV Y&M Ltd	-	21,000.00	3	(15,000.00)	-	6,000.00
Boat Story Productions Ltd	-	20,980.00	3	(4,980.00)	-	16,000.00
EHF (Alex Rider 3) Ltd	-	20,860.00	4	-	-	20,860.00
Mary & George Production Ltd	-	20,700.00	3	-	-	20,700.00
Classic Brassic Ltd	-	20,670.00	5	(3,750.00)	-	16,920.00
TLS1 Productions Ltd	-	20,340.00	4	(20,340.00)	-	-
Blu Production Ltd	-	20,260.00	1	(5,260.00)	-	15,000.00
Fable Pictures	-	20,000.00	1	-	-	20,000.00
Red Seam (The Way) Ltd	-	20,000.00	2	-	-	20,000.00
<b>Grants to companies&lt; £20k</b>	<b>3,052,300.74</b>	<b>1,711,593.06</b>	<b>372</b>	<b>(2,743,360.50)</b>	<b>(111,419.95)</b>	<b>1,909,113.35</b>
<b>Bursaries (amounts paid to Individuals)</b>	<b>240,847.54</b>	<b>980,917.08</b>	<b>975</b>	<b>(967,416.55)</b>	<b>(85,263.98)</b>	<b>169,084.09</b>
<b>Total</b>	<b>5,053,256.06</b>	<b>9,243,411.57</b>	<b>1869</b>	<b>(7,191,052.13)</b>	<b>(358,085.13)</b>	<b>6,747,530.37</b>