



ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ended 31 March 2025

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Statement from ScreenSkills' Chair

This year marks a pivotal moment for ScreenSkills as we lay the foundations for a UK workforce that is equipped for the future of the screen industries. It has been a period of significant change - both within our organisation and across the wider industry - and I am proud of the way ScreenSkills has responded with clarity, purpose, and collaboration.

Nearly 30,000 people have benefited from our training and support this year, with 65% of them based outside London. That reach matters. It reflects our commitment to ensuring that opportunity and investment are felt across the UK, and that we're nurturing talent in every nation and region. Our Training Passport pilot has already supported over 1,200 users across 172 productions and we have engaged more than 200 different training providers—an incredible milestone.

Behind the scenes, we have also been working hard to ensure our governance and strategy are fit for purpose. We launched our five-year strategy, *Powering Skills*, in October and have undertaken a comprehensive governance review of our board and committees. We have begun the process of reshaping our Board of Trustees to ensure it reflects the skills, diversity, and geographic breadth required to deliver on our mission.

We are committed to transparency, introducing bi-annual stakeholder forums where we will report progress against our strategy and KPIs, reflecting our belief that partnership, openness, and accountability must sit at the heart of everything we do.

I look forward to working with our partners across industry, education, and government as we continue building a workforce that reflects the richness, resilience, and potential of the UK screen industries.

Lisa Opie, Chair

Report from ScreenSkills' CEO

This past year has been a significant one for ScreenSkills. It marked the first phase of creating our five-year strategy, developed in close consultation with our industry stakeholders and focused on building a world-leading, inclusive, and agile workforce for the UK screen industries.

Everything we do builds towards two core objectives: identifying and communicating skills needs and enabling high-quality training with a goal of making the industry more inclusive and collaborative, and ensuring the workforce is building skills now and for the future.

In 2024/25, we commissioned a landmark workforce sizing study in partnership with 4Skills and Ampere Analysis. It provides critical insight into the size, structure and challenges facing the off-screen workforce. This is just the start of our expanded research and policy programme, which will underpin a more strategic approach to skills investment going forward.

2024/25 was a significant year for our Skills Funds, with the Film Skills Fund celebrating 25 years with a 120% year-on-year increase in contributions to a record-breaking £2m. The Animation Skills Fund grew by more than 50% in income and fostered wider engagement with the animation community through the introduction of an advisory group for the skills council.

The High-end TV Skills Fund marked the continuing success of its three-year Leaders of Tomorrow programme with the graduation of its very first cohort. The programme was created to meet industry demand for more effective career pathways to encourage diversity in leadership roles.

Despite the challenging landscape for unscripted TV production, The Unscripted TV Skills Fund was able to support nearly 3,000 people with their range of short courses and training programmes. Specifically in response to the continued downturn, the Fund was able to support more than 200 people with coaching sessions to help them navigate their careers.

The Children's TV, Film and High-end TV Skills Funds came together for the first time this year to offer a single Trainee Finder programme – our flagship new entrant scheme offering both training and paid placements. This innovation makes the offer simpler and clearer for beneficiaries and industry partners.

Dream Big!, the programme that offers paid placements for underrepresented new entrants in children's live action TV expanded to include animation this year. The Children's TV Skills Fund and Animation Skills Fund were able to offer a total of 13 placements, supported by our partnership with The Adobe Foundation.

This partnership also enabled ScreenSkills to offer bursaries to mid-career minority ethnic women in the screen industries, while the Film Skills Fund was able to launch a pilot Film Forward programme, designed to tackle the lack of representation of Deaf, Disabled and/or Neurodivergent professionals at mid-to senior levels in virtual production, post-production and VFX.

In October, also supported by Adobe, we were proud to convene the Skills for Change conference where representatives from across industry came together to discuss issues of equity, diversity and inclusion in the screen industry.

This year, we made a strong commitment to partnership not only through training and development partnerships, but also by pointing to and supporting work happening across the industry. For example, the Unscripted TV Skills Fund part-funded 10 mid-senior professionals to take on the newly launched RTS Mini MBA.

As part of our focus on building accessibility and inclusivity into the screen industries, we have continued to deliver Discover! Creative Careers, a cross-creative sector initiative designed to inspire and inform young people from all backgrounds about the broad range of opportunities in the creative economy. This DCMS and Arts Council England supported programme has reached more than

62,000 young people in total and plays a vital role in ensuring the future workforce is more representative, better informed, and more confident in pursuing creative pathways.

Looking ahead, we remain focused on simplifying the training landscape and addressing critical skills gaps, especially at mid and senior levels, where structured development and progression routes are most needed.

I want to thank the senior management team and all of my colleagues at ScreenSkills for their tireless work this year. ScreenSkills is a relatively small organisation with a big remit and national reach. It's their dedication - and the partnership of the whole industry - that enables us to deliver on this scale. Together, we are building something that has a lasting impact, not just for beneficiaries and the workforce today, but for the future of our whole industry.

Laura Mansfield, CEO

1. Strategic Report

ScreenSkills is the foremost skills body for the UK screen industries, operating across the four nations and the English regions. ScreenSkills works for and in partnership with the industry to develop a skilled and inclusive workforce. The five Skills Funds are funded by industry and work to ensure that there is targeted investment in the workforce, and support and opportunities for people from every background. The five restricted funds are:

- Animation
- Children's TV
- Film
- High-end TV
- Unscripted TV

During 2024/2025, ScreenSkills continued to deliver vital support to people working in the UK screen industries at each stage of their career. Training, funding, work placements and Continuous Professional Development (CPD) programmes are available to help those entering the industry find opportunities and those already working in the industry to upskill and gain promotions or move roles. Funded through the generous donations from productions, broadcasters and streamers, the five Skills Funds delivered training across the UK, responding to emerging needs as well as continuing to offer valuable programmes including First Break, Trainee Finder, Make A Move, Leaders of Tomorrow, Dream Big!, Series Producer and Film Forward.

There have been five notable achievements in 2024/25:

1. The five-year strategy, *Powering Skills*, has been developed, endorsed by the Screen Sector Task Force and will be implemented from 2025/26.
2. ScreenSkills has committed to working better, having undertaken a governance review and is rolling out the recommendations.
3. 65% of ScreenSkills beneficiaries were outside of London.
4. ScreenSkills delivered greater collaboration across the five Skills Funds - the Trainee Finder programmes merged: Children's TV, Film and High-end TV now operate as one. This change allows the programme to be more agile and responsive to production needs.
5. Existing partnerships were deepened and new partnerships built, including a diversity, equity and inclusion-focused partnership with The Adobe Foundation.

1.1 2024/25 Achievements and performance

ScreenSkills has continued to deliver high quality vocational skills and career-enhancing opportunities for people working in the UK screen industries. Nearly 30,000 beneficiaries were supported through our training, programmes, e-learning and bursaries. There were 89,000 interactions across the year with beneficiaries averaging three interactions each, with a satisfaction rate of 93% across the board.

More details of the achievements and performance relating to 2024/25 are listed here:

1.1.1 Frontline skills

ScreenSkills offers e-learning, training courses, events and numerous programmes to support the workforce of the screen industries in their experience, upskilling and promotion. These are hugely popular and have positive end of training satisfaction rates from the beneficiaries.

E-learning

E-learning completion numbers have risen in the past financial year from 57,000 to 66,000 (not including re-takes) which is a growth of 16%. The end of training evaluation forms that beneficiaries submit show that an impressive 92% were either 'very satisfied' or 'satisfied' with their learning in 2024/25.

The most popular compliance e-learning modules saw a 20% growth in beneficiaries completing modules in 2024/25.

During 2024/25, a successful pilot of the ScreenSkills Training Passport, in partnership with BBC Studios, ITV Studios and Sky, ran between May 2024 and March 2025. The pilot aimed to provide a digital record of standardised and industry-approved training that is transferrable between productions. 1,215 freelancers on 172 productions and 6,500 freelancers independently studied the two e-learning modules (those working on a production also undertook bespoke modules for their production). In 2025/26, the passport is being rolled out and expanded to include additional modules and will incorporate the Production Safety Passport.

The e-learning modules Introduction to Disability and Sustainability were launched in March 2024. Almost 4,500 individuals have completed the sustainability module and 2,900 the disability module. The sustainability module was created in collaboration with BAFTA Albert (the leading screen industry organisation for environmental sustainability).

Pre-entry level

Discover! Creative Careers is a programme funded by DCMS, Arts Council England and the wider creative industry. It aims to inspire 11–18-year-olds in England into creative careers and is administered by ScreenSkills and supported by a pan-industry steering group. Online and in-person events are hosted, and in November 2024 the annual careers week of activities was run. In 2024/25, 35,000 young people were engaged with the programme, which gives a total of 62,000 for 2023-25. 55% of the young people polled after the careers week said they were now more interested in both the creative industries in general and in working in the sector.

ScreenSkills Select signposts prospective students (and their guardians and teachers) to HE and FE courses that provide industry-relevant skills, have strong links with industry professionals and will give them a career advantage. Nine new courses were accredited in 2024/25.

Entry-level

The Trainee Finder programme offers opportunities for people at an early stage of their career to develop their skills and build experience. During 2024/25 the High-end TV and Children's TV and Film Trainee Finder programmes merged, with Animation Trainee Finder remaining as a standalone programme. Those productions that contribute to their relevant fund can access the cohort of trainees and split the costs of hiring them with ScreenSkills. In 2024/25 there were 340 placements in high-end TV, 143 in film and 36 in children's TV. 71% of trainees were out of London, 73% were women, 26% minority ethnic, 33% LGBT and 21% disabled.

Dream Big! is a programme for new entrants to animation and children's TV and is in its third year. Placements and practical training, industry masterclasses, personal development skills and mentoring with industry professionals are available to people in one or more of the target D&I areas. In 2024/25, eight individuals in children's live action TV and five in animation joined the programme which was part funded by The Adobe Foundation. Of the 13 placements, 83% were based in regions outside London and the Southeast, 69% were women, 15% minority ethnic, 30% disabled.

Mid-career

In line with ScreenSkills' decision to place more focus on supporting individuals in the mid-point of their career, most programmes are designed to help this group.

The Make a Move programme supports individuals working in animation, children's TV, film, and high-end TV who want to move to a more senior position through on-the-job training. Productions contributing to the relevant Skills Fund can identify crew members ready to move up into a more senior role. In 2024/25 there were 248 freelancers supported: 205 supported for high-end TV, 43 for high-end unscripted, 36 for film and 20 people supported in children's TV (which is the highest ever number).

Leaders of Tomorrow is a three-year career progression programme which began in 2021. This high-end TV programme is for mid-level people working in a production contributing to the Skills Fund who are looking to progress to Head of Department (HoD) or other decision-making roles and who are nominated by a senior professional. In September 2024 the first cohort graduated, and the fourth cohort commenced in January 2025. There are now 66 individuals benefitting from the programme. 72% are out of London, 75% women, 34% minority ethnic, 35% LGBT and 24% disabled.

For those working in Unscripted TV and wanting to move into outside broadcasts, the fast track Outside Broadcast Assistant Technical Manager Training Programme was available. The programme included a three-month paid placement. Three delegates were accepted in 2024/25: two based in Wales, and one in London.

First introduced in 2016, the Unscripted TV Skills Fund Series Producer Programme has just launched its seventh iteration, opening to applications from those wanting to move from producer to series producer/series director. Twelve beneficiaries were accepted on the six-month online and in-person course. The beneficiaries are all based outside London, with 58% women, 18% minority ethnic, 8% disabled and 36% LGBT.

Career coaching for people working in Unscripted TV who are classified as 'in need' was available between August 2024 and March 2025. 209 beneficiaries received coaching: 28 got 45 minutes every month for six months, and 181 had one 60-minute session. Of those who received a six-month coaching package and responded to the end of initiative survey, 100% were satisfied. Of those who had standalone sessions, the satisfaction rate was 96%

ScreenSkills has also added 38 new skills checklists in seven new scripted TV departments in 2024/25 to help individuals in the industry to identify skills gaps and learning needs and support employers to recruit and retain skilled talent. In addition, there were 20 new checklists added for roles in the unscripted TV post-production department and a checklist for accessibility coordinator.

Bursaries

ScreenSkills offers bursaries in the form of a cash grant, with the aim of removing barriers to career progression. The bursaries cover items and activities from driving lessons to childcare related to work and continuing professional development. The main scheme is funded by the BFI and industry contributions to the Skills Funds. 845 bursaries were disbursed in 2024/25, valued at

£676k. The end of training evaluation forms that beneficiaries submit show that 97% were either 'very satisfied' or 'satisfied' with their bursary.

The partnership with the Adobe Foundation also included bursaries for women from minority ethnic groups to receive coaching, and for the RTS Mini-MBA course (for people working in unscripted TV). Some of the Skills Funds also offer bursaries for programmes such as the Film Skills Fund's Step Up to Film Production Accounting. The bursaries outside of the main scheme numbered 317 awards, valued at £323k. Ten bursaries were awarded for the new 80-hour RTS Mini-MBA course on TV and streaming media.

1.1.2 Access and inclusion

ScreenSkills has been working hard to increase the diversity of its beneficiaries and has targets to achieve for the numbers of women, minority ethnic groups, people identifying as LGBT, people identifying as having a disability, and those living outside of London engaging with the organisation. In many areas ScreenSkills is exceeding these targets, also when compared with the UK population the percentages accessing ScreenSkills programmes are higher.

Progress

The numbers of women, LGBT beneficiaries, people with disabilities and those living outside of London exceed the ScreenSkills targets. The only category behind the target is people in minority ethnic groups, which remains one percentage point below the target level. Using the re-stated¹ 2023/24 figures, for three groups in 2024/25 the percentage has remained static, and for four it has dropped by one percentage point.

There are two further categories that do not have a target set, and both measure social mobility. For both those who received a non-paid for schooling and those whose parent was in a routing or manual occupation or long-term unemployed, the current figures are below the national average². The areas that fall below the target will continue to be the focus in 2025/26.

Category	D&I targets	2023/24 (re-stated)	2024/25
Women ¹	50%	58%	57%
Minority ethnic groups ²	20%	19%	19%
LGBT	10%	21%	20%
Disability	10%	13%	13%
Out of London	50%	66%	65%
Non-paid for schooling	-	85%	85%
Parents' occupation	-	21%	20%

¹ = those who said 'prefer not to say' were excluded from analysis in 2024/25

² = the categories offered were amended in 2024/25

- = No target set

The five-year strategy maintains ScreenSkills' commitment to equality, diversity and inclusion. By actively fostering a workforce that reflects the diversity of the UK's population, ScreenSkills works to create a more inclusive screen industry that welcomes talent from all backgrounds.

2024/25 programmes focused on diversity and inclusion

The Film Forward 2025 pilot builds on the existing Film Skills Fund's Film Forward programme (which supports experienced Black and Asian professionals to advance to more senior roles).

¹ The 2023/24 numbers have been re-stated in this report to reflect changes in measurement in 2024/25, thus enabling comparison over time.

² Using ONS data

The new pilot was fully funded by the Adobe Foundation as part of their partnership with ScreenSkills in April 2024. It was designed specifically for people who are Deaf, Disabled and/or Neurodivergent working in a mid to senior level in virtual production, post-production or VFX in the UK. Applicants with at least three years of relevant experience were matched with paid placements, and in 2024/25 five candidates were accepted into the programme.

Identified as a key group for support, women from minority ethnic groups can receive bursaries for coaching as part of the 2024/25 partnership with the Adobe Foundation. Eight offers of bursaries were made in 2024/25.

The Dream Big! Programme is open to people in one or more of the target diversity and inclusion areas.

Diversity and inclusion levels for the popular Trainee Finder programme in 2024/25 reveal that there are higher proportions of people in the five target areas than among overall beneficiaries, with 72% out of London, 75% women, 34% minority ethnic, 35% LGBT and 24% disabled. Similarly, for the Dream Big! programme, which is aimed at under-represented new entrants, all areas are above the target except for minority ethnic groups. Of the 13 placements, 83% were based in regions outside London and the Southeast, 69% were women, 15% minority ethnic, 30% disabled

1.1.3 Partnership and collaboration

ScreenSkills works in partnership with relevant organisations on areas of mutual interest and seeks to engage and collaborate with industry stakeholders across all areas of work. ScreenSkills also acts as the central hub for on-and-off screen skills knowledge and support and acts as the 'voice' for the screen industry on skills issues. Two examples of effective collaboration and partnerships in 2024/25 include the partnership announced in April 2024 with the Adobe Foundation and the partnership with the Creative Diversity Network.

ScreenSkills announced the partnership with Adobe Foundation in April 2024. The aim of the \$250,000 fund was to create opportunities for under-represented communities in film and television, through various programmes already mentioned, as well as a hybrid in-person and online Skills for Change Conference and a six-episode podcast series on diversity and inclusion in the screen industries.

ScreenSkills entered a strategic partnership with the Creative Diversity Network (CDN), the cross-industry body leading efforts to increase diversity among the cast and crew of UK television. ScreenSkills is collaborating on how the data gathered by CDN's Diamond diversity monitoring system can be used by industry to help inform the training and development programmes that ScreenSkills commissions from training providers. ScreenSkills shared the taxonomy of roles created during the year to support CDN data collection and industry role consistency and supported CDN to promote industry engagement via mailouts on its social platforms and newsletters.

1.1.4 Nations and regions

ScreenSkills is a UK wide organisation, headquartered in London and with staff working from and based in Northern Ireland, Scotland, Wales, and across the English regions. 49% of our staff in 2024/2025 were based outside London.

Collaboration underscores ScreenSkills' commitment to the Nations and regions. Working with more than 200 training providers, as well as production companies and industry partners across the UK, ScreenSkills offers workforce training, placements, workshops and networking, and develops

occupational standards that underpin qualifications. These initiatives help strengthen the sector's national infrastructure and connect professionals across the UK.

65% of ScreenSkills beneficiaries are located outside of London, which exceeds the annual target of 50%. The five Skills Funds all exceeded the 50% target with their investments in 2024/25: Animation 65%, Children's TV 64%, Film 52%, High-end TV 68% and Unscripted TV 60%.

The largest number of ScreenSkills beneficiaries are located in England (84%), with 8% in Scotland, 5% in Wales and 3% in Northern Ireland. Each Nation has experienced an increase in the number of beneficiaries when compared with the previous year, as shown in the table below.

Looking in more detail at the English regions, (not including London), the three largest regions in terms of number of beneficiaries are the South East, South West and North West respectively. The three regions that experienced the greatest growth in the last financial year are the North East (29%), the East of England (26%) and the North West (21%).

Region	2023/24		2024/25	
	No. beneficiaries	Average number of interactions	No. beneficiaries	Average number of interactions
England	20,092	3	23,584	3
• <i>London</i>	8,264	3	9,864	3
• <i>Outside London</i>	11,828	3	13,720	3
East Midlands	598	4	616	4
East of England	1,487	3	1,880	3
North East	325	3	419	3
North West	2,085	3	2,529	3
South East	3,053	3	3,510	3
South West	2,193	3	2,647	3
West Midlands	850	4	1,003	4
Yorkshire & The Humber	1,237	3	1,116	3
Northern Ireland	878	3	981	3
Scotland	2,336	4	2,380	3
Wales	1,095	3	1,455	4
Total	24,401	3	28,400	3

- = Not collected in 2023/24

Below are examples of the work ScreenSkills does across the UK.

Adolescence (Warp Films for Netflix)

The production was based out of the Production Park near Wakefield, West Yorkshire and shot from June 2024. The production team, many of whom were alumni of ScreenSkills High-end TV-funded programmes, were keen to support a wide range of programmes to develop their freelance crew and in particular First Break, the High-end TV Skills Fund pre-new entrant inclusion programme. The programme aims to demystify entry into the TV industry for individuals who otherwise would most likely never consider the sector as a career path. Those living close to the production base aged 18+ with no prior experience of working in TV had the chance to be part of an Open Doors TV taster event, a 'Need to Know' training day, paid work shadowing on a high-end TV production and one-to-one career development and bespoke support. More than 70 local people attended the taster event

held at the studio which led to nine individuals being offered the opportunity of paid work experience on the production, supported by a local project manager. The production team also demonstrated their commitment to new talent by taking on three trainees in costume, locations and production office through the ScreenSkills new entrant programme Trainee Finder. Two crew members were supported in the locations and art departments by the Make a Move programme, designed to help mid-level professionals step up to more senior roles. In addition, more than 20 crew working as a head of department or supervisory level attended Leadership and Management training.

Boarders S2 (Studio Lambert for the BBC)

The production, based out of Bristol in the South West, utilised a wide variety of programmes for their crew which included trainees via Trainee Finder in the AD team and in sound, as well as an electrical trainee through the High-end TV Electrical Trainee Programme. This programme supports individuals not only with on-the-job training but through classroom and qualification-led training as appropriate to the skills needs of the trainee. A first-time production secretary and costume designer were supported by Make a Move to step up on the production into a more senior role. The production also supported a job share pair to work as archive researchers, helping to model new ways of working which will positively impact on workforce culture and enabling flexible work to be better understood across the screen industry

Rose of Nevada (BFI, Film4) - Cornwall

Director Mark Jenkin's latest film was shot entirely on location in Cornwall and ensured roles across the production were filled by local talent. Among them were candidates from Film Skills Fund supported training programmes who secured production placements in a range of behind-the-camera departments. Two members from flagship new entrant initiative, Trainee Finder, were welcomed onto set with the film providing placements in the production and hair and make-up departments. In addition, a production management placement was offered through the Fund's Make a Move programme. The initiative is designed to support mid-level crew by encouraging on-the-job learning to those identified as ready to make the step-up to a more senior level.

The Choral (BBC Film) – Yorkshire

Set in a fictional town of Ramsden, the Yorkshire based production took place largely in Leeds. During that time there were seven members of ScreenSkills training programmes that received placements over five different departments. Five of those were through the Trainee Finder programme as new entrants to the industry were given roles in the costume and wardrobe, assistant director, hair and make-up and sound departments. The production also provided two crew members with the experience of working at a more senior level through the Make a Move initiative with candidates stepping up in production management and assistant production office coordinator roles.

The One Show (BBC) – North West

The long-running BBC show has made Salford its home and this year offered a production placement to a candidate on the Series Producer Gallery Shadowing programme, supported by the Unscripted TV Skills Fund. The programme is designed for those already working as series producers, who had not previously had work at that level on studio or rig-based shows. Responding to a direct industry need, the training consisted of a masterclass on the etiquette and differences of working in such an environment which was then followed by a 10-day (two-week) shadowing placement for each delegate where they shadowed the series producer on the studio or rig-based production.

1.1.5 Skills data and insights

ScreenSkills continues to gather vital skills data and insights to share with the screen industries. It is essential to gather this up-to-date knowledge so that ScreenSkills can provide the industry with high-quality data and insights to help employers, policymakers, training providers and the workforce make informed decisions about how to meet current and future skills needs.

In October 2024, ScreenSkills launched its [five-year strategy](#), *Powering Skills*, developed in consultation with more than 1,600 industry stakeholders and beneficiaries. Led by and representative of industry, ScreenSkills is the strategic lead for an aligned skills strategy, using data to define skills priorities and representing the screen sector to Governments. It has established a renewed approach to partnerships across the sector to improve impact, access to opportunities and make training simpler. ScreenSkills has committed to expanding its research capability to provide comprehensive, regular data on skills gaps and shortages. The priority is to gather workforce data to better understand skills trends, facilitate high-quality training, and simplify the landscape of skills provision to provide clarity and direction for the workforce and employers across the screen industries.

In 2024 research was co-commissioned with 4Skills, conducted by Ampere Analysis, which investigated the size and composition of the UK off-screen workforce, alongside broader skills trends and utilisation of the workforce. 1,083 workers were surveyed, along with interviews with 30 companies and extensive modelling. In April 2025, we published the [Sizing Up: Workforce Composition and Capacity in the Screen Industries](#) report. The research confirmed for the first time that the UK's British Screen Industries off-screen workforce in 2024 was estimated to be between 183,000 and 194,00 people. Since publication, the report has been referenced by several stakeholders including the UK Government in the publication of the Creative Industries Sector Plan.

The High-end TV Skills Fund commissions annual workforce research, with the first wave conducted in 2017. In March 2025, the findings from the eighth wave of research were released. Like other iterations, this piece of research identified the key skills gaps and shortages and associated workforce issues from the HETV industry, enabling the HETV Skills Fund to be more strategic in its investment plans for 2025 and beyond. The report found that the landscape of HETV in the UK appeared to be quite different to that experienced in previous years – with fewer shortages amidst less demand for production. Fewer participants were working in HETV in 2024/25 compared with previous years, although the majority (63%) were either in work or about to start work on a HETV project. The findings of this research will inform spending in 2025/26.

1.1.6 Accreditation

During 2024/25, ScreenSkills has continued to work on developing new National Occupational Standards (NOS) for the industry, updated six apprenticeship standards and published 38 new skills checklists across seven new scripted TV departments. 20 were also added for roles in the unscripted TV post-production department and a checklist for accessibility coordinator. These will assist individuals in the industry to identify skills gaps and learning needs and support employers to recruit and retain skilled talent. Most notably in 2024/25, ScreenSkills led on the completion of the NOS work in the UK. As part of this, funding to develop new standards for the emerging areas of sustainability, access coordination and intimacy coordination was secured. Additional funding was also secured for updating the Technical Theatre and Live Productions NOS. Four NOS suites were also translated into the Welsh language.

The Production Safety Passport accredits a range of health and safety training courses, which when completed can be carried by the freelancer between productions. Four courses were accredited in 2024/25, with the total number of certified PSP learners in 2024/25 at 12,991. The Passport is recognised across industry with BBC PS, BBC Studios, ITV, Sky, Netflix, Disney, Apple, Bectu and First Option participating in its steering group.

1.1.7 Skills policy and funding

ScreenSkills works in collaboration with broadcasters, SVODs, productions and studios. It partners 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), the Department for Education (DfE) and the Department for Business and Trade (DBT).

ScreenSkills also delivers against its objectives through various partnerships. In 2024/25, key partner organisations as well as the Government departments listed above included:

- Animation UK
- BAFTA Albert
- The British Film Council (BFC)
- The British Film Institute (BFI)
- British Screen Forum (BSF)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Co-Star
- Create Central
- Creative Industry Council (CIC)
- Creative PEC
- Creative UK
- CDN
- Skills Federation
- Film London
- Institute for Apprenticeships and Technical Education (IfATE)/Skills England
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Film and TV Charity
- Resource Productions
- The Royal Television Society
- Screen Alliance North
- Screen Alliance Wales
- Skills Cymru
- Northern Ireland Screen
- Screen Scotland
- Screen Berkshire
- UK Screen Alliance
- Women in Film and TV

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.

ScreenSkills' policy and media work in 2024-25 focused on issues such as the new Growth and Skills Levy, the launch of Skills England, lifelong learning and the publication of the Creative Industries Sector Plan and Industrial Strategy. Better understanding the composition of the industry formed the heart of a flagship ScreenSkills research report in Spring 2025. ScreenSkills' advocacy work sought to engage not only industry leaders, but politicians and those working across the sector.

1.2 Plans for 2025/26

In 2025/26 ScreenSkills will be continuing its work to support the screen industries workforce. Particular areas of focus will include:

- The rollout of the Five-year Strategy following the launch of the 'Powering Skills' strategy document. The next Annual Report will follow the new strategic objectives laid out in this report.
- Following the successful pilot of the ScreenSkills Training Passport, this programme will be delivered and expanded.
- Implementation of the Governance review begun in 2024
- The government is increasing funding by £3m for Discover! Creative Careers (which ScreenSkills administers), which will allow for expansion of the programme from England into two devolved nations, plus a work experience pilot for 14-16 year-olds and a young jobseekers pilot for 16-24 year-olds. Additionally, from 2025 the dedicated week of events will be expanded to be a month of activities in November 2025. With these expansion plans, the new aim is to reach 100,000 young people.
- Continuing ScreenSkills' work on the National Occupational Standards and skills checklists, in 2025 the first NOS and skills checklists for sustainability roles across film and TV will be launched.
- Further reports founded on robust research of those working across the UK screen sector to be used to influence government policy.

2. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2024/25 was £17.45m (2023/24: £13.68m), made up of £0.56m (2023/24: £0.52) unrestricted income and £16.89m (2023/24: £13.16m) 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), BFI Bursary Fund, the Creative Careers Programme (CCP), TV Access Project and Adobe Foundation funding.

2.1 Funds

2.1.1 Unrestricted funds

Unrestricted income supports the delivery of work-readiness support through training, continuing professional development (CPD) and accreditation. In 2024/25, this amounted to £0.56m (2023/24: £0.52m), which includes Skills Passport training, 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 2024/25 amounted to £1.07m (2023/24: £0.93m) supporting central delivery and support for the funds including infrastructure costs.

The unrestricted deficit for the year is £0.51m (2023/24: £0.41m) leading to closing unrestricted reserves of £1.94m (2023/24: £2.45m.)

2.1.2 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 £16.89m (2023/24: £13.17m) with expenditure at £15.04m (2023/24: £14.59m). The net surplus of £1.84m increased the brought-forward reserves of £9.83m from 2023/24 to carried forward reserves of £11.68m. Restricted funds are explained in note 15.

2.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £654k (2023/24: £684k). 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. To utilise the increased base rate, these funds are invested in short term (up to 6 months) deposit accounts with HSBC Moneymarket. ScreenSkills held £16.2m of cash in fixed term deposit accounts at the end of March 2025.

2.3 Balance sheet

Fixed assets

Fixed assets increased to £71k (2023/24: £23k) due to additions of £54k for office move, servers and finance upgrade in the year. There were also £67k write offs during the year for old office equipment and servers.

Current assets less liabilities

Cash increased from £16.46m to £18.25m due to the increase in the grant creditors balance and is held at a sufficient level to meet current liabilities, which were £6.06m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased slightly to £1.37m (2023/24: £1.32m).

Creditors due within one year also increased by £0.54m to £6.06m (2023/24: £5.52m), mainly within grants payable for programmes completing in 2025/26.

Creditors due after one year was £27k (2023/24: £8.5k). By the end of March 2025, one grant was due to be completed after March 2026 (2023/24: two grants were due to be completed after March 2025).

2.4 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 £1.2m. 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 one year's core running costs. Further to 5-year strategy launch in 2024/25, we will need funds available during the transition and for further business development of around a flex of £0.3m

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 2025 decreased to £1.94m (2023/24: £2.45m). Free reserves decreased to £1.86m (2023/24: £2.42m). This is higher than the targeted reserves position of £1.20m. The targets were set in October 2024 following a review of ScreenSkills' Reserves Policy and are subject to regular reviews to ensure that levels remain appropriate. The unrestricted opening reserve of £2.45m, built up over the past few years initially to protect the charity from the risks around the pandemic and then, following a significant reduction in central funding this will enable the charity to adapt our delivery and funding model over the next few years to arrive at a balanced position on an annualised basis. As part of this balancing phase, the unrestricted reserve reduced to £1.94m during the second year of decrease and is expected to continue to reduce in the coming years to the

level of target reserves. 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 2025, reserves held within restricted funds were £11.68m (2023/24: £9.83m), mainly related to the voluntary contributions for skills funds. These Skills Investment Funds were established following the introduction of tax relief for these sectors. The investment management process of these Funds includes a focus on ensuring that they have a targeted level of reserves to be reinvested in skills development addressed at identified skills gaps.

The Skills Investment Fund reserves are still at a relatively higher level even and these have further increased during last year mainly in Unscripted TV skills fund. These reserves will provide the Funds with an element of flexibility to help support the industry during 2025/26. 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 level plans are to reduce over time to balanced operating levels and will continue to do so over the coming years as spend re-aligns reserves against forecast future income contributions.

2.5 Going concern

ScreenSkills' income for 2024/25 was £17.45m, 28% above the prior year income of £13.68m, mainly due to end skills funds income affected by the strikes within the industry during 2023/24. The Skills Funds' contributions income of £15.85m is now 91% of total income and has increased by 36% from 2023/24 income of £11.67m. This demonstrates a robust Industry showing continuing support for Skills investment and ScreenSkills delivery. Our business plans for 2024/25 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 2029/30 showing gradual but conservative increase over the years. Going forward, the organisation has a solid base due to the following:

- As of March 2025, **unrestricted fund reserves** stand at £1.94m, with free reserves (unrestricted funds excluding fixed assets) at £1.86m. This represents a surplus of £0.74m above the target reserve level of £1.2m. The higher reserve position has been achieved through reduced development expenditure, enhanced efficiency in delivering outputs with existing resources, effective management of ad-hoc projects, and savings across central functions. This strong financial position provides ScreenSkills with a buffer to adapt to a changing funding environment, while continuing to invest in the development of new delivery models and income streams. During the year, ScreenSkills launched its new five-year strategy, which has received the endorsement of partner organisations. This strategic framework will support the organisation in exploring new avenues for central funding and in driving further growth in Skills Fund delivery and contributions.
- 2024/25 **restricted reserves** increased to £11.68m (2023/24: £9.83m), reflecting a steady income growth against a higher level of delivery in the year. The delivery expenditure will continue to exceed income in the coming year as the reserves gradually reduce to target levels.

- The **HETV Skills Fund** showed a significant growth in contributions following a year of 2023/24 impacted with the strikes within the industry, with £9.59m of fund income (2023/24: £6.92m). It is expected that HETV will be around £8.8m for 2025/26. There was also a continued increased level of delivery at £10.15m, the reserves closed at £4.31m. As delivery continues at current level, the reserves will realign to target levels over the coming year.
- Since its launch in June 2021, the **Unscripted TV Skills Fund** has shown the anticipated growth and continued industry support. In 2024/25, the fund received income of £3.44m, broadly in line with the previous year's income of £3.24m in 2023/24. The fund has now aligned with the expected steady income level of approximately £3.00m per annum. With delivery investment of £1.51m during the year, closing reserves increased to £4.74m as at the end of March 2025.
- The **Film Skills Fund** income saw a record year of £2m income for 2024/25, more than doubled from prior year income of £0.92m. The delivery has been equally strong in the year with £1.71m of investment closing the reserves at £1.57m
- BFI awarded a 3-year funding of £1.5m in 2023 for **BFI Bursaries Fund** to March 2026, there was a delivery of £498k during 2024/25 and will continue with an income £500k per annum for the next year.
- The next phase of **Creative Careers programme** is continued with its final year delivery with DCMS funding of £0.95m to March 2025, awarded in 2022. ScreenSkills has also been granted with c£2m of further funding for 2025/26 and are also looking for financial sustainability of the programme in the coming years.
- At the end of March 2025, there is a cash balance of £18.25m. The forecast cash flow shows a healthy position throughout 2025/26, with a higher-level forecast during the period to March 2027.

The Board of Trustees has assessed the organisation's sustainability considering budgets, forecasts, cash flow and scenarios within its strategic planning for the period to March 2027 and are satisfied that there are no material uncertainties surrounding the ability of ScreenSkills to continue as a going concern.

2.6 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 Strategic Risk Register, which contains all significant (high- and medium-level) strategic 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 Risk profile for three key strategic risk areas, "Development and Growth", "Digital" and "Resources" remains at a high level. Some of the challenges around the "Adapt and Change" risk have been mitigated with the Governance review nearing completion and the five-year strategy having industry endorsement and backing. The three identified higher risk areas reflect the current on-going changes within ScreenSkills, the need to establish long term sustainability, to adjust to a more outwardly focused digital delivery with the Skills Passport and with a number of changes at Senior Management level including the appointment of an Interim Chief Operating Officer.

The summary below shows the Senior Management Team's assessment of current the key areas of significant strategic risk, along with recommended actions and mitigations - for the Trustees' July 2025 review and approval.

Risk	Effects	Key Mitigations
Development and Growth "Inability to identify and/or maximise opportunities for sustainable growth and development of services."	Organisation unable to move forward or realise opportunities. Improvements in delivery is not realised combined with poor asset utilisation.	Maintain strong engagement and communication with contributors / training providers / Industry stakeholders. Establish success and growth criteria, aligned to the new strategy and whilst developing commercial expertise. Consistent use of decision-making tools and performance metrics to scope and understand which opportunities to pursue and prioritise
Digital "Fail to ensure ScreenSkills digital strategy and delivery is agile, dynamic, safe & secure."	Inability to deliver effective efficient services. Systems compromised resulting in possible loss of data and reputational damage.	Establish a clear multi-year investment plan with an agile digital strategy. Maintain a robust, resilient digital infrastructure, clear policies combined with internal and external expertise/support.
Resources "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.	Update induction, appraisals and development across staff, flexible working with strong organisational culture and with aligned, transparent reward principals. Establish fluid roles and spread knowledge across the workforce, resulting in an updated operating model.

In emerging risks and opportunities, the impact of AI advancement in skills delivery and in the workplace is an area of immediate focus (part of "Digital" risk).

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.

2.7 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.

Grants are monitored regularly by operational teams and deliverables are reviewed as part of project reporting.

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.

2.8 Fundraising

ScreenSkills has no fundraising activities requiring disclosure under S162A of the Charities Act 2011.

3. Structure, governance and management

ScreenSkills is the industry-led skills body for the UK's screen-based creative industries, including film, high end and other television, VFX, animation and games. ScreenSkills works across the UK with employers, individuals, learning/training providers, trade associations, unions and government to ensure the screen industries have the skilled workforce they need. ScreenSkills identifies training needs and helps tackle them.

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 ended 31 March 2025, 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.

The main activities in relation to ScreenSkills' charitable purposes and for public benefit are laid out in section 1.1 '2024/25 Achievements and performance'. Find out more at www.screenskills.com.

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 13 May 2025.

3.1 Governance update

During the year ScreenSkills has been carrying out a thorough review of its governance structure at Board, Council and Committee/working group level. This included looking at the composition of each group, their related terms of reference and their operational interaction. The Board has clearly set out its delegated authority, in its delegations of authority document. The review has been completed and the full governance structure is due to be in place by the autumn 2026, prior to the 2026/27 budget cycle.

3.2 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, should have a broad mix of senior industry experience to ensure that the Board has a deep and broad understanding of the industries which ScreenSkills serves. Trustees are appointed and serve based on the relevant skills, knowledge and experience they offer, rather than specific organisations they represent. The Chair of the Finance, Audit and Risk Committee is an Ex-officio member of the Board for the time, being the "office holder". Broad regional and UK nation representation should be part of

the trustee appointment process, with the overall make-up of the Board being representative of the national footprint of the Screen industries

Except for the repayment of reasonable 'out-of-pocket' expenses Trustees receive no remuneration for their Board role. Trustees' liability insurance premiums charged to the accounts were £774 (2023/24: £759).

Details of Board members' expenses and related party transactions are disclosed in notes 6 and 20 to the Financial Statements.

3.3 Appointment of Trustees

During the year the Board adopted a new process for the appointment of all Trustees including the Chair. A selection panel was established including independent external stakeholders to promote transparency and offer a wider perspective. Equality, Diversity and inclusion considerations should be embedded into the trustee recruitment process. The panel agree the selection criteria, including the skills and experience sought and alignment with ScreenSkills purpose and strategic aims. Following a standardised interview process the panel will then recommend appointments which then go to the Board for confirmation.

Apart from those who are ex officio Trustees and Directors of the charity, 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.

The Board seeks to have broad base of Trustees (among a significant number, but not all trustees) with significant relevant leadership and governance experience including strategic planning, financial oversight, risk management and stakeholder engagement, largely active in the screen industries and involved in continuing professional development. ScreenSkills ensures that Trustees' understanding of their responsibilities is up-to-date by meeting any specific knowledge or training needs.

3.4 Board structure and meetings

Formerly the Board of Trustees operates with a minimum of ten and a maximum of eighteen members. As a result of the governance review it was decided that in order to promote effectiveness and accountability, ScreenSkills would move to a Board with a maximum of twelve Trustees (minimum nine). During 2024/25 there were five Board meetings and five extraordinary Board meeting. At Board meetings the Trustees reviewed progress against ScreenSkills' strategy and objectives, the strategic risks, and related mitigations, facing the company and agreed priority delivery areas.

3.5 Board of Directors/Trustees and Company Secretary

During 2024/25 the [ScreenSkills Board](#) comprised the following members:

Board member	Organisation	Board role & any ScreenSkills role	Appointment or resignation date
Lisa Opie	Managing Director, Ubisoft Reflections and Leamington Studios	Trustee, Chair (Vice-Chair till 30 April 2024 & Interim Chair till 25 September 2024)	Chair from 26 September 2024
Kate Lyndon	Group Commercial Finance Director, Future	Trustee, Vice Chair, Chair of Finance and Audit Committee	Interim Vice-Chair from 01 May 2024 Vice-Chair from 26 September 2024
Philippa Childs	Head of Bectu	Trustee	
Fiona Clarke	Chief Operating Officer, Raw TV	Trustee	
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee	
Dr Anna Mallett	Vice President, Physical Production - EMEA/UK/APAC, Netflix	Trustee	
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	
Helen Northrop	Director of Commercial Affairs - Content, Sky	Trustee	
Melanie Sullivan	Chief Executive Officer, Framestore	Trustee	
Barry Ryan	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	
Board members appointed during 2024/25			
Paul Kearney	Production Executive, Milkshake!	Trustee, Chair of Children's Council	13 June 2024
Thomas Box	Co-Founder and Joint Managing Director, Blue Zoo Animation Studios	Trustee, Chair of Animation Council	13 June 2024
Board members resigned during 2024/25			
Richard Johnston	Former CEO, Endemol Shine UK (to August 2020)	Trustee, Chair	Resigned 30 April 2024
Sinead Rocks	Managing Director - Nations and Regions, Channel 4	Trustee	Resigned 17 April 2024
Kevin Trehay	Former Executive VP Physical Production, Warner Bros	Trustee	Resigned 29 January 2025
Anita Overland	Freelance film and television producer	Trustee, Chair of Film Skills Fund Council	Resigned 06 February 2025
Martha Brass	Chief Operating Officer, BBC Studios Productions	Trustee	Resigned 02 February 2025
Patricia Brady	People Director, ITV Studios UK	Trustee	Resigned 30 March 2025
ScreenSkills representative			
Clive Goss	Finance & Operations Director	Company Secretary	

3.6 Chief Executive

Laura Mansfield is the 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.

3.7 Chief Executive

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

3.8 Key addresses

Registered office	Independent auditor	Bankers	Legal advisers
ScreenSkills Techspace 132-140 Goswell Road London EC1V 7DY	Registered office Crowe U.K. LLP 55 Ludgate Hill London EC4M 7JW	HSBC Bank plc PO Box 260 46 The Broadway London W5 5JR	Stone King LLP Upper Borough Court Upper Borough Walls Bath BA1 1RG

3.9 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.

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 one observer during 2024/25 - the Chair of the ScreenSkills' Board.

The F&A Committee met six times during 2024/25. 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.

To fully recognise the risk management role of the Committee, the Committee in May 2025 the committee was renamed the Finance, Audit and Risk Committee.

3.10 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.

3.11 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 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).

3.12 ScreenSkills' operating structure

Industry practitioners help to direct ScreenSkills' activities through various groups - some formally constituted (see section 3.14) and others being ad hoc advisory groups set up to meet specific needs.

3.13 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 2025 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.

3.14 Practitioner groups

Practitioner groups comprise industry experts who advise on skills investment and training requirements. ScreenSkills and the Skills Funds convened a number of groups that enable dialogue with the industry and help to inform and shape decision making. The members of the practitioner groups are drawn from broadcasters, streamers, production companies and other screen-related organisations.

- Production Safety Passport: Comprised of health and safety experts from Apple, BBC Academy, BBC Studios, ITV, First Option Safety Group, BECTU, Netflix and Sky Studios to ensure that production crew are kept safe and management receive training.
- ScreenSkills Skills Passport: Created in 2023 to develop the ScreenSkills Training Passport. Members were BBC Studios, ITV Studios, Sky and Pact.
- HETV Skills Fund: 12 working groups: craft and tech; Leaders of Tomorrow; Make a Move; Northern Ireland; post-production and VFX; production grades; producers; regions; Scotland; Trainee Finder; unscripted and Wales.
- Unscripted TV Skills Fund: Five working groups: craft and tech; development; industry and business skills; post-production and production. Additionally, the Fund has a steering group.
- Animation Skills Fund: In 24/25 was further supported by the introduction of an advisory group to animation non-producing stakeholders to share sector intelligence and discuss any specific challenges and opportunities for collaboration
- Discover! Creative Careers: Led by ScreenSkills in partnership with almost 30 organisations and through collaboration with industry, education, and careers professionals. A steering group supports the programme's strategic direction meeting quarterly.

3.15 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 2024/25, key partner organisations as well as the Government departments listed above included:

- The Adobe Foundation
- The British Film Council (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- BAFTA
- BAFTA Albert
- British Screen Forum
- Create Central
- Creative Diversity Network (CDN)
- Film and TV Charity
- Institute for Apprenticeships and Technical Education (IfATE)
- Into Film
- Pact
- The Royal Television Society
- Skills Cymru

- TV Access Project (TAP)
- UK Screen Alliance
- You Tube

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.

4. Auditor

Crowe U.K. LLP were appointed as external auditor by the Board in December 2024 and has expressed their willingness to be 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.

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.

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:

Lisa M. Opie

Lisa M. Opie (Jul 24, 2025 11:52:32 GMT+1)

Trustee:

LISA OPIE (ScreenSkills' Board Chair)
Date: 24 July 2025

Independent auditor's report to the Members of ScreenSkills Ltd

Opinion

We have audited the financial statements of ScreenSkills Limited, a charitable company limited by guarantee and registered in England, for the year ended 31 March 2025 which comprise the Statement of Financial Activities, Balance Sheet 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 Financial Reporting Standard 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 2025 and of its result for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities Act 2011, and the Charities SORP (FRS 102).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The Trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. 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 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the Trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' report has 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 Trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company, 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; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

As explained more fully in the Trustees' responsibilities statement set out on page 6, the Trustees 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context for UK operations were General Data Protection Regulation and tax legislation.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be the override of controls by management and recognition of income. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing of income transactions, sample testing on the posting of journals and reviewing accounting estimates for biases.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

These inherent limitations are particularly significant in the case of misstatement resulting from fraud as this may involve sophisticated schemes designed to avoid detection, including deliberate failure to record transactions, collusion or the provision of intentional misrepresentations.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were Companies Act 2006, Charities Act 2011 and the Charities SORP (FRS102).

We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be necessary to the charitable company's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulation (GDPR) and taxation legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition of income and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management and the Finance & Audit Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission, and reading minutes of meetings of those charged with Governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

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



Dipesh Chhatralia
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London
29 July 2025

STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ended 31 March 2025

				2025	2024
		Unrestricted Funds	Restricted Funds	Total	Total
	Note	£	£	£	£
Income					
Grants and donations	1	-	15,146,386	15,146,386	11,027,238
Income from charitable activities					
Industry Intelligence and Influencing	2	33,000	-	33,000	10,242
Entry Level Diversity and Work Readiness	2	187,755	490,605	678,360	1,014,883
Professional Development	2	186,654	659,737	846,391	929,040
Other trading activities					
Rental and Services Income		59,333	-	59,333	-
Investment Income		68,447	585,857	654,304	684,082
Other		29,224	3,417	32,641	17,086
Total income		564,413	16,886,002	17,450,415	13,682,571
Expenditure on Charitable activities					
Industry Intelligence and Influencing		179,469	43,314	222,783	51,534
Entry Level Diversity and Work Readiness		298,322	4,405,825	4,704,147	3,293,323
Professional Development		571,725	10,593,032	11,164,757	12,155,900
Products and Services		5,766	-	5,766	14,155
Other		19,349	-	19,349	-
Total expenditure	4	1,074,631	15,042,171	16,116,802	15,514,912
Net surplus / (expenditure)		(510,218)	1,843,831	1,333,613	(1,832,341)
Net movement in funds		(510,218)	1,843,831	1,333,613	(1,832,341)
Total funds brought forward		2,445,449	9,832,773	12,278,222	14,110,563
Total funds carried forward		1,935,231	11,676,604	13,611,835	12,278,222

All income and expenditure derive from continuing activities.

	Note	2025 £	2024 £
Fixed Assets			
Tangible Assets	7	55,441	23,204
Intangible Assets	7a	15,464	-
Investments	7b	1	1
		<u>70,906</u>	<u>23,205</u>
Current Assets			
Debtors	8	1,370,810	1,320,700
Cash at bank and in hand	11	18,253,205	16,459,387
		<u>19,624,015</u>	<u>17,780,087</u>
Creditors: Amounts falling due within one year	9	6,056,090	5,516,570
Net Current Assets		<u>13,567,925</u>	<u>12,263,517</u>
Total Assets less Current Liabilities		13,638,831	12,286,722
Creditors: Amounts falling due after more than one year	10	26,996	8,500
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>13,611,835</u>	<u>12,278,222</u>
CAPITAL AND RESERVES			
Unrestricted funds		1,935,231	2,445,449
Restricted funds		11,676,604	9,832,773
	15	<u>13,611,835</u>	<u>12,278,222</u>

The Financial Statements on pages 35 to 58 were approved by the Board and authorised for issue on 24 July 2025.

Signed on behalf of the Board by:

Lisa M. Opie
Lisa M. Opie (Jul 24, 2025 11:52:32 GMT+1)
 Trustee.....
 LISA OPIE (ScreenSkills' Board Chair)
 24 July 2025

ScreenSkills Limited
STATEMENT OF CASH FLOWS for the year ended 31 March 2025

	Note	2025 £	2024 £
Cash flow from operating activities			
Net cash used in operating activities	14	1,209,138	(4,355,584)
Cash flow from investing activities			
Interest income		654,304	684,082
Purchase of fixed assets		(69,624)	-
Net cash provided by investing activities		<u>584,680</u>	<u>684,082</u>
 Net decrease in cash and cash equivalent		<u>1,793,818</u>	<u>(3,671,502)</u>
 Cash and cash equivalent at the beginning of the year	11	16,459,387	20,130,889
 Cash and cash equivalents at the end of year	11	<u>18,253,205</u>	<u>16,459,387</u>

The Accounting policies and Notes to the Financial Statements on pages 38 to 58 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 2025/26 onwards including high level financial forecasts to March 2027) 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 2.5 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, voluntary skills funds contributions 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. 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 including government grant income that is subject to conditions that require a level of performance before the charity is entitled to the funds is deferred and not recognised until: either those conditions are fully met; or the fulfilment of those conditions is wholly within the control of the charity and it is probable that such conditions will be fulfilled in the reporting period (see note 9). 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). Contractual income is recognised based on the level of activity carried out and as services are performed.

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. A director is entitled to be reimbursed from the property of the Company or may pay out of such property reasonable expenses properly incurred by him or her when acting on behalf of the Company.

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 2025 there are 9 grants that had amounts withheld (2023/24:10).

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 of the organisation. These funds are not considered 'restricted' as per Charities SORP FRS 102. Restricted funds are used for specific purposes as laid down by the donor or grant making body. Expenditure which meets the necessary criteria is allocated against the funds, together with a fair allocation of support costs when permitted by the funding conditions. The individual assets and liabilities of each fund are shown in note 17.

Pensions

ScreenSkills offers membership to a Group Personal Pension Scheme with Aviva, which is a defined contribution scheme. This operates on a salary sacrifice basis. The standard contribution is 4% from the employer and a minimum of 4% from the employee. 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. During 2024/25, ScreenSkills contributed directly to an employee's personal pension scheme as per agreement.

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 5 years
Fixtures and fittings	over 3 years
IT equipment	over 3 years
IT equipment (servers)	over 5 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 6 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 situation.

1 Grants and Donations

	Total 2025	Total 2024
	£	£
Broadcasters	75,000	175,000
Voluntary Levy	15,071,386	10,852,238
Total	15,146,386	11,027,238

2 Income from Charitable Activities – Projects Summary

	2025	2024
	£	£
<u>Industry Intelligence and Influencing</u>		
ScreenSkills Strategy	33,000	10,242
Total Industry Intelligence and Influencing	33,000	10,242

Entry Level Diversity and Work Readiness

	£	£
Arts Council England	43,992	34,574
Accreditation	96,504	-
Standards	82,770	-
Job Profiles	8,480	29,594
British Film Institute	-	33,798
Apprenticeship Pilot	-	557,791
Creative Careers Programme	446,613	359,126
Total Entry Level Diversity and Work Readiness	678,359	1,014,883

Professional Development

	£	£
Apprenticeships/Standards	954	54,757
Bespoke/Head of Department Training	21,429	106,972
International Training	2,848	47,428
Skill Training Passport	156,822	-
Adobe Foundation	91,427	-
TV Access Project	74,322	20,000
Accreditation	-	91,712
British Film Institute	498,589	608,171
Total Professional Development	846,391	929,040

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

During 2024/25 ScreenSkills received the following Government grants:

Department of Culture, Media and Sports (DCMS)

A total of £388,717 of restricted grant was for Discover Creative Careers Programme (CCP) (2023/24: £359,126).

Welsh Government

There were no grants from Welsh Government in the year (2023/24: A total of £28,000 of restricted grant was received for development of Head of Departments training in Wales.)

Department for Education (DfE)

There were no grants from DfE in the year. (2023/24: A total of £2,000 of unrestricted grant for Apprenticeship Incentive Scheme for training apprentices).

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 2025 £	Total 2024 £
Industry Intelligence and Influencing	212,736	-	10,047	222,783	51,534
Entry Level Diversity and Work Readiness	1,901,174	2,439,573	363,400	4,704,147	3,293,323
Professional Development	3,343,414	6,963,206	858,137	11,164,757	12,155,900
Products and Services	5,550	-	216	5,766	14,155
Other	18,624	-	725	19,349	
Total 2025	5,481,498	9,402,779	1,232,525	16,116,802	-
Total 2024	6,040,881	8,162,405	1,311,626	-	15,514,912

b) Analysis of support costs

	Staff Costs - Indirect £	Premises £	Comms £	Governance £	Other £	2025 Total £	2024 Total £
Industry Intelligence and Influencing	5,223	1,245	714	1,770	1095	10,047	5,598
Entry Level Diversity and Work Readiness	206,368	49,170	28,828	36,104	42,930	363,400	281,913
Professional Development	487,027	116,040	68,026	85,723	101,321	858,137	1,023,579
Products and Services	107	26	14	46	23	216	536
Other	360	86	49	154	76	725	
Total 2025	699,085	166,567	97,631	123,797	145,445	1,232,525	-
Total 2024	704,463	148,638	174,176	133,686	150,663	-	1,311,626

Support costs of £1.23m (2023/24: £1.31m) include staff costs, general overheads, central services charges and recovery that ScreenSkills considers to be core staff and overheads. It shows a slight decrease of 6% 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 2024/25 include overall programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

4 (e) Analysis of Governance Costs

	2025 £	2024 £
Meeting costs	59	3,411
Executive expenses	800	263
Legal and professional fees	81,538	81,537
Auditor's remuneration (Incl. VAT)	41,400	48,475
Total governance costs	123,797	133,686

5 Net Income

	2025 £	2024 £
Net Income is after charging:		
Depreciation on tangible fixed assets	21,020	22,652
Amortisation on intangible fixed assets	-	-
Amounts payable to RSM UK Audit LLP and its associates in respect to both audit and non-audit services are as follows:		
- Statutory audit 24/25 – Crowe (Excl. VAT)	34,500	-
- Statutory audit 23/24 – RSM (Excl. VAT)	-	39,250
- Remuneration for non-audit work	3,600	7,467
Operating leases:		
- Land and Buildings	202,751	172,987
- Office Equipment	2,217	2,170

6 Employees

	2025 £	2024 £
Staff costs		
Wages and salaries	3,098,498	3,509,819
Social security costs	313,907	333,383
Other pension costs	113,627	130,515
Redundancy	966	17,040
Total	3,526,998	3,990,757

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

	2025 No.	2024 No.
Direct project staff	40	45
Apprentices	-	19
Support activity staff	26	25
Total	66	89

Apprenticeship Pilot programme completed in 2023/24 therefore employee count reducing to nil for 2024/25.

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

	2025	2024
	No.	No.
£ 60,001 - £ 70,000	4	3
£ 70,001 - £ 80,000	3	2
£ 80,001 - £ 90,000	2	2
£ 120,001 - £ 130,000	1	2
£130,001 - £140,000	1	-
£ 150,001 - £ 160,000	-	1
£ 160,001 - £ 170,000	1	-
	12	10

10 employees out of a total of 12 employees (2023/24: 10 employees) earning over £60,000 were members of the group personal pension scheme and employer pension contribution was paid to one employee's personal pension plan. They benefitted from employer's contributions at a rate of 4%.

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £38,114 (2023/24: £39,233).

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.

	2025	2024
	£	£
Salaries	296,650	320,412
Employer's National Insurance	30,728	34,715
Pension payments	11,666	17,944
	339,044	373,071

Trustees' Liability insurance premiums charged to the accounts was £774 (2023/24: £759).

Trustees' Remuneration and Expenses

There were 2 farewell gifts given to Kevin Trehy and Martha Brass for £59.95 each, lunch for Bella Lambourne for £28.91 and Board dinner of £605.96 for Richard Johnston's farewell. (2023/24: £Nil).

No pension or national insurance contributions were made on behalf of Trustees.

There were no other payments given to Trustees in the year. (2023/24: There were payments of a total amount of £12,000 for a consultant agreement and £203.83 of business expenses for Richard Johnston during the year). For further details on Trustees Related Party Transactions see note 20.

7 Tangible Fixed Assets

	Office Equipment £	Fixtures & equipment £	IT Equipment £	Total £
Cost				
1 April 2024	5,036	4,483	197,471	206,990
Additions	-	18,074	36,086	54,160
Write-offs	(5,036)	(4,483)	(57,640)	(67,159)
31 March 2025	-	18,074	175,917	193,991
Depreciation				
1 April 2024	5,036	4,483	174,266	183,785
Charge for year	-	904	21,020	21,924
Depreciation on assets written off	(5,036)	(4,483)	(57,640)	(67,159)
31 March 2025	-	904	137,646	138,550
Net Book Value				
31 March 2025	-	17,170	38,271	55,441
31 March 2024	-	-	23,204	23,204

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2024	20,704	20,704
Additions	15,464	15,464
31 March 2025	<u>36,168</u>	<u>36,168</u>
Amortisation		
1 April 2024	20,704	20,704
31 March 2025	<u>20,704</u>	<u>20,704</u>
Net Book Value		
31 March 2025	<u>15,464</u>	<u>15,464</u>
31 March 2024	<u>-</u>	<u>-</u>

ScreenSkills finance systems upgrade started during 2024/25 but completed post year-end, resulting in addition of asset in the year where no amortisation has been applied.

7b Investments

ScreenSkills Ltd has invested £1 in the share capital of its wholly owned subsidiary Creative Skillset Trading Ltd, Company number 11433230, registered address Techspace, 132-1440 Goswell Road, London EC1V 7DY. It was incorporated on 26 June 2018. The subsidiary has been excluded from consolidation on the basis of immateriality. The subsidiary is dormant and there were no trading activities during this year and prior year.

8 Debtors

	2025 £	2024 £
Due within 1 year		
Trade debtors	395,888	316,800
Other debtors	32,719	-
Prepayments and accrued income	942,203	1,003,900
Total	<u>1,370,810</u>	<u>1,320,700</u>

9 Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	148,966	115,691
Other creditors (*)	108,405	70,539
Other taxation and social security costs	129,877	135,713
Funds held in trust for 3rd party (Note 18)	-	3,563
Accruals	384,329	447,757
Deferred income (Note 19)	509,775	18,014
BFI grants payable (Note 21)	83,218	40,390
Other grants payable (Note 21)	4,691,520	4,684,903
Total	6,056,090	5,516,570

* Other creditors include £38k (2024: £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 fund.

10 Creditors: Amounts falling due in more than one year

	2025 £	2024 £
Amounts payable by instalments falling due:		
Grants payable (Note 21)	26,996	8,500
Total	26,996	8,500

11 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income includes BFI Bursary programme, Strategy income, Adobe foundation, YouTube, Skills Passport and other projects income where income is deferred to match the expenditure incurred and committed. There is also deferred income relating to the international licenses for the online assets where income is deferred as per the license period.

	2025 £	2024 £
Brought forward	18,014	32,630
Released income to charitable activities	(14,681)	(26,753)
Income deferred in year	506,442	12,137
Carried forward	509,775	18,014

12 Cash & cash equivalents

	2025 £	2024 £
Bank – Current Accounts	2,052,699	1,758,823
Bank – Deposit Account*	16,200,000	14,700,000
Cash Cards	506	564
Total	18,253,205	16,459,387

* Deposit accounts are fixed term deposit accounts for 4 months.

13 Reconciliation of net funds

	2024 £	Cash flow	2025 £
Cash at bank and in hand	16,459,387	1,793,817	18,253,205
Debt due within one year	-	-	-
Total	16,459,387	1,793,817	18,253,205

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

	2025 £	2024 £
Net expenditure/(income)	1,333,613	(1,832,341)
Add back amortisation and depreciation charge	21,923	22,652
Loss on disposal of fixed assets	-	-
Deduct interest income	(654,304)	(684,082)
(Increase)/decrease in debtors	(50,110)	351,890
Increase/(Decrease) in creditors	558,016	(2,213,703)
	1,209,138	(4,355,584)

15 Operating Lease Commitments

As at 31 March 2025 the charity had total non-cancellable operating leases as follows:

	2025 £	2024 £
Land and Buildings		
Payable within 1 year	142,819	148,500
Payable within 2-5 years	-	-
	<u>142,819</u>	<u>148,500</u>
Office Equipment		
Payable within 1 year	2,586	2,170
Payable within 2-5 years	4,138	-
	<u>6,724</u>	<u>2,170</u>
Total Lease Commitment	<u>149,543</u>	<u>150,670</u>

16a Charity Funds Current Year

	Bal b/fwd 01 April 2024 £	Income £	Expenditure £	Bal c/fwd 31 March 2025 £
Unrestricted	2,445,449	564,413	(1,074,631)	1,935,231
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	9,812,773	15,852,486	(14,007,230)	11,658,029
BFI Bursary Fund	-	498,589	(498,589)	-
Creative Careers Programme (CCP)	-	460,605	(460,605)	-
TV Access Project (TAP)	20,000	74,322	(75,747)	18,575
Total Restricted	<u>9,832,773</u>	<u>16,886,002</u>	<u>(15,042,171)</u>	<u>11,676,604</u>
Total	<u>12,278,222</u>	<u>17,450,415</u>	<u>(16,116,802)</u>	<u>13,611,835</u>

Unrestricted Funds

Unrestricted funds are received from various parties with no conditions attached as to how they may be used other than for the general purpose of achieving the charitable objectives. Unrestricted income supports the delivery of work-readiness through training, continuing professional development (CPD) and accreditation. In 2024/25 this amounted to £0.56m which includes funding from Skills Passport Training, Bespoke Training courses, Accreditation, Skills Development Scotland

(SDS), international licensing of online assets and ad-hoc projects. Income is also generated through projects co-funded through public and private investment. The unrestricted deficit of £0.51m decreased the reserves to £1.94m.

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 broadcasters, streamers and 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 £1.85m which increased the reserves to £11.66m.

BFI – Bursary Fund

BFI awarded a grant of £1.5m of National Lottery funding for 3 years to March 2026 to support ScreenSkills bursaries. The bursaries are there to help remove financial obstacles from career progression within the screen industries. They perform a vital role in opening up the screen industry and help provide a path into or progression within a career in screen. In 2024/25, £499k of funding was utilised.

Creative Careers Programme (CCP)

In the next phase of Creative Careers Programme (CCP) pilot originally launched in 2018, ScreenSkills received a DCMS grant of £947k to run the programme till March 2025. The programme started in the last quarter of 2022/23 with final delivery expenditure of £389k during 2024/25. The aim of the grant was 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. The programme was also supported by Arts Council England (£44k), YouTube (£25k) and Adobe Foundation (£3k).

TV Access Project (TAP)

The purpose of the TV Access Project is to address disabled access across the television industry. ScreenSkills received £20k of funding from Netflix for the project in 2023/24 that will be delivered during 2025/26. Further funding was received from Amazon for £60k to deliver 5A's training. There was also support from BBC of £4k for TAP coordinator. TAP funding generated a deficit of £1.4k in the year, decreasing the reserves to £19k.

**16b Charity Funds
Comparatives**

	Bal b/fwd 01 April 2023 £	Income £	Expenditure £	Transfer*	Bal c/fwd 31 March 2024 £
Unrestricted	2,688,021	517,197	(927,860)	168,091	2,445,449
Restricted					
ScreenSkills' Skills Investment Funds (SIFs)	11,409,766	11,669,759	(13,109,308)	(157,444)	9,812,773
BBC Production Unlocked	12,776	-	(2,129)	(10,647)	-
Flexi-Job Apprenticeship Agency (FJAA) Programme	-	557,791	(557,791)	-	-
Creative Careers Programme (CCP)	-	393,700	(393,700)	-	-
BFI Job Descriptions	-	29,594	(29,594)	-	-
BFI Bursary Fund	-	494,530	(494,530)	-	-
TV Access Project	-	20,000	-	-	20,000
Total Restricted	<u>11,422,542</u>	<u>13,165,374</u>	<u>(14,587,052)</u>	<u>(168,091)</u>	<u>9,832,773</u>
Total	<u>14,110,563</u>	<u>13,682,571</u>	<u>(15,514,912)</u>	<u>-</u>	<u>12,278,222</u>

17 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Fixed assets	70,906	-	70,906	23,205	-	23,205
Cash at bank and in hand	2,276,789	15,976,416	18,253,205	2,570,991	13,888,396	16,459,387
Other net liabilities	(412,464)	(4,299,812)	(4,712,276)	(148,747)	(4,055,623)	(4,204,370)
Total	<u>1,935,231</u>	<u>11,676,604</u>	<u>13,611,835</u>	<u>2,445,449</u>	<u>9,832,773</u>	<u>12,278,222</u>

18 Grants Payable in furtherance of charitable objectives

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Awards						
BFI	-	-	-	31,400	-	31,400
Skills Funds	-	8,700,378	8,700,378	-	8,567,800	8,567,800
TAP	-	59,991	59,991	-	-	-
Total Awards	-	8,760,369	8,760,369	31,400	8,567,800	8,599,200
No of Grants to organisations	-	1,237	1,237	1	967	968
Bursaries						
	£	£	£	£	£	£
BFI	-	346,997	346,997	-	356,187	356,187
Skills Funds	-	652,636	652,636	-	697,277	697,277
	-	999,633	999,633	-	1,053,464	1,053,464
No of Bursaries	-	1,162	1,162	-	1,015	1,015
Total Awards and Bursaries	-	9,760,002	9,760,002	31,400	9,621,264	9,652,664
Total number of Awards and Bursaries	-	2,399	2,399	1	1,982	1,983

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.

19 Funds held in trust for a third party

The following reflects the movement in funds held for a third party which have not been included in the Statement of Financial Activities:

	David Fraser and Andrea Wonfor Bursary £
Brought forward	3,563
Funds expended	(3,563)
Carried forward	-

ScreenSkills Ltd had granted Directors UK to use the funds to mentor a theatre director onto a TV drama in 2023/24. The funds balance of £3,563 was used during 2024/25 bringing the balance to nil.

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. The Skills Fund contribution refers to a percentage of production costs contributed by productions to support skills development within the UK screen industries. This contribution is often a condition of receiving tax relief. Productions typically contribute 0.5% (USF Fund 0.25% shared equally between production company and broadcaster) of their UK core expenditure to the Skills Fund. There is a cap on the maximum amount a production will contribute, which varies based on the production's budget per broadcast hour.

The funds are used to address skills shortages in the screen industries, support training programs for new entrants, and provide continuous professional development for existing crew and talent. 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. The contributing productions can also receive value of benefits in the form of training and investment which is also defined per fund with specific conditions.

The trustees had no involvement in the decision-making process regarding these contributions. All transactions were conducted at arm's length.

21 Grants Awarded

	Grant Creditors 2023/24 b/f	Granted in 2024-25	No of grants	Paid in 2024-25	Rescinded in 2024-25	Grant Creditors 2024/25 c/f
Awards	£	£		£	£	£
Mission Accomplished Ltd	166,970.02	189,754.84	5	(235,232.71)	(1,918.61)	119,573.54
Thecallsheet.Co.Uk Ltd	119,830.67	144,904.00	2	(184,990.13)	(32,946.59)	46,797.95
DV Talent Ltd	266,800.00	126,500.00	3	(292,100.00)	-	101,200.00
Final Pixel Ltd	17,536.00	120,000.00	2	(121,484.44)	(3,845.56)	12,206.00
The Research Centre	15,774.84	120,000.00	1	(15,774.84)	-	120,000.00
Backstage Academy Ltd	-	101,525.00	3	(86,343.80)	-	15,181.20
Olde Tale Productions Ltd	22,000.00	100,358.52	17	(104,350.00)	(2,008.52)	16,000.00
NFTS	80,000.00	100,000.00	2	-	-	180,000.00
BBC Natural History & Factual	91,859.30	96,437.20	14	(114,390.40)	-	73,906.10
The Kit Room Rental	-	95,000.00	1	-	-	95,000.00
Public Display of Affection Films	-	90,000.00	2	(36,510.00)	-	53,490.00
TripleC	162,042.10	86,497.50	1	(96,572.25)	-	151,967.35
Jo Woolf Media Training	-	80,000.00	1	(16,000.00)	-	64,000.00
Larkin AV Ltd	6,000.00	78,299.40	9	(4,774.40)	(1,800.00)	77,725.00
Thinkbigger! Ltd	37,469.33	77,585.00	1	(58,138.44)	(29,604.33)	27,311.56
Magnificent Productions Ltd	-	75,635.00	14	(60,635.00)	-	15,000.00
Grand Scheme Media	126,491.80	72,650.00	2	(107,953.80)	(52,043.00)	39,145.00
LBP Outlander 6 and 7 Ltd	26,200.00	72,346.61	22	(92,546.61)	(6,000.00)	-
Jammy Pictures Ltd	2,697.12	71,865.20	11	(74,562.32)	-	-
Household Pictures Ltd	-	71,760.00	8	-	-	71,760.00
BBC Comedy Productions	-	70,742.57	14	(58,166.40)	-	12,576.17
Haven TV Ltd	10,000.00	70,260.00	9	(60,260.00)	-	20,000.00
Addie Orfila Training	43,513.36	69,675.00	3	(63,522.87)	(2,356.37)	47,309.12
Alison Surtees	43,513.36	69,675.00	3	(63,522.87)	(2,356.37)	47,309.12
Jackson River Films Ltd	-	66,300.00	8	(10,000.00)	-	56,300.00
Oblik Productions Ltd	-	64,130.00	10	(55,615.00)	-	8,515.00
ITV Studios Ltd	45,000.00	63,945.00	7	(58,325.00)	-	50,620.00
Hat Trick (HTG) Ltd	-	62,450.00	7	(22,450.00)	-	40,000.00
Paper Rose Productions Ltd	-	61,725.00	8	(61,725.00)	-	-
Buckinghamshire College Group	75,803.80	60,552.50	1	(18,810.50)	-	117,545.80
Creative Diversity Network Ltd	-	59,991.00	1	-	-	59,991.00
Calcutta Productions UK Ltd	-	59,965.00	6	-	-	59,965.00
BBC Grafton House Prod. Ltd	16,500.00	59,695.00	9	(28,479.89)	(45.11)	47,670.00
Northern Reunion Ltd	-	57,180.00	10	(55,580.00)	-	1,600.00
Double Dutch (Drama) Ltd	-	53,760.00	8	(53,760.00)	-	-
NFTS (Scotland)	53,968.00	53,686.84	3	(59,076.24)	(5,268.60)	43,310.00
Kudos (BG) Ltd	-	53,672.49	12	(26,037.49)	-	27,635.00
Och Aye Productions Ltd	24,000.00	52,972.53	3	(64,809.52)	(316.53)	11,846.48
MVB Films Ltd	-	52,805.00	8	-	-	52,805.00
Bad Wolf (Red2) Ltd	-	52,425.00	9	-	-	52,425.00
The Forge Entertainment Ltd	-	51,545.00	5	(51,545.00)	-	-
Talking Point Ltd	27,800.00	50,534.98	2	(60,592.98)	(7,210.00)	10,532.00
Boarders Production Ltd	-	50,151.00	8	(50,151.00)	-	-
Subtotal	1,481,769.70	3,338,957.18	275	(2,624,788.90)	(147,719.59)	2,048,218.39

	Grant Creditors 2023/24 b/f	Granted in 2024-25	No of grants	Paid in 2024-25	Rescinded in 2024-25	Grant Creditors 2024/25 c/f
Awards (b/fwd)	£	£		£	£	£
Subtotal	1,481,769.70	3,338,957.18	275	(2,624,788.90)	(147,719.59)	2,048,218.39
Dandi Network Ltd	31,239.77	50,000.00	1	(45,435.85)	(9,115.62)	26,688.30
Sgil Cymru	76,559.00	50,000.00	1	(86,159.00)	(400.00)	40,000.00
 Grants to companies< £50k	 3,012,231.28	 5,321,411.85	 960	 (5,666,119.53)	 (178,703.21)	 2,488,820.39
 Bursaries (amounts paid to Individuals)	 131,993.39	 999,632.91	 1,162	 (912,334.46)	 (21,284.67)	 198,007.17
 Total	 4,733,793.14	 9,760,001.94	 2,399	 (9,334,837.74)	 (357,223.09)	 4,801,734.25

22 Statement of Financial Activities Comparative

			2024	2023
	Unrestricted Funds £	Restricted Funds £	Total £	Total £
Income				
Grants and donations	-	11,027,238	11,027,238	12,125,078
Income from charitable activities				
Industry Intelligence and Influencing	10,242	-	10,242	223,388
Entry Level Diversity and Work Readiness	33,798	981,085	1,014,883	1,788,389
Professional Development	378,766	550,274	929,040	3,889,334
Other trading activities				
Investment Income	77,305	606,777	684,082	287,757
Other	17,086	-	17,086	73,978
Total income	517,197	13,165,374	13,682,571	18,387,924
Expenditure on				
Charitable activities				
Industry Intelligence and Influencing	12,092	39,442	51,534	264,461
Entry Level Diversity and Work Readiness	152,388	3,140,935	3,293,323	5,434,280
Professional Development	749,225	11,406,675	12,155,900	11,280,294
Products and Services	14,155	-	14,155	54,118
Total expenditure	927,860	14,587,052	15,514,912	17,033,153
Net expenditure	(410,663)	(1,421,678)	(1,832,341)	1,354,771
Transfer	168,091	(168,091)	-	-
Net movement in funds	(242,572)	(1,589,769)	(1,832,341)	1,354,771
Total funds brought forward	2,688,021	11,422,542	14,110,563	12,755,792
Total funds carried forward	2,445,449	9,832,773	12,278,222	14,110,563