ScreenSkills Limited

TRUSTEES' REPORT and FINANCIAL STATEMENTS

For the year ended 31 March 2026

Company Registration No. 02576828

Charity Registration No. 1015324
Scottish Charity Registration No. SC039556

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Statement from ScreenSkills' Chair

This year has been one of continued change for the UK screen industries, with fluctuating production levels, emerging technologies, and ongoing workforce pressures, shaping the environment in which we operate. Throughout this period, ScreenSkills has remained focused on its core purpose: ensuring that the UK has a skilled, adaptable and future-ready workforce capable of supporting a globally competitive screen sector.

The Board has overseen the first full year of delivery against ScreenSkills' five-year strategy, ensuring that our work remains grounded in evidence, aligned with industry needs and delivered with strong financial stewardship. We have continued to strengthen governance, deepen our engagement with partners across the sector and support the organisation's role as a trusted source of workforce insight. Research and data have played an increasingly central role in shaping our decisions, reinforcing ScreenSkills' position as an evidence-based hub for understanding the screen workforce and its skills needs, today and in the future.

Going forward we will focus on retaining talent within our sector, supporting career progression, and maximising flexibility so that learning supports both beneficiaries and industry. We will continue to work in partnership across the UK, supporting regional initiatives whilst aligning activity nationally to avoid duplication. We will work to ensure the opportunities and access we provide shape a workforce that is representative of the whole UK; socially, geographically, and ethnically.

I would like to thank our funders, partners, Skills Fund Councils, the Board and the ScreenSkills team for their commitment throughout the year. Their collective efforts ensure that ScreenSkills remains well placed to support the sector through ongoing change and to help build a resilient, inclusive and future-facing workforce for the years ahead.

Lisa Opie, Chair

Report from ScreenSkills' CEO

This has been the first full year of delivery against our new five-year strategy, and I am pleased to report strong progress across all areas of our work. Our focus has been on ensuring that ScreenSkills is equipped to meet the evolving needs of the UK screen workforce, while responding quickly to new challenges and opportunities.

A major milestone this year was the successful rollout beyond pilot stage of the **ScreenSkills Training Passport,** which has already had over **10,500 completions**, has incorporated the Production Safety Passport, and is now used by partners including BBC Public Service, BBC Studios, ITV Studios, Sky, Banijay and All3Media. This is a significant step forward for the wider industry, enabling more efficient onboarding for productions by allowing individuals to bring their verified, industry-approved training with them and saving time for freelancers. It represents a practical, sector-wide solution to a long-standing challenge and demonstrates the value of collaborative, industry-led innovation.

We have also strengthened ScreenSkills' position as an **evidence-based hub for workforce insigh**t, expanding our research activity to provide intelligence, inform policy discussions and guide investments at a time of rapid change.

We have continued our increased investment and support for mid-to-senior level freelancers following clear evidence of need to support progression and retention, with growth of the Make A Move and Leaders of Tomorrow programmes and levels of coaching and CPD training and support offered. We have also grown our out-of-London support, with 67% of beneficiaries now outside London, up by 2% on last year.

Our ability to respond quickly has been particularly important in relation to the rise of **AI and emerging technologies**. This year we delivered sector specific AI courses to 1,917 beneficiaries to help the workforce adapt with confidence and ensure that the UK remains competitive in a fast-moving global landscape. A programme of Webinar briefings and accreditation of two new online courses to support broader understanding of responsible use of AI were also launched this year, and we'll be building on that work next year.

We are proud of the achievements of the DCMS-funded Creative Careers Programme (Discover! Creative Careers) during our time as the lead delivery partner, reaching more than 210,000 young people across the UK. This year marked a significant milestone, with the programme expanding to Wales and Scotland, alongside the introduction of a Work Experience pilot and the Department for Work and Pensions' Sector-based Work Academy Programmes (SWAPs). This success has been made possible through collaboration with a pan-industry Creative Steering Group and a network of valued delivery partners, including Into Film Cymru, Into Film Scotland, Mission Accomplished, Creative UK, Futures for All, Sharp Futures, Music Local, Future Yard, Hertfordshire Futures, Get Into Theatre, and SPS Training.

In 2025/26 we began work to convene across the screen industry on the Industry Skills Plan, a promise set out in our strategy, with engagement from over 150 stakeholders and development well underway and publication due later in 2026.

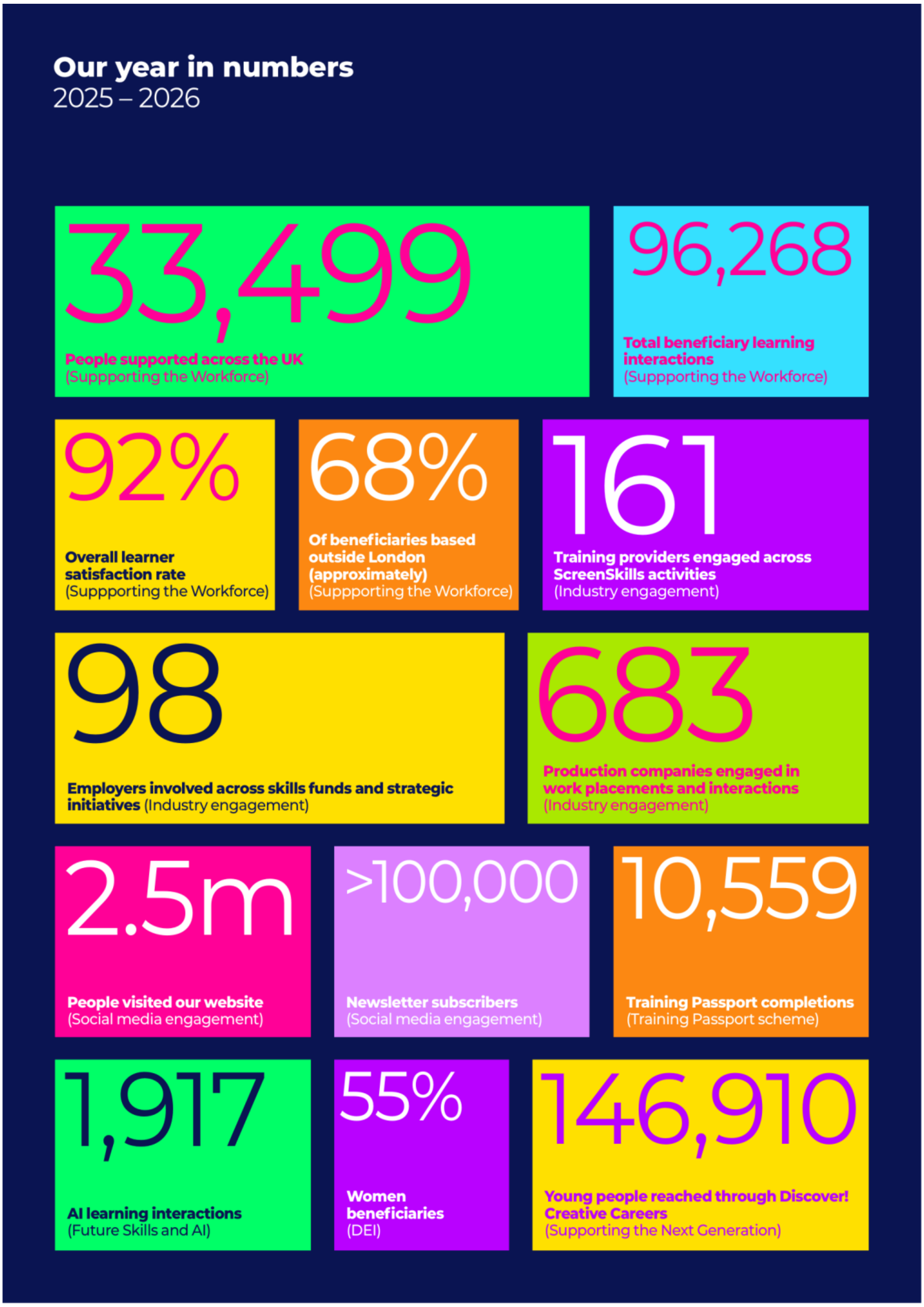
I am extremely grateful to all our many partners, volunteers, donors and the ScreenSkills team for their commitment to delivering meaningful impact. Together, we remain focused on building a skilled, inclusive and future-ready workforce for the UK screen industries.

Laura Mansfield, CEO

1. Strategic Report

1.1 2025/26 Achievements and performance

1.1.1 ScreenSkills 2025/26 Year at a Glance



1.1.2 Achievements Against Strategic Goals 2025/26

2025/26 was a year of significant progress for ScreenSkills as the organisation accelerated its transition to becoming the strategic, evidence-led skills body for the UK screen industries. Working within the first full year of delivery of the five-year *Powering Skills* strategy, ScreenSkills strengthened its role as the sector's central hub for workforce intelligence, skills investment and career development. The organisation's strengthened research base, expanded partnerships and future-facing training offer have positioned it as the strategic lead for an aligned skills strategy, representing the sector to government and ensuring that the UK screen workforce remains globally competitive and future-ready. Collaboration and partnership-working have led to strengthened vision and sector co-operation.

Overall evidence of ScreenSkills training impact is strong, with ScreenSkills longitudinal survey data from selected course alumni showing that 79% of respondents remain working in the screen industries, 76% have progressed to or beyond their training level, and 87% believe the training contributed directly to their career progression.

These outcomes demonstrate the value of continued investment in skills, particularly in the context of wider industry challenges.

Discover! Creative Careers

"Discover Creative Careers has been a resounding success, opening doors for over 100,000 young people and ensuring our world-class creative sectors will be fuelled by a truly diverse pipeline of talent.

ScreenSkills and their industry partners have bridged the gap between the classroom and the workplace, showcasing the breadth of opportunities available across the country, and empowering the next generation of creative talent."
The Rt Hon Ian Murray MP, Minister of State for Creative Industries, Media and Arts

"I feel that I understand there is a wider variety of careers that are provided in the creative industries, rather than the most obvious/popular career options." **Next Generation Creatives, Work experience placement**

ScreenSkills Training Passport

"This central hub for standardised training means higher standards, less admin for our crew, and more time to focus on making world-class TV!" **Julie Clark, Director of Production, Drama, ITV Studios**

Leaders of Tomorrow

"One of the strengths of the Leaders of Tomorrow is that we have come from different departments, different backgrounds and different perspectives but all progressed together. It's our responsibility now to step up and to be the good that we want to see in our workplaces" **Kathleen Lambie, Leaders of Tomorrow, Cohort 2 graduate, accounts, Scotland.**

Make A Move

"We were one of the first productions to use the new film Make a Move programme and it was a fantastic opportunity to allow us to step up a crew member who was ready and keen to develop their career. ScreenSkills provided invaluable support for this placement which then allowed the

production team to train the step-up participant into the higher grade. It's massively important that ScreenSkills has developed and introduced a programme like film Make a Move and that both productions and crew are able to benefit from it. **Henry Woolley Line Producer, Hard Truths (Mike Leigh, London)**

1.1.2.1 Key Priorities

A major focus during the year was building a stronger evidence base for workforce development and ensuring that all training and development investment decisions were informed by robust industry intelligence. At the same time, ScreenSkills expanded access to training through the rollout of the **Training Passport** to support the entire workforce, increased support for mid-career professionals, strengthened partnerships across the sector and responded to emerging workforce challenges including artificial intelligence.

The organisation continued to champion diversity, inclusion and regional growth across the UK. **67% of beneficiaries were based outside London**, exceeding organisational targets by two percentage points, while bursary programmes distributed almost £500,000 in support to help remove barriers to training and career progression.

During the year, ScreenSkills supported **33,499 beneficiaries** through **96,268 individual training interactions**, with an overall satisfaction rate of **92%**. Beneficiaries engaged in an average of almost three activities each, demonstrating sustained engagement with ScreenSkills programmes and services.

ScreenSkills has also conducted a thorough **governance** review, conducted by external consultants. The key recommendations have been implemented in line with best practice, and the process is due to be fully implemented by Autumn 2026.

Skills Funds

Through its five industry-funded **Skills Funds** - Animation, Children's TV, Film, High-end TV and Unscripted TV - ScreenSkills continues to deliver targeted, responsive investment in training and development highlighting the screen industry's commitment to the workforce.

The **High End TV Skills Fund** continued to respond to industry need, evidenced by their annual research report to strengthen mid-level talent pipelines. The HETV Fund supported 3,192 (from a total of 6,223) professionals to progress their careers through targeted training and development. This included 375 placement opportunities across initiatives such as Make a Move (272), Leaders of Tomorrow (35), grade shortage roles (57) and 11 job shares, helping to address critical skills gaps across production.

Alongside this, the Fund invested in leadership capability at scale, with circa 800 managers accessing leadership and management training. It also supported over 40 CPD training programmes benefitting over 1,000 freelancers across the UK. Together, these interventions support a more resilient and progression-focused HETV workforce.

In its fourth year, the **Unscripted TV Skills Fund** demonstrated strong industry engagement, with around 350 production companies contributing across 946 productions. This collective investment enabled the Fund to support 3,138 beneficiaries, spanning both new entrants and experienced professionals.

Training provision for Unscripted TV Skills Fund continued to expand, with 693 participants taking part in 15 targeted programmes for job-specific training aimed at mid-senior career stages and 2,941 individuals completing training through 117 online short courses. A further 33 new short courses were introduced, including content focused on digital production, career development and AI for production management. Satisfaction remained high at 94%, with 19% of participants new to ScreenSkills.

The Fund also strengthened progression routes through mid-level initiatives such as Make a Move pilot and Make the Cut, securing thirteen placements. Alongside this, 24 companies directly supported training by providing work placements linked to job-specific training programmes, with 6 of these offering multiple placement opportunities. Beyond training, 21 Connect and Inspire events, coaching support for 166 individuals, and training for 91 individuals from 5 programmes helped build networks and capability across the sector through minority funding via USF's contestable fund.

Financial support remained a priority, with 135 bursaries awarded, including 36 fully funded by the Unscripted TV Skills Fund, 98 co-funded with the BFI and one with the HETV Skills Fund, helping to reduce barriers to participation.

The **Children's TV Skills Fund** supported 124 beneficiaries in 2025/26 confirming its ongoing commitment to those making live-action content for children. It was a stand-out year for 'Make a Move' engagement, supporting 16 mid/senior people step-up on 14 productions.

Its flagship entry level training programme ran for the fourth time, but the first fully co-funded with Animation Skills Fund, a total of 9 participants took part, 5 of those receiving paid placements on live-action productions.

The Fund continues to work in partnership with other Funds to offer leadership and management training as well as AI focused sessions; as well as offering children's focused training such as Get The Knowledge: working with under 18's

A freelancer working group was establishing in 2025/26 giving insights into skills and training needed by the workforce; recommendations have been positively received, and will be actioned by the Council in 2026/27

The **Animation Skills Fund** continued to expand its reach and impact, with 28 UK productions contributing in 2025/26 to support skills development across the UK and for the animation workforce to remain adaptable, skilled and globally competitive.

Entry-level pathways were strengthened through Animation Trainee Finder, which supported seven trainees across 139 weeks of paid placements, and Dream Big!, which supported four participants through co-funded placements lasting three to six months.

At mid-career level, Make a Move supported nine participants to step into more senior roles across four productions, including three placements at Aardman Animations. In addition, Direct to Company Training supported two companies and 21 individuals to upskill in response to evolving production demands.

The Animation Skills Fund responded to emerging skills needs, delivering specialist training in AI, technology leadership and production tools to 70 beneficiaries, alongside co-funded short courses and webinars reaching a further 658 participants.

The **Film Skills Fund** supported 2,423 professionals to progress their careers through targeted training and development across 29 programmes. This included 164 placement opportunities across initiatives such as Trainee Finder (103), Make a Move (55), grade shortage role and 5 job shares, helping to address critical skills gaps across production. Collectively, these placements represented a combined total of 1,905.6 weeks of on-the-job experience. The Film Skills Fund continues to address skills gaps and shortages ensuring the UK has a robust, inclusive and well-trained workforce.

Diversity and inclusion

A deep-dive review of diversity **and inclusion** targets in 2025/26 has led to a refinement in approach**.** In consultation with external experts - primarily Professor Eikhoff who wrote the *D&I Playbook* and using Office for National Statistics data - new target diversity ranges have been created. This offers a more nuanced approach to diversity and inclusion rather than a single target percentage. Target ranges have been established for beneficiaries who are women, from ethnic minority groups, disabled, based outside London or classified by parental occupation.

Gender, minority ethnic groups, disability and parental occupation all fall within the target range, with women (55%) and parental occupation (39%) at the upper end of the range. Looking at change over time, there has been a drop of two percentage points in the number of women beneficiaries since 2024/25, making gender more balanced to the population; and disability is stable at 13%.

Category	New target range	2024/25	2025/26
Women	45-55%	57%	55%
Minority ethnic groups	10-30%	19%	20%
LGBT	-	20%	19%
Disability	12-20%	13%	13%
Out-of-London	50-60%	65%	68%
Non-paid for schooling	-	85%	84%
Parents' occupation	25-40%	20%	39%

Those who said 'prefer not to say' were excluded from analysis

– *= No target set*

Nations and regions

ScreenSkills works across the UK with partners and production companies. Both last year and this year, the **majority of beneficiaries were based outside of London (68%)** (an increase of three percentage points), and in initiatives such as bursaries, the applicant's location is always considered. Three Skills Funds all exceeded this target of 50-60% with their investments in 2025/26: Animation was highest at 84%, followed by High-end TV at 69% and Unscripted TV at 68%.* Children's TV and Film were both within the target range at 59% and 54% respectively. In addition, of the 161 training providers commissioned in the year, 51% were based outside of London.

*The target range is intended to reflect the geographic distribution of the UK screen workforce rather than act as a maximum threshold. ScreenSkills delivers training across the UK through regional, online and employer-led provision, meaning beneficiary distribution will vary according to industry demand and delivery partnerships. Performance against this measure should therefore be considered alongside our wider diversity and inclusion indicators

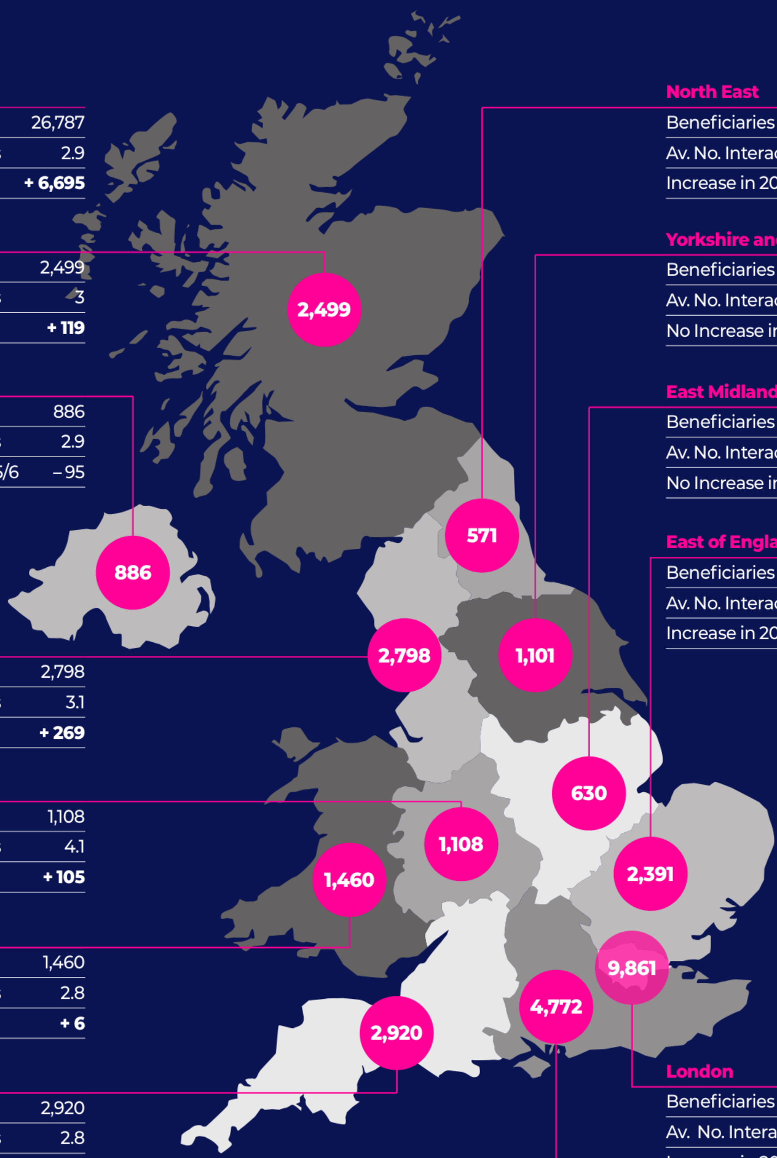
Blue Lights
Now on its fourth series commissioned by BBC, Blue Lights is based at the fictional Blackthorn police station in Belfast, **Northern Ireland**. ScreenSkills placed five people on on-the-job training schemes. Three of those were on new-entrant scheme **Trainee Finder**, placing trainees in the AD, Location and Art departments, and two individuals on the step-up scheme, **Make a Move** were placed in the roles of Assistant Art Director and Second Assistant Accountant.

As an employer, ScreenSkills encourages **hybrid working** and has staff based across the UK. Of the 53 paid employees 52% are based outside London, with the remainder spread across the regions and 6% in Wales, Scotland and Northern Ireland; the South East has the second largest concentration of employees at 20%.

The largest number of beneficiaries are located in England (85%), with 8% in Scotland, 5% in Wales and 3% in Northern Ireland. In all regions and countries except Yorkshire and the Humber and Northern Ireland, the number of beneficiaries has grown since 2024/25. 1,183 beneficiaries are located outside of the UK.

UK Beneficiaries
2025 – 2026

2,546
More beneficiaries in 2025-6



England

Beneficiaries	26,787
Av. No. Interactions	2.9
Increase in 2025/6	**+ 6,695**

Scotland

Beneficiaries	2,499
Av. No. Interactions	3
Increase in 2025/6	**+ 119**

Northern Ireland

Beneficiaries	886
Av. No. Interactions	2.9
No Increase in 2025/6	– 95

North West

Beneficiaries	2,798
Av. No. Interactions	3.1
Increase in 2025/6	**+ 269**

West Midlands

Beneficiaries	1,108
Av. No. Interactions	4.1
Increase in 2025/6	**+ 105**

Wales

Beneficiaries	1,460
Av. No. Interactions	2.8
Increase in 2025/6	**+ 6**

South West

Beneficiaries	2,920
Av. No. Interactions	2.8
Increase in 2025/6	**+273**

South East

Beneficiaries	4,772
Av. No. Interactions	2.8
Increase in 2025/6	**+1,262**

North East

Beneficiaries	571
Av. No. Interactions	3.4
Increase in 2025/6	**+ 152**

Yorkshire and the Humber

Beneficiaries	1,108
Av. No. Interactions	3
No Increase in 2025/6	– 15

East Midlands

Beneficiaries	630
Av. No. Interactions	3.7
No Increase in 2025/6	– 14

East of England

Beneficiaries	2,391
Av. No. Interactions	3.2
Increase in 2025/6	**+ 511**

London

Beneficiaries	9,861
Av. No. Interactions	2.7
Increase in 2025/6	**+ 3**

Outside London

Beneficiaries	19,894
Av. No. Interactions	2.8
Increase in 2025/6	**+ 5,456**

In 2025/26, regional delivery played a central role in expanding Discover! Creative Careers access. New pilots in Scotland and Wales, led by Into Film Scotland and Cymru, engaged **over 20,000 young people**, with **over 9,000 reached in Wales** through nationwide activity and flagship roadshows, and **over 11,000 in Scotland** through school, workplace and online engagement with industry professionals. A work experience pilot, led by Mission Accomplished, based in Birmingham enabled 430 young people to access creative experiences of work, 81% of whom had identified access or additional need. Across England, career pathway support was strengthened through the Department of Work & Pensions Sector-Based Work Academy Programmes delivered with partners including Sharp Futures, Music Local, Future Yard, Hertfordshire Futures and SPS Training, supporting young jobseekers in Manchester, the Northeast and the East of England. A regional micro-grant initiative further enabled tailored activity in priority areas, reaching 24,000 people with micro-grant activities deepening local reach and participation.

Believe Me

Believe Me is a four-part true crime drama produced by Etta Pictures for ITV, and was filmed in Newport and Port Talbot, **South Wales**. ScreenSkills secured **four regional trainee placements** for beneficiaries of our Trainee Finder programme in Locations, Hair and Make Up, Sound and the Art department, and the *Believe Me* Line Producer was part of the Make a Move and the Make a Move extended programme.

1.1.2.2 Strategic Objective 1: Identifying and Communicating Skills Needs

1.1.2.2.1 Skills Gaps and Shortages

Generating high-quality workforce intelligence remained central to ScreenSkills' strategic role during 2025/26. Through a programme of research and industry engagement, the organisation strengthened the evidence base used to inform skills investment, programme design and policy development.

The *Sizing Up: Workforce Composition and Capacity in the Screen Industries* report (Ampere Analysis) produced in partnership with 4Skills (published in April 2025) established an innovative approach and the most comprehensive baseline picture of the sector's workforce to date.

The report found that:

- **65% of freelancers had struggled to find work during the previous year**
- Skills gaps were most evident in **mid-to-senior level roles**
- More than half of the workforce wished to move into a different role, genre or production area
- Workforce diversity had improved, although social mobility challenges remained significant

Further evidence emerged through *High-end Television in the UK: 2025/26 Workforce Research* (Customer IQ), which found employers were increasingly concerned about skills gaps rather than labour shortages alone. The most commonly cited gaps were **financial and budgeting skills** (60%), **resilience** (57%) and **communication and interpersonal skills** (51%).

Emerging findings from the *Powering Production* (Harlow Consulting) research commissioned in December 2025 and due to be published in May 2026, reinforces these conclusions, identifying mid-level and senior staff as the groups most in need of upskilling and highlighting strong demand for structured workplace learning and development opportunities. The initial findings have been used by ScreenSkills to engage with the DCMS, including a meeting with their AI team and key industry stakeholders to discuss the findings and recommendations from the report.

Together, these findings have shaped ScreenSkills' growing focus on mid-career workforce development and informed investment decisions across all five Skills Funds, as well as being provided to government and industry to enable evidence-led investment in skills.

1.1.2.2.2 Forecasting the Workforce

Alongside understanding current workforce challenges, ScreenSkills significantly expanded its work to anticipate future skills needs.

During 2025/26, ScreenSkills commissioned *Sizing Up the Future,* (Ampere Analysis) a major workforce forecasting study due for publication in July 2026. The research will provide forecasts of workforce demand, production activity, emerging occupations and the likely impact of artificial intelligence on screen industry roles over the next three years.

ScreenSkills also played a leading role to support the *Creative Industries Skills Audits* (Creative PEC and Work Advance) commissioned by the Creative Industries Council and DCMS following the Government's *Invest 2035* report, helping CIC and PEC convene stakeholders for round tables and surveys to help identify current and future workforce challenges and opportunities. The Audits were released in May 2026.

Findings indicate strong ambitions for growth across the creative industries, with almost **50% of employers planning workforce expansion**, while highlighting concerns that current skills systems may not be equipped to support that growth. **AI skills** are identified as a key skills shortage.

In partnership with the BBC, *Creator Nation* (SPI Olsberg) was commissioned in January 2026 to research the skills needs in emerging modes of digital and social content creation and whether there are commonalities between skills and pathways to progression in screen and content creation. The findings are due for release in Summer 2026.

ScreenSkills also undertook a partnership with Create Central, BBC and the West Midlands Combined Authority on a pilot project to explore mapping workforce data for crew working on productions in the West Midlands. Data and conclusions from the pilot will be complete by the end of the 2026-27 financial year.

This growing evidence base is helping to ensure that future investment in skills, training and workforce development is aligned with industry demand and economic opportunity.

1.1.2.2.3 Convening, Communications and Policy Influence

ScreenSkills has strengthened its position as a trusted voice and thought leader on workforce and skills issues across the screen industries. Our unique role as the industry endorsed body for the sector allows us to connect policy and practice to respond to emerging policy shifts.

Policy influence
The organisation played an active role in policy discussions including the BBC Charter Review, *Creative Industries Skills Audits*, Creative Sector Skills Forum, Office for National Statistics consultations and parliamentary engagement on media, skills and freelance workforce issues.

Over the last year, ScreenSkills has spoken at or contributed to the following events, initiatives, inquiries and consultations, including but not limited to: The Labour Party Conference, the Edinburgh TV Festival leadership panel, APPG Northern Culture Untapped Enquiry, Culture, Media & Sport Committee's Inquiry into British High End TV and Film, the Children's TV and Video Content Inquiry, The Creative PEC Report and the Skills England survey.

ScreenSkills provided insight from the development of the ScreenSkills Training Passport to engage with government and inform the wider design of Skills England's skills passport policy. Our grounding in sector insight from the front-line, and network of industry partnerships was pivotal in shaping our engagement with Skills England both through the official consultation and directly with officials, and this has been positive. We are pleased to see recognition that "*sectors...value the freedom to design their own passports and wallets"* in Skills England's annual report.

ScreenSkills research findings were widely referenced by industry, government and policy stakeholders. The *Sizing Up* report informed government discussions, industry reports and consultations, including but not limited to; Creative Industries Sector Plan, PACT Children's TV and Video Content, BBC Royal Charter Review and Creative UK Diversity and Leadership, helping to establish ScreenSkills as a recognised source of workforce intelligence.

Convening Industry
ScreenSkills has convened 150 partners from across the whole industry to develop the first **Industry Skills Plan**. This will forge a consensus and roadmap to better enable the sector to meet the future skills needs of the industry. The plan is led by industry and convenes all parts of the sector and investment around five missions; *Transferrable Skills, Emerging Skills, Data & Research, Work Readiness & Apprenticeships,* and *Work Based Learning*, and will drive impact and efficiency. The plan is underpinned by data to identify key objectives, front-line expertise to shape delivery, and rigorous metrics to measure progress. The plan will be shared with industry and government to provide a united voice on the skills needs of the future with the intention to publish around December 2026.

ScreenSkills also continued to strengthen sector-wide collaboration through participating in multiple pan-industry initiatives including **Action for Freelancers** which aims to improve the working lives of freelancers. As one of the eleven core organisations responsible for the project, ScreenSkills is hosting the AfF Hub as a microsite on the ScreenSkills domain and is chairing the Skills working group. ScreenSkills remains a key partner of the **Television Access Project**, which aims to make the television industry inclusive for Deaf, Disabled and Neurodivergent people, and is a contributor to the British Film Commission, a board member and partner of CDN (Cultural Diversity Network) and the Skills Federation.

Partnerships

Partnerships with broadcasters, streamers, production companies, trade bodies and educational institutions have been crucial in 2025/26. The organisation convened more than **650 production companies**, **77 employers** and over 100 stakeholders throughout the year, creating a stronger and more unified voice on workforce development.

In 2025/26, ScreenSkills had **854 partners**, which includes:
- **683 production companies** who contribute to the five Skills Funds and provide on-the-job placements
- **161 training providers** engaged across all five Skills Funds, 51% of whom are based outside of London
- **10 national/regional support organisations** (CIISA, Create Central, FTVC, TAP, Action for Freelancers, Screen Scotland, NI Screen, Ffilm Cymru, Creative Wales, BFI)

The DCMS funded Discover! Creative Careers Programme was underpinned by strong partnerships and collaboration, including with Into Film, Mission Accomplished, Creative UK, ERIC and over 30 other regional, national and sectoral organisations who delivered aspects of the programme and contributed to the steering group and sub-committees.

Partnerships remained central to the spectrum of programme delivery. Collaboration with organisations including the BBC, ITV, BFI, Prime Video Pathway, AIMICI, Adobe Foundation, Women in Film and TV, the Television Access Project, Lumo TV, Mama Youth, It's My Shout and Reclaim The Frame extended the reach and impact of ScreenSkills' investment.

These partnerships enabled the organisation to respond quickly to industry needs, support workforce progression and maximise the value of skills funding across the UK.

Marketing and Communications
ScreenSkills has ramped up its communications reach in 2025/26. Annually the website attracts more than 2.5 million visits from almost 500,000 users, and the *Insights* monthly email newsletter reaches over 100,000 subscribers with a 38.4% open rate, and the Training and Opportunities reaches a similar number of people. Social post views have also increased by almost 2 million: Instagram saw the largest growth, followed by LinkedIn and Facebook.

ScreenSkills has focused on key events that support the industry and benefit national and regional audiences. In 2025 ScreenSkills supported Creative Cities Convention in Bradford, helping launch its inaugural two-day Skills Summit to introduce young people in the Yorkshire region to careers in the screen industry, and to support those with experience with an introduction to the range of upskilling opportunities provided by ScreenSkills.

Coverage of the *Sizing Up* research report was strong, with a potential audience of over one million people, through press releases and events. *The ScreenSkills Training Passport* was promoted through the *Take Your Training With You* campaign which secured nationwide coverage, drove website traffic and increased take-up of the Passport.

1.1.2.3 Strategic Objective 2: Enabling Access to High Quality Training

1.1.2.3.1 Quality Skills Training

ScreenSkills continued to strengthen the quality, consistency and relevance of training available across the screen industries.

Job profiles, **skills checklists** and **National Occupational Standards** (NOS) resources are created by ScreenSkills in close consultation with industry and are available online. They enable the screen industry to standardise job roles and training across multiple existing departments and roles and be future-ready for emerging skills such as AI and roles such as sustainability, access and intimacy co-ordinators.

During 2025-26, ScreenSkills expanded its range of National Occupational Standards (NOS), apprenticeship standards and skills checklists, helping employers and individuals identify required competencies and development needs.

During the year:

- **115 new skills checklists** were developed: 60 for Unscripted TV, 29 for Children's TV and 26 in High-end TV.
- The total number of available skills checklists increased to **198** across 40 departments.
- ScreenSkills led on the completion of the NOS work in the UK, notably, reviewed and **updated NOS for Production, Post-production and Production accounting** and embedded the emerging areas of sustainability, access coordination **and intimacy coordination** into these as standard practice was secured. Three NOS suites were also translated into the Welsh language including the new **Sustainability for Productions** and **Access Coordination for Productions** NOS suites.

- ScreenSkills also continued to work on apprenticeship standards, reviewed and updated the Broadcast Media Systems Engineer standard, developed a new Production Accounts Assistant standard; and reviewed and updated 4 apprenticeship standard End Point Assessment plans.

- **186 training providers** engaged with ScreenSkills standards including 57 commissioned providers utilising skills checklists

The integration of sustainability and accessibility into standards development reflects ScreenSkills' commitment to preparing the workforce for both emerging industry priorities and evolving production practices

1.1.2.3.2 Simplifying the Skills Provision Landscape

The ScreenSkills **Training Passport** is the flagship solution for transferable training, providing a digital record of standardised and industry-approved training, reducing duplication, streamlining onboarding processes and improving workforce mobility. It has moved from pilot phase to widespread industry adoption: 45% of partner production crew have already completed one or more module from their passport, demonstrating how widely people are using them to validate their industry training.

Working with the Production Safety Group, the Production Safety Passport scheme (which accredits a range of health and safety training courses) has been merged with the ScreenSkills Training Passport, so freelancers and productions can track their health and safety certificates alongside other compliance training. This endorsement scheme is now called **Production Safety Accredited (PSA)**, with 11,450 accredited certificates issued to learners during 2025-26.

In 2025/26:

- **2 new E-learning modules were launched**: Introduction to Data Protection and Cyber Security; and Introduction to Finance Compliance
- **10,559 ScreenSkills Training Passport completions** were recorded
- **199 partner productions** used the Training Passport to record their crew's compliance training
- Passport e-learning module satisfaction reached **90.9%**

Caroline Cooper, COO, Sky Entertainment Group, *said: "A shared, trusted record of training is a real win for our industry. It helps freelancers move seamlessly between productions while keeping standards consistently high across the sector. It's fantastic to see partners getting behind an initiative that supports both productions and the talented people who power them."*

Another key priority during the year was making training easier to access, understand and transfer across productions and employers. **28,455 individuals** used our eLearning modules to complete essential onboarding training during 2025/26, with each person taking on average three modules. **92%** of people were satisfied or very satisfied with their learning experience. The most popular modules were Tackling Harassment and Bullying at Work and Safeguarding for All: basic awareness for the screen industries.

ScreenSkills also continued to improve signposting to training opportunities through its website, partnerships and communications activity. Twenty-six new training providers were approved and 138 training activities added to the directory; 50 external links to screen organisations and BFI Skills Clusters in the nations and regions; 207 signposting links to industry partners in the information and resources directory.

During the expanded 2025/26 campaign for Discover! Creative Careers, working in partnership, the programme reached **146,910 young people**, engaged **1,877 schools** and worked with **1,395 employers**, substantially exceeding programme targets and helping to inspire the next generation to work in the creative sector.

"Didn't really think I was going to enjoy it, but hearing about dancing, travelling, radio stations, actors was brilliant" **Young person from Dundee following a Discover! Creative Careers Scotland event delivered by Into Film Scotland**

This impact of Discover Creative Careers has been reinforced by significant creative industry backing, with partners contributing **£1.5 million in-kind in 2025/26** through time, expertise and resources, underlining the sector's commitment to supporting the next generation of talent.

"*It's surprising that's there's more jobs in media than you would think. I'm happy I know that for my future." "We got to learn about the lighting and how it works, where they place them, how to operate them – it's all new to me."* **Young person from Oldham Academy on a visit to the Waterloo Road film set with Rope Ladder Fiction, Manchester**

1.1.2.3.3 Training and Development Programmes

Research throughout the year consistently highlighted the need for greater support for mid-career professionals. In response, ScreenSkills continued to prioritise career progression-focused training and development programmes, through the Skills Funds. ScreenSkills has continued to commission and facilitate a suite of tailored and impactful training and development programmes that are designed to support the workforce through each stage of their screen career, supported by the extensive bursary programme. The organisation has increased the number of training providers worked with to 161, with 51% based outside of London.

Once a young person has chosen to pursue the screen sector, they can access the **ScreenSkills Select** initiative which signposts prospective students (and their guardians and teachers) to **ScreenSkills-accredited degree and vocational courses in higher and further education** that provide industry-relevant skills. Created in 2019, the partnership with educational institutions currently has **70** accredited courses in animation, film, games, TV and VFX. This initiative enables young people to compare courses and select an accredited course with strong links with industry that will give them the skills and practical experiences to start them on their new career path. In 2025-26 we completed the reaccreditation of 17 courses. We also commissioned an independently chaired review of the Select programme with customers and stakeholders, the conclusions from which are due to publish in 2026/27.

Mid-career
Make a Move supports individuals working in Animation, Children's TV, Film and High-end TV to step up a grade and undertake funded on-the-job training to progress their career. This year a successful pilot run by Unscripted TV will lead to Make a Move being rolled into the overall USF programme in 2026/27. Funded by the four skills funds above, this year it celebrated its tenth anniversary and supported **388 professionals**, an increase from 248 in the previous year: 272 were supported for High-end TV, 86 for Film, 21 for Children's TV and 9 for Animation. Since its launch, the programme has supported more than **1,200 individuals** to progress into more senior roles.

"Being able to step up and feel supported is the key here. And it benefits all parties, the individual gains confidence and develops the skills required and the production is supported as it facilitates the move." (Jon Beer, working on Lisa McGee's 'How to Get to Heaven from Belfast')

Animation series based on CBeebies' *Zog*, produced by Magic Light Pictures with Stirling Animation Studio.

The new children's animation showcases the impact of ScreenSkills-supported training pathways. Through support from the Animation Fund **Make a Move** scheme, a Production Co-ordinator moved up through a structured training programme to become a Junior Production Manager and gained greater hands-on experience across key production roles, accelerating their progression into sustained mid-level employment within the UK animation industry.

Leaders of Tomorrow (LOT) is a three-year career progression programme for mid-level freelancers working in High End TV production aiming to progress into a decision-making role. In 25/26 64 participants benefitted from mentoring, placements and professional opportunities, with 17 joining in January 2026, 22 graduated from LOT with 77% progressing into a new step-up role completely or partly working in a new role. The programme is funded by the High End TV Skills Fund, with additional support from BBC, Sky, Netflix and Amazon MGM Studios Ascend Global Crew Training Program.

Leaders of Tomorrow has now supported 100 freelancers across the UK in scripted and unscripted since 2021.

"Through mentorship and placements, LoT has opened doors for me. Doors that I felt were closed for years. Through the programme, I'm meeting people who are very generous with their time and are not afraid to go the extra mile in order to make our industry a better place for all of us". **Payam Hosseinian, Leaders of Tomorrow Cohort 1, Post-production Sound, London**

"We've had training and seminars that some of my best past line managers would have given their teeth for. One of the strengths of the Leaders of Tomorrow is that we have come from different departments, different backgrounds and different perspectives but all progressed together. It's our responsibility now to step up and to be the good that we want to see in our workplaces." **Kathleen Lambie, LOT 2 graduate, Accounts, Scotland.**

The Buccaneers
This period drama for Apple TV+ is now in its 3rd series. Filmed in Scotland and set in the Gilded Age, the series is produced by The Forge Entertainment (All3Media). As a contributor to the High-end Skills Fund, ScreenSkills secured five on-set placements for a range of roles including placements for an Access Co-ordinator, a Make a Move placement for those with experience to step-up into a more senior role, and a **Leaders of Tomorrow** placement, as well as a Grade Shortage placement in the series' edit.

The **Film Forward** programme (developed in partnership with The Adobe Foundation) supported deaf, disabled and neurodivergent mid-level film professionals working in post-production departments who wish to step-up to a more senior role. **Five candidates** were selected to receive four-week paid placements and tailored career coaching to support them: two placements were based in London, one in Scotland, one in the South West of England and one in Yorkshire and the Humber. In 2026/27 the impact of the programme on the candidates and the productions they were placed in will be measured.

"Navigating a career in the creative industries is difficult for all freelancers, even more so for those of us facing barriers to progression due to inaccessible workplaces - as we know from data showing the stark underrepresentation of disabled people in the UK screen industries. Film Forward is an essential stepping stone towards equity, facilitating collaboration between outstanding companies and disabled talent to dismantle the mid-level career ceiling." (Sara Missaghian-Schirazi, Film Forward 2025/26 cohort).

An RTS Mini MBA support programme was funded by Unscripted TV Skills Fund through Adobe Foundation funding with delivery occurring in 2025/26. The programme supported **10 senior-level professionals in unscripted television** to complete the inaugural Royal Television Society Mini MBA in TV & Streaming Media. Participants received partial funding towards course fees, three career coaching sessions each, and access to monthly peer-support Zoom sessions.

Unscripted Development Researcher Programme
"ScreenSkills programmes are so important because they have industry trust and backing and prioritise helping those who have the passion for the work but can't get the opportunities" (Lillane Moffat – Yorkshire & The Humber)

Early career and new entrants

The conclusion of the DCMS-funded programme **Discover! Creative Careers** programme marked a significant achievement. During the expanded 2025/26 campaign, which added Scotland and Wales to the England core of the previous three years programme, and where partners such as Into Film delivered expanded elements, exceeded targets by almost 50%: **146,910 young people** were reached, **1,877 schools** engaged and **1,395 employers** were worked with, substantially exceeding programme targets and helping to inspire the next generation of creative talent.

"I liked seeing the Casualty set as it was very detailed and authentic. It felt liked being in a real hospital which was very cool. I also liked talking to the people with different creative roles and learning about what they do" (Young person from Glan Taf School in Wales following their visit to the BBC Casualty set)

ScreenSkills worked with Creative UK, Into Film Cymru, Into Film Scotland, Mission Accomplished, Sharp Futures (Manchester) Future Yard (Birkenhead) and Hertfordshire Futures to deliver the programme. In addition to expanding the geographical remit, the previous week-long programme of school activities was extended to the whole of November. It was possible to run many more activities in 2025/26 than ever before, including a work experience pilot for 14-16 year-olds, live digital workshops during National Careers Week in March 2026 (co-designed with young people), a funded partnership with YouTube to launch a second film in collaboration with UKFT in November, and the Sector-Based Work Programme pilot for job-seekers aged 16-24. In December ScreenSkills participated in a parliamentary roundtable at which creative skills pathways were discussed.

During the November activities in England 81,049 young people were reached, 1,200 schools and 600 employers engaged with. The breakdown of encounters by country are: 85% England, 7.5% Wales, 7.5% Scotland. The campaign had 18.5 million video views and drove over 37,000 users to the Careers Finder on the Discover! website. The programme has made significant strides in engaging with young people and showing them that there are many career possibilities in the creative industry, and that this could be for them.

ScreenSkills' well-established **Trainee Finder** programme offers opportunities for people at an early stage of their career to develop their skills and build experience. Those productions that contribute to their relevant skills fund can access the cohort of trainees and split the costs of hiring them with ScreenSkills. More than 250 individuals joined **Trainee Finder** in 2025/26. Trainee Finder funded 418 trainee placements on 156 productions during the financial year 2025-26, and all of the target demographics were met or exceeded. 30% were based in London, 65% outside of London, 7% in Wales, 11% in Scotland, 9% in Northern Ireland and six individuals based outside of the UK.

Hamnet (Book of Shadows, Amblin, Hera Pictures and Neal St Productions)
Hamnet, written and adapted for Screen by Maggie O'Farrell, swept the awards board the last year with Oscars, Baftas and Golden Globes. Filmed in Weobley in Herefordshire on the Welsh borders, the village location was complemented by a Globe Theatre set at Elstree Studios. ScreenSkills secured eight hands-on, paid work placements. These included five entry-level placements across the production, ranging from production assistant, locations marshal to production accounting, who all came through the **Trainee Finder** Programme. In addition, there were two placements for the Make a Move programme for mid-senior executives looking to step-up in their careers, including an opportunity as 3rd AD to the Oscar winning, director Chloe Zhao.

"Working on Hamnet definitely confirmed that this is the career path I want to pursue. I am now looking to continue building experience on new productions and develop further within production accounting and possibly in the technical department as well. Each project brings something new for me to learn and I am excited to keep growing in the industry." ***James Skinner Production Assistant with Trainee Finder (London)***

The **Dream Big!** Programme, funded by Children's fund, is now in its fourth year, cross-funded with Animation during 2025/26, provides a wide range of paid placements, masterclasses and mentoring opportunities for underrepresented new entrants in animation and children's TV, all aimed at helping secure and sustain a career in children's television production.

The trainees are given roles as production coordinators or researchers on active productions. **Nine placements** were organised from the 458 applications
"Learning from experienced professionals, gaining industry insights, and developing technical skills gave me the confidence to step into industry roles. But what truly stood out was the personalised mentorship and ongoing support which helped me navigate my career path with clarity" (Holly Kilvington on a Dream Big! programme)

AI

Responding to one of the most significant changes affecting the sector, ScreenSkills expanded its AI programme through research, events, webinars and accredited training. ScreenSkills provided access to **1,917 AI training opportunities**, supporting the workforce to understand and adopt AI technologies responsibly and effectively.

Supported by Innovate UK, ScreenSkills partnered with AIMICI and Bournemouth University on a new suite of AI training courses designed for professionals across the screen industries, giving the workforce a credible, practical pathway to build AI literacy and confidence: **Responsible AI for Film & TV 101** (level one) and **Responsible AI for Film & TV: Advanced** Course (level two). ScreenSkills accredited them as meeting industry-approved standards. ScreenSkills will continue to work with AIMICI to review the courses on a regular basis to ensure they can demonstrate ongoing accuracy and excellence as AI technologies and industry practices further evolve.

Five AI webinar briefings have run this year including Demystifying AI, plus numerous specialised learning opportunities including **AI in Unscripted TV: Rights and Realities, AI training for production roles in scripted television and film, AI training for PMs in unscripted TV,** and **AI training in post-production.**

The AI-Ready Producer was delivered by The Final Pixel Academy, Story Futures and the Royal Holloway, supported by ScreenSkills Film Fund. A successful pilot delivered to the industry for the first time offered hands-on experience in virtual production, generative AI workflows, and the legal and ethical frameworks surrounding emerging technologies.

Bursary programme

ScreenSkills Bursaries Programme provides financial support to help talented individuals access training and career opportunities in the UK screen industries through its main scheme. ScreenSkills is the nominated delivery partner for the BFI National Lottery funded bursary programme which seek to enable the removal of barriers to participation. The programme is further supported by investment across the Skills Funds. This plays a critical role in ensuring access to training, equipment, travel and accessibility support and so supports inclusivity of opportunity for beneficiaries across the UK.

During the year:

- **408 bursaries** were awarded by BFI through the main scheme, totalling **£324k**
- The five Skills Funds awarded a further 535 **bursaries**, totalling **£382k**
- Nearly half of all awards supported experienced professionals
- BFI National Lottery funding has been secured for a further three years from April 2026 and will involve the programme expanding to include games, distribution and exhibition sectors.
- 99% of respondents said the bursary enabled them to access opportunities they otherwise could not have afforded, 71% believed it helped them remain working in the screen industries, 71% reported improved technical skills relevant to their career, and 59% believed it would enable them to progress into more senior roles or secure promotion.

During 2025/26, the ScreenSkills Bursary Programme awarded 943 bursaries worth £706k*, funded by the BFI through National Lottery funding alongside the High-end TV Skills Fund, Unscripted Skills Fund, Film Skills Fund, Adobe Foundation and Children's TV Skills Fund. Support was provided to people working across the UK, with 61% of awards made to beneficiaries based outside London. 40% of all bursaries awarded involved requests for training, with associated travel and accommodation costs, 52% involved equipment and software purchases, and 12% involved driving lessons**.

"They're a great way of supporting people who don't have financial means to access equipment, mentoring and other support. It means diverse groups of people can access filmmaking and consider it as a career in a way they might not be able to otherwise" (Midnight Memphis, bursary recipient in the North East of England)

1.2 Looking Ahead to 2026/27

Building on the progress made during 2025/26, in the second full year of the five-year strategy period, the core priorities for ScreenSkills will be on translating new evidence and partnerships into coordinated action across the sector.

Key activities include publication of the research reports that will provide critical intelligence on workforce demand, future skills requirements and emerging career pathways:

- *Powering Production* - an investigation into the skills gaps and shortages in the screen sector from Harlow Consulting - April 2026.
- *Creative Industries Skills Audits* – May 2026 ScreenSkills has supported this CIC-led project including chairing the industry group, The Creative Industries Policy & Evidence Centre (Creative PEC) and Work Advance have written the Creative Industries Skills Audits and sub-sector reports, which include sub-sectoral report on the Screen sector.
- *Sizing Up the Future* – forecasting the size of the future workforce over the next three years, in collaboration with #4Skills from Ampere – July 2026
- *Creator Nation* – researching the skills needed in emerging modes of digital content creation and whether there are commonalities between skills and pathways to progression in screen and content creation – Summer 2026

Development of the **Industry Skills Plan** will continue, convening employers, training providers and government to create a shared screen industry roadmap for workforce development with the goal of publishing in December 2026.

ScreenSkills will also continue expanding the **Training Passport**, strengthening its **AI learning** offer across all skills funds to support upskilling in fast-evolving workflows and technologies, continue to signpost to further third-party resources, supporting **freelancers and improving pan-industry collaboration** through building new national and regional as well as sector-wide partnerships and continuing to increase investment in mid and senior-career workforce development.

As technological, economic and workforce changes continue to reshape the screen industries, ScreenSkills will remain focused on ensuring that the UK has a skilled, adaptable and inclusive workforce capable of sustaining growth and maintaining global competitiveness.

2. Financial review

As a charity our generated income is categorised into unrestricted and restricted funds. Our total income for 2025/26 was £19.96m (2024/25: £17.45m), made up of £1.03m (2024/25: £0.56) unrestricted income and £18.93m (2024/25: £16.89m) restricted funding. The detailed split of income and resources expended in the year by fund are shown in note 16.

Our restricted funds include ScreenSkills' Skills Investment Funds (SIFs), BFI Bursary Fund, the Creative Careers Programme (CCP), TV Access Project, YouTube and Adobe Foundation funding.

2.1 Funds

2.1.1 Unrestricted funds

Unrestricted income supports the delivery of strategy, work-readiness support through training, continuing professional development (CPD) and accreditation. In 2025/26, this amounted to £1.03m (2024/25: £0.56m), which includes Central Strategy, 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 2025/26 amounted to £0.31m (2024/25: £1.07m) supporting central delivery and support for the funds including infrastructure costs.

The unrestricted surplus for the year is £0.73m (2024/25: deficit of £0.51m) leading to closing unrestricted reserves of £2.66m (2024/25: £1.94m.)

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 £18.93m (2024/25: £16.89m) with expenditure at £17.25m (2024/25: £15.04m). The net surplus of £1.67m increased the brought-forward reserves of £11.68m from 2024/25 to carried forward reserves of £13.35m. Restricted funds are explained in note 16.

2.2 Investments

All of ScreenSkills' funds are currently invested in bank accounts held at HSBC. Interest received for the year was £560k (2024/25: £654k). 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 £18.3m of cash in fixed term deposit accounts at the end of March 2026.

2.3 Balance sheet

Fixed assets
Fixed assets increased to £103k (2024/25: £71k) due to additions of £69k for laptop replacements and finance upgrade in the year. There were also £128k write offs during the year for old laptops and a replaced finance system. These assets were already fully depreciated/amortised at the time of disposal creating no profit or loss for the charity.

Current assets less liabilities
Cash increased from £18.25m to £20.09m due to the increase in the grant creditors balance and is held at a sufficient level to meet current liabilities, which were £6.59m at the end of the year, and to keep minimum reserve levels in each fund.

The debtors balance increased significantly to £2.41m (2024/25: £1.37m) mainly due to accrued income for Creative Careers programme.

Creditors due within one year also increased by £0.53m to £6.59m (2024/25: £6.06m), mainly within grants payable for programmes completing in 2026/27.

Creditors due after one year was £2k (2024/25: £27k). By the end of March 2026, one grant was due to be completed after March 2027 (2024/25: one grants were due to be completed after March 2026).

2.4 Reserves Policy

The Finance, Audit and Risk Committee regularly reviews the Reserves Policy, and the level of reserves held is reviewed on a quarterly basis. The Committee considers the Charity Commission's guidance on charity reserves and assesses the level of reserves required to achieve an appropriate balance between delivering the charity's objectives and maintaining long-term 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 £1.7m. The Committee arrived at this amount after considering 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 started in 2025/26, we will need funds available during the transition and for further business development of around £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 2026 increased to £2.66m (2024/25: £1.94m). Free reserves increased to £2.56m (2024/25: £1.86m). This is higher than the targeted reserves position of £1.70m. The revised target was established in March 2026 following a review of the Reserves Policy and remains subject to regular review to ensure it remains appropriate. The increase in unrestricted reserves was driven by an exceptional year including, £2m of CCP funding, several one-off projects and two write-offs of long-standing creditors. These additional reserves strengthen the charity's resilience against potential reductions in central funding and will support the transition of its delivery and funding model over the coming years, enabling a return to a sustainable annual operating position. As part of this transition period, a break-even position is expected within central operations during 2026/27, with reserves anticipated to reduce gradually thereafter towards the target level. As sustainable funding arrangements are established, reserve levels are expected to return to the long-term target.

In addition to unrestricted reserves, ScreenSkills has considered the appropriate level of restricted reserves required to demonstrate sound financial management and stewardship and to support the sustainability of restricted funds. The revised policy proposes maintaining restricted reserves equivalent to six months of staffing costs and delivery flexibility.

At the end of March 2026, reserves held within restricted funds were £13.61m (2024/25: £11.68m), mainly related to the voluntary contributions for skills funds. 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 Funds continue to hold relatively high reserve balances, which increased further during the year, particularly within the Unscripted TV Skills Fund. These reserves provide flexibility to support the industry during 2026/27 and beyond. Guided by industry working groups, growth in programme delivery is aligned with income growth, allowing sufficient time to ensure that increased expenditure is effectively managed, industry-led, and targeted towards identified skills shortages.
The long-term objective for the Skills Investment Funds is to reduce reserve levels gradually to balanced operating positions. This process will continue over the coming years as expenditure increases and reserves are realigned with forecast future income contributions.

2.5 Going concern

The Trustees have assessed the charity's ability to continue as a going concern, considering its current financial position, approved budgets, cash flow forecasts and strategic plans covering the period to March 2028.

Income for 2025/26 was £19.96m (2024/25: £17.45m), with £16.40m (82%) generated from Skills Fund contributions (2024/25: £15.85m). This reflects continued industry support and includes the impact of additional project funding received during the year.

Budgets for 2026/27 assume income broadly in line with the current year, alongside increased programme delivery to utilise accumulated reserves.

The charity retains a strong balance sheet. As at 31 March 2026, unrestricted reserves were £2.66m, including free reserves of £2.56m, which is £0.86m above the target level of £1.70m. Restricted reserves were £13.35m (2024/25: £11.68m), primarily held within the Skills Funds, where planned expenditure is expected to exceed income in the near term as reserves are deployed in line with programme objectives.

Cash balances at year end were £22.50m, with forecasts indicating sufficient liquidity throughout the assessment period.

The Trustees have also considered the outlook for individual funding streams, including continued income across the HETV, Unscripted TV and Film Skills Funds, and confirmed multi-year funding commitments such as the BFI Bursaries programme to March 2029.

In addition, the charity has commenced delivery of its new five-year strategy, supported by partner funding and designed to diversify and sustain future income streams.

After reviewing financial projections, sensitivities and available mitigations, the Trustees are satisfied that the charity has adequate resources to continue in operational existence for the foreseeable future.

2.6 Risk management

ScreenSkills is committed to managing risk efficiently and effectively in order to deliver against its strategic priorities. We aim to follow best practice in the identification, assessment, and control of risk to support decision-making and the implementation of both strategic and operational plans. An updated risk management model has been applied to evaluate risks, taking into account both the potential severity of impact and the likelihood of occurrence, with an overall weighting towards impact. Each risk is assessed on a gross (pre-mitigation) and net (post-mitigation) basis.

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

The Senior Management Team maintains a Corporate Strategic Risk Register, which captures all significant high- and medium-level strategic risks affecting ScreenSkills and its operations. The Register is updated on a regular basis and reviewed by the Committee. The Committee's review is then reported to the Board for further consideration and final 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 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 recruitment of a new Chief Executive Officer in 2026/27

The summary below shows the Senior Management Team's assessment of current key areas of significant strategic risk, along with recommended actions and mitigations - for the Trustees' July 2026 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.	ScreenSkills continued to strengthen its approach to risk management through a range of strategic and operational mitigations. To support sustainable growth, the organisation maintained strong engagement with contributors, training providers and industry stakeholders, aligned growth opportunities with its strategic objectives, strengthened commercial capability, and applied consistent performance metrics and decision-making processes to prioritise investment and development opportunities.

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.	To mitigate digital risks, ScreenSkills will recruit a fractional CTO, continue to implement a yearly digital investment plan, with an aim for a multi-year strategy, supported by an agile digital strategy, resilient technology infrastructure, complemented by robust information security policies, and access to specialist internal and external expertise to safeguard systems, data and service delivery.
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.	To ensure the organisation has the capability and capacity to deliver its objectives, ScreenSkills will update staff induction, performance management and professional development, promote flexible and inclusive ways of working, strengthen organisational culture and reward principles, and progress an updated operating model that broadens knowledge sharing, increases role flexibility and reduces reliance on key individuals. The Board also commenced recruitment for a new Chief Executive Officer in July 2026 to support effective leadership succession and ensure continued organisational stability and strategic delivery.

In emerging risks and opportunities, the impact of AI advancement in skills delivery and in the workplace is an area of continued 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, reducing to £2k from 2026/27 onwards. 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 and animation. 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 2026, 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 '2025/26 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.

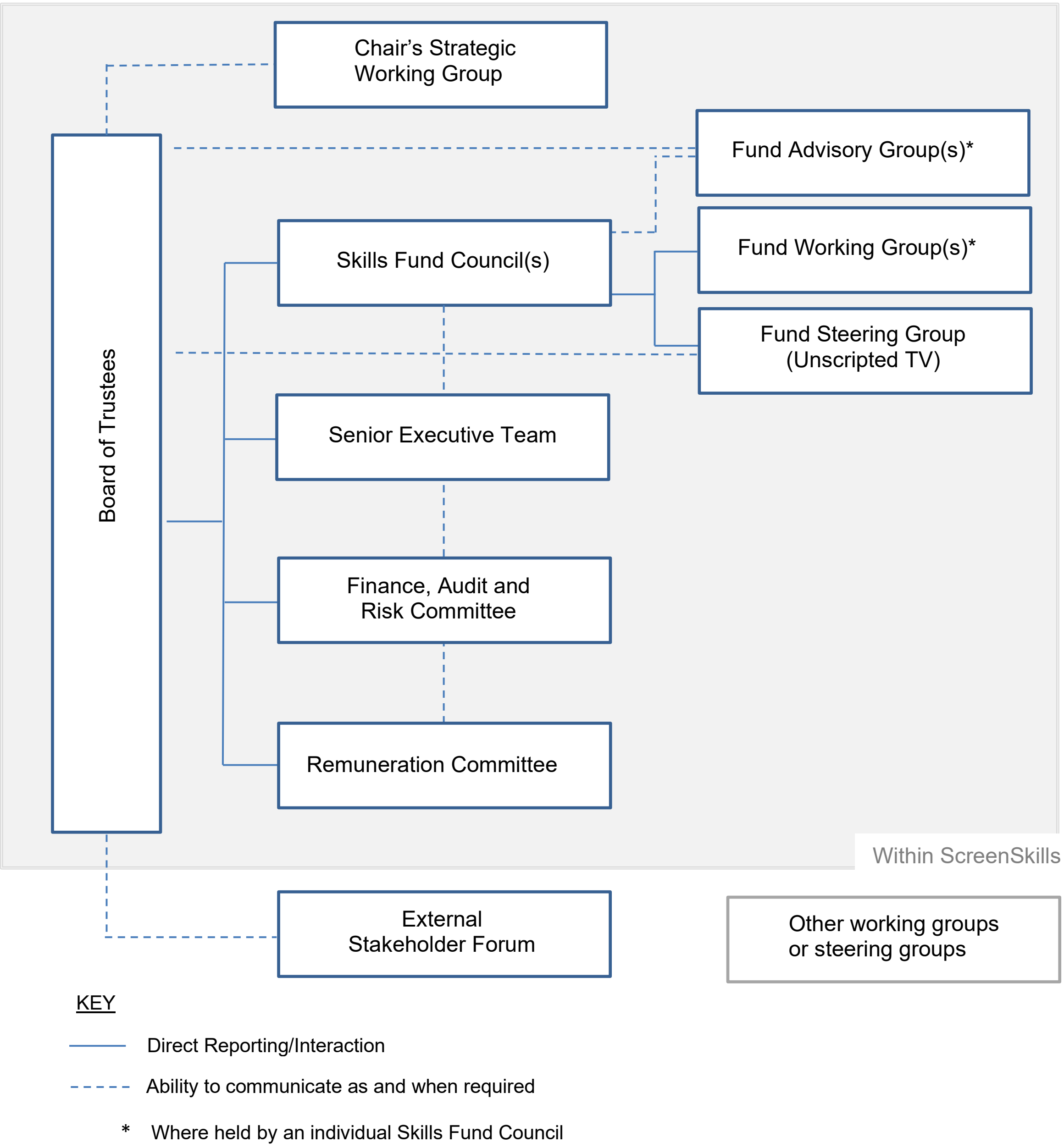
3.1 Governance update

ScreenSkills initiated a governance review in February 2024 to strengthen transparency, consistency, and clarity in relation to authority and decision-making, in line with charity sector best practice. External consultants, Complete Projects, were commissioned to undertake a comprehensive review of governance arrangements across the Board, the Finance, Audit and Risk Committee, and the Skills Fund Councils. Their findings and recommendations were reported during 2024/25.

Since then, ScreenSkills has been implementing the key recommendations throughout 2025/26. This has included updating the Articles of Association, establishing a smaller, skills-based Board comprising 12 trustees, and clarifying the Delegations of Authority to ensure that the Board remains the ultimate decision-making body.

In addition, the structure, membership, and terms of reference for all five Skills Fund Councils and their supporting groups have been reviewed to establish clear boundaries of responsibility and to clarify where, and to what extent, Board authority has been delegated.

All other key bodies within the ScreenSkills governance framework (see Figure below) have also been reviewed, with revised terms of reference formally adopted. The remaining Fund Working Groups are expected to adopt their updated terms of reference by summer 2026.



A number of new meetings and engagement mechanisms have also been introduced during the year to strengthen dialogue and connectivity between the Board and the Skills Funds.

During the year, four new trustees joined the Board as vacancies arose, and a new Chair of the Finance, Audit and Risk Committee was appointed, also joining the Board of Trustees. A further three trustee positions are expected to become available during 2026/27.

The final phase of implementation is now focused on embedding the supporting governance processes and mechanisms, alongside establishing appropriate ongoing ownership within the organisation. Completion of the remaining elements of the governance review remains on track for full implementation by autumn 2026.

3.2 ScreenSkills Board

ScreenSkills' Board of Directors and Trustees operate 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 £992 (2024/25: £774).

Details of Board members' expenses and related party transactions are disclosed in notes 6 and 19 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 ScreenSkills Board is composed to ensure a broad and balanced range of senior industry expertise across the screen sectors it serves. This includes experience in commissioning from both public service broadcasters and streaming platforms; production leadership across broadcasters, studios, and independent production companies in film and television; senior expertise in VFX spanning film, TV, games, and related media; and unions, trade bodies, or similar organisations within the screen industries. The Board periodically reviews its composition and undertakes skills audits to ensure it maintains the appropriate mix of knowledge, experience, and sector insight.

3.4 Board structure and meetings

ScreenSkills' Board of Trustees operate with a maximum of twelve Trustees (minimum nine). During 2025/26 there were five Board meetings and one 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 2025/26 the ScreenSkills Board comprised the following members:

Board member	Organisation	Board role & any ScreenSkills role	Appointment or resignation date
Lisa Opie	NED & Consultant	Trustee, Chair	
Philippa Childs	Deputy General Secretary, BECTU	Trustee	
Helen Northrop	COO, Love Productions	Trustee	
Dr Anna Mallett	Vice President, Production - EMEA/UK, Netflix	Trustee	
Melanie Sullivan	Chief Executive, Framestore	Trustee	
Fiona Clarke	Chief Operating Officer, Raw TV	Trustee	
Board members appointed during 2025/26			
Alex Pumfrey	Director of Strategic Partnerships, ITV	Trustee, Vice-Chair	15 September 2025 Vice-Chair from 24 March 2026
Sarah Monteith	Chief Marketing Officer, Touchscreen Productions	Trustee	15 September 2025
Stephen O'Donnell	Executive in media, tech, education and policy, DCMS	Trustee	15 September 2025
Sachin Dosani	Group COO & Co-founder, Wonderhood Studios	Trustee	15 September 2025
Joanna Rwama	COO/CFO, Fremantle UK	Trustee, Chair of Finance, Audit and Risk Committee	24 March 2026
Dr Leon Hawthorne	*Director of the Master's Programme in Artificial Intelligence and Digital Media Production, Cardiff University*	*Trustee*	*01 July 2026*
Board members resigned during 2025/26			
Paul Kearney	Production Executive, Milkshake!	Trustee, Chair of Children's Council	17 October 2025
Thomas Box	Co-Founder and Joint Managing Director, Blue Zoo Animation Studios	Trustee, Chair of Animation Council	17 October 2025
Jane Muirhead	Co-founder and Managing Director, Raise the Roof	Trustee, Chair of Unscripted TV Skills Fund Council	17 October 2025
Barry Ryan	Head of Production, The Ink Factory	Trustee, Chair of HETV Skills Council	17 October 2025
Bella Lambourne (Arabella McCabe)	Director of HR & Operations, Banijay UK	Trustee	28 January 2026
Kate Lyndon	Group Commercial Finance Director, Future	Trustee, Vice Chair, Chair of Finance, Audit and Risk Committee	24 March 2026
Manjinder Puaar	Finance 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 Key management personnel

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

3.8 Key addresses

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

3.9 Finance, Audit and Risk (FAR) Committee

The Finance, Audit and Risk (FAR) 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 FAR Committee members receive no remuneration for their role.

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

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

The FAR Committee included one observer during 2025/26 - the Chair of the ScreenSkills' Board.

The FAR Committee met four times during 2025/26. 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 FAR 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 in May 2025 the committee was renamed the Finance, Audit and Risk Committee (previously named Finance & Audit Committee).

3.10 Remuneration policy

All salaries are usually reviewed annually by the Remuneration Committee which consists of CEO, Finance Director, COO, members from the Board and FAR 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 FAR 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 FAR 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 have delegated authority from the Board and 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 2026 there were Skills Councils for Animation, Children's TV, Film, HETV and Unscripted Television. Additionally, ScreenSkills works in partnership with other bodies on VFX and Games 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 Accredited group: Comprised of health and safety experts from Apple, BBC Academy, BBC Studios, Disney, ITV, First Option Safety Group, BECTU, Netflix and Sky to ensure that production crew are kept safe and management receive training.
- ScreenSkills Training Passport: Created in 2023 to develop the ScreenSkills Training Passport. Members were BBC Studios, ITV Studios, Sky and Pact and in 25/26 extended to include BBC Public Service
- 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 comprised of funding broadcasters and streamers.
- Animation Skills Fund: supported by an advisory group to share sector intelligence and discuss any specific challenges and opportunities for collaboration
- AI Advisory Group: made up of experts using AI in the screen industry with a focus on identifying skills gaps and promoting quality in AI training convened twice in 25/26
- Industry Skills Plan:150+ stakeholders (employers, training providers and industry bodies) who are developing a strategic framework to identify and address emerging challenges and opportunities.
- Discover! Creative Careers: Led by ScreenSkills in partnership with almost 30 organisations and through collaboration with pan creative industry, education, and careers professionals. A steering group supports the programme's strategic direction meeting quarterly. Inclusivity, regions and financial sustainability sub-groups were convened.

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), Skills England and the Department for Education (DfE).

ScreenSkills also delivers against its objectives through various partnerships. In 2025/26, key partner organisations as well as the Government departments listed above included:

- The Adobe Foundation
- The British Film Commission (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
- Production Central
- The Royal Television Society
- Skills Cymru
- Skills Federation
- TV Access Project (TAP)
- UK Screen Alliance
- West Midlands Combined Authority
- Women in Film and Television
- 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 continue in office.

As far as each of the Trustees is aware:

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

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 29, 2026 08:18:27 GMT+1)
Trustee: ……………………………………

LISA OPIE (ScreenSkills' Board Chair)
Date: 16 July 2026

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 2026 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 2026 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 grant and contract income, and the override of controls by management. Our audit procedures to respond to these risks included designing procedures to evaluate the timing and recognition of grant and contract income, enquiries of management and the Finance, Audit and Risk 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.

29/07/2026

Daniel Haines
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
London

ScreenSkills Limited
STATEMENT OF FINANCIAL ACTIVITIES (incorporating the income and expenditure account) for the year ended 31 March 2026

	Note	Unrestricted Funds £	Restricted Funds £	2026 Total £	2025 Total £
Income					
Grants and donations	1	-	15,845,001	15,845,001	15,146,386
Income from charitable activities					
Industry Intelligence and Influencing	2	323,302	-	323,302	33,000
Entry Level Diversity and Work Readiness	2	99,522	2,024,005	2,123,527	678,360
Professional Development	2	458,760	559,782	1,018,542	846,391
Other trading activities					
Rental and Services Income		77,777	-	77,777	59,333
Investment Income		60,693	499,225	559,918	654,304
Other		14,423	2,300	16,723	32,641
Total income		1,034,477	18,930,313	19,964,790	17,450,415
Expenditure on					
Charitable activities					
Industry Intelligence and Influencing	4	302,217	405,775	707,992	222,783
Entry Level Diversity and Work Readiness		(81,160)	5,310,581	5,229,421	4,704,147
Professional Development	4	59,002	11,537,716	11,596,718	11,164,757
Products and Services	4	-	-	-	5,766
Other	4	28,943	-	28,943	19,349
Total expenditure	4	309,002	17,254,072	17,563,074	16,116,802
Net surplus		725,475	1,676,241	2,401,716	1,333,613
Net movement in funds		725,475	1,676,241	2,401,716	1,333,613
Total funds brought forward		1,935,231	11,676,604	13,611,835	12,278,222
Total funds carried forward	16a	2,660,706	13,352,845	16,013,551	13,611,835

All income and expenditure derive from continuing activities.

ScreenSkills Limited
BALANCE SHEET as at 31 March 2026
Company Registration Number 02576828

	Note	2026 £	2025 £
Fixed Assets			
Tangible Assets	7	87,025	55,441
Intangible Assets	7a	16,096	15,464
Investments	7b	1	1
		103,122	70,906
Current Assets			
Debtors	8	2,411,176	1,370,810
Cash at bank and in hand	12	20,089,102	18,253,205
		22,500,278	19,624,015
Creditors: Amounts falling due within one year	9	6,587,406	6,056,090
Net Current Assets		15,912,872	13,567,925
Total Assets less Current Liabilities		16,015,994	13,638,831
Creditors: Amounts falling due after more than one year	10	2,443	26,996
TOTAL ASSETS LESS CURRENT LIABILITIES		**16,013,551**	**13,611,835**
CAPITAL AND RESERVES			
Unrestricted funds		2,660,706	1,935,231
Restricted funds		13,352,845	11,676,604
	16	**16,013,551**	**13,611,835**

The Financial Statements on pages 42 to 65 were approved by the Board and authorised for issue on 16 July 2026.

Signed on behalf of the Board by:

Lisa. M. Opie
Lisa. M. Opie (Jul 29, 2026 08:18:27 GMT+1)
Trustee……………………………………….
LISA OPIE (ScreenSkills' Board Chair)

16 July 2026

	Note	2026 £	2025 £
Cash flow from operating activities			
Net cash provided by operating activities	14	1,345,117	1,209,138
Cash flow from investing activities			
Interest income		559,918	684,082
Purchase of fixed assets		(69,138)	(69,624)
Net cash provided by investing activities		490,780	584,680
Net increase in cash and cash equivalent		1,835,897	1,793,818
Cash and cash equivalent at the beginning of the year	12	18,253,205	16,459,387
Cash and cash equivalents at the end of year	12	20,089,102	18,253,205

The Accounting policies and Notes to the Financial Statements on pages 45 to 65 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), effective 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 2026/27 onwards including high level financial forecasts to March 2028) 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 10). Equally when work has been performed and conditions have been met income may be accrued for the period to which it relates (see note 9). 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 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, delivery relating to 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.

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 based on 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. In addition, ScreenSkills matches employee contributions above the minimum level up to a further 1% of pensionable salary. Benefits are ultimately dependent on investment performance with Aviva and the subsequent value of the underlying 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 2025/26, ScreenSkills contributed directly to an employee's personal pension scheme in accordance with an individual 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 2026	Total 2025
	£	£
Broadcasters	100,000	75,000
Voluntary Levy	15,744,551	15,071,386
Donations	450	-
Total	**15,845,001**	**15,146,386**

2 Income from Charitable Activities – Projects Summary

	2026	2025
	£	£
Industry Intelligence and Influencing		
ScreenSkills Strategy	323,302	33,000
Total Industry Intelligence and Influencing	**323,302**	**33,000**
Entry Level Diversity and Work Readiness	£	£
Creative Careers Programme	1,991,602	446,613
Accreditation	42,419	96,504
Standards	48,209	82,770
Arts Council England	-	43,992
You Tube	25,104	-
Curriculum Development	3,000	-
Job Profiles	-	8,480
Skills Checklist	5,894	-
Adobe Foundation	7,299	-
Total Entry Level Diversity and Work Readiness	**2,123,527**	**678,359**
Professional Development		
British Film Institute	484,058	498,589
Skills Training Passport	329,838	156,822
Apprenticeships/Standards	1,357	954
Adobe Foundation	48,586	91,427
Bespoke/Head of Department Training	17,828	21,429
International Training	2,235	2,848
West Midlands Mapping Pilot	46,000	-
PSP Review	6,037	-
Content Creator Research	31,667	-
Action for Freelancers	12,962	-
Aimici Companion Tool	10,522	-
TV Access Project	19,878	74,322
Netflix Training	7,574	-
Total Professional Development	**1,018,542**	**846,391**

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

During 2025/26 ScreenSkills received the following Government grants:

Department of Culture, Media and Sports (DCMS)
A total of £1,991,603 of restricted grant was received for Discover Creative Careers Programme (CCP) (2024/25: £388,717).

West Midlands Combined Authority
A total of £17,000 of unrestricted grant was received for Create Central West Midlands Crew Mapping Pilot (2024/25: £nil)

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

4 Total Expenditure

a) Breakdown of Total Expenditure

	Direct Costs	Grants	Support Costs	Total 2026	Total 2025
	£	£	£	£	£
Industry Intelligence and Influencing	702,340	-	5,651	**707,991**	**222,783**
Entry Level Diversity and Work Readiness	2,377,986	2,694,902	156,533	**5,229,421**	**4,704,147**
Professional Development	3,559,852	7,600,152	436,715	**11,596,719**	**11,164,757**
Products and Services	-	-	-	**-**	**5,766**
Other	29,839	-	(896)	**28,943**	**19,349**
Total 2026	**6,670,017**	**10,295,054**	**598,003**	**17,563,074**	**-**
Total 2025	**5,481,498**	**9,402,779**	**1,232,525**	**-**	**16,116,802**

Further details on Grants expenditure are in note 20.

b) Analysis of support costs

	Staff Costs - Indirect	Premises	Comms	Governance	Other	2026 Total	2025 Total
	£	£	£	£	£	£	£
Industry Intelligence and Influencing	381	167	76	5,031	(4)	5,651	10,047
Entry Level Diversity and Work Readiness	71,025	10,460	7,495	36,343	31,210	156,533	363,400
Professional Development	210,738	30,400	22,029	79,953	93,595	436,715	858,137
Products and Services	-	-	-	-	-	-	216
Other	(654)	(84)	(65)	214	(307)	(896)	725
Total 2026	**281,490**	**40,943**	**29,535**	**121,541**	**124,494**	**598,003**	**-**
Total 2025	**699,085**	**166,567**	**97,631**	**123,797**	**145,445**	**-**	**1,232,525**

Support costs of £0.60m (2024/25: £1.23m) comprise staff costs, general overheads, central service charges and recoveries that ScreenSkills considers attributable to core staffing and overhead activities. This represents a significant decrease of 51% compared with the prior year, primarily driven by increased cost recovery from funds, projects and the CCP programme, together with the write-off of the PAYE balance.

Staff and associated costs, including marketing, communications and events that relate solely to fund programmes, are allocated as direct costs. Direct costs in 2025/26 include programme delivery staff, marketing, events, performance audits, systems and evaluation costs.

c) Analysis of Governance Costs

	2026	2025
	£	£
Meeting costs	5,106	59
Trustees and Executive expenses	1,394	800
Legal and professional fees	70,899	81,538
Auditor’s remuneration (Incl. VAT)	44,142	41,400
Total governance costs	121,541	123,797

5 Net Income

	2026	2025
	£	£
Net Income is after charging:		
Depreciation on tangible fixed assets	28,874	21,020
Amortisation on intangible fixed assets	8,048	-
Amounts payable to Crowe and its associates in respect to both audit and non-audit services are as follows:		
- Statutory audit 25/26 (Excl. VAT)	36,750	-
- Statutory audit 24/25 (Excl. VAT)	-	34,500
- Remuneration for non-audit work (grant assurance)	7,800	3,600
Operating leases:		
- Land and Buildings	188,442	202,751
- Office Equipment	2,778	2,217

6 Employees

	2026	2025
	£	£
Staff costs		
Wages and salaries	3,156,134	3,098,498
Social security costs	384,755	313,907
Other pension costs	120,091	113,627
Redundancy	61,091	966
Total	**3,722,071**	**3,526,998**

There were two termination payments of £61,091 during the year (2024/25: one payment of £966). Additionally, a total of £15,647 was accrued for termination payments for three employees.

The average number of employees are calculated based on average monthly headcount:

	2026	2025
	No.	No.
Direct project staff	41	40
Support activity staff	26	26
Total	67	66

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

	2026 No.	2025 No.
£ 60,001 - £ 70,000	4	4
£ 70,001 - £ 80,000	4	3
£ 80,001 - £ 90,000	2	2
£ 90,001 - £ 100,000	2	-
£ 120,001 - £ 130,000	-	1
£130,001 - £140,000	1	1
£ 160,001 - £ 170,000	-	1
£ 170,001 - £ 180,000	1	-
	14	**12**

A total of 14 employees (2024/25: 12 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. These employees benefited from employer pension contributions at a rate of 4% to 5% of pensionable salary.

The aggregate total of employer's pension contributions made on behalf of employees earning over £60,000 was £43,506 (2024/25: £38,114).

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

	2026 £	2025 £
Salaries	399,557	296,650
Employer's National Insurance	44,009	30,728
Pension payments	13,264	11,666
	456,830	**339,044**

Trustees' Liability insurance premiums charged to the accounts was £992 (2024/25: £774).

Trustees' Remuneration and Expenses

During the year, £1,478 was reimbursed to board members in respect of board meeting attendance and other business-related expenses. The amounts reimbursed were: Alex Pumfrey (£75), Lisa Opie (£292), Sachin Dosani (£122) and Stephen O'Donnell (£989).

Expenditure of £714 was incurred on Christmas gifts provided to all twelve board members. In addition, farewell gifts totalling £347 were presented to Patricia Brady (£84), Jane Muirhead (£21), Bella Lambourne (£90) and Kate Lyndon (£152). (2024/25: There were 2 farewell gifts given to Kevin Trehy and Martha Brass for £60 each, lunch for Bella Lambourne for £29 and Board dinner of £606 for Richard Johnston's farewell.).

No pension or national insurance contributions were made on behalf of Trustees.
There were no other payments given to Trustees in the year. For further details on Trustees Related Party Transactions see note 19.

7 Tangible Fixed Assets

	Fixtures & equipment £	IT Equipment £	Total £
Cost			
1 April 2025	18,074	175,917	193,991
Additions	-	60,458	60,458
Write-offs	-	(107,788)	(107,788)
31 March 2026	**18,074**	**128,587**	**146,661**
Depreciation			
1 April 2025	904	137,646	138,550
Charge for year	3,615	25,259	28,874
Depreciation on assets written off	-	(107,788)	(107,788)
31 March 2026	**4,519**	**55,117**	**59,636**
Net Book Value			
31 March 2026	13,555	73,470	87,025
31 March 2025	17,170	38,271	55,441

7a Intangible Fixed Assets

	IT Software £	Total £
Cost		
1 April 2025	36,168	36,168
Additions	8,680	8,680
Write-offs	(20,704)	(20,704)
31 March 2026	**24,144**	**24,144**
Amortisation		
1 April 2025	20,704	20,704
Charge for year	8,048	8,048
Amortisation on assets written off	(20,704)	(20,704)
31 March 2026	**8,048**	**8,048**
Net Book Value		
31 March 2026	**16,096**	**16,096**
31 March 2025	**15,464**	**15,464**

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, 132-140 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

Due within 1 year	2026 £	2025 £
Trade debtors	518,684	395,888
Other debtors	33,219	32,719
Prepayments and accrued income	1,859,273	942,203
Total	**2,411,176**	**1,370,810**

9 Creditors: Amounts falling due within one year

	2026 £	2025 £
Trade creditors	144,023	148,966
Other creditors	36,008	108,405
Other taxation and social security costs	95,194	129,877
Accruals	425,079	384,329
Deferred income (Note 11)	738,483	509,775
BFI grants payable (Note 20)	73,222	83,218
Other grants payable (Note 20)	5,075,397	4,691,520
Total	**6,587,406**	**6,056,090**

10 Creditors: Amounts falling due in more than one year

	2026 £	2025 £
Amounts payable by instalments falling due:		
Grants payable (Note 20)	2,443	26,996
Total	**2,443**	**26,996**

11 Deferred income

The following reflects the movement in the deferral of incoming resources. The deferred income includes Strategy income, High End TV Leaders of Tomorrow programme, BFI Bursary programme, 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.

	2026	2025
	£	£
Brought forward	509,775	18,014
Released income to charitable activities	(481,077)	(14,681)
Income deferred in year	709,786	506,442
Carried forward	738,484	509,775

12 Cash & cash equivalents

	2026	2025
	£	£
Bank – Current Accounts	1,788,291	2,052,699
Bank – Deposit Account*	18,300,000	16,200,000
Cash Cards	811	506
Total	**20,089,102**	**18,253,205**

* Deposit accounts are fixed term deposit accounts for 1-6 months.

13 Reconciliation of net funds

	2025	Cash flow	2026
	£		£
Cash at bank and in hand	18,253,205	1,835,898	20,089,102
Debt due within one year	-	-	-
Total	**18,253,205**	**1,835,898**	**20,089,102**

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

	2026 £	2025 £
Net income	2,401,717	1,333,613
Add back amortisation and depreciation charge	36,922	21,923
Deduct interest income	(559,918)	(654,304)
(Increase) in debtors	(1,040,366)	(50,110)
Increase in creditors	506,763	558,016
	1,345,118	**1,209,138**

15 Operating Lease Commitments

As at 31 March 2026 the charity had total non-cancellable operating leases as follows:

	2026 £	2025 £
Land and Buildings		
Payable within 1 year	147,236	142,819
Payable within 2-5 years	-	-
	147,236	142,819
Office Equipment		
Payable within 1 year	2,069	2,586
Payable within 2-5 years	2,069	4,138
	4,138	6,724
Total Lease Commitment	**151,374**	**149,543**

16a Charity Funds
Current Year

	Bal b/f April 2025 £	Income £	Expenditure £	Bal c/f March 2026 £
Unrestricted	1,935,231	1,034,477	(309,002)	2,660,706
Restricted				
ScreenSkills' Skills Investment Funds (SIFs)	11,658,029	16,402,371	(14,707,555)	13,352,845
BFI Bursary Fund	-	484,058	(484,058)	-
Creative Careers Programme (CCP)	-	1,991,603	(1,991,603)	-
TV Access Project (TAP)	18,575	19,878	(38,453)	-
You Tube & Adobe Foundation	-	32,403	(32,403)	-
Total Restricted	11,676,604	18,930,313	(17,254,072)	13,352,845
Total	13,611,835	19,964,790	(17,563,074)	16,013,551

Unrestricted Funds

Unrestricted funds are received from a range of sources and are not subject to specific conditions regarding their use, other than supporting the charity's overall objectives. These funds provide flexibility to deliver strategic priorities and core charitable activities.

Unrestricted income supports strategy delivery, the Skills Passport programme, and the provision of work-readiness initiatives through training, continuing professional development (CPD), and accreditation services. During 2025/26, unrestricted income totalled £1.03m and was generated from a diverse range of activities, including strategy delivery, Skills Passport training, bespoke training courses, accreditation services, funding from Skills Development Scotland (SDS), international licensing of online assets, and various ad hoc projects. Additional income was also generated through projects co-funded by public and private sector investment.

The unrestricted surplus for the year was £0.73m, increasing unrestricted reserves to £2.66m at 31 March 2026.

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 £1.70m which increased the reserves to £13.35m.

Creative Careers Programme (CCP)

Originally launched as a pilot in 2018 with Government seed funding, the Creative Careers Programme (CCP) provides young people, careers advisers and schools with specialist information, advice and guidance on careers in the creative industries. Delivered through a combination of online resources, training and employer-led events, the programme helps improve awareness of career pathways and opportunities across the sector. Since its inception, CCP has engaged more than 1,000 creative employers and facilitated over 210,000 industry encounters, with independent evaluation demonstrating a positive impact on young people's understanding of, and interest in, creative careers.

ScreenSkills received a £1.99m grant from the DCMS to continue delivery of the programme through to March 2026. The funding supports the expansion of employer engagement activity, enhancement of digital resources and careers information, increased delivery in priority areas across England, and the development of pilot programmes in two of the devolved nations. It also enables targeted initiatives for work experience and young jobseekers, helping to improve access to creative careers and support the development of a diverse and skilled future workforce in line with the Government's levelling-up objectives.

BFI – Bursary Fund

The BFI awarded a grant of £1.5m of National Lottery funding over a three-year period to March 2026 to support ScreenSkills bursaries. These bursaries help remove financial barriers to career entry and progression within the screen industries, playing a vital role in improving access to opportunities and supporting a more inclusive workforce across the sector.

In the final year of the programme, £484k of funding was utilised. Following the successful delivery of the fund, the BFI has awarded a further £1.57m of National Lottery funding for a three-year period to March 2029, enabling ScreenSkills to continue providing bursary support to individuals seeking to enter or progress within the screen industries.

Other Projects

ScreenSkills delivers a range of additional projects aimed at improving access, skills development and entry routes into the creative industries.

The TV Access Project (TAP) is focused on improving disabled access and inclusion across the television industry. As part of this work, ScreenSkills received £20k of funding from the BBC to support a TAP coordinator role, alongside £18k of funding from Channel 4 to support the ScreenSkills Hub.

In addition, YouTube provided £25k to support delivery of Discover Creative Careers events and the production of two videos designed to help young people explore routes into the creative industries. The Adobe Foundation also contributed £7k towards bursaries, supporting individuals facing financial barriers to entry and progression within the sector.

16b Charity Funds Comparatives

	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	9,832,773	16,886,002	(15,042,171)	11,676,604
Total	12,278,222	17,450,415	(16,116,802)	13,611,835

17 Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2026 £	Unrestricted Funds £	Restricted Funds £	Total 2025 £
Fixed assets	103,122	-	103,122	70,906	-	70,906
Cash at bank and in hand	3,238,044	16,851,058	20,089,102	2,276,789	15,976,416	18,253,205
Other net liabilities	(680,460)	(3,498,213)	(4,178,673)	(412,464)	(4,299,812)	(4,712,276)
Total	**2,660,706**	**13,352,845**	**16,013,551**	**1,935,231**	**11,676,604**	**13,611,835**

18 Grants Payable in furtherance of charitable objectives

	Restricted Funds £	Total 2026 £	Restricted Funds £	Total 2025 £
Awards				
Skills Funds	9,133,618	9,133,618	8,700,378	8,700,378
TAP	-	-	59,991	59,991
CCP	754,616	754,616	-	-
Total Awards	9,888,234	9,888,234	8,760,369	8,760,369
No of Grants to organisations	1,100	1,100	1,237	1,237
Bursaries				
	£	£	£	£
BFI	356,005	356,005	346,997	346,997
Skills Funds	391,566	391,566	652,636	652,636
Adobe Foundation	7,299	7,299		
	754,870	754,870	999,633	999,633
No of Bursaries	943	943	1,162	1,162
Total New Awards and Bursaries	10,643,104	10,643,104	9,760,002	9,760,002
Rescinded Awards	(348,050)	(348,050)	(357,223)	(357,223)
Total Awards and Bursaries	10,295,054	10,295,054	9,402,779	9,402,779
Total number of Awards and Bursaries	2,043	2,043	2,399	2,399

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 20.

19 Related Party Transactions

Skills Fund contributions are received from entities in which ScreenSkills Trustees, Council members, or other key management personnel are employed or hold directorships. These contributions are made on the same terms as those applicable to all other participating entities and are therefore not separately disclosed as related party transactions in respect of preferential treatment or non-standard terms.

The Skills Fund comprises voluntary or contractually required contributions from screen productions, typically calculated as a percentage of UK core production expenditure. These contributions support skills development within the UK screen industries and may, in certain cases, form part of the conditions associated with eligibility for UK tax relief. Productions generally contribute 0.5% of eligible UK core expenditure (with the USF Fund element of 0.25% shared equally between production companies and broadcasters), subject to a cap based on production budget per broadcast hour.

Funds are applied to address skills shortages across the screen industries, including investment in training for new entrants, support for workforce development, and provision of continuing professional development for existing crew and talent. In certain circumstances, contributing productions may also receive benefits in the form of training provision or workforce development support, the nature and value of which are determined in accordance with defined fund criteria and eligibility conditions.

ScreenSkills also awards grants and enters into supplier and training-related contracts with organisations that may employ Trustees or Council members. All such arrangements are undertaken on standard terms, consistent with those applied to other comparable organisations, and are subject to established procurement and governance procedures. None of the Trustees or relevant individuals are considered to have control over both ScreenSkills and any contributing or contracting entity in which they are employed or hold a directorship.

The Trustees have no involvement in the approval of individual Skills Fund contributions, grant awards, or supplier decisions relating to organisations with which they are associated. All transactions are conducted at arm’s length and in accordance with ScreenSkills’ conflict of interest policy, with appropriate declarations of interest made and managed through established governance processes.

20 Grants Awarded

Awards	Grant Creditors 2024/25 b/f	Granted in 2025/26	No of grants	Paid in 2025/26	Rescinded in 2025/26	Grant Creditors 2025/26c/f
	£	£		£	£	£
Mission Accomplished Ltd	119,573.54	541,401.00	7	(481,653.11)	(61.44)	179,259.99
DV Talent Ltd	101,200.00	380,000.00	4	(157,932.32)	(15,267.68)	308,000.00
Into Film	-	358,979.89	2	(324,747.23)	-	34,232.66
Jo Woolf Media	64,000.00	170,000.00	2	(167,855.49)	(5,051.58)	61,092.93
Jnr Blue Ltd	-	149,088.00	2	(104,688.84)	-	44,399.16
Eye Film &Television Ltd	-	111,746.00	3	(78,034.83)	-	33,711.17
University Of Salford	-	100,000.00	1	(65,167.52)	-	34,832.48
Directors UK Ltd	17,400.00	96,000.00	0	(19,903.33)	-	93,496.67
Remedy Pictures Ltd	-	91,250.00	9	-	-	91,250.00
Karen Hudson	-	89,390.00	1	(57,972.99)	-	31,417.01
TripleC	151,967.35	84,990.00	2	(83,415.31)	(13,255.87)	140,286.17
Thecallsheet.Co.Uk Ltd	46,797.95	84,800.00	2	(102,445.74)	(4,601.58)	24,550.63
SF Bloomers Ltd	-	80,995.00	11	(80,995.00)	-	-
BBC Comedy Productions	12,576.17	80,945.00	11	(93,521.17)	-	-
Two Cities (Blue Lights 4) Ltd	-	79,758.28	7	-	-	79,758.28
ITV Venturer Ltd	-	77,225.00	8	(10,000.00)	-	67,225.00
Bild Studios Ltd	-	77,160.00	4	(74,160.00)	-	3,000.00
Grand Scheme Media	39,145.00	73,146.00	2	(94,481.00)	(2,221.00)	15,589.00
Thinkbigger! Ltd	27,311.56	72,190.00	2	(62,947.84)	(7,412.20)	29,141.52
The Forge Entertainment Ltd	-	70,225.00	8	(2,600.00)	-	67,625.00
LBP Outlander 6 and 7 Ltd	-	67,700.00	8	(67,700.00)	-	-
Sign Up Training Ltd	-	67,352.82	1	(58,187.02)	-	9,165.80
Chamber Pictures Ltd	-	67,275.00	8	(1,000.00)	-	66,275.00
Fixer CMG Ltd	31,920.00	64,410.00	8	(24,555.38)	(8,209.62)	63,565.00
BBC Studios	6,025.00	61,450.00	11	(27,325.00)	-	40,150.00
Project Temple Productions Ltd	-	61,447.50	7	-	-	61,447.50
Brief Productions Ltd	-	60,165.00	9	(20,470.00)	-	39,695.00
Kudos (SAS3) Ltd	-	60,000.00	6	(50,000.00)	-	10,000.00
GSR Productions Ltd	7,300.00	59,995.00	9	(41,145.00)	-	26,150.00
NFTS Scotland	43,310.00	58,687.00	3	(36,233.55)	(9,076.45)	56,687.00
Thetford Productions Ltd	21,300.00	58,648.98	10	(36,803.98)	(11,300.00)	31,845.00
Belladonna Films Ltd	-	55,595.00	7	(55,595.00)	-	-
Plum Jam Productions Ltd	-	54,180.00	5	-	-	54,180.00
LSPW Project Ltd	-	53,620.00	7	(10,000.00)	-	43,620.00
Talking Point Ltd	10,532.00	53,005.82	2	(63,537.82)	-	-
Newdles Productions Ltd	-	52,595.00	6	(52,595.00)	-	-
Cross Plains Productions Ltd	18,200.00	52,485.74	13	(70,295.74)	(390.00)	-
Deadpoint Productions Ltd	-	52,250.00	4	(25,000.00)	-	27,250.00
Sunken Garden Productions Ltd	-	52,000.00	6	-	-	52,000.00
Moonage Pictures Ltd	-	51,245.00	5	(51,245.00)	-	-
Wall to Wall - Warner Bros TV	17,638.13	51,172.48	8	(17,638.13)	-	51,172.48
Saviour TV Ltd	-	51,095.00	6	-	-	51,095.00
BBC Grafton House Prod. Ltd	47,670.00	51,070.00	6	(49,870.00)	-	48,870.00
Subtotal	**783,866.70**	**4,186,734.51**	**243**	**(2,821,718.34)**	**(76,847.42)**	**2,072,035.45**

	Grant Creditors 2024/25 b/f	Granted in 2025/26	No of grants	Paid in 2025/26	Rescinded in 2025/26	Grant Creditors 2025/26 c/f
Awards (b/fwd)	**£**	**£**		**£**	**£**	**£**
Subtotal	**783,866.70**	**4,186,734.51**	**243**	**(2,821,718.34)**	**(76,847.42)**	**2,072,035.45**
SDTA Productions Ltd	38,400.00	50,857.60	6	(50,675.00)	(325.00)	38,257.60
QSP Blame Ltd	-	50,232.30	5	(25,232.30)	-	25,000.00
Jash Productions Ltd	-	50,078.35	7	(11,618.35)	-	38,460.00
Sgil Cymru	40,000.00	50,000.00	1	(50,000.00)	-	40,000.00
Grants to companies< £50k	**3,741,460.38**	**5,500,331.14**	**838**	**(6,251,362.07)**	**(222,056.64)**	**2,768,372.81**
Bursaries (amounts paid to Individuals)	**198,007.17**	**754,870.17**	**943**	**(735,121.05)**	**(48,820.56)**	**168,935.73**
Total	**4,801,734.25**	**10,643,104.07**	**2,043**	**(9,945,727.11)**	**(348,049.62)**	**5,151,061.59**

21 Statement of Financial Activities Comparative

	Unrestricted Funds	Restricted Funds	2025 Total	2024 Total
	£	£	£	£
Income				
Grants and donations	-	15,146,386	15,146,386	11,027,238
Income from charitable activities				
Industry Intelligence and Influencing	33,000	-	33,000	10,242
Entry Level Diversity and Work Readiness	187,755	490,605	678,360	1,014,883
Professional Development	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	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