The Film and Television Charity

Charity No. 1099660

Company Registration No. 4816786

Trustees' report and Group financial statements
Year ended 31 March 2025

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An introduction from the Chair

Dear friends, supporters, and colleagues,

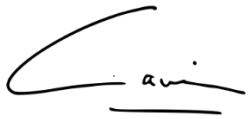
I am proud to introduce the Film and TV Charity's Annual Report for 2024-25, a year marked by resilience and accomplishment in the face of profound industry change. Against that backdrop, our team delivered flagship programmes that demonstrate the Charity's impact and vital role in the sector. These include the transformative Reel Impact grant programme supporting Black and Global Majority professionals, the 2024 edition of our groundbreaking Looking Glass Survey which received over 4,000 responses and continues to guide our and the industry's approach to mental health, and the Whole Picture Toolkit that is becoming the gold standard for mental wellbeing in productions across the UK. We also celebrated the successful return of the Royal Film Performance with Gladiator II, a highlight event that raised vital funds and brought together the creative community in celebration.

Our support services reached over 11,300 individuals this year, including delivering more than 1,400 counselling sessions, and providing advice and direct support that resulted in marked improvements in mental health, financial security, and social connectedness. The growing adoption of our mental health toolkit by productions, with commitment from major partners such as the BFI, underscores the Charity's leadership in fostering healthier work environments.

Despite these successes, there is still much to do. We are committed to continuously evolving and enhancing the ways we serve our beneficiaries and the wider industry. The challenges faced by those working behind the scenes are complex and ongoing, requiring a multifaceted, compassionate, and proactive approach. We remain dedicated to both immediate support and systemic change, working collaboratively to build a stronger, more equitable, and sustainable screen sector.

I express my deepest gratitude to our donors, partners, staff, volunteers, and trustees whose steadfast belief and dedication have made these achievements possible. Together, we will continue to shape an industry that values not only extraordinary creativity but also the people who bring it to life.

On behalf of the Board, thank you for your support.



Claire Tavernier

Chair, Film and TV Charity

10 November 2025

An introduction from the CEO

It is with tremendous pleasure and honour that I write this introduction to the Film and Television Charity's annual report for 2024–25.

Over the past year, I have had the privilege of working alongside an exceptional team and engaging with a wide range of stakeholders across the industry. This has only served to deepen my appreciation of the Charity's unique position and the critical role it plays in supporting the people who make film, television and cinema such a vital part of the UK's cultural sector.

However, we find ourselves at a pivotal moment. The film, television, and cinema industry continues to experience a period of considerable flux - one that increasingly appears to be systemic rather than cyclical. I believe the contraction we are witnessing is not simply a temporary downturn, but a fundamental reshaping of the sector. This has profound implications for the individuals who work within it, many of whom are facing uncertainty, instability, and difficult decisions about their future.

In this context, the Film and Television Charity must be more than a safety net. We must be a guiding light for those navigating these changes - whether they are staying in the industry, transitioning out, or forging portfolio careers that span both worlds. Our support must be flexible, responsive, and rooted in empathy and understanding.

We also recognise the need to engage more actively with the cinema sector, as well as other parts of the screen industry. This is not just a nod to our heritage - as the former Cinema and Television Benevolent Fund – but a recognition that film, television, cinema and newly emerging parts of the screen industries form a single, interdependent ecosystem. Each part relies on the others, and we must ensure that those working in cinemas are supported as integral members of our creative community.

The Charity's profile is higher than ever. We are engaging with more stakeholders than before, and our convening power is increasingly recognised across the industry. This year, we brought together diverse voices to address urgent issues such as Islamophobia and antisemitism, and we are helping to shape pan-industry approaches to the mental health crisis and financial precarity that our world-leading research has identified. These efforts reflect our commitment not only to individual wellbeing but, perhaps even more crucially, to genuine systemic change.

Our two-pronged approach - providing immediate support to those in need while also tackling the root causes of poor wellbeing - is now firmly embedded in our strategy. Internally and externally, we are delivering on both fronts, and the impact is clear. We are helping people in crisis, yes - but we are also working to ensure fewer people reach that point in the first place.

To ensure we can stay laser-focused on our mission, our financial sustainability remains a central priority. As the industry continues to evolve, we must ensure that the Film and Television Charity is built on a strong and resilient long-term business model. This means diversifying our income streams, strengthening our partnerships, and being bold in how we articulate our value to the industry. We are not just a reactive organisation; we are a proactive force for good, and our financial strategy must reflect that ambition.

Equally, the future of the Charity is rooted in the calibre of our staff and the strength of our relationships across the sector. I am continually inspired by the dedication and expertise of our

team and encouraged by the depth of engagement we are seeing from our industry friends and donors. Our presence at key events has grown, our convening power is recognised, and our donor renewal rates remain impressively high. These relationships are not only holding firm - they are expanding, and they will be instrumental in helping us meet the challenges ahead.

Together, we will continue to build a more resilient, inclusive, and supportive creative sector - one that values not just the work, but the wellbeing of those who create it.

Marcus Ryder

Chief Executive Officer

10 November 2025

Trustees, Legal and Administrative Details

Patron
His Majesty the King

Vice Patrons
Anne Bennett
Debbie Chalet
Derek Cooper
Stanley Fishman CBE
Lord Grade CBE
Steve Jaggs
Barry Jenkins OBE
Ian Lewis
David McCall CBE DL
David Murrell
Denise Parkinson
Lord Puttnam CBE
Jeremy Thomas CBE

Principal Advisors:

Bankers	National Westminster Bank plc 246 Regent Street, London, W1B 3PB
Auditors	HaysMac LLP 10 Queen Street Place, London, EC4R 1AG
Investment Advisers	Rothschild & Co, 1 King William Street, London EC4N 7AR
Solicitors	Kingsley Napley, 20 Bonhill Street, London EC2A 4DN

Trustees who served during the year
Claire Tavernier †x*
Cameron Saunders † *(resigned 06 Feb 2025)*
Joseph Adesunloye *
Catherine Bosworth ‡
Robin Chalmers †x
Peter Clark ‡
Juliet Gilkes Romero *
Suki Gill ‡
Kirsty Good *
Emma Hoyle †
Sara Putt x

† Member of the People and Culture Committee
‡ Member of the Finance Committee
* Member of the Inclusivity Committee
x Member of the Risk, Safeguarding and Governance Committee

Senior Management Team
Dr Marcus Ryder MBE *Chief Executive Officer*
Louise Benson *Director of Development*
Rachel Hillman *Director of Impact and Innovation*
Alan de Sousa Caires *Director of Finance & Operations, and Company Secretary*

Registered Office

22 Golden Square, London, W1F 9AD

Website
filmtvcharity.org.uk

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Principal Partners

BBC

BBC STUDIOS

itv

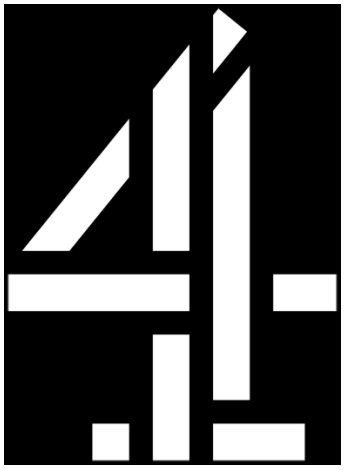
Paramount

sky

WARNER BROS. DISCOVERY

Walt Disney Studios Motion Pictures

Major Partners



Industry Partners

Industry Friends

HOUSE
PRODUCTIONS

IMDb

ITN

LOOKOUT
POINT

Loop
TALENT

MERMAN

MOONAGE
PICTURES

OBJECTIVE
MEDIA
GROUP

ONCE
UPON
A
TIME

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PERFORMANCE
FILM & MEDIA INSANCE

raw

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PLANET

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searchlight

SEE
SAW

SISTER

STUDIOCANAL
A CANAL+ COMPANY

TWOFOUR

TLS

truenorth

TWO CITIES
TELEVISION

The Trustees' Report (incorporating the Directors' Report) for the year ended 31 March 2025

Introduction

The Trustees present the Trustees' Report, including the Strategic Report, together with the consolidated audited financial statements of the Charity and its subsidiary companies for the year ended 31 March 2025. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Articles of Association and 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 (FRS102).

Objectives of the charity

We are the leading UK charity for people working behind the scenes in the film, cinema and commercial television industries. We exist to provide relief to those in need by reason of youth, age, ill health, disability, financial hardship or other disadvantage; to prevent or relieve poverty; to promote physical, mental and social wellbeing; and to promote equality, diversity and inclusion for the public benefit by reducing, preventing and discouraging discrimination and the resulting barriers in the film, television or moving image industry in the British Isles (excluding the Republic of Ireland) and in wider society.

The Charity revised its charitable objectives on 15 April 2020 to enable us to better serve individuals at all stages of their career; and to add focus on the promotion of physical, mental and social wellbeing, and the promotion of diversity, equality and inclusion, and again on 28 September 2023 allow freelancers trustees to be remunerated and trustees to be able to draw on support from Charity's services.

Public Benefit

The Trustees have due regard to the Charity Commission's general guidance on public benefit and the specific guidance on the prevention or relief of poverty for public benefit when determining the eligibility of applicants and the amount of support given.

Structure, governance and management of the charity

Trustees

The Board of Trustees act in accordance with formal terms of reference for the governance of the Board and are required to meet quarterly. The Board are responsible for strategy and oversight of the work of the committees and the Charity's management.

Trustees serve for a period of three years and at the conclusion of each three-year term trustees may be re-elected by the Board at the annual retirement meeting unless they have previously served three terms.

The Board of Trustees is led by Chair, Claire Tavernier, since September 2023. There were no new Trustees during the year, and former Chair of Trustees Cameron Saunders completed his trusteeship on 06 Feb 2025.

All Trustees undergo an in-house induction into the charity, including meeting the management team and staff to enable them to fulfil their duties and obligations as Trustees and Directors. This training includes general trustee training, safeguarding and investments.

Committee Structure
Detailed terms of reference for the Board of Trustees and the committees are approved by the Board. Committees act as a liaison between the Board and the management team and report back to the Board at quarterly Trustee meetings. To enable the Charity to draw on the widest pool of expertise, committees may co-opt specialist advisors.

The Charity operated four committees during the year:

The Finance Committee: Chaired by Suki Gill the committee is responsible for reviewing the annual budgets, monthly management accounts and cashflows, the annual financial statements, taxation and internal controls. The committee meets at least four times a year. Trustee members are Catherine Bosworth and Peter Clark.

The Charity's investment advisors, Rothschild's Investment Management, attend committee meetings in Spring and Autumn each year to report on the performance of the investment portfolio. There is an optional meeting with the advisors ahead of the other two Finance Committee meetings each year.

The Charity's auditors attend two meetings each year; to present their Audit Planning and Audit Findings Reports.

People and Culture Committee: Chaired by Emma Hoyle the committee assists the Board in (1) the appointment of new Trustees, and (2) in ensuring that the Executive team retain an appropriate structure, size and balance of skills to support the strategic objectives and values of the Charity. The committee meets at least once a year. Trustee members are Robin Chalmers and Claire Tavernier, and Cameron Saunders (until 06 Feb 2025).

Inclusivity Committee: Co-Chaired by Juliet Gilkes Romeo and Jospeh Adesunloye, the committee assists the Board in developing the Charity's equity and inclusion work, in particular to meet the Charity's fourth object to *"Promote equality, diversity and inclusion by reducing, preventing and discouraging discrimination and the resulting barriers in the industry".*
The committee meets at least once a year. Kirsty Good and Claire Tavernier are Trustee members.

Risk, Safeguarding and Governance Committee: Chaired (interim) by Robin Chalmers the committee assists the Board in (1) in advising of the risk management procedures, (2) safeguarding procedures and concerns (3) reviewing the governance of the Charity. The committee also provide a forum for the Chief Executive and the Executive Team to discuss issues relating to risk, safeguarding and governance. The committee meets at least once a year. Trustee members are Claire Tavernier and Sara Putt.

Key Management Personnel
The key management personnel are the senior management team and the Trustees, as listed on page 6. The CEO's remuneration package is set by the People & Culture Committee.

Strategic Report

The work of the Film and TV Charity is grounded in three principles: **Our Need, Our Vision, and Our Purpose.**

Our Need

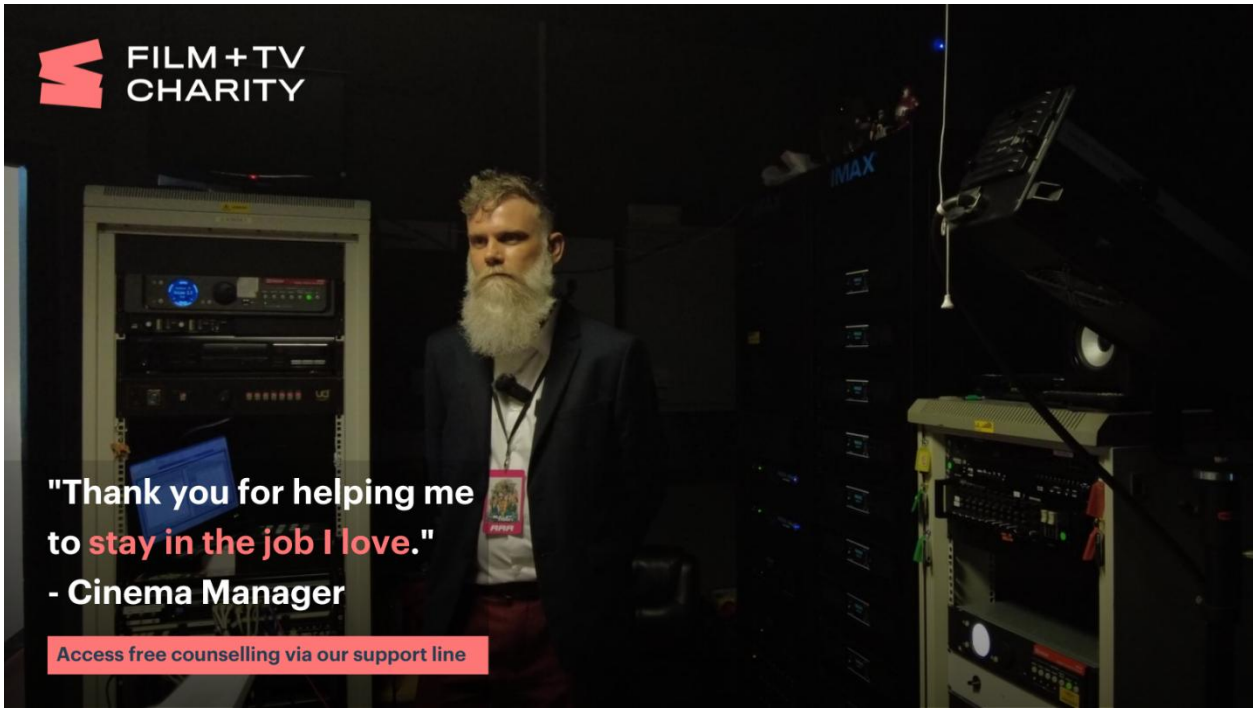
The UK film, TV, and cinema industries continue to experience unhealthy working practices, marked by financial insecurity, inequity, and precarious employment.

Our Vision

We envision the UK's film, TV, and cinema industries becoming the best places in the world for creatives to build healthy, fulfilling, and sustainable careers irrespective of background.

Our Purpose

To help those in immediate need and to address the causes of poor wellbeing. Working collaboratively across the industry, we strive to improve individual wellbeing while tackling unhealthy workplace practices to create a healthier, more equitable culture.



A Year of Transformation

The year ending 31 March 2025 marked a period of significant transformation. The sector's contraction has proven systemic rather than cyclical, reshaping the industry and threatening careers. Against this backdrop, the Charity stepped up: supporting people navigating change—whether remaining in the industry, transitioning out, or building portfolio careers.

Our mental health work grew in both impact and reach. The **Whole Picture Programme**, first launched as an urgent intervention, is now embedded in our long-term strategy. It underpins our work with partners to set **pan-industry standards for mental health**.

We also expanded our support for specific communities, addressing antisemitism and Islamophobia, and launching tailored programmes for underrepresented groups. This reflects our recognition—first enshrined in our Articles in 2020—that "one-size-fits-all" solutions often benefit only the majority and most privileged.

Key Developments and Milestones

1. Charity Restructure

To address financial pressures and sharpen focus, we restructured the organisation, resulting in some redundancies and a larger proportion of Charity expenditure going to our service provision. Our central London Golden Square building has been repositioned as a hub for collaboration and convening, hosting events for the BBC and leading independent production companies.

2. Reel Impact

We launched **Reel Impact**, a £1m grant programme supporting Black and Global Majority professionals and organisations. Designed through co-production with 16 industry experts, it devolves decision-making power to those with lived experience of systemic discrimination.

3. Looking Glass Survey

The 2024 **Looking Glass Survey** received the highest response since its 2019 launch, confirming its role as a world-leading study of screen industry mental health. The results continue to inform the Charity's work and policy across broadcasters, regulators, and government.

4. Whole Picture Toolkit

Our flagship **Whole Picture Toolkit**, now embedded into our long-term mental health strategy, supports productions to address root causes of poor wellbeing. The BFI and other partners have committed to adopting it, positioning the UK as a global leader in mentally healthy production practices.

5. Antisemitism and Islamophobia

Following the events of 7 October 2023, we launched a survey and convened roundtables with Jewish, Muslim, and Arab professionals. Findings revealed widespread deterioration in mental health and limited employer support. In response, we partnered with the Creative Diversity Network and ScreenSkills to develop **e-learning modules** and advocate for better inclusion practices.

6. Royal Film Performance

After a hiatus, the **Royal Film Performance** returned with *Gladiator II*, achieving both fundraising success and heightened awareness of our mission. A keynote from our new Ambassador, director Amma Asante, reinforced our equity and wellbeing mission.

7. Brand Film

Our first **Brand Film**, released in February 2024, continued to have a huge impact narrating the industry's mental health crisis and the Charity's role throughout 2024/25. It achieved strong engagement, reached new audiences, and received award nominations.

External Landscape and Strategic Response

Political Shifts

The election of a UK Labour government has created new opportunities around mental health policy and a renewed focus on the creative industries as a key engine for growth. Conversely, the return of Donald Trump in the US has unsettled some global donors and partners, raising concerns over EDI priorities.

Industry Contraction

The global downturn in the screen industry is now recognised as structural. This demands a flexible, forward-looking Charity that can support those staying in the industry as well as those exiting it.

Sector Collaboration

During the year, we deepened collaboration with other industry bodies, including the new **Creative Industries Independent Standards Authority (CIISA)**, **Creative Diversity Network (CDN)** and **ScreenSkills**. These partnerships help avoid duplication, strengthen cooperation, and ensure a sector-wide response.

Measuring Impact

Our impact spans **mental, financial, and social wellbeing**—demonstrated through outcomes, testimonials, and independent evaluation.

Mental Health and Wellbeing

- **Grants Programme (165 respondents):** 88% reported improved mental wellbeing; 75% felt relieved; 60% better able to cope; 32% improved sleep.
- **Work & Wellbeing Advice (13 respondents):** 92% improved wellbeing; most felt better able to cope.
- **Bullying Advice (8 respondents):** 100% improved wellbeing; clients reported relief and better coping.
- **Counselling (125 clients):** 65% improvement in GAD-7 anxiety scores; 55% improvement in PHQ-9 depression scores.

Financial Security

- **Grants Programme:** 98% reported improved financial wellbeing; 81% managed bills, 26% reduced debts.
- **Work & Wellbeing Advice:** 77% improved financial resilience.
- **Bullying Advice:** 25% reported meaningful financial assistance.

Social Connectedness & Career Development

- **Grants Programme:** 47% gained career or social benefits.
- **Work & Wellbeing Advice:** 92% improved career confidence.
- **Bullying Advice:** 50% gained career connections or guidance.

Spotlight: Support Line

Our **Support Line** delivered:

- 1,416 counselling calls
- 1,008 advice calls
- 136 live chat sessions

Top concerns:

- Employment issues (594 calls)
- Anxiety (310), low mood (276), depression (101)
- Financial pressures including debt (69) and insolvency (49)
- Housing issues, with a spike in early 2025

Measured outcomes:

- PHQ-9 depression: 55% symptom reduction
- GAD-7 anxiety: 62.5% symptom reduction
- Presenteeism reduced by 22.2%
- Workplace distress reduced by 14.4%
- Life satisfaction increased by 11.7%

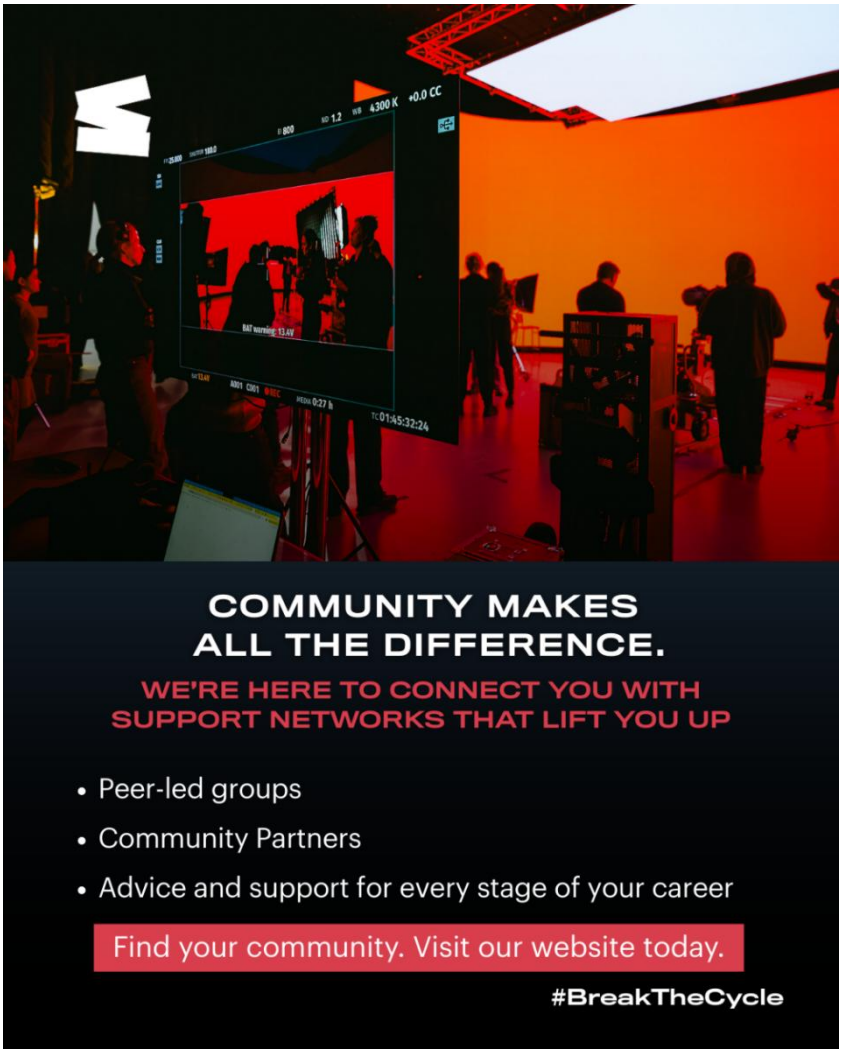
Spotlight: Community Partnerships

Our Community Partnerships Programme launched in December 2024 and supported six peer-led groups the film and TV industry. By making Golden Square available as a hub for people to connect, and providing support with event production, promotion and organisational mentoring, the Programme aims to reduce loneliness and improve mental wellbeing among the most socially disconnected communities – including carers, LBGTQ+, Muslim and freelance industry professionals.

Specific impacts:

- British Arab Writers Group: members reported increased confidence and wellbeing
- Telly Mums Network: vital peer support for parents balancing freelance work with caring responsibilities
- TV Mindset: freelancer hubs tackling isolation

These partnerships demonstrate the power of safe, inclusive spaces in strengthening resilience, social connection and peer-led growth.



Delivery Against Objectives

Introduction

The Charity sets key performance targets for all teams to ensure that they are delivering against the mission and vision of the Charity. The delivery of the four key teams – Client Services, Fundraising, Research and Impact, and Mentally Healthy Productions – are set out below:

Client Services Team

Headline Performance

- **Target:** Support 10,320 people across the industry
- **Achieved:** Supported **11,359 individuals** (110% of target)
- **Client Satisfaction:** 99% among those receiving Tier 3 intensive support
- **Impact:** 95% of clients reported improvements in their mental, financial, or social wellbeing

Context

The Client Services team remained the frontline of the Charity's mission, responding to immediate need while building pathways for long-term resilience. 2024/25 was characterised by heightened demand for support services, reflecting the deepening instability across the sector. Our ability to surpass targets demonstrates both the urgency of need and the trust we have built with industry professionals.

Key Achievements

1. **Tiered Support Delivery**
    - **Tier 1 (Digital Resources):** 3,424 clients accessed online self-help resources, complemented by 2,551 users of the Whole Picture Toolkit. New resources addressed pressing issues such as late payments, "Making Tax Digital," and contracts/IP.
    - **Tier 2 (Support Line & Events):** 2,304 support line contacts, 1,105 attendees at external wellbeing events, 269 participants at Golden Square events, and 485 users of workspace facilities.
    - **Tier 3 (Intensive Support):** 706 grants awarded, 167 clients received counselling, 109 bullying advice cases supported, and 47 individuals engaged in bespoke Work & Wellbeing support.

Service users during the 2024/25 year

Service Tier	Service Accessed	Actual	Annual Target
Tier One	Digital Resources	**3,424**	5,000
	Toolkit Production crew	**2,551**	1,500
Tier Two	Support Line contacts	**2,304**	1,800
	Wellbeing events - external	**1,105**	200
	Wellbeing events @ Golden Square	**269**	150
	GS Workspace	**485**	800
Tier Three	Legacy Clients	**113**	120
	Grants	**706**	450
	Sir Horace Ove	**79**	50
	Support Line Counselling	**167**	120
	Bullying Advice	**109**	80
	Work and Wellbeing	**47**	50
Total		**11,359**	**10,320**

2. **Mental Wellbeing Outcomes**

   - Counselling achieved **55% reduction in depressive symptoms (PHQ-9)** and **63% reduction in anxiety symptoms (GAD-7)**.

- Demand for bullying and harassment advice increased at senior career levels, highlighting progress in building trust and tackling toxic cultures.

3. **Financial Wellbeing Outcomes**

    - Grants provided **£278k in financial support** to 785 beneficiaries.

    - 98% of recipients reported improved financial security, particularly in covering rent, bills, and debt reduction.

    - 34% of grants supported Black and Global Majority professionals, exceeding ringfenced commitments.

4. **Social Wellbeing and Inclusion**

    - 92% of Work & Wellbeing clients reported increased social connectedness and confidence navigating careers.

    - New disability-focused content enhanced accessibility, while future plans include resources for carers and parents.

5. **Ringfencing support for disabled and Black and Global Majority clients**

    - We exceeded our ringfenced targets for both BGM clients and disabled clients in the financial year.

    - 252 of the overall 785 grants supported clients who identified as BGM, to a value of **£85,435** or **34%** of the value of all grants where ethnicity is known. This includes 80 Sir Horace Ove grants and is 4% higher than the benchmark.

    - 241 of the overall 785 grants were awarded to clients who identified as disabled, to the value of **£82,182** or 35% where disability status is known. This is 15% higher than the benchmark.

Analysis and Reflection

The Client Services team's achievements underline the Charity's dual role: an emergency responder in times of crisis, and a long-term enabler of resilience. The continued diversification of services — especially through community partnerships and digital expansion — shows we are meeting people where they are. Looking ahead, scaling personalised, high-impact interventions while maintaining accessibility for broad audiences will remain a priority.

Mentally Healthy Productions Team

Headline Performance

- **Key Project:** Whole Picture Toolkit embedded into long-term mental health strategy
- **Partnerships:** Adoption by BFI and commitment from major industry partners
- **Evaluation:** Development of Theory of Change and Impact Measurement Roadmap (completion due Autumn 2025)

Context

The Mentally Healthy Productions (MHP) team plays a pioneering role in transforming workplace practices across the film and TV industry. By embedding wellbeing into production culture, MHP has the potential to set global standards and fundamentally reshape the experience of working behind the camera.

2024/25 Highlights

- Expansion and embedding of the Whole Picture Toolkit across productions.
- Alignment with pan-industry standards currently being adopted by the BFI and partners.
- Early evaluation work underway with the University of Lincoln, establishing long-term frameworks for measuring sector-wide change.

Analysis and Reflection

The MHP project has made significant progress this year, with the draft Standards for Mentally Healthy Productions nearing completion following extensive stakeholder engagement, expert reviews, and a highly successful Working Group session. The Whole Picture Toolkit continues to demonstrate strong industry impact, having been adopted by 127 companies and implemented on 274 productions, with research showing measurable improvements in mental health and workplace culture.

Looking Forward

The Mentally Healthy Productions team is focused on the design and sign-off of a pan-industry set of mental health standards, co-designed by 35+ organisations representing the UK's key broadcasters, streamers, studios, production companies, and industry bodies. It is intended that the implementation of the standards, with Board investment, will be supported by a range of digital products and services to help and guide producers and production companies in meeting their existing legal obligations and adopting best practice for production mental health. This work has the power to transform the culture of UK production.

Research & Impact Team

Headline Performance

- **Looking Glass Survey 2024:** Record **4,376 responses** (146% of target)
- **Publications:** 6 major reports, including *Let's Fix it in Post* and *Make Freelancing Pay*
- **Engagement:** 3,633 report downloads (242% above target)
- **Policy Impact:** Evidence cited in the House of Commons CMS Committee's report on British Film & High-End TV (April 2025)

Context
The Research & Impact team is central to the Charity's role as a thought leader and convenor. By producing authoritative evidence on mental health, financial resilience, and social wellbeing, the team not only shapes the Charity's services but influences government policy, industry standards, and public discourse.

Key Achievements

1. **Landmark Publications**
    - **Looking Glass 2024 (published in early 2025):** Revealed worsening mental health (35% rating their wellbeing as poor/very poor), but also early signs of progress in tackling bullying and harassment.
    - **Make Freelancing Pay:** Developed with British Screen Forum and Glasgow University; findings adopted by CMS Committee in their recommendations on freelancer pay.
    - **Let's Fix it in Post:** Highlighted unique wellbeing challenges in post-production roles.
2. **Research Partnerships**
    - Collaborated with the Centre for Loneliness Studies to build evidence on social disconnection and its link to mental health.
    - Secured contract to deliver the BFI's Applying Good Work Principles project (2025–26), in partnership with British Screen Forum and the Universities of Glasgow, Strathclyde and Warwick, shaping the national workplace practices agenda.

3. **Impact and Influence**

    - CEO provided evidence at CMS Committee, strengthening the Charity's profile with policymakers.

    - Research informed development of pan-industry mental health standards and sector-wide strategies.

Analysis and Reflection

This year marked a turning point in the team's ability to link evidence to real-world change. Not only did reports exceed engagement expectations, but they also shifted industry and policy conversations. By combining robust data with lived experience, the team has positioned the Charity as both credible and compassionate — a rare and powerful combination.

Looking Forward

- Focus on longitudinal research to track change over time.

- Continued development of evaluation frameworks, particularly for Reel Impact and Mentally Healthy Productions.

- Strengthening the link between research and fundraising, ensuring donors see clear evidence of return on impact.

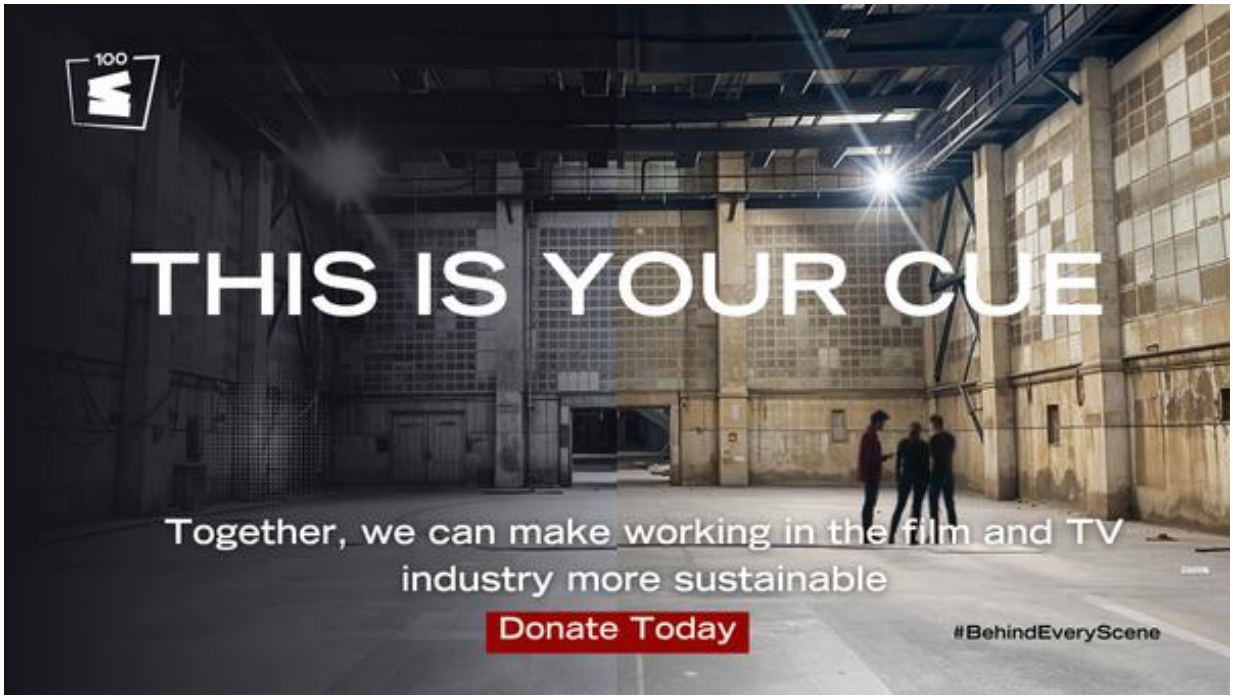
Fundraising Team

Headline Performance

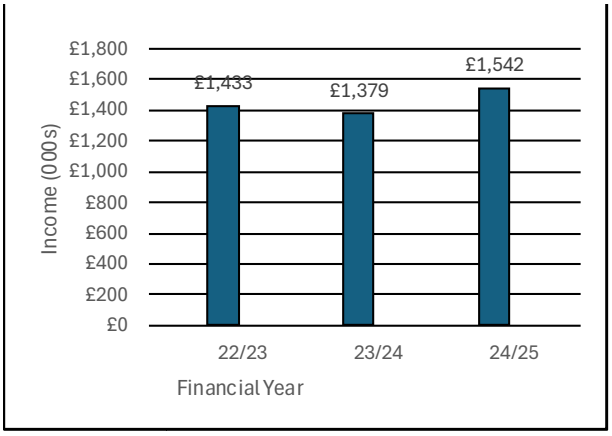
- **Target:** Raise £1.79m in 2024/25
- **Achieved:** £1.56m income with 13% growth versus 2024: £1.38m
- **Strengths:** Strong long term corporate partnerships and strong giving
- **Challenges:** Cost of living challenges for individual supporters and wider economic uncertainty affecting the sector.

Context

Fundraising achieved solid growth despite a challenging economic environment. The fundraising team made good progress against the fundraising strategy which focuses on cultivating strong relationships and developing diversified income streams that will lay the groundwork for future stability.



Year on year growth 2022/23 – 2024/25



Key Achievements

1. **Corporate Partnerships**

    - Raised £1.16m, with £0.94m from top-tier donors.
    - Strengthened multi-year partnerships.
    - Leveraged industry convening power at Golden Square to engage potential new partners.

2. **Events**

    - Delivered £267k across our events calendar.
    - Delivered a highly successful Royal Film Performance attended by His Majesty King Charles III and Her Majesty Queen Camilla demonstrating the continued appetite for and fundraising potential of the event.

3. **Individual Giving**

    - Exceeded the £100k target, raising £104k, from 235 donors.
    - Expanded reach through digital campaigns, including a successful Christmas appeal, and the launch of the Charity's first-ever Brand Film, which drove awareness and new donor acquisition.

Analysis and Reflection

Fundraising income delivered notable strategic progress despite a challenging economic climate. Growth in individual giving through people donating or choosing to leave a gift in their Will, renewed engagement via corporate donors, and the successful testing of narrative-driven campaigns highlight a path toward financial stability and resilience. A joined-up, cross-departmental fundraising approach will be key in 2025/26, ensuring that all activities — from events to digital campaigns, from multi-year corporate partnerships to gifts in Wills — maximise income generation.

Looking Forward

- Diversification of income streams to spread risk and optimise market opportunities.
- A focus on demonstratable impact and value with a view to strengthening donor confidence and satisfaction.
- Exploring new fundraising programmes such as gifts in Wills, cause-related marketing, and sector-specific philanthropy

Future Priorities

As we reflect on the past year and look ahead, our strategic priorities remain rooted in our mission to support the wellbeing of everyone working in film, TV, and cinema. We are proud of the progress we've made, and we are committed to deepening our impact across the industry.

Embedding Upstream and Downstream Support

A core principle guiding our work is the dual approach of addressing the root causes of poor wellbeing (upstream) while continuing to support those in immediate need (downstream). This is reflected in our business-to-business work - such as creating pan-industry mental health standards and toolkits - and our business-to-client services, which directly support individuals.

By embedding this principle across all our programmes, we aim to create a healthier, more sustainable industry. Whether it's through preventative initiatives or responsive services, we are ensuring that our support is both strategic and compassionate.

Increasing Charitable Spend on Services

We've made a strong start with our organisational restructure, which has allowed us to direct more resources toward our charitable services. But we know we can do even better.

Our goal is to ensure that a larger proportion of our spend goes directly to the people and services that need it most. This means continuing to streamline operations, prioritise impact, and make every pound count for those we serve.

Deepening Industry Partnerships

We believe that lasting change comes from collaboration. That's why we're working to become an integral part of our partners' operational models.

Our work on the Mental Health Toolkit and the co-creation of pan-industry mental health standards are prime examples of this. These initiatives are not only shaping upstream policy but are also reflected in our downstream services, which increasingly function as a form of employee support for freelancers.

We will continue to build these partnerships, ensuring our work is embedded in the day-to-day practices of the industry.

Advancing Our EDI Approach

Equity, Diversity, and Inclusion (EDI) remain central to our strategy. We continue to move away from a one-size-fits-all model and instead tailoring our services to meet the specific needs of different demographics.

This approach allows us to better serve underrepresented groups and ensure that our support is relevant, accessible, and impactful. We are committed to listening, learning, and evolving to meet the diverse needs of our community.

Amplifying Research for Policy Impact

Our research has always been a cornerstone of our work—but we believe it can go further.

By engaging more proactively with policymakers, we aim to turn insights into action. Whether it's influencing funding decisions, shaping workplace standards, or informing national wellbeing strategies, we want our research to drive systemic change.

Conclusion

In 2024/25, the Film and TV Charity responded decisively to systemic industry upheaval. We strengthened our foundations, deepened our commitment to inclusion, and expanded our reach.

Our impact is evidenced in improved wellbeing, financial security, and social connection. We positioned ourselves as a trusted convenor and thought leader, influencing policy and driving cultural change.

Looking ahead, we remain focused on **Our Need, Our Vision, Our Purpose**—to ensure the UK's screen industries become the healthiest, most inclusive, and most sustainable in the world.

CHAPMAN UP
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Financial and Corporate Governance Review

Fundraising Governance

The Charity places great importance on fundraising governance and, in accordance with best practice, we are members of the Fundraising Regulator Scheme. That means that the Charity follows the **Code of Fundraising Practice** in its fundraising activities. The Charity does not undertake any activity that could be classified as intrusive or persistent in its approach to individuals (vulnerable or otherwise) and does not apply undue pressure to donors to support fundraising activities. The Charity does not employ third party commercial participators or professional fundraisers to support the efforts of the in-house fundraising team. Any complaints regarding fundraising activities are referred firstly to the Head of Fundraising, Tom Woodward and then to the CEO, and, during the year, no such complaints were received (2024: None).

Third Party Fundraising only takes place in the form of individuals or companies creating fundraising activities in aid of the Charity. It is closely monitored by the fundraising team and any shared messaging is signed off by the Head of Fundraising.

Fundraising promise The Charity's fundraising promise is clearly defined on the website https://filmtvcharity.org.uk/our-fundraising-promise/

Major Gifts Acceptance Policy The engagement of any prospective donor with a gift capacity of £25,000 or more and the acceptance of any donations to the value of £25,000 or more is subject to approval by the Executive Team.

Review of the Group Financial Statements for the year ended 31 March 2025

The Group Financial Statements appear on pages 39 to 59 and note 2 sets out the basis on which they have been prepared.

Operations and funds movement

Income from continuing activities for the year (within both unrestricted and restricted funds) totalled £2,673,000 (2024: £1,492,000), with the increase being the renewal of corporate donors committing two years' of donations, in line with the Charity's fundraising strategy. Major industry corporates and the industry's many production companies continue to support the Charity. Income was boosted by the delivery of a successful Royal Film Performance™ *Gladiator II.*

Expenditure totalled £4,818,000 (2024: £5,751,000), with decreases due mostly to the additional grant expenditure seen in the previous year in response to the strikes (£591,000).

The Charity's investment portfolio generated gains of £224,000 (2024: gain £1,482,000), despite £3,200,000 being withdrawn for working capital (2024: £3,700,000). The value of the Charity's investment property increased by £46,000, (2024: £Nil), the freehold property value increased by £390,000 (2024: £Nil), and an amount of £642,500 was reclassified to the former from the latter due to the percentage usage of the building for rent-paying tenants.

Overall, the net movement in funds for the year from continuing operations was a deficit of £1,485,000 (2024 deficit: £2,777,000).

Investment Property

In accordance with FRS 102, the Charity's investment property is required be to held at fair value at each year end date. In order to assess fair value, the Trustees have obtained professional advice and the RCIS "Red Book" valuation of the property at 22 Golden Square at 31 March 2025 has increased in value to £8,400,000 an increase of £125,000 since the last year (2024: £Nil). Details of the valuation are set out in note 11 to the financial statements.

Funds and Reserves Policy

The Charity maintained a positive cash balance throughout the year. Cash balances are carefully managed, with sufficient cash retained to meet the short-term working capital requirements of the Charity. Short-term cash reserves at year end totalled £320,000 (2024: £318,000). The Trustees are of the opinion that the long-term cash flow position of the Charity remains satisfactory.

The Charity has, over a number of years, built up an investment portfolio that at 31 March 2025 totalled £10,654,000 (2024: £13,541,000). To continue to increase the reach of the Charity we will need to grow a mix of stable income streams that can enable us to deliver our ambitions regardless of the performance of the investment portfolio. Investment income totalled £437,000 (2024: £297,000) and will not alone be sufficient to meet the growing funding requirements of our support activities.

Strategy 2030 sets out the need to build a robust fundraising programme that will mean that the Charity is financially sustainable by 2027 and our future is secure. The Board has considered the demands on the reserves of the Charity and is comfortable that these will be with the target range whilst delivering the strategy.

The Unrestricted Funds shown in note 18 include a designated Fund of £2,300,000 created in 2020 (as £6,000,000) to support the Charity's long-term clients, using an external Actuarial valuation based on a projected commitment (cost) of the legacy client group over their lifetime, based on age and gender.

The Charity's two designated funds for the anti-racism work are; £7,000 for Black, Asian and minority ethnic and Disabled Clients Grants Fund created in 2021 (as £1,000,000, to be spent in 2022-2025) and £774,000 for the Reel Impact (formerly Impact Partnership) Programme Fund created in 2021 (to be spent in 2023-2026).

The Restricted Funds shown in note 19 are The Sir Arthur Jarratt Fund and the David Pratt Trust which together comprise the Children's Fund, set up to help to relieve hardship for the children of the industry, totalling £428,000 (2024: £428,000). The Charity intends to make an application to the Charity Commission to release these funds to General Reserves, as the original beneficiaries for these funds are no longer served by the Charity, since the change in its governing document.

Funds are held by the Charity to:

- Enable us to offer sustainable support to our beneficiaries: the c.200,000 (and growing) number of people working in the UK film, TV and cinema industry
- Invest in the innovation and development that will catalyse the services of the future
- Guard against income fluctuations
- Maintain our property at 22 Golden Square
- Deal with unforeseen events, including closedown

At March 2025 the Film and TV Charity holds £10,654,000 in investments in addition to its property at 22 Golden Square, which has been valued at 31 March 2025 at £8,400,000.

The Charity's free reserves at 31 March 2025 are £9,009,000 (2024: £10,270,000), being the general unrestricted funds less amounts held in fixed assets. This amount may grow or shrink with market movements and further investment may be required to achieve the long-term sustainability of the Charity by 2027.

The Trustees' long-term free reserves target level is £10,000,000-15,000,000, which would enable us offer continuity of support to our growing beneficiary base through any short-term income downturns, invest in future service development (as the Charity has been able to do with the Whole Picture Programme), maintain our asset at Golden Square, and account for extreme events including closedown in a managed way.

Going Concern

The Trustees review the Charity's financial plans and principal financial risks at their meetings four times each year, and additionally at the Finance Committee a further four times each year. The Trustees have reviewed the organisation's on-going forecasts and projections to October 2027 to ensure that the Charity remains financially viable and are satisfied that it has sufficient resources to continue operating for the foreseeable future.

Industry challenges in previous years had made additional demands on the Charity's resources. In contrast, 2024/25 was a relatively quiet year, with the Charity continuing to grow its reach, the launch of the Reel Impact project and the continuing development of the Whole Picture Toolkit.

The current financial year saw the Charity's investment portfolio generate a gain of £224,000 (2024: gain £1,482,000), and so leaving the Charity in a strong financial position with an investment portfolio of £10.654,000. The Charity has enough investment and cash resources to support its activities into the future. The Charity has a strong balance sheet, with liquid investments and cash of £10,974,000 (2024: £13,860,000), and so the trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due. As such, they remain satisfied that the Charity can continue operating for the foreseeable future and the financial statements have been prepared in the knowledge that the Charity is a financially viable organisation.

Looking to the next accounting period, the year ending 31 March 2026, the most significant areas that are likely to affect the Charity's net assets are the level of fundraising and other income, and the performance of the investment portfolio, to cover financial and other support to beneficiaries.

Investment Policy

Rothschild Private Management Limited (Rothschild) manage the Charity's investment portfolio. The Finance and committee review the performance of Rothschild at the quarterly committee meetings. The Charity's investment approach is set out below:

Attitude to the portfolio: The intention is for the portfolio to grow over the long term whilst also generating a sufficient return to help fund the Charity's work.

Risk: The Charity's approach to risk is to have a medium risk profile and a balanced portfolio strategy.
Return: The objective is to preserve wealth and achieve capital growth and income. In recent years the annual cash requirement has broadly equated to an annualised nominal long-term target requirement of 3% plus inflation per annum.

The value of the investment portfolio at 31 March 2025 totalled £10,654,000 (2024: £13,541,000). The net gain on investment assets was £224,000 (2024: gain £1,482,000). The Charity's investment portfolio continues to be monitored closely in the light of the volatility in global markets.

Internal Controls

As part of the ongoing corporate governance review, the Trustees have considered the level of internal controls operating throughout the Group, and deem them appropriate to manage enterprise risks, and are being operated effectively. The Trustees appointed Sayer Vincent LLP in May 2025 to undertake an internal audit review of the Charit's financial controls environment during the 2025/26 financial year.

Risk Management

The principal risk that the Charity manages is the successful delivery of the *Strategy 2030*.
During the year ended 31 March 2025, the Trustees have overseen a risk management strategy that comprised a regular review of the risks the Charity may encounter along with the effectiveness of the systems and procedures to mitigate those risks. The Risk, Safeguarding and Governance Committee prepare reports on the key risks facing the Charity for the Board to consider.

The key risks identified by management and the methods for mitigating them are as follows:

1) Converting short-term fundraising success into a long-term sustainable funding model,

   Mitigated by: the development of the new Strategy 2030 with a redesigned core service and fundraising strategy, under constant review and revision.

2) Being able to build profile, reputation and credibility in the industry, to allow the Charity to influence the industry and the work-lives of our beneficiaries,

   Mitigated by: successful marketing campaigns to explain our work and relationship building with key partners and stakeholders.

3) Risk delivering services with a reduced cost base, as a result unable to deliver to plans with reputational impacts which may harm future fundraising,

   Mitigated by: Key personnel working closely together to understand priorities and using robust project management tools and key performance metrics to ensure achievability of workplans.

Subsidiaries

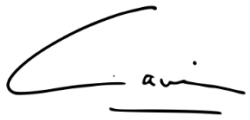
During the year, the Charity conducted specific activities through the following wholly owned subsidiary companies:

Peter Rogers Productions Limited, which is part of the estate of the late Peter Rogers, who produced, among many other films, the 'Carry On' films. Peter Rogers Productions Limited receives film royalties and is a trading company.

Film and Television Enterprises Limited is responsible for fundraising activities, specifically events. During the year, the 72nd Royal Film Performance™ was Gladiator II. The highly successful industry football and netball tournament the *Broadcast Fives* had its second occurrence since its rebirth. The Charity also had three fundraising evening events; a Christmas carol service, an evening with the cast of the ITV series *Poirot The Affair at the Marylebone Theatre*, and a comedy evening in Leicester Square.

The consolidated financial statements include the results of these entities, as detailed in note 14 to the financial statements.

This concludes the Strategic Report.
Approved by order of the Board.



Claire Tavernier
Chair and Trustee, The Film and Television Charity
Registered office: 22 Golden Square, London W1F 9AD
Company Number: 04816786, Registered in England and Wales, Registered Charity Number: 1099660

10 November 2025

Statement of responsibilities of the Trustees of The Film and Television Charity in respect of the Trustees' Report and financial statements

The Trustees are responsible for preparing the Trustees' Report, incorporating a Directors' Report and Strategic Report, and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the group and parent company financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice).

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and charitable company and of the excess of income over expenditure for that period. In preparing each of the group and charitable financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019;
- make judgements 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and charitable company will continue its activities.

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 to enable them to ensure that the financial statements comply with the Companies Act 2006. 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 also responsible for ensuring that the assets are properly applied in accordance with charity law.

The Trustees (who are also directors of the company) submit their report and the consolidated financial statements of The Film and Television Charity and its subsidiaries for the year ended 31 March 2025. This report also takes into account the requirements under the Companies Act 2006 to prepare a Directors' Report and Strategic Report. In approving the Trustees' Report, the Trustees are also approving the Directors' Report and Strategic Report in their capacity as company directors.

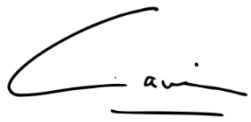
Disclosure of information to auditor

Each of the persons who are directors at the time when this Directors' Report is approved has confirmed that:

- so far as the director is aware, there is no relevant audit information of which the Company's auditor is unaware, and
- the director has taken all the steps that ought to have been taken as a director in order to be aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditors

On 18 November 2024, the Company's auditors changed their name from Haysmacintyre LLP to HaysMac LLP. The auditor, HaysMac LLP, will be proposed for reappointment in accordance with section 485 of the Companies Act 2006.



Claire Tavernier, Chair
10 November 2025

Suki Gill, Chair of the Finance Committee
10 November 2025

Independent auditor's report to the members of The Film and Television Charity

Opinion

We have audited the financial statements of The Film and Television Charity for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Charity Balance Sheets, the Consolidated Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including 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 group's and of the parent charitable company's affairs as at 31 March 2025 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group 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 group'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. The other information comprises the information included in the Trustees' Report, Strategic Report, Introduction from the Chair and the overview from the Chief Executive Officer. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' 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 parent charitable company; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement [set out on page 35], the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent 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 group or the parent 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:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to charity and company law applicable in England and Wales, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Companies Act 2006 and the Charities Act 2011, and consider other factors such as income tax, payroll tax and VAT.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to revenue recognition and management override of controls. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates, as set out in note 2n) to the accounts.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

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.

Jane Askew (Senior Statutory Auditor)
For and on behalf of HaysMac LLP, Statutory Auditor

Date: 11 November 2025

10 Queen Street Place
London
EC4R 1AG

Consolidated Statement of Financial Activities (incorporating Income and Expenditure account)

	Note	Unrestricted 2025 £'000	Restricted 2025 £'000	**Total 2025 £'000**	Unrestricted 2024 £'000	Restricted 2024 £'000	Total **2024 £'000**
Income from:							
Donations, gifts and legacies	3	1,836	-	**1,836**	827	-	**827**
Other trading activities	4	293	-	**293**	45	-	**45**
Investment income	5	437	-	**437**	292	5	**297**
Royalty income		107	-	**107**	323	-	**323**
Total income		**2,673**	**-**	**2,673**	**1,487**	**5**	**1,492**
Expenditure on:							
Raising funds							
Marketing, Communications & Fundraising	6	(1,775)	-	**(1,775)**	(1,681)	-	**(1,681)**
Investment management costs		(73)	-	**(73)**	(80)	-	**(80)**
Total expenditure on raising funds		**(1,848)**	-	**(1,848)**	(1,761)	-	**(1,761)**
Charitable activities							
Support granted to individuals	7	(1,694)	-	**(1,694)**	(2,414)	(50)	**(2,464)**
Impact and Innovation		(1,276)	-	**(1,276)**	(1,526)	-	**(1,526)**
Total expenditure on charitable activities		**(2,970)**	-	**(2,970)**	(3,940)	(50)	**(3,990)**
Total expenditure		**(4,818)**	**-**	**(4,818)**	**(5,701)**	**(50)**	**(5,751)**
Net gain/(loss) on investments	13	224	-	**224**	1,456	26	**1,482**
Net gain/(loss) on revaluation of investment property		46	-	**46**	-		
Net income / (expenditure)		**(1,875)**	**-**	**(1,875)**	**(2,758)**	**(19)**	**(2,777)**
Net gain/(loss) on revaluation of fixed assets		390	-	**390**	-	-	-
Net movement in funds		**(1,485)**	**-**	**(1,485)**	**(2,758)**	**(19)**	**(2,777)**
Reconciliation of funds:							
Total funds brought forward		21,496	428	**21,924**	24,254	447	**24,701**
Total funds carried forward	18/19	**20,011**	**428**	**20,439**	**21,496**	**428**	**21,924**

The notes on pages 42 to 59 form part of these financial statements.

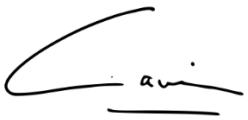
Consolidated and Charity Balance Sheet

Company number: 04816786

		The Group		The Charity	
	Note	**2025 £'000**	2024 £'000	**2025 £'000**	2024 £'000
Fixed Assets					
Tangible fixed assets	10	5,308	5,667	5,308	5,667
Investment property	11	3,171	2,483	3,171	2,483
Investments	11	10,654	13,541	10,654	13,541
Investments in subsidiaries	14		-	1	1
		19,133	21,691	**19,134**	21,692
Current Assets					
Debtors	15	1,320	163	1,277	182
Cash at bank and in hand		320	318	315	317
		1,640	481	**1,592**	499
Creditors: amounts falling due within one year	16	(334)	(248)	(873)	(515)
Net current assets		1,306	233	719	(16)
Net assets		**20,439**	**21,924**	19,853	**21,676**
Represented by:					
Funds					
Unrestricted funds:	18				
General		10,834	12,272	10,248	12,024
Designated Funds:	18				
Legacy Client Fund		2,300	2,500	2,300	2,500
Tangible Fixed Assets Revaluation Reserve		3,484	3,665	3,484	3,665
Investment Property gains		2,112	1,495	2,112	1,495
Reel Impact Programme		774	950	774	950
Golden Square asset sinking fund		500	400	500	400
Black, Asian and minority ethnic and Disabled Clients Grants Fund		7	214	7	214
Restricted funds	19	428	428	428	428
Total Charity funds		**20,439**	**21,924**	**19,853**	**21,676**

For the year ended 31 March 2025, the net movement in funds was a decrease of £1,485k (2024: a decrease of £2,777k).

The financial statements on pages 39 to 41 were approved by the Board of Trustee on 10 November 2025 and signed on its behalf by:



Claire Tavernier, Chair Suki Gill, Chair of the Finance Committee

The notes on pages 42 to 59 form part of these financial statements.

Consolidated Statement of Cash Flows

	Note	2025 £'000	2024 £'000
Net cash flow used in operating activities	28a)	(3,509)	(4,017)
Net cash flows from investing activities	28b)	3,511	3,915
Net (decrease)/increase in cash and cash equivalents		**2**	**(102)**
Cash / cash equivalents - start of the reporting period		318	420
Change in cash / cash equivalents in the reporting period		2	(102)
Cash / cash equivalents - end of the reporting period		**320**	**318**
Cash and cash equivalents consist of:			
Cash at bank and in hand		**320**	**318**

Net Debt	At 1 April 2024 £'000	Cash flow £'000	At 31 March 2025 £'000
Cash at bank	318	2	320
Net Debt	**318**	**2**	**320**

The notes on pages 42 to 59 form part of these financial statements.

Notes to the Accounts

1. Objectives of the Charity and General Information

The Film and Television Charity is a company limited by guarantee incorporated and registered in England (company number 4816786) and a registered charity registered in England and Wales (charity number 1099660). The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. The objects and aims of The Film and Television Charity are set out in the Trustees Report. The annual statements are prepared in sterling, being the functional currency of the Charity, and are the financial statements for the group for the year ended 31 March 2025, rounded to the nearest thousand pounds.

2. Accounting Policies

a) General

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), the Companies Act 2006, and the Charities Act 2011.

The Film and Television Charity meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

b) Going concern

The financial statements are drawn up on the going concern basis which assumes the group will continue in operational existence for the foreseeable future. The Trustees have given due consideration to the working capital and cash flow requirements of the group until September 2027. The most significant areas of adjustment and key assumptions that affect items in the accounts are to do with the uncertainties in the film and television production industries, affecting both levels of income that can be fundraised, and the level of grants that could be needed to support beneficiaries, the revaluation of investments and the investment property in these accounts.

The Trustees are satisfied that there is no material uncertainty in relation to going concern and that the Charity has adequate resources to support itself for the 2 years to September 2027.

c) Basis of consolidation

The group accounts consolidate the accounts of The Film and Television Charity and its wholly owned subsidiary undertakings, Film and Television Enterprises Limited and Peter Rogers Productions Limited. The financial statements are made up to 31 March 2025.

No separate statement of financial activities or income and expenditure account has been presented for the Charity alone as permitted by section 408 of the Companies Act 2006. The results of the Charity for the year ended 31 March 2025 are included on page 30.

d) Investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the fair value for investment properties and closing quoted market price for other quoted investments, except for the shares in the trading subsidiary which are carried at cost. The Statement of Financial Activities includes the net gains and losses arising on revaluation and disposals throughout the year, including the gains and losses arising from forward currency contracts.

All gains and losses are taken to the Statement of Financial Activities as they arise.

Investment properties are measured at fair value at each reporting date with changes in fair value recognised in ‘net gains on investment property’ in the Statement of Financial Activities and added to reserves in a separate revaluation reserve.

Notes to the Accounts (continued)

e) Fixed assets and depreciation
Individual freehold and leasehold properties are carried at current year value, being fair value at the date of the revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses. Revaluations are undertaken with sufficient regularity to ensure the carrying amount does not differ materially from that which would be determined using fair value at the Balance Sheet date. Fair values are determined from market-based evidence normally undertaken by professionally qualified valuers.

Depreciation is calculated so as to write off the cost, less the estimated residual value, of the tangible fixed assets by equal instalments over their estimated useful lives. Annual rates applied on cost are:

Land and buildings	2%, or the percentage necessary to write the asset down to zero by the year 2065
Plant and equipment	15%
Office furniture and equipment	15%
IT equipment	33%

f) Debtors and creditors receivable and payable within one year
Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at the transaction price. Any losses from impairment are recognised in expenditure.

g) Income recognition
All income is included in the Statement of Financial Activities when the company is entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received. Where income has related expenditure (as with fundraising income), the income and related expenditure is reported gross in the Statement of Financial Activities. Income from fundraising events and associated costs are recognised in the period in which the event takes place. Income received in advance for a future fundraising event or for a grant received relating to the following year are deferred until the criteria for income recognition are met.

Donations, grants and gifts are recognised when receivable. In the event that a donation is subject to fulfilling performance conditions before the company is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period. Income from Gift Aid tax reclaims is recognised for any donations with relevant Gift Aid certificates recognised in income for the year.

For legacies, entitlement is taken on a case by case basis as the earlier of the date on which: the company is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the company that a distribution will be made, or when a distribution is received from the estate.

Investment income represents gross interest and dividends and rental income. The income is credited to the statement of financial activities on the date on which the income is receivable. Income from investments is allocated to the reserves on the ratio of the opening balances. Interest receivable is accounted for on an accruals basis.

Royalty income is recognised when received.

h) Support grants
Support grants payable to third parties are within the charitable objectives. Where unconditional grants are offered, this is accrued as soon as the recipient is notified of the grant, as this gives rise to a reasonable expectation that the recipient will receive the grants.

Where grants are conditional relating to performance then the grant is only accrued when any unfulfilled conditions are outside of the control of the company. Grants to beneficiaries are generally accounted for on a paid basis but grant payments are recognised as liabilities when a constructive obligation arises resulting in future payments being unavoidable.

i) Expenditure

i) Expenditure is charged on an accruals basis and includes irrecoverable VAT. Expenditure has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

ii) Expenditure on the raising of funds includes the direct costs of events together with the department and other support costs; and investment management costs.

iii) Expenditure on charitable activities includes the cost of the Grants and Welfare Development department and support granted to individuals, including the costs of visits to beneficiaries.

iv) Administration costs are those that assist the work of the company but do not directly represent charitable activities and include head office costs and governance costs. They are incurred directly in support of expenditure on the objects of the company. Where administration costs cannot be directly attributed to particular headings they have been allocated to the Development Department and Impact & Innovation Development, on a 50/50 basis, which is an estimate of time spent by staff in these areas. The breakdown of these costs is shown in note 6.

v) Governance costs are those incurred in connection with the administration of the company and compliance with constitutional and statutory requirements.

j) Funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds of the company which the trustees have decided at their discretion to set aside to use for a specific purpose. The aim and purpose of each designated fund is set out in the notes to the financial statements (note18).

Restricted funds are donations or legacies received, or income arising there from, which are specific for the purposes as set out by the donor, provided these are within the charitable aims of the fund. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each material designated and restricted fund is set out in the notes to the financial statements (note 19)

k) Taxation

The Film and Television Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, The Film and Television Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

m) Pensions

The Film and Television Charity operates a defined contribution pension plan further details of which are disclosed in note 8. Contributions are recognised in the Statement of Financial Activities in the period to which they relate.

n) Judgements and key sources of estimation uncertainty

The preparation of financial statements requires management to make judgements, estimates and assumptions in the application of accounting policies that affect the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates. Estimates and judgements are continuously evaluated and are based on historical experience and other factors including expectations of future events that are believed to be reasonable. Revision to accounting estimates are recognised in the period in which the estimates are revised, and any future period affected.

Key sources of estimation uncertainty are as follows:

- Tangible fixed assets - the basis of calculation and assumption used to perform revaluation and useful economic life of assets used in calculating depreciation. The Charity reviews non-current assets each year for impairment, in line with accounting standards.
- Fair value of investment and freehold property - 22 Golden Square is professionally valued annually using a yield methodology. This uses market rental values capitalised at a market capitalisation rate but there is an inevitable degree of judgement involved in that each property is unique and value can only ultimately be reliably tested in the market itself.
- Investments - quoted investments are disclosed at bid values at the Balance Sheet date.

3. Donations, gifts and legacies

	Unrestricted Funds £'000	Restricted Funds £'000	Total 2025 £'000	Total 2024 £'000
General donations	1,815	-	1,815	795
Legacies	13	-	13	23
Membership subscriptions	6	-	6	6
Voluntary staff contributions, GAYE	2	-	2	3
Total	**1,836**	**-**	**1,836**	**827**

There was no restricted income in the prior year.

4. Fundraising income

	2025 £'000	2024 £'000
Royal Film Performance™	207	-
Income from other events	60	40
Other income	26	5
Total	**293**	**45**

The Charity's fundraising events in 2024/25 included the Royal Film Performance™ screening of *Gladiator 2*, the *Broadcast Fives* football and netball event, and an evening with the cast of ITV Studios *Poirot*.

5. Investment income

	Unrestricted Funds £'000	Restricted Funds £'000	Total 2025 £'000	Total 2024 £'000
Dividends and interest on investments	160	-	160	132
Rents and event hire income	277	-	277	165
Total	**437**	**-**	**437**	**297**

There was no restricted income in the prior year.

6. Analysis of costs

	Impact and Innovation £'000	Development Team £'000	Support Team £'000	Totals 2025 £'000
Staff costs	432	726	761	1,919
Other direct costs	48	253		301
Support costs:				
Office costs	-	-	527	527
Depreciation	-	-	145	145
Legal and insurance	-	-	89	89
Audit fee	-	-	31	31
Financing costs	-	-	12	12
Governance costs	-	-	27	27
Sub total	**480**	**979**	**1,592**	**3,051**
Allocation of support costs (50/50)	796	796	(1,592)	-
Total	**1,276**	**1,775**	**-**	**3,051**
Total all costs			**3,051**	

Analysis of costs 2024

Staff costs	492	617	769	1,878
Other direct costs	207	237	-	444
Support costs:				
Office costs	-	-	552	552
Depreciation	-	-	143	143
Legal and insurance	-	-	117	117
Audit fee	-	-	29	29
Financing costs	-	-	28	28
Governance costs	-	-	16	16
Sub total	**699**	**854**	**1,654**	**3,207**
Allocation of support costs (50/50)	827	827	(1,654)	-
Total	**1,526**	**1,681**	**-**	**3,207**
Total all costs			**3,207**	

7. Support granted to individuals

Support granted to individuals comprises financial grants and the Charity's other forms of support services and work in the Film, television and cinema industry. The total amount of support during the year was £1,661,000 (2024: £2,463,000).

The total number of grants was 785 (2024: 2,173).

The costs of support granted to individuals related to restricted expenditure was £Nil (2024: £50,000), costs incurred in administering the grants £806,000 (2024: £954,000), with the balance of £1,459,000 (2024: £1,459,000) being unrestricted.

The main types of grant were:	**2025 £'000**	**2024 £'000**
One-off support grants	420	990
Regular monthly support grants	153	228
Support Line	81	117
Other support	201	125
Sub-total Grants from unrestricted reserves	855	1,460
Grants from the LWT Fund	-	50
Sub-total Grants from restricted reserves	-	50
Total amount of support	855	1,510
Admin costs	33	22
Staff costs	806	932
Total	**1,694**	**2,464**

Split between:	2025 £'000	2024 £'000
Unrestricted funds	1,694	2,414
Restricted funds	-	50
Total	**1,694**	**2,464**

8. Permanent staff – average

a) The average monthly head count was 33 (2024: 37) and analysis of the staff employees in the year were:

2025 Full time	2025 Part time	2025 Total	2024 Total
29	4	33	37

b) Total remuneration of all employees was:

	2025 £'000	2024 £'000
Wages and salaries (excluding temporary staff)	2,145	2,139
Employer's national insurance contributions	247	244
Employer's pension contributions	244	231
Other staff related costs	49	154
Total	**2,685**	**2,768**

To comply with the auto enrolment pension legislation The Film and Television Charity automatically enrols all qualifying employees into a scheme at Royal London (formerly the National Employment Savings Trust (NEST) scheme until August 2023), where contributions from both employees and employers are at least 3% of the employees qualifying earnings, up to a maximum where an employee contributes 8% this is matched by the employer.

One staff member continues to contribute to a stakeholder pension scheme operated by Scottish Widows plc. These employer contributions are enhanced to a multiplier of x1.5 for key management personnel, where the employee contributes between 5% and 8%. There were no outstanding or prepaid contributions at the year end.

During the year The Film and Television Charity incurred redundancy costs of £46,000 (2024: £Nil) and ex-gratia payments £71,000 (2024: £Nil).

Other staff related costs included staff recruitment, staff training and development and other staff benefits.

9. Key management remuneration

The number of employees whose emoluments as defined for tax purposes amounted to certain limits was as follows:

	2025	2024
£80,000 to £89,999	-	1
£90,000 to £99,999	-	-
£100,000 to £109,999	1	2
£110,000 to £119,999	2	1
£150,000 to £159,999	1	-

The figures used to calculate the bandings above are inclusive of wages, salaries and benefits, social security costs and employer pension contributions.

The total cost for higher paid staff is £604,000 (2024: £560,000).

Two Trustees receive remuneration totalling £4,500 (2024: £2,000) for attendance at meetings on the basis of usually working on a freelance basis, as agreed and approved by the Charity Commission.

10. Fixed Assets (Group and Charity)

Cost or valuation	Freehold land & buildings	Plant & equipment	Furniture & office equipment	Total
	£'000	£'000	£'000	£'000
At 1 April 2024	5,796	38	145	5,979
Additions	34	3	1	38
Change of use	(643)	-	-	(643)
Revaluation	42	-	-	42
At 31 March 2025	**5,229**	**41**	**146**	**5,416**

Depreciation	Freehold land & buildings	Plant & equipment	Furniture & office equipment	Total
	£'000	£'000	£'000	£'000
At 1 April 2024	232	8	72	312
Charge for year	116	6	22	144
Revaluation	(348)	-	-	(348)
At 31 March 2025	-	14	94	108
Net Book Value at 31 March 2025	**5,229**	**27**	**52**	**5,308**
Net Book Value at 31 March 2024	**5,564**	**30**	**73**	**5,667**

Included within freehold land and buildings is the portion of the property, 22 Golden Square, used as the Charity's office. Floors three to six, and part of floor 2, are rented out on commercial leases and are accounted for under Investment Property. The property had a red book valuation at 31 March 2025 by Savills (UK) Limited. Further detail in respect of the valuation is provided in Note 11.

If the Golden Square land and buildings had not been included at valuation, they would have been included under the historical cost convention as follows:

	2025	2024
	£'000	£'000
Cost	4,065	4,065
Accumulated depreciation	(1,467)	(1,350)
Net book value	**2,598**	**2,715**
This is split between:		
Freehold property	1,617	1,901
Investment property	981	814
	2,598	**2,715**

11. Investment Property Valuation

	2025	2024
	£'000	£'000
At the beginning of the year	2,483	2,483
Revaluation	46	-
Change in use	642	-
At end of year	**3,171**	**2,483**

The investment property is represented by part of the second floor (front) and the top four floors (floors three to six) of 22 Golden Square which are rented out to third parties.

The value of the investment portion of the property, 22 Golden Square, is deemed to be £3,171,000 (2024: £2,482,500). The historic cost of the investment property was £954,000 (2024: £954,000).

Based on the floor area of the investment property, 38% of the total cost of the building is attributed to the investment property valuation (2024: 30%). Due to the increase in the floor space being used to generate income, the equivalent value has been increased based on the new percentage.

Under FRS 102, investment property should be carried at its fair value at each year-end date. An independent, professionally qualified RICs valuer, Savills (UK) Limited, was utilised as at 31 March 2025 establishing that the property had increased in value to £8,400k (2024: £8,275k). This was done in accordance with RICS Valuation – Global Standards (incorporating the IVSC International Valuation Standards) effective from 31 January 2020, and the UK National Supplement effective 14 January 2019, together the ''Red Book''.

We have also had specific regard to UK VPGA 8.3 Valuation of Charity Assets: Financial Statements and Charities Statement of Regulated Practice (SORP) FRS102 Update Bulletin 2 (October 2018). Refer to the accounting policies for further detail in respect of the basis of the valuation.

12. Investments (Group and Charity)

	2025	2024
	£'000	£'000
Market value at 1 April	13,542	15,714
Add: acquisitions at cost	5,500	5,630
Less: disposal proceeds	(8,700)	(9,332)
Net gains/losses on investment assets	312	1,530
Market value at 31 March	**10,654**	**13,542**
Cost at 31 March	6,633	7,594

Investments at market value are held in the following classes:

	2025		2024	
	£'000		£'000	
Equity North America/Europe	3,665	34%	5,189	38%
Equity UK	1,312	12%	1,674	12%
Structured Products/Hedge funds	1,289	12%	1,538	11%
Fixed Income UK	1,059	10%	1,062	8%
Fixed Income North America	928	9%	920	7%
Equity Asia, Japan, emerging markets and global	690	6%	764	6%
Other	42	-	6	-
Cash and cash equivalents	1,668	16%	2,389	18%
Total	**10,653**		**13,542**	

13. Net gain on investment assets

	2025	2024
	£'000	£'000
Quoted Investments:		
Realised gains on investment assets	1,243	1,654
Unrealised gains/(losses) on investment assets	(77)	(160)
Unrealised gains/(losses) on forward currency contracts	(942)	(12)
Net gains/(losses) on investment assets	**224**	**(1,482)**

14. Investment in subsidiaries

The Film and Television Charity has two wholly owned subsidiaries controlled by shares – Film and Television Enterprises Limited (Company Registration No: 6548265) and Peter Rogers Productions Limited (Company Registration No: 414245). Both registered in England and Wales.

Shares in subsidiary companies	2025	2024
	£	£
(i) Film and Television Enterprises Limited	2	2
(ii) Peter Rogers Productions Limited	100	100
	102	102

Film and Television Enterprises Limited organises the fundraising events on behalf of the Group. The company pays its profits to The Film and Television Charity by way of a Gift Aid donation, recognised by the Charity in the year in which it is paid. Activity in the 12 months to 31 March 2025 included ticket sales from film screenings, including the Royal Film Performance™ of *Gladiator II*.

Peter Rogers Productions Limited is a company whose principal activity is the receipt of royalties from the exploitation of the film catalogue historically produced by Peter Rogers Productions Limited, notably the “Carry On” series of films and other titles produced by Peter Rogers and Betty Box. Where profits are generated, both subsidiaries pay these profits to The Film and Television Charity by way of a Gift Aid donation, recognised by the Charity in the year in which it is paid.

A summary of the trading results of the subsidiaries during the year is shown below:

	Film and Television Enterprises Limited		**Peter Rogers Productions Ltd**	
	2025 £’000	2024 £’000	2025 £’000	2024 £’000
Turnover	266	34	86	278
Cost of Sales	(59)	(17)	(1)	(3)
Gross Profit	207	17	85	275
Administrative expenses	(20)	(25)	(20)	(20)
Operating profit on ordinary activities before taxation	187	(8)	65	255
Tax on profit on ordinary activities	-	-	-	-
Profit for the year and total comprehensive income	187	(8)	65	255
Retained earnings at the start of the year	179	(8)	65	255
Gift Aid	(179)	(8)	(65)	(255)
Retained earnings at the end of the year	-	(8)	-	-

The assets and liabilities of the subsidiaries were:	2025 £’000	2024 £’000	2025 £’000	2024 £’000
Current assets	16	17	9	31
Creditors falling due in one year	(15)	(25)	(8)	(30)
Total net assets	1	(8)	1	1
Representing:				
Share capital	1	1	1	1
Profit and loss account	-	(8)	-	-

15. Debtors

	2025		2024	
	Group	Charity	Group	Charity
	£'000	£'000	£'000	£'000
Trade debtors	861	816	77	74
Accrued Income	344	344	-	-
Other debtors and prepayments	115	117	86	108
Total	**1,320**	**1,277**	**163**	**182**

All debtors shown are due within one year from the Balance Sheet date.
(2024: £Nil due in more than one year).

16. Creditors: amounts falling due within one year

	2025		2024	
	Group	Charity	Group	Charity
	£'000	£'000	£'000	£'000
Trade creditors	89	89	39	39
Amounts due to group undertakings	-	559	-	298
Other taxation and social security	63	63	71	71
Other creditors and accruals	182	162	138	107
Total	**334**	**873**	**248**	**515**

17. Related party transactions

Other than the key management personnel remuneration disclosed in note 9, there were no other related party transactions in the year (2024: £Nil).

Included within the financial statements of the subsidiary company Film and Television Enterprises Limited is a charge of £15,000 (2024: £15,000) made by the parent organisation, The Film and Television Charity, in respect of operational costs, which includes staff and office accommodation used on behalf of Film and Television Enterprises Limited activities.

Included within the financial statements of the subsidiary company Peter Rogers Production Limited is a charge of £15,000 (2024: £15,000) made by the parent organisation, The Film and Television Charity, in respect of operational costs, which includes staff and office accommodation used on behalf of Peter Rogers Production Limited activities.

Remuneration totalling £4,500 was paid to two Trustees (2024: £2,000) for undertaking their duties, being Trustees who meet the criteria for remuneration as they ordinarily work as freelancers in the industry – Joseph Adesunloye £2,500 and Juliet Gilkes Romero £2,000. As approved by the Charity Commission in the September 2023 revision of the Charity's Articles of Association.

Expenses either reimbursed to or paid on behalf of Trustees during the year amounted to £23,000 (2024: £17,000), including computer software £7,000 and honorariums to committee members.

Donations to the Charity from six trustees amounted to £1,610 (2024 £1,034 from five trustees)

18. Unrestricted funds 2025

	Balance at the start of the year 01/04/2024	Income	Expenditure	Gains/ Losses	Transfers	Balance at the end of the year 31/03/2025
	£'000	£'000	£'000	£'000	£'000	£'000
General funds	12,272	2,673	(4,249)	224	(86)	10,834
Designated Funds:						
Legacy Client Fund	2,500	-	(186)		(14)	2,300
Tangible Fixed Assets revaluation reserve	3,665	-	-	(181)	-	3,484
Investment Property revaluation reserve	1,495	-	-	617	-	2,112
Reel Impact Programme	950	-	(215)	-	39	774
Black, Asian and minority ethnic and Disabled Clients Grants Fund	214	-	(168)	-	(39)	7
Golden Square asset Sinking Fund	400	-	-	-	100	500
	21,496	**2,673**	**(4,818)**	**660**	**-**	**20,011**

The opening and closing balances of the consolidated unrestricted funds includes the reserves of Film and Television Enterprises Limited £2 (2024: £2) and Peter Rogers Productions Limited £100 (2024: £100). Excluding the reserves of these companies, the total Charity unrestricted funds are £20,011,000 (2024: £21,496,000).

A tangible fixed assets reserve of £3,484,000 (2024: £3,665,000) arises from the revaluation of the Charity's office building at 22 Golden Square, London, which is classed as a designated fund held for the purpose of fulfilling the company's objectives. There is also a designated fund of £2,112,000 (2024: £1,495,000) in relation to the uplift in the value of the proportion of the office which is recognised as an investment property. Changes in the year include change of use £643,000 (2024: £Nil), and an uplift in the overall valuation of the building of £436,000 (2024: £Nil), the latter split in the equivalent proportions of use.

The asset sinking fund designates £100,000 each year from general funds to allow for future refurbishment work of the building, now £500,000 (2024: £400,000).

In 2020 a designated fund of £6,000,000 was created to ring-fence monies to support a group of the Charity's clients with which it has a long-standing relationship and a history of on-going financial support. The current actuarial valuation of £2,300,000 (2024: £2,500,000) uses the age and gender profile of these clients, and planned to be sufficient to support this group over their expected lifetimes. £186,000 was expended during the year on grants to clients (2024: £226,000). The transfer out of the legacy client fund and into general funds represents the movement to bring the balance of the fund to the value of the most recent actuarial valuation.

In 2021 a designated fund of £1,000,000 was created to ring-fence monies to support Black, Asian and minority ethnic and disabled beneficiaries. The fund intends to counteract the underrepresentation of these groups by guaranteeing a minimum percentage of grant or other spend on these groups; currently 30% of grant spend for Black, Asian and minority ethnic workers and 15% for disabled workers. £207,000 was expended during the year on grants to clients (2024: £472,000), leaving a balance of £7,000 to be expended in 2025/26.

Also in 2021 a designated fund of £1,000,000 was created for the Charity's Reel Impact Programme (formerly called the Impact Partnership Programme), intended to deliver anti-racism work through Black, Asian and minority ethnic organisations and community leaders working in film and TV. Expenditure totalled £215,000 (2024: £50,000), leaving a balance of £774,000 to be expended in 2025/26 and 2026/27.

Deducting the designated fund from the unrestricted total leaves general funds of £11,022,000 (2024: £12,272,000). Included within general funds are fixed assets of £1,253,000 (2024: £2,002,000), meaning our free reserves figure is £9,768,000 (2024: £10,270,000).

Unrestricted funds 2024

	Balance at the start of the year 01/04/2023	Income	Expenditure	Gains/ Losses	Transfers	Balance at the end of the year 31/03/2024
	£'000	£'000	£'000	£'000	£'000	£'000
General funds	13,858	1,487	(4,953)	1,456	424	12,272
Designated Funds:						
Legacy Client Fund	3,250	-	(226)		(524)	2,500
Tangible Fixed Assets revaluation reserve	3,665	-	-	-	-	3,665
Investment Property revaluation reserve	1,495	-	-	-	-	1,495
Reel Impact Programme	1,000	-	(50)	-	-	950
Black, Asian and minority ethnic and Disabled Clients Grants Fund	686	-	(472)	-	-	214
Golden Square asset Sinking Fund	300	-	-	-	100	400
	24,254	**1,487**	**(5,701)**	**1,456**	**-**	**21,496**

19. Restricted Funds 2025

	Balance at the start of the year 01/04/2024	Income	Expenditure	Gains/ (Losses)	Transfers	Balance at the end of the year 31/03/2025
	£'000	£'000	£'000	£'000	£'000	£'000
Sir Arthur Jarratt Fund	346	-	-	-	-	346
David Pratt Trust	82	-	-	-	-	82
Total restricted funds	**428**	**-**	**-**	**-**	**-**	**428**

The Sir Arthur Jarratt Fund and the David Pratt Trust are both reserved for the provision of relief to the children of beneficiaries and combined are referred to as the Children's Fund. There was no expenditure during the year (2024: £NIL) from these funds as no qualifying grants were made. The funds, which total £428,000 (2024: £428,000) at the end of the year, are represented by investments of £428,000 (2024: £428,000) on the balance sheet.

Restricted Funds 2024

	Balance at the start of the year 01/04/2023	Income	Expenditure	Gains/ (Losses)	Transfers	Balance at the end of the year 31/03/2024
	£'000	£'000	£'000	£'000	£'000	£'000
Sir Arthur Jarratt Fund	321	4	-	21	-	346
David Pratt Trust	76	1	-	5	-	82
LWT Fund	50	-	(50)	-	-	-
Total restricted funds	**447**	**5**	**(50)**	**26**	**-**	**428**

20. Net assets by funds 2025

	Free reserves £'000	Restricted funds £'000	Designated funds £'000	Total funds £'000
Tangible fixed assets	1,825	-	3,483	5,308
Investment property	1,059	-	2,112	3,171
Investments	6,644	428	3,582	10,654
Net current assets	1,306	-	-	1,306
Total net assets	**10,834**	**428**	**9,177**	**20,439**

Net assets by funds 2024

	Free reserves £'000	Restricted funds £'000	Designated funds £'000	Total funds £'000
Tangible fixed assets	2,002	-	3,665	5,667
Investment property	988	-	1,495	2,483
Investments	9,049	428	4,064	13,541
Net current assets	233	-	-	233
Total net assets	**12,272**	**428**	**9,224**	**21,924**

21. Movement in Funds (Group)

Expenditure is stated after charging/(crediting):

	2025 £'000	2024 £'000
Depreciation	145	143
Auditor's remuneration: Audit of the Charity's accounts	20	19
Audit - Charity's subsidiaries	10	10
Gain/(loss) on fair value movement of investment property	-	-
Gain/(loss) on revaluation of freehold property	-	-
Realised gains on investment assets	1,243	1,653
Unrealised gains/(losses) on investment assets and forward currency contracts	(1,019)	(173)

22. Share capital and movement in shareholders' funds

The company is limited by guarantee and therefore has no share capital. The liability of the members of the charity is limited to £1 each.

23. Notes to the cash flow statement

a) Reconciliation of net expenditure to net cash flow from operating activities

	2025 £'000	2024 £'000
Net surplus/(deficit) for the year (net movement in funds)	(1,875)	(2,777)
Less: investing activities: rents	(277)	(165)
Less: investing activities: dividends and bank interest	(160)	(132)
Net losses/(gains) on investment assets	(224)	(1,482)
Net losses/(gains) on revaluation of investment assets	(46)	-
Depreciation and write downs	144	143
(Increase)/decrease in debtors	(1,157)	444
(Decrease)/increase in creditors	86	(48)
Net cash flow used in operating activities	**(3,509)**	**(4,017)**

b) Net cash flows from investing activities

	2025 £'000	2024 £'000
Investment income – rents	277	165
Investing income: dividends and bank interest	160	132
Purchase of tangible fixed assets	(38)	(39)
Sale of tangible fixed assets	-	2
Net cash withdrawals from investment portfolio	3,112	3,655
	3,511	**3,915**

Belle Digaff celebrated 25 years of service as the Charity's Finance team in June 2025. The Charity acknowledged this milestone by inviting Belle to be a special guest as part of the welcoming party for His Majesty King Charles III to the Royal Film Performance™ on 13 November 2024. Though first time in the welcoming party, the occasion was Belle's 19th Royal Film Performance™.