

BRITISH ACADEMY  
OF FILM AND  
TELEVISION ARTS  
**ANNUAL REPORT  
& ACCOUNTS 2018**

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BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

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## BRITISH ACADEMY OF FILM AND TELEVISION ARTS

### ANNUAL REPORT & ACCOUNTS 2018

British Academy of Film and Television Arts  
195 Piccadilly  
London W1J 9LN

Tel: 020 7734 0022  
[www.bafta.org](http://www.bafta.org)

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British Academy of Film and Television Arts  
BAFTA Management Limited  
BAFTA Media Technology Limited  
195 Piccadilly Limited

*Cover images, from l-r: The Only Way is Essex's Lydia Bright on the EE British Academy Film Awards red carpet; Olympian Helen Glover MBE at the British Academy Children's Awards; actor Rhys Ifans Q&A at Sinemaes; the British Academy Games Awards; Molly Windsor portrait, winner of Leading Actress at the Film Awards; actor and Breakthrough Brit Ria Zmitrowicz portrait; actor Letitia Wright, backstage at the Film Awards*

## Chair's Statement

The British Academy of Film and Television Arts (BAFTA) is perhaps best known for celebrating excellence and championing creativity in the film, games and television industries through our internationally recognised Awards. However, at its heart, it is an organisation that inspires and nurtures exceptional talent, regardless of their background. Identifying and supporting the next generation of talent and showcasing them to a wider audience is at the core of much of our global activities.

Creative talent can and should come from all backgrounds and BAFTA is committed to promoting a diverse storytelling landscape. We took several important steps in 2018 to ensure that the industries we represent are as inclusive as possible and that BAFTA itself embodies this essential progression.

I was particularly delighted to oversee the adoption of the BFI Diversity Standards by the industry for two of our Film Awards categories in 2019, Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer. We announced this change to eligibility in 2018 and the response from the industry was exceptional. Many producers have already reported back to us saying how effective the rule change has been, especially in terms of encouraging them to recruit a diverse crew and provide training opportunities for those from underrepresented groups.

The year also saw BAFTA Elevate, our programme to promote underrepresented groups to the industry, enter its second year. Following our support of female directors in 2017, this year we invited talented screenwriters to apply. We will be doing all that we can to support these writers and help them progress to the next stage of their careers.

BAFTA continues to ensure that our membership and our various juries are as diverse as possible. I'm personally very pleased to report that, for the first time in BAFTA's history, all our branch chairs and CEOs, are women.

Another key industry development in 2018 was our work with the BFI, Women in Film & Television and many other UK organisations to create a unified set of principles and guidance to tackle the issue of bullying and harassment in the workplace. Since its launch in early 2018, 31 industry organisations have signed up and several have created bespoke guidance for their members. A great sea change is happening in our industries right now and I'm gratified that BAFTA is at the forefront of this.

We have exciting, ambitious plans to evolve our home, BAFTA 195 Piccadilly, into an international centre of excellence. This will allow us to increase our support for the next generation of talent, deliver a greater variety of events and activity, and provide opportunities in our industries for people at all stages of their career and from all backgrounds. I am glad to report that the fundraising campaign is on track and that we have secured interim premises at 194 Piccadilly. We are truly grateful for the support we've already received. Together, we can make sure that our industries enjoy a robust, diverse and exciting future.

Finally, I'd like to take this opportunity to thank the dedicated BAFTA staff, who work tirelessly behind the scenes to ensure the continued smooth running of our activities. I'd also like to thank our members, donors and partners, and our president, HRH The Duke of Cambridge, for their continued support and belief in what we do.



**Dame Pippa Harris DBE**  
Chair of the Academy  
7 May 2019



### Report of the Trustees incorporating the Report of the Directors

The trustees of the Academy, who are also the directors of the charity for the purposes of company law, submit their Annual Report and the audited Financial Statements for the year ended 31 December 2018. The registered company number is 00617869.

In preparing the Annual Report & Accounts, the trustees have conformed to the provisions specified in Accounting and Reporting by Charities: Statement of Recommended Practice (revised 2015).

Given the activities carried out by the Academy, particularly in the areas of Awards, Learning & New Talent and Archive, Heritage & Exhibitions, the trustees are satisfied that the charity is providing public benefit under the Charities Act 2011. Further details on these activities are provided in sections 1 and 2 of this report. The trustees are also satisfied that they have had due regard to the public benefit guidance published by the Charity Commission and, in particular, the requirement that the charity benefits a sufficient section of the public.

# 1 Who We Are and What We Do

## Our Vision

The British Academy of Film and Television Arts (BAFTA) is a world-leading independent arts charity. In addition to our Awards ceremonies, we have a year-round, international programme of learning events and initiatives that offers unique access to some of the world's most inspiring talent, through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia.

BAFTA's vision is a world where everyone's life is culturally and creatively enriched through excellent work in film, games and television. Our mission is to bring such work to public attention, and support the growth of creative talent in the UK and internationally. We do this by identifying and celebrating excellence; discovering, inspiring and nurturing new talent; and enabling learning and creative collaboration. We shine a spotlight on the most influential cultural touchpoints – film, games and television – and facilitate access to excellent work in these art forms, for both audiences and creators.

We rely on income from membership subscriptions, individual donations, trusts, foundations, BAFTA 195 and corporate partnerships to support our ongoing outreach work.

## Our Values

- Trust and credibility, which derive from an expert and engaged voting membership;
- Shared standards of excellence between practitioners of the moving image arts;
- British benefit, in terms of both British industries and British audiences;
- Financial stability, to be pursued with integrity;
- Equality of opportunity, helping talented individuals reach their full potential, regardless of their background or circumstances;
- Effective communication, using appropriate channels to reach our target audiences.

You can find out everything you need to know about BAFTA's vision, mission, activities, history and more, [here](#).

# Objectives for 2018

BAFTA's objectives for 2018 were:

## BAFTA 195 Piccadilly

Develop an iconic headquarters that symbolises our values and enables us to increase the reach of our activities.

## Public Engagement and Appreciation

Engage a wider audience in the discussion around creative excellence, helping people discover new content and celebrating the contribution that past and present nominees have made to global culture.

## Industry Relevance

Demonstrate the value of BAFTA to the industry in terms of improving their practice and developing an engaged audience, as well as championing the art and craft of the moving image.

## New Talent

Be world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of who they are.

## International Recognition

Help practitioners network with their peers overseas and find international audiences.

## Financial Stability

Increase revenue for investment in our charitable aims and ambitions, while widening our portfolio of income streams.



*From top: BAFTA winners and Breakthrough Brits Daisy May Cooper and Charlie Cooper (This Country); I Am Not a Witch's Rungano Nyoni and Emily Morgan, winners of the Outstanding Debut by a British Writer, Director or Producer*

# 2 STRATEGIC REPORT 2018

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## 2.1 A Year in Review



### January

- A BAFTA Tribute to the late re-recording mixer Ray Merrin
- BAFTA Short programme launched on Curzon Home Cinema; it tours cinemas from February



### February

- Annual David Lean Lecture (Film), delivered by Yorgos Lanthimos (delayed from 2017)
- BAFTA Kids 2018 competition launched at Children's Mental Health Week with Place2Be
- EE British Academy Film Awards



### March

- Natural History Q&A event with Sir David Attenborough and host Sandi Toksvig



### April

- British Academy Games Awards
- British Academy Television Craft Awards
- Guru Live Cardiff and Guru Live Glasgow



### May

- Virgin TV British Academy Television Awards
- Year 2 of BAFTA Kids Roadshow with Place2Be launched



### June

- Voiceover actor Nolan North celebrated with a Special Award and event in Los Angeles
- BAFTA Elevate 2018 recipients announced
- The second BAFTA Kids Big Schools Day held at Alexandra Palace



### July

- BAFTA Young Game Designers Awards



### August

- Sinemaes cinema tepee at National Eisteddfod, coordinated by BAFTA Cymru



### September

- BAFTA Scholarship recipients in the UK and China announced
- BAFTA Kids visited the Isle of Arran
- Guru Live London



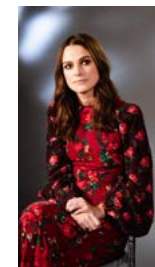
### October

- The Annual Games Lecture, delivered by Siobhan Reddy
- British Academy Cymru Awards
- *This Morning* celebrated with a Special Award and event at BAFTA 195
- David Lean Lecture, delivered by Spike Lee



### November

- Breakthrough Brits 2018 announced
- British Academy Children's Awards
- British Academy Scotland Awards



### December

- A Life in Pictures events with Richard E Grant and Keira Knightley

Enjoy our 2018 highlights reel [here](#).

## 2.1A BAFTA 195 Piccadilly

*Develop an iconic headquarters that symbolises our values and enables us to increase the reach of our activities.*

Much of the focus for BAFTA 195 Piccadilly this year was on preparing our historic headquarters in London for its forthcoming redevelopment and temporary closure from July 2019 (see below).

Even so, BAFTA 195 posted a record year for revenue. The number of members booking the venue also doubled the 2017 figure. In addition, we also provided BAFTA Partner promotional tasting events and special menus in the members' club, with the likes of Villa Maria, Champagne Taittinger and Hotel Chocolat. BAFTA 195 also celebrated several international and national days with unique offerings in the bar, including World Gin Day and London Cocktail Week.



### Illuminating BAFTA

“The future of BAFTA is integral to the future of the moving image industry... I am a passionate supporter of BAFTA and I couldn't be more proud of its ambitious plans to dramatically increase the support for new talent over the coming years.”  
– HRH The Duke of Cambridge, KG President of the Academy

In 2018, work on the Illuminating BAFTA campaign to redevelop our iconic headquarters at 195 Piccadilly gathered pace. For more than 40 years 195 Piccadilly has been the heart of BAFTA's activity – as a home for our members and also the centre of our year-round charitable Learning & New Talent activity, which reaches millions of people each year. It is where we have inspired and nurtured generations of talent through screenings, mentoring, masterclasses, school visits and public events, and provided the industry with a unique hub to meet and create. But as the scope of BAFTA's charitable work continues to grow, the building in its current form is limiting what we can achieve.

Starting in summer 2019, we are planning a major overhaul, doubling its capacity and creating a world-class centre for new talent. The redevelopment will enable us to significantly expand our Learning & New Talent programmes, as well as our engagement with our industries and the wider public. We will create new multi-purpose learning spaces, a new screening room, an exhibition gallery and an improved home for our members. We are passionate about promoting diversity in the arts, breaking down barriers and enabling all those with talent to succeed in the moving image arts. Our new building will be a vital investment in the creative future of our industries.

Fundraising for Illuminating BAFTA has continued throughout 2018 with pledges of £15.7m secured by April 2019. This, combined with the charity's designated and restricted reserves, means we have raised almost three-quarters of our fundraising target. In March 2018, BAFTA President, HRH The Duke



of Cambridge, held a reception at Kensington Palace to personally thank all the major donors to the campaign. Pledges include major support from the film, games and television industries, plus donations from individual philanthropists and trusts and foundations.

*Above: Actor Tom Hiddleston joined BAFTA President, HRH The Duke of Cambridge, at the Illuminating BAFTA reception at Kensington Palace; Left: The Take a Seat campaign*

In June, we launched our 'Take A Seat' campaign, offering donors the opportunity to name a seat in our state-of-the-art screening room, the Princess Anne Theatre. And in December we received confirmation of a significant grant from the Mayor of London's Good Growth Fund.

Meanwhile, we secured the lease to the ground and lower ground floors of 194-196 Piccadilly, which will be BAFTA's home for the two years while BAFTA 195 is being redeveloped. Dubbed BAFTA Piccadilly, this will be a spectacular 'pop-up' which will host the members' club and many of the regular events programmed by our Learning & New Talent team.

**Find out everything you need to know about BAFTA 195's redevelopment and how to support it [here](#).**

“It’s a great honour. You don’t come into journalism expecting these things.”

Fellowship recipient **Kate Adie OBE**

## 2.1B Public Engagement and Appreciation

*Engage a wider audience in the discussion around creative excellence, helping people discover new content and celebrating the contribution that past and present nominees make to global culture.*

BAFTA’s engagement with the public predominantly comes from two avenues: directly, through our events; and more laterally, through our social media communications. Our events and social media coverage are intricately linked, with the latter prominently promoting our events, which in turn provides exceptional content for our member, industry and public communications.

Our Awards continue to be the highest profile events on the BAFTA calendar – partly due to the world renown of the nominees and guests, but mainly because they are a celebration of the very best productions and practitioners in the creative arts of film, games and television. The global nature of the Awards’ audience also provides us with the perfect opportunity to engage with the public about our other activities.

This year marked some important developments at our Awards. The EE British Academy Film Awards had a new host, Joanna Lumley, taking over duties from Stephen Fry. The Children’s Awards also had new hosts, with presenters Rochelle and Marvin Humes stepping to the fore. Games, Television Craft and Virgin TV Television Awards saw the return of Dara Ó Briain, Stephen Mangan and Sue Perkins as hosts, respectively.

There were new categories too: the Games Awards introduced Game Beyond Entertainment, to recognise games that have a social or educational impact beyond pure entertainment and, hopefully,

inspire gamemakers of the future to create games that push the boundaries of the medium. Themes explored in the nominated games included grief, mental health, sexuality, depression, dementia and the Syrian refugee crisis.

Similarly, the 2018 Children’s Awards introduced its Content for Change category, which spotlights content infused with learning and/or social issues. Three other new categories were introduced: Single Programme, Director and Young Performer.

Behind the scenes, the Television Awards saw Done+Dusted make its UK BAFTA debut as our new co-production company, having worked on the British Academy Britannia Awards in Los Angeles for the past four years.

Around the Awards, our online marketing and social media interactions went into overdrive, helped by more content produced around the livestream of the red carpet arrivals at the Film and Television Awards. Our social media statistics were impressive, with online video views for the Film Awards reaching 14.3 million (up 56 per cent on 2017); the Games Awards were 1.09 million (up 32 per cent); and the Television Awards 3.9 million (a 68 per cent increase). Across all three events, we added 146,100 new followers to our channels. This success carried on over to the BAFTA Cymru Awards, which saw 85,000 people watching clips from the ceremony on Facebook.

In 2018, BAFTA took several steps to improve its marketing strategies and online communications further, not least with the appointment of our first director of communications, Ellen Johnson, who started in May. She has been tasked with



## 2.1B Public Engagement and Appreciation cont.

developing and driving the charity's future marketing and communications strategies across BAFTA's Awards, learning and new talent initiatives and membership services, as well as increasing the commercial opportunities across our digital platforms and corporate communications. August saw us engage advertising agency Dentsu Aegis to develop special audience segments that best represent the UK market, identifying five key audiences (based on media consumption, social behaviour, brand attitudes and so on) to engage with our marketing messages and thus broaden our reach. We've already seen an immediate improvement, with our total potential global impressions across all of our online media for 2018 topping 290k million (2017: 268k million).

Photography plays a large part in our public interactions, especially images captured at our Awards featuring high profile talent. In 2018, we added the BAFTA Cymru Awards and BAFTA Scotland Awards to our repertoire, to ensure we capture the best images from the night. We were particularly proud of our main photography exhibition in 2018, entitled Female Firsts. This BAFTA 195 exhibition was dedicated to the work and achievements of more than 90 women from BAFTA's history and across the UK's

film, games and television industries. An open weekend in April allowed the public access to the building to see the exhibition themselves, as well as attend several screenings celebrating women in the moving image.

It would be remiss not to mention our engagement with young minds through our BAFTA Kids activities. Two events in 2018 particularly stand out. First, for the second year running, 1,000 school children descended on London's Alexandra Palace in June for a day of fun-packed activities, including special masterclasses, music, stunts, live discussions and competitions to explore the various creative roles within children's media. Industry professionals and BAFTA-winning talent shared their artistry with the young audience.

Then, BAFTA Kids took over the Scottish Isle of Arran for a day in September. This bespoke event saw all seven primary schools on the island come together at the local high school for workshops and masterclasses.

For the second year we partnered with children's mental health charity Place2Be, which saw the BAFTA Kids Roadshow visit 12 schools supported by the charity all over the UK, from Ayrshire to Margate. We also worked with Place2Be to create a competition for Children's Mental Health Week in February with the theme of 'Being Ourselves'. The competition encouraged children to rejoice their differences by drawing a 'selfie' and writing a few lines about why it's good to celebrate 'being ourselves'. Twelve winners then had their pictures made into a wonderful animated short by the BAFTA-winning studio Karrot Entertainment, creators of *Sarah & Duck*, which has played at all our BAFTA Kids Roadshows since.

*Below: EE Rising Star nominee Florence Pugh on the Film Awards red carpet; Left: Creating the BAFTA Kids Being Ourselves animation*



### Social media followers

**Facebook** 2018: 308,000; 2017: 183,000

**Twitter** 2018: 516,000; 2017: 351,000

**Instagram** 2018: 421,000; 2017: 303,000

## Case Study: Michael Pearce

*Before the 2019 EE British Academy Film Awards, writer-director Michael Pearce had been nominated twice for two short films, Rite in 2011 and Keeping Up with the Joneses in 2014. After the Awards, he could add another nomination (in the Outstanding British Film category) and, more impressively, a win, with producer Lauren Dark, for Outstanding Debut by a British Writer, Director or Producer for their film Beast. In November 2018, he was named as a Breakthrough Brit. He says:*

“BAFTA is one of the most recognised film organisations in the world. It was great to get that recognition and it kind of validates all the hard work that you put into it. It appeases some of your self-doubt and encourages you to keep working. It’s been a great experience.

“Having coffee with Denis Villeneuve has been a highlight so far. He’s one of my heroes – I’m in awe of what he’s achieved. He was very gracious and let me ask him a thousand questions. I also had a call with Darren Aronofsky, and he was similarly very gracious and allowed me to bombard him with questions.

“Completing my first film, [Beast], felt like a huge benchmark, because it took so long to get made. One of the most significant moments was watching the premiere in Toronto in 2017. That’s when it became very real to me. I was so anxious watching it in a cinema with 2,000 people, but they really embraced it. I went from a place of high anxiety to one where I was incredibly elated. That was a special moment. The BAFTA win is a great closing chapter to the film.”

## BAFTA Breakthrough Brits



**“It was great to get that recognition and it kind of validates all the hard work that you put into it.”**

## 2.1C Industry Relevance

*Demonstrate the value of BAFTA to the industry in terms of improving their practice and developing an engaged audience, as well as championing the art and craft of the moving image.*

BAFTA believes that talent can come from anywhere, but opportunities are not always equally accessible. The past few years have seen increased pressure from the global media, the public and the industry to take a hard look at the internal make-up of the creative arts. Developing an environment that supports creativity and allows all those with talent to thrive is vital for our industries' lifeblood to remain fresh, relevant and diverse. As the British Film Institute's Diversity Standards states: "Inclusion not only fuels creativity but also makes good business sense."

A 2017 report from the Work Foundation for the BFI found that 3 per cent of those employed in film production are from a BAME background, just one in five key production personnel are women and only 5 per cent consider themselves to be disabled. BAFTA recognises this is an important issue for our industries and, as an organisation that champions creative talent from all backgrounds and circumstances, we have an obligation to tackle it and use our influence to get the industry to pull in the same direction.

As such, in 2018 we introduced a new eligibility requirement for all entries in the Outstanding British Film and Outstanding Debut categories from the 2019 Film Awards onwards to meet at least two of the four BFI Diversity Standards. By embracing

this framework, BAFTA intends to encourage a more expansive UK film industry by building on the work being done to improve inclusion. We're happy to report that the industry welcomed the change and actively embraced it.

As well as using our influence to drive change in the industry, BAFTA has an ongoing commitment to improve diversity in our own programming. For instance, in March 2018, we published a research report into improving access for people with disabilities to working in the screen industries, attending BAFTA's own events and becoming BAFTA members. The report highlighted many issues, as well as making excellent recommendations about BAFTA's accessibility. Guru Live (see section 2.1d for more) saw us implement all of the report's recommendations.

In 2017, we launched a new bespoke programme to elevate individuals from underrepresented groups to the next stage of their career, while helping to tackle the issue of diversity in our industries as a whole. BAFTA Elevate debuted by supporting a group of British female directors, and in June 2018 we announced we would be utilising our full weight to advocate 18 talented UK writers on an international scale. Detailed biographies of the chosen individuals can be found on our website. The following 12 months have provided networking opportunities, introductions, mentoring, tailored panel discussions, masterclasses and workshops to help them achieve their career goals.

**"BAFTA's involvement with games has always been very prominent to me. It gave me something to aspire to."**  
**Breakthrough Brit Adrienne Law**



*Left and below: Following on from its debut year supporting British female directors, BAFTA Elevate selected underrepresented writers to advocate in 2018*



# 38,412

The number of BAFTA images of our 2018 activities uploaded to our media library, BAFTA Third Light. This was an increase of 15 per cent (events) and 30 per cent (Awards) on the previous year.

## 2.1C Industry Relevance cont.

# “I will be asking all productions I work on to adopt the recommendations.”

## Actor Emma Watson

The call for greater involvement of women in key industry roles was echoed by BAFTA Scotland, following its announcement of its Awards nominees in September. Only 18 per cent of the Writer category entrants were women, with 21 per cent for Director of Fiction and 31 per cent for Director of Factual. BAFTA Scotland called on production companies to “give women jobs”. In Wales, BAFTA Cymru celebrated ‘Women Leading the Way’ at its Awards, presenting Special Awards to chat show host Mavis Nicholson and costume designer Lindy Hemming.

A diverse workforce is only as good as the environment in which they can work. Ahead of the 2018 Film Awards, BAFTA and the BFI led an industry working group to publish guidance that would help change a workplace culture, which, in too many cases, has allowed bullying and harassment to go unchecked. Since the guidance was launched, 31 industry organisations have signed up and several have created bespoke guidance for their members. There have also been more than 1,500 calls to the Film & Television Charity’s new 24-hour helpline, which we recommend should be included on all call sheets. We have also piloted training for the industry, to give them the skills they need to manage reports and become the ‘designated individuals’ we recommend are named on all call sheets. We encourage everyone to make themselves familiar with the guidance – whether employer or employee.

We hosted many other industry events throughout 2018, including BAFTA’s annual sector lectures, which provide a platform for a key creative to share their thoughts on how we can preserve and maintain our cutting edge. The Games



Lecture (October) was presented by Siobhan Reddy, studio director of Media Molecule. Due to scheduling issues, writer-director Yorgos Lanthimos’ 2017 Film Lecture, also known as the David Lean Lecture, was delayed until January 2018. This was followed by Spike Lee’s 2018 Film Lecture in October. For November’s 9th annual Screenwriters’ Lecture Series, in association with The JJ Charitable Trust, we were joined by an incredible array of talented writer-directors, namely Alfonso Cuarón, Nicole Holofcener, Nadine Labaki, Ol Parker, Paul Schrader and Taika Waititi.

In November, BAFTA Cymru announced that actor Luke Evans would become its ambassador, helping to spread the word about opportunities in our industry. The announcement came at a special Audience With... event in Cardiff.



*Above: BFI NETWORK x BAFTA Crew’s Meet the Agents event at the Watershed, Bristol; Left: Costume Designer Lindy Hemming wins a Special Award at the BAFTA Cymru Awards; Far Left: Writer-director Nadine Labaki delivers her Screenwriters’ Lecture; Below: Actor Luke Evans was chosen to be an ambassador for BAFTA Cymru*



## Case Study: Gagandeep Kalirai

*In September, Gagandeep Kalirai, from Buckinghamshire, was awarded £5,000 to study an MA in Directing Animation at The National Film and Television School. She is receiving BAFTA mentorship from award-winning director and producer Philippa Lowthorpe. She says:*

“I didn’t know too much about BAFTA, outside of the Awards. I thought BAFTA was something unobtainable, but when I got the scholarship, it really felt that it was a place that I could reach. It’s been so valuable... The relationship I have with Philippa is special. There’s nothing quite like sitting down with someone who has so much experience and knowledge in filmmaking. In animation, you become so used to sitting at your computer drawing, you forget that you’re also a director and filmmaker as well, and there’s a lot you need to learn and think about. The scholarship has been exactly what I needed to get myself out of a certain headspace.

“I’d just like to say thank you to BAFTA. I really appreciate everything that’s been given to me, all the advice, all the events and talks. It’s a new world for me still, it’s all so surreal, but it’s made me realise I can do what I set out to do now. I can reach where I’ve always wanted to go. Having the opportunity of being able to go somewhere and meet people in the industry, it’s something I’ve never had before. I’m really holding that experience close to my chest right now.”

# BAFTA Scholarships



**“Having the opportunity of being able to go somewhere and meet people in the industry, it’s something I’ve never had before.”**

## 2.1D New Talent

**343,000** The Twitter impressions of @BAFTAGuru during Guru Live London in September, a 49 per cent increase on 2017, with #GuruLive trending in London over both days.

*Become world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of their background.*

BAFTA believes that all talented individuals, regardless of their background, should be given the best possible opportunity to succeed in the film, games and television industries. The future of these industries relies on new blood being discovered, nurtured and introduced. We run hundreds of events, initiatives and programmes across the year, throughout the UK and beyond, to give new and emerging talent the chance to not only have their voices heard but learn from the best in the business and make vital connections. Recipients are selected by a jury of craft experts and industry practitioners and we take stringent measures to ensure the selection process is rigorous and fair.

Guru Live is a multifaceted learning event, covering all three sectors, which offers expert advice, unique insight and helpful information on how to succeed in the film, games and television industries. Building on last year's success, we added a new venue in 2018, with Guru Live Cardiff joining Guru Live Glasgow on 28 April. Over the weekend of 15-16 September, Guru Live London took place. The results across all three events were impressive:

*Guru Live Cardiff* – 40 speakers, including the likes of Abi Morgan, the *Blue Planet II* and *Outlander* teams; seven sessions; 500 attendees, 55 per cent of which were women; 97 per cent of those surveyed felt the content would benefit their future career; 80 per cent of those surveyed felt they had a clearer idea of what they wanted to do after the event.

*Guru Live Glasgow* – 22 speakers, including Joe McFadden, Liam Wong, Tommy Gormley and Angela Galvin; six sessions; 600 attendees, with a 50-50 male-female split; 20 individuals were granted Guru Live Access Passes, enabling those with six months to two years industry experience to benefit from one-to-one

meetings, workshops and round tables with our guests; 100 per cent rated the experience as Excellent or Very Good; 95 per cent made new professional contacts.

*Guru Live London* – 90 speakers, including the teams behind *This Country*, *Love Island*, *Peaky Blinders* and *Hellblade: Senua's Sacrifice* and director Luca Guadagnino; 30 public events; 90 individuals were granted the special Access Passes, with 32 industry speakers joining them for roundtables and one-to-one sessions; 1,000 attendees, with 60 per cent women, 24 per cent BAME and 47 per cent under the age of 29; 86 per cent rated their experience as Good, Very Good or Excellent.

It was particularly pleasing to see a large increase of participation by disabled people in both the general audience and Access Pass delegates for the London event. Following a review in March, funded by BAFTA supporter Ken Ross, of what we do for disabled audiences (including access to our events), we put into place all of the report's recommendations. We had a strong message across all our communications that the festival was fully accessible, ring-fencing money in the budget to support access needs. This translated to 7.3 per cent attendees who identified themselves as disabled (up from 1.2 per cent in 2017) in the general audience and 9.7 per cent of the Access Pass delegates.

Our continued focus on supporting underrepresented groups working in the screen industries in 2018 carried over to BAFTA Crew, our professional development and network programme connecting emerging talent to BAFTA-winners and nominees. BFI NETWORK x BAFTA Crew supported 21 filmmakers from underrepresented groups with year-round mentoring as they actively work towards the development of their first feature.

These bespoke mentor relationships were complemented by a rich programme of events and networking opportunities



## 2.1D New Talent cont.



*Previous page, from top:* Writer Ben Tagoe (Coronation Street) at Guru Live Glasgow; Caroline Flack and the Celebrity Love Island team at Guru Live London. *This page, above:* BAFTA Kids Young Presenter winner Daniel meets David Walliams behind the scenes at the Children's Awards; *Left:* BFI NETWORK @Flare, in partnership with BAFTA Mentoring

as part of the wider BFI NETWORK x BAFTA Crew programme. The list of mentors was exceptional, including such BAFTA-winning and nominated practitioners as Stephen Beresford, Emily Morgan, Claire Mundell, William Oldroyd, Morgan Matthews, Rachel Robey and Gareth Tunley, among others.

Breakthrough Brits, our lead initiative supporting emerging talent, delivered once again. In November, 17 individuals and one games creative duo were chosen to benefit from the programme's tailored offering, which includes mentorship, high profile industry introductions, career development and BAFTA membership for a year, with free access to BAFTA events and screenings. There have been several success stories from this year's group already, perhaps none more so than writer-director Michael Pearce, whose debut film, *Beast*, was nominated twice at the 2019 Film Awards, winning one (see case study).

For younger aspiring practitioners, our BAFTA Young Game Designers (YGD) and Young Presenter competitions continue to deliver. This year's Young Presenter competition was a little different: Warner Bros' Twenty Two Productions filmed the final casting session for ITV's *The Big Audition*, a brand new factual entertainment series that goes behind the scenes of the casting world. Approximately 1.4 million viewers tuned into the episode, shown on 26 October, which saw 13-year-old Daniel, from Chesterfield, join Tianna and Braydon as winners

of the competition. Daniel's first engagement was to interview guests at BAFTA's Tribute to hit daytime television show *This Morning*.

The YGD competition for 10 to 18-year-olds games creatives was a fiercely contested event as always. The Game Making category saw 265 applications and 85 submissions made, with the Game Concept category marking 1,032 applications and 304 submissions. Interestingly, more girls entered the latter (51 per cent), while entries in the Game Making category, which requires some programming ability, mostly came from boys (78 per cent) – this perhaps suggests there is still some work to do to develop a taste for coding among girls. Also worthy of note: 27 per cent of participants were identified as coming from low socio-economic areas.

Thematically, 'animals' (in particular, cats) were a consistent theme from younger entrants, while robots/mech-hybrid creatures were also referred to regularly. Mental health was a major theme too, across both categories. It's hard to say why, but Tameem Antoniades, chief creative director of Ninja Theory, which created the BAFTA-winning *Hellblade: Senua's Sacrifice* (which tackled mental health issues), said: "It's great to see the stigma behind mental illness

### At A Glance...

#### BAFTA CREW

A professional development network for craft and technical talent with two to four main team credits across all key roles within production. Click [here](#).

#### BAFTA ROCLIFFE NEW WRITING COMPETITIONS

A platform for aspiring screenwriters to have their work showcased and take their writing career to the next level. Click [here](#).

#### BFI NETWORK @FLARE

Offering mentorship to emerging LGBTQ+ identified filmmakers based in the UK. Click [here](#).

#### BREAKTHROUGH BRITS

Showcasing the next generation of British creative talent, with a year-long mentoring and guidance programme. Click [here](#).

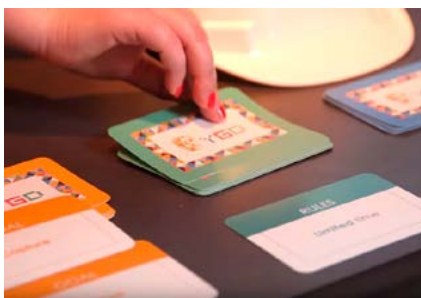
## 2.1D New Talent cont.

# “I’m just an ordinary kid. I never expected to have this amazing opportunity.”

## 2018 BAFTA Young Presenter winner Daniel



*Above:* BAFTA Rocliffe’s YA and Children’s Media New Writing Showcase finalists, from l-r, twins Brett Davies & Nicholas Davies (pictured), Jessica Lambert and Mohamed Osman; *Right:* BAFTA Young Game Designers new card deck; *Far right:* Guru Live Glasgow’s panel on *The Ladder: TV*



being discussed. Young people don’t have that same sense of shame about it. It’s almost a badge of honour for them to confront it and express it in a creative way.”

Sticking with Children’s media, Young Adult (YA) was added to the entry criteria for the first time to the BAFTA Rocliffe New Writing Showcase, making the official title YA & Children’s Media. The winners were announced on 24 September and included a partnership with Eastside Educational Trust on a pilot scheme to specifically identify and nurture writing talent from the under-20s.

In June, BAFTA Scotland held a Career Close Up: Cinematography with Ula Pontikos at the Edinburgh International Film Festival Youth Hub: The Young & the Wild. Earlier in the year, BAFTA Scotland also hosted a special panel session at the Creative Cultural Careers Festival at Edinburgh University, where locations manager Lloret Dunn, producer Michael Wilson and production talent coordinator Jeannot Hutcheson talked through their career progression and what attributes are required for specific roles.

Unsure of what BAFTA can do for you? We have created a [New Talent Pyramid](#) graphic that explains all that is available.



# 43

The total number of public sessions held at Guru Live in 2018, at three different locales: Cardiff, Glasgow and London.

### CAREER CLEVER

BAFTA Cymru’s intimate event series focusing on the career paths of award-winning talent. Click [here](#).

### CAREER CLOSE-UP

BAFTA Scotland’s free programme of monthly events focusing on different skills and craft areas. Click [here](#).

### GURU LIVE

An online hub for inspirational career advice from the very best in film, games and television. Click [here](#).

### SCHOLARSHIPS

Providing financial assistance to students on a post-graduate course related to a film, games or television career in the UK, USA and China. Click [here](#).

### YOUNG GAME DESIGNERS COMPETITION

A competition to inspire 10 to 18-year-olds to try their hands at game design and creation. Click [here](#).



## Case Study: Prithvi Kohli

*Eighteen-year-old Prithvi Kohli, from Surrey won the Game Making Award (in the 15-18 years category) at BAFTA's Young Game Designers Awards (YGD) in 2018 for his engaging action puzzler, Super Boson, based on particle physics. Among the YGD winners' prize package was a studio tour of Jagex, invitations to Guru Live and other BAFTA games events and one-to-one sessions with various developers. Kohli says he first became aware of YGD through Twitter and decided to design a game that would not only entertain but also engage players with science. He says:*

"I spent a really long time trying to come up with an idea. Some were a bit too ambitious, but I wanted to find something that was unique. I was studying particle physics at school and I felt that fit very well with a fast-paced puzzler type of game... Science is very important generally and it's essential to engage younger generations with it. A lot of the time, science can seem quite daunting or complicated or even boring. My game seemed like a good opportunity to make science more fun and raise interest in it.

"I was really nervous [at the YGD ceremony]. It was very daunting. I remember people playing my game beforehand and finding it really hard, so I made up my mind that I wasn't going to win. So, to actually win was surprising. It's been very encouraging and confidence boosting. It's introduced me to the games industry through different events, which has been really helpful and insightful."

**"It's been very encouraging and confidence boosting... it has been really helpful and insightful."**

# BAFTA Young Game Designers



## 2.1E International Recognition

*Help practitioners to network with their peers overseas and find international audiences.*

One of BAFTA's aims over the past few years has been to improve our industry relationships and ties in North America to the benefit of our members, and we have been working ever more closely with our branches in Los Angeles and New York to deliver on this. This has led to BAFTA hosting both high profile, public-focused celebrations and more intimate industry-led affairs.

For instance, we presented two Special Awards in the US in 2018. The first saw BAFTA celebrate the work of legendary voiceover artist Nolan North in Los Angeles on the eve of the world's biggest games event, E3. An intimate gathering, the night celebrated the career of North, who has been responsible for the voice of some of games' most iconic characters. Meanwhile, in October on the East Coast, seminal live sketch show, *Saturday Night Live*, received a Special Award in New York. Support came from Cadillac, which partnered with BAFTA on this high-profile evening of celebration, where we showcased several of our Breakthrough Brits to some influential industry names.

Also in the US, as part of our aim to increase awareness of BAFTA's activities among the US games industry, we partnered with ILMxLAB during the Game Developers Conference in San Francisco in March for a members' event about the future of immersive storytelling. The list of speakers featured an array of top AR and VR experts from the likes of Google, Oculus and The Void, and covered everything from Lucasfilm's *Star Wars: Trials of Tatooine* to Alejandro G Iñárritu's VR installation, *Carne y Arena*.

Our work to facilitate greater cross-collaboration with Asia continued. We returned to the Shanghai International Film Festival in June to introduce promising British film talent to leading figures in the local industry. As part of the trip, producer Dionne Walker and writer/actor Sarah Quintrell, both of whom were identified through BAFTA's talent discovery programme, met with peer mentors from China, namely actor/writer Ludi Lin, writer/director Sky Wang, and director/screenwriter/cinematographer Ren Wen. The trip was supported by our partners British Council, British Airways and The Middle House. We would also like to thank the Shanghai International Film Festival team and Yu Culture.

In September, three Chinese students became part of BAFTA's global scholarships programme, with Sze Ying Chan (MComp in Composition for Screen), Tashi Gelek Jenne (MA in Documentary) and Xu He (MA in Games Design and Development) all receiving financial aid to study in the UK. As part of the programme, they also receive one-to-one mentoring and free access to BAFTA events.



*Above: SNL's legendary producer Lorne Michaels with the Special Award presented to the show; Below: BAFTA visited Shanghai with two emerging British talents, writer-actor Sarah Quintrell and producer Dionne Walker; Left: American voice actor Nolan North with his Special Award*



**"I've never received anything like this. I'm actually speechless for once."**

Special Award recipient Nolan North



**1.7  
Million**

The number of individuals navigating to a BAFTA website in 2018, up 5.9 per cent on 2017 (1.66 million).

## 2.1F Financial Stability

*Increase revenue for investment in our charitable aims and ambitions while widening our portfolio of income streams and improving our operational systems.*

In a difficult global economic period, it has been a year of consolidation at BAFTA as we worked towards the redevelopment of our headquarters next year. Even so, we made some significant strides forward in 2018. BAFTA 195, for instance, enjoyed a record year for revenue generated, and the Games and Television Craft Awards, in particular, saw new productive developments in our relationships with our partners. We continued to evaluate our sponsorship and partnership portfolio throughout 2018 to ensure we remain focused on maximising potential across all that we do, both in the UK and globally.

A key driver for the financial stability of BAFTA is the revenue driven from BAFTA 195. We believe that the redevelopment of our HQ is essential in order to optimise this income stream and support our long-term plans for promoting new talent. In the short term, the major redevelopment of 195 Piccadilly will mean a large outlay on building works and a loss of the revenue generated by BAFTA 195 during the closure period, along with various other costs associated with such a significant build project, including fundraising costs, financing costs and the cost of relocating our members' club and learning and new talent activity to our 'pop up' club at 194 Piccadilly.

With construction costs of £18.1m contributing to a total build cost of £26.5m and foregone contribution from BAFTA 195 during the closure period forecast at £3.0m, the total cost of the project to the charity, including the other costs noted above, is assessed to be in excess of £30m. Therefore, the value of the support from the Illuminating BAFTA campaign cannot be understated.



*Above: Game of Thrones' John Bradley and Hannah Murray accepted a Special Award on behalf of the show at the Television Craft Awards; Right: Journalist Aoife Wilson has fun backstage at the Games Awards*

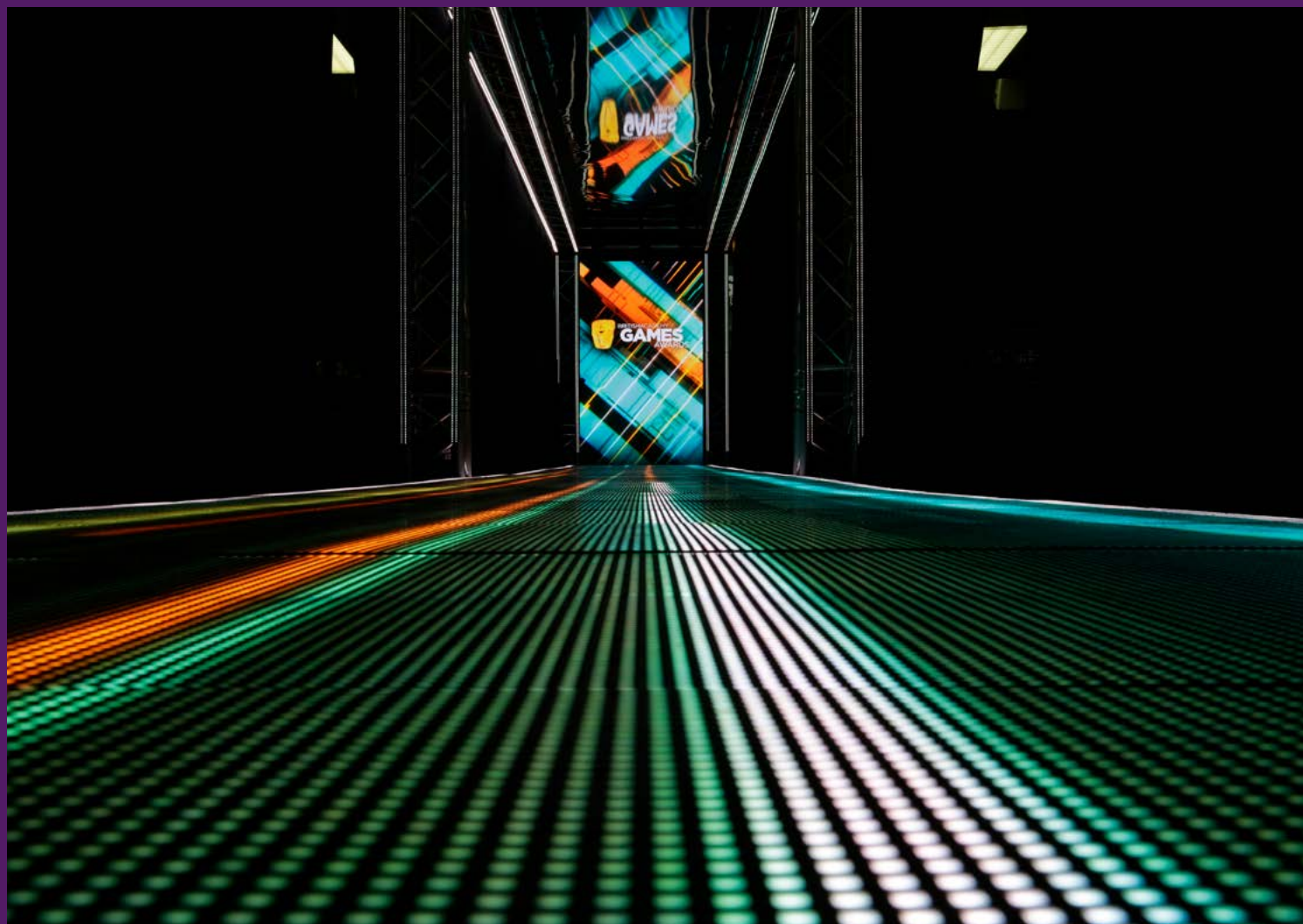
Significant progress has been made in fundraising during the year and, as of April 2019, £15.7m in pledges have been raised, along with a further £1.5m in surpluses to be generated from long-term sponsorship that has been earmarked to support the redevelopment project.

The planning of this project has been in development over the last nine years and, during that time, significant surpluses have been designated from BAFTA's normal activity to help support the project and supplement the fundraising efforts. These amounts designated to the project along with historic restricted building funds and costs that have been charged to general reserves total £7.5m to date. This, combined with the pledges and long-term sponsorship totals £24.7m, and we are therefore well on track towards funding the full redevelopment.



## 2.2 FUNDING OUR AIMS

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## 2.2A Fundraising

BAFTA delivers more than 200 events and initiatives globally each year, aimed at identifying and nurturing new talent and supporting existing industry practitioners. Funding for this charitable work stems from membership subscriptions, individual donations, trusts, foundations and corporate partnerships, as well as income generated by BAFTA 195. In 2018, we secured significant new funding to expand and develop our year-round charitable initiatives.

Our Academy Circle events provide BAFTA patrons with the opportunity to experience greater insight into the screen industries and our charitable work through a series of special evenings with exceptional talent. This year, we hosted five Academy Circle events, with special guests Chiwetel Ejiofor, Hugh Bonneville, Dominic West, Sir Ben Kingsley and Natascha McElhone at unique venues, including Liaigre, Coutts and Fortnum & Mason. Academy Circle patrons and guests of Quintessentially were also treated to a special BAFTA Breakfast with actor-writer Sharon Horgan in April.

In April, several BAFTA members and supporters ran the London Marathon, collectively raising nearly £8,000 for our Children's Hospice Screenings programme. BAFTA 195 once again hosted a post-marathon reception for Charities



Forum runners, providing more than 50 runners and guests with much-needed revitalising massages, food and drinks.

We secured significant support from The Reuben Foundation and Welsh independent television production company Tinopolis towards the annual BAFTA Scholarships programme, which supports students in need of financial assistance to take a post-graduate course related to a career in film, games or television. Three BAFTA scholars, Xsara Helmi (MA in Filmmaking – Screen Documentaries), Rory McCutcheon (MSc Sound and Music for Interactive Games) and Georgia Gable (Advanced Certificate in Make-Up and Hair Artistry), were named as the first recipients of the BAFTA Reuben Scholarships; while Welsh national Jon Hague (MA in Screenwriting) was awarded the first BAFTA Tinopolis Scholarship. Warner Bros. continued to support the Prince William Scholarships in Film, Games and Television. In 2018, the recipients were Leo Lebeau (MA Directing and Producing Television Entertainment) and Alesha Ledeatte-Williams (Advanced Certificate in Make-Up and Hair Artistry).

For the third year in a row, The Galashan Trust supported activities in Wales and Scotland, including Guru Live. The JJ Charitable Trust supported the Screenwriters Lecture

Series and the David Lean Lecture was supported by the David Lean Foundation. The BFI Network Professional Development Programme continued to support BAFTA Crew and our BFI Flare Mentorship programme, an initiative that supports individuals at the start of their career.

We are delighted to have renewed the relationship between the BAFTA Kids Roadshow and children's mental health charity Place2Be for a second year, thanks to the ongoing support of two Academy Circle patrons. In 2018, the Roadshow travelled across the UK to entertain and inform children at 12 schools about the screen industries and BAFTA's work. Two London schools were also given the opportunity to experience the red carpet at the Children's Awards, giving them unforgettable access to the stars from their favourite shows.

*Above: Actor Natascha McElhone meets the guests at her Academy Circle event; Above left: Santa hands out presents to the young guests at BAFTA's Christmas Children's Hospice Screening in Glasgow; Far left: London Marathon runner, Jez Harris, relaxing at BAFTA 195 after the event with his medal*



**We would like to say a huge thank you to all our generous supporters, funders and partners in 2018. To find out how to support BAFTA, visit [here](#).**

## 2.2B Partnerships

Across our Awards and events, BAFTA works with British and global brands to help engage audiences through creative and authentic partnerships. By securing assets around our Awards and events, our partners can tell compelling stories and interact with their consumers.

We always seek to partner with brands that can help us achieve our charitable mission and spread BAFTA's key messaging to a large and diverse audience. With the ever-changing world of social media, it's vital we offer partners new and dynamic ways of engaging brand influencers, ambassadors and customers and give them real BAFTA experiences. We continue to look at ways of working more closely with social platforms to offer digital assets to brands.

BAFTA's global outreach continued to grow in 2018, with new activity across key markets including China and North America. Many of our partners share our passion for new and emerging talent and their support enables us to further grow key initiatives, such as Breakthrough Brits and



*Right: The Crown's Vanessa Kirby won Supporting Actress at the Virgin TV British Academy Television Awards; Below: EE Rising Star award winner Daniel Kaluuya; Bottom: PlayFusion arrived at the Games Awards in an armoured vehicle*



Guru Live. Our high-profile Awards ceremonies provide brands with a very public-facing, highly visible and prestigious platform that has extensive global exposure.

Our long-term partnership with EE moved into its 21st year in 2018 and continued to demonstrate innovation through technology with the world's first 4G Style Scanner on the Film Awards red carpet. EE also broadened its support to include activity at the Guru Live events held in London, Glasgow and Cardiff, supporting the regions and reaching new audiences. We also partnered with American Airlines for the first year as a response to the ever-growing industry connections between Hollywood and the UK.

For the second year at the Television Awards, title sponsor Virgin TV and BAFTA engaged a huge audience with its campaign to promote the Must-See Moment category, the only publicly-voted award at the event.

The year also saw continued growth with partnerships across our Games and Television Craft Awards activity, with such brands as PlayFusion and Activision Blizzard (both for Games) and Harman (Television Craft) partnering for the first time. The introduction of a new partner tier saw this year's Television Craft Awards generating its highest partner revenue ever. We also welcomed Omega and the Bulgari Hotel to our partnership fold, with both lending their support to our Learning & New Talent initiatives. Meanwhile, existing partners Lancôme, 3 Mills Studios and Swarovski continued their support of The Sessions events, hosted the day before the Awards.

**Find out more about how to become a BAFTA partner [here](#).**

## 2.2C Membership

BAFTA members form a unique global community of approximately 8,000 creatives and professionals working within and making a contribution to the film, games and television industries. Our curated academy of members sits at the heart of everything we do; they support our charitable aims, act as mentors to emerging talent, lend their knowledge and experience to our BAFTA Guru programmes, form our Board and committees and participate in voting for our Awards.

We are proud of our membership and work to constantly improve how we attract applicants that represent the breadth and depth of the ever-evolving film, games and television industries. In 2018, we welcomed 386 new members from 11 countries, including high profile acting talent, recent BAFTA winners and nominees and individuals from our New Talent initiatives, including Breakthrough Brits and our Scholarships programme. We also carried out an extensive diversity survey of BAFTA members to gain a better understanding of the make-up of our membership, so we can identify any areas where we could do more to ensure we are inclusive and attractive to members from all backgrounds. For instance, BAFTA Scotland hosted a stand at the Resonate Gaming Festival in Glasgow, showcasing



three nominated games and marketing the positives of BAFTA membership to the games community in Scotland.

Membership is open to applications all year round with one annual intake of new members working in film and television, and a regular intake of new members working in games. The deadline for applicants working predominantly in film and television is 31 March each year.

You can see the full list of new members, and three specially created short films featuring conversations between new and existing members, [here](#).

## Case Study: Rienkje Attoh

*In 2013, producer Rienkje Attoh received one of only three annual Prince William Scholarships in Film, Games and Television, supported by BAFTA and Warner Bros. After finishing her MA in Producing at the NFTS and setting up her own production company, So&So, she became a fully-fledged member of BAFTA in 2018. She says about her ongoing BAFTA experience:*

“Having an academy such as BAFTA support you and say that actually you’re a talent they want to nurture is truly a big deal. It’s helped my career and given me confidence and belief in myself. I’ve benefitted from the masterclasses greatly and I’ve met some amazing people. One job tends to lead to another, and the contacts and friendships I’ve made since my scholarship and film school is basically what’s kept me going as an independent filmmaker.

“It’s very important to have an academy that reflects the world that I see. As a female of African heritage, I wanted to be to be part of that drive to support [women and diversity]. It’s really important. BAFTA did so much for me, so if I can mentor someone or help in any way, I want to do that. It’s important to be part of the Academy as a community. I’ve got nothing but praise for everything it’s doing to up representation. It’s really exciting to be part of that era.”

## BAFTA Membership



**“I’ve got nothing but praise for everything BAFTA is doing to up representation. It’s really exciting to be part of that era.”**





# 3 FUTURE PLANS

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### 3 Future Plans

Six strategic priorities have been identified for the coming period (up to 2022, BAFTA's 75th anniversary):

#### BAFTA 195 Piccadilly

Develop an iconic headquarters that symbolises our values and enables us to increase the reach of our activity.

#### Public Engagement and Appreciation

Engage a wider audience in the discussion around creative excellence, helping people discover new content and celebrating the contribution that past and present nominees have made to global culture.

#### Industry Relevance

Demonstrate the value of BAFTA to the industry in terms of improving their practice and developing an engaged audience, as well as championing the art and craft of the moving image.

#### New Talent

Be world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of who they are.

#### International Recognition

Help practitioners network with their peers overseas and find international audiences.

#### Financial Stability

Increase revenue for investment in our charitable aims and ambitions, while widening our portfolio of income streams and improving our operational systems.

*Right: Jenmar Samuels, Toby Lloyd and Adam Tyler collect their Content for Change award for What Do You Mean I Can't Change the World? at the Children's Awards; Below: Ninja Theory's Tameem Antoniades with three of the five BAFTAs won by Hellblade: Senua's Sacrifice, including British Game and the new Game Beyond Entertainment category*



**“Everything has changed enormously. It’s opened up doors for us that I never thought possible.”**  
BAFTA winner Tameem Antoniades

# 4 FINANCIAL REVIEW

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## 4.1 Review of the Financial Position

### Analysis of Simplified Operating Statement

This was a year of real change as income relating to the Illuminating BAFTA campaign started to flow in earnest. The scale of the income and surplus generated by the campaign is significant and so a simplified operating statement (see table, right) has been prepared to provide context. A fundraising campaign naturally takes time to build momentum and so, while the increase in income to £7,032k (2017: £31k) is far larger than the increase in incremental expenditure on raising those funds of £71k to £345k (2017: £274k), the work carried out in 2017 and prior years helped to secure those grants and donations in 2018. Ordinary trading continues to be positive, with total income increasing by £492k to £15,421k (2017: £14,929k), with strong performances from the Awards and BAFTA 195 in particular. Expenditure on ordinary trading increased by £1,119k to £14,955k (2017: £13,836k) as a result of continued investment in Awards activity, costs of expanding our marketing and communications impact as well as other inflationary cost increases.

	2018 £'000	2017 £'000
<b>EXCEPTIONAL ACTIVITY</b>		
<b>Illuminating BAFTA and 195 redevelopment</b>		
Income from grants and donations	7,032	31
Incremental costs of raising funds	(345)	(274)
Incremental building development expenditure	(16)	-
<b>Net income/(expenditure) from exceptional activity</b>	<b>6,671</b>	<b>(225)</b>
<b>ORDINARY TRADING ACTIVITY</b>		
Income from ordinary trading activity	15,421	14,929
Expenditure on ordinary trading activity	(14,955)	(13,836)
<b>Net income from ordinary trading activity</b>	<b>466</b>	<b>1,093</b>
(Losses)/gains on investments	(15)	16
<b>NET MOVEMENT OF FUNDS</b>	<b>7,122</b>	<b>866</b>

### Our income and expenditure in 2018

Total revenue in 2018 was £22,453k (2017: £14,960k), which reflects the significant impact of the Illuminating BAFTA campaign as noted above. Total expenditure by the Group was £15,316k (2017: £14,110k) and net income, before gains on investments, therefore stands at £7,137k for 2018 (2017: £850k). The result for the year is a surplus of £7,122k (2017: £866k).

Income from Donations and Legacies increased significantly in 2018 to £7,130k (2017: £273k), mainly related to pledges for the Illuminating BAFTA campaign received and accrued at the year end.

Income from charitable activities increased by 7% to £7,254k (2017: £6,778k) driven by growth in Awards income, due to the strong performance of the Film and Television Awards. Archive, Heritage & Exhibitions income fell, with activity moved away from grant-funded projects.

Revenue from other trading activities increased in 2018 to £7,829k (2017: £7,640k), largely resulting from a rise in income from Other commercial activities, as we access income from social media routes. Income from Hiring also increased to £3,728k (2017: £3,621k), as BAFTA 195 continues to perform well in the run up to its anticipated closure in July 2019. Continued growth in membership numbers has helped drive higher membership subscriptions.

Moving to expenditure, costs incurred in raising funds increased by 5% to £6,560k (2017: £6,272k), primarily due to higher fundraising costs for the redevelopment of BAFTA 195, which increased to £843k (2017: £602k) including allocated overheads as the campaign enter the key fundraising phase.

Expenditure on charitable activity increased by 12% to £8,756k (2017: £7,838k), as expenditure on the Awards increased to £5,338k (2017: £4,838k). Learning & New Talent expenditure increased by 14% to £2,992k (2017: £2,625k), as we continued to grow activities with the greatest charitable impact, such as Scholarships, BAFTA Kids and Guru Live.

## 4.1 Review of the Financial Position cont.

### Balance sheet

Net assets at the end of 2018 stood at £17,307k (2017: £10,185k), following an excess of income over expenditure for the year of £7,122k (2017: £866k).

Tangible fixed assets were £3,609k at the balance sheet date (2017: £1,410k), including £3,218k of assets in the course of construction (2017: £937k), representing costs incurred in the pre-planning and planning application stages of the redevelopment of BAFTA 195, which we are now progressing through RIBA stage 4. We continue to raise funds to meet the costs of the redevelopment, which is expected to start in the summer of 2019.

The Group's investments increased to £5,801k during the year (2017: £4,145k). As the start date of the redevelopment of BAFTA 195 approaches, the balance of investments has been moved away from more volatile investment portfolios towards fixed term deposits. In 2017, £653k was released from the portfolio held by Newton Investment Management and the remaining balance of £655k held by the company was released in 2018, leaving investment portfolios totalling £130k (2017: £784k), all of which were held by Brewin Dolphin (2017: £136k).

Fixed-term deposits that matured in the final quarter, were held as cash at the end of the year pending reinvestment in fixed-term deposits in 2018. At the end of 2018, fixed-term deposits of £5,671k (2017: £3,361k) were held with Santander and Nationwide.

Group debtors increased to £8,135k at the end of 2018 (2017: £4,226k). This was a result of an increase in accrued income related to the pledged donations noted above, offset by a decrease in trade debtors due to timing differences on issuing and payment of key production and sponsorship invoices for the 2018 Awards season. Cash balances decreased by £887k to £5,789k in 2018 (2017: £6,676k) primarily due to the release of cash from investments pending reinvestment in fixed-term deposits in the new year at the end of 2017.

In terms of liabilities, amounts falling due within one year decreased to £6,078k (2017: £6,359). This decrease resulted from a fall in deferred income in relation to the timing differences on issuing key sponsorship invoices for the 2018 Awards noted above.

Restricted funds increased during the year to £2,043k (2017: £1,378k). £1,739k (2017: £1,074k) of our restricted funds balance relates to future investment in BAFTA 195, in addition to £12,267k (2017: £4,728k) of funds that we have designated for this purpose, either as part of the Building fund or the Fixed assets – 195 redevelopment fund.

At the start of 2018, 13 restricted funds were in place, each for a specific project within the charity's Learning & New Talent or Archive, Heritage & Exhibitions activities, or for enhancing BAFTA's facilities. One further restricted fund was established during 2018 for Learning & New Talent activities, and funds were fully expended during the year on three projects that existed at the start of the year. This leaves 11 projects with fund balances at 31 December 2018. Note 18 (see p.60) provides additional detail.

### Expenditure

- **Grants and Donations £1,011k – 7%**  
*Includes the cost of: Academy Circle, Film Gala, fundraising for BAFTA 195 redevelopment and general fundraising*
- **Membership Services £539k – 4%**  
*Includes the cost of: members' events, membership support services*
- **Hiring £2,821k – 18%**  
*Includes costs associated with: hiring of BAFTA 195, including staff costs, food and beverage*
- **Productions £1,742k – 11%**  
*Includes the cost of: broadcast of Film and Television Awards, production of other programming, eg A Life in Television, overseas sales of BAFTA-owned programmes*
- **Other Commercial Activities £447k – 3%**  
*Includes the cost of BAFTA Media Technology, costs of commercialisation of our Archive assets and staff time spent on supporting year-round corporate partners*
- **Awards £5,338k – 34%**  
*Includes the cost of: staging the Film Awards, Television Awards, Television Craft Awards, Games Awards and Children's Awards*
- **Archive, Heritage & Exhibitions £426k – 3%**  
*Includes the cost of: BAFTA photography, managing our archive, staging exhibitions*
- **Learning & New Talent £2,992k – 20%**  
*Includes the cost of: screenings, lectures, masterclasses, BAFTA Guru, Guru Live, BAFTA Crew, Breakthrough Brits, Scholarships, Young Game Designers, BAFTA Kids, BAFTA Elevate*



## 4.1 Review of the Financial Position cont.

### Investment policy

The group's investment policy balances the benefits of returns on investment against capital risk. As the group is approaching the start of a major capital project, priority has been placed on safeguarding the funds and minimising capital risk, rather than maximising return. As can be seen from note 19, £5,671k of the Group's investments are either restricted or designated for investment in the redevelopment of the Group's headquarters at 195 Piccadilly. As this investment is now expected to occur over the medium term, the trustees consider it prudent to hold a number of fixed-term deposits with organisations with high quality credit ratings, in order to limit the proportion of the total investments that are exposed to downside risk. In 2018, the fixed-term deposits generated interest income of £10k (2017: £34k), an average return of 0.3% (2017: 1%). The remaining investment portfolio is specific to restricted funds held for a Learning & New Talent initiative.

The trustees adopt a total return approach to investment portfolios and have delegated decision-making on investment matters to Brewin Dolphin, in accordance with investment principles and guidelines set down from time to time by the trustees. The trustees delegate the monitoring of investment performance to the Finance & Audit Committee, which monitors the performance

of the funds quarterly and undertakes a comprehensive annual review with the investment managers, reporting back to the trustees. The Finance & Audit Committee reviews the investment policies under which the managers operate annually, and refers any recommendations for changes in investment policy to the trustees for approval.

The investment guidelines require the managers to invest in a diverse portfolio consistent with a lower to medium risk profile. The trustees measure performance against a target return of rolling five-year RPI plus 2%.

In 2018, the Newton and Brewin Dolphin portfolios achieved a total annual return of 1.2% and -4.3% respectively, against a target return of 4.4%. The Group made a net investment gain of £1k (2017: £42k), inclusive of income of £20k (2017: £36k) from the portfolios.

### Risk Management

The charity undertakes a comprehensive risk management process. This process is underpinned by a comprehensive register of risk areas which the Group has built up, including operational, financial, governance, environmental/external and legal and compliance risks. Each risk is assessed both in terms of its likelihood of occurrence and its impact, categorised using a traffic light system.

This detailed risk register is reviewed monthly by senior management on a rolling basis, and action points are reviewed and discussed by the Finance & Audit Committee at each meeting. Matters perceived to carry greater risk are discussed by the Board of Trustees. This formal process exists to assess business risk and support the risk management strategy.

All major risks to which the Group is exposed, which have been identified through these procedures, are regularly assessed and monitored. Systems have been implemented to manage these risks, and these are continually developed and enhanced.

In addition, a separate checklist is maintained to ensure compliance with laws and regulations, which is also reviewed and discussed by the Finance & Audit Committee at each meeting.

As the planned redevelopment of BAFTA 195 has progressed this year, a detailed risk register specific to the project has been created. This is monitored regularly by the Finance & Audit Committee and the Building Committee, which was specifically set up to oversee the redevelopment.

The principal risks and uncertainties facing the charity and the strategies in place to manage these are summarised in the table overleaf.

## 4.2 Potential Risks and Uncertainties

Risk	Management
<p>Costs of 195 redevelopment significantly exceeds estimates, through project overruns, price increases or unforeseen costs/events</p>	<ul style="list-style-type: none"> <li>• Creation of the Building Committee, including experts in the field, to provide oversight</li> <li>• Regular monitoring of forecasted costs by Building Committee and Finance &amp; Audit Committee</li> <li>• Specialist advice provided by key advisers, in particular from project managers Jackson Coles and main contractor Knight Harwood</li> <li>• Comprehensive cost assessment completed for both build works and associated company costs, including financing costs and forgone income during closure of BAFTA 195</li> <li>• Contingency funds in place calculated using a risk based approach</li> <li>• Sensitivity analysis carried on above aspects to ensure project viability</li> </ul>
<p>Project funding falls short or pledges are delayed or not realised</p>	<ul style="list-style-type: none"> <li>• Pledge register maintained and reviewed regularly for relative risk profile</li> <li>• Detailed business planning carried out to assess forecast performance of the 195 redevelopment</li> <li>• Designated reserves created over nine year period to support funding target</li> <li>• Fundraising team, including CEO and COO, report progress at each Board meeting with gateways in place for achievement of pledge levels before build project can progress</li> <li>• Upfront payment requested where possible</li> <li>• Legal agreements in place to provide certainty of receipt for pledges where payment is made over multiple years</li> <li>• Flexible loan facility arranged to bridge time between expenditure during project and receipt of funds</li> <li>• Sensitivity analysis performed on above aspects to ensure project viability</li> </ul>
<p>Operating new 'pop-up' club in 194 Piccadilly results in unforeseen operational challenges and costs</p>	<ul style="list-style-type: none"> <li>• Planned operation for 194 Piccadilly focused on current operations of 195 Piccadilly</li> <li>• Continuity created by transitioning staff directly from 195 Piccadilly</li> <li>• Detailed business plans created to consider all potential risks and costs</li> <li>• Specialist advice taken in regards new areas of operations</li> </ul>
<p>The integrity of the Awards process is compromised</p>	<ul style="list-style-type: none"> <li>• Awards procedures reviewed regularly with an emphasis on risk management</li> <li>• Scrutineering of voting process performed by Deloitte</li> </ul>
<p>Reputation, credibility or brand is damaged as a result of processes, an incident, or through association with a partner whose reputation is damaged</p>	<ul style="list-style-type: none"> <li>• Clear procedures and standard contracts in place for approval of brand associations</li> <li>• Donations policy in place to assess acceptability of donors context of best practice</li> <li>• Specialist advice utilised in areas such as health and safety, security, events, information security, GDPR and wider operations as required</li> <li>• Business continuity plan maintained and communicated within the organisation and disaster recovery arrangements in place</li> <li>• Media management resources in place</li> <li>• Internal controls and processes reviewed regularly by management in the context of best practice</li> </ul>
<p>Loss of key income stream(s) affect the organisation's ability to meet objectives as planned</p>	<ul style="list-style-type: none"> <li>• Activities are relatively well diversified, reducing the risk of over reliance on one income stream</li> <li>• Forward planning with key sponsors, partners and broadcasters and use of longer term agreements where appropriate</li> <li>• Annual budgeting process and regular monitoring of financial performance and forecasts</li> </ul>

## 4.3 Financial Policies

### Reserves policy

The trustees regularly review the Group's reserves. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed commitments and the nature of the reserves. Unrestricted general funds usually arise from the previous years' surpluses and are allocated for expenditure, or to a designated reserve. The trustees believe that to allow the charity to be managed efficiently and to provide a buffer against unforeseen events, free reserves equivalent to six months' operating costs should be maintained. Operating costs are calculated based on the forthcoming annual operating cost budget for the BAFTA Group, excluding discretionary or avoidable costs.

The approach to reserves has been adjusted during 2018 to simplify their presentation and the calculation of free reserves. Two new designated reserves have been created, which when combined match the total tangible and intangible assets on the balance sheet. The first, Fixed assets – 195 redevelopment, represents funds expended in relation to the redevelopment of BAFTA 195 and equates to the value represented by the class of fixed assets disclosed as assets in the course of construction at the balance sheet date. Of this amount, £937k, equal to the brought forward balance of assets in the course of construction, was designated from general funds and the balance of £2,281k was re-designated from the designated Building fund. The second, Fixed assets – general, represents all other fixed assets held at the balance sheet date. After this adjustment the Group's free reserves are equal to general funds.

At the year end, the Group's total funds held amounted to £17,307k (2017: £10,185k), of which £2,043k (2017: £1,378k) were restricted funds, not available for general purposes. The Group's unrestricted reserves were, therefore, £15,264k (2017: £8,807k), including £12,998k

of designated funds (2017: £5,069k). Free reserves were £2,266k which equates to five and a half months of operating costs. The comparative value for the end of 2017, before the two new designated reserves were created, is calculated by deducting tangible and intangible fixed assets (2017: £1,445k) from free reserves (2017: £3,738k), giving £2,293k which equated to five and a half months of operating costs. The intention is to bring the free reserves level back in line with the target level of six months' operating costs once the building redevelopment project is complete. Until that date, the trustees believe that a small shortfall against the policy is acceptable.

The designated Building fund, along with the restricted Building fund, represents funds that support future investment in the redevelopment of the charity's premises, to enable BAFTA 195 to remain its long-term home. This includes costs of the building works as well as lost contribution generated by BAFTA 195, which will result from the closure of the building during the redevelopment.

Given the importance of the upcoming redevelopment of BAFTA 195 for the future of the Group, the trustees considered it appropriate to designate £600k of funds generated by the ordinary activity of the business in addition to £6,230k generated by the Illuminating BAFTA campaign to the Building fund during the year.

### Fundraising policy

The Board continues to maintain a specific fund in relation to the building, as noted earlier, as part of its planning for the redevelopment of BAFTA 195 to ensure it remains suitable to meet the Academy's future needs. The current priority of the Board is to attract donations to fund this investment and it has therefore implemented a gifts policy to guide its decision-making in this area.

Fundraising is only carried out internally and fundraising activities are not outsourced to professional fundraisers or commercial participators. The charity is registered with the Fundraising Regulator and is committed to adhering to the Code of Fundraising Practise. No complaints have been received about the fundraising carried out by the charity. The charity has signed up to receiving suppressions under the Fundraising Preference Service.

### Going concern

The trustees are confident that the Group continues to be a going concern based on its financial position and plans for at least the next 12 months, in particular:

For ordinary activity

- its available reserves, as outlined in the Reserves policy;
- forward bookings for the hire of BAFTA 195 up to the planned closure date in June 2019;
- sponsorship and broadcast agreements already in place for 2019, particularly in relation to our Awards;
- the expected level of membership renewals, based on historic experience.

For the 195 Piccadilly redevelopment

- its restricted and designated Building funds, as outlined in the Reserves policy;
- pledges made in relation to Illuminating BAFTA;
- the availability of loan funding to bridge any shortfall in funds.

Therefore, the trustees continue to prepare the financial statements on the going concern basis.



# 5 STRUCTURE, GOVERNANCE AND MANAGEMENT

.....



## 5.1 The Organisational Structure

There are four companies within the Group. BAFTA, the charity, is the parent company and has a wholly-owned trading subsidiary, BAFTA Management Limited (BML).

BML houses our sponsorship and partnership arrangements, (primarily related to the Awards and Learning & New Talent programme), the advertising in Awards brochures and the production and sale of our Awards broadcasts and other programming.

BML, in turn, has two wholly-owned trading subsidiaries, 195 Piccadilly Limited and BAFTA Media Technology Limited. 195 Piccadilly Limited oversees the hospitality operations at BAFTA 195 and manages the use of the building by the charity and the hiring of the facilities, namely the Princess Anne Theatre, David Lean Room and Run Run Shaw Theatre, to third parties. BAFTA Media Technology Limited develops in-house software to support the key systems of BAFTA's Awards processes and, where commercially beneficial, sells implementation services, licenses and accompanying support of these products to third parties.

Each of the trading companies transfers any trading surpluses to the charity under Gift Aid.

## 5.2 Governance of BAFTA

BAFTA is a private company limited by guarantee, not having a share capital, that has been granted permission by section 30 of the Companies Act 2006 to omit the word 'Limited' from its name. BAFTA is a registered charity and the governing documents of the charity are its Memorandum and Articles of Association, dated 31 December 1958 and updated 4 June 2018. BAFTA's company registration number is 00617869

and charity registration number is 216726. The Academy also carries out trading activities in support of the charity through its wholly-owned subsidiaries BML, 195 Piccadilly Ltd and BAFTA Media Technology Ltd. They carry out a number of trading activities including membership, television production sponsorship, advertising, catering and software licensing.

The trustees have reviewed the updated Charity Governance Code issued in July 2017 and an internal assessment was carried out. It is the trustees' belief that the governance of the charity complies with the majority of the code. With regards to the recommended practise for developing the Board – specifically relating to an external evaluation to take place every three years – an exercise will be implemented in 2019. Diversity is a key objective applicable to all of BAFTA's activities, and the trustees are proud of the level of female representation across senior positions in the organisation. They recognise that the diversity recommendations in the code, specifically relating to Board structure and trustee recruitment, should be adopted.

The Academy is governed by a Board of Trustees, with members of the Board acting as both its charity trustees and company directors. The Board meets 11 times per year to review the Group accounts, receive reports and updates from the executives and committees, debate issues and agree strategies for implementation.

The Film, Games and Television Committees operate under the delegated authority of the Board and oversee the Academy's mission in their respective sectors. BAFTA Cymru and BAFTA Scotland are overseen by the BAFTA committees in those nations, who act under delegated responsibility from the Board. The role of Council, which meets three times a year, is to debate issues and advise the Board on a range of issues affecting the Academy. Elections for the sector committees and Council are held annually. The election process follows strict rules and procedures and election results are monitored by an independent scrutineer.

BAFTA Cymru and BAFTA Scotland operate under branch governance rules to ensure that these non-autonomous branches uphold and promote the values and charitable objectives of the Academy. The US branches in New York and Los Angeles continue to act autonomously and are, therefore, not consolidated in BAFTA's accounts.

### Methods adopted for recruitment and appointment of new trustees

The Board comprises, by virtue of their officer status, the following members:

- Chair and Deputy Chair of the Academy
- Chair and Deputy Chair of the Film Committee
- Chair and Deputy Chair of the Television Committee
- Chair of the Games Committee
- Chair of the Learning & New Talent Committee

The officers are elected to such positions by the elected members of the sector committees. In addition, the Board may choose to co-opt up to six members, selected for their skills and experience. Current practice is to co-opt the chairs of the Finance & Audit Committee and the Commercial Committee, along with two US members. The constitution also includes provisions for rotation and retirement of Board members.

### Induction and training of trustees

On appointment, trustees sign a Trustee's Declaration, confirming their eligibility for trusteeship and acknowledging key responsibilities in their role as trustee. In addition, new trustees attend an induction session run by Farrer & Co, covering the structure and governance of BAFTA and their role and responsibilities as trustee. Further training is available on request.

## 5.3 Management of BAFTA

Day-to-day management of the operations and activities of the Academy is delegated by the Board to the chief executive and chief operating officer, who are the senior managers of the Academy's staff.

BAFTA's approach to remuneration is designed to allow us to attract and retain the talented and motivated people we need in order to achieve our mission and deliver our strategic aims. We aim to pay competitively in the sectors in which we operate, within the context of affordability. We perform an exercise to benchmark our salaries and use this to operate a pay banding structure, which also allows us to review the relativity of salaries internally. This benchmarking exercise is revisited regularly, most recently in 2018. Our Remuneration Committee, comprising the chair and deputy chair of BAFTA, the chair of the Finance & Audit Committee, the chief executive and the chief operating officer, reviews salary awards annually. The chair and deputy chair of BAFTA and the chair of the Finance & Audit Committee perform the salary review for the chief executive and chief operating officer.

## 5.4 Funds Held as Custodian

BAFTA is the sole corporate trustee of the Anthony Asquith Fund, a registered charity with the objective to promote, encourage and foster the aesthetic appreciation of music, especially in connection with films, to members of the general public. Further detail is provided in note 23 of the financial statements.



*Right: A Life in Pictures with actor Nicole Kidman;  
Far right: Actor Naomie Harris and writer Afua Hirsch at the Film Awards; Top: Actors Alix Wilton Regan and Abubakar Salim at the Games Awards*



6 REFERENCE  
AND  
ADMINISTRATIVE  
DETAILS OF  
THE CHARITY,  
ITS TRUSTEES  
AND ADVISERS

.....



## 6.1 Charity Details

### Trustees/Directors

Dame Pippa Harris DBE  
(Deputy Chair, resigned 4 June 2018;  
Chair, appointed 4 June 2018)

Jane Lush  
(Chair, resigned 4 June 2018;  
Deputy Chair, appointed  
4 June 2018)

Arianna Bocco\*  
(appointed 4 September 2018)

Kieran Breen\*  
(appointed 13 July 2018)

Nick Button-Brown  
(resigned 31 July 2018)

Sir Lloyd Dorfman CBE\*

Krishnendu Majumdar

Paul Morrell OBE\*

Sara Putt

Marc Samuelson

John Smith\*

Paul Taiano OBE\*  
(appointed 5 June 2018)

Alison Thompson

Dr Jo Twist OBE  
(appointed 13 July 2018)

Hannah Wyatt

### Company Secretary

Kevin Price

### Academy President

HRH The Duke of Cambridge, KG

### Academy Vice-Presidents

Barbara Broccoli OBE

Greg Dyke

David Gardner OBE

### Chief Executive

Amanda Berry OBE

### Chief Operating Officer

Kevin Price

### Registered office

195 Piccadilly, London W1J 9LN

### Legal entity

Company limited by guarantee  
and registered charity

### Registered company number

00617869

### Registered charity number

216726

### Date of incorporation

31 December 1958

### Governing instrument

Memorandum and Articles  
of Association

## 6.2 Committees

### Sector Committees

Film Committee, Games Committee, Television Committee

### Elected Members of the Film Committee

Marc Samuelson (Chair), Alison Thompson (Deputy Chair), Isabel Begg (appointed 4 June 2018), Simon Chinn, Noel Clarke, Alexandra Ferguson-Derbyshire, Gillian Hawser (appointed 4 June 2018), Anna Higgs (appointed 4 June 2018), Pippa Markham, Lynda Myles (resigned 4 June 2018), David Thompson (appointed 4 June 2018)

### Elected Members of the Games Committee

Dr Jo Twist OBE (appointed 13 July 2018), Nick Button-Brown, Dave Ranyard (appointed 4 June 2018), Tara Saunders (appointed 4 June 2018), Lee Schuneman (resigned 4 June 2018), Mike Simpson

### Elected Members of the Television Committee

Krishnendu Majumdar (Chair), Hannah Wyatt (Deputy Chair), Richard Boden, Phillippa Giles (appointed 4 June 2018), Laurence Marks, Elizabeth McIntyre, Emma Morgan (appointed 4 June 2018), Sara Putt (appointed 4 June 2018), Beryl Richards (appointed 4 June 2018), Liz Trubridge, Maxine Watson (resigned 4 June 2018)

### Other Committees

- Building Committee
- Children's Awards Committee
- Commercial Committee
- Finance & Audit Committee
- Heritage Committee
- International Committee
- Learning & New Talent Committee
- Remuneration Committee

\*Co-opted members

## 6.3 The Council

The Council comprises all the elected members of the sector committees (see previous page) in addition to:

- HRH The Duke of Cambridge, KG  
(*President of the Academy*)
- Barbara Broccoli OBE  
(*Vice President of the Academy*)
- Greg Dyke (*Vice President of the Academy*)
- David Gardner OBE (*Vice President of the Academy*)
- Dame Pippa Harris DBE (*Chair of the Academy*)
- Jane Lush (*Deputy Chair of the Academy*)

### BAFTA Branch Chairs and Deputy Chair

Angharad Mair (*Chair of BAFTA Cymru*)  
Margaret Scott (*Chair of BAFTA Scotland*)  
Kathryn Busby (*Chair of BAFTA Los Angeles, appointed 1 January 2019*)  
Karl Stewart (*Deputy Chair of BAFTA Los Angeles, appointed 1 January 2019*)  
Arianna Bocco (*Chair of BAFTA New York, appointed 1 January 2018*)

### Other BAFTA members directly elected by the membership

James Dean (*appointed 4 June 2018*)  
Clemency Burton-Hill (*appointed 4 June 2018*)  
Gina Fegan (*appointed 4 June 2018*)  
Katy Haber  
Emily Want (*appointed 4 June 2018*)  
Grahame Wood

### Other co-opted BAFTA members

Hilary Bevan Jones, Anne Morrison,  
Brij Sharma, John Willis

## 6.4 Register of Interests

The trustee register of interests is available for inspection on application to the company secretary.

## 6.5 BAFTA Advisers

### Auditor

Crowe U.K. LLP  
St Bride's House  
10 Salisbury Square  
London EC4Y 8EH

### Solicitors

Farrer & Co  
66 Lincoln's Inn Fields  
London  
WC2A 3LH

### Banker

NatWest Bank plc  
1 Princes Street  
London EC2R 8PA

Berwin Leighton Paisner  
Adelaide House  
London Bridge  
London EC4R 9HA

## 6.6 Auditor

On 25 June 2018, Crowe Clark Whitehill LLP changed its name to Crowe U.K. LLP.

Crowe U.K. LLP has expressed its willingness to continue as auditor for the next financial year.

## 6.7 Sponsors, Partners and Donors

Our profound thanks go to all the sponsors, partners, individuals and trusts that have chosen to support us throughout the year, including those who wish to remain anonymous:

### BAFTA

3 Mills Studios  
Activision Blizzard  
Acqua Panna  
Alpha Grip  
American Airlines  
Atelier Swarovski  
Audi UK  
Autodesk  
Barco  
BBC Studios  
BOTTLETOP  
Bulgari Hotel London  
Burberry  
CARAT\* London  
Cartoon Network  
Champagne Taittinger  
Channel 4  
Charles Worthington  
Cocorose London  
Criterion Studios  
CTV Outside Broadcast  
Deloitte  
DHX Media  
Digital Cinema Media  
Disney  
Dolby  
EE  
Electronic Arts  
Exterior Media  
The Farm Group  
Harman  
Hotcam  
Hotel Chocolat  
Jagex

King  
Lancôme  
LEGO  
London Book Fair  
M·A·C Cosmetics  
*Make Up Artist Magazine*  
ME London  
Microsoft  
Mondrian London at  
Sea Containers  
Nespresso  
Paul Edmonds London  
PlayFusion  
Pia Pressure  
Pinewood Studios Group  
Portaprompt  
PRS for Music  
Prysm  
Remy Martin  
Republic of Photography  
Sara Putt Associates  
The Savoy  
Searchlight  
SEGA  
Shutterstock  
Sony Interactive Entertainment  
S.Pellegrino  
Swarovski  
Taylor Bloxham  
Tencent Games  
Ubisoft Entertainment  
Unity  
Villa Maria  
Virgin TV  
Warner Bros. Games

## 6.7 Sponsors, Partners and Donors cont.

### **Other Supporters & Academy Circle Donors**

Air Edel  
Aldo Garbagnati  
Alexandra & Tope Lawani  
Alexandra Thyssen-Bornemisza  
Alfiya Kuanysheva  
Ali Cook  
Alisa Burke  
Alison Montgomery  
All3Media  
Allan Scott  
Amanda Pullinger  
Amblin Entertainment  
Andrew Davies  
Andrew Overin  
Ann Seekins  
Aqua Sanfelice  
Audrey Meissner  
BFI  
Bleeding Fingers Music  
British Council  
Catherine Best  
Catrine Clay  
Charlie Parsons  
Chris Ingram  
Col and Karen Needham  
Colin Matthews  
Creative Artist Management  
Creative Artists Agency  
David Gardner OBE  
David Lean Foundation  
David Segel  
David Taylor  
David Wylde  
Disney  
Donald Taffner Jr  
Done+Dusted

The Dorfman Foundation  
Duncan Kenworthy OBE  
EE  
Elaine Hunt  
Elena Baturina  
Sir Elton John CBE  
Erica Shelton  
Dame Esther Rantzen DBE  
Eugenio Lopez  
Eve Short  
Felicity Percy  
Fremantle  
The Galashan Trust  
Gareth Hughes  
Gareth Neame  
Gary Smith  
Graham Beswick  
Grazka Taylor  
Heather Kerzner  
Helen Perry  
The Hobson Charity  
Howard Lipson  
Huw Wynne-Griffith  
Isabell Kristensen  
Jag Lehal  
James Graham-Maw  
Jane Featherstone  
Jason Haigh-Ellery  
Jason Joiner  
Jay Rutland  
Jeremy Thomas  
The JJ Charitable Trust  
John & Amelia Winter  
John Laing  
Joseph Kaufman  
Joseph Ravitch  
Julian Caldwell  
Juliana and Paul Birch  
Karén Setian

Kathryn Uhde  
Kemuel Solomon  
Ken & Julie LaGrande  
Ken Ross  
Kevin & Carrie Burke  
The Khalili family  
Krissi McIlquham  
Left Bank Pictures  
Lesley Van de Wiel  
Lincoln Townley  
Linda Shire  
Lionsgate  
Lucie Wenigerova  
Mad Dog Foundation  
Mahdi Yahya  
Margie Frew  
Mark Melvin  
Mark Pigott  
Martin Kristensen  
Matthew Vaughn  
Michelle & Simon Orange  
Sir Mick Jagger  
Mike & Laura Di Lorio  
Miles Jacobson  
NBCUniversal  
Olivia Harrison  
The Hon P Czernin  
Paige Nelson  
Patsy Bown  
Paul Burdell  
Paul Tucker  
Sir Peter Bazalgette  
Dame Pippa Harris DBE  
Place2Be  
Pureland Foundation  
Reuben Foundation  
Richard Attenborough  
Charitable Trust  
Roberta Armani

Rosena Robson  
Sam Branson  
Sam Mendes  
Sara Putt Associates  
Sarah Monk  
Shaw Foundation  
Sheila Hancock CBE  
Simone Garbagnati  
Susie Saunders  
Sir Sydney Samuelson CBE  
Tej Lalvani  
Tim Beaumont  
Sir Tim Rice  
Tiziana Rocca  
Sir Tom Hunter  
Sir Trevor Chinn  
Troubs Hunt  
United Agents  
Utsava Kasera  
Warner Bros.  
Wellcome Trust  
Wendy Yu  
Yoko Ono Lennon  
Yvonne Winkler

### **BAFTA Cymru**

AB Acoustics  
Aberystwyth University  
Acqua Panna  
Audi UK  
Bad Wolf  
BBC Cymru Wales  
Bluestone Brewery  
*Buzz Magazine*  
Capital Law  
Cardiff Council  
Champagne Taittinger  
Channel 4

Chapter Arts Centre, Cardiff  
Cineworld Cardiff  
Clarins  
Cuebox  
Da Mhile Gin  
Deloitte  
DRESID  
EE  
Elstree Light and Power  
FOR Cardiff  
Galeri, Caernarfon  
Genero  
Glyndwr University  
Gorilla  
Hotel Chocolat  
Iceland  
ITV Wales  
Ken Picton  
Mad Dog 2020 Casting  
My First Job in Film  
Pinewood  
Pontio, Bangor  
Radisson Blu  
S4C  
S.Pellegrino  
St. David's Hall  
Sugar Creative  
Taylor Bloxham  
The Social Club, Agency  
Trosol Translation  
University of South Wales  
University of Wales Trinity  
Saint David  
Villa Maria  
Waterstone Homes  
The Welsh Government  
Working Word  
Yr Egin

### **BAFTA Scotland**

Acqua Panna  
Audi UK  
BBC Scotland  
Blue Parrot Company  
British Airways  
Champagne Taittinger  
Channel 4  
Cherry Blossom  
Cineworld  
Deloitte  
Edinburgh Gin  
EE  
Edit 123  
The Galashan Trust  
Grosvenor Cinema  
Lauren Gollan Academy  
Material  
MCL Create  
Radisson Blu Hotel, Glasgow  
Rainbow Room International  
Screen Scotland  
S.Pellegrino  
Skills Development Scotland  
Staropramen  
STV  
Taylor Bloxham  
Villa Maria  
Virgin Trains

### **BAFTA Events in Asia**

British Airways  
The Peninsula Hotel

## 7 Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards) and applicable law.

Under company law the trustees, who are also the directors, 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 charitable company and the Group and of the Group's net income/expenditure for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity and Group will continue to operate.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and Group and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the Group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.


### Provision of information to Auditors

Each of the persons who are a director at the date of approval of this report confirm that:

so far as the director is aware, there is no relevant audit information of which the company's auditors are unaware; and the director has taken all steps that he/she ought to have taken as a director in order to make himself/herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of S418 of the Companies Act 2006.

The Report of Trustees and the contained Strategic Report have been approved by the Board of Trustees and signed on their behalf by:



### Dame Pippa Harris DBE

Chair of the Academy  
7 May 2019



# Independent Auditor's Report to the Members of the British Academy of Film and Television Arts

## Opinion

We have audited the financial statements of the British Academy of Film and Television Arts for the year ended 31 December 2018 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Charity Balance Sheets, the Consolidated Cash Flow Statement 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 the charitable company's affairs as at 31 December 2018 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

## Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further

described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the 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

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least 12 months from the date when the financial statements are authorised for issue.

## Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other

information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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 our audit:

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

## Independent Auditor's Report to the Members of the British Academy of Film and Television Arts cont.

### Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

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

- the parent company has not kept adequate accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent 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

As explained more fully in the trustees' responsibilities statement (set out on page 40), 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 or the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

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

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

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](http://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.



### Naziar Hashemi

Senior Statutory Auditor  
For and on behalf of  
**Crowe U.K. LLP**  
Statutory Auditor  
St Bride's House  
10 Salisbury Square  
London EC4Y 8EH  
21 May 2019

## Consolidated Statement of Financial Activities (SOFA)

for the year ended 31 December 2018 (incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total Funds 2018 £'000	Unrestricted Funds 2017 £'000	Restricted Funds 2017 £'000	Endowment Funds 2017 £'000	Total Funds 2017 £'000
<b>INCOME FROM</b>									
<b>Donations and legacies</b>									
Grants and donations	3	1,388	166	5,576	7,130	222	51	-	273
<b>Charitable activities</b>									
Awards		6,277	-	-	6,277	5,814	-	-	5,814
Archive, Heritage & Exhibitions		-	13	-	13	57	55	-	112
Learning & New Talent		519	445	-	964	493	359	-	852
		<b>6,796</b>	<b>458</b>	-	<b>7,254</b>	<b>6,364</b>	<b>414</b>	-	<b>6,778</b>
<b>Other trading activities</b>									
Membership subscriptions		2,279	-	-	2,279	2,232	-	-	2,232
Income from hiring		3,728	-	-	3,728	3,621	-	-	3,621
Productions		1,492	-	-	1,492	1,544	-	-	1,544
Corporate partnerships		84	-	-	84	144	-	-	144
Other commercial activities		246	-	-	246	99	-	-	99
		<b>7,829</b>	-	-	<b>7,829</b>	<b>7,640</b>	-	-	<b>7,640</b>
<b>Investment income</b>		46	-	-	46	75	-	-	75
<b>Other income</b>		194	-	-	194	194	-	-	194
<b>TOTAL INCOME</b>	18	<b>16,253</b>	<b>624</b>	<b>5,576</b>	<b>22,453</b>	<b>14,495</b>	<b>465</b>	-	<b>14,960</b>

## Consolidated Statement of Financial Activities (SOFA) cont.

for the year ended 31 December 2018 (Incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total Funds 2018 £'000	Unrestricted Funds 2017 £'000	Restricted Funds 2017 £'000	Endowment Funds 2017 £'000	Total Funds 2017 £'000
<b>EXPENDITURE ON</b>									
<b>Raising funds</b>									
Grants and donations		168	-	-	168	169	-	-	169
BAFTA 195 fundraising		727	116	-	843	602	-	-	602
Membership services		539	-	-	539	567	-	-	567
Hiring		2,821	-	-	2,821	2,795	-	-	2,795
Productions		1,742	-	-	1,742	1,772	-	-	1,772
Other commercial activities		447	-	-	447	367	-	-	367
	4	<b>6,444</b>	<b>116</b>	-	<b>6,560</b>	<b>6,272</b>	-	-	<b>6,272</b>
<b>Charitable activities</b>									
Awards		5,338	-	-	5,338	4,838	-	-	4,838
Archive, Heritage & Exhibitions		413	13	-	426	321	54	-	375
Learning & New Talent		2,557	435	-	2,992	2,266	359	-	2,625
	4	<b>8,308</b>	<b>448</b>	-	<b>8,756</b>	<b>7,425</b>	<b>413</b>	-	<b>7,838</b>
<b>TOTAL EXPENDITURE</b>	4	<b>14,752</b>	<b>564</b>	-	<b>15,316</b>	<b>13,697</b>	<b>413</b>	-	<b>14,110</b>
<b>NET INCOME BEFORE INVESTMENTS</b>		<b>1,501</b>	<b>60</b>	<b>5,576</b>	<b>7,137</b>	<b>798</b>	<b>52</b>	-	<b>850</b>
<b>OTHER RECOGNISED (LOSSES)/GAINS</b>									
(Losses)/gains on investments	12	(5)	(10)	-	(15)	11	5	-	16
<b>NET INCOME</b>		<b>1,496</b>	<b>50</b>	<b>5,576</b>	<b>7,122</b>	<b>809</b>	<b>57</b>	-	<b>866</b>
Transfers between funds		4,961	615	(5,576)	-	-	-	-	-
<b>NET MOVEMENT ON FUNDS</b>		<b>6,457</b>	<b>665</b>	-	<b>7,122</b>	<b>809</b>	<b>57</b>	-	<b>866</b>
Total funds brought forward		8,807	1,378	-	10,185	7,998	1,321	-	9,319
<b>TOTAL FUNDS CARRIED FORWARD</b>	18	<b>15,264</b>	<b>2,043</b>	-	<b>17,307</b>	<b>8,807</b>	<b>1,378</b>	-	<b>10,185</b>

THE SOFA INCLUDES all gains and losses recognised in the year. All incoming resources expended derive from continuing activities. The notes on pages 47 to 63 form part of these financial statements.

## Consolidated and Charity Balance Sheets

as at 31 December 2018, company registration no. 00617869

	Notes	Group 2018 £'000	Group 2017 £'000	Charity 2018 £'000	Charity 2017 £'000
<b>Fixed assets</b>					
Intangible	11	12	35	12	34
Tangible	11	3,609	1,410	3,602	1,401
Investments	12A	5,801	4,145	5,801	4,145
Investments in subsidiaries	12C,D,E	-	-	385	385
<b>Total fixed assets</b>		<b>9,422</b>	<b>5,590</b>	<b>9,800</b>	<b>5,965</b>
<b>Current assets</b>					
Stocks		39	52	16	25
Debtors	13	8,135	4,226	5,534	1,231
Cash at bank		5,789	6,676	1,834	1,484
<b>Total current assets</b>		<b>13,963</b>	<b>10,954</b>	<b>7,384</b>	<b>2,740</b>
<b>Liabilities</b>					
Amounts falling due within one year	14	(6,078)	(6,359)	(4,110)	(2,479)
<b>Net current assets</b>		<b>7,885</b>	<b>4,595</b>	<b>3,274</b>	<b>261</b>
<b>Total assets less current liabilities</b>		<b>17,307</b>	<b>10,185</b>	<b>13,074</b>	<b>6,226</b>
<b>Net assets</b>		<b>17,307</b>	<b>10,185</b>	<b>13,074</b>	<b>6,226</b>
<b>Represented by:</b>					
Restricted funds	18	2,043	1,378	2,043	1,378
Endowment funds	18	-	-	-	-
Unrestricted funds					
General funds	18	2,266	3,738	(627)	(221)
Designated funds	18	12,998	5,069	11,658	5,069
		<b>17,307</b>	<b>10,185</b>	<b>13,074</b>	<b>6,226</b>

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 7 May 2019 and signed on its behalf by



**Dame Pippa Harris DBE**  
Chair of the Academy

The net income/(expense) for the financial year shown in the financial statements of the parent charity was £6,848k (2017: £(2,798)). The notes on pages 47 to 63 form part of these financial statements.

## Consolidated Cash Flow Statement 31 December 2018

	Notes	2018 £'000	2017 £'000
a) Cash flows from operating activities:			
Net cash provided by operating activities	b.	3,063	1,054
Cash flows from investing activities:			
Dividends, interest and rents from investments		46	75
Purchase of property, plant and equipment		(2,321)	(452)
Proceeds from the sale of investments		3,013	12,681
Purchase of investments		(4,688)	(10,598)
Net cash used in investing activities		<b>(3,950)</b>	1,706
Change in cash and cash equivalents in the reporting period		(887)	2,759
Cash and cash equivalents at the beginning of the reporting period		6,676	3,917
Cash and cash equivalents at the end of the reporting period	c.	<b>5,789</b>	6,676
b) Reconciliation of net income to net cash flow from operating activities			
Net income for the reporting period (as per the statement of financial activities)		7,137	850
Adjustments for:			
Depreciation charges		143	181
Fees on investments		4	9
Dividends, interest and rents from investments		(46)	(75)
Loss on the sale of fixed assets		2	4
Decrease/(increase) in stocks		13	(8)
(Increase) in debtors		(3,909)	(210)
(Decrease)/i ncrease in creditors		(281)	303
Net cash provided by operating activities		<b>3,063</b>	1,054
c) Analysis of cash and cash equivalents			
Cash in hand		5,789	6,676
Total cash and cash equivalents		<b>5,789</b>	6,676

# Notes to the Financial Statements

## 1 Charity information

The charity is a company limited by guarantee (registered number 00617869), which is incorporated and domiciled in the UK. The address of the registered office is 195 Piccadilly, London W1J 9LN. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

## 2 Accounting policies

The following are the accounting policies adopted for the preparation of the financial statements.

### Basis of preparation

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) applicable to charities preparing their accounts, in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland and the Charities Act 2011 and UK Generally Accepted Practice.

The British Academy of Film and Television Arts meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated.

### Going concern

The trustees have reasonable expectation that the charity has adequate resources to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing these financial statements. Further detail is provided under Financial Policies on page 32.

### Group financial statements

These Group financial statements consolidate the results of the charity, including its branches in Scotland and Wales, and its wholly-owned subsidiaries, 195 Piccadilly Ltd, BAFTA Management Ltd and BAFTA Media Technology Ltd, on a line-by-line basis. The results of BAFTA Los Angeles and BAFTA New York are not consolidated. The consolidated entity is referred to as “the Group”. No separate Statement of Financial Activities has been presented for the charity itself as permitted by Section 408 of the Companies Act 2006. The charity has taken advantage of the exemptions in FRS 102 from the requirements to present a charity only Cash Flow Statement and certain disclosures about the charity’s financial instruments.

### Fund accounting

General funds are unrestricted funds that are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes. Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds subject to specific restrictive conditions imposed by donors or by the purpose of any appeal. Expendable endowment funds are capital funds gifted to the charity where there is no requirement to spend or apply the capital unless, or until, the trustees decide to do so. If the trustees decide to spend the capital gift then the relevant funds become unrestricted or restricted funds in line with the terms of the original capital gift.

### Income

All income is included in the Statement of Financial Activities (SOFA) when the charity obtains the right to consideration and the amount can be quantified with reasonable accuracy. The following specific policies apply to categories of income:

- i) Donated services and facilities are included at the value to the charity where this can be quantified. No amounts are included in the financial statements for services donated by volunteers;
- ii) Gifts in kind are included at current market value where their value is ascertainable and material. The estimated valuation of gifts in kind is based on the value of the contribution to the charity or the valuation the charity would have had to pay to acquire the assets;
- iii) Where grants are related to performance and specific deliverables, these are accounted for as the charity earns the right to consideration by its performance. Where income is received in advance of performance, it is deferred and included in creditors. Where entitlement occurs before income is received, this is accrued. In particular, donation income is accrued where entitlement occurs as a result of a Deed of Covenant existing at the reporting date. Otherwise, grants and donations are recognised when they become receivable;
- iv) Annual membership subscriptions are accounted for on an accruals basis;
- v) Income from hiring, Awards income, sponsorship and events income are all accounted for as the charity earns the right to consideration. Deferred income includes amounts received in respect of events to take place in the next financial year.

## 2 Accounting Policies cont.

### Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Support costs, which include the central office functions, such as general management, budgeting, accounting, information technology and financing, and governance costs are allocated across the categories of charitable expenditure and the costs of generating funds. The basis of the cost allocation is shown in notes 4-5 (see pages 50-51). Where costs cannot be directly attributed to particular headings, they are allocated to activities on a basis consistent with the use of resources:

- i) Building and facilities costs are allocated on the basis of the use of the building;
- ii) Other overhead areas are allocated on the basis of employee time.

### Raising funds

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

### Charitable activities

Costs of charitable activities comprise all costs identified as wholly or mainly attributable to achieving the charitable objects of the charity. These costs include staff costs, wholly or mainly attributable support costs and an apportionment of general overheads.

### Financial instruments

The Group has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost, using the effective interest method. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. Financial liabilities held at amortised cost comprise bank loans and overdrafts, trade and other creditors.

Investments, including bonds held as part of an investment portfolio, are held at fair value at the balance sheet date, with gains and losses being recognised within income and expenditure. Investments in subsidiaries are held at cost less impairment.

### Tangible fixed assets

Tangible fixed assets are capitalised, subject to a cost threshold of £2,500. Tangible fixed assets are stated at cost including any incidental expenses of acquisition, less any impairment. Depreciation is provided against tangible fixed assets at rates calculated to write off the cost over their expected useful economic lives, as follows:

Technical equipment	25% reducing balance
Furniture and equipment	20% straight line
Leasehold improvements	10% or over the period of the lease
Computer equipment & software	33.3% straight line

(included within furniture and equipment)

Assets in the course of construction are capitalised and held within fixed assets at cost until they are ready to be brought into use, at which point they are transferred to Leasehold improvements and depreciation commences.

### Intangible fixed assets

Intangible fixed assets are capitalised, subject to a cost threshold of £2,500. Intangible assets represent software costs and are stated at cost including any incidental expenses of acquisition, less any impairment. Depreciation is provided against intangible fixed assets at the rate of 33.3%, calculated to write off the cost over their expected useful economic lives.

### Stocks

Stocks are valued on a first in, first out basis at the lower of cost and net realisable value. Provision is made for obsolescence as appropriate.

### Pension costs

The Group contributes a defined amount to Group personal pension schemes in respect of eligible employees. Contributions are charged to the SOFA as they fall due.

### Operating leases

Costs relating to operating leases are charged to the SOFA over the life of the lease.

### Finance leases

Assets acquired under finance leases are included within fixed assets at the total of the lease payments due over the life of the lease, discounted at the rate of interest inherent in the lease. The same amount is included in creditors, as a lease creditor less total rental payments made.



## 2 Accounting Policies cont.

### Deferred taxation

Deferred taxation is provided in full on timing differences that result in an obligation at the balance sheet date to pay more tax, or a right to pay less tax, at a future date, at rates expected to apply when they crystallise, based on current tax rates and law. Timing differences arise from the inclusion of items of income and expenditure in taxation computations in periods different from those in which they are included in the financial statements. Deferred tax assets are recognised to the extent that it is regarded as more likely than not that they will be recovered. Deferred tax assets and liabilities are not discounted.

### Critical accounting judgements

In the application of the Group's accounting policies, described in this note 2, trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historic experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the trustees, none of the assumptions concerning the future or estimates or judgements made, as relates to assets and liabilities at the balance sheet date, are likely to result in a material adjustment to their carrying amounts in the next financial year.

### Foreign currencies

Monetary assets and liabilities denominated in foreign currency are translated into pounds sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currency are translated into pounds sterling at the rate ruling on the date of the transactions. Exchange gains and losses are recognised in the SOFA.

## 3 Voluntary Income

	2018 £'000	2017 £'000
<b>GRANTS AND DONATIONS</b>		
Grant funding in the branches	84	78
Donations	7,046	195
	<b>7,130</b>	<b>273</b>

## 4 Total Expenditure

	Direct Costs £'000	Support Costs £'000	2018 Total £'000	2017 Total £'000
<b>RAISING FUNDS</b>				
Costs of generating voluntary income				
Fundraising and donations	91	77	168	169
BAFTA 195 fundraising	621	222	843	602
Activities to generate funds including cost of goods				
Membership subscriptions	175	364	539	567
Income from hiring	2,090	731	2,821	2,795
Productions	1,682	60	1,742	1,772
Other commercial	400	47	447	367
<b>Total cost of generating funds</b>	<b>5,059</b>	<b>1,501</b>	<b>6,560</b>	<b>6,272</b>
<b>CHARITABLE ACTIVITIES</b>				
Awards ceremonies	3,467	963	4,430	4,259
Commercial sponsorship	710	198	908	579
<b>Total Awards</b>	<b>4,177</b>	<b>1,161</b>	<b>5,338</b>	<b>4,838</b>
Archive, Heritage & Exhibitions	266	160	426	375
Learning & New Talent	1,957	1,035	2,992	2,625
<b>Total charitable activities</b>	<b>6,400</b>	<b>2,356</b>	<b>8,756</b>	<b>7,838</b>
<b>TOTAL EXPENDITURE</b>	<b>11,459</b>	<b>3,857</b>	<b>15,316</b>	<b>14,110</b>

## 5 Support Costs

	Personnel £'000	Premises £'000	Administration £'000	Finance and Professional £'000	Governance £'000	Other £'000	2018 Total £'000	2017 Total £'000
Generating incoming resources	365	670	184	47	87	148	<b>1,501</b>	1,448S
Charitable expenditure								
Awards ceremonies	388	109	140	25	101	200	<b>963</b>	735
Commercial sponsorship	82	22	28	5	21	40	<b>198</b>	101
Archive, Heritage & Exhibitions	65	18	24	4	16	33	<b>160</b>	99
Learning & New Talent	336	270	144	30	84	171	<b>1,035</b>	825
Total charitable expenditure	871	419	336	64	222	444	<b>2,356</b>	1,760
<b>TOTAL SUPPORT COSTS</b>	1,236	1,089	520	111	309	592	<b>3,857</b>	3,208
2017 Total	1,101	1,040	474	71	243	279	3,208	

Support costs, included in the expenditure reported in the SOFA, have been allocated either on the basis of the relevant salary percentage, following an assessment of time spent on activities, or the relevant building usage percentage, following an assessment of activity taking place at 195 Piccadilly.

## 6 Operating Costs

	2018 £'000	2017 £'000
<b>NET INCOME FOR THE YEAR IS STATED AFTER CHARGING</b>		
<b>Depreciation charge for the year</b>		
Owned assets	143	181
Loss on disposal of fixed assets	2	4
<b>Operating lease rentals</b>		
Leasehold property	467	467
Plant and machinery	15	15
<b>Auditors</b>		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	30	28
The audit of the charity's subsidiaries pursuant to legislation	13	13
<b>TOTAL AUDIT FEES</b>	<b>43</b>	<b>41</b>
Tax services	6	7
<b>TOTAL NON-AUDIT FEES</b>	<b>6</b>	<b>7</b>

## 7 Trustees

Only the outgoing Academy Chair (now Deputy Chair) received reimbursement of travel, accommodation and administrative expenses in 2018 totalling £429 (2017: £617). No other council member received reimbursement of travel and accommodation expenses during the year (2017: £127). No Council members or trustees received any remuneration during the year for their services to the charity (2017: £Nil).

## 8 Results of the Charity

	2018 £'000	2017 £'000
Gross incoming resources	14,680	7,762
Gift Aid receivable *	3,935	-
Resources expended	(11,767)	(10,560)
<b>NET INCOME/(EXPENSE) FOR THE YEAR</b>	<b>6,848</b>	<b>(2,798)</b>

\* In 2019 the Charity expects to receive £4,365k in Gift Aid donations relating to profits earned by its trading subsidiaries in 2018 (2017: £3,935k), which cannot be shown in these accounts.

This is a result of an amendment to FRS 102 issued in December 2017 by the FRC, which requires that Gift Aid donations from a subsidiary company to its parent charity be accounted for as a distribution to owners rather than a donation.

This means that Gift Aid donations cannot be accrued in parent Charity's Group accounts unless a legal obligation to make the payment existed at the reporting date.

## 9 Staff Costs

	2018 no.	2017 no.
<b>STAFF NUMBERS BY ACTIVITY</b>		
The average monthly number of employees:		
Executive	2	2
Archive, Heritage & Exhibitions	8	9
Awards	8	9
BAFTA Cymru & BAFTA Scotland	10	10
Communications	8	7
Corporate Partnerships	5	5
Finance	7	7
Fundraising	4	2
Hospitality	56	55
IT/Technical	7	6
Learning & New Talent	9	11
Membership	4	3
Other	5	5
Production	9	8
	<b>142</b>	<b>139</b>

	2018 £'000	2017 £'000
<b>Staff Costs</b>		
Wages and salaries	4,392	4,221
Social security costs	405	403
Other pension costs	265	228
	<b>5,062</b>	<b>4,852</b>

	2018 no.	2017 no.
The number of employees whose emoluments amounted to more than £60,000 in the year		
£60,001 - £70,000	2	4
£70,001 - £80,000	1	2
£80,001 - £90,000	2	-
£90,001 - £100,000	1	1
£100,001 - £110,000	1	-
£110,001 - £150,000	-	-
£150,001 - £160,000	-	1
£160,001 - £170,000	-	1
£170,001 - £180,000	-	-
£180,001 - £190,000	1	-
£190,001 - £200,000	-	-
£200,001 - £210,000	1	-
	<b>9</b>	<b>9</b>

Emoluments exclude non-contractual payments made to employees of 195 Piccadilly Limited in relation to discretionary service charge.

For the above employees, employer's national insurance contributions of £121k (2017: £102k) were made and employer's contributions totalling £65k (2017: £59k) were made to a Group personal pension scheme.

Redundancy costs totalling £nil (2017: £19k) are included in Wages and Salaries within total staff costs.

The key management personnel of the charity comprise the chief executive officer and the chief operating officer. The total employee benefits of the key management personnel of the charity, including employer's pension contributions, were £469k (2017: £395k).

## 10 Taxation

As a charity, the British Academy of Film and Television Arts is exempt from taxation of income and gains to the extent these are applied to its charitable objectives.

## 11 Tangible Fixed Assets

	Assets in the course of construction £'000	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total Tangible Assets £'000	Total Intangible Assets £'000
<b>GROUP</b>						
<b>Cost</b>						
1 January 2018	937	1,396	319	717	3,369	67
Transfers	-	-	-	-	-	-
Additions	2,281	-	10	30	2,321	-
Disposals	-	-	(4)	(25)	(29)	-
<b>31 December 2018</b>	<b>3,218</b>	<b>1,396</b>	<b>325</b>	<b>722</b>	<b>5,661</b>	<b>67</b>
<b>Depreciation</b>						
1 January 2018	-	1,116	277	566	1,959	32
Transfers	-	-	-	-	-	-
Charged in the year	-	44	12	64	120	23
Disposals	-	-	(4)	(23)	(27)	-
<b>31 December 2018</b>	<b>-</b>	<b>1,160</b>	<b>285</b>	<b>607</b>	<b>2,052</b>	<b>55</b>
<b>Net book value</b>						
<b>31 December 2018</b>	<b>3,218</b>	<b>236</b>	<b>40</b>	<b>115</b>	<b>3,609</b>	<b>12</b>
<b>31 December 2017</b>	<b>937</b>	<b>280</b>	<b>42</b>	<b>151</b>	<b>1,410</b>	<b>35</b>

## 11 Tangible Fixed Assets cont.

	Assets in the course of construction £'000	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total Tangible Assets £'000	Total Intangible Assets £'000
<b>CHARITY</b>						
<b>Cost</b>						
1 January 2018	937	1,396	193	697	3,223	67
Transfers	-	-	-	-	-	-
Additions	2,281	-	10	30	2,321	-
Disposals	-	-	(4)	(25)	(29)	-
<b>31 December 2018</b>	<b>3,218</b>	<b>1,396</b>	<b>199</b>	<b>702</b>	<b>5,515</b>	<b>67</b>
<b>Depreciation</b>						
1 January 2018	-	1,116	159	547	1,822	32
Transfers	-	-	-	-	-	-
Charged in the year	-	44	10	64	118	23
Disposals	-	-	(4)	(23)	(27)	-
<b>31 December 2018</b>	<b>-</b>	<b>1,160</b>	<b>165</b>	<b>588</b>	<b>1,913</b>	<b>55</b>
<b>Net book value</b>						
<b>31 December 2018</b>	<b>3,218</b>	<b>236</b>	<b>34</b>	<b>114</b>	<b>3,602</b>	<b>12</b>
<b>31 December 2017</b>	<b>937</b>	<b>280</b>	<b>34</b>	<b>150</b>	<b>1,401</b>	<b>35</b>

The Group and the Charity had capital commitments of £1,700k at the balance sheet date (2017: £1,405k) in respect of expenditure on the BAFTA 195 redevelopment project.

## 12 Fixed Asset Investments

### (A) GROUP AND CHARITY INVESTMENTS

	2018 £'000	2017 £'000
<b>COMMERCIAL INVESTMENTS</b>		
Value of investment portfolio brought forward	784	1,394
<b>Fund movements</b>		
Purchases at cost	37	73
Disposal proceeds	(692)	(690)
Revaluations (incl. fees)	(4)	(9)
Unrealised (losses)/gains	(15)	16
<b>Total fund movements</b>	<b>(654)</b>	<b>(610)</b>
<b>MARKET VALUE AT 31 DECEMBER</b>	<b>130</b>	<b>784</b>

	2018 £'000	2017 £'000
<b>MIXED-TERM CASH DEPOSITS</b>		
Value of cash deposits brought forward	3,361	4,827
<b>Fund movements</b>		
Deposits matured during the year	(2,341)	(11,991)
Deposits placed during the year	4,641	10,491
<b>Net movement</b>	<b>2,300</b>	<b>(1,500)</b>
Interest earned	10	34
<b>MARKET VALUE AT 31 DECEMBER</b>	<b>5,671</b>	<b>3,361</b>
<b>Historical cost of portfolio</b>	<b>5,694</b>	<b>3,989</b>

	Quoted Investments £'000	Cash Deposits £'000	2018 Total £'000
Investment assets in the UK	99	5,678	<b>5,777</b>
Investment assets outside the UK	24	-	<b>24</b>
	<b>123</b>	<b>5,678</b>	<b>5,801</b>

The following individual holdings represented more than 5% value of the total portfolio

	2018 Total £'000
Santander Deposit Account	2,814,364
Nationwide Deposit Account (1)	1,021,622
Nationwide Deposit Account (2)	1,319,841
Nationwide Deposit Account (3)	514,568

### (B) INVESTMENTS IN SUBSIDIARIES

#### Charity

The registered office of our three subsidiaries is 195 Piccadilly, London W1J 9LN. The charity holds more than 20% of the equity share capital in the following undertakings:

Subsidiary Undertaking	Class Of Holding	Proportion Held	Nature Of Business
BAFTA Management Limited (incorporated in the UK) Company no. 01163351	Ordinary	100%	Primary trading subsidiary managing commercial activity and membership services for the British Academy of Film & Television Arts.
BAFTA Media Technology Limited (incorporated in the UK) Company no. 06226648	Ordinary	100% (indirect) <sup>1</sup>	BAFTA Media Technology Limited develops software to be used in the processes of British Academy of Film & Television Arts and commercialises that software externally once development is complete.
195 Piccadilly Limited (incorporated in the UK) Company no. 08275569	Ordinary	100% (indirect) <sup>2</sup>	Managing the hiring and hospitality business at 195 Piccadilly, London.

1. BAFTA Media Technology Ltd is a wholly-owned subsidiary of BAFTA Management Ltd (BML).
2. 195 Piccadilly Ltd is a wholly-owned subsidiary of BML.



### (C) BAFTA MANAGEMENT LIMITED

At 31 December 2018, the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:

	2018 £'000	2017 £'000
Current assets	6,212	6,752
Creditors: amounts falling due within one year	(2,474)	(3,370)
Net assets	3,738	3,382
Represented by		
Share capital	385	385
Reserves	3,353	2,997

BAFTA Management Ltd's trading results for the year as extracted from the audited financial statements are summarised below:

	2018 £'000	2017 £'000
Turnover	5,664	5,449
Cost of sales	(1,624)	(1,657)
Gross profit	4,040	3,792
Administrative expenses	(692)	(796)
Operating profit	3,348	2,996
Interest payable	-	-
Interest receivable	4	1
Result on ordinary activities before and after taxation	3,352	2,997

In 2019, the charity expects to receive £3,352k in Gift Aid donations relating to profits earned by BAFTA Management Limited in 2018 (2017: £2,997k).

### (D) 195 PICCADILLY LIMITED

At 31 December 2018, the aggregate amount of 195 Piccadilly Ltd's assets, liabilities and share capital and reserves was:

	2018 £'000	2017 £'000
Tangible fixed assets and investments	6	9
Current assets	1,890	3,772
Creditors: amounts falling due within one year	(883)	(2,843)
Net assets	1,013	938
Represented by		
Share capital	-	-
Reserves	1,013	938

195 Piccadilly Ltd's trading results for the year as extracted from the audited financial statements are summarised below:

	2018 £'000	2017 £'000
Turnover	3,827	3,731
Cost of sales	(2,017)	(1,913)
Gross profit	1,810	1,818
Administrative expenses	(803)	(882)
Operating profit	1,007	936
Interest payable	-	-
Interest receivable	6	2
Result on ordinary activities before and after taxation	1,013	938

In 2019, the charity expects to receive £1,013k in Gift Aid donations relating to profits earned by 195 Piccadilly Limited in 2018 (2017: £938k).

## (E) BAFTA MEDIA TECHNOLOGY LIMITED

At 31 December 2018, the aggregate amount of BAFTA Media Technology Limited's assets, liabilities and share capital and reserves was:

	2018 £'000	2017 £'000
Current assets	84	8
Creditors: amounts falling due within one year	(603)	(370)
Net assets	(519)	(362)
Represented by		
Share capital	-	-
Reserves	(519)	(362)

BAFTA Media Technology Ltd's trading results for the year as extracted from the audited financial statements are summarised below:

	2018 £'000	2017 £'000
Turnover	236	112
Cost of sales	(31)	(40)
Gross profit	205	72
Administrative expenses	(346)	(338)
Operating loss	(141)	(266)
Interest payable	(15)	(5)
Interest receivable	-	-
Result on ordinary activities before and after taxation	(156)	(271)

## 13 Debtors

	Group 2018 £'000	Group 2017 £'000	Charity 2018 £'000	Charity 2017 £'000
Trade debtors	2,545	3,261	150	167
Other debtors	23	9	21	8
Amounts owed by group undertakings	-	-	-	321
Prepayments and accrued income	5,567	956	5,363	735
	<b>8,135</b>	<b>4,226</b>	<b>5,534</b>	<b>1,231</b>

## 14 Creditors

	Group 2018 £'000	Group 2017 £'000	Charity 2018 £'000	Charity 2017 £'000
<b>Amounts falling due within one year:</b>				
Trade creditors	809	1,072	512	658
Other creditors	67	78	407	391
Other taxation and social security costs	496	341	169	(41)
Amounts owed to Group undertakings	-	-	1,021	-
Accruals and deferred income	4,706	4,868	2,001	1,471
	<b>6,078</b>	<b>6,359</b>	<b>4,110</b>	<b>2,479</b>

## 15 Deferred Income

	2018 £'000
Balance at 1 January 2018	<b>4,090</b>
Amount released to incoming resources	<b>(4,090)</b>
Amount deferred in the year	<b>3,989</b>
<b>MARKET VALUE AT 31 DECEMBER 2018</b>	<b>3,989</b>

Deferred income comprises income from annual membership subscriptions which extend into 2019 and income in respect of sponsorship and partnerships, entries, tickets and deposits relating to our 2019 Awards ceremonies, events and corporate hires.

## 16 Members Liability

The charity does not have share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount that each member is liable to contribute is £1. At 31 December 2018 there were 7,785 (2017: 7,640) members.

## 17 Related Party Transactions

BAFTA Group intercompany balances as at 31 December 2018 are shown below:

	2018 Service Charge £'000	2018 Other £'000	2018 Total £'000	2017 Total £'000
<b>BAFTA (The Charity)</b>				
BAFTA Management Ltd	684	(2,220)	<b>(1,536)</b>	<i>(1,443)</i>
195 Piccadilly Ltd	524	(543)	<b>(19)</b>	<i>1,464</i>
BAFTA Media Technology Ltd	29	505	<b>534</b>	<i>300</i>
<b>Total</b>	<b>1,237</b>	<b>(2,258)</b>	<b>(1,021)</b>	<i>321</i>
<b>BAFTA Management Ltd</b>				
BAFTA (The Charity)	(684)	2,220	<b>1,536</b>	<i>1,443</i>
195 Piccadilly Ltd	-	17	<b>17</b>	<i>508</i>
BAFTA Media Technology Ltd	-	52	<b>52</b>	<i>44</i>
<b>Total</b>	<b>(684)</b>	<b>2,289</b>	<b>1,605</b>	<i>1,995</i>
<b>195 Piccadilly Ltd</b>				
BAFTA (The Charity)	(524)	543	<b>19</b>	<i>(1,464)</i>
BAFTA Management Ltd	-	(17)	<b>(17)</b>	<i>(508)</i>
BAFTA Media Technology Ltd	-	-	<b>-</b>	<i>-</i>
<b>Total</b>	<b>(524)</b>	<b>526</b>	<b>2</b>	<i>(1,972)</i>
<b>BAFTA Media Technology Ltd</b>				
BAFTA (The Charity)	(29)	(505)	<b>(534)</b>	<i>(300)</i>
BAFTA Management Ltd	-	(52)	<b>(52)</b>	<i>(44)</i>
BAFTA Media Technology Ltd	-	-	<b>-</b>	<i>-</i>
<b>Total</b>	<b>(29)</b>	<b>(557)</b>	<b>(586)</b>	<i>(344)</i>

The charity received aggregate donations from trustees in 2018, totalling £150K (2017: £Nil). These were in support of the 195 redevelopment campaign and were received without conditions or restrictions.

A service charge of £684k (2017: £787k) was charged by BAFTA to BAFTA Management Limited representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other intercompany balances owed by BAFTA to BAFTA Management Limited include £1.5m (2017: £1.5m) of investments placed by the charity during the year on behalf of BAFTA Management Limited, and other transactions made in the normal course of business, which will be repaid in full during 2019. This balance may include insurance, rent, auditor's remuneration, commercial share of membership fees and contributions by the charity to the production of its live Awards broadcasts. No amounts were written off during the year.

In 2019, the charity expects to receive £3,352k in Gift Aid donations relating to profits earned by BAFTA Management Limited in 2018 (2017: £2,997k).

A service charge of £524k (2017: £621k) was charged by BAFTA to 195 Piccadilly Limited representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other intercompany balances owed by BAFTA to 195 Piccadilly Limited include £500k (2017: £nil) of investments placed by the charity during the year on behalf of 195 Piccadilly Limited, and other transactions made in the normal course of business, which will be repaid in full

during 2019. This balance may include insurance, rent, auditor's remuneration, and charges for the charity's usage of hospitality and events facilities at BAFTA 195. No amounts were written off during the year.

In 2019, the charity expects to receive £1,013k in Gift Aid donations relating to profits earned by 195 Piccadilly Limited in 2018 (2017: £938k).

A service charge of £29k (2017: £67k) was charged by BAFTA to BAFTA Media Technology Limited representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other transactions made in the normal course of business may include rent, auditor's remuneration, payroll costs and charges for software support and development. Interest is being charged on the outstanding intercompany balance on an arm's length basis at 3% until BAFTA Media Technology becomes profitable, expected to occur during 2019, and is able to commence repayment of the balance.

In 2019, the charity expects to receive £Nil in Gift Aid donations from BAFTA Media Technology Limited due to it being loss-making for the period under review (2017: £Nil).

## 18 Funds

		1 January 2018 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2018 £'000
<b>Restricted funds</b>							
Learning & New Talent	i	301	445	(453)	-	(10)	301
Archive, Heritage & Exhibitions		3	13	(13)	-	-	3
Building	ii	1,074	166	(116)	615	-	1,739
		<b>1,378</b>	<b>624</b>	<b>(564)</b>	<b>615</b>	<b>(10)</b>	<b>2,043</b>
<b>Designated funds</b>							
Learning & New Talent	iii	187	-	(29)	126	-	284
Fundraising	iv	126	56	-	(175)	-	7
Archive, Heritage & Exhibitions		28	-	(46)	55	-	37
Fixed assets – general	v	-	-	-	403	-	403
Fixed assets – 195 redevelopment	v	-	-	-	3,218	-	3,218
Building	vi	4,728	-	(229)	4,550	-	9,049
		<b>5,069</b>	<b>56</b>	<b>(304)</b>	<b>8,177</b>	<b>-</b>	<b>12,998</b>
<b>Endowment funds</b>							
Building – Unrestricted	vii	-	615	-	(615)	-	-
Building – Restricted		-	4,961	-	(4,961)	-	-
		<b>-</b>	<b>5,576</b>	<b>-</b>	<b>(5,576)</b>	<b>-</b>	<b>-</b>
<b>General funds</b>							
		<b>3,738</b>	<b>16,197</b>	<b>(14,448)</b>	<b>(3,216)</b>	<b>(5)</b>	<b>2,266</b>
<b>CONSOLIDATED FUNDS</b>							
		<b>10,185</b>	<b>22,453</b>	<b>(15,316)</b>	<b>-</b>	<b>(15)</b>	<b>17,307</b>

### Restricted funds

- i. The restricted Learning & New Talent category represents a variety of funds that support the charity's Learning & New Talent programme.

Funds of note include:

International – funds received to support BAFTA's activities in Asia, to encourage and support new talent, inspire emerging practitioners and stimulate creative collaboration with the UK.

Scholarships – represents investment assets transferred to BAFTA on the merger with the David Lean BAFTA Foundation, the proceeds from which are committed to assisting talented people in need of financial support to study post-graduate courses in film, games or television.

- ii. The restricted Building category represents funds that support future investment in the redevelopment of the charity's premises, to enable BAFTA 195 to remain its long-term home.

### Designated funds

- iii. The designated Learning & New Talent category represents a single fund that supports activity within the charity's Learning & New Talent programme.

- iv. The designated Fundraising category currently includes two distinct funds:

Academy Circle – represents donations from a small group of influential supporters that support BAFTA's charitable activities with voluntary contributions, not yet allocated to a specific project.

Give Something Back – represents money raised at the Film Gala Dinner which has been set aside for a range of charitable activities related to educating the public, inspiring the next generation, supporting new talent and skills development within the film, games and television industries.

- v. The designated fixed asset categories represent both tangible and intangible fixed assets, which are used to carry out the charity's activities and are not, therefore, readily available to spend.

- vi. The designated Building category represents funds that support future investment in the redevelopment of the charity's premises, to enable BAFTA 195 to remain its long-term home.

## 18 Funds cont.

### Endowment funds

vii. The Building endowment fund categories represent expendable endowment funds received in support of future investment in the redevelopment of the charity's premises:

Building (Unrestricted) – expendable endowment funds which may be applied to any of the charity's objects. The trustees have approved the conversion of all such endowments received in the year to unrestricted income funds as they deem that it will be in the charity's best interests to apply these funds as part of the 195 building redevelopment. These funds have therefore subsequently been designated to that purpose and added to the designated Building fund (v).

Building (Restricted) – expendable endowment funds which are restricted to the costs of the 195 building redevelopment. The trustees have approved the conversion of all such endowments received in the year to restricted income funds as they deem that it will be in the charity's best interests to apply these funds as part of the 195 building redevelopment. They are now part of the restricted Building fund (ii).

	1 January 2017 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2017 £'000
<b>Restricted funds</b>						
Learning & New Talent	296	359	(359)	-	5	<b>301</b>
Archive, Heritage & Exhibitions	2	55	(54)	-	-	<b>3</b>
Building	1,023	51	-	-	-	<b>1,074</b>
	<b>1,321</b>	<b>465</b>	<b>(413)</b>	<b>-</b>	<b>5</b>	<b>1,378</b>
<b>Designated funds</b>						
Learning & New Talent	188	-	(176)	175	-	<b>187</b>
Fundraising	24	363	(66)	(195)	-	<b>126</b>
Archive, Heritage & Exhibitions	10	-	(7)	25	-	<b>28</b>
Building	3,978	-	-	750	-	<b>4,728</b>
	<b>4,200</b>	<b>363</b>	<b>(249)</b>	<b>755</b>	<b>-</b>	<b>5,069</b>
<b>Endowment funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>General funds</b>	<b>3,798</b>	<b>14,132</b>	<b>(13,448)</b>	<b>(755)</b>	<b>11</b>	<b>3,738</b>
<b>CONSOLIDATED FUNDS</b>	<b>9,319</b>	<b>14,960</b>	<b>(14,110)</b>	<b>-</b>	<b>16</b>	<b>10,185</b>

## 19 Analysis of Net Assets Between Funds

	Fixed Assets & Investments £'000	Net Current Assets £'000	2018 Total £'000	Fixed Assets & Investments £'000	Net Current Assets £'000	2017 Total £'000
<b>Restricted funds</b>						
Learning & New Talent	130	171	301	136	165	301
Archive, Heritage & Exhibitions Building	-	3	3	-	3	3
	1,739	-	1,739	1,023	51	1,074
	<b>1,869</b>	<b>174</b>	<b>2,043</b>	<b>1,159</b>	<b>219</b>	<b>1,378</b>
<b>Designated funds</b>						
Learning & New Talent	-	284	284	-	187	187
Fundraising	-	7	7	-	126	126
Archive, Heritage & Exhibitions	-	37	37	-	28	28
Fixed assets – general	403	-	403	-	-	-
Fixed assets – 195 redevelopment	3,218	-	3,218	-	-	-
Building	3,932	5,117	9,049	2,985	1,743	4,728
	<b>7,553</b>	<b>5,445</b>	<b>12,998</b>	<b>2,985</b>	<b>2,084</b>	<b>5,069</b>
<b>Endowment funds</b>	-	-	-	-	-	-
<b>General funds</b>	-	<b>2,266</b>	<b>2,266</b>	<b>1,446</b>	<b>2,292</b>	<b>3,738</b>
<b>NET ASSETS</b>	<b>9,422</b>	<b>7,885</b>	<b>17,307</b>	<b>5,590</b>	<b>4,595</b>	<b>10,185</b>

## 20 Commitments Under Operating Leases

At 31 December 2018, the Group had annual commitments under non-cancellable operating leases as follows:

	2018 Property £'000	2018 Furniture & Equipment £'000	2017 Property £'000	2017 Furniture & Equipment £'000
Expiring within one year	351	8	467	15
Expiring in the second to fifth year	1,927	16	1,403	22
Expiring after five years*	34,946	-	81	-
	<b>37,224</b>	<b>24</b>	<b>1,951</b>	<b>37</b>

£37,118k of the Property balance (2017: £1,702k) relates to a license dated 15 February 1989 between BAFTA Management Ltd and The David Lean BAFTA Foundation in respect of premises at 195 Piccadilly, London, W1J 9LN. This lease was transferred to BAFTA on 30 June 2011 as part of the merger with The David Lean BAFTA Foundation and was renewed in 2018 for a further 45 years. The license to BAFTA Management Limited continues for the foreseeable future.

## 21 Financial Instruments

	2018 £'000	2017 £'000
<b>At the balance sheet date, the Group held financial instruments as follows:</b>		
Financial assets measured at amortised cost	<b>19,169</b>	13,694
Financial assets measured at fair value	<b>122</b>	779
Financial liabilities measured at amortised cost	<b>(2,089)</b>	(2,269)
<b>The Group's income, gains and losses in respect of financial instruments were as follows:</b>		
Income from financial assets held at amortised cost	<b>26</b>	40
Income from financial assets held at fair value	<b>20</b>	35
Expenses associated with financial assets held at fair value	<b>(4)</b>	(10)
(Losses)/Gains on financial assets held at fair value	<b>(15)</b>	17

## 22 Pension Commitment

In July 2014, the charity went through the Pension Automatic Enrolment process. In October 2017, the subsidiary entities within the Group went through the Pension Automatic Enrolment process, meaning all entitled employees for the Group (unless they have opted-out) are now enrolled in one of the two Group personal pension schemes which the Group has. The schemes' assets are held separately from those of the Group in independently administered funds. The pension cost charge represents employer's contributions payable by the Group and amounted to £265k (2017: £228k). Contributions outstanding at the year-end amounted to £10k (2017: £9k).

## 23 Anthony Asquith Fund

The charity became the sole corporate trustee of the Anthony Asquith Fund, a registered charity with the objective to promote, encourage and foster the aesthetic appreciation of music, especially in connection with films, to members of the general public, following the merger with the David Lean BAFTA Foundation. As sole corporate trustee, the charity controls the funds and activities of the Anthony Asquith Fund.

The net movement since 1 January 2018 and total funds carried forward at 31 December 2018 were as follows:

	2018 £'000
Balance at 1 January 2018	23
Net movement in funds	(1)
<b>Balance at 31 December 2018</b>	<b>22</b>

## 24 albert Consortium Project

The charity is a member and treasurer to the BAFTA albert Consortium project, which aims to improve the carbon footprint of the television production industry and to raise awareness of the environmental impact of programme making. This project is a jointly controlled operation and, as such, has been treated in line with FRS 102 section 15.

Activity relating to the BAFTA albert Consortium is not included in these accounts. The net movement in funds during the year and cash held on trust for the project by the charity at 31 December 2018 were as follows:

	2018 £'000
Balance at 1 January 2018	79
Net movement in funds	32
<b>Balance at 31 December 2018</b>	<b>111</b>
Other balance sheet creditors	24
Other balance sheet debtors	(121)
<b>Total cash held 31 December 2018</b>	<b>14</b>

## BAFTA Scotland

	2018 £'000	2017 £'000
<b>DETAILED INCOME AND EXPENDITURE ACCOUNT</b> for the year ended 31 December 2018		
<b>Income</b>		
Grant funding	47	46
Membership subscriptions	91	87
Awards income	75	75
Events	25	27
	<b>238</b>	<b>235</b>
<b>Expenditure</b>		
Awards	89	105
Events	33	20
Personnel	141	136
Premises	7	7
Administrative	2	3
Promotion	-	-
Expenses	13	9
Other	3	4
	<b>288</b>	<b>284</b>
Deficit before interest	(50)	(49)
Bank interest receivable	-	-
Deficit on ordinary activities	<b>(50)</b>	<b>(49)</b>
Corporate revenue (incl. in BAFTA Management Ltd)	19	45
	<b>(31)</b>	<b>(4)</b>
<b>RESULT FOR THE YEAR</b>		

## BAFTA Cymru

	2018 £'000	2017 £'000
<b>DETAILED INCOME AND EXPENDITURE ACCOUNT</b> for the year ended 31 December 2018		
<b>Income</b>		
Grant funding	37	31
Membership subscriptions	55	46
Awards income	52	59
Events	36	43
	<b>180</b>	<b>179</b>
<b>Expenditure</b>		
Awards	94	91
Events	41	30
Personnel	158	134
Premises	8	4
Administrative	8	8
Promotion	-	5
Expenses	18	12
Other	5	5
	<b>332</b>	<b>289</b>
Deficit before interest	(152)	(110)
Bank interest receivable	-	-
Deficit on ordinary activities	<b>(152)</b>	<b>(110)</b>
Corporate revenue (incl. in BAFTA Management Ltd)	100	98
	<b>(52)</b>	<b>(12)</b>
<b>RESULT FOR THE YEAR</b>		

This page does not form part of the statutory financial statements.



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