

BRITISH  
ACADEMY  
OF FILM AND  
TELEVISION ARTS  
**ANNUAL REPORT  
& ACCOUNTS 2014**

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BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

British Academy of Film and Television Arts  
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Company Registration no. 617869  
Charity no. 216726

**BAFTA Companies:**

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

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## CHAIR'S STATEMENT

Excellence is what we strive for at BAFTA. We do this by offering opportunities and choice. Through our internationally recognised Awards, we highlight and reward the best of the best in film, television and games. Through our Learning & Events activities, we give anyone with an interest in these art forms the option to learn from the expert practitioners who make these industries what they are. Through our business endeavours, we offer a selection of facilities for hire, providing the perfect venue for external events at BAFTA 195 Piccadilly. And through our charitable endeavours, we help raise the financial support and encouragement to provide opportunities for the next generation of talented practitioners, no matter what their background.

All of these activities combine to help us fulfil our commitment to support, develop and promote the art forms of the moving image, by identifying and rewarding excellence, inspiring practitioners and benefiting the public.

It's a mission that was fully endorsed by Lord Attenborough CBE, a wonderful actor, writer, director and producer who had a monumental impact on BAFTA over the 50 years he was involved with the charity, including terms as our president, vice-president, chairman, trustee and member. His death in August 2014 was a great loss to us all and he will always hold a special place in the hearts of not only BAFTA, but many other organisations and people too.

Lord Attenborough was no stranger to our Awards – he won many over the course of his illustrious career – but while the format for our ceremonies may have changed over the years (and some of the category titles too), their core component, to celebrate and reward excellence, has remained the same since their inception. In 2014, a stellar line-up of talent once again took to the stage to accept BAFTAs. We made three new additions to our list of Academy Fellows: Dame Helen Mirren, Rockstar Games and Julie Walters CBE. Entertainer Cilla Black OBE, puppeteer Peter Firmin and *Strictly Come Dancing* were presented with Special Awards, while director Peter Greenaway was honoured with the Outstanding British Contribution to Cinema.

Keeping the Awards in the spotlight is important to us, and our television broadcasts of the Film and Television Awards on BBC One drew a combined viewership of 10.1 million. The Games Awards was once again live streamed on Twitch, with a highlights package screened on Challenge TV to more than 100,000 viewers; and the British Academy Cymru Awards received its first television broadcast on S4C.



As the leading independent charity in our sector, our work is vital in ensuring the future of film, television and games.

Our key 2013 objective to place more dedicated attention on finding, inspiring and rewarding the next generation of talent, through our expansive and varied Learning & Events programme, started paying dividends in 2014. For the first time, the BAFTA Young Game Designers competition was given its own dedicated Awards ceremony. Our work to encourage young people interested in the art forms of the moving image was also helped by taking our popular BAFTA Kids: Behind The Scenes showcase on the road, making appearances at such festivals as Cinemagic, the Bradford Animation Festival, Framed, Leeds Young Film Festival and Soho Create.

We added four new scholarship opportunities to our wider BAFTA Scholarship Programme with the introduction of the BAFTA Yip Foundation Scholarships. This also helped build our relationships in Asia, as we expanded our activities yet further in the region.

Breakthrough Brits, in partnership with Burberry, remains a flagship emerging talent initiative, with 18 new rising British stars in film, television and games being named in 2014. All received 12 months' access to BAFTA's events and our London HQ at BAFTA 195 Piccadilly, as well as being given assistance in making the right industry connections and mentorship. BAFTA Productions worked closely with our Learning & Events team and Burberry to produce a stylish announcement ceremony held at Burberry's flagship London store to launch this year's initiative.

These are just a few of the many learning events, schemes and initiatives we run all year round – more than 200 in total in the UK alone – to fulfill our vision and values. We could not do this without the help and support of our members, partners and sponsors. As the leading independent charity in our sector, our work is vital in ensuring the future of film, television and games; supporting BAFTA supports the moving image industries.

Anne Morrison  
Chair of the Academy  
4 June 2015

## 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 the Companies Act, submit their Annual Report and the audited Financial Statements for the year ended 31 December 2014.

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 2005).

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing objectives and activities.



**1**  
OUR  
VISION  
AND  
VALUES

A workshop at the Generation Next TV Forum, with BAFTA  
Bleedthrough Brit actor Ade Oyefeso (second from left)



## OUR VISION

The British Academy of Film and Television Arts is an independent charity that supports, develops and promotes the art forms of the moving image by identifying and rewarding excellence, inspiring practitioners and benefiting the public.

In addition to our internationally renowned Awards, BAFTA runs a year-round programme of learning events and initiatives that offer unique access to some of the world's most inspiring talent. This programme includes workshops, masterclasses, scholarships, lectures and mentoring schemes, among others, connecting with audiences of all ages and backgrounds across the UK, US and Asia.

Our learning mission is to share the expertise of the BAFTA community with a broad audience in order to promote creative excellence in film, television and games production. We do this by:

- sharing best practice and debating key issues with the industry;
- identifying new talent and supporting their development by connecting them with established practitioners;
- helping the wider community understand more about production, deepening their appreciation for the skills and crafts involved.

BAFTA relies on income from membership subscriptions, individual donations, trusts, foundations and corporate partnerships to support its ongoing outreach work.

We are proud of our expert membership and of its vast collective experience across film, television and games.

## OUR VALUES

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

A close-up photograph of a person's face, partially obscured by a highly reflective, metallic BAFTA award mask. The person is holding the base of the award with both hands. The background is dark, and the lighting highlights the intricate details of the mask's face. A large, dark red triangle is superimposed over the center of the image, containing the text.

**2**  
STRATEGIC  
REPORT  
2014



## 2.1 OBJECTIVES, ACHIEVEMENTS AND PERFORMANCE

### Objectives for 2014

The overarching objectives for 2014, as detailed in last year's Annual Report & Accounts, are outlined below:

- Deliver eight Awards ceremonies annually and set accepted standards of excellence for industry and audiences alike;
- Deliver a first-class programme of events for members and the public, with an emphasis on partnerships, while facilitating further evolution of the programme;
- Continue to promote the Scholarships programme as a headline initiative for the Academy;
- Expand our dedicated activity strand to support, develop and inspire new and emerging talent;
- Establish BAFTA Productions as a respected producer of content within the industry, taking more creative ownership, developing our own projects for our target audiences, collaborating on programmes with other production companies and increasing revenue;
- Reach new audiences through a communications strategy which promotes our charitable purpose;
- Maintain the cap on membership numbers while targeting and signing up well-qualified new members, and to utilise that wealth of talent more;
- Manage and enrich our archive to BAFTA's best advantage, and increase the visibility of our Heritage and Archive work;
- Implement the findings drawn from the Television Review;
- Establish a Global Management Team which will oversee and coordinate our combined activities at home and abroad;
- Strengthen our wider industry role by positioning BAFTA as a major contributor to UK and international initiatives;
- Continue to position BAFTA and the albert consortium at the heart of the creative industries' efforts to establish the UK as a global leader in sustainable production best practice (see p.11);
- Consolidate our good financial position to allow increased spending on our charitable endeavours (for further detail please see Financial Review in section 2.3).

### Achievements and Performance

We not only held eight high profile Awards ceremonies in 2014, we also added another to our roster, the **Young Game Designers Awards**. More details can be found on all these Awards, including surrounding events and activity, in section 2.1c.

First launched as a campaign in July 2013, **Give Something Back** was the clarion call that BAFTA rallied behind for many of our event activities through 2014. BAFTA members, award winners and nominees answered the call, allowing us to enhance existing schemes and introduce many new initiatives throughout the year. Six thousand young people benefitted from



Give Something Back beneficiary Abbie Collingwood with mentor Peter Mollies

the programme, receiving BAFTA mentoring from our expert members at masterclasses, lectures and Q&A sessions. The programme is currently being reviewed and will be improved in 2015 to offer a more distinctive BAFTA experience.

Mentoring also plays a key part in our **Scholarships** programme which was expanded in 2014. Now in its third year, the Scholarships programme is made possible by the generous support of the Academy Circle, Kevin Burke, the Edwin Fox Foundation, the Galashan Trust, Evelina Girling, Linda Shire, the Lowy Mitchell Foundation, Rebecca Wang, Warner Bros. and the Yip Foundation. It is a key part of our charitable activity to help talented people at all stages of their career in film, television and games.

For a second year, three students were selected to receive a **Prince William Scholarships in Film, Television and Games**, supported by BAFTA and Warner Bros. These scholarships are awarded in the name of HRH The Duke of Cambridge in his role as president of BAFTA. The programme in the UK is part of BAFTA's wider global scholarship activity, which includes Asia and the BAFTA Los Angeles and BAFTA New York schemes.

While the scholarship programme aims to help kick-start careers, our **Brits to Watch: The Screenings** initiative is showcases burgeoning British talent to the US film industry. A series of showcase events were hosted by BAFTA in New York and Los Angeles, in partnership with the British Council with the support of Framestore, Langham Hospitality Group, Soho House and UK Trade & Investment. BAFTA-winning director Amma Asante (*Belle*) was the first guest in April, with Kieran Evans (*Kelly + Victor*) and Hong Khaou (*Lilting*) following later in the year.

## 2.1 OBJECTIVES, ACHIEVEMENTS AND PERFORMANCE (CONT.)

Two of BAFTA's standout learning events of the year are our annual lectures, helping to educate, inform and inspire practitioners and the public alike. Unusually, the film lecture, better known as the **David Lean Lecture** and supported by the David Lean Foundation, saw two directors take to the stage in 2014 (this was because there was no film lecture in 2013). In March, Paul Greengrass delivered a compelling lecture, in the Princess Anne Theatre at BAFTA's headquarters at 195 Piccadilly, discussing his career and craft. Then in December, Danish director Lone Scherfig took to the same stage, becoming the first woman to offer her insights into the filmmaking experience for the lecture.

The day before the Greengrass lecture, actor, writer and comedian Lenny Henry CBE delivered the annual **Television Lecture**. Among discussing the creative landscape of television, Henry offered his thoughts, many based on personal experience, on the representation of Black, Asian and Minority Ethnic (BAME) groups in front of and behind the camera.

In December, the Princess Anne Theatre also played host to our **BAFTA Tribute** to film and sound editor Terry Rawlings, one of a number of tributes held throughout the year to recognise figures in the film and television industries who have made a significant contribution to the moving arts. Rawlings, whose outstanding work includes *Alien*, *Chariots of Fire*, *Yentl* and *GoldenEye*, was also presented with a Special Award at the event.

Other luminaries who took to our stage in 2014 included actors Ray Winstone and Ethan Hawke and director David Fincher for our **A Life in Pictures** series. BAFTA Productions filmed all three events, which were repurposed for sale and sold to three international licensees by our new international

distribution company IMG Media, which took over responsibilities from Content Media in May.

In September, James Schamus, Emma Thompson and Steven Knight offered their thoughts on best practice for screenwriting for our **BAFTA and BFI Screenwriters' Lecture Series**, funded by the JJ Charitable Trust. Now in its fifth year, the series celebrates screenwriters' contribution to film, and gives esteemed writers a platform to share highlights and insights from their careers with an audience of film-lovers and their peers. All of the lectures were filmed for BAFTA Guru, with 22,000 views to date on our YouTube channel.

**BAFTA Productions** had a busy year, growing its activity across both our Awards and Learning & Events activities. Perhaps its most high-profile commission of the year came from the BBC to co-produce a special Julie Walters programme with Whizz Kid Entertainment, entitled *Julie Walters: A Life On Screen*. The programme aired on Christmas Eve on BBC Two and received ratings of 1.7m, with a repeat on New Year's Day with 1.3m viewers. BAFTA Productions also worked with the Communications team to plan a new editorial slate for our primary learning channel, **BAFTA Guru**, including two new series: 60 Seconds and In Focus. The increase in output of our own video content was helped by investment in new software and training for our edit suite, to enable more exciting graphical content to be created in-house.

Following the success of our first ever theatrical release in 2013, we released our second in February, **BAFTA Shorts 2014**, allowing cinema-goers the opportunity to see the films nominated in the British Short Film and British Short Animation categories at this year's Film Awards. The collection was launched at a special screening at the ICA in London,

attended by the nominated filmmakers, before heading off on a nationwide tour, through specialist distributor the Independent Cinema Office (ICO), and international tour, through the British Council.

**BAFTA's websites** went through a significant facelift in October, with redesigns implemented on [bafta.org](http://bafta.org), BAFTA Guru, BAFTA 195 Piccadilly, BAFTA Young Game Designers and BAFTA Kids' Vote sites. The new designs deliver an improved user experience for member and public engagement alike; it's easier to navigate with refined signposting to past, present and future events, special features (such as videos and photographic galleries), new talent support, learning opportunities



Lenny Henry delivers BAFTA's Annual Television Lecture

## 2.1 OBJECTIVES, ACHIEVEMENTS AND PERFORMANCE (CONT.)



Julie Walters at the inaugural BAFTA A Life in Television event

and our archive and heritage work. All sites were made mobile friendly, improving accessibility from a wider selection of technology. The Communications team also invested more time in our social media sites and activities, engaging more with the public to promote BAFTA's charitable purpose.

The **Television Review** was signed off in the middle of 2014. An early indication of its impact was demonstrated by the creation of a new Learning & Events strand, *A Life in Television*, launched in December with Julie Walters. Further implementation of the Review will continue in 2015.

The **Global Management Team** operated very successfully in 2014, in its first full year of operation, allowing for more joined up activities across BAFTA. It underpinned a concerted effort to grow and develop the BAFTA brand internationally.

We also looked to strengthen our industry standing **abroad**, through such activity as supporting the British Film Institute with its international campaign to promote British film-making. BAFTA has also been supporting the GREAT Britain initiative, a UK Government-sponsored promotional campaign aimed at showcasing the best of what the country has to offer to inspire the world and encourage people to visit, do business, invest and study in the UK. Both have improved our international outreach.

We continue to develop the breadth of our **membership**, to represent the ways the film, television and games industries are evolving, as well as focus on technical areas we feel are currently under-represented. In 2014, we actively sought expert games industry practitioners to become members, and asked current games industry members to provide us with testimonials which we could use as an incentive for other practitioners to consider applying. We also requested women who have made a significant contribution to the

film, television and games industries to put themselves forward for membership. Some high profile actors who became members in 2014 included Benedict Cumberbatch, Henry Cavill, Kate Winslet, Mark Hamill and Chris O'Dowd.

The full list of new members for 2014 can be found here: [www.bafta.org/about/membership/new-members-in-2014](http://www.bafta.org/about/membership/new-members-in-2014)

**BAFTA Archive** kicked off 2014 with a well-publicised exhibition at Somerset House, and enjoyed some significant technological advances throughout the year. See section 2.1b for more details.

Throughout 2014, negotiations were held with The Crown Estate (our landlord) with regard to **extending the lease** for BAFTA 195 Piccadilly, our London headquarters, which currently runs to 2023. Throughout the second half of the year, we began to formulate further plans for future development of the building in line with the ongoing lease renewal. These plans focus on creating better usage of the space within the building for both members and clients, and may include building an additional floor through a reconfiguration and reveal of current 'hidden' structural architecture.

The **albert consortium** continues to be at the forefront of encouraging, promoting and assisting good practice in sustainability across the creative sectors. Shed Media, NBC Universal International Television Production and UKTV all joined the consortium. The consortium also partnered with Greenstone to redevelop the albert carbon calculator, enabling better carbon reporting for television and film productions. It was also pleasing to see public exposure of our work in this arena with the broadcast of the first television programmes to carry onscreen certification of albert+ this year, namely the BBC's *Springwatch* and Kudos-produced drama *From There to Here*.

## "BAFTA'S SUPPORT HAS BEEN PRICELESS."

### CASE STUDY: **Elizabeth Mercuri**, recipient of a Prince William Scholarship in Film, Television and Games, supported by BAFTA and Warner Bros.

**S**tudent Elizabeth Mercuri was selected to benefit from our scholarship scheme in 2014, and was one of three BAFTA scholars to receive the Prince William Scholarship. Benefits include: £3,000 to study for her Masters at Sheffield Hallam University; mentorship from BAFTA (Lizi Attwood, technical director at Furious Bee Games) and free access to BAFTA events. As a Prince William Scholar, Elizabeth receives an additional mentor from Warner Bros., a short funded work placement within the Warner Bros. group of companies, and Warner Bros. masterclasses. She says:

*"It's been an incredible experience. I didn't realise how much it would help me in terms of steering me and giving me confidence in what I want to do. I didn't expect that."*

*"The difference between what I thought I would get [from the scholarship] and what's actually happened has been insanely different. I knew it was a big deal, and after my interview, which was so intense, I knew it would be important in what it could bring to my career. On paper, the scholarship gets you a placement with Warner Bros., you get access to events, you get networking opportunities, and it will pay for your course. You think, 'Wow! All these things sound great.' But when you actually start doing it, you realise how much context it gives to what you're doing. Now everything has a context: I know what I'm working towards now. It's really good for morale."*

*"The mentorship has been brilliant. I learn the fundamentals at uni, but my BAFTA mentor, Lizi, has told me things she's learnt from years of experience. She has been incredible. She's really good at giving me advice and we've set very clear goals. She sets me work assignments and she'll talk over my code. I want to work for a studio rather than go indie, so getting input and advice from BAFTA and my mentors has been invaluable. I'm learning so much."*

*"I'm really passionate and really want to do this, so having that BAFTA support and meeting like-minded people makes that easier. The whole scheme has been priceless. I can't say enough good things about it."*



## 2.1a LEARNING & EVENTS

### Objectives for 2014

- Expand BAFTA Crew to include Wales, Scotland and Northern Ireland;
- Launch a high-profile television event strand and improve balance of television events outside of London;
- Launch a new research project, examining barriers to progression for those from diverse backgrounds once they have successfully entered the industry;
- Research how best the Academy can contribute to the progress of diversity across the film, television and games industries;
- Continue to develop our programme in Hong Kong, launching new scholarships to assist students from the UK to study in Hong Kong and vice versa;
- Deliver the pilot of the BAFTA JJ Charitable Trust writing bursaries.

### Achievements and Performance

**BAFTA Crew** was successfully launched outside of England, with 70 members joining from Wales, Scotland and Northern Ireland. A masterclass was held in each place, enhancing our online programme with access available everywhere, including livestreams and Facebook Q&A sessions entitled *An Hour With...* In addition to working with our branches in Wales and Scotland, BAFTA Crew also partnered with wider industry organisations – namely Creative England, Creative Scotland and Northern Ireland Screen – to support our expansion outside of London. A series of special online content was also commissioned by Creative Skillset, aimed at high-end television

production and identifying skill gaps for the group (location management and production accounting, for example).

We also worked to expand BAFTA Crew to include games industry practitioners. Around 100 members of the next generation of games talent signed up to take part in this skills development programme.

Working closely with BAFTA Productions, L&E launched a new strand of live onstage events celebrating leading creative figures from the world of television. The first guest for our **BAFTA A Life in Television** series was actress Julie Walters, who was given the Fellowship at this year's Television Awards (see section 2.1c). Overall, the number of television events held outside of London increased from six in 2013 to 20 this year. This was due in part to the increased number of masterclasses held outside of the capital, as well as a **Generation Next** event held in Salford.

**Diversity** remains a hot topic in all three moving image industries, and we continued to shine a light on the subject through such events as our annual Television Lecture. Lenny Henry delivered a passionate and provocative lecture, and brought into focus this very important issue in the television industry. Diversity has also been a major talking point in all our film, television and games Question Time sessions.

Our own **new talent schemes and initiatives** have continued to level the playing field for talented people, regardless of their background. We ensure they are judged on their work alone and that everyone has the chance to be considered. By virtue of this fair and open approach, the talent we highlighted in 2014



The panel field questions from the audience at a Film Question Time event

## 2.1a LEARNING & EVENTS (CONT.)



Make-up artist Lois Burwell holds a BAFTA masterclass in Hong Kong

showed a good level of diversity, with 40% women, 27% from BAME origin and 21% having a disability. Our research project examining barriers to progression for those from diverse backgrounds was still being refined as the year ended.

Our learning activities in [Asia](#) continued apace, following the successful launch of this strand of our activities in December 2013. Masterclasses were held in Hong Kong with producer Duncan Kenworthy and make-up artist Lois Burwell. BAFTA Productions continued to work closely on filming and producing content to support and promote our activities in the region. We also selected the first recipients of the [BAFTA Scholarship Programme in Hong Kong](#), supported in 2014 by the Yip Foundation: Wan Pin Chu from Hong Kong is studying Film Composition at the Royal College of Music; while Tian MacLeod Ji, from Oxfordshire, is studying to become a documentary-maker at the City University of Hong Kong. Both have received financial support towards one year's worth of course fees, a £10,000 bursary for expenses and mentoring support from industry professionals in their chosen fields.

Discovering and nurturing new and emerging talent remains a key remit for BAFTA, so it was with great pleasure that we launched the new [The JJ Charitable Trust writing bursaries](#). Five new writers were selected to benefit from the scheme, receiving a programme of Screenwriting Labs, programmed by BAFTA, as well as a grant from The JJ Charitable Trust allowing them to complete a feature script. Each had proven writing experience – mostly within theatre – but would not have been able to dedicate the time to writing a feature script without the assistance of the Trust. Our expertise gave them a useful induction into the way the film industry works, as well as insights into the difference in writing for the screen, building on the legacy of the Screenwriters Lecture Series (also funded by The JJ Charitable Trust) by connecting former speakers from the series to the identified new talent on the programme.

Elsewhere, the [Career Starter Forums](#) continues to grow, with more than 1,500 tickets sold for the Filmmakers Forum and two Generation Next TV Forums, held in London and Salford.

The [BAFTA Roccliffe New Writing Forum](#) continues to uncover emerging talent, giving a platform to talented new writers. Following feedback from our Children's Awards' juries – requesting we highlight the importance of quality writing for children – an additional New Writing Forum was added to the existing programme, focusing on writers penning scripts for children. Alison Down was chosen by a panel of industry experts to receive an expenses-paid trip and full delegate pass to the MIP Junior international children's programming market in Cannes. The trip included extensive industry introductions and networking opportunities, and was organised by The London Book Fair.

## 2.1b BAFTA ARCHIVE, HERITAGE & EXHIBITIONS

### Objectives for 2014

- Develop BAFTA's research and development (R&D) activity and commercial services;
- Accelerate the digitisation and dissemination of BAFTA Archive and Heritage assets, and build an active portfolio of projects;
- Expand activity in the agenda for collecting, protecting and sharing the heritage of British film, television and games;
- Share BAFTA's growing media content and history with the public through exhibitions, web publishing, production and partnerships;
- Work with BAFTA offices and partners, home and abroad, on joint Archive and Heritage projects and initiatives, promoting the value of our content for education and wider public engagement.

### Achievements and Performance

The **mission statement** for BAFTA Archive, Heritage and Exhibitions was agreed in 2014: 'Collecting, protecting and celebrating BAFTA's history'.

The first exhibition of the year fulfilled all three criteria, with a public opening of **Behind the Mask**, a photographic exhibition by Andy Gotts MBE, collecting together more than 100 new portraits of nominees in the Film Awards' performance categories (Leading and Supporting Actor and Actress), including such luminaries as Daniel Day-Lewis, Sidney Poitier and Meryl Streep (a selection of these also formed the photographic essay in this year's Film Awards brochure).

The exhibition ran from 20 January to 7 February at Somerset House in the lead-up to the Film Awards, before moving on to BAFTA 195 Piccadilly and then The Lowry in Salford. An accompanying brochure was also created for sale, with all works available to buy in limited editions of 25, with 60% of the proceeds going to BAFTA to support its charitable work. Plans to exhibit *Behind the Mask* at other venues throughout 2015 were also secured in 2014.

Elsewhere, 465 photographs (both prints and negatives) were scanned and added to the growing **digital photography resource**. We also scanned and created digital files of BAFTA's journals, magazines and newsletters for members, covering the years 1948–2009, and the early minute books (1947–1962) of the forerunning organisations that became BAFTA.

Trialled in late 2013, our online photography library, **Thirdlight**, was successfully hard launched in time for the Film Awards, giving widespread access to our photography database. This was rolled out to internal, branch, partner and media users.



John Hurt attends the *Behind the Mask* exhibition at Somerset House

A new commercial venture, **BAFTA Prints**, was successfully launched at the Children's Awards in 2014, enabling attendees to purchase prints of photographs taken at the Awards.

**BAFTA Research**, a research and development business unit within BAFTA to innovate technology for industry-wide benefit, also saw notable activity in 2014. BAFTA Research creates innovative media processing and cloud computing technologies, as well as looking at solutions to computing challenges in our field.

During 2014, we reached the testing stage of a major new version of **Source To Screen**, our cloud-based media management service. New functionality was added, including a further secure video player, giving customers and developers more choice on their content delivery. Overall, the service grew its media assets 88% over the course of the year, with the top five customers maintaining more than 22 terabytes of media and 41,000 files within their respective accounts. A patent was also filed in respect of BAFTA Research innovations in visual quality metrics.

Two **research projects** were completed in 2014 – VQ-INDEX: BAFTA Visual Quality Index for Video and ContentSlate – with four new projects in progress at the close of the year: REVQUAL: Resolving Visual Quality for Media; Visible Rights; Video Clarity: High-speed Meaning Extraction in Large Video Datasets; and VIDAS: Video De-duplication and Quality Assessment. These projects were partially funded with the generous support of the UK's innovation agency, Innovate UK.

More information on Source To Screen and our current research projects and collaborations can be found here: [www.bafta.org/initiatives/commercial/research](http://www.bafta.org/initiatives/commercial/research)

## 2.1c AWARDS

### Objectives for 2014

- Produce five high-profile Awards ceremonies each year;
- Produce three Awards ceremonies in Scotland and Wales;
- Continue the audience development and international reach of our Games Awards;
- Deliver two first-class broadcasts for the Film and Television Awards, taking greater creative ownership, with new programmes across multiple channels;
- Build on the international relevance of our Film Awards and engagement of partners who can bring the Awards experience to new audiences;
- Continue a long-term sponsorship relationship and identify a party sponsor for the Film Awards;
- Deliver the new format production for the Games Awards and, following a review process, for the Children's Awards;
- Implement the findings and conclusions drawn from the Television Review to secure a long-term sponsor for the Television Awards;
- Continue our online activity, making [bafta.org](http://bafta.org) the primary destination for immediate and comprehensive Awards coverage.

### Achievements and Performance

The **EE British Academy Film Awards** was held at the Royal Opera House on 16 February, hosted by Stephen Fry. The BBC One show was broadcast at 9pm on the same night, and attracted 4.56 million viewers, an audience share of 22.1%. In addition to its UK broadcast, the ceremony was

also sold to more than 160 territories, underlining the Awards' global appeal.

The run up to the ceremony saw us launch a high-profile marketing and publicity campaign – inspired by the concept of 'Cinemmersive' and focusing on the tagline, 'The Show Starts Here' – which featured a beautiful, specially-commissioned illustration from art studio La Boca. London Underground four-sheet posters, bus superside posters and a cinema trailer were all created to build excitement for the Awards and highlight the BBC One broadcast; while print ads announcing the nominations ran in *Variety*, *Screen* and *The Hollywood Reporter*. BAFTA's social media hubs also became a hive of activity and public interaction in the weeks leading up to the event – the official trailer received more than 16,500 views on our dedicated YouTube channel, for example (it was also the most popular post of the past 12 months on our Facebook page, with more than 4,200 'likes' and a reach of more than 1.6 million viewers).

The evening before the ceremony, our official jeweller, Asprey, hosted a glittering nominees' reception at its New Bond Street store. Among the list of attendees were Dame Helen Mirren, Amy Adams, Olivia Colman, Steve Coogan, Ron Howard, Lupita Nyong'o and Tom Hiddleston.

On the night, *12 Years a Slave* won Best Film, with *Gravity* collecting the most BAFTAs, with a tally of six, including Outstanding British Film and Director for Alfonso Cuarón. Film auteur Peter Greenaway received the Outstanding British Contribution to Cinema, with the Fellowship, the highest honour the Academy can bestow, presented to Helen Mirren by BAFTA president, HRH The Duke of Cambridge. The EE Rising Star Award, the only award voted for by the public, was presented to actor Will Poulter.

Title sponsor EE has committed to extending its partnership with BAFTA up to 2016.

For the first time, all of our additional filmed content for the Film and Television Awards (see below) was produced and directed in-house by BAFTA Productions, including our pre-Awards show for international sale, *Nominations in the Spotlight*, which premiered on BBC iPlayer under the new title *Films in the Frame* for the seven days preceding the ceremony. Viewing figures topped 129,000. BAFTA Productions also worked very closely



Chiwetel Ejiofor arrives on the red carpet at the EE British Academy Film Awards



## 2.1c AWARDS (CONT.)



The winners of the Arqiva British Academy Television Awards

with the BBC Programme Pages and BBC iPlayer teams, giving us excellent social media coverage for both the Film and Television Awards. For each ceremony, the BBC hosted three of our backstage interviews on their website and featured new packages we produced called *BAFTA Film Awards: Unseen* and *BAFTA Television Awards: Extra Time*, which featured non-transmitted categories from each ceremony.

The **British Academy Games Awards** took place at Tobacco Dock on 12 March, hosted by Dara O Briain.

The ceremony was preceded by BAFTA's inaugural Inside Games event, which was open to the public and showcased upcoming games from some of the world's biggest studios, including Electronic Arts, Microsoft and Sony. The event included developer talks and an Indie Games Arcade. It was also the first year we have allowed the public to attend the Awards ceremony, with more than 360 public tickets sold. The revenue generated from selling exhibition space made up for the absence of a significant Games Awards sponsor, the securing of which remains an objective for the future.

Digital channel Challenge TV broadcast an hour-long highlights programme, *2014 BAFTA Games Awards Rebooted*, which was produced by BAFTA Productions and the ceremony producer Trey Farley. Aired on 21 March, the programme drew a combined audience of 103,500 across its first broadcast and two repeats.

Best Game was won by *The Last of Us*, which collected four other BAFTAs. Showcasing the best in young games talent, *Size DOES Matter* – created by a team of students in Norway – won the BAFTA Ones To Watch Award, in association with Dare To Be Digital. The Fellowship was presented to Rockstar Games for its outstanding contribution to the games industry, with the company's Sam and Dan Houser, Leslie Benzies and Aaron Garbut on stage to accept the honour.

The **BAFTA Scotland New Talent Awards** was held at Glasgow's The Arches on 25 March, hosted by Muriel Gray for the third consecutive time.

*Finding Family*, which won the Factual category, was also awarded the prestigious Best New Work award, supported by Channel 4. This 'best of the best' prize is awarded to one of the winners from the other 12 categories.

The **British Academy Television Craft Awards** took place at The Brewery in London on 27 April, hosted by Stephen Mangan for the second year running.

No single title dominated on the night, with only historical drama *Peaky Blinders* and *Doctor Who* picking up multiple awards: two each for Director: Fiction and Photography & Lighting: Fiction, and Make Up & Hair Design and Special, Visual & Graphic Effects respectively.

Dominic Mitchell collected the Writer: Drama award for his debut work, *In the Flesh*, less than six months after being named a BAFTA Breakthrough Brit. Graham Linehan, no stranger to BAFTA success, took home his fifth Award, this year in the Writer: Comedy category for *The IT Crowd*. The Special Award was presented to entertainment programme *Strictly Come Dancing*. It was presented by dancer Anton du Beke and former contestant and winner Kara Tointon to series director Nikki Parsons, collecting the award on behalf of the production team.

The **Arqiva British Academy Television Awards** was hosted by Graham Norton at the Theatre Royal in London on 18 May. The Awards show on BBC One drew 5.1 million viewers with a 23.5% audience share.

The glamorous pre-Awards nominees' party was held at the Corinthia Hotel in London. Among the guests were Dominic

## 2.1c AWARDS (CONT.)

West, Doon Mackichan, Kerrie Hayes, Luke Newberry, Arthur Mathews, Heydon Prowse, Jolyon Rubinstein and all four of the Dragons from *Dragons' Den*.

*Broadchurch* won three Awards: Drama Series, Leading Actress (Olivia Colman) and Supporting Actor (David Bradley). It was Bradley's first BAFTA, and it proved to be a night of debut wins with Leading Actor and Supporting Actress also going to first-time nominees – Sean Harris for *Southcliffe*, and Sarah Lancashire for *Last Tango in Halifax*. Richard Ayoade and Katherine Parkinson also won their first BAFTAs, for Male and Female Performance in a Comedy Programme respectively for *The IT Crowd*. The Special Award was presented to Cilla Black for her 50-year contribution to British television, with the Fellowship given to Julie Walters in recognition of her outstanding television work across a range of genres. The Radio Times Audience Award, the only award voted for by the public, was won by *Doctor Who: The Day of the Doctor*.

Arqiva was the title sponsor for the Awards once more, making it the third year in a row. Starting in 2015, House of Fraser will be our title sponsor for this event for the next three years.

We introduced a new Awards ceremony this year for our **BAFTA Young Game Designers** competition, open to any young people aged between 11 and 16. Held at BAFTA 195 Piccadilly on 12 July, the Awards saw 15-year-old Adam Oliver selected as the winner of the Game Making award for his game *AlienX*, while Rhianna Hawkins, aged 16, collected the Game Concept award for her idea for a game called *Tomatos Role*. Next year we will be adding a new category to the Awards and expanding the age group that can enter. Filming of the event was produced and directed by BAFTA Productions.

The **British Academy Cymru Awards** was held at the Wales Millennium Centre in Cardiff on 26 October and was hosted by Jason Mohammad. For the first time, the ceremony was televised, with a one-hour highlights programme broadcast on S4C.

Three BAFTA Cymru Special Awards were presented: acclaimed journalist and BBC Middle East editor Jeremy Bowen collected the Siân Phillips Award; the Gwyn Alf Williams Award went to Green Bay for its production *The Miners' Strike – A Personal Memoir*; and actress Nerys Hughes was given the Special Achievement Award for Outstanding Contribution to Television.

The **British Academy Scotland Awards** was held at Glasgow's Radisson Blu Hotel on 16 November and hosted by Hazel Irvine. The big winner was gritty prison drama *Starred Up*, which won three awards, including the Writer Film/Television category for BAFTA Breakthrough Brit 2014 recipient Jonathan Asser.

For the first time, the acting categories were separated by gender and by art form, with James McAvoy (Actor Film, *Filth*), David Tennant (Actor Television, *The Escape Artist*), Sophie Kennedy Clark (Actress Film, *Philomena*) and Shirley Henderson (Actress Television, *Southcliffe*) all collecting awards.

The three BAFTA Scotland Outstanding Contribution awards went to presenter Lorraine Kelly (Television); first assistant director Tommy Gormley (Craft); and producer Alex Graham (Broadcasting).

The **British Academy Children's Awards** took place at the Roundhouse in London on 23 November and was hosted by Doc Brown. Before the ceremony, we held a special event for children entitled The Red Carpet Experience, as outlined in a review on how we could improve the Awards (more details of this event can be found in the KPIs on p.21).

*Katie Morag* star Cherry Campbell made BAFTA history, becoming the youngest ever winner at our Awards, collecting the Performer award at just nine years old.

The results of the BAFTA Kids' Vote were also announced: almost 200,000 votes were cast by 7–14-year-olds, who selected *Frozen* (Feature Film), *Jessie* (Television), *Minecraft* (Game) and *Bin Weevils* (Website) as winners in their respective categories. The number of votes fell from the 2013 figure because some of the larger companies involved in the Kids' Vote chose not to support the initiative as fully as in previous years. We are reviewing the voting structure for 2015.

Esteemed illustrator and puppet-maker Peter Firmin received the Special Award for his outstanding contribution to children's media. With his business partner Oliver Postgate, Firmin was behind some of the UK's most memorable children's productions, including *Ivor the Engine*, *Noggin the Nog*, *Bagpuss* and *The Clangers*.

The full list of winners for each Awards, as well as red carpet and backstage videos and photos, are available to view on [www.bafta.org](http://www.bafta.org)



Special Award recipient Peter Firmin with his daughter Emily, Bagpuss' original owner

"I THINK IT'S CRUCIAL FOR THE INDUSTRY. EVERYONE SHOULD APPLY."

## CASE STUDY: **Dominic Mitchell**, Breakthrough Brit

Screenwriter Dominic Mitchell was chosen as one of the 17 inaugural recipients of our Breakthrough Brits initiative, launched in 2013 in partnership with Burberry. This flagship scheme aims to showcase and support emerging talent across film, television and games. Less than six months after being named a Breakthrough Brit, Dominic won his first BAFTA for BBC zombie drama, *In the Flesh*, and is currently part of the Writers' Room for new HBO series, *Westworld*. He said:

*"I've told all my writer friends, all my director friends, all my producer friends, anyone I know in the industry basically, to apply for Breakthrough Brits. It was one of the best schemes I've ever been on. They really look after you, they take care of you. I tell them you'll go to these incredible events, you'll learn so much, and because it's BAFTA, you'll be paired with a really incredible mentor. For me, it really felt like a step up in my career.*

*I got a real sense of community from it, and a sense that I was being taken seriously in the industry. Because BAFTA has such weight behind it, people really take you seriously. It's been great for my career.*

*It's made me want to get involved in BAFTA more. I'd love to be a mentor one day, because it was so helpful to me. There are plenty of books on writing for television, but there's not a lot of information about what the reality of working in the industry is like, the politics and the day-to-day stuff that you have to deal with. Through Breakthrough Brits, I talked to experienced professionals about that and it's a really important part of the process to know. Now I've been through it a bit I could pass on that knowledge too.*

*Breakthrough Brits is a brilliant scheme. I'm still getting support from BAFTA to this day. They don't forget about you. You're not just in a herd and then that's it, see you later. They are constantly checking in to see how you are doing. It's not just for show; it's not just a couple of events. It really felt like a massive stepping stone for me career-wise and creatively. I think it's crucially important for the industry. Everyone should apply."*



## 2.1d 195 PICCADILLY LIMITED



Attendees at an Advertising Week Europe event held at BAFTA 195 Piccadilly

### Objectives for 2014

- Raise the technical standards at BAFTA 195 Piccadilly;
- Build on the excellent financial performance achieved at BAFTA 195 Piccadilly in 2013 and develop the next phase of the plan for the growth of the business;
- Plan and redevelop the existing second floor members' bar and restaurant at BAFTA 195 Piccadilly;
- Generate sufficient profits to Gift Aid to the charity for investment in the Learning & Events programme, the Archive and related digital initiatives incentives.

### Achievements and Performance

195 Piccadilly Limited commenced trading on 1 January 2013 to oversee the hospitality operations at our members' headquarters, located at 195 Piccadilly, and manage the hiring of its facilities. The aim: to develop BAFTA 195 Piccadilly as the charity's HQ and as a first-class venue for screenings, conferences and a variety of other business entertainment or party functions.

In 2014, 195 Piccadilly Limited performed strongly against expectations, growing turnover and maintaining an operating profit level achieved in the previous year.

BAFTA 195 Piccadilly is being increasingly seen as a creative hub for clients: in April, the premiere event for the advertising industry, Advertising Week Europe, returned for its second consecutive year, attracting such partners as News UK, ITV, Microsoft, Google and Facebook; we housed Creative Week, connecting the worlds of film, television and advertising together for learning and networking opportunities; and we held numerous multi-day conferences and multi-use client programmes.

A large investment was made in the back-of-house areas of the building, with a major redesign of the first-floor kitchen. A large storage space, immediately next to the kitchen, was

transformed into a temperature controllable preparation area and the walk-in freezer was doubled in size. The new design and build was future-proofed in line with any further development of the building.

The second floor members' bar and restaurant also received a minor facelift during the summer closure, and performed strongly, exceeding expectations. BAFTA Productions created new content for the in-house screens.

The building retained its high technical standards through high-profile partnerships with leading companies in the technology field. A 4K projector was installed in the Princess Anne Theatre, through Barco, ensuring our technical offering continues to meet market expectations.

Our direct engagement with members grew in 2014, with the launch of a monthly BAFTA 195 Piccadilly newsletter, sent to all BAFTA members, offering insights into our current menus, forthcoming activities and special offers. We also introduced a monthly food and beverage event for members, organised and delivered through our skilled in-house staff and BAFTA's food and beverage partners. A new website was launched specifically for BAFTA 195 Piccadilly, ensuring synergy within BAFTA while also establishing a unique identity. The website features more opportunities for members and clients to engage with present and future activities taking place in the building.

Throughout 2014, negotiations were held with The Crown Estate (our landlord) with regard to extending the lease for the building, which currently runs to 2023. Throughout the second half of the year, we began to formulate further plans for future development of BAFTA 195 Piccadilly in line with the ongoing lease renewal. These plans focus on creating better usage of the space within the building for both members and clients, and may include building an additional floor through a reconfiguration and reveal of current 'hidden' structural architecture.

Visit the dedicated BAFTA 195 Piccadilly website: [www.bafta.org/195-piccadilly](http://www.bafta.org/195-piccadilly)

## 2.1e KEY PERFORMANCE INDICATORS: QUALITATIVE

*We have split our key performance indicators into qualitative and quantitative measures. Our core qualitative objectives for 2014 and the end of year outcome of each were as follows:*

### Learning & Events

#### *Core Objective*

To facilitate further evolution of the Learning & Events programme to ensure that more talented people across the UK have access to the skills, knowledge and networks to create excellent film, television and games; and to focus on how best the Academy can help reflect the diversity of our industries.

#### *Outcome*

We increased both the number of subscribers to our dedicated learning channel, BAFTA Guru, and the number of participants in our skills development programme in 2014. We ensured that our L&E programme reached an audience which reflects the diversity of the population, as well as making sure our new talent schemes continue to level the playing field by being open to all people who show talent, regardless of their background. Diversity as a topic was discussed in all of our Question Time events across film, television and games, and was the main thrust of Lenny Henry's Television Lecture.

### Awards

#### *Core Objective*

Deliver a new format production for the Games Awards and Children's Awards, reaching and engaging with more relevant audiences.

#### *Outcome*

We ran public events before both the Games and Children's Awards. Our inaugural Inside Games event offered an opportunity for attendees to gain hands-on experience with a wide range of highly anticipated games from the likes of Microsoft, Sony and Electronic Arts. The event also included a series of BAFTA-curated talks with leading game developers. Public tickets for the Awards were also on sale for the first time. Before the Children's Awards, we organised the Red Carpet Experience at the Roundhouse for children aged 7–14. As well as giving the children an opportunity to experience a taste of the excitement and glamour that surrounds BAFTA's Awards, they also discovered just what it takes to create their favourite programmes through a series of masterclasses with some of the nominees. The move to the Roundhouse in Camden was also a better fit for the Awards: as a venue, its key aim is to engage with young people, which aligns with our own objective.

### New and Emerging Talent

#### *Core Objective*

Expand our dedicated activity strand to support, develop and inspire new and emerging talent.

#### *Outcome*

We expanded our BAFTA Young Game Designers competition to include its own dedicated Awards ceremony in 2014, giving it extra support and promotion. We added two public-facing events to our Games and Children's Awards, which included masterclasses and developer talks. We added a new writing for children category to our existing BAFTA Roccliffe New Writing initiative. We expanded our Scholarships and Generation Next programmes, and successfully launched The JJ Charitable Trust writing bursaries. We also successfully entered our second year of the Breakthrough Brits initiative.

### Membership

#### *Core Objective*

Complete the membership review across all of BAFTA's areas of interest.

#### *Outcome*

We continue to review our membership and adopt future strategies to ensure our members are the best qualified in their field.

### Archive, Heritage and Exhibitions

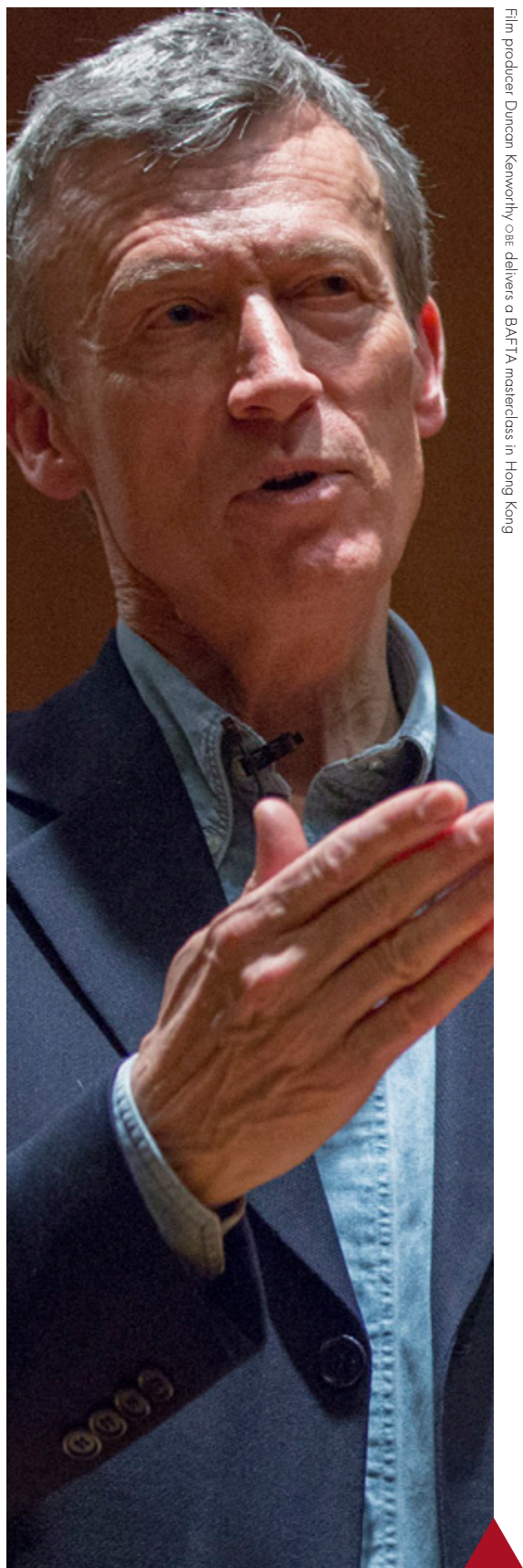
#### *Core Objective*

Expand the Academy's Exhibitions programme, engaging a wider audience with BAFTA's history through its extensive photography Archive.

#### *Outcome*

We opened the Behind the Mask exhibition, a photographic collection by Andy Gotts MBE, to the public at Somerset House in the run up to the Film Awards. The exhibition ran from 20 January to 7 February before moving to BAFTA 195 Piccadilly and then The Lowry in Salford. It will be touring other venues throughout 2015.

## 2.1e KEY PERFORMANCE INDICATORS: QUALITATIVE (CONT.)



Film producer Duncan Kenworthy OBE delivers a BAFTA masterclass in Hong Kong

### Broadcasting and Production

#### *Core Objective*

Increase revenue from BAFTA content sales through our new relationship with IMG media and to develop our own projects through BAFTA Productions, collaborating on programmes with other production companies.

#### *Outcome*

BAFTA Productions filmed all three A Life in Pictures events in 2014, which were repurposed for sale and sold to other territories by IMG Media. It also co-produced a special Julie Walters programme with Whizz Kid, entitled *Julie Walters: A Life On Screen*. This aired on BBC Two on 24 December and received ratings of 1.7 million, with a repeat on New Year's Day receiving 1.3 million viewers.

### International

#### *Core Objective*

Enable further cultural exchange by hosting events outside the UK and US; launching new scholarships to assist students from the UK to study in Hong Kong and vice versa.

#### *Outcome*

We expanded our Scholarships Programme into Asia, adding up to four BAFTA Yip Foundation Scholarships to our global activity. These offered financial support towards one year's worth of course fees, a £10,000 bursary for expenses and mentoring support from appropriate industry professionals. We also held two masterclasses in Hong Kong, with producer Duncan Kenworthy and make-up artist Lois Burwell, an Academy Circle event and several networking opportunities.

### Financial Stability

#### *Core Objective*

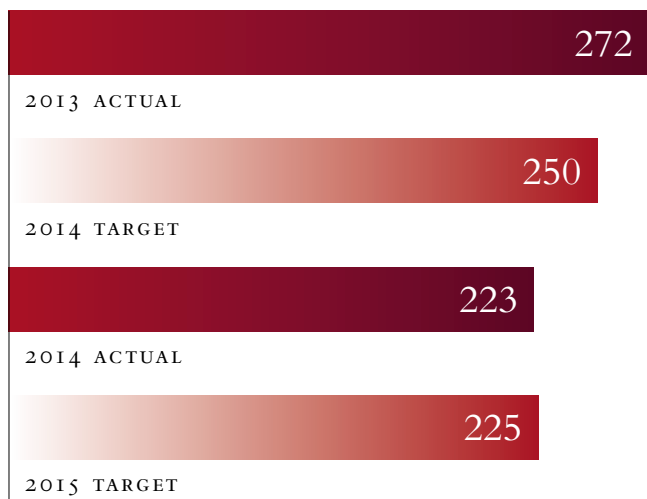
Build on the excellent financial performance achieved at 195 Piccadilly in 2013 and grow the business further.

#### *Outcome*

Turnover from 195 Piccadilly Limited increased by 11% in 2014, with growth in both facility hire and food and beverage revenue. Some additional costs were incurred during 2014 as part of reshaping the staffing model to a structure suited to our current objectives. As a result, profit levels were broadly consistent with 2013 and the business is now well placed for future growth.

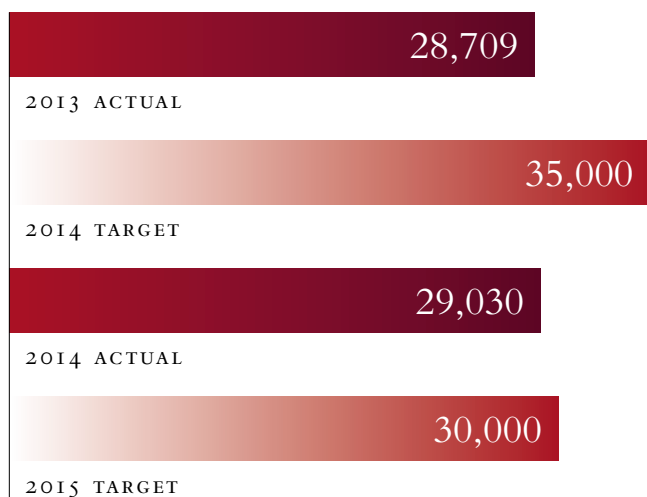
## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE

### Number of events staged

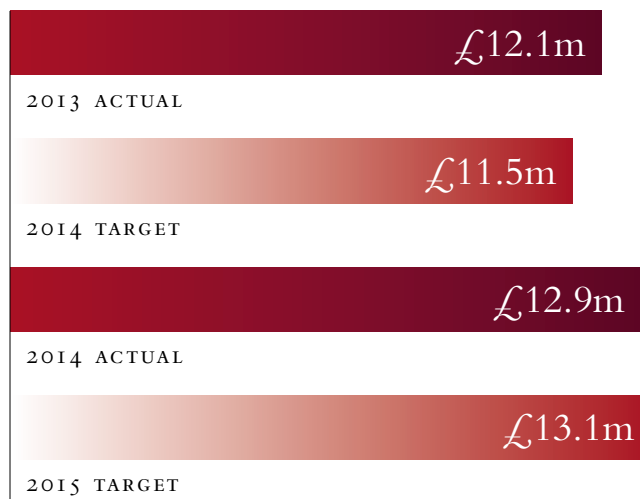


The number of events staged fell in 2014 on the previous year's figure because we rationalised our events to focus more on gaining wider engagement through our websites and social media. The same reason can also be applied to why the Actual number of attendees is lower than our Target attendees for the year, although average attendance has stayed roughly the same as 2013. Note: the 2013 events staged figure was also unusually high.

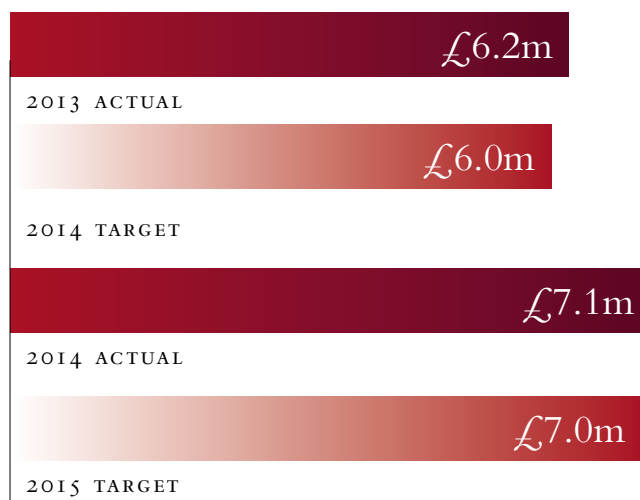
### Number of people who attended our events



### Total income from BAFTA Group

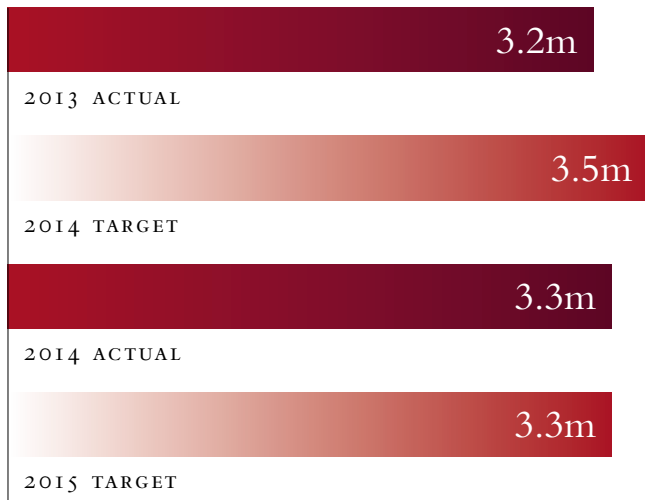


### Total charitable expenditure



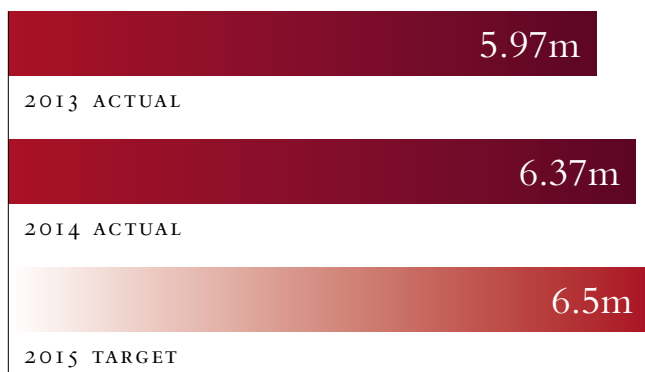
## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE (CONT.)

### Number of unique visitors to BAFTA websites

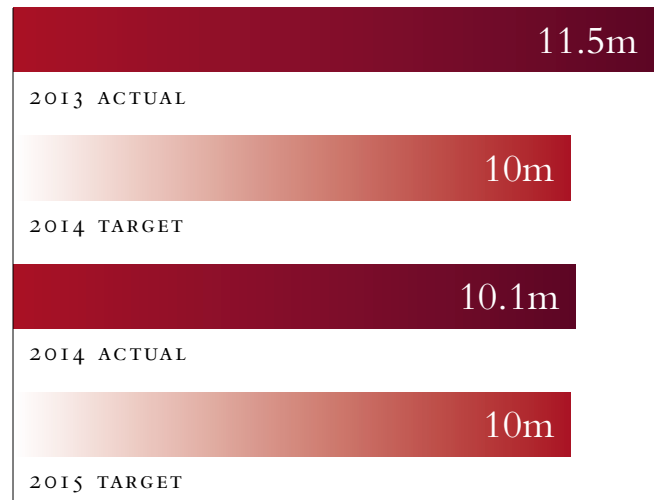


As the digital landscape continues to evolve, so too has our online offering. In 2014, we saw audience preferences move more towards consuming content on social media platforms, such as Facebook and Twitter, rather than traditional websites. As such, although our website visitor numbers remained relatively static on the 2013 figure (growing 100k), video views and social media engagement increased considerably (see Online Reach).

### Online reach (Twitter, Facebook, video and web)



### Total viewers reached by all of our television broadcasts

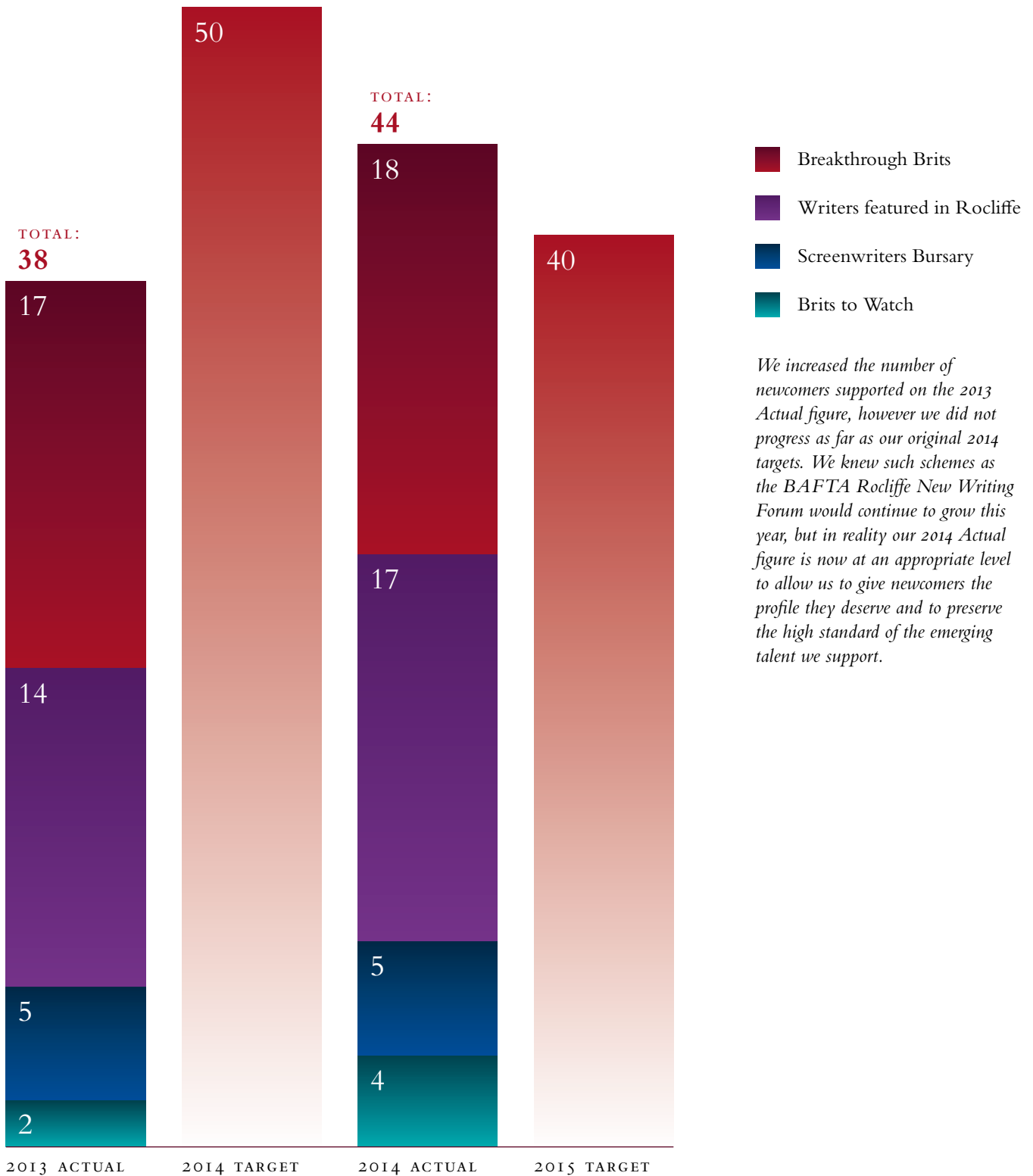


Although our viewing numbers saw a fall on the 2013 figures, the percentage share of viewership of our two main broadcast ceremonies on BBC One remained relatively constant, with a 22.1% share for the Film Awards (2013: 23.8%) and 23.5% for the Television Awards (2013: 25.5%). Both shows had the highest ratings share for their timeslot.



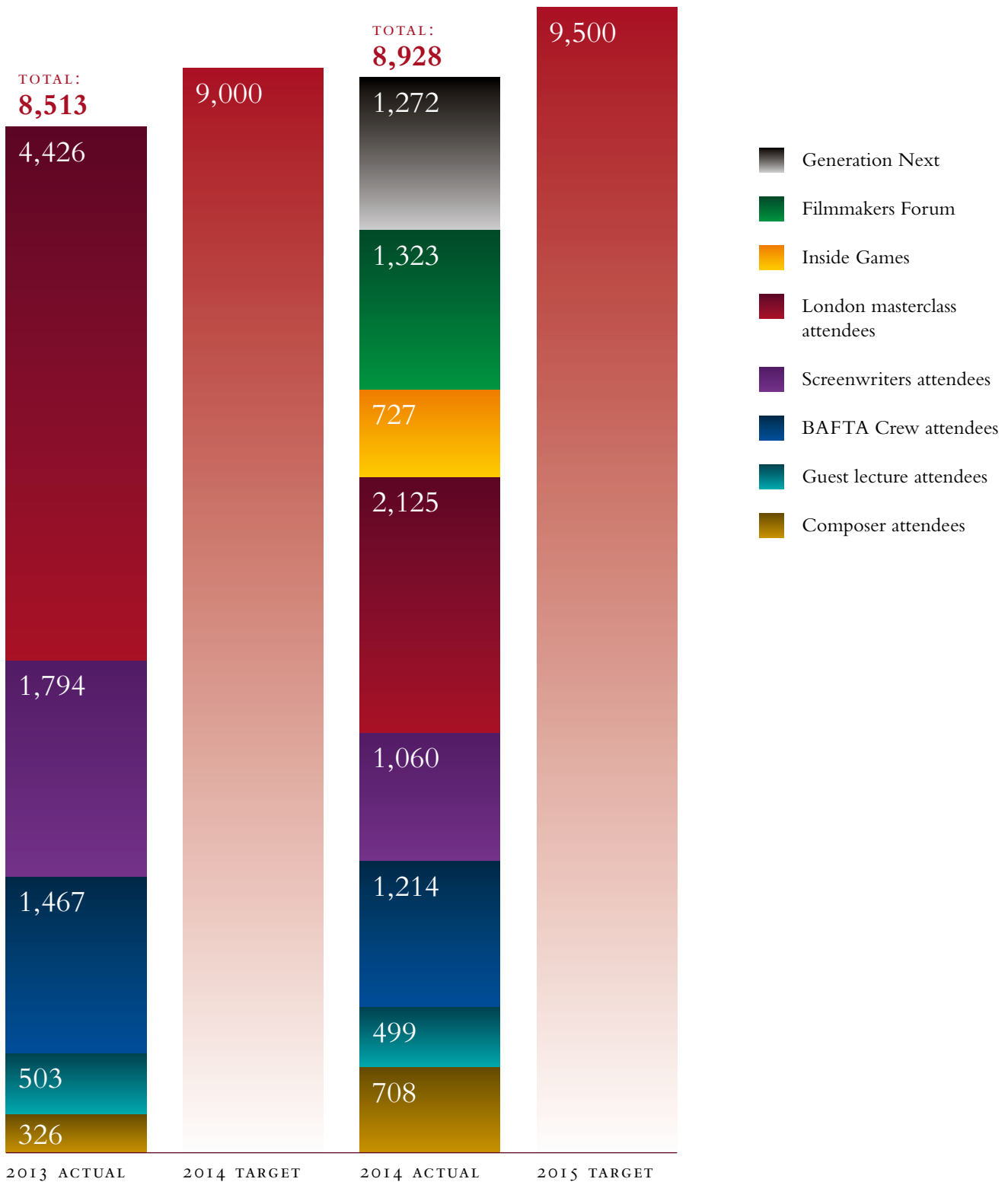
## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE (CONT.)

### Number of newcomers supported



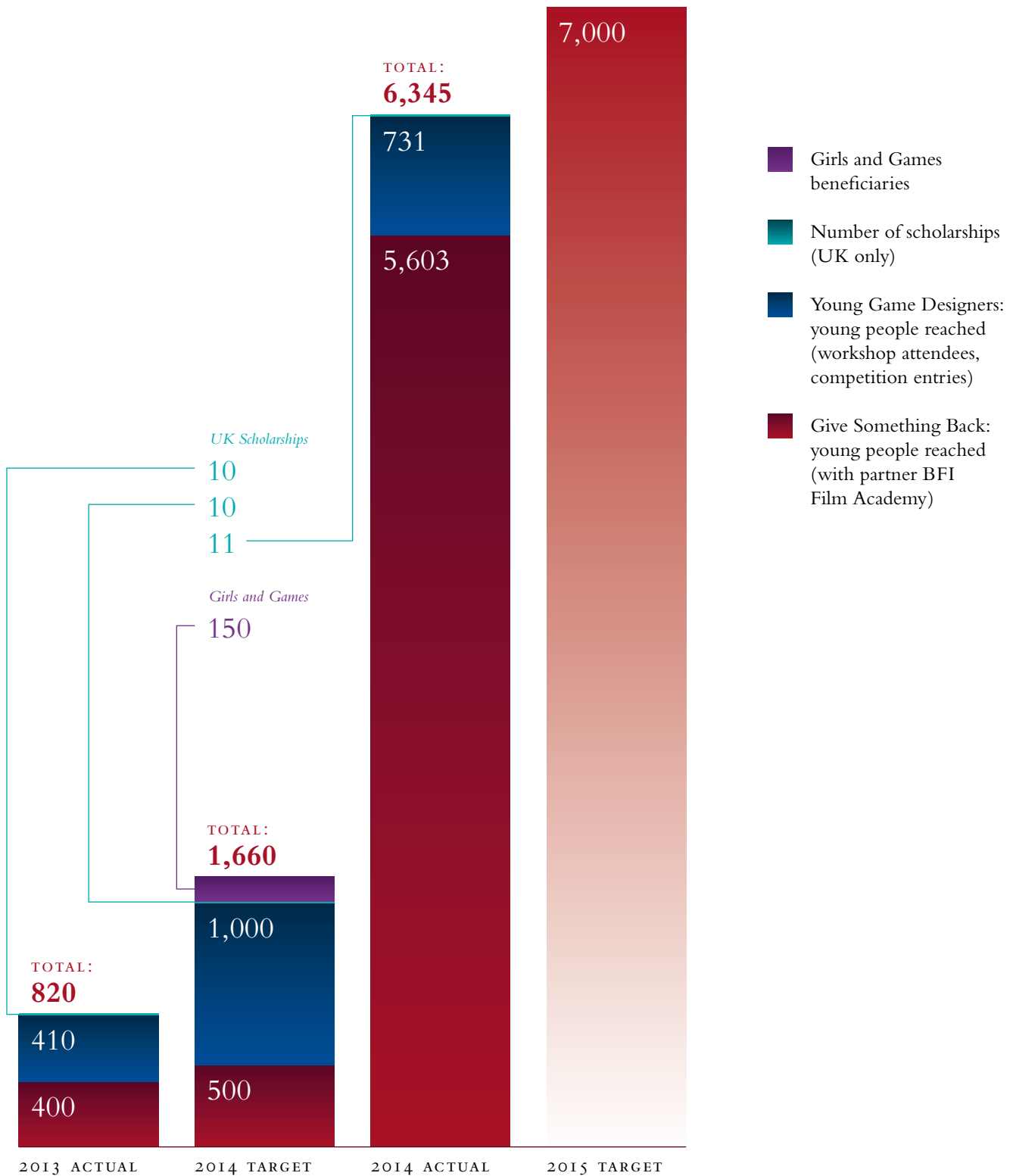
## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE (CONT.)

### Number of attendees/participants in skills development programme



## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE (CONT.)

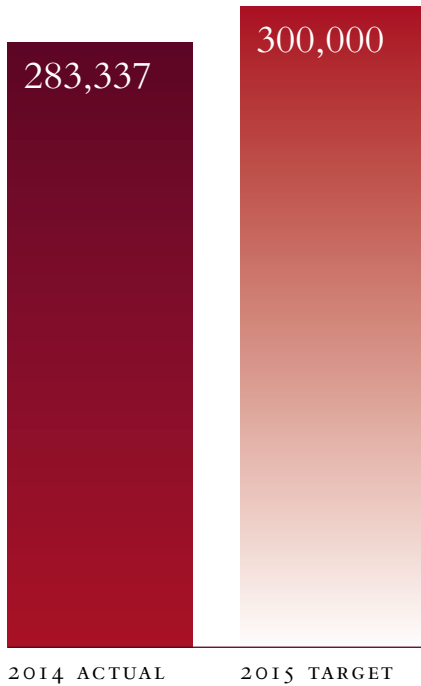
### Campaign beneficiaries



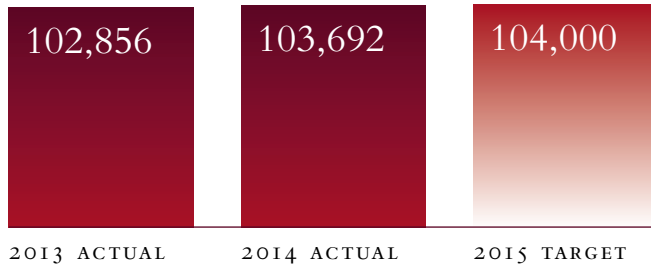
## 2.1e KEY PERFORMANCE INDICATORS: QUANTITATIVE (CONT.)

### Online learning engagement

*Total audio streams, downloads and plays (iTunes, Soundcloud)*



*Total audio subscribers (iTunes) at the end of the year*



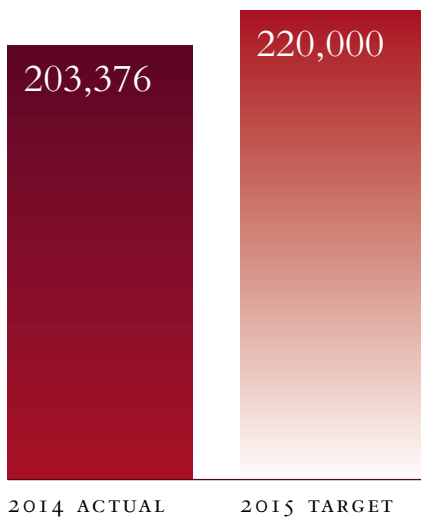
*Total subscribers to BAFTA YouTube channel*



*Total subscribers to BAFTA Guru YouTube channel*



*Young Game Designers web series views (How to Make Games, Working in Games)*



## 2.2 PLANS FOR FUTURE PERIODS

### BAFTA Overall

BAFTA's objectives for 2015, based on our Vision and Values, are outlined below:

- Deliver eight Awards ceremonies annually and set accepted standards of excellence for industry and audiences alike;
- Deliver a first-class programme of events for members and the public, with an emphasis on partnerships, while continuing to evolve the event programme;
- Develop Breakthrough Brits, Brits to Watch, the BAFTA Scholarships programme and other new talent initiatives as a headline activities for the Academy;
- Expand our dedicated activity strand to support, develop and inspire new and emerging talent;
- Continue the development of Fundraising as a core income activity;
- Take more creative ownership of our broadcasts, with new programmes across multiple channels;
- Inform as wide an audience as possible with relevant messages supporting the Academy's charitable objectives, and reach new audiences through our communications strategy via [bafta.org](http://bafta.org);
- Capture video content from our L&E events and activity around Awards;
- Engage new audiences and promote BAFTA's work;
- Communicate the presence and purpose of our learning strategy to as broad an audience as possible through BAFTA Guru;
- Increase the impact, interest and audience for our Awards, events and learning activities through BAFTA's digital platforms;
- Maintain the cap on membership numbers while targeting and signing up well-qualified new members, and to utilise that wealth of talent more;
- Manage and enrich our archive to BAFTA's best advantage, and increase the visibility of our Heritage and Archive work;
- Strengthen our wider industry role by positioning BAFTA as a major contributor to UK and international initiatives;
- Consolidate our financial position, allowing increased spending on our charitable endeavours;
- Generate sufficient profits to Gift Aid to the charity for investment in the Learning & Events programme, the Archive and related internet incentives;
- Commit to an extension of our lease for BAFTA 195 Piccadilly.

### Learning & Events

- Launch a new model of the successful Give Something Back campaign started in 2013, offering a more distinctive BAFTA experience for young people interested in careers in the film, television and games industries;
- Increase entries in the BAFTA Young Game Designers competition and continue to increase the percentage of young female entrants;
- Review and rationalise the programme – focusing on fewer strands and shifting emphasis to better, more coherent communications;
- Deliver diversity research project;
- Launch BAFTA Crew for film and television in London;
- To raise the profile of our flagship emerging talent initiative, Breakthrough Brits, and ensure it is representative of the diversity of the film, television and games industries.

### BAFTA Archive

- Continue our R&D activity and development of commercial services through BAFTA Research;
- Accelerate the digitisation and sharing of BAFTA Archive and Heritage content and build an active portfolio of projects;
- Continue working with BAFTA Productions and secure effective storage and accessibility of BAFTA content across the organisation and branches;
- Expand activity to collect, protect and share the heritage of British film, television and games;
- Share BAFTA's growing content and history with the public through exhibitions, web publishing, production and partnerships;
- Deliver commercial initiatives and generate revenues from photography and exhibition activity;
- Encourage all BAFTA offices and partners to work on joint Archive, Heritage and Exhibitions projects and initiatives, promoting the value of our content for education and wider public engagement.

## 2.2 PLANS FOR FUTURE PERIODS (CONT.)



Olympian Mo Farah celebrates on the red carpet at the Aqiva British Academy Television Awards

### Awards

- Produce five high-profile Awards ceremonies each year;
- Produce three Awards ceremonies in Scotland and Wales;
- Continue the audience development and international reach of our Games Awards;
- Build on the international relevance of our Film Awards and engagement of partners who can bring the Awards experience to new audiences;
- Continue our web activity, making [bafta.org](http://bafta.org) the primary destination for immediate and comprehensive Awards coverage;
- Review the format production of the Children's Awards.

### BAFTA Productions

- Work to establish BAFTA Productions' stature and expertise within the television and digital industries;
- Work with the BAFTA Guru team to develop new strands for their target audience;
- Grow audiences around the Awards through live streaming red carpet and additional content;
- Build on our established relationship with IMG Media, to grow sales for existing content;
- Develop new ideas from the BAFTA Productions development slate and work with IMG Media to ascertain broadcast interest;
- Work with the BAFTA Archive team to identify archive content that can be repurposed for sale;
- Where possible, work with BAFTA scholars and emerging talent on production;
- Offer BAFTA Productions' services to our partners on a commercial basis.

### 195 Piccadilly Limited

- Continue to grow engagement with members;
- Ensure that BAFTA 195 Piccadilly is seen as the home of the moving image through adopting technical excellence in its facilities;
- Further define the needs of BAFTA 195 Piccadilly for now and future generations and plan accordingly through future-proofed design;
- Investigate and develop plans on how to grow the offer outside of BAFTA 195 Piccadilly.

## 2.3 FINANCIAL REVIEW

### 2.3a REVIEW OF THE FINANCIAL POSITION

#### Income and expenditure

The financial statements show another positive financial performance for BAFTA in 2014, taking account of the fact that the result for the year is lower than 2013 due to our investment in charitable activity, in addition to the costs of generating the incremental revenue. Total revenue in 2014 was £12,840k, an increase of 7% on the 2013 revenue of £12,025k, while resources expended on charitable activity increased by £788k to £7,028k in 2014 (2013: £6,240k). This translated to a net income before unrealised gains of £234k (2013: £831k).

The increase in revenue of £815k was largely due to growth in the BAFTA Group's commercial revenues, which rose 10% in 2014 to £7,224k (2013: £6,587k), from higher membership subscriptions, hiring income from BAFTA 195 Piccadilly and revenue from the variety of broadcast productions. The continuing strong performance of BAFTA 195 Piccadilly, since its management was brought in-house in 2013, is pleasing and its contribution is increasingly significant to the Group.

Incoming resources from charitable activities also contributed to the overall growth in revenue, increasing by 3% in 2014 to £5,278k (2013: £5,098k); while total revenue generated from our Awards ceremonies dipped very slightly in 2014, BAFTA Archive income increased by 115% to £232k (2013: £108k), as further grant funding was secured for additional BAFTA Research projects, and income from Learning & Events increased by 14% in the year to £730k (2013: £636k) due to additional sponsorship and fundraising income for Young Game Designers and Writers' Bursary.

Turning to expenditure, total resources expended by the Group increased by 13% to £12,606k (2013: £11,194k). Of the overall increase of £1,412k, £788k related to charitable expenditure, spread across all three areas of our charitable activity: Awards, Archive and Learning & Events.

In Awards, the additional £214k of Awards expenditure in 2014 primarily related to the change in format of the Games Awards, growth in our gift-in-kind partnerships around the Film Awards and the broadcast of the BAFTA Cymru Awards.

BAFTA Archive expenditure grew by 56% to £792k (2013: £509k) as the number of grant-funded BAFTA Research projects increased, and Learning & Events expenditure increased 16% to £2,167k (2013: £1,876k), with additional investment in Young Game Designers, Writers' Bursary, Scholarships and Brits to Watch.

Our net contributions to the Learning & Events programme and Archive were £1,437k and £560k respectively (2013: £1,240k and £401k).

A further £604k related to increased costs associated with generating funds, in particular our in-house production and BAFTA 195 Piccadilly costs which support the increased income in these areas.

#### Balance sheet

The BAFTA Group year-end balance sheet showed net assets of £8,707k (2013: £8,405k) following a result for the year, after unrealised gains, of £302k, while the charity's funds have increased to £10,448k during the year (2013: £10,147k).

#### Investments

Investments in the Group had a market value at year-end of £4,121k (2013: £2,837k). The breakdown is:

- Newton Investment Management holds £1,203k (2013: £1,185k), being funds originally held in the David Lean BAFTA Foundation and brought into the Group following the merger in 2012;
- Brewin Dolphin Ltd holds £118k (2013: £123k), as the BAFTA Scholarships Fund;
- Nationwide holds two fixed length deposits totalling £1,800k; one deposit of £1,300k represents the funds previously held with Ingenious Asset Management (2013: £1,279k), designated by the Board as the Building Fund. The second deposit of £500k represents fixed term deposits;
- Santander and Lloyds each hold a fixed term deposit of £500k (2013: £250k held with NatWest).

## 2.3a REVIEW OF THE FINANCIAL POSITION (CONT.)

### Investments (cont.)

During the year, the Board decided to liquidate the investments previously held with Ingenious Asset Management and hold the funds in a fixed term deposit, to better match the investment duration with the risk profile of the investments, as we prepare to use these funds for an investment in the Building. The investments were liquidated at a value of £1.3m, generating realised gains of £43k in 2014.

The Newton and Brewin Dolphin investments are split among a variety of sectors and across a wide geographical spread. The trustees have adopted the following investment principles, to be monitored by the Finance and Audit Committee, and whose members:

- have appointed investment managers to advise on the investment of assets of the funds in accordance with the principles set out below and within the guidelines set down from time to time by the Trustees;
- will monitor the performance of the funds by reviewing quarterly performance reports and performing a thorough annual review undertaken with the investment managers.

The following outlines the investment objectives:

- Ensure the funds are invested to maximise distributable income to support the charitable causes in line with the aims of the Academy, while maintaining the real value of the fund over the long term;
- Invest in a diverse portfolio consistent with a medium risk profile. The trustees will measure performance against a target return of rolling five-year RPI plus 2%.

### Tangible fixed assets

Tangible fixed asset additions in the year included £274k of leasehold improvements to BAFTA 195 Piccadilly, primarily refurbishment works to the kitchen, and a further £132k on furniture and equipment (including technical equipment). Disposals in the year generated a loss of £4k on furniture and equipment.

### Debtors

Group debtors reduced by £790k to £2,415k at the end of 2014 (2013: £3,205k), largely due to earlier payment of amounts due in relation to the Film Awards for 2015.

### Funds

During 2014, the Board designated an additional £810k to the Building fund, taking the total designated funds relating to future investment in the BAFTA 195 Piccadilly building to £2.5m, in addition to the £1m of restricted funds held for this purpose.

Sixteen restricted funds were in place at the end of 2013. An additional 20 were established during 2014, each for a specific project within the charity's Learning & Events or Archive activities, or for enhancing BAFTA's facilities. Funds were fully expended on 23 of the projects during the year, leaving 13 projects with fund balances at 31 December 2014.

Note 17 (see p.61) provides additional detail on funds and the amounts received and expended during the year.



## 2.3b RISK MANAGEMENT

The charity undertakes a comprehensive risk management process. A detailed risk register is reviewed monthly by senior management on a rolling basis, and action points are reviewed and discussed by the Finance and Audit Committee at every 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.

Operational, financial, governance and environmental/external risks are examined regularly, along with compliance with law and regulations. As a result, the Group has built up a comprehensive register of risk areas, both in terms of its likelihood of occurrence and its impact, categorised using a traffic light system.

Significant areas of risk identified and closely monitored include:

- the risk that the Academy may not be able to expand its activities as planned due to the loss of a key income stream, most notably, the retention of Awards sponsors and partners;
- security of our Awards nominations and winners in advance of announcement;
- reputational risk;
- an inability to negotiate a lease extension.

All major risks to which the Group is exposed, which have been identified with these procedures, are regularly assessed and monitored. Systems have been implemented to manage these risks, and these are continually developed and enhanced. During 2014, a compliance checklist was developed to sit alongside the risk register, for review and discussion by the Finance and Audit Committee at each meeting.

## 2.3c 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, a reserve equivalent to at least six months' operating costs should be maintained. At the year end, the Group's unrestricted reserves were £7,496k (2013: £7,121k), however, this includes investments and fixed assets. Excluding these (2014: £5,368k; 2013: £4,065k), the figure is £2,128k (2013: £3,056k), which equates to six months of operating costs, based on the 2015 annual operating cost budget for the BAFTA Group, incorporating 195 Piccadilly Limited.

### Designated funds

The Board continues to maintain a specific fund in relation to the building, as noted earlier, as part of its planning for a renewal of the lease on BAFTA 195 Piccadilly and an investment in the building to ensure it remains suitable to meet the Academy's future needs. The Board aims to continue to attract funds and donations to fund the investment which will be required in the building.


The success of the Academy Circle and strong support for the charity's activities has underpinned a good financial performance for 2014, resulting in the Academy opting to allocate additional surpluses to support such activities during 2015 and in future years.

### 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:

- ongoing provision of membership services and related income;
- ongoing plans for the Learning & Events programme, and for the BAFTA Awards, and associated income;
- forward bookings for the hire of BAFTA 195 Piccadilly.

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



**3**  
STRUCTURE,  
GOVERNANCE  
AND MANAGEMENT

## 3.1 THE ORGANISATIONAL STRUCTURE

### Subsidiaries

The Academy's wholly-owned trading subsidiary, BAFTA Management Limited, provides facilities and services to the Academy and other users of the Princess Anne Theatre, the Run Run Shaw Theatre and the David Lean Room at BAFTA 195 Piccadilly. BAFTA Management Limited transfers its trading surpluses to the charity under Gift Aid.

BAFTA Management Limited has a wholly-owned subsidiary, BAFTA Productions Limited (BPL), which ceased trading as of 31 December 2009. It remained dormant throughout 2014, but its activities continue elsewhere within the BAFTA Group.

On 1 January 2013, 195 Piccadilly Limited was formed. A wholly-owned subsidiary of BAFTA Management Limited, 195 Piccadilly Limited oversees the hospitality operations in our building and manages the hiring of the facilities for BAFTA Group. These operations were brought in-house in 2013, having previously been contracted out to a third party organisation.

## 3.2 GOVERNANCE OF BAFTA

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 on a monthly basis to review the Group accounts, receive reports and updates from the executives and committees, debate issues and agree strategies for implementation.

The Film, Television and Games Committees operate under the delegated authority of the Board and oversee the Academy's moving image mission in their respective sectors. BAFTA Scotland and BAFTA Cymru are overseen by the BAFTA committees in Scotland and Wales, 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 whole 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.

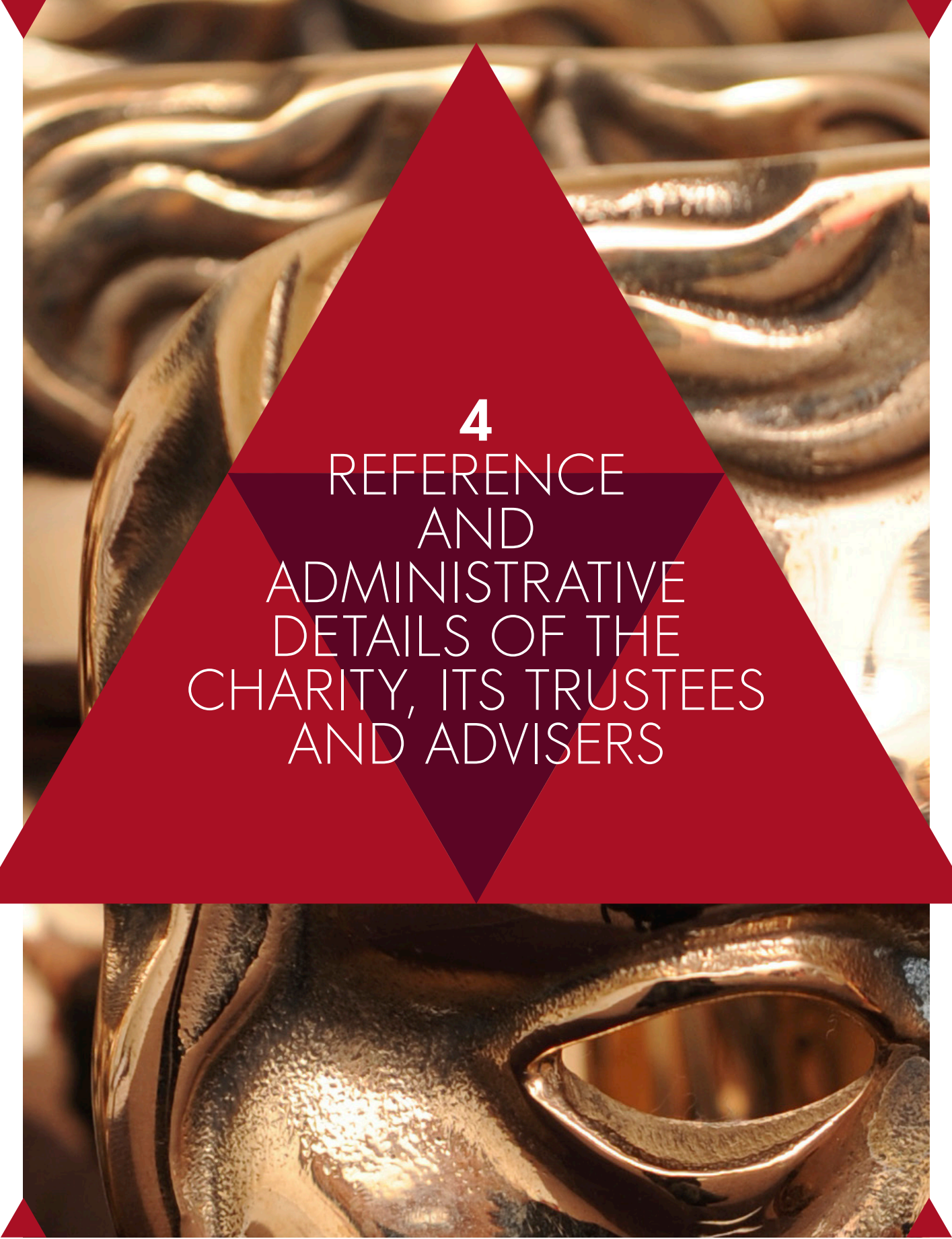
In addition to the sector committees and Council, the Board has constituted a number of other committees, each with its own terms of reference, in accordance with the articles of association. Please see p.37 for further detail on committees.

### Governance of BAFTA branches

BAFTA Scotland and BAFTA Cymru 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.

## 3.3 MANAGEMENT OF BAFTA

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



**4**  
REFERENCE  
AND  
ADMINISTRATIVE  
DETAILS OF THE  
CHARITY, ITS TRUSTEES  
AND ADVISERS

## 4.1 CHARITY DETAILS

British Academy of Film and Television Arts

### *Trustees/Directors*

Anne Morrison (Chair, appointed 8 July 2014)  
John Willis (Deputy Chair, appointed 8 July 2014)

Harvey Elliott  
Pippa Harris  
Medwyn Jones\*  
Jane Lush  
Andrew Newman  
Nik Powell  
Sara Putt (appointed 2 September 2014)  
Tanya Seghatchian\*  
Samir Shah (appointed 2 December 2014)\*  
Janet Walker\*

### *Company Secretary*

Kevin Price

### *Academy President*

HRH The Duke of Cambridge, KG

### *Academy Vice-Presidents*

Duncan Kenworthy OBE  
Sophie Turner-Laing

### *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*

617869

### *Registered charity number*

216726

### *Date of incorporation*

31 December 1958

### *Governing instrument*

Memorandum and Articles of Association

\*Co-opted members

## 4.2 COMMITTEES

### *Sector Committees*

Film Committee  
Television Committee  
Games Committee

### *Elected Members of the Film Committee*

Nik Powell (Chair), Pippa Harris (Deputy Chair), David Arnold, Andrew Curtis, Christopher Figg, Justin Johnson (resigned 8 July 2014), Luke Parker Bowles (resigned 8 July 2014), March Samuelson (appointed 8 July 2014), Kenith Trodd, Clare Wise, Penny Wolf

### *Elected Members of the Television Committee*

Andrew Newman (Chair), Jane Lush (Deputy Chair), Richard Boden, James Dean (resigned 8 July 2014), Neil Grant, Olivia Lichtenstein (resigned 8 July 2014), Krishnendu Majumdar, Emma Morgan (appointed 8 July 2014), Sara Putt (appointed 8 July 2014), Simon Spencer, Graham Stuart, Brian Woods

### *Elected Members of the Games Committee*

Harvey Elliott (Chair), Georg Backer, Paul Jackson (resigned 8 July 2014), Ray Maguire, Johnny Minkley, Jo Twist (appointed 8 July 2014)

### *Other Committees*

- Archive Committee
- Children's Awards and Events Committee
- Commercial Committee
- Digital Strategy Committee
- Finance and Audit Committee
- Foundation Committee
- Learning & Events Committee

## 4.3 THE COUNCIL

The Council comprises all the elected members of the sector committees (see 4.2) in addition to:

HRH The Duke of Cambridge, KG  
Duncan Kenworthy OBE (Vice President of the Academy)  
Sophie Turner-Laing (Vice President of the Academy)  
Anne Morrison (Chair of the Academy)  
John Willis (Deputy Chair of the Academy)

### *BAFTA Scotland and BAFTA Cymru Chairs*

Ian Jones, Clare Mundell (resigned 30 June 2014), Sarah Walmsley (appointed 30 June 2014)

### *Other BAFTA members directly elected by the membership*

John Altman, Ken Dearsley (appointed 8 July 2014), Nick Gillott (resigned 8 July 2014), Gillian Hawser, Tim Richards (resigned 8 July 2014), Donald Taffner, Emily Want (appointed 8 July 2014), Grahame Wood

### *Other co-opted BAFTA members*

Hilary Bevan Jones, Tim Corrie, Stephen Heppell, Medwyn Jones, David Parfitt, Simon Relph CBE, Tanya Seghatchian, Samir Shah (appointed 2 December 2014), Brij Sharma, Janet Walker

## 4.4 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 & Events 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 four members, selected for their skills and experience. Current and practice is to co-opt the chairs of the Finance and Audit Committee and the Commercial Committee. The constitution also includes provisions for rotation and retirement of Board members.

## 4.5 REGISTER OF INTERESTS

The trustee register of interests is available for inspection on application to the Company Secretary.

## 4.6 BAFTA ADVISERS

### AUDITOR

Crowe Clark Whitehill LLP  
St Bride's House  
10 Salisbury Square  
London EC4Y 8EH

### BANKERS

NatWest Bank plc  
1 Princes Street  
London EC2R 8PA

### SOLICITORS

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

Berwin Leighton Paisner  
Adelaide House  
London Bridge  
London EC4R 9HA

## 4.7 AUDITOR

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

## 4.8 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:

88 Rue du Rhone  
Accessorize  
Alienware  
Alphagrip  
Anya Hindmarch  
Arqiva  
Asprey  
Audi  
Autodesk  
Avid  
Badoit  
Barco  
bottlegreen  
Brightcove  
British Airways  
British Fashion Council  
Burberry  
CARAT\*  
Champagne Taittinger  
Channel 4  
Charles Worthington  
Cineworld  
Cocorose London  
Corinthia Hotel  
Cross  
CTV  
DCM  
Deloitte  
Deutsche Bank  
Dolby  
EE  
Electronic Arts  
Elit, by Stolichnaya  
evian  
Exterior Media  
The Farm  
Fortnum & Mason  
Frontier Games  
Grolsch  
G-Technology  
Hackett  
Hotcam  
Hotel Chocolat

House of Fraser  
Jagex  
King  
Konami  
Lancôme  
LipSync  
The London Studios  
M·A·C Cosmetics  
Maglabs  
Mark Hill  
Microsoft  
Namco Bandai  
Natural Motion  
Noble Isle  
PaperlinX  
Pearl & Dean  
Pinewood Studios Group  
Portaprompt  
PRS For Music  
Quixel  
Rackspace  
*Radio Times*  
Republic of Photography  
Reed  
Sara Putt Associates  
Sargent-Disc  
The Savoy  
SEGA  
Sony Computer Entertainment Europe  
St. Tropez  
Steam  
Turner Classic Movies  
Tesco  
*The Telegraph*  
Time Warner  
Toon Boom  
Twitch  
UKIE  
Unity  
Universal Music  
Villa Maria Wines  
Vineyard Hotel  
Warner Bros.

### OTHER SUPPORTERS & ACADEMY CIRCLE DONORS

Abertay University  
Mikel Arteta  
Arts & Business Scotland  
Mohamed Amersi  
Lotta Ashdown  
Elena Baturina  
Graham Beswick  
BFI  
Kelly Barel di Sant'Albano  
Louise Bhattacharjee  
Kristina Borsy  
Patsy Bown  
British Council  
Nathan Brown  
Sebastian Brown  
Alisa Burke  
Kevin Burke  
Fiona and Paul Cartwright  
Christine Craven Walker  
Creative England  
Creative Skillset  
Carol Doughty  
David Lean Foundation  
Edwin Fox Foundation  
Robin Frost  
The Galashan Trust  
Aldo Garbagnati  
Anita George  
Evelina Girling  
Alexander Goldsmith  
Lois Graziosi  
Kate Groes  
Lucy Guard  
Fulva Giust  
Jason Haigh-Ellery  
Shevanne Helmer  
The Hobson Charity  
Richard Hytner  
Nisar Huq

*Continued overleaf* ►

## 4.8 SPONSORS, PARTNERS AND DONORS (CONT.)

The JJ Charitable Trust  
Karen Joss  
Nicolette Kirkby  
Tara Kurtz  
John Laing  
Kirsten Lea  
Katherine Lo  
Mark Melvin  
The Lowy Mitchell Foundation  
Sarah Monk  
Fariba Namaki  
Col and Karen Needham  
Paige Nelson  
Gyan Newman  
Nominet Trust  
Roxanne Phillips  
Anne Popkin  
PRS For Music  
Jacki and Laurance Racke  
Ian and Jenny Richardson  
Kimberley Robson-Ortiz  
Roland Rudd  
Todd Ruppert  
Aqua Sanfelice  
Susie Saunders  
Erica Shelton  
Linda Shire  
Hy Smith  
John Spence  
David Taylor  
Technology Strategy Board  
Mark Tenser  
UKIE  
UKTI  
Paul Vitagliano  
Rebecca Wang  
Warner Bros.  
Beryl Weiner  
The Wellcome Trust  
Hilary Williams  
Sue Wong  
David Wylde  
Katherine Yip  
Anonymous (3)

### BAFTA CYMRU

AB Acoustics  
AGFX  
Audi  
Bauhaus  
BBC Cymru Wales  
Capital Law  
Cardiff & Vale College  
Cardiff Council  
Cardiff University  
Celt  
Champagne Taittinger  
Cuebox  
Cyfle  
Deloitte  
ELP  
Ethos  
First Great Western  
First Safety Group  
Gorilla  
High Performance Computing  
HMV  
Hotel Chocolat  
ITV Cymru Wales  
Just Perfect Catering  
Mela Media  
National Screen and Sound Archive  
NEP Cymru  
PaperlinX  
Pinewood Studios Group  
Prince's Gate  
S4C  
St David's  
St David's Hotel & Spa  
Trosol  
University of South Wales  
Wales Millennium Centre  
The Welsh Government  
XL Video

### BAFTA SCOTLAND

Accessorize  
Arran Aromatics  
Audi  
BBC Scotland  
Champagne Taittinger  
Cineworld  
Creative Scotland  
Deloitte  
Designs By M  
Edit 123  
Eteakat Tea  
G1  
The Galashan Trust  
Gillian Kyle  
Hotel Chocolat  
Inverarity  
M·A·C Cosmetics  
Material UK  
MCL Create  
PaperlinX  
PRS For Music  
Rekorderlig  
Saint Beer  
STV  
Wire Media

### BAFTA EVENTS IN ASIA

Champagne Taittinger  
Deutsche Bank  
The Peninsula Hong Kong  
The Yip Foundation



## 5 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 is a director at the date of approval of this report confirms 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 has been approved by the Board of Trustees and signed on their behalf by:



Anne Morrison  
Chair of the Academy

4 June 2015



ANNUAL  
ACCOUNTS  
2014

## INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE BRITISH ACADEMY OF FILM AND TELEVISION ARTS

We have audited the financial statements of the British Academy of Film and Television Arts for the year ended 31 December 2014 set out on pages 44 to 64.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable Group'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 company's members as a body, for our audit work, for this report, or for the opinions we have formed.

### *Respective responsibilities of trustees and auditor*

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purpose of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

### *Scope of the audit of the financial statements*

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the directors; and the overall presentation of the financial statements.

We read all the information in the Annual Report to identify material inconsistencies with the audited financial statements. This information comprises the Chair's Statement and the Report of the Trustees. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

### *Opinion on financial statements*

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 2014 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.

### *Opinion on other matters prescribed by the Companies Act 2006*

In our opinion the information given in the Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

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

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

- the parent charitable 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 charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

N. Hashemi

### **Naziar Hashemi**

Senior Statutory Auditor  
For and on behalf of  
Crowe Clark Whitehill LLP  
Statutory Auditor  
St Bride's House  
10 Salisbury Square  
London EC4Y 8EH

7 June 2015

# CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

FOR THE YEAR ENDED 31 DECEMBER 2014 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

	Notes	Unrestricted Funds 2014 £'000	Restricted Funds 2014 £'000	Total Funds 2014 £'000	Total Funds 2013 £'000
<b>INCOMING RESOURCES</b>					
<b>FROM GENERATING FUNDS</b>					
<b>Voluntary income</b>					
Grants and donations	2	122	–	122	128
<b>Activities for generating funds</b>					
Membership subscriptions		1,872	–	1,872	1,757
Income from hiring		3,692	–	3,692	3,317
Productions		1,533	–	1,533	1,410
Corporate partnerships		62	–	62	78
Other commercial		65	–	65	25
		<b>7,224</b>	–	<b>7,224</b>	<b>6,587</b>
<b>Bank interest receivable</b>		<b>63</b>	–	<b>63</b>	<b>83</b>
<b>Incoming resources from charitable activities</b>					
Awards	3	4,316	–	4,316	4,354
Archive		22	210	232	108
Learning & Events programme		287	443	730	636
		<b>4,625</b>	<b>653</b>	<b>5,278</b>	<b>5,098</b>
<b>Other incoming resources</b>		<b>153</b>	–	<b>153</b>	129
<b>TOTAL INCOMING RESOURCES</b>	17	<b>12,187</b>	<b>653</b>	<b>12,840</b>	<b>12,025</b>
<b>RESOURCES EXPENDED</b>					
<b>Costs of generating voluntary income</b>					
Grants and donations		83	–	83	83
<b>Costs of generating funds</b>					
Membership services		480	–	480	398
Hiring		3,116	–	3,116	2,729
Productions		1,572	–	1,572	1,363
Other commercial activities		133	–	133	207
	4	<b>5,301</b>	–	<b>5,301</b>	<b>4,697</b>
<b>Charitable activities</b>					
Awards	3	4,069	–	4,069	3,855
Archive		579	213	792	509
Learning & Events programme		1,653	514	2,167	1,876
	4	<b>6,301</b>	<b>727</b>	<b>7,028</b>	<b>6,240</b>
<b>Governance costs</b>	4	<b>193</b>	<b>1</b>	<b>194</b>	<b>174</b>
<b>TOTAL RESOURCES EXPENDED</b>	4	<b>11,878</b>	<b>728</b>	<b>12,606</b>	<b>11,194</b>
<b>Net incoming/outgoing resources before gains on investments</b>		<b>309</b>	<b>(75)</b>	<b>234</b>	<b>831</b>
<i>Unrealised and realised gains on investments</i>	12	66	2	68	114
<b>Result for the year</b>		<b>375</b>	<b>(73)</b>	<b>302</b>	<b>945</b>
<i>Total funds brought forward</i>		7,121	1,284	8,405	7,460
<b>TOTAL FUNDS CARRIED FORWARD</b>	17	<b>7,496</b>	<b>1,211</b>	<b>8,707</b>	<b>8,405</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 64 form part of these financial statements.

# CONSOLIDATED & CHARITY BALANCE SHEETS AS AT 31 DECEMBER 2014

COMPANY REGISTRATION NO. 617869

	Notes	Group 2014 £'000	Group 2013 £'000	Charity 2014 £'000	Charity 2013 £'000
<b>Fixed Assets</b>					
Investments	12	4,121	2,837	4,121	2,837
Tangible	11	1,247	1,228	1,220	741
<b>Total Fixed Assets</b>		<b>5,368</b>	<b>4,065</b>	<b>5,341</b>	<b>3,578</b>
<b>Current Assets</b>					
Stocks		45	32	20	9
Debtors	13	2,415	3,205	6,097	5,678
Cash at bank		5,483	5,524	950	2,518
<b>Total Current Assets</b>		<b>7,943</b>	<b>8,761</b>	<b>7,067</b>	<b>8,205</b>
<b>Liabilities</b>					
Amounts falling due within one year	14	(4,604)	(4,402)	(1,960)	(1,617)
<b>Net Current Assets</b>		<b>3,339</b>	<b>4,359</b>	<b>5,107</b>	<b>6,588</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>8,707</b>	<b>8,424</b>	<b>10,448</b>	<b>10,166</b>
Amounts falling due after more than one year	14	–	(5)	–	(5)
Provisions	14	–	(14)	–	(14)
<b>NET ASSETS</b>		<b>8,707</b>	<b>8,405</b>	<b>10,448</b>	<b>10,147</b>
Represented by:					
<b>Unrestricted Funds</b>					
General funds	18	4,848	5,090	6,590	6,832
Designated funds	18	2,648	2,031	2,647	2,031
<b>Restricted Funds</b>	18	<b>1,211</b>	<b>1,284</b>	<b>1,211</b>	<b>1,284</b>
		<b>8,707</b>	<b>8,405</b>	<b>10,448</b>	<b>10,147</b>

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 4 June 2015 and signed on its behalf by



Anne Morrison  
Chair

4 June 2015

The notes on pages 47 to 64 form part of these financial statements.

## CONSOLIDATED CASH FLOW STATEMENT 31 DECEMBER 2014

	Notes	2014 £'000	2013 £'000
Net cash inflow from operating activities	a	1,539	151
Returns on investments	b	68	114
Capital expenditure and financial investment	b	(1,648)	204
<b>(DECREASE)/INCREASE IN CASH AND CASH EQUIVALENTS</b>	<b>d</b>	<b>(41)</b>	<b>469</b>
<b>a) Reconciliation of Net Incoming Resources to Net Cash Inflow from Operating Activities</b>			
Net incoming resources		234	831
Investment income		(68)	(114)
<b>Net Incoming Resources before Transfers and Revaluations</b>		<b>166</b>	<b>717</b>
Depreciation		383	381
Loss on fixed assets		4	28
Decrease in stocks		(13)	(6)
Decrease/(increase) in debtors		790	(1,636)
Increase in creditors		183	708
(Decrease) in overdraft		–	(56)
Investment fund fees		26	15
<b>NET CASH INFLOW FROM OPERATING ACTIVITIES</b>		<b>1,539</b>	<b>151</b>
<b>b) Analysis of Cash Flows</b>			
<i>Return on investments:</i>			
Investment income		68	114
		<b>68</b>	<b>114</b>
<i>Capital expenditure and financial investment:</i>			
Payments to acquire tangible fixed assets		(406)	(254)
Proceeds from disposal of investments		5,024	760
Purchase of investments		(4,946)	(302)
Investment revaluations		(1,320)	–
		<b>(1,648)</b>	<b>204</b>
<b>c) Reconciliation of Net Cash Flow to Movement in Net Funds</b>			
(Decrease)/increase in cash in the period		(41)	469
Cash flow from change in overdrafts		–	56
Movement in net funds in the period		<b>(41)</b>	<b>525</b>
Net funds at 1 January 2014		<b>5,524</b>	<b>4,999</b>
<b>NET FUNDS AT 31 DECEMBER 2014</b>		<b>5,483</b>	<b>5,524</b>
<b>d) Analysis of Net Funds</b>			
	At 1 January 2014 £'000	Cashflow £'000	At 31 December 2014 £'000
Cash at bank and in hand	5,524	(41)	5,483
<b>NET FUNDS</b>	<b>5,524</b>	<b>(41)</b>	<b>5,483</b>

## NOTES TO THE FINANCIAL STATEMENTS

### 1 ACCOUNTING POLICIES

The following are the accounting policies adopted for the preparation of the financial statements. They have been consistently adopted with the prior year.

#### Basis of Preparation

The financial statements have been prepared under the historical cost convention excluding investments, which are held at market value and in accordance with the Companies Act 2006, the Statement of Recommended Practice (SORP), 'Accounting And Reporting By Charities' published in March 2005, and applicable accounting standards.

#### Going concern

After making enquiries, 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 the financial statements as outlined in section 2.3c on p.33 of this report.

#### Company Status

The charity is a company limited by guarantee. 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.

#### Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiaries, 195 Piccadilly Limited, BAFTA Management Limited, and BAFTA Productions Limited on a line-by-line basis. A separate statement of financial activities or income and expenditure account for the charity itself is not presented as the charity has taken advantage of the exemptions afforded by paragraph 397 of SORP 2005 and Section 408 of the Companies Act 2006.

#### Fund accounting

General funds are unrestricted funds which 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.

#### Incoming resources

All incoming resources are included in the 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. 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.

## Resources expended

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, are allocated across the categories of charitable expenditure, governance costs and the costs of generating funds. The basis of the cost allocation is explained in notes 4–5 of the accounts.

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 have been allocated on the basis of employee time.

## Cost of generating 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.

## Governance costs

Governance costs comprise all costs identified as wholly or mainly attributable to ensuring the public accountability of the charity and its compliance with regulation. These costs include external audit, trustee costs and costs incurred in strategic review.

## Foreign currencies

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

## Fixed asset investments

Investments are shown in the balance sheet at market value. Surpluses or deficits on changes in valuation and on sales of investments during the year are credited or charged in the SOFA.

## Tangible fixed assets

All 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. Depreciation is provided against all 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 (included within furniture and equipment)*  
33.3% straight line

## Stocks

Stocks are valued 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 Specified Personal Policies taken out by 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.

## 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 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.

## 2 VOLUNTARY INCOME

GRANTS AND DONATIONS	2014 £'000	2013 £'000
Grant funding in the branches	52	52
Donations	48	63
Other	22	13
	<b>122</b>	<b>128</b>

## 3 AWARDS

	2014 £'000	2013 £'000
<b>Incoming Resources from Charitable Activities</b>		
Awards ceremonies	2,711	2,546
Commercial sponsorship	1,345	1,547
Publishing	260	261
	<b>4,316</b>	<b>4,354</b>
<b>Resources Expended on Charitable Activities</b>		
Awards ceremonies	2,726	2,583
Commercial sponsorship	732	694
Publishing	611	578
	<b>4,069</b>	<b>3,855</b>
<b>NET INCOMING RESOURCES FOR AWARDS</b>	<b>247</b>	<b>499</b>

## 4 TOTAL RESOURCES EXPENDED

<u>COST OF GENERATING FUNDS</u>	Direct Costs £'000	Support Costs £'000	2014 Total £'000	2013 Total £'000
<b>Costs of generating voluntary income:</b>				
Fundraising and donations	48	35	83	83
<b>Activities to generate funds including cost of goods:</b>				
Membership subscriptions	232	248	480	398
Income from hiring	1,918	1,198	3,116	2,729
Productions	1,385	187	1,572	1,363
Other commercial	75	58	133	207
<b>TOTAL COST OF GENERATING FUNDS</b>	<b>3,658</b>	<b>1,726</b>	<b>5,384</b>	<b>4,780</b>
<u>CHARITABLE ACTIVITIES</u>				
<b>Awards</b>				
Awards ceremonies	1,821	905	2,726	2,583
Commercial sponsorship	489	243	732	694
Publishing	408	203	611	578
<b>Total Awards</b>	<b>2,718</b>	<b>1,351</b>	<b>4,069</b>	<b>3,855</b>
Archive	489	303	792	509
Learning & Events	1,153	1,014	2,167	1,876
<b>TOTAL CHARITABLE ACTIVITIES</b>	<b>4,360</b>	<b>2,668</b>	<b>7,028</b>	<b>6,240</b>
Governance costs	136	58	194	174
<b>TOTAL RESOURCES EXPENDED</b>	<b>8,154</b>	<b>4,452</b>	<b>12,606</b>	<b>11,194</b>

## 5 SUPPORT COSTS

	Personnel £'000	Premises £'000	Administrative £'000	Finance & Professional £'000	Other £'000	2014 Total £'000	2013 Total £'000
<b>Generating Incoming Resources</b>	<b>666</b>	<b>694</b>	<b>319</b>	<b>41</b>	<b>6</b>	<b>1,726</b>	<b>1,577</b>
<b>Charitable Expenditure</b>							
Awards ceremonies	582	112	178	30	3	905	827
Commercial sponsorship	156	30	48	8	1	243	222
Publishing	130	25	40	7	1	203	185
Archive	215	31	48	8	1	303	257
Learning & Events	672	150	163	26	3	1,014	1,016
<b>Total Charitable Expenditure</b>	<b>1,755</b>	<b>348</b>	<b>477</b>	<b>79</b>	<b>9</b>	<b>2,668</b>	<b>2,507</b>
<b>Governance Costs</b>	<b>41</b>	<b>6</b>	<b>9</b>	<b>2</b>	<b>–</b>	<b>58</b>	<b>36</b>
<b>TOTAL SUPPORT COSTS</b>	<b>2,462</b>	<b>1,048</b>	<b>805</b>	<b>122</b>	<b>15</b>	<b>4,452</b>	<b>4,120</b>
<i>2013 Total</i>	<i>2,116</i>	<i>1,042</i>	<i>744</i>	<i>131</i>	<i>87</i>	<i>4,120</i>	

Support costs, included in the expenditure reported in the SOFA, have been allocated on the basis of the relevant salary percentage, following an assessment of time spent on activities.

## 6 OPERATING COSTS

NET INCOME FOR THE YEAR IS STATED AFTER CHARGING:	2014 £'000	2013 £'000
<b>Depreciation Charge For The Year</b>		
Owned assets	383	381
Loss on disposal of fixed assets	4	28
<b>Operating Lease Rentals</b>		
Leasehold property	498	498
Plant and machinery	20	18
<b>Auditor</b>		
Fees payable to the charity's auditor for the audit of the charity's annual accounts	27	26
The audit of the charity's subsidiaries pursuant to legislation	10	10
<b>TOTAL AUDIT FEES</b>	<b>37</b>	<b>36</b>
Tax services	6	2
<b>TOTAL NON-AUDIT FEES</b>	<b>6</b>	<b>2</b>

## 7 TRUSTEES

The chairman received reimbursement of travel, accommodation and administrative expenses totalling £11k (2013: £9k) in the year. No other council member (2013: £nil) received reimbursement of travel and accommodation expenses during 2014. No other council members or trustees received any remuneration during the year for their services to the charity or were reimbursed any expenses (2013: £nil).

## 8 RESULTS OF THE CHARITY

THE RESULTS FOR THE YEAR OF THE CHARITY ARE SUMMARISED BELOW:	2014 £'000	2013 £'000
Gross incoming resources	7,519	6,873
Gift Aid receivable	1,941	2,254
Resources expended	(9,159)	(7,963)
<b>NET INCOME FOR THE YEAR</b>	<b>301</b>	<b>1,164</b>

## 9 STAFF COSTS

STAFF NUMBERS BY ACTIVITY	2014 no.	2013 no.
The average monthly number of employees was:		
Management and other	15	15
Awards	11	10
Production	3	2
Membership	2	1
Learning & Events	7	5
Finance and IT	5	5
Technical	4	4
Hospitality and reception	38	33
Nations	6	5
Archive	1	1
	<b>92</b>	<b>81</b>

STAFF COSTS	2014 £'000	2013 £'000
Wages and salaries	3,281	2,946
Social security costs	309	313
Other pension costs	139	104
	<b>3,729</b>	<b>3,363</b>

THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO MORE THAN £60,000 IN THE YEAR	2014 no.	2013 no.
£60,001–£70,000	1	1
£70,001–£80,000	1	–
£80,001–£90,000	2	–
£90,001–£100,000	–	1
£100,001–£110,000	–	–
£110,001–£120,000	–	–
£120,001–£130,000	–	–
£130,001–£140,000	1	–
£140,001–£150,000	1	1
£150,001–£160,000	–	1
	<b>6</b>	<b>4</b>

Emoluments exclude non-contractual payments made to employees of 195 Piccadilly in relation to service charge. Contributions totalling £34k (2013: £28k) were made to specified personal pensions for the above employees.

## 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.

When estimating the potential corporation tax liability within the trading subsidiaries of the charity the trustees have considered the recent changes to guidance for companies paying taxable profits to a parent charity under gift aid. The trustees have taken advice and are confident that they will be able to take appropriate actions to ensure that a gift aid payment will be able to be made to fully mitigate any corporation tax liability and on that basis have made no provision for corporation tax in these financial statements.

## 11 TANGIBLE FIXED ASSETS

<b>GROUP</b>	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total £'000
<b>Cost</b>				
1 January 2014	3,793	383	1,120	<b>5,296</b>
Transfers	(2,832)	(27)	–	<b>(2,859)</b>
Additions	274	5	127	<b>406</b>
Disposals	–	(17)	(206)	<b>(223)</b>
<b>31 December 2014</b>	<b>1,235</b>	<b>344</b>	<b>1,041</b>	<b>2,620</b>
<b>Depreciation</b>				
1 January 2014	3,017	246	805	<b>4,068</b>
Transfers	(2,856)	(3)	–	<b>(2,859)</b>
Charged in the year	246	21	116	<b>383</b>
Disposals	–	(17)	(202)	<b>(219)</b>
<b>31 December 2014</b>	<b>407</b>	<b>247</b>	<b>719</b>	<b>1,373</b>
<b>NET BOOK VALUE</b>				
<b>31 DECEMBER 2014</b>	<b>828</b>	<b>97</b>	<b>322</b>	<b>1,247</b>
<i>31 December 2013</i>	<i>776</i>	<i>137</i>	<i>315</i>	<i>1,228</i>

<b>CHARITY</b>	Leasehold Improvements* £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total £'000
<b>Cost</b>				
1 January 2014	474	256	1,109	<b>1,839</b>
Transfers	486	(27)	–	<b>459</b>
Additions	274	5	119	<b>398</b>
Disposals	–	(17)	(203)	<b>(220)</b>
<b>31 December 2014</b>	<b>1,234</b>	<b>217</b>	<b>1,025</b>	<b>2,476</b>
<b>Depreciation</b>				
1 January 2014	157	145	796	<b>1,098</b>
Transfers	3	(3)	–	<b>–</b>
Charged in the year	246	14	114	<b>374</b>
Disposals	–	(14)	(202)	<b>(216)</b>
<b>31 December 2014</b>	<b>406</b>	<b>142</b>	<b>708</b>	<b>1,256</b>
<b>NET BOOK VALUE</b>				
<b>31 DECEMBER 2014</b>	<b>828</b>	<b>75</b>	<b>317</b>	<b>1,220</b>
<i>31 December 2013</i>	<i>317</i>	<i>111</i>	<i>313</i>	<i>741</i>

\* Leasehold improvement assets were transferred from BAFTA Management Limited to the charity on 1 January 2014 at net book value.



## 12 FIXED ASSET INVESTMENTS

### a. GROUP AND CHARITY

	2014 £'000	2013 £'000
<b>Commercial investments</b>		
Value of investment portfolio brought forward	<b>2,837</b>	<b>3,196</b>
<i>Fund movements</i>		
Purchases at cost	4,946	847
Disposal proceeds	(5,024)	(1,317)
Revaluations (inc. fees)	1,294	(3)
Unrealised gains	68	114
Total fund movements	<b>1,284</b>	<b>(359)</b>
<b>MARKET VALUE AT 31 DECEMBER</b>	<b>4,121</b>	<b>2,837</b>
Historical cost of portfolio	4,085	2,642

	Quoted Investments £'000	Cash Deposits £'000	2014 Total £'000
Investment assets in the UK	441	2,801	<b>3,242</b>
Investment assets outside the UK	879	–	<b>879</b>
	<b>1,320</b>	<b>2,801</b>	<b>4,121</b>

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

	£'000
Newton Real Return Exempt Fund (Inc)	1,203
Lloyds Deposit Account	500
Santander Deposit Account	500
Nationwide Deposit Account (1)	500
Nationwide Deposit Account (2)	1,300

As at 31 December 2013 BAFTA held £250k in mixed-term deposits. During 2014, BAFTA deposited a further £2,550k into mixed-term deposits, taking the total to £2,800k; these are classified as investments and are included in the figures above. This investment vehicle was chosen as it provides a better return on cash than our special interest bearing bank account.

£1,300k of the mixed term deposits made in the year arose from the liquidation in November 2014 of the fund previously held with Ingenious, to better match the investment approach to our future plans, which include an anticipated draw down of funds in 2016 onwards in connection with a potential development of BAFTA 195 Piccadilly.

## 12 FIXED ASSET INVESTMENTS (CONT.)

### b. INVESTMENTS

#### CHARITY

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)	Ordinary	100%	Provision of facilities and services for the members of the British Academy of Film and Television Arts and others.
BAFTA Productions Limited (incorporated in the UK)	Ordinary	100% (indirect) <sup>1</sup>	BAFTA Productions Limited has not traded since 31 December 2009.
195 Piccadilly Limited (incorporated in the UK)	Ordinary	100% (indirect) <sup>2</sup>	Managing the hiring and hospitality business at BAFTA 195 Piccadilly, London.

1. BAFTA Productions Limited is a wholly-owned subsidiary of BAFTA Management Limited.

2. 195 Piccadilly Limited is a wholly-owned subsidiary of BAFTA Management Limited.

### c. BAFTA MANAGEMENT LIMITED

At 31 December 2014 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:

	2014 £'000	2013 £'000
Tangible fixed assets and investments	–	459
Current assets	4,558	3,554
Creditors: amounts falling due within one year	(6,274)	(5,729)
	<b>(1,716)</b>	<b>(1,716)</b>
Represented by:		
Share capital and reserves	(1,716)	(1,716)

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

	2014 £'000	2013 £'000
Turnover	4,114	4,095
Cost of sales	(1,457)	(1,342)
Gross profit	2,657	2,753
Administrative expenses	(1,398)	(1,391)
Operating profit	<b>1,259</b>	<b>1,362</b>
Interest payable	(3)	(4)
Interest receivable	9	12
Gift Aid payment	(1,265)	(1,562)
Loss on ordinary activities before and after taxation	–	<b>(192)</b>

Profits of £1,265k (2013: £1,562k) were donated to the charity under the Gift Aid scheme.

## 12 FIXED ASSET INVESTMENTS (CONT.)

### d. 195 PICCADILLY LIMITED

At 31 December 2014 the aggregate amount of 195 Piccadilly Limited's assets, liabilities and share capital and reserves was:

	2014 £'000	2013 £'000
Tangible fixed assets and investments	27	27
Current assets	2,969	2,444
Creditors: amounts falling due within one year	(3,021)	(2,496)

#### FUND MOVEMENTS

Represented by:

Share capital and reserves	(25)	(25)
----------------------------	------	------

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

	2014 £'000	2013 £'000
Turnover	3,771	3,389
Cost of sales	(1,918)	(1,643)
Gross profit	1,853	1,746
Administrative expenses	(1,190)	(1,086)
Operating profit	663	660
Interest payable	–	–
Interest receivable	12	6
Gift Aid payment	(675)	(691)
Profit/(Loss) on ordinary activities before taxation	–	(25)
Corporation Tax	–	–
Profit/(loss) on ordinary activities after taxation	–	(25)

Profits of £675k (2013: £691k) were donated to the charity under the Gift Aid scheme.

### e. BAFTA PRODUCTIONS LIMITED

BAFTA Productions Limited ceased trading from 31 December 2009. The entity continued to be dormant for the year ended 31 December 2014. The net assets of BAFTA Productions Limited at the year-end were £100.

In 2015, the company name was changed to BAFTA Research Limited and will house activity related to BAFTA's technology research and development projects.

## 13 DEBTORS

	Group 2014 £'000	Group 2013 £'000	Charity 2014 £'000	Charity 2013 £'000
Trade debtors	1,715	2,530	347	247
Other debtors	36	206	35	205
Amounts owed by group undertakings	–	–	5,289	4,802
Prepayments and accrued income	664	469	426	424
	<b>2,415</b>	<b>3,205</b>	<b>6,097</b>	<b>5,678</b>

## 14 CREDITORS

	Group 2014 £'000	Group 2013 £'000	Charity 2014 £'000	Charity 2013 £'000
Trade creditors	460	526	287	368
Other creditors	353	306	60	37
Other taxation and social security costs	586	500	114	66
Accruals and deferred income	3,205	3,089	1,499	1,165
	<b>4,604</b>	<b>4,421</b>	<b>1,960</b>	<b>1,636</b>
Amounts falling due after more than one year	–	(5)	–	(5)
Provisions	–	(14)	–	(14)
<b>Amounts falling due within one year</b>	<b>4,604</b>	<b>4,402</b>	<b>1,960</b>	<b>1,617</b>

## 15 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 2014 there were 6,806 (2013: 6,047) members.

## 16 RELATED PARTY TRANSACTIONS

All rent, insurance and service charges are recharged to BAFTA Management Limited on an annual basis and are reflected in the Group accounts.

In 2007, an intra-group loan of £250k was made by BAFTA to BAFTA Management Limited, as an arm's length transaction on commercial terms. At 31 December 2014, the outstanding balance on this loan was £82k (2013: £82k) which is included within the charity's debtor balance. This loan was repayable on 26 February 2014; as repayment was not made by the due date, BAFTA Management Limited was required to pay a higher rate of interest to BAFTA on the outstanding balance. Total interest paid in 2014 was £3k (2013: £2k). The loan will be repaid in 2015.

## 17 FUNDS

		1 January 2014 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2014 £'000
<b>Restricted Funds</b>							
Learning & Events	i	256	443	(514)	–	2	187
Archive	ii	6	210	(213)	–	–	3
Other	iii	1,022	–	(1)	–	–	1,021
		<b>1,284</b>	<b>653</b>	<b>(728)</b>	<b>–</b>	<b>2</b>	<b>1,211</b>
<b>Designated Funds</b>							
Learning & Events	iv	331	21	(144)	(68)	–	140
Fundraising	v	32	55	–	(57)	–	30
General	vi	1,668	–	–	810	–	2,478
		<b>2,031</b>	<b>76</b>	<b>(144)</b>	<b>685</b>	<b>–</b>	<b>2,648</b>
<b>General Funds</b>		<b>5,090</b>	<b>12,111</b>	<b>(11,734)</b>	<b>(685)</b>	<b>66</b>	<b>4,848</b>
<b>CONSOLIDATED FUNDS</b>		<b>8,405</b>	<b>12,840</b>	<b>(12,606)</b>	<b>–</b>	<b>68</b>	<b>8,707</b>

### RESTRICTED FUNDS

i. The restricted 'Learning & Events' fund category represents eight individual funds relating to the charity's L&E programme. Funds of note include:

**NFTS:** The restricted Scholarships in Film Studies represents investment assets transferred to BAFTA on the merger with the David Lean BAFTA Foundation. During 2014, £10k was committed in support of a student during their degree.

**Scholarships Programme:** represents donations received in 2014 amounting to £54k, in addition to brought forward funds of £52k. The cost of the 2014 Scholarship Programme amounted to £84k, leaving £22k to be carried forward, which will continue to assist talented people in need of financial support to study a post-graduate course in film, television or games.

ii. The restricted 'Archive' fund category represents two small individual funds relating to the charity's Archive projects, specifically the Heritage Project, which focuses on heritage interviews with major film and television professionals in the British screen industries; and Reflections, a fund for the creation of a short film celebrating the history, talent and creativity of the British film industry from its early years to the present day.

iii. The restricted 'Other' fund category represents three individual funds relating primarily to investment in the charity's premises. Funds of note include:

**Building:** represents monies received to enable BAFTA to meet the purchase price of a new building to serve as its future premises or to invest in its existing premises to allow BAFTA 195 Piccadilly to remain its long-term home.

**Raising the Roof:** represents monies received for the development and refurbishment of the facilities at BAFTA 195 Piccadilly. No commitments have been made from this fund for 2014, leaving the full balance of £355k to be carried forward to 2015.

*(continued overleaf)*

## 17 FUNDS (CONT.)

### DESIGNATED FUNDS

iv. The designated 'Learning & Events' fund category represents 19 individual funds relating to the charity's L&E programme. Funds of note include:

**Breakthrough Brits:** this fund represents the designation of £30k of Academy Circle funds to support BAFTA's premier emerging talent initiative. The programme identifies up to 20 newcomers to film, television and games who have made a creative contribution for the first time and levels the playing field for talented people to achieve recognition and support, regardless of their background.

**Campaigns:** represents funds designated to support initiatives designed to identify and tackle barriers for talented young people trying to enter the film, television and games industries. The balance to be carried forward to 2015 stands at £9k.

**Annual Lectures:** represents funds designated to support an annual lecture delivered by a leading creative of both the games and television industries, exploring how they define creative excellence. The balance to be carried forward to 2015 stands at £9k.

v. The designated 'Fundraising' fund category currently represents a single fund, 'Academy Circle'; in late 2011, BAFTA set up the Academy Circle, a small group of influential supporters, which supports BAFTA's charitable activity with voluntary contributions. The majority of contributions are unrestricted in nature and efforts are made to utilise these donations in full during the year of receipt. This designated fund represents any unallocated balance remaining at the end of 2014, which will be allocated by the Fundraising Committee. The designated fund balance is £30k at the end of 2014.

vi. The designated 'Other' fund category represents three individual funds, all related to investment in the charity's premises. Funds of note include:

**Building:** represents revenue allocated from prior year surpluses to enable BAFTA to meet the purchase price of a new building to serve as its future premises or to invest in its existing premises to allow BAFTA 195 Piccadilly to remain its long term home.

## 18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £'000	Net Current Assets £'000	2014 Total £'000	2013 Total £'000
<b>Restricted funds</b>				
Learning & Events	118	69	187	255
Archive	–	3	3	6
Other	667	354	1,021	1,023
	<b>785</b>	<b>426</b>	<b>1,211</b>	<b>1,284</b>
<b>Designated funds</b>				
Learning & Events	–	140	140	331
Fundraising	–	30	30	32
Other	2,398	80	2,478	1,668
	<b>2,398</b>	<b>250</b>	<b>2,648</b>	<b>2,031</b>
<b>General funds</b>	<b>2,185</b>	<b>2,663</b>	<b>4,848</b>	<b>5,090</b>
<b>NET ASSETS</b>	<b>5,368</b>	<b>3,339</b>	<b>8,707</b>	<b>8,405</b>

## 19 COMMITMENTS UNDER OPERATING LEASES

At 31 December 2014, the Group had annual commitments under non-cancellable operating leases as follows:

	2014 Property £'000	2014 Furniture & Equipment £'000	2013 Property £'000	2013 Furniture & Equipment £'000
Expiring within one year	–	6	–	5
Expiring in the second to fifth year	–	14	–	13
Expiring after five years*	498	–	498	–
	<b>498</b>	<b>20</b>	<b>498</b>	<b>18</b>

\*£324k of this balance relates to a licence dated 15 February 1989 between BAFTA Management limited 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 the license to BAFTA Management Limited will continue indefinitely.

## 20 COMMITMENTS UNDER FINANCE LEASES

At 31 December 2014, the Group had annual commitments under non-cancellable finance leases as follows:

	2014 Furniture & Equipment £'000	2013 Furniture & Equipment £'000
Expiring within one year	5	–
Expiring in the second to fifth year	–	16
Expiring after five years	–	–
	<b>5</b>	<b>16</b>

This commitment relates to a contract between the British Academy of Film and Television Arts and Brighter Connections Ltd for the delivery of a web-based system, capitalised in 2013, and the associated payment obligation due to expire in 2015.

## 21 PENSION COMMITMENTS

In July 2014, the charity went through the Pension Automatic Enrolment process, meaning all entitled employees (unless they have opted-out) are now enrolled in a Group personal money purchase scheme. The assets are held separately from those of the Group in an independently administered fund. The pension cost charge represents contributions payable to the Group and amounted to £139k (2013: £108k). Contributions outstanding at the year end amounted to £62k (2013: £14k).

## 22 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 2014 and total funds carried forward at 31 December 2014 were as follows:

	2014 £'000
Balance at 1 January 2014	18
Net movement in funds	1
<b>BALANCE AT 31 DECEMBER 2014</b>	<b>19</b>

## 23 ALBERT CONSORTIUM PROJECT

The charity is a member and acts as independent chair of the 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 joint arrangement, not an entity (JANE), and as such has been treated in line with FRS 9.

All balance sheet activity relating to the albert consortium has been removed from the charity accounts presented above. Results for the year and cash held on trust for the project, by the charity, were as follows:

	2014 £'000
Balance at 1 January 2014	53
Net movement in funds	54
<b>BALANCE AT 31 DECEMBER 2014</b>	<b>107</b>
Other balance sheet creditors	—
Other balance sheet debtors	(60)
<b>TOTAL CASH HELD 31 DECEMBER 2014</b>	<b>47</b>



**BAFTA SCOTLAND****DETAILED INCOME AND EXPENDITURE ACCOUNT**

FOR THE YEAR ENDED 31 DECEMBER 2014

<u>INCOME</u>	2014 £'000	2013 £'000
Grant funding	29	29
Membership subscriptions	74	71
Awards income	73	64
Events	15	2
Other	–	–
	<b>191</b>	<b>166</b>
<u>EXPENDITURE</u>		
Awards	98	95
Events	16	20
Salaries	100	83
Temporary staff and consultancy	10	7
Telephone	1	2
Travel	8	9
Printing, postage and stationery	2	3
Entertaining	2	1
Advertising and publicity	–	–
Equipment	–	3
Sundry expenses	7	2
Rent	6	8
Legal and professional	1	2
Bank charges	2	1
	<b>253</b>	<b>236</b>
<b>Deficit Before Interest</b>	<b>(62)</b>	<b>(70)</b>
Bank interest receivable	–	–
<b>Deficit on Ordinary Activities</b>	<b>(62)</b>	<b>(70)</b>
Corporate revenue (included in BAFTA Management Limited)	38	41
<b>RESULT FOR THE YEAR</b>	<b>(24)</b>	<b>(29)</b>

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**BAFTA CYMRU****DETAILED INCOME AND EXPENDITURE ACCOUNT**

FOR THE YEAR ENDED 31 DECEMBER 2014

<u>INCOME</u>	2014 £'000	2013 £'000
Grant funding	23	23
Membership subscriptions	42	38
Awards income	42	37
Events	4	2
Other	–	–
	<b>111</b>	<b>100</b>
<u>EXPENDITURE</u>		
Awards	80	57
Events	4	–
Salaries	94	74
Telephone	2	3
Travel	4	2
Printing, postage and stationery	5	5
Entertaining	1	1
Advertising and publicity	–	–
Equipment	1	2
Sundry expenses	4	3
Rent	3	3
Translation	2	1
Bank charges	1	1
	<b>201</b>	<b>152</b>
<b>Deficit Before Interest</b>	<b>(90)</b>	<b>(52)</b>
Bank interest receivable	–	–
<b>Deficit on Ordinary Activities</b>	<b>(90)</b>	<b>(52)</b>
Corporate revenue (included in BAFTA Management Limited)	92	66
<b>RESULT FOR THE YEAR</b>	<b>2</b>	<b>14</b>

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