

BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

**ANNUAL REPORT
AND ACCOUNTS 2009**



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



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Chairman's Statement

There's no doubt that 2009 was a challenging year, and though we had to reduce costs, we were still able to deliver an inspirational, nationwide events programme, a sensational Awards season and much more to be proud of.

Our events programme attracted more than 30,000 people around the country in 2009, a 6% increase on 2008. The launch of the Access All Areas section on our website has helped package the unique content from our events programme into a multimedia learning resource so that anyone, anywhere, can learn more about Film, Television and Video Games.

Once again, our Awards put a spotlight on the phenomenal talent within our industries, bringing them together with a plethora of high-profile presenters and guests in a spirited celebration of the moving image. Sharing in this celebration were a total of 9.9m UK viewers, who tuned in to our Film and Television Awards broadcasts.

Although we've enjoyed growth in many areas of our work, such growth must be accompanied by careful, strategic planning. Consequently, one of our most significant activities in 2009 was the undertaking of comprehensive reviews of three key areas: Awards, BAFTA branches and our future building needs. These reviews have provided the foundation for making the BAFTA award even more prestigious, a strengthening of the global BAFTA brand and the securing of a long-term space for the Academy.

We very much look forward to embracing the changes ahead.

David Parfitt
Chairman of the Academy

03 June 2010



Report of the Trustees incorporating the Report of the Directors

1 STRUCTURE, GOVERNANCE AND MANAGEMENT

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 2009. The registered company number is 617869.

In preparing the Annual Report and Financial Statements, 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.

1.1 ABOUT BAFTA

1.1.1 BAFTA now

Our vision is to support, develop and promote the art forms of the moving image, by identifying and rewarding excellence, inspiring practitioners and benefiting the public.

- This vision is supported by our values, which are:
- 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, not to be pursued at the cost of integrity.

As a charitable organisation, giving our members, the industry and the public the opportunity to learn first-hand from leading practitioners in the Film, Television and Video Games industries, via our year-round Learning & Events programme, is one of our key activities.

Amongst our other activities are our annual Awards ceremonies, held in the UK, which set the gold standard for industry practitioners everywhere.

1.1.2 History

The Academy was formed on 16 April 1947 when a group of the most eminent names in the British film production industry gathered in a room at the Hyde Park Hotel under the newly appointed chairmanship of the great British film director, David Lean. Their fundamental aim was "to recognise those who had contributed outstanding creative work towards the advancement of British film."

Eleven years later, the British Film Academy merged with the Guild of Television Producers and Directors to form The Society of Film and Television Arts. David Lean donated royalties from *Bridge on the River Kwai* and *Doctor Zhivago* to The Society of Film and Television Arts. This, along with the donation of royalties from HRH The Queen, enabled the Society to move in 1976 from its office suite in Great Portland Street to 195 Piccadilly, which was converted to house two preview theatres and a meeting place for members.

In 1976 the Society officially became known as the British Academy of Film and Television Arts. The Academy continues to promote and support excellence in the film and television industries, and from 2005, the Video Games industry.

1.1.3 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 195 Piccadilly. BAFTA Management Limited transfers its trading surpluses to the charity under Gift Aid.

In April 2007, a wholly owned subsidiary of BAFTA Management Limited was formed. BAFTA Productions Limited (BPL) is an independent production company which supports BAFTA's charitable objectives through the creation of broadcast and internet content. This content includes coverage of the Academy's Awards ceremonies and events staged across the UK, documentaries and features about film, television and video games. BPL is a member of the Producers Alliance for Cinema and Television, and any surpluses are returned, through Gift Aid, to BAFTA. The Trustees agreed that BPL would become dormant as of 1 January 2010, and its activities continue within BAFTA Management Ltd. The assets and liabilities will also be transferred within the group.



1.2 THE ORGANISATIONAL STRUCTURE

1.2.1 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 executive and committees, debate issues and agree strategies for implementation.

The Film, Television and Video Games committees operate under the delegated authority of the Board and oversee the Academy's moving image mission in their respective sectors. The activity of Scotland and Cymru is overseen by the BAFTA Scotland and BAFTA Cymru committees, who act under delegated responsibility from the Board. The role of Council, which meets four times a year, is to debate issues and advise the Board of Trustees 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 independent scrutineer.

In addition to the sector committees and Council, the Board of Trustees has constituted the following committees, each with its own terms of reference, in accordance with the articles of association:

- Children's Awards and Events Committee;
- Commercial Committee;
- Learning & Events Committee;
- Finance and Audit Committee;
- Foundation Committee;
- Web Committee and
- Archive Committee.

1.2.2 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. In summer 2010, the Board plan to introduce common branch operating rules to allow the current autonomous BAFTA East Coast and BAFTA LA branches to subscribe to and operate with the same set of values and charitable objectives so that BAFTA's brand and charitable outreach can reach an even wider international audience. The US branches will continue to act autonomously and will therefore not be consolidated in the BAFTA accounts.

1.2.3 Management of BAFTA

Day to day management of the operations and activities of the Academy is delegated by the Board of Trustees to the Chief Executive and Chief Operating Officer who are the senior managers of the Academy's staff.

1.3 RELATED PARTIES

1.3.1 David Lean BAFTA Foundation

The David Lean BAFTA Foundation has similar objectives to the Academy, and shares its principal contact address and administrative function.



2 REVIEW OF 2009 AND FUTURE PLANS

2.1 BAFTA

2.1.1 Objectives

- To establish Fundraising as a core income activity for the Academy;
- To reach new audiences by implementing a communications strategy which promotes our charitable purpose, through bafta.org and video games activity;
- To produce seven first class Awards ceremonies;
- To deliver a first class programme of events for members and public from 195 Piccadilly which helps to develop the industry and celebrates creative excellence from our moving image culture and heritage;
- To deliver a broad range of events in the English regions, Scotland and Wales;
- To webcast at least 30 of the events in the 195 and regional programmes;
- To engage effectively with the target groups of Young People and Career Starters through the mentoring and other core Learning initiatives;
- To communicate the presence and purpose of the BAFTA Learning Strategy to as broad an audience as possible through the Access All Areas banner;
- To establish fundable projects to aid the digitisation of the BAFTA archive which will be placed on bafta.org;
- To maintain the cap on membership numbers whilst targeting and signing-up well-qualified new members;
- To increase the impact, interest and audience of bafta.org;
- To deliver three first class Awards broadcasts, taking greater creative control of each, and other new broadcasts through BAFTA Productions;
- To conduct a series of comprehensive strategic reviews around key areas of our activity.

2.1.2 Activities and Achievements

The first part of our fundraising strategy was to submit a first round of applications to funders and we've had our first success with grants given by the Technology Strategy Board, who pledged £50k of funding for two Archive projects which are now underway, £10k of which was received in 2009 (see 2.3.2).

We began implementation of a communications strategy, which included the launch of Access All Areas (AAA) on bafta.org. This new area packages our unique content into an online learning resource for the public, and led to 12,500 subscribers to the AAA newsletter over six months.

We delivered seven first-class Awards ceremonies, five in London and one each in Glasgow and Cardiff (see 2.4). We

successfully co-produced both the Film and Television Awards which were broadcast by the BBC, though we were unable to secure a third broadcast for the Video Games Awards.

Our events programme went from strength to strength, with many industry debates, masterclasses, screenings (and more) engaging audiences around the country; nearly half of them were held outside of London. We delivered nearly triple the number of Video Games events on the previous year, and hosted 95 events for career starters, strengthening our commitment to this particular audience group. See 2.2.2 for more details. Of our 218 events, we produced 30 webcasts in 2009.

We continued to encourage members who no longer wished to vote to move to a Non-Voting membership in order to make places available for well-qualified new members. We were pro-active about encouraging nominees and senior individuals from this industry to apply for the available places and received an unprecedented number of applications this year.

Our website has enabled us to reach a phenomenal number of people, with 1,090,298 unique views in 2009, a 57% increase on 2008. In addition, we attracted an astonishing 426,156 votes for the Children's Awards Kids' Vote, more than double that in 2008.

We undertook comprehensive strategic reviews of three key areas: our Awards, our branches and our future building needs.

In order to communicate our gold standard to the public through our Awards, we cannot afford to be complacent, so our methods and policies must remain constantly under review. We explored each aspect of our five Awards ceremonies in detail to pinpoint improvements for the future. We considered every aspect of each Awards ceremony, and whilst the vast majority of what we do remains fit for purpose, we also identified areas where greater consistency and refinement of standards can add further credibility to BAFTA's Awards.

We also examined how to bring the BAFTA branches in Los Angeles, New York, Wales and Scotland closer together so that we can work even more collaboratively and consistently across our operations. Consequently, we are developing a strategy in order to achieve this more unified approach.

With the lease at 195 Piccadilly due to expire in 2023, it is imperative to plan for our future building needs. We commissioned an in-depth report to consider all available options and make strategic recommendations, which will now be developed and implemented.

We also conducted a review of our in-house publishing portfolio to assess its strengths and weaknesses, particularly in light of the economic downturn and the decline in advertising sales. The most significant outcome of this was the



discontinuation of the members' magazine ACADEMY, with the last issue published in December. The remaining portfolio of Awards and Events print were refined accordingly.

2.1.3 Future plans

- To give Awards annually, and set accepted standards of excellence for industry and audience alike;
- To build on our nationwide audience reach through our L&E programme;
- To establish BAFTA's global structure in terms of new legal agreements and joined-up communications, branding and operational strategies for the start of the 2010/11 membership year;
- To establish a buildings strategy following the 2009 Buildings Review;
- To implement best practice guidelines, continue the bigger issue debates and implement any other recommendations emerging from the 2009 Awards Review;
- To reach an audience for the Video Games Awards comparable to a traditional television audience through a range of media channels;
- To establish a clearer industry role for BAFTA with UKFC, BFI, Skillset and other influential industry bodies;
- To implement an appropriate environmental and sustainability policy for the Academy;
- To recruit a Head of Communications to manage implementation of our Communications Strategy.

2.2 LEARNING AND EVENTS

2.2.1 Objectives

- To focus on developing an audience of online learners;
- To maintain strategic partnerships and develop new ones to access a broader audience;
- To formalise our evaluation procedure;
- To develop curriculum-based resources;
- To continue to grow our audiences at public events, members screenings and online.

2.2.2 Activities and Achievements

The launch of the Access All Areas section of bafta.org was our first step in developing an audience of online learners. The area pulls together unique content of ours, from webcasts to magazine interviews to event brochures, creating an online resource where aspiring practitioners can learn more about the various crafts.

We more than doubled the number of partner institutions we worked with, increasing our audience reach significantly.

By the end of 2009, we had made some progress towards formalising our evaluation procedure and hope to finalise it in 2010.

Due to limited resources, other activities took precedence over developing curriculum-based resources in 2009, but we hope raise funds to support this activity in future.

We staged a total of 218 events across the UK, a 31% increase on 2008. Of those, 122 took place in London and 96 in the Regions. Among the London-based highlights were: A Life in Pictures with Meryl Streep, James Cameron, Mira Nair, Deepa Mehta, Vincent Cassel, Terry Gilliam and Viggo Mortensen; Tributes to Nic Roeg, Douglas Slocombe, script editor Betty Willingale and producer Mark Chivas; Talks at Somerset House's outdoor screenings; Panels and debates focusing on 3D TV and games, making TV drama in a recession, TV comedy compliance, the role of production designers and many more.

Highlights for regional audiences included: A Life in Pictures with Michael Palin at Ely Cathedral and A Life in TV with David Attenborough at the Brighton Dome; Outdoor screenings at National Trust properties; Stephen Frears and Shane Meadows at Latitude Festival in Suffolk. We also collaborated on a highly successful Monty Python Reunion in New York.

We reasserted our commitment to supporting new talent through events such as the Short Sighted! sessions, which offered support to short filmmakers for developing a distribution and exhibition strategy. Run in partnership with Shooting People, these events were held in Newcastle, London and Jersey. The touring Microbudget Roadshow focused on recent low budget films, *Shifty* and *Le Donk & Scor-zay-zee*, with the filmmakers sharing their experience of working with a shoestring budget. We held a day of 15 minute surgeries in which 250 young people attending the Eurogamer fairs in Leeds and London could meet games industry professionals and benefit from their expertise.

We welcomed nearly 30,000 people to our events in 2009, with an increased average attendance capacity of 87%. By filming a selection of events for webcasting, we've been able to reach a global audience of nearly 1.8million with this activity, through bafta.org and our YouTube channel.

In addition to our year-round members screening programme at 195 Piccadilly, we also held 22 screenings outside London for our regional members, in partnership with Picturehouse cinemas. We were encouraged to find that 92% of our members rated the screenings programme good to excellent.



2.2.3 Future plans

- To develop strong online content and tools for sharing industry expertise with public audiences;
- To access a broader audience through current and new strategic partnerships;
- To develop more qualitative measures of success including: Audience satisfaction; Impact of learning and Audience perception of BAFTA;
- To continue to grow our audiences at public events, members screenings and online.

2.3 ARCHIVE

2.3.1 Objectives

- To take a central role in the national agenda for protecting and sharing the heritage of British Film, Television and Video Games;
- To secure funding to progress and expand the BAFTA Archive digitisation programme;
- To develop commercial relationships and generate revenue through content licensing and sales;
- To identify and work with "best" partners to research and develop relevant resources for education and wider public consumption.

2.3.2 Activities and Achievements

We established dialogue with national heritage organisations including the National Media Museum, Elstree Screen Heritage and the British Film Institute, and took an active role in the development and launch of the Archive of British Animation Collection. We also organised and hosted a successful event as part of UNESCO World Audiovisual Archive Day entitled 'Fading Heritage – We Can Save it'.

We successfully bid for external funding from the Technology Strategy Board for two projects. Project 'Right Source' tackles the dual problems of content owner rights and source media quality. The impact of the project will increase confidence in the digitization process, and reduce the cost of digital asset management substantially, with the result that more content owners will make their entertainment assets available for licensing and viewing.

Project 'Traction' aims to bring together valuable "industry insider" information relating to back-catalogue titles, creating a recommendation engine, scheduling and grouping capabilities and providing a route to market direct to incremental audience.

The BAFTA Archive digitisation programme was supported by the David Lean BAFTA Foundation in 2009, helping build the capture of our archive material. We've now successfully digitised between 50–60% of our audio material, 40% of our

photographic stills and samples of video content. A quarter of any new material we receive is 'born' digital.

We investigated the best way forward for BAFTA content distribution and exploitation, and implemented a commercial content rate card and licensing guidelines. We generated revenue through clip and image sales and adding value through partner development. An online print facility for archival imagery was launched on our website. The service has not yet generated significant revenue but has kick-started commercial development of the website.

We began to raise our Archive's profile by working on a range of projects with FOCAL International, The National Media Museum, The London Film Museum and other UK screen organisations.

2.3.3 Future plans

- To take a central role in the national agenda for protecting and sharing the heritage of British Film, Television and Video Games;
- To develop commercial relationships and generate revenue through content licensing and sales;
- To share our archive with the public through touring exhibitions with partners, including the London Film Museum;
- To build our collection of Heritage interviews with senior, influential practitioners.

2.4 AWARDS

2.4.1 Objectives

- To produce five high-profile Awards ceremonies;
- To produce two Awards ceremonies in Scotland and Wales;
- To develop the international reach of our Video Games Awards;
- To build on the international relevance of our Film Awards;
- To develop our web activity, making bafta.org the primary destination for immediate and comprehensive Awards coverage.

2.4.2 Activities and Achievements

The Orange British Academy Film Awards ceremony took place at the Royal Opera House on 10 February and was hosted by Jonathan Ross. Among the 2000 attendees were nominees including Brad Pitt, Angelina Jolie and Meryl Streep and citation readers including Daniel Craig, Kylie Minogue and Sir Mick Jagger. Winners included Mickey Rourke, Kate Winslet, the late Heath Ledger, Penelope Cruz and Danny Boyle.



2.4.2 Activities and Achievements (cont.)

The weeks leading up to the event featured a multi-fronted publicity drive that included: a poster campaign on London buses and Underground stations, a 30-second sequence on one of the giant Piccadilly Lite LED widescreens at Piccadilly Circus, a national tour of nominated films, and a trailer that ran for a fortnight on 1800 cinema screens across the UK. On the eve of the ceremony, Asprey hosted an exclusive nominees reception at their New Bond Street store.

On the night, members of the public were able to watch a live broadcast of the ceremony in the nearby Linbury Theatre, and were even joined by some of the winners who gave live interviews after coming off stage.

Coverage of the show was carried for the first time on three channels (BBC One, Two and Three) and UK viewing figures were significantly up on 2008, with an average of almost 5m watching the main show on BBC One. The week around the event saw an impressive 243,533 new visitors to our website, an increase of nearly 80% on the previous year.

Webcasts of red carpet and backstage interviews are available to view on bafta.org.

The GAME British Academy Video Games Awards ceremony took place at the London Hilton on 10 March and was hosted by Dara O'Briain. For the first time the event won television coverage, on both Sky News and BBC Breakfast. The BBC also posted a live feed of the winner announcements direct from the ceremony.

The Fellowship was awarded to Atari-founder and Pong creator, Nolan Bushnell, one of the founding fathers of the games industry, whilst Super Mario Galaxy took the coveted Best Game award.

The second BAFTA Ones To Watch Award for new talent and innovation went to Boro-Toro, a side-scrolling platform puzzle game using Wii technology. More than 60,000 members of the public cast their vote for the GAME Award for the Best Game of 2008 which saw Call Of Duty 4: Modern Warfare triumph. Category winners included LittleBigPlanet for Artistic Achievement and Fable II for Action & Adventure. Presenting them was a long line of enthusiastic gamers including Charlie Brooker, Jonathan Ross, Alex Zane and Kirsty Gallacher.

Webcasts of red carpet and backstage interviews are available to view on bafta.org.

The British Academy Television Awards ceremony took place at the Royal Festival Hall on 26 April and was hosted by Graham Norton. Nominees in attendance included Ben Whishaw, June Brown, Andrea Riseborough and Rob Brydon, whilst David Tennant, Dame Helen Mirren, Louis Theroux, Davina McCall, Dominic West and Idris Elba were among the citation readers.

Among the diverse mix of winners was Sir David Attenborough who, 50 years on from his first Academy honour, saw his Life In Cold Blood series win the Specialist Factual BAFTA. Comic duo Dawn French and Jennifer Saunders received a standing ovation as they accepted the Fellowship, whilst the Special Award was given to television executive Jane Tranter in recognition of her outstanding creative contribution to the medium.

For the first time, voting members were able to watch many of the entered programmes online, and voting in the International category was opened up to the BAFTA/LA and BAFTA East Coast membership.

Philips joined us for the first time as sponsor of the Audience Award for Best Programme of 2008. After thousands of text, phone and online votes were cast, E4's Skins emerged as the winner. Another newcomer was YouTube, our Online Media Partner, who hosted a dedicated BAFTA channel where viewers could submit questions for our red carpet reporter to ask the stars.

Webcasts of red carpet and backstage interviews are available to view on bafta.org.

The British Academy Television Craft Awards ceremony took place at The London Hilton on 17 May and was hosted by Alexander Armstrong. Among the winners were Aardman Animation who received the Special Award, plus programmes including Doctor Who for Visual Effects and Editing Fiction/Entertainment and Wallander for Photography and Lighting, Music, Sound and Production Design. Citation readers included Stephen Fry, Philip Glenister, Juliet Aubrey and Eddie Marsan.

Webcasts of red carpet and backstage interviews are available to view on bafta.org.



The EA British Academy Children's Awards ceremony took place at the London Hilton on 29 November and was hosted by Dick and Dom. Among the 650 attendees were winners including Bernard Cribbins, presenter Richard Hammond, and the winning teams behind animation *Lost and Found* and the video game *LittleBigPlanet*. Citation readers included Johnny Vegas, Catherine Tate and Jason Isaacs.

The BAFTA Kids Vote invited under-14s to choose the best film, programme, game or website. Over 425,000 votes were cast – twice as many as last year. Disney's *Hannah Montana* picked up the Film and Television prizes while the video game category was won by *Wii Sports Resort* and the website by *Club Penguin*. The Awards were also supported by CBBC *Me and My Movie* in association with BAFTA, a short filmmaking initiative for 6-14-year-olds. Filmmaking workshops took place throughout the year, resulting in more than 800 entries. 14-year-old Lauren won for her film *Vern's Vacation*. Webcasts of red carpet and backstage interviews are available to view on bafta.org.

The BAFTA Cymru Film, Television and Interactive Media Awards ceremony took place at the Wales Millennium Centre on 17 May and was hosted by Gethin Jones. Among the 1000 guests were winners including Ruth Jones, Margaret John and Sharon Morgan, whilst citation readers included Michael Sheen and Russell T Davies.

The BAFTA Scotland Awards ceremony took place at Glasgow's Science Centre on 8 November and was hosted by Lorraine Kelly. Among the 800 attendees were winners including Armando Iannucci, Bill Forsyth and composer Patrick Doyle, and citation readers including Jon Snow and Barbara Rafferty. The ceremony was broadcast live online, enabling many more people to share in the proceedings.

The full list of winners is available at bafta.org.

2.4.4 Future plans

- To produce five high-profile Awards ceremonies each year;
- To produce two Awards ceremonies in Scotland and Wales;
- To continue the audience development and international reach of our Video Games Awards;
- To build on the international relevance of our Film Awards and engagement of partners who can bring the Film Awards experience to new audiences;
- To continue our web activity, making bafta.org the primary destination for immediate and comprehensive Awards coverage.

2.5 OTHER INITIATIVES

2.5.1 Objectives

- To establish fundraising as a primary source of income to support our charitable activities;
- To secure a new income stream for bafta.org;
- To undertake a comprehensive buildings review to assess our future building requirements.

2.5.2 Activities and Achievements

The first part of our fundraising strategy was to submit a first round of applications to funders and we've had our first success with grants given by the Technology Strategy Board (see 2.3.2).

A significant activity for bafta.org was the development of new audience and quality content, which shifted focus away from securing a new income stream for the website in 2009. This will remain a key future objective however, in order to develop the site as a showcase of our work, and learning resource for those interested in our industries.

We commissioned an in-depth buildings review to examine all available options to us, in light of the 195 Piccadilly lease expiring in 2023. We now have strategic recommendations for development and implementation. This review was one of four major reviews undertaken in 2009, as detailed in 2.1.2.

2.5.3 Future Plans

- To implement the findings of the Awards, Branches, Building and Publishing Reviews;
- To establish fundraising as a primary source of income to support our charitable activities;
- To secure a new income stream for bafta.org.

2.6 BAFTA MANAGEMENT LTD

2.6.1 Objectives

- To maximise the commercial opportunities arising from the charity's brand and status;
- To provide facilities and services for BAFTA members;
- To develop 195 Piccadilly as a venue for screenings, in conjunction with the Capital Group;
- To secure long-term sponsors for both the Television and Video Games Awards;
- To renew and continue a long-term sponsorship relationship for the Film Awards.



2.6.2 Activities and Achievements

The company's principal activities are: individual and corporate membership services; hire and running of 195 Piccadilly; publishing; and management of corporate relations.

Whilst there were no significant changes to these activities, we responded to the potentially challenging economic climate by scaling back on existing activity, and implementing cost cutting measures following a review of risks and opportunities in the first half of the year.

We continued to develop 195 Piccadilly as a venue for screenings, conferences and a variety of other business entertaining or party functions, in conjunction with the Capital Group. In a potentially difficult trading year, we achieved gross revenue of £2,566,576 (compared with £2,761,100 in 2008).

The budget for ACADEMY magazine's advertising income was set at £60,000, but the decision taken in July to scale the number of issues back from five to three resulted in actual income of £17,993. The final edition of ACADEMY magazine was published in December 2009. Going forward, additional resource will now be allocated to online content and editorial. An annual publication may also be introduced. Advertising and supplier revenue from our Awards publications totalled £518,750, a reduction of 18% on the prior year and indicative of the challenging economic climate.

Sponsorship and Broadcast revenue was £1,214,889, a 12% reduction on the previous year. This is indicative of the changing nature of the Academy's funding; moving away from traditional commercial sponsorship arrangements towards fundraising and partnership initiatives.

As part of the cutbacks implemented in the first half of 2009, the commercial BAFTA Events' activity ceased. In 2009, this generated income of £1,602 compared with £43,421 in 2008. This meant an overall breakeven position was maintained in 2009, and any risk associated with this relatively new venture was removed.

2.6.3 Future Plans

- To embark on the next phase of the 195 Piccadilly business development strategy;
- To develop new revenue opportunities from the general public and broaden BAFTA's reach;
- To generate sufficient profits to gift aid to the charity for investment in the L&E programme, the archive and related web initiatives, and in 195 Piccadilly.

2.7 BAFTA PRODUCTIONS LTD

2.7.1 Objectives

- To provide exciting online video content to support BAFTA's charitable goals;
- To ensure greater involvement in the broadcast of our Awards.

2.7.2 Activities and Achievements

BPL filmed and edited most of the Academy's events into online broadcasts. In 2009, this totalled 27 webcasts and included the A Life in Pictures events strand, featuring David Attenborough, Michael Palin, Vincent Cassel, Viggo Mortensen and James Cameron. In addition, BAFTA tributes awarded to Nic Roeg, Mark Shivas, Douglas Slocombe and Betty Willingale were also edited into an online format.

In 2009, BPL undertook two co-productions; the Orange British Academy Film Awards and the British Academy Television Awards. No other television broadcasts were co-produced by BPL in 2009.

Turnover for the year totalled £1,258,992, an increase of 176% on the previous year. This was primarily due to the Film Awards being produced by BAFTA Productions for the first time, and internal charging being levied for Academy webcasting services; a significant contribution to BAFTA's public outreach which better reflects this contribution in the financial results of BPL.

2.7.3 Future Plans

The directors have taken the decision to make the company dormant with effect from 01 January 2010, although the company's activity will continue elsewhere within the BAFTA group of companies.



2.8 KEY PERFORMANCE INDICATORS

Number of events staged	2007	2008	2009 target	2009 actual	2010 target
	113	166	150	218	200

Our objectives

- To re-state our commitment to career starters
- To strengthen our events programme outside London
- To increase our number of Video Games events

What we achieved

- We staged 95 events for career starters
- Our number of events increased by 31%
- Nearly half (44%) of our events took place outside London
- We more than tripled the number of Video Games events, from 8 to 26

Number of screenings held	2007	2008	2009 target	2009 actual	2010 target
	355	332	325	257	275

Our objectives

- To increase our attendance figures
- To maintain the balance of genres within our film screenings programme, particularly foreign language films.

What we achieved

- Average attendance increased from 33.4% to 50.4% due to better marketing and closer monitoring and evaluation.
- Some films were only screened once to improve attendance, reflected in an overall increase of 17%. Despite fewer screenings, there was only a small drop in the number of films screened (from 183 to 165).
- We maintained the percentage of foreign films screened at 25%

Number of partner institutions	2007	2008	2009 target	2009 actual	2010 target
	24	66	50	106	100

Our objectives

- To establish new partnerships with venues both in and outside London
- To work strategically with partners to increase audiences, particularly of career starters
- To increase income through working closely with strategic partners

What we achieved

- We saw an increase in the number of partners, more than double the target
- We achieved 14,000 newsletter sign-ups through targeting partners



2.8 KEY PERFORMANCE INDICATORS (cont.)

Number of people reached through our events	2007	2008	2009 target	2009 actual	2010 target
	21,575	27,417	30,000	31,800	33,000

Our objectives

- To widen the reach of our programme
- To continue to develop the audience of career starters
- To increase the number of people accessing BAFTA's events online

What we achieved

- Our overall audience increased by 6%
- Our average attendance was up nearly 10% to 87%
- Through the unique video content from 30 of our events across bafta.org and YouTube, thousands more people were able to benefit from our activity.

Number of young people reached through our competitions and initiatives	2007	2008	2009 target	2009 actual	2010 target
	Unknown	179,670	Not set	426,320	500,000

Our objectives

- To improve the range and reach of activities for young people
- To enable more young people to access industry expertise through working with strategic partners

What we achieved

- The young people audience increased by 137%
- We continued partnerships with CBBC and BBC Learning, and forged new ones with Channel 4, Film Education, DePict and BBC Blast.

Number of unique visitors to the BAFTA website	2007	2008	2009 target	2009 actual	2010 target
	516,539	695,537	1,000,000	1,090,298	1,500,000

Our objectives

- To raise further awareness of our activities
- To target key audiences with specific content as part of our growing educational remit
- To add value to the BAFTA membership
- To create new online revenue streams for the charity

What we achieved

- We raised awareness of BAFTA and its activities through a 35% increase in unique visitors to bafta.org
- We targeted career starters with the launch of the Access All Areas sub-brand
- We reached young audiences through the BAFTA Kids Vote – over 425,000 votes were cast
- We offered greater value to the membership through the provision of new information and services to members online
- Our webcast views totalled an estimated 1.5million across our online platforms.
- We brought greater value to our partners through online promotion and content sharing



2.8 KEY PERFORMANCE INDICATORS (cont.)

Number of BAFTA publications	2007	2008	2009 target	2009 actual	2010 target
	21	18	18	16	10

Our objectives

- To oversee introduction of in-house production on smaller publications
- To support our Awards and L&E activity with original, well-written and insightful material
- To support other BAFTA activity (e.g. Fundraising) as necessary

What we achieved

- Our first in-house productions of the David Lean Lecture brochure and the Douglas Slocombe tribute brochure for L&E
- Our first in-house production of the Children's Awards brochure
- Introduction of five separate covers for the Film Awards brochure, creating a collectable 'set'

Total viewers reached by all BAFTA television broadcasts	2007	2008	2009 target	2009 actual	2010 target
	12.69m	8.8m	8.5m	9.9m	9m

Our objectives

- To deliver two Awards broadcasts, taking greater creative control of each

What we achieved

- We delivered two first-class Awards broadcasts for our Film and Television Awards, and grew our audience to 9.9million viewers in the UK

Total income from the BAFTA Group	2007	2008	2009 target	2009 actual	2010 target
	£8314k	£8651k	£9000k	£9237k	£9000k

Total charitable expenditure	2007	2008	2009 target	2009 actual	2010 target
	£4214k	£4503k	£4500k	£4571k	£4500k

3 FINANCIAL REVIEW

3.1 REVIEW OF FINANCIAL POSITION

3.1.1 Audience reach

Expanding our audience reach across the range of our charitable activities is a key priority. The largest audience reach is achieved through the television broadcasts of our Awards ceremonies where 9.9million viewers were reached in 2009. Our online audience is growing, with bafta.org breaking the 1million unique visitors target in 2009. Audience attendance at the events programme throughout the UK increased to 31,800 in 2009 but many of these events were recorded and webcast, allowing our total video viewings to reach an estimated 1.5million people. The pursuit of new audiences for our events and activities through a variety of media will remain a priority in 2010.

3.1.2 Income and expenditure

Income received in the 12 months to 31 December 2009 was £9,236,508, an increase of 7% on the prior year. This rise was primarily achieved through higher membership subscriptions after an increase in membership numbers, and through bringing the production of our Film Awards in-house, which attracts the receipt of a license fee from the broadcaster (reported under BAFTA Productions in the SOFA). It was also achieved through the inclusion of services and facilities received as gifts in kind (reported under Awards and Public events), totalling £216,378 and £13,561 respectively, for which matching expenditure is included in resources expended.

Other significant revenue streams include income from hiring 195 Piccadilly to corporate clients, and income generated around our awards ceremonies. Although income from hiring was down on last year, a healthy net contribution was maintained through careful cost management in the face of a difficult economic climate.

Income from Public Events was more than three times that achieved in 2008, primarily a result of a more focused approach to promoting ticket sales for our events programme, as more of our events' partners contributed to the costs of staging events, and following the receipt of two restricted grants. One being for £21,606 received from the David Lean Foundation for the annual David Lean lecture; an event restored to the calendar in 2009 following a temporary break in 2008. £20,000 was also received from the David Lean BAFTA Foundation to further our Learning and events programme in the regions.

Corporate Partnership revenue was down by £99,584 on that achieved in 2008, as the scheme is undergoing restructuring. Partnerships going forward will be focused around our charitable activities with the aim that many of

these Corporate Partners will become Academy Partners, supporting our charitable endeavours.

Expenditure on charitable activities rose in total by almost 2% to £4,571,386, largely as a result of the gifts in kind expenditure, as detailed above. Expenditure throughout the group was closely monitored in 2009, as was appropriate to the economic climate.

Expenditure on our Awards increased by 3%, and this is primarily due to the Video Games Awards not taking place in 2008 following a change in the date from October 2008 to March 2009. Expenditure on the archive fell by £132,476, which was due in part to the completion of the first stage archive digitisation initiative in 2008, but also as more staff were employed in the archive department in 2008 leading to a larger allocation of the Academy overhead to this charitable activity.

Expenditure on the Academy's Learning programme fell by 22% on that incurred in 2008. Whilst the direct costs of the Learning programme were relatively similar in the two years, the allocated overhead was larger in 2008 as a result of the analysis of staff time – one of the bases of the cost allocation in the SOFA. In 2008, more staff hours were spent on the Learning Programme – an affect of this being the pilot year for the scheme.

Included under Public Events are the restricted costs associated with the Annual David Lean lecture, which did not take place in 2008, and restricted expenditure on regional activity. This totalled £7,824 and was funded by the grant received from the David Lean BAFTA Foundation outlined above. The balance remaining on this fund at the end of the year has been earmarked for use in early 2010.

Net income for the year was £536,913 an increase of £118,442 on the prior year. A decision on the future plans for this surplus will be taken by the Board. Prior year surpluses have been used to create designated funds for future projects, to repay a portion of the overdraft, and to be maintained on reserve.

3.1.3 Balance Sheet

The year-end position was a net assets position of £3,575,790.

Significant tangible fixed asset additions in the year included £97,659 on leasehold improvements; of which £72,824 was incurred on works to the front entrance and staircase of 195 Piccadilly, designed to improve the experience for all visitors. Technical equipment additions totalling £55,970 were donated from Academy Partners in 2009, helping maintain 195 Piccadilly's reputation as one of the finest screening rooms in London. Other notable fixed asset additions include £50,000 reported under furniture and equipment and incurred on improvements to our on-line voting application.



Fixed asset disposals arose in accordance with the company renewals policy, and following the works to the front entrance and staircase of 195 Piccadilly.

Cash balances rose by £198,218 (including overdrafts) in the year, which is largely due to the timing of payments and receipts over the year end period.

Year end debtors were lower than the position at the end of 2008 due to the timing of invoicing film awards tickets for the 2010 ceremony. This is also reflected in the increase in deferred income included in creditors.

The overall creditors' position is a reduction on that seen at the end of 2008; in part a result of the decision to only produce one publication for the forthcoming film awards. In the past, a significant proportion of the costs of the pre-awards publication were invoiced prior to the year-end, but not paid until the following year.

3.1.4 Restricted funds

Throughout the year, the company had four restricted funds, each for a specific project. Notes 19 and 20 on page 38 provides detail on the restricted funds and the amounts charged in the year.

3.1.5 Designated reserves

No new designated funds were created in 2009, although during the year, the trustees agreed a transfer of £19,038 be made from unrestricted reserves to the Learning and events designated fund. This being the surplus generated from the 2008 Screen Dreams auction. Notes 19 and 20 on page 38 provide detail on the designated funds created and the amounts charged in the year.

3.2 RISK MANAGEMENT

The charity employs a comprehensive risk management structure. A detailed risk register is reviewed on a monthly basis by senior management and action points are reviewed and discussed by our Finance & 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 risk are examined regularly along with compliance with law and regulations. As a result, the charity has built up a comprehensive risk register with 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 charity may not be able to expand its activities as planned due to the loss of a key income stream
- Health and Safety risks arising from the activities of staff and volunteers pursuing our charitable aims
- Security of our Awards nominations and winners in advance of announcement

All major risks to which the charity 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.

3.3 FINANCIAL POLICIES

3.3.1 Reserves policy

The trustees regularly review the charity'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. No new designated funds were created in 2009, although further investment was made from these funds in the development of the Learning Programme, and with the charging of depreciation on capital projects from 2008.

It has been concluded that to allow the charity to be managed efficiently and to provide a buffer, a reserve equivalent to 6 months charitable expenditure should be maintained. At the year end, the group's unrestricted reserves were £3,177,393 (2008: £2,653,997) which equates to in excess of 8 months of charitable expenditure. It should be noted that £2,340,002 is represented by fixed assets. The Board has undertaken to review this for the forthcoming year. Restricted funds were £398,397 (2008: £384,880). Note 1 on page 27 explains the principle of fund accounting.



4 ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS

4.1 CHARITY DETAILS

British Academy of Film and Television Arts

Trustees/Directors

Hilary Bevan Jones (Deputy Chairman, resigned 25 June 2009) [†]

Tim Corrie (Deputy Chairman from 25 June 2009)

Finola Dwyer

Michael Harris [†]

Medwyn Jones (appointed 3 November 2009)

Ray Maguire

Krishnendu Majumdar

Andrew Newman (appointed 25 June 2009)

David Parfitt (Chairman) [†]

Nik Powell

Sophie Turner Laing

John Willis

Company Secretary

Kevin Price

Academy President

Lord Attenborough Kt CBE [†]

Academy Vice-Presidents

Michael Grade CBE [†]

Duncan Kenworthy OBE (appointed 8 September 2009)

Chief Executive

Amanda Berry OBE

Chief Operating Officer

Kevin Price

[†] = Trustee of the David Lean BAFTA Foundation

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

4.2 COMMITTEES

4.2.1 Sector Committees

Film Committee

Television Committee

Video Games Committee

Elected Members of the Film Committee

Finola Dwyer (Chairman), Angela Allen MBE, David Arnold (appointed 25 June 2009), Jeremy Brock (appointed 25 June 2009), Lisa Bryer (appointed 25 June 2009), Jane Cussons (resigned 25 June 2009), Mike Downey (resigned 25 June 2009), Dominique Green (appointed 25 June 2009), Pippa Harris, Justin Johnson, Kate Lee (appointed 25 June 2009), Alison Owen (resigned 25 June 2009), Nik Powell, Douglas Rae (resigned 25 June 2009), Maggie Rodford (resigned 25 June 2009).

Elected Members of the Television Committee

John Willis (Chairman), Roy Ackerman, Foz Allan (appointed 25 June 2009), Kenton Allen (appointed 25 June 2009), Richard Broke (resigned 25 June 2009), Tim Corrie (resigned 25 June 2009), Lynn Horsford, Jane Lush, Krishnendu Majumdar, Laurence Marks (resigned 25 June 2009), Anne Morrison (appointed 25 June 2009), Andrew Newman, Julian Scott.

Elected Members of the Video Games Committee

Ray Maguire (Chairman), Grant Dean (resigned 25 June 2009), Harvey Elliott (appointed 25 June 2009), Ian Livingstone, Sanjay Mistry (appointed 25 June 2009), Andy Nuttall, Martin Wright (resigned 25 June 2009).

4.2.2 Other Committees

- Children's Awards and Events Committee;
- Commercial Committee;
- Learning & Events Committee;
- Finance and Audit Committee;
- Foundation Committee;
- Web Committee and
- Archive Committee.

4.3 COUNCIL OF MANAGEMENT

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

Lord Attenborough (President of the Academy)

Michael Grade (Vice-President of the Academy)

Duncan Kenworthy (Vice President of the Academy from 8 September 2009)

David Parfitt (Chairman of the Academy)

Hilary Bevan Jones (Deputy Chairman of the Academy until



25 June 2009, as a DLBF Trustee from 25 June 2009)
Tim Corrie (Deputy Chairman of the Academy from 25 June 2009)

Other DLBF Trustees

Michael Attwell, Ted Childs, Larry Chrisfield (from 3 December 2009), Michael Harris (until 3 December 2009), Linda James (from 3 December 2009), Eddie Mirzoeff, Dianne Nelmes (from 3 December 2009), Simon Relph, Sir Sydney Samuelson CBE.

BAFTA Scotland and BAFTA Cymru Chairmen

Ewan Angus, Paul Islwyn Thomas (until 29 September 2009), Dewi Vaughan Owen (from 29 September 2009)

Other BAFTA members directly elected by the membership

Andrew Curtis (until 25 June 2009, co-opted from 29 June 2009), James Dean (until 25 June 2009, co-opted from 29 June 2009), Mike Downey (from 25 June 2009), Stephen Garrett, Gillian Hawser (until 25 June 2009, co-opted from 29 June 2009), Estelle Overs (from 25 June 2009), Alvin Rakoff, Tim Richards (from 25 June 2009), Peter Rudge.

Other co-opted BAFTA members

Dawn Airey, Stephen Heppell, Kevin Lygo.

4.4 METHODS ADOPTED FOR RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

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

- The Chairman and Deputy Chairman of the Academy;
- the Chairman and Deputy Chairman of the Film Committee;
- the Chairman and Deputy Chairman of the Television Committee;
- the Chairman of the Video Games Committee;
- the Chairman of the Learning and 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. The constitution also includes provisions for rotation and retirement of Board members.

4.5 POLICIES AND PROCEDURES FOR INDUCTION AND TRAINING OF TRUSTEES

All newly elected trustees receive training to ensure that they are fully aware of their duties and responsibilities to the charity. This takes the form of a briefing session with the charity's lawyers and the presentation of the Academy information pack known as the BAFTA Bible. The Board also receives regular updates from the charity's lawyers, which includes any relevant changes to charity law and its practical application. In addition, the charity's governance and procedures are reviewed and documented annually and issued to all trustees.

4.6 REGISTER OF INTERESTS

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

4.7 LIST OF BAFTA ADVISERS

Auditors

Horwath 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

Harbottle & Lewis LLP
4 Hanover Square
London W1S 1HP

Reed Smith
Minerva House
5 Montague Close
London SE1 9BB

4.8 AUDITORS

Horwath Clark Whitehill have expressed their willingness to continue as auditors for the next financial year.



4.9 SPONSORS AND DONORS

Alfred Dunhill
 Aquascutum
 American Airlines
 Asprey
 Audi
 Barco
 CBS Outdoor
 Charles Worthington
 Champagne Taittinger
 Chivas Regal
 Cobra
 CTV
 Deloitte
 Dolby
 Electronic Arts
 Escada
 Evian and Badoit
 GAME
 Grey Goose
 Highland Spring
 Hotcam
 Hotel Chocolat
 Howard Smith Paper Group
 QVC
 Lancôme
 M.A.C Cosmetics
 Mandarin Oriental
 Mark Hill
 mediacity:uk
 Men-From-Mars
 Munro Acoustics
 Orange
 Panavision
 Philips
 TCM
 The Daily Telegraph
 The Dorchester
 The Farm
 The Guardian
 Vedett
 Warehouse
 You Tube

Gift Partners

Carlton
 Diptyque
 knomo
 Longchamp
 MCM
 Nature & Kind
 Six Senses
 Thomas Lyte
 Timothy Han
 Yankee Candles

Corporate Partners

Autodesk
 Bank of America
 Motorola
 Nokia
 Royal Bank of Scotland
 VM Ware

Academy Supporters

British Sky Broadcasting Ltd.
 Buena Vista
 Carlton Screen Advertising
 Channel Four
 Cineworld
 Entertainment Film Distributors
 Icon Film Distribution
 Metrodome
 Paramount
 Pathé Entertainment
 Sony Pictures
 Twentieth Century Fox
 Universal Pictures
 Warner Bros

BAFTA Scotland

BBC Scotland
 Glasgow City Council
 Glasgow City Marketing Bureau
 Lloyds TSB Scotland
 Maclay Murray & Spens
 Ortak
 Scottish Enterprise
 Scottish Screen
 Scottish Television

BAFTA Cymru

Barcud Derwen Ltd.
 BBC Cymru Wales
 ITV Wales
 S4C



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 directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements 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 company and group and of the surplus or deficit of the company and group for that period. In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the transactions of the company and group and disclose with reasonable accuracy at any time the financial position of the 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 company and 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 trustee at the date of approval of this report confirms that:

So far as the trustee is aware, there is no relevant audit information of which the company's auditors are unaware; and the trustee has taken all steps that he/she ought to have taken as a trustee 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.

This report has been approved by the Board of Trustees and signed on their behalf by

David Parfitt, Chairman of the Academy

03 June 2010



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

We have audited the group and parent company financial statements of The British Academy of Film and Television Arts for the year ended 31 December 2009 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Parent Company Balance Sheets, the Consolidated Cash Flow Statement and the related notes numbered 1 to 23. These financial statements have been prepared in accordance with the accounting policies set out therein.

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

The trustees' (who are also the directors of The British Academy of Film and Television Arts for the purpose of company law) responsibilities for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and for being satisfied that the financial statements give a true and fair view are set out in the Statement of Trustees' Responsibilities.

We have been appointed auditors under the Companies Act 2006 and report to you in accordance with that Act. Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (United Kingdom and Ireland).

We report to you our opinion as to whether the financial statements give a true and fair view, have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice and have been prepared in accordance with the Companies Act 2006. We also report to you if in our opinion the information given in the Trustees' Annual Report is consistent with the financial statements. In addition, we report to you if, in our opinion, the charitable company has not kept adequate accounting records, if the charity's financial statements are not in agreement with those records, if we have not received all the information and explanations we require for our audit or if certain disclosures of trustees' remuneration specified by law are not made.

We read the Report of the Trustees' and consider the implications for our report if we become aware of any apparent misstatements within it. Our responsibilities do not extend to other information.



Basis of opinion

We conducted our audit in accordance with International Standards on Auditing (United Kingdom and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgments made by the trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charitable company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion:

- the financial statements give a true and fair view of the state of the group's and the parent company's affairs as at 31 December 2009 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- the financial statements have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- the financial statements have been prepared in accordance with the Companies Act 2006; and
- the information given in the Report of the Trustees is consistent with the financial statements.

A handwritten signature in dark ink that reads "Sally Kirby". The signature is written in a cursive, flowing style.

Sally Kirby

Senior Statutory Auditor

For and on behalf of
Horwath Clark Whitehill LLP
Statutory Auditor

London

03 June 2010

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES, 31 DECEMBER 2009*incorporating an income and expenditure account*

Notes	Unrestricted Funds 2009 £	Restricted Funds 2009 £	Total Funds 2009 £	Total Funds 2008 £	
INCOMING RESOURCES					
Incoming resources from generated funds					
Voluntary income					
Grants & donations	2	128,908	-	128,908	103,149
		128,908	-	128,908	103,149
Activities for generating funds					
Membership subscriptions		1,337,200	-	1,337,200	1,190,420
Income from hiring		2,566,576	-	2,566,576	2,761,100
BAFTA Productions	14b	1,047,992	-	1,047,992	455,600
Corporate Partnerships		118,333	-	118,333	217,917
Other commercial activities		39,637	-	39,637	50,506
		5,109,738	-	5,109,738	4,675,543
Investment income – Bank interest receivable					
		1,300	391	1,691	45,469
Incoming resources from charitable activities					
Awards	3	3,832,727	-	3,832,727	3,706,472
Archive		-	29,900	29,900	-
Learning programme		100	-	100	54,127
Public events		78,036	41,606	119,642	30,281
		3,910,863	71,506	3,982,369	3,790,880
Other incoming resources					
		13,802	-	13,802	35,793
TOTAL INCOMING RESOURCES					
		9,164,611	71,897	9,236,508	8,650,834
RESOURCES EXPENDED					
Cost of generating funds					
Costs of generating voluntary income:					
Grants & donations		60,471	17,500	77,971	16,305
Fundraising trading: costs of goods sold and other costs					
Membership services		434,110	-	434,110	668,726
Hiring		2,255,261	-	2,255,261	2,308,601
BAFTA Productions		1,207,563	-	1,207,563	525,481
Other commercial activities		54,688	1,328	56,016	145,055
	4	4,012,093	18,828	4,030,921	3,664,168
Charitable activities					
Awards	3	3,315,112	-	3,315,112	3,213,651
Archive		143,847	11,472	155,319	287,795
Learning programme		248,589	-	248,589	320,473
Public events		824,286	28,080	852,366	680,693
	4	4,531,834	39,552	4,571,386	4,502,612
Governance costs					
	4	97,288	-	97,288	65,583
TOTAL RESOURCES EXPENDED					
	4	8,641,215	58,380	8,699,595	8,232,363
Net income for the year being net movement in funds					
		523,396	13,517	536,913	418,471
Reconciliation of funds					
Total funds brought forward					
		2,653,997	384,880	3,038,877	2,620,406
TOTAL FUNDS CARRIED FORWARD					
		3,177,393	398,397	3,575,790	3,038,877

The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities. The notes on pages 27–39 form part of these financial statements.

CONSOLIDATED AND CHARITY BALANCE SHEETS, 31 DECEMBER 2009

	Notes	Group 2009 £	Group 2008 £	Charity 2009 £	Charity 2008 £
Fixed Assets					
Intangible assets	12	175,929	190,589	-	-
Tangible assets	13	2,164,073	2,345,805	866,366	833,566
		2,340,002	2,536,394	866,366	833,566
Current Assets					
Stocks		24,679	20,784	4,557	3,539
Debtors	15	1,556,164	1,158,614	3,103,322	2,809,692
Cash at bank and in hand		3,674,623	3,626,405	1,761,588	1,482,519
		5,255,466	4,805,803	4,869,467	4,295,750
Creditors					
Amounts falling due within one year	16	(4,019,678)	(4,303,320)	(1,150,680)	(1,274,375)
Net Current Assets		1,235,788	502,483	3,718,787	3,021,375
TOTAL ASSETS LESS CURRENT LIABILITIES		3,575,790	3,038,877	4,585,153	3,854,941
Represented by:					
Funds					
Unrestricted					
General funds	20	3,037,895	2,481,061	4,047,258	3,297,125
Designated funds	20	139,498	172,936	139,498	172,936
Restricted					
	20	398,397	384,880	398,397	384,880
		3,575,790	3,038,877	4,585,153	3,854,941

Approved and authorised for issue by the Board of the Academy on 03 June 2010 and signed on its behalf by



David Parfitt
Chairman of the Academy

The notes on pages 27–39 form part of these financial statements.


CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2008

	Notes	2009 £	2008 £
Net cash flow from operating activities	23a	355,949	2,434,764
Returns on investments and servicing of finance			
Interest received		1,691	45,469
Interest paid		-	(8,234)
Taxation			-
Capital Expenditure			
Purchase of tangible fixed assets		(159,726)	(409,678)
Proceeds on disposal of tangible fixed assets		304	9,622
INCREASE IN CASH IN THE YEAR		198,218	2,071,943
Reconciliation of Net cash flow to movement in Net funds			
	Notes	2009 £	2008 £
Movement in Net funds in the year		198,218	2,071,943
Net funds at 1 January		2,976,405	904,462
NET FUNDS AT 31 DECEMBER	23b	3,174,623	2,976,405



Notes to the Financial Statements

1. ACCOUNTING POLICIES

Basis of Preparation

The financial statements have been prepared under the historical cost convention. The financial statements have been prepared 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.

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, 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.

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 the 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:

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.

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.

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.

Annual Membership subscriptions are accounted for on an accruals basis.

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 has been explained in the notes to the accounts.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

- Building and facilities costs are allocated on the basis of the use of the building;
- 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.



1. ACCOUNTING POLICIES (cont.)

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.

Purchased Goodwill

Goodwill, representing the excess of the purchase price compared with the fair value of net assets acquired, is capitalised and written off evenly over 20 years, as in the opinion of the trustees, this represents the period over which the goodwill is effective.

Tangible Fixed Assets

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 33.3% straight line
(included within furniture & equipment)

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 Statement of Financial Activities as incurred.

Operating Leases

Costs relating to operating leases are charged to the Statement of Financial Activities over the life of the lease.

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. GRANTS AND DONATIONS

	2009 £	2008 £
Core funding in the regions	47,750	42,083
Scottish Students On Screen	25,000	
Screen Dreams Auction	-	34,580
Donations	119	8,313
Fundraising Strategy grant from the David Lean BAFTA Foundation	-	17,500
Gifts in kind	55,571	-
Raising the Roof (donations & Gift Aid recoverable)	-	205
Other	468	468
	128,908	103,149

3. AWARDS

	2009 £	2008 £
Incoming resources		
Commercial sponsorship and broadcast fees	1,215,014	1,380,278
Publishing (Awards brochures)	536,743	628,818
Awards ceremonies	2,080,970	1,697,376
	3,832,727	3,706,472
Resources expended		
Commercial sponsorship and broadcast fees	263,175	188,164
Publishing (Awards brochures)	256,019	380,942
Awards ceremonies	2,795,918	2,644,545
	3,315,112	3,213,651
	517,615	492,821

**4. TOTAL RESOURCES EXPENDED**

	Direct Costs £	Support Costs £	2009 Total £	2008 Total £
Cost of generating funds				
Cost of generating voluntary income				
Fundraising & donations	47,482	30,489	77,971	16,305
Activities to generate funds including cost of goods:				
Membership subscriptions	95,694	338,416	434,110	668,726
Income from hiring	1,367,824	887,437	2,255,261	2,308,601
BAFTA Productions	1,132,014	75,549	1,207,563	525,481
Other commercial activities	33,915	22,101	56,016	145,055
Total cost of generating funds	2,676,929	1,353,992	4,030,921	3,664,168
Charitable activities				
Awards				
Awards ceremonies	2,253,257	542,661	2,795,918	2,644,545
Commercial sponsorship	144,982	118,193	263,175	188,164
Publishing	182,028	73,991	256,019	380,942
Total Awards	2,580,267	734,845	3,315,112	3,213,651
Archive	56,152	99,167	155,319	287,795
Learning Programme	138,693	109,896	248,589	320,473
Public events	387,150	465,216	852,366	680,693
Total Charitable Activities	3,162,262	1,409,124	4,571,386	4,502,612
Governance costs	4,000	93,288	97,288	65,583
TOTAL RESOURCES EXPENDED	5,843,191	2,856,404	8,699,595	8,232,363

5. SUPPORT COSTS

	Personnel £	Premises £	Administrative £	Finance & Professional £	Other £	2009 Total £	2008 Total £
Generating Incoming Resources	189,924	947,071	118,071	47,124	51,802	1,353,992	1,545,080
Charitable Expenditure							
Awards Ceremonies	148,330	189,296	86,064	51,923	67,048	542,661	619,141
Awards commercial partnerships	40,968	23,987	23,771	10,948	18,519	118,193	98,463
Publishing	25,647	15,017	14,881	6,853	11,593	73,991	104,037
Archive	27,734	35,394	16,092	7,411	12,536	99,167	179,764
Learning programme	31,443	37,596	18,243	8,402	14,212	109,896	160,294
Public events	115,906	188,848	66,160	42,757	51,545	465,216	323,834
Total Charitable Expenditure	390,028	490,138	225,211	128,294	175,453	1,409,124	1,485,533
Governance costs	19,318	24,654	11,209	29,377	8,730	93,288	65,583
TOTAL SUPPORT COSTS	599,270	1,461,863	354,491	204,795	235,985	2,856,404	3,096,196

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. Internal meetings – which have been classified as support costs – are allocated on the basis of room utilisation, but over Academy activity only.

6. OPERATING COSTS**Net income for the year is stated after charging:**

	2009 £	2008 £
Depreciation charge for the year:		
Owned assets	437,543	459,171
Amortisation of goodwill	14,660	14,660
Loss on disposal of fixed assets	759	27,620
Operating lease rentals:		
Leasehold property	499,131	443,457
Plant and machinery	12,580	11,546
Auditors:		
Fees payable to the company's auditors for the audit of the company's annual accounts	14,658	14,300
The audit of the company's subsidiaries pursuant to legislation	18,142	17,700
Total Audit fees	32,800	32,000
Tax services – current auditors	175	-
Tax services – previous auditors	-	2,025
Total non-audit fees	175	2,025

7. TRUSTEES

The Chairman received reimbursements of travel, accommodation and administrative expenses totalling £18,273 (2008: £11,293) in the year. One other Council member (2008: two) received reimbursement of travel and accommodation expenses amounting to £401 (2008: £418). No other Council members or trustees received any remuneration during the year for their services to the Academy or were reimbursed any expenses (2008: £Nil).

The Chairman of the Finance & Audit Committee and Trustee of the Academy is a Director of Cyclone Courier Company Limited from whom the Academy received car services on normal commercial terms during the year. Transactions during the year totalled £10,639 (2008: £10,536), and a balance of £4,112 (2008: £1,059) was outstanding at the year end.

8. RESULTS OF THE CHARITY

The results for the year of the charity, as extracted from the audited financial statements are summarised below:

	2009 £	2008 £
Gross incoming resources	4,314,202	2,670,209
Gift Aid receivable	1,753,693	1,968,209
Resources expended	(5,298,723)	(3,981,375)
NET INCOME FOR THE YEAR	769,172	657,043



9. STAFF COSTS

Staff numbers by activity

	2009 No.	2008 No.
The average monthly number of employees was:		
Management & other	10	10
Awards	5	7
Production	2	3
Membership & events	6	6
Finance & IT	4	4
Technical	4	4
Hospitality & Reception	36	34
Regions	4	2
BAFTA Productions	-	1
Archive	2	2
	73	73

Staff costs for above persons

	2009 £	2008 £
Wages and salaries	2,079,425	2,061,705
Social security costs	208,263	208,739
Other pension costs	78,215	83,693
	2,365,903	2,354,137

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

	2009 No.	2008 No.
£60,001–£70,000	1	4
£70,001–£80,000	2	-
£90,001–£100,000	-	1
£100,001–£110,000	1	-
£110,001–£120,000	1	1
£120,001–£130,000	1	1
	6	7

Contributions totalling £31,259 (2008: £21,315) were made to specified Personal Pensions for the above employees, included in the above.

**10. INTEREST PAYABLE**

	2009 £	2008 £
ON OVERDRAFTS	-	8,234

11. TAXATION

As a charity, The British Academy of Film and Television Arts is potentially exempt from taxation of income and gains within Section 505 Taxes Act 1988 or Section 256 Taxation of Chargeable Gains Act 1992 to the extent these are applied to its charitable objectives.

12. INTANGIBLE FIXED ASSETS

	Purchased Goodwill £
Group	
Cost:	
1 January 2009 and 31 December 2009	293,209
Amortisation:	
1 January 2009	102,620
Charged in the year	14,660
	117,280
NET BOOK VALUE:	
31 DECEMBER 2009	175,929
31 December 2008	190,589

On 1 January 2002, the David Lean BAFTA Foundation donated its investment in BAFTA Management Limited to the British Academy of Film and Television Arts. The goodwill which arose on this donation is being amortised over 20 years. The trustees of the charity review the amortisation period each year to confirm it remains appropriate in light of the returns expected to be generated from the investment.

13. TANGIBLE FIXED ASSETS**Group**

	Leasehold Improvements £	Technical Equipment £	Furniture & Equipment £	Total £
Cost:				
1 January 2009	3,678,555	308,868	605,826	4,593,249
Additions	97,659	58,053	101,663	257,375
Disposals	(2,015)	(622)	(15,385)	(18,022)
31 December 2009	3,774,199	366,299	692,104	4,832,602
Depreciation:				
1 January 2009	1,919,874	105,965	221,609	2,247,448
Charged in the year	215,257	65,784	156,502	437,543
Disposals	-	(210)	(16,252)	(16,462)
31 December 2009	2,135,131	171,539	361,859	2,668,529
NET BOOK VALUE:				
31 DECEMBER 2009	1,639,068	194,760	330,245	2,164,073
31 December 2008	1,758,680	202,904	384,221	2,345,805

Charity

	Leasehold Improvements £	Technical Equipment £	Furniture & Equipment £	Total £
Cost:				
1 January 2009	359,012	190,797	592,554	1,142,363
Additions	97,659	58,053	98,951	254,663
Disposals	-	(622)	(15,385)	(16,007)
31 December 2009	456,671	248,228	676,120	1,381,019
Depreciation:				
1 January 2009	20,168	78,458	210,173	308,799
Charged in the year	23,993	43,143	155,180	222,316
Disposals	-	(210)	(16,252)	(16,462)
31 December 2009	44,161	121,391	349,101	514,653
NET BOOK VALUE:				
31 DECEMBER 2009	412,510	126,837	327,019	866,366
31 December 2008	338,844	112,341	382,381	833,566

14. INVESTMENTS**Charity**

The Academy 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 Academy and others
BAFTA Productions Limited (Incorporated in the UK)	Ordinary	100% (indirect)*	Broadcast and internet programming to support the Academy's charitable activities

*BAFTA Productions Limited is a wholly owned subsidiary of BAFTA Management Limited.

14A. BAFTA MANAGEMENT LIMITED

At 31 December 2009 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:

	2009 £	2008 £
Tangible fixed assets and Investments	1,297,807	1,512,336
Current assets	3,150,636	2,844,604
Creditors: amounts falling due within one year	(5,421,078)	(5,151,853)
	(972,635)	(794,913)
Represented by:		
Share capital and reserves	(972,635)	(794,913)

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

	2009 £	2008 £
Turnover	4,914,167	5,791,576
Cost of sales	(1,407,426)	(1,626,705)
Gross profit	3,506,741	4,164,871
Administrative expenses	(1,928,605)	(2,228,353)
Operating profit	1,578,136	1,936,518
Interest receivable	-	2,191
Interest payable	(2,165)	(19,580)
Gift Aid payment	(1,753,693)	(1,968,209)
LOSS ON ORDINARY ACTIVITIES BEFORE AND AFTER TAXATION	(177,722)	(49,080)

Profits of £1,753,693 (2008: £1,968,209) were donated to The British Academy of Film and Television Arts under the Gift Aid scheme.

14B. BAFTA PRODUCTIONS LIMITED

At 31 December 2009 the aggregate amount of BAFTA Productions Limited's assets, liabilities and share capital reserves was:

	2009 £	2008 £
Current assets	129,466	791,048
Creditors: amounts falling due within one year	(342,025)	(1,002,688)
	(212,559)	(211,640)
Represented by:		
Share capital and reserves	(212,559)	(211,640)

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

	2009 £	2008 £
Turnover*	1,258,992	455,600
Cost of sales	(1,175,510)	(419,140)
Gross profit	83,482	36,460
Administrative expenses	(84,401)	(180,648)
Operating Loss	(919)	(144,188)
Interest receivable	-	80
LOSS ON ORDINARY ACTIVITIES BEFORE AND AFTER TAXATION	(919)	(144,108)

*£211,000 is included in turnover which is eliminated on consolidation with the group.

It is the Academy's intention to make BAFTA Productions Limited dormant with effect from 01 January 2010

15. DEBTORS

	Group 2009 £	Group 2008 £	Charity 2009 £	Charity 2008 £
Trade debtors	963,958	602,497	150,205	61,518
Amounts owed by group undertakings	-	-	1,881,462	2,050,098
Other debtors	36,428	12,366	30,808	11,584
Prepayments and accrued income	555,778	543,751	1,040,847	686,492
	1,556,164	1,158,614	3,103,322	2,809,692

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2009 £	Group 2008 £	Charity 2009 £	Charity 2008 £
Bank overdraft	500,000	650,000	-	-
Trade creditors	533,020	629,000	275,710	250,910
Amounts due to group undertakings	-	-	81,889	369,989
Other creditors	130,925	152,081	13,293	12,201
Other taxation and social security costs	278,620	386,961	37,873	40,921
Accruals and deferred income	2,577,113	2,485,278	741,915	600,354
	4,019,678	4,303,320	1,150,680	1,274,375



17. MEMBERS' LIABILITY

The charity does not have a 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 2009 there were approximately 5,119 (2008: 4,902) members.

18. RELATED PARTY TRANSACTIONS

The following officers and members of the Board of Trustees were also directors and trustees during the year of The David Lean BAFTA Foundation:

Lord Attenborough, Kt CBE
Hilary Bevan Jones
Michael Grade, CBE
Michael Harris
David Parfitt

This charity shares with the David Lean BAFTA Foundation similar objectives, principal contact address and administration function.

During the year ended 31 December 2009, BAFTA Management Limited was recharged rent, service charge and insurance of £366,230 (2008: £334,343) on normal commercial terms by The David Lean BAFTA Foundation. At 31 December 2009 BAFTA Management Limited owed the David Lean BAFTA Foundation £Nil (2008: £5,771), and the David Lean BAFTA Foundation owed BAFTA £105 (2008: Nil).

A grant of £20,000 was received from the David Lean BAFTA Foundation for investment in our regional learning and events programme, and £20,000 was also received to continue the Archive Digitisation programme. (2008: £17,500 Fundraising Strategy grant).

A donation of £21,606 (2008: £Nil) was received from The David Lean Foundation towards educational events.

In 2007, a loan of £250,000 was made by BAFTA to BAFTA Management Limited. This was an arms length transaction on commercial terms and interest of £2,165 was charged in 2009 (2008: £11,346). At 31 December 2009, the outstanding balance on this loan was £81,889 (2008: £81,889).

19. FUNDS

	1 January 2009 £	Incoming £	Outgoing £	Transfers & other movements £	31 December 2009 £
Restricted funds					
Raising the Roof fund	367,026	391	(1,328)	-	366,089
Archive digitisation fund	-	29,900	(11,472)	-	18,428
Learning & events fund	354	41,606	(28,080)	-	13,880
Fundraising strategy fund	17,500	-	(17,500)	-	-
	384,880	71,897	(58,380)	-	398,397
Designated funds					
Learning & events	68,315	-	(44,398)	19,038	42,955
195 capital projects & activities	104,621	-	(8,078)	-	96,543
	172,936	-	(52,476)	19,038	139,498
General funds	2,481,061	9,164,611	(8,588,739)	(19,038)	3,037,895
CONSOLIDATED FUNDS	3,038,877	9,236,508	(8,699,595)	-	3,575,790

The Raising the Roof Restricted Fund represents monies received for the development and refurbishment of the facilities at 195 Piccadilly.

The Archive Digitisation Restricted Fund represents monies received from the David Lean BAFTA Foundation to invest in digitisation of the Academy's Archive, and monies received from the Technology Strategy Board to fund development of online archive systems and networking capabilities.

The Learning and Events Restricted Fund represents monies received from The David Lean Foundation and the David Lean BAFTA Foundation and must be used to fund specific events.

The Fundraising Strategy Restricted Fund represents monies received from The David Lean BAFTA Foundation and must be used to fund the implementation of our fundraising strategy. The funds were spent during the year.

The Learning & Events Designated Fund represents monies received from E! Entertainment, and revenue allocated from prior year surpluses, to support The Academy's mentoring project, supporting BAFTA members to work with young people from disadvantaged backgrounds on creative projects, and other projects working with young people in and outside schools, families and communities programmes.

The 195 Capital projects and activities fund represents revenues allocated from prior year surpluses to fund capital projects at 195 Piccadilly, including the creation of a Mezzanine floor in 2008, and to advance the digitisation of the Academy's archive, commenced in 2007 with a grant from the David Lean BAFTA Foundation.

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets £	Current assets £	Current liabilities £	Total £
Restricted funds				
Raising the Roof fund	-	366,088	-	366,088
Archive Digitisation fund	-	18,428	-	18,428
Learning & events fund	-	13,881	-	13,881
Fundraising strategy fund	-	-	-	-
	-	398,397	-	398,397
Designated funds				
Capital projects & activities fund	-	96,544	-	96,544
Learning & events fund	-	42,954	-	42,954
	-	139,498	-	139,498
General funds	2,340,002	4,717,571	(4,019,678)	3,037,895
NET ASSETS	2,340,002	5,255,466	(4,019,678)	3,575,790

21. COMMITMENTS UNDER OPERATING LEASES

At 31 December 2009 the group had annual commitments under non-cancellable operating leases as follows:

	2009 property £	2009 furniture & equipment £	2008 property £	2008 furniture & equipment £
Operating leases:				
expiring in the second to fifth year	150,800	11,804	189,000	11,804
expiring after five years*	324,276	-	324,276	-
	475,076	11,804	513,276	11,804

*This commitment 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.

22. PENSION COMMITMENTS

The group operates a group personal money purchase pension scheme for certain employees whose 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 £78,215 (2008: £83,693). Contributions outstanding at the year-end amounted to £Nil (2008: £Nil).

23. CASH FLOWS**a) Reconciliation of operating surplus to net cash flow from operating activities**

	2009 £	2008 £
Operating surplus	536,913	418,471
Interest received	(1,691)	(45,469)
Interest paid	-	3,295
(Increase) in stocks	(3,895)	(1,088)
(Increase)/Decrease in debtors	(397,550)	665,770
Increase/(Decrease) in creditors	(231,287)	892,334
Depreciation	437,543	459,171
Loss on disposal of fixed assets	1,256	27,620
Amortisation of goodwill	14,660	14,660
NET CASH FLOW FROM OPERATING ACTIVITIES	355,949	2,434,764

b) Analysis of changes in Net funds

	At 1 January 2009 £	Cash flow £	At 31 December 2008 £
Cash at bank and in hand	3,626,405	48,218	3,674,623
Overdrafts	(650,000)	150,000	(500,000)
	2,976,405	198,218	3,174,623



BAFTA Scotland

Detailed income and expenditure account for the year ended 31 December 2009

	2009 £	2008 £
Income		
Core funding	29,000	25,583
Grant – Scottish Students On Screen	25,000	-
Membership subscriptions	53,344	50,602
Awards income	71,531	53,766
Events	2,800	2,055
Other	1,586	-
	183,261	132,006
Expenditure		
Salaries	57,809	80,413
Telephone	1,949	1,699
Travel	4,793	5,678
Printing, postage and stationery	4,630	4,375
Awards	80,166	147,959
Scottish Students On Screen event	28,990	-
Entertaining	2,077	2,350
Advertising & publicity	1,418	2,321
Legal & professional	-	6,659
Equipment	192	4,209
Administrative	3,158	12,561
Sundry expenses	777	1,733
Events	11,681	11,404
Rent	8,368	7,644
Bank charges	998	801
	207,006	289,806
Deficit before interest	(23,745)	(157,800)
Bank interest receivable	312	5,188
Deficit on ordinary activities	(23,433)	(152,612)
Corporate membership and Awards sponsors (included in BAFTA Management Limited)	17,837	96,000
DEFICIT FOR THE YEAR	(5,596)	(56,612)

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



BAFTA Cymru

Detailed income and expenditure account for the year ended 31 December 2009

	2009 £	2008 £
Income		
Core funding	18,750	16,500
Membership subscriptions	23,272	24,473
Awards income	63,470	51,168
Events	520	-
Other income	1,089	1,029
	107,101	93,170
Expenditure		
Salaries	48,425	35,363
Telephone	2,172	2,122
Travel	3,147	3,334
Printing, postage and stationery	3,206	3,001
Awards	70,427	126,660
Entertaining	748	346
Advertising & Publicity	96	-
Equipment	3,074	3,839
Administrative	1,275	-
Sundry expenses	3,274	3,539
Events	5,011	3,776
Rent	3,096	2,777
Bank charges	695	456
	144,646	185,213
Deficit before interest	(37,545)	(92,043)
Bank interest receivable	1	241
Deficit on ordinary activities	(37,544)	(91,802)
Corporate membership and Awards sponsors (included in BAFTA Management Limited)	35,457	49,905
DEFICIT FOR THE YEAR	(2,087)	(41,897)

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