

BRITISH ACADEMY OF
FILM AND TELEVISION ARTS

ANNUAL REPORT
& ACCOUNTS 2011



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

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BAFTA Companies

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

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CHAIRMAN'S STATEMENT

This was an auspicious year for the Academy, which saw continued growth in our activity and engagement with new audiences, members and industry practitioners.

Our inaugural 'Brits to Watch' event in Los Angeles introduced a talented new crop of Britain's most exciting Film, Television and Video Games creatives to a stellar line-up of Hollywood's most influential figures. We were honoured to welcome The Duke and Duchess of Cambridge to the event too, whose support of this new initiative was crucial in helping us promote new British talent overseas.

Among the many highlights of our year-round events programme was the triumphant return of our Screenwriters' Lecture series, a brand new Breakfast With TV's Controllers series and our first ever A Life in Pixels event with Will Wright. Nearly 30,000 people around the country came through the doors for BAFTA events in 2011, but filming many of our events allowed thousands more to enjoy them online.

The Academy's online impact grew beyond our main site at bafta.org with the launch of the BAFTA Young Game Designers and BAFTA Guru sites, and the remodelling of our Kids' Vote site to become a year-round destination for 7-14-year-olds. BAFTA Guru is how we channel our events programme into a bank of videos, blogs, podcasts and more so that students and career starters can find inspiration and advice on breaking into the industries.

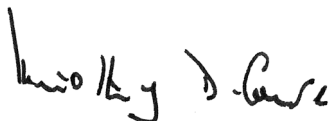
Our high-profile annual Awards ceremonies recognised the best work in Film, Television and Video Games, with *The King's Speech*, *Sherlock* and *Mass Effect 2* among the big winners. We were encouraged to see an increase in our TV audiences for both the Film and Television Awards broadcasts, with 5.8m tuning into Film (our biggest audience since 2004) and 5.7m watching TV (our biggest since 2008).

Despite the continuing unstable economic climate, we maintained a strong financial position in 2011 thanks to an excellent performance across hospitality at our HQ, membership and Awards income.

We rounded off this exceptional year with the inaugural meeting of the BAFTA Youth Board, an 18-strong group of 16-25-year-olds who will meet tri-annually to inform policy around the needs of today's career-starters in the Film, Television and Games industries.

We look forward to building on this success in 2012.

Tim Corrie
Chairman of the Academy



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 2011. The registered company number is 617869.

In preparing the Annual Report and Accounts, the Trustees have conformed to the provisions specified in Accounting and Reporting by Charities: Statement of Recommended Practice (revised 2005).

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

1.1 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 which, along with the donation of royalties from HRH The Queen, enabled it 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.

On 30 June 2011, the David Lean BAFTA Foundation, which had similar objectives to the Academy and a shared administrative function, was merged with BAFTA, bringing all its assets and liabilities into the Charity. Please see note 2 in the consolidated financial statements for more detail on this.

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.

BAFTA Management Limited has a wholly owned subsidiary, BAFTA Productions Limited (BPL), which ceased trading as of 31 December 2009. It remained dormant throughout 2011 but its activities continue elsewhere within the BAFTA 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 Wales is overseen by the BAFTA Committees in those nations, who act under delegated responsibility from the Board. The role of Council, which meets three times a year, is to debate issues and advise the Board 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 an 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;
- Digital Strategy Committee;
- Archive Committee.

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 Chairman of the Finance & Audit Committee.

The officers, except for the Finance & Audit Committee who are appointed by the Board, 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.

1.2.2 Governance of BAFTA branches

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

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 Officer 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 (DLBF) was merged with BAFTA on 30 June 2011. It has been deregistered with the Charity Commission and is in the process of being struck off.

2 REVIEW OF 2011 AND FUTURE PLANS

2.1 BAFTA

2.1.1 Objectives for 2011

- 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 reach new audiences by implementing a communications strategy which promotes our charitable purpose, through bafta.org (and through Video Games);
- To agree and deliver the first joined-up strategies and activity under our new global arrangement;
- To continue implementation of the best practice guidelines, other recommendations and continue the bigger issue debates from the Awards Review of 2009;
- To establish a buildings strategy following the 2009 Buildings Review;
- To reach an audience for the Video Games Awards comparable to the traditional audience for Film and Television through a range of media channels;
- To establish a clearer industry role for BAFTA with the BFI, Skillset and others;
- To review and implement the next phase development strategy for bafta.org;
- To continue to partner important initiatives promoting environmental and sustainability issues on behalf of our industries.

2.1.2 Activities and Achievements

We continued to implement the recommendations from the 2009 Awards Review, and delivered eight first-class Awards ceremonies; five in London, one in Wales and two in Scotland. We successfully co-produced both the Film and Television Awards programmes which were broadcast by the BBC and produced exclusive online content around each Awards ceremony which attracted increased audiences to bafta.org. See 2.4 for more details on our Awards ceremonies.

Our events programme continued to flourish with 237 events staged around the country, including industry lectures, debates, masterclasses and screenings. More than a third were held outside of London and we filmed 40 of them for sharing with an ever increasing online audience. See 2.2 for more details on our events programme.

We launched two brand new websites in 2011. The BAFTA Young Game Designers site supports our annual competition but is also a year-round resource for 11–16-year-olds wanting to design their own video game. The site was launched in June and had received nearly 22,000 unique visitors by the end of 2011. BAFTA Guru is where all of our filmed events are now showcased, supported by podcasts, blogs and written articles. The site is aimed at students and career starters looking for advice and inspiration about the Film, Television and Video Games industries. Although it only launched in November, it had already received 32,685 unique visitors by the end of the year.

For the first time, all BAFTA branches produced complementary annual operating plans which were consolidated into a single document outlining planned activities for 2011. Leadership meetings involving representatives from London, LA, New York, Wales and Scotland took place in February and November and these have helped improve communication and foster increased collaboration across our branches.

A Buildings Steering Committee, comprising BAFTA Board members and others selected for their skills and expertise, met at regular intervals throughout 2011. This committee has built on the initial Buildings Review of 2009, thoroughly reviewed our options regarding our 195 Piccadilly headquarters and put a strategy in place as we seek to secure a long-term building tenancy for the Academy.

We doubled our Video Games Awards audience in 2011 when nearly 20,000 games fans logged on to either the BAFTA, IGN or GAME websites to watch the show go out live. Another 12,700 watched the show on replay. These figures are incredibly encouraging but, as ever, there is still much scope for growth.

We continued to develop our role in the industries by contributing to the government's Department for Media, Culture and Sport's Film Policy Review to help determine the future of the UK film industry. We also sat on the International Film Strategy Group to help establish our role in promoting UK film overseas. We strengthened our ties with the BFI and Skillset through collaboration on our events programme.

By the end of 2011, work was nearly complete on a significant re-order of bafta.org, which aimed to give visitors a more focused, intuitive user experience by presenting our content under new Film, Television and Video Games banners. Work on a new ticketing system was launched in early 2012.

We launched the online carbon calculator for the Television production industry known as Albert, which has two major aims: to help programme teams reduce the amount of CO² produced during the making of their programmes, and to raise awareness of the environmental impact of programme-making. We are working in partnership with the BBC, Channel 4, IMG, ITV, Kudos, Shine, Sky, Talkback Thames and Twofour on this project.

2.1.3 Future Plans

- To give Awards annually and set accepted standards of excellence for industry and audience alike;
- To deliver a first-class programme of events for members and the public;
- To reach new audiences through a communications strategy which promotes our charitable purpose;
- To maintain the cap on membership numbers whilst targeting and signing up well-qualified new members;
- To continue strengthening BAFTA's wider industry role.

2.2 Learning & Events

2.2.1 Objectives for 2011

- To launch New Talent initiatives such as guest lectures, mentoring and scholarships and formulate an integrated strategy for how BAFTA highlights and supports new talent;
- To develop plans for rolling out the New Talent Awards to England, Wales and N. Ireland;
- To launch our Kids' Vote site as the primary destination for children to vote for their favourite film, TV show and video game, whilst developing critiquing skills through online videos;
- To work with other BAFTA branches to share best practice and help capture more content for our learning sites;
- To maintain audiences and activities across screenings and live events and to integrate these activities with the production of quality learning resources for our various learning websites.

2.2.2 Activities and Achievements

We began research into existing schemes, skills gaps and the challenges facing people at the start of their careers. It revealed a complicated picture, so we began devising a New Talent strategy, including the roll-out of related Awards, as a distinctive offer from BAFTA. The strategy will launch in 2012.

We repurposed the Kids' Vote site to become a year-round destination for children wanting to engage further with Film, Television and Video Games through quizzes, videos and other exclusive content.

Our Screenwriters' Lecture series returned for a second sell-out year, in partnership with the BFI and JJ Charitable Trust. Charlie Kaufman, Moira Buffini and Guillermo Arriaga were among the seven participants and all the lectures were filmed for BAFTA Guru.

With the generous support of British Airways, we were able to fly the three winning teams of our Rocliffe New Comedy Writing competition to the New York TV Festival. We worked with our BAFTA colleagues in New York and the festival to set up meetings and networking opportunities between the writers, agents and producers. The writers have all blogged on what they learned about the US industry on the BAFTA website.

The launch of our Breakfast with TV's Controllers series offered a valuable opportunity for the production community to hear first-hand from the key decision makers and what they were looking to commission in the coming year.

Our Mastering Your Craft strand of masterclasses continued to grow, offering craft-focused events from people such as cinematographer John Mathieson, editor Nicholas Chauderge, title designers Momoko and the team behind the game *Batman: Arkham Asylum*.

We staged our first US-based games event – A Life in Pixels with Will Wright – which took place in LA, and welcomed the likes of Will Ferrell, Charlize Theron, Kenneth Branagh and Ralph Fiennes to the stage as part of our A Life in Pictures series.

Among the topical BAFTA debates this year were panel discussions on children's cinema, the BBC review and investigative journalism.

By the end of 2011, we'd successfully delivered 237 UK events, 36% of which were held outside London. Many of them are available to view on bafta.org/guru.

2.2.3 Future Plans

- To launch an integrated strategy for New Talent which defines a clear and distinctive role for BAFTA in identifying and supporting talent at the start of their careers;
- To strengthen our Mastering Your Craft events strand;
- To devise a strategy for our film learning programme;
- To expand our Christmas screening programme for children with life-threatening or limiting conditions.

2.3 Archive

2.3.1 Objectives for 2011

- To raise the profile of BAFTA Archive resources and services internally and externally;
- To contribute to the consolidation of 'One BAFTA' through shared content and initiatives with our branches;
- To develop the digitisation project and grow the volume of media assets held;
- To share the Academy's heritage with as wide an audience as possible, including development of the exhibitions programme;
- To build long-term sustainability through secured funding;
- To develop a Research and Development track for innovative BAFTA activity.

2.3.2 Activities and Achievements

We continued our work with media and educational organisations to promote the value of screen industry content and jointly seek best funding methods for educational and project development. In 2011, our Archive partners included Focal International, University College London and ITV Studios Global Entertainment.

We have begun to consolidate the 'One BAFTA' Archive initiative through the development of the Heritage Interviews series (in London and LA) and the sharing of content data across the branches.

We scanned 945 original analogue photographic images from the 1980s and '90s to add to the digital holdings, whilst all of our Awards and events photography in 2011 was born digital. From the Archive collection, 42 videos were digitally captured and enabled by the technology project outcomes.

Alongside exhibitions displayed within 195 Piccadilly, we produced exhibitions for Coutts on the Strand, Somerset House and the Cheltenham Film Festival. Our relationships with museums, media organisations and other bodies involved in curating creative media – including the BFI, National Media Museum, Science Museum and the Welsh Office – were also further developed.

We secured project funding from the Technology Strategy Board under Network Security Trusted Services. Through these Research and Development (R&D) projects, we're building opportunities for a set of services and products. These projects also establish a definable R&D track for BAFTA and lay foundations for social enterprise development. These projects are collaborative and involve working with both academic and industry partners. They also led to BAFTA establishing a Research and Academic Network and ensure that we are connected to best practice media technology developments.

2.3.3 Future Plans

- To expand BAFTA's role in the agenda for protecting and sharing the heritage of British Film, Television and Video Games;
- Develop BAFTA's Research and Development activity and build commercial opportunities;
- Share BAFTA's growing media content with the public through exhibitions, web publishing, production and partnerships;
- To work with BAFTA offices home and abroad on joint Archive projects and initiatives promoting the value of our content for education and wider public engagement.

2.4 Awards

2.4.1 Objectives for 2011

- To produce five high-profile Awards ceremonies;
- To produce three further 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 13 February.

The weeks leading up to our most high-profile event featured a huge multi-fronted publicity drive that included an appointment-to-view trailer in UK cinemas starring Thandie Newton, Jude Law and Julie Walters, promotions across BBC Three and One for their red carpet and ceremony coverage, a national tour of nominated films with Cineworld, a poster campaign on London buses and Underground stations and a 30-second sequence on one of the giant Piccadilly Lite LED widescreens at Piccadilly Circus.

For the third year running, our Official Jeweller, Asprey, hosted an exclusive reception for nominees at their New Bond Street store on the eve of the ceremony, giving them the opportunity to meet. A wide mix of nominees attended, including directors Darren Aronofsky and Tom Hooper, and actors Jesse Eisenberg and Annette Bening.

The event was hosted by Jonathan Ross, and among the 2,000 attendees were nominees including Amy Adams and Julianne Moore and citation readers including Sir Paul McCartney, Jessica Alba and Eva Green. Winners included Colin Firth (*The King's Speech*), David Fincher (*The Social Network*) and Natalie Portman (*Black Swan*), whilst the Fellowship was awarded to veteran actor Sir Christopher Lee.

We produced 39 video packages of red carpet and backstage interviews and ceremony highlights for bafta.org, making the site the ultimate destination for maximum Film Awards coverage in the 24 hours after the event. On television, an average audience of 5.8 million watched the main highlights show on BBC One, our highest since 2004.

The full list of winners and red carpet and backstage videos are all available to view on bafta.org.

The **GAME British Academy Video Games Awards** ceremony took place at the London Hilton on 16 March.

Beyond the 500 or so guests in the room, we doubled our online audience with nearly 20,000 games fans watching the evening unfold via the live stream.

Industry legend Peter Molyneux OBE was there to receive the Academy Fellowship in recognition of ground-breaking design credits such as *Dungeon Keeper*, *Theme Park* and the *Fable* series.

Among the other big winners of the night was *Heavy Rain* which picked up three BAFTAs (Story, Technical Innovation and Original Music), and *Mass Effect 2* which took the coveted Best Game mask.

For the GAME Award of 2010 (presented in 2011), the public voted *Call of Duty: Black Ops* into the winning position, and a five-strong team of art/science graduates, That Game Studio, collected the BAFTA Ones to Watch Award in association with Dare To Be Digital for their multiplayer platform racing game, *Tiung!*. The award, in its fourth year, was created to encourage and reward innovation from emerging games designers.

The event was hosted by comedian and avid gamer Dara Ó Briain for the third year running and presenters included Danny Wallace, Joe Calzaghe, Gemma Atkinson and Sir Ben Kingsley.

The full list of winners and red carpet and backstage videos are all available to view on bafta.org.

The **BAFTA in Scotland New Talent Awards** were held at the Glasgow Film Theatre on 24 March, hosted by Kaye Adams and showcasing the future of Scottish film, television and digital media with work by students and first-time contributors.

Lou McLoughlan picked up two awards for Best Director: Short Form and Best Student Work for *Caring For Calum*, a moving portrait of a man looking after his father in the Scottish Highlands.

Hanna Stanbridge scooped the Best Actor/Actress award for her role as street-smart Petronella in Edinburgh-based horror film, *Outcast*. Best Animation was awarded to *Out On The Tiles*, a stop-motion animation written and directed by Edinburgh College of Art student, Anna Pearson.

Among the other winners were Naysun Alae-Carew for *Zombie Musical* (Short Form), Pete MacDonald for Best Original Music; writer/producer/director Ian Robertson for *Lyrical Spread* (Experimental/Art) and Sarah Drummond for *Mum's Birthday* (Best Producer: Fiction or Factual).

The full list of winners and photos from the night are available on bafta.org/scotland.

The **British Academy Television Craft Awards** ceremony took place at The Brewery on 8 May, celebrating the best in behind-the-scenes talent.

The event was hosted by actor Stephen Mangan and presenters included Olivia Colman, Paul Whitehouse, Tamsin Grieg, Chiwetel Ejiofor and Hugh Bonneville.

Picking up two BAFTA masks was ITV1's *Downton Abbey* which won Director: Fiction and Sound: Fiction. Also with two wins was BBC One's *Human Planet* series for their *Arctic* episode which collected Editing: Factual and Photography: Factual.

The new category for Director: Multi-Camera was won by Tony Prescott for ITV1's *Coronation Street* (live episode) – the hour-long special to celebrate their 50th anniversary.

This year's Special Award was presented to BBC's *Springwatch* in recognition of its outstanding creative and technical teamwork both behind the camera and online, in a series that charts the fortunes of British wildlife during the changing seasons.

The full list of winners and red carpet and backstage videos are all available to view on bafta.org.

2.4 Awards (cont.)

The **British Academy Cymru Awards** were held on 29 May at the Wales Millennium Centre, hosted by TV presenters Sian Williams and Jason Mohammad.

BBC's *Sherlock* swept the board winning five categories, including Best Television Drama, Director: Fiction and Production Design.

The Best Actor Award went to Stuart Brennan, who spent five years in training for his role as the Welsh boxer Howard Winstone, in *Risen: The Howard Winstone Story*. Mali Harries won Best Actress for her role in *The Indian Doctor*.

Rhod Gilbert's Work Experience for BBC Wales won best Factual Series for the comedian's *Trials with the Bin Men*. In a fitting tribute to the popular actress, *The Sarah Jane Adventures* – starring the late Elisabeth Sladen as Sarah Jane – won Best Children's Programme.

Television comedy producer Gareth Gwenlan received the Lifetime Achievement Award for his long and rich contribution to the British and Welsh television industry. The Hollywood actor from Cardiff, Matthew Rhys, was also honoured with The Siân Phillips Award. BBC Wales' *Snowdonia 1890* was given the Gwyn Alf Williams Award.

The full list of winners and photos from the night are available on bafta.org/cymru.

The **British Academy Television Awards** ceremony took place at London's Grosvenor House Hotel on 22 May, and was hosted by Graham Norton – who himself went home a winner after collecting the Entertainment Performance BAFTA.

Among the 1,500 guests were nominees including Catherine Tate, Benedict Cumberbatch and Armando Iannucci, whilst James Corden, Miranda Hart, Rob Brydon and Gillian Anderson were among the citation readers.

Five first-time winners (and a distinct mix of new and established talent) took BAFTAs for leading, supporting or comedy performances: Daniel Rigby (*Eric & Ernie*), Vicky McClure (*This Is England '86*), Martin Freeman (*Sherlock*), Lauren Socha (*Misfits*) and Jo Brand (*Getting On*).

Among the winning programmes were Channel 4's *Any Human Heart* (Drama Serial), BBC Four's *The Road To Coronation Street* (Single Drama) and *Zimbabwe's Forgotten Children* (Single Documentary and Current Affairs), ITV's *The Cube* (Entertainment Programme) and Sky's *Flying Monsters 3D* (Specialist Factual).

The Only Way Is Essex won the YouTube Audience Award after a record number of TV fans cast their vote through our YouTube channel.

The full list of winners and videos of red carpet and backstage interviews are available to view on bafta.org.

The **British Academy Scotland Awards** took place on Sunday 13 November at the Radisson Blu in Glasgow, and was hosted by comedian Kevin Bridges.

The red carpet was illuminated by some of Scotland's leading lights, including Peter Mullan, Robbie Coltrane, Kaye Adams, Richard Wilson, Ewan Bremner, Peter Capaldi, Greg McHugh and Kirsty Young, who all turned out in celebration of Scotland's moving image industry.

Donkeys took the Feature Film prize and its actor James Cosmo collected an award for his role in the film which charts one man's attempt to reunite his estranged family.

Peter Mullan collected the Director and Writer awards for his powerful drama *NEDS*, which tells the story of John McGill, a teenage boy growing up in 1970s Scotland. The Cineworld Audience Award went to *Fast Romance*, whilst actor Robbie Coltrane (*Harry Potter* series, *Mona Lisa*, *Arthur Christmas*) received the Outstanding Contribution to Film Award.

In addition to the 500 guests on the night, more than 1,000 people tuned into the ceremony's live stream on the BAFTA website.

The full list of winners and photos are available on bafta.org/scotland.

The **EA British Academy Children's Awards** ceremony took place at the London Hilton on 27 November, and was hosted by Barney Harwood.

A top line-up of presenters helped celebrate the very best in Children's entertainment over the last year, including Jack Whitehall, Martin Kemp, Warwick Davis, Heidi Range (Sugababes), Tanya Byron, Sam Branson, Ronni Ancona and Sam Claflin.

Harry Potter and the Deathly Hallows: Part 2 took the Feature Film Award and the BAFTA Kids' Vote in the 'Film' category. There were three other double-winners on the night: *Peppa Pig* won for the second time in the Pre-School Animation category, whilst nine-year-old Harley Bird, who voices Peppa, took the Performer award; *Deadly 60* won BAFTAs for Factual programme and its Presenter, adventurer Steve Backshall; Cartoon Network's new hit show, *The Amazing World of Gumball*, took the Animation and Writer Awards.

The BAFTA Kids' Vote competition, powered by Yahoo, attracted over 400,000 votes from 7–14-year-olds in the UK. There were three other winners in addition to *Harry Potter's* win for Film: *Good Luck Charlie* (Television), *Just Dance 2* (Video Games) and *Bin Weevils* (Website).

Newsround, the world's first regular news bulletin for children was honoured with the Special Award. BBC political editor, Nick Robinson presented the trophy to the programme's very first presenter, John Craven, creator Edward Barnes and current presenter Ore Oduba.

The full list of winners and red carpet and backstage videos are all available to view on 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 Productions

2.5.1 Objectives for 2011

- To provide appealing online video content to promote BAFTA's Awards and events activity and attract new audiences;
- To webcast at least 38 of the events in the 195 and regional programmes;
- To deliver two first-class awards broadcasts for the Film and Television Awards, taking greater creative control of each.

2.5.2 Activities and Achievements

We produced a total of 179 video edits to support our five main Awards ceremonies, including pre-awareness promos, Nominations in the Spotlight, and exclusive red carpet and backstage interviews.

Among the 40 events filmed from our Learning & Events programme were our Annual Lectures for Film (Errol Morris), Television (Peter Bennett Jones) and Video Games (BioWare); A Life in Pictures with Philip Seymour Hoffman and Gary Oldman and our panel discussion on ethical dilemmas in TV journalism. The Errol Morris interview was also our first ever L&E live stream, as part of BAFTA Guru's launch.

We also produced our first ever behind-the-scenes documentary, *Behind the Mask*, filmed during the lead up to the Film Awards in 2011 and offering a rare insight into our activity behind-the-scenes. This is now available to view on bafta.org, along with our 'Brits to Watch' highlights package and much more.

Our involvement in the BBC broadcasts of our Film and Television Awards grew, whilst our online Video Games Awards audience doubled with a live stream on bafta.org, IGN and GAME websites.

2.5.3 Future Plans

- To provide appealing online video content to support BAFTA's charitable goals;
- To film 45 of our UK events from our L&E programme;
- To deliver two first-class Awards broadcasts for the Film and Television Awards, taking greater creative control of each;
- To expand our relationships with technical partners such as The Farm.

2.6 Other Initiatives

2.6.1 Objectives for 2011

- To continue to establish fundraising as a primary source of income to support our charitable activities;
- To maintain the cap on membership numbers whilst recruiting well-qualified new members;
- To secure a new income stream for bafta.org.

2.6.2 Activities and Achievements

Our inaugural 'Brits to Watch' event in Los Angeles introduced a talented new crop of Britain's most promising Film, Television and Video Games creatives to some of Hollywood's most influential figures, including Quentin Tarantino, Barbra Streisand, Tom Hanks and Nicole Kidman. We were also honoured to welcome The Duke and Duchess of Cambridge to the event, whose support of this new initiative has helped promote new British talent to the US industries.

As part of a new Fundraising initiative, we welcomed many new members into the Academy Circle, an exclusive group of valued supporters. Academy Circle members are able to learn about BAFTA through a series of intimate events throughout the year, featuring interviews with a range of high-profile actors and filmmakers. In 2011 these included Ralph Fiennes, Olivia Williams and some *Downton Abbey* cast members.

We maintained the cap on membership but were able to welcome many well-qualified new members into the Academy, increasing the level of experience within our ranks.

Good progress was made with overseas sales of our video content such as the A Life in Pictures series, in addition to the continuing BAFTA prints ordering service and launch of an advertorial space in the members' area of www.bafta.org.

2.6.3 Future Plans

- To reposition our efforts to support and promote excellence in children's production and in reaching young audiences;
- To perform an audit of the Academy's outputs and opportunities;
- To research how best the Academy can contribute to the progress of diversity across the Film, Television and Games industries;
- To continue to raise the technical standards at 195 Piccadilly and create a proactive forum to drive technical and digital advancement throughout the Academy.

2.7 BAFTA Management Ltd

2.7.1 Objectives for 2011

- To implement and deliver the new 195 Piccadilly business development strategy;
- To secure a long-term sponsor for the Television Awards;
- To renew and continue a long-term sponsorship relationship for the Film Awards;
- 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.

2.7.2 Activities and Achievements

In 2011 we continued to develop 195 Piccadilly as a first class venue for screenings, conferences and a variety of other business entertaining or party functions, in conjunction with The Capital Group. Gross revenue from these activities of £2,994,959 was achieved, compared with £2,613,465 in 2010. We also implemented a business development strategy in January 2011.

The title sponsor for the Television Awards did not renew after the 2011 event, but we have secured Arqiva for 2012–2013.

We were delighted that Orange continued their title sponsorship of Film in 2011 and hope to continue this successful partnership in the coming years.

Commercial engagement with the general public beyond the core 195 Piccadilly, partnerships and broadcast businesses remains modest although £9,595 of merchandise and rights income was achieved during the year.

The Commercial Committee continued to oversee the search for new revenue opportunities. Current focus remains on sponsorship revenue and commercial exploitation of BAFTA's video content.

Income generated through BML grew 8.8% to £6,733,192 during the year, due largely to an increase in hiring income as well as sponsorship and broadcast fees. Operating profit was £1,988,316 compared to 2010 of £1,542,028 (before the gift aid payment to the Charity). Gift aid payment of £2,190,412 was made to the Charity for investment into its charitable programmes, the website and 195 Piccadilly.

2.7.3 Future Plans

- To secure a long-term sponsor for the Television Awards;
- To renew and continue a long-term sponsorship relationship for the Film Awards;
- 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.

2.8 Key Performance Indicators

NUMBER OF EVENTS STAGED	2009	2010	2011 target	2011 actual	2012 target
	218	241	240	237	250

Our objectives

- To maintain activity across our UK-wide events programme;
- To continue to reach audiences in the regions, as well as London;
- To maintain the split across the number of Film, Television and Video Games events produced.

What we achieved

- There was a slight decrease of 2% in the number of events produced due to the withdrawal of funding for Regional Screen Agency partners;
- Events in the regions still accounted for 36% of our programme, despite the RSA funding issues;
- The number of London events increased by 9% due to more creative use of 195 and new relationships with external venues;
- Each of our audiences were equally catered for through an even split of Film, Television and Video Games events.

NUMBER OF SCREENINGS HELD	2009	2010	2011 target	2011 actual	2012 target
	257	231	225	228	225

Our objectives

- To maintain attendance at over 45% capacity;
- To continue to offer a distinctive screenings programme.

What we achieved

- Average screening attendance was maintained at 46%;
- The variety of programmed films remained constant across foreign language, British/US live action and animated features;
- We hosted 35 post-screening Q&As with cast and crew, giving members the opportunity to learn more about the films.

NUMBER OF PARTNER INSTITUTIONS	2009	2010	2011 target	2011 actual	2012 target
	106	188	150	92	100

Our objectives

- To work strategically with partners to increase audiences.

What we achieved

- We rationalised partnerships to work with fewer, more strategically useful partners which accounted for the decrease;
- Our events partners included the BBC, BFI, ICA and the Edinburgh Film and Television Festivals.

NUMBER OF PEOPLE WHO ATTENDED OUR EVENTS	2009	2010	2011 target	2011 actual	2012 target
	31,800	30,124	33,000	29,770	35,000

Our objectives

- To maintain audiences and widen reach across screenings and live events.

What we achieved

- There was a marginal decrease of 1% in our attendance figures, consistent with the slight decrease in events staged (including the cancellation of an event at Brighton Festival).

NUMBER OF YOUNG PEOPLE REACHED THROUGH OUR COMPETITIONS & INITIATIVES	2009	2010	2011 target	2011 actual	2012 target
	426,320	401,056	500,000	460,099	600,000

Our objectives

- To engage with 11–16-year-old gamers through the BAFTA Young Game Designers competition and new site;
- To engage with a 7–14-year-old audience year-round through the repurposing of the Kids' Vote site.

What we achieved

- The BAFTA Young Game Designers site (aimed at 11–16-year-olds) attracted nearly 22,000 unique visitors, whilst 250 people participated in the competition;
- The repurposed Kids' Vote site attracted 437,934 unique visitors. Of that number, 91% of visitors voted;
- We still enjoyed a 15% increase in audience reach despite not meeting the target – attributed to the June and October launches of the Young Game Designers and Kids' Vote sites respectively.

2.8 Key Performance Indicators (cont.)

NUMBER OF UNIQUE VISITORS TO BAFTA WEBSITES	2009	2010	2011 target	2011 actual	2012 target
	1,090,298	1,609,941	2,000,000	2,239,112	2,500,000

Our objectives

- To raise awareness of BAFTA's activity, particularly in L&E;
- To engage with different audiences through the launch of new sites BAFTA Young Game Designers and BAFTA Guru, plus the repurposing of the BAFTA Kids' Vote site to be a year-round destination.

What we achieved

- We increased our unique visitors to BAFTA's sites by an impressive 39%, largely due to the launch of Guru, BYGD and the repurposed Kids' Vote site;
- Unique visitors to bafta.org increased by 8% to 1,746,578;
- The launch of BAFTA Guru (aimed at career starters of 19+ years) in November generated 32,685 unique visitors by 31 December;
- The Kids' Vote site (aimed at 7–14-year-olds) attracted 437,934 unique visitors whilst the new BAFTA Young Game Designers site (aimed at 11–16-year-old gamers) attracted 21,915 unique visits.

TOTAL VIEWERS REACHED BY ALL OUR TELEVISION BROADCASTS	2009	2010	2011 target	2011 actual	2012 target
	9.9m	8.4m	9m	11.5m	10m

Our objectives

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

What we achieved

- In the UK, our Film Awards broadcast attracted a peak of 5.8m viewers, our biggest audience since 2004;
- Our Television Awards broadcast attracted a peak UK audience of 5.7m, our biggest since 2008.

TOTAL INCOME FROM THE BAFTA GROUP	2009	2010	2011 target	2011 actual	2012 target
	£9,237k	£10,167k	£9,600k	£12,113k*	£10,000k

TOTAL CHARITABLE EXPENDITURE	2009	2010	2011 target	2011 actual	2012 target
	£4,571k	£4,759k	£4,700k	£5,329k	£4,800k

*On 30 June 2011, the David Lean BAFTA Foundation was merged with BAFTA, giving rise to an exceptional donation to the Charity of £1,259,619. Please see note 2 for more detail on this.

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 a peak of 11.5 million viewers was reached in 2011. Our online audience is growing, with our websites breaking the 2 million unique visitors target in 2011 and nearly 2.5 million people watching our exclusive video content filmed at Awards and events. On the ground, nearly 30,000 came through the doors across the UK to watch our events.

3.1.2 Income and Expenditure

Income received in the 12 months to 31 December 2011 was £12,113,254, which includes an exceptional donation of £1,259,619 relating to the DLBF merger. Excluding the effect of the one-off donation gives rise to a year on year increase of 7% in income. This rise was primarily achieved through a successful Film Awards ceremony including international sales, a healthy level of membership renewals and higher income from hiring 195 Piccadilly to external clients. 2011 was also the inaugural year of the 'Brits to Watch' event which brought in additional revenue of £441,752. Although we hope to continue this event to develop upcoming talent in future years, it is unlikely the future events will be on such a grand scale. Excluding 'Brits to Watch' income gives a year on year rise to income of 2%.

Corporate Partnership revenue was down by £24,699 on that achieved in 2010: the scheme continues to undergo restructuring as part of a long term strategy. 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 4% to £4,956,324, largely as a result of increased spend on our Learning programmes, a core part of our charitable activity. There was, in addition to this, one off expenditure of £372,245, relating to the LA based 'Brits to Watch' event, resulting in total charitable expenditure of £5,328,569 (2010: £4,758,698).

Expenditure on our Awards continues to be carefully controlled and as a result costs decreased by 7% from 2010.

Archive expenditure of £269,119 included £70,000 on projects funded by the Technology Strategy Board.

Expenditure on the Academy's Learning programme, excluding the 'Brits to Watch' event was double that incurred in the prior year. Expenditure of £559,552 included £57,200 of restricted costs incurred on the Young Game Designer project, funded by the National Endowment for Science, Technology and the Arts (NESTA). Designated expenditure of £46,050 relating to Mentoring (£11,500), Young Game Designers (£33,836) and Families Events (£714) is included in this expenditure.

Included under Public Events are the restricted costs associated with the Annual David Lean Lecture, the Screenwriters' Lecture series, members and public events and expenditure related to regional activity.

Net income for the year before investment losses, excluding the effect of DLBF was £784,781, a decrease of 38% on the prior year. A decision on the plans to utilise this surplus will be taken by the Board. Prior year surpluses have been used to create designated funds for future projects and to repay a portion of the overdraft.

3.1 Review of Financial Position (cont.)

3.1.3 Balance Sheet

The year-end position was a net assets position of £6,844,754.

Investments

There are investments in the Group with a market value of £2,361,604. The breakdown of this is as follows:

1. Ingenious Asset Management holds £1,164,263, set aside by the Board as part of the building fund.
2. Newton Investment Management holds £1,090,732 being funds originally held in DLBF and brought into the group following the merger.
3. Brewin Dolphin Ltd holds £106,609 assigned as the Shell/NFTS Scholarship Fund.

Each of the above investments is split amongst a variety of sectors and further, across a geographical spread.

The investment policy is in the process of being approved; however the following investment principles apply:

The trustees will appoint investment managers to advise on the investment of assets of the funds in accordance with the principles set out below and within the guidelines set down from time to time by the trustees.

1. The trustees will monitor the performance of the funds by reviewing quarterly performance reports and performing a thorough annual review undertaken with the investment managers.
2. The trustees have advised their investment advisors to take into account their desire that the investment choices made should give regard to appropriate ethical considerations.

The following outlines the investment objectives:

1. To ensure the funds are invested to maximise distributable income to support the charitable causes in line with the purposes of the Academy, while maintaining the real value of the fund over the long term.
2. To invest in a diverse portfolio consistent with a medium-risk profile. The trustees will measure performance against the WM Unconstrained Charities Universe (excluding property), inflation and LIBOR +4%.

Fixed assets

Tangible fixed asset additions in the year included £31,308 on IT equipment in the London and Scotland offices, £12,047 on a Video Conferencing System and £13,770 on new kitchen equipment at 195 Piccadilly.

Cash

Cash balances rose by £496,863 in the year, largely due to the timing of payments and receipts over the year end period.

Debtors

Year-end debtors were £1,482,187 (2010: £1,313,447). This is in line with the prior year with only a slight difference due to the timing of invoicing for Film Awards tickets and sponsorship for the ceremony.

Creditors

The overall creditors' position is a balance of £4,767,220 (2010: £3,937,453). The year on year increase is mainly due to deferred income for 2012 activity and as a result of the timing of invoices received for the Film Awards.

3.1.4 Restricted Funds

Eleven funds were in place at the end of 2010. Two additional restricted funds have been established during 2011, each for a specific project.

Note 18 provides more detail on the restricted funds and the amounts received and expended in the year.

3.1.5 Designated Reserves

No new designated funds were created in the year. Note 18 provides detail on the designated funds in place and the amounts received and expended in the year.

3.2 Risk Management

The charity undertakes a comprehensive risk management process. A detailed risk register is reviewed by senior management on a rolling basis, and action points are reviewed and discussed by the 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 risks are examined regularly along with compliance with law and regulations. As a result, the group 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 Academy 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 group is exposed, which have been identified with these procedures, are regularly assessed and monitored. Systems have been implemented to manage these risks, and these are continually developed and enhanced.

3.3 Financial Policies

3.3.1 Reserves Policy

The trustees regularly review the group's reserves. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed commitments and the nature of the reserves. Unrestricted general funds usually arise from the previous years' surpluses and are allocated for expenditure, or to a designated reserve.

It has been concluded that to allow the charity to be managed efficiently and to provide a buffer, a reserve equivalent to at least six months operating costs should be maintained. At the year end, the group's unrestricted reserves were £5,673,242 (2010: £3,822,652) however this includes investments and fixed assets. Excluding these (£3,443,965) gives £2,229,277, which equates to approximately a year of operating costs. The 2012 annual budget has been used as a basis for calculating anticipated operating costs.

The Board recognises the need for a specific fund to meet the Academy's future building needs, which are in the process of being defined. The Board aims to attract new funds and donations to grow the designated Building Fund over the coming years.

Note 1 explains the principle of fund accounting.

3.3.2 Going Concern

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

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

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

4 ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS

4.1 Charity Details

British Academy of Film and Television Arts

Trustees/Directors

Tim Corrie (Chairman)
Ted Childs (resigned 5 July 2011)
Finola Dwyer (resigned 1 July 2011)
Michael Harris
Pippa Harris (appointed 6 September 2011)
Stephen Heppell
Medwyn Jones
Jane Lush (appointed 6 September 2011)
Ray Maguire
Anne Morrison
Andrew Newman
Sir Alan Parker CBE (appointed 6 September 2011)
Nik Powell
John Willis

Company Secretary

Kevin Price

Academy President

HRH Prince William of Wales

Academy Vice-Presidents

Duncan Kenworthy OBE
Sophie Turner Laing

Chief Executive

Amanda Berry OBE

Chief Operating Officer

Kevin Price

Registered office

195 Piccadilly, London W1J 9LN

Legal entity

Company limited by guarantee and registered charity.

Registered company number

617869

Registered charity number

216726

Date of incorporation

31 December 1958

Governing instrument

Memorandum and Articles of Association

4.2 Committees

4.2.1 Sector Committees

Film Committee
Television Committee
Video Games Committee

Elected Members of the Film Committee

Finola Dwyer (Chairman, resigned 1 July 2011), Angela Allen MBE (resigned 1 July 2011), David Arnold, Jeremy Brock, Rosa Bosch (appointed 1 July 2011), Lisa Bryer, Andrew Curtis (appointed 1 July 2011), Dominique Green (resigned 1 July 2011), Pippa Harris, Justin Johnson, Kate Lee (resigned 1 July 2011), Nik Powell (Chairman from 18 July 2011), Maggie Rodford (appointed 1 July 2011), Kenith Trodd (appointed 1 July 2011).

Elected Members of the Television Committee

John Willis (Chairman, resigned 1 July 2011), Foz Allan, Kenton Allen (resigned 1 July 2011), Neil Grant (appointed 1 July 2011), Lynn Horsford, Jane Lush, Krishnendu Majumdar, Anne Morrison, Andrew Newman (Chairman from 18 July 2011), Elaine Pyke, Julian Scott, André Singer (appointed 1 July 2011).

Elected Members of the Video Games Committee

Ray Maguire (Chairman), Harvey Elliott, Ian Livingstone OBE, Sanjay Mistry (resigned 1 July 2011), Johnny Minkley (appointed 1 July 2011), Andy Nuttall.

4.2.2 Other Committees

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

4.3 Council of Management

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

HRH Prince William of Wales
Duncan Kenworthy OBE (Vice-President of the Academy)
Sophie Turner Laing (Vice-President of the Academy)
Tim Corrie (Chairman of the Academy)

BAFTA Scotland and BAFTA Cymru Chairmen

Ewan Angus (until 28 June 2011), Clare Mundell (from 28 June 2011), Dewi Vaughan Owen.

Other BAFTA members directly elected by the membership

John Altman, James Dean, Mike Downey (resigned 1 July 2011), Gillian Hawser, Estelle Overs, Tim Richards (resigned 1 July 2011), Anthony Root (appointed 1 July 2011), Marion Rosenberg (appointed 1 July 2011).

Other co-opted BAFTA members

Ted Childs (resigned 5 July 2011), Michael Harris, Stephen Heppell, Medwyn Jones, Kevin Lygo (resigned 5 July 2011), Sir Alan Parker (appointed 5 September 2011), Simon Relph CBE, Sir Sydney Samuelson CBE.

4.4 Methods Adopted for Recruitment and Appointment of New Trustees

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

- Chairman and Deputy Chairman of the Academy;
- Chairman and Deputy Chairman of the Film Committee;
- Chairman and Deputy Chairman of the Television Committee;
- Chairman of the Video Games Committee;
- Chairman of the Learning & Events Committee;
- Chairman of the Finance & Audit 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 Register of Interests

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

4.6 BAFTA Advisers

Auditor

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

Bankers

Natwest Bank plc
1 Princes Street
London EC2R 8PA

Solicitors

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

Berwin Leighton Paisner
Adelaide House
London Bridge
London EC4R 9HA

Harbottle & Lewis LLP
14 Hanover Square
London W1S 1HP

Reed Smith
Minerva House
5 Montague Close
London SE1 9BB

Investment Managers

Brewin Dolphin
12 Smithfield Street
London EC1A 9BD

Ingenious Asset Management
15 Golden Square
London W1F 9JG

Newton Investment Management
160 Queen Victoria Street
London EC4V 4LA

4.7 Auditors

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

4.8 Sponsors and Donors

Asprey
Audi
Autocue
Barco
Boothnation
Brightcove
British Airways
Carat*
Carlton Screen Advertising
CBS Outdoor
Champagne Taittinger
Channel Four
Charles Worthington
Cineworld
CTV
Deloitte
Dolby
Electronic Arts
Escada
Evian and Badoit
GAME
Grey Goose
Hotcam
Hotel Chocolat
Howard Smith Paper Group
Kodak
Lancôme
M·A·C Cosmetics
Maglabs
Mark Hill
Max Bourne
Orange
Philips
ProductionBase
Royal Bank of Scotland
Sargent Disk
Soho House
Swarovski
TCM
The Daily Telegraph
The Farm
The Pelham
The Savoy
Vedett
Villa Maria
WishWantWear
YouTube

Gift Partners

Accessorize
Anya Hindmarch
Bed of Nails
CocoRose
Knomo
Timothy Han

Other Supporters & Academy Circle

The Albert R. Broccoli and Dana Broccoli Foundation
Barbara Broccoli
Barry Townsley
Ben & Neela Wilkinson
Chris Shearsby
Christine Craven Walker
Countess Barel di Sant Albano
Daniel Friel
David Lean Foundation
David Lean BAFTA Foundation
The Hobson Charity
The JJ Charitable Trust
Lucy Guard
MEDIA
Michael G. Wilson
NESTA
Paul Hamlyn Foundation
PRS For Music
Skillset
Sophia Arnold
Technology Strategy Board
Vivake Gupta
Anonymous (3)

BAFTA in Los Angeles

American Airlines
Best Practices Laboratory
Four Seasons Hotel Los Angeles at Beverly Hills
Hollywood Outdoor Movies
Laser Pacific
Mandarin Oriental Hyde Park, London
Midnight Express
One Hope Wine
Wexler Video

BAFTA in New York

BBC Worldwide
HBO
Kodak
Schweppes
Screenvision
Sony
Visit Britain

BAFTA in Scotland

Adam & Company
Arran Aromatics
Arts & Business Scotland
Audi
BBC Scotland
Boothnation
Cineworld
Creative Scotland
Cusquena
Edinburgh International Film Festival
The Famous Grouse
Film Bang
Glasgow Film Theatre
Grosvenor Cinema
The Herald/Sunday Herald
Hotel Chocolat
Incentive Media
Inverarity One to One
Johnstons of Elgin
Mackendrick Film Fund; Aegis Film Fund and Prescience
Material UK
Metro Ecosse
MG ALBA
Red Bull
Rekorderlig
Scott + Co
stv

BAFTA in Wales

AB Acoustics
Autograffeg
Audi
BBC Cymru Wales
Bacardi
Cardiff Council/Gyngor Caerdydd
Champagne Taittinger
Chapter
Cineworld
Cranc
Creative BusinessWales/Busnes Creadigol Cymru
ELP
Ethos Creative
Grey Goose
ITVWales
Mela
Mercure
Mwnai
National Screen and Sound Archive of Wales
NEP Cymru
Perfect Functions
Picture Booth
Orchard
S4C
Sassoon
Silent Arena
Wales Millennium Centre

5 STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

Under company law the trustees, who are also the directors, must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the group's net income/expenditure for that period. In preparing these financial statements, the trustees are required to:

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

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

Provision of Information to Auditors

Each of the persons who is a director at the date of approval of this report confirms that:

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

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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



Tim Corrie
Chairman of the Academy

28 May 2012

INDEPENDENT AUDITOR'S REPORT

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

We have audited the financial statements of the British Academy of Film and Television Arts for the year ended 31 December 2011 set out on pages 25–44.

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

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

Respective responsibilities of trustees and auditor

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

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

Scope of the audit of the financial statements

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

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

Opinion on financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2011 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matters prescribed by the Companies Act 2006

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

Matters on which we are required to report by exception

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

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



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

29 May 2012 .

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

FOR THE YEAR ENDED 31 DECEMBER 2011 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

INCOMING RESOURCES	Notes	Unrestricted Funds 2011 £	Restricted Funds 2011 £	Total Funds 2011 £	Total Funds 2010 £
Incoming resources from generated funds					
<i>Voluntary Income</i>					
Grants and donations	2	67,887	111,749	179,636	783,448
Donation from David Lean BAFTA Foundation	2	1,259,619	-	1,259,619	
		1,327,506	111,749	1,439,255	783,483
<i>Activities for generating funds</i>					
Membership subscriptions		1,532,000	-	1,532,000	1,439,879
Income from hiring		2,928,637	-	2,928,637	2,576,660
Productions		1,190,750	-	1,190,750	1,054,200
Corporate partnerships		65,501	-	65,501	90,200
Other commercial activities		23,922	-	23,922	14,064
		5,740,810	-	5,740,810	5,175,003
Investment income – Bank interest receivable		18,905	61	18,966	1,001
Incoming Resources from Charitable Activities					
Awards	3	4,015,942	-	4,015,942	3,948,223
Archive		425	104,499	104,924	39,600
Learning programme		489,352	57,200	546,552	46,000
Public events		69,939	132,348	202,287	147,838
		4,575,658	294,047	4,869,705	4,181,661
Other Incoming Resources		44,518	-	44,518	25,509
TOTAL INCOMING RESOURCES	18	11,707,397	405,857	12,113,254	10,166,622
RESOURCES EXPENDED					
Cost of Generating Funds					
<i>Costs of generating voluntary income:</i>					
Grants & donations		117,196	5,121	122,317	142,759
<i>Fundraising trading: Costs of goods sold and other costs</i>					
Membership services		618,073	-	618,073	463,519
Hiring		2,405,785	-	2,405,785	2,187,103
Productions		1,170,483	-	1,170,483	1,103,361
Other commercial activities		249,605	5,853	255,458	105,688
	4	4,561,142	10,974	4,572,116	4,002,430
Charitable Activities					
Awards	3	3,059,767	-	3,059,767	3,299,207
Archive		192,288	76,831	269,119	154,342
Learning programme		874,567	57,200	931,767	267,623
Public events		948,696	119,220	1,067,916	1,037,526
	4	5,075,318	253,251	5,328,569	4,758,698
Governance Costs		167,882	-	167,882	128,752
TOTAL RESOURCES EXPENDED		9,804,342	264,225	10,068,567	8,889,880
Net Incoming Resources for the Year Before Investment Losses		1,903,055	141,632	2,044,687	1,276,742
<i>Realised (losses) on investments</i>		(287)	-	(287)	-
Surplus for the Year, being Net Income for the Year		1,902,768	141,632	2,044,400	1,276,742
<i>Unrealised (losses) on investments</i>		(52,178)	-	(52,178)	-
Net Movement in Funds		1,850,590	141,632	1,992,222	1,276,742
Reconciliation of Funds					
<i>Total funds brought forward</i>		3,822,652	1,029,880	4,852,532	3,575,790
TOTAL FUNDS CARRIED FORWARD	18	5,673,242	1,171,512	6,844,754	4,852,532

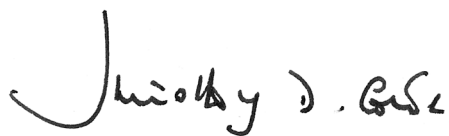
The SOFA includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities. The notes on pages 27-44 form part of these financial statements.

CONSOLIDATED AND CHARITY BALANCE SHEETS, 31 DECEMBER 2011

COMPANY REGISTRATION NO. 617869

	Notes	Group 2011 £	Group 2010 £	Charity 2011 £	Charity 2010 £
Fixed Assets					
Intangible assets	11	146,609	161,269	-	-
Investments	13	2,361,604	-	2,361,604	-
Tangible assets	12	1,709,380	1,906,692	826,678	819,304
		4,217,593	2,067,961	3,188,282	819,304
Current Assets					
Stocks		21,143	14,389	6,359	2,035
Debtors	14	1,482,187	1,313,447	4,277,628	3,312,982
Cash at bank and in hand		5,891,051	5,394,188	1,931,486	2,744,676
		7,394,381	6,722,024	6,215,473	6,059,693
Creditors					
Amounts falling due within one year	15	(4,767,220)	(3,937,453)	(1,304,566)	(1,030,895)
Net Current Assets					
		2,627,161	2,784,571	4,910,907	5,028,798
TOTAL ASSETS LESS CURRENT LIABILITIES					
		6,844,754	4,852,532	8,099,189	5,848,102
Represented by:					
Funds					
<i>Unrestricted</i>					
General funds	19	3,966,316	3,380,144	5,220,751	4,375,714
Designated funds	19	1,706,926	442,508	1,706,926	442,508
<i>Restricted</i>					
	19	1,171,512	1,029,880	1,171,512	1,029,880
		6,844,754	4,852,532	8,099,189	5,848,102

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 28 May 2012 and signed on its behalf by



Tim Corrie
Chairman

28 May 2012

The notes on pages 27–44 form part of these financial statements.

CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2011

	Notes	2011 £	2010 £
Net cash flow from operating activities	22a	1,595,555	2,026,880
Returns on Investments and Servicing of Finance			
Interest received		18,966	1,001
Interest paid and bank charges		(21,608)	-
Capital Expenditure and Financial Investment			
Purchase of tangible fixed assets		(131,432)	(158,573)
Proceeds on disposal of tangible fixed assets		770	257
Purchase of fixed asset investments		(1,167,000)	-
INCREASE IN CASH IN THE YEAR		295,251	1,869,565
	Notes	2011 £	2010 £
Reconciliation of Net Cash Flow to Movement in Net Funds			
Movement in Net Funds in the Year		295,251	1,869,565
Net Funds at 1 January		5,044,188	3,174,623
NET FUNDS AT 31 DECEMBER	22b	5,339,439	5,044,188

NOTES TO THE FINANCIAL STATEMENTS

1 ACCOUNTING POLICIES

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

Basis of Preparation

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

Going Concern

After making enquires, the trustees have reasonable expectation that the charity has adequate resources to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements as outlined in the Financial Review on page 18.

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:

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

Resources Expended

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

Support costs, which include the central office functions such as general management, budgeting, accounting, information technology, and financing are allocated across the categories of charitable expenditure, governance costs and the costs of generating funds. The basis of the cost allocation 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:

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

Cost of Generating Funds

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

Charitable Activities

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

1 ACCOUNTING POLICIES (CONT.)

Governance Costs

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

Foreign Currencies

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

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.

Fixed Asset Investments

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

Tangible Fixed Assets

All tangible fixed assets are capitalised, subject to a cost threshold of £100. Tangible fixed assets are stated at cost including any incidental expenses of acquisition. Depreciation is provided against all tangible fixed assets at rates calculated to write off the cost over their expected useful economic lives as follows:

Technical equipment
25% reducing balance

Furniture and equipment
20% straight line

Leasehold improvements
10% or over the period of the lease

Computer equipment (included within furniture & equipment)
33.3% straight line

Stocks

Stocks are valued at the lower of cost and net realisable value. Provision is made for obsolescence as appropriate.

Pension Costs

The group contributes a defined amount to Specified Personal Policies taken out by eligible employees. Contributions are charged to the SOFA as they fall due.

Operating Leases

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

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

	2011 £	2010 £
Core funding in the regions	48,500	44,750
Scottish Students On Screen	-	25,000
Buildings review grant	-	45,000
Donations	-	667,100
Gifts in kind	118,926	1,598
Other	12,210	-
	179,636	783,448
Donation on merger with The David Lean BAFTA Foundation*	1,259,619	-
	1,439,255	783,448

* The donation from The David Lean BAFTA Foundation arose on the merger as at 30 June 2011 and included investments of £1,251,165 and other net assets of £8,454. Since the year end, DLBF has been deregistered as a charity and is in the process of being struck off.

3 AWARDS

	2011 £	2010 £
Incoming resources		
Awards ceremonies	2,259,593	2,073,238
Commercial sponsorship & broadcast fees	1,253,800	1,326,662
Publishing – Awards brochures	502,549	548,323
	4,015,942	3,948,223
Resources expended		
Awards ceremonies	2,035,919	2,808,099
Commercial sponsorship & broadcast fees	559,676	231,876
Publishing – Awards brochures	464,172	259,232
	3,059,767	3,299,207
	956,175	649,016

4 TOTAL RESOURCES EXPENDED

COST OF GENERATING FUNDS				
	Direct Costs £	Support Costs £	2011 Total £	2010 Total £
Cost of generating voluntary income:				
Fundraising & donations	56,740	65,577	122,317	142,759
Activities to generate funds including cost of goods:				
Membership subscriptions	215,975	402,098	618,073	463,519
Income from hiring	1,932,017	473,768	2,405,785	2,187,103
Productions	1,068,527	101,956	1,170,483	1,103,361
Other commercial activities	112,268	143,190	255,458	105,688
TOTAL COST OF GENERATING FUNDS	3,385,527	1,186,589	4,572,116	4,002,430
CHARITABLE ACTIVITIES				
	Direct Costs £	Support Costs £	2011 Total £	2010 Total £
Awards				
Awards ceremonies	1,567,815	468,104	2,035,919	2,808,099
Commercial sponsorship	430,994	128,682	559,676	231,876
Publishing	357,448	106,724	464,172	259,232
	2,356,257	703,510	3,059,767	3,299,207
Archive	156,647	112,472	269,119	154,342
Learning Programme	754,430	177,337	931,767	267,623
Public events	664,596	403,320	1,067,916	1,037,526
TOTAL CHARITABLE ACTIVITIES	3,931,930	1,396,639	5,328,569	4,758,698
Governance costs	-	167,882	167,882	128,752
TOTAL RESOURCES EXPENDED	7,317,457	2,751,111	10,068,568	8,889,880

5 SUPPORT COSTS

	Personnel £	Premises £	Administrative £	Finance & Professional £	Other £	2011 Total £	2010 Total £
Generating Incoming Resources	212,233	720,389	192,094	19,447	42,426	1,186,589	1,251,162
Charitable Expenditure							
Awards ceremonies	267,301	16,014	128,744	19,216	36,828	468,104	526,346
Awards commercial partnerships	73,481	4,402	35,392	5,282	10,124	128,682	109,766
Publishing	60,942	3,651	29,353	4,381	8,397	106,724	91,033
Archive	52,211	41,816	15,062	1,985	1,398	112,472	69,715
Learning programme	38,739	103,112	29,566	540	5,380	177,337	102,841
Public events	110,356	232,322	40,195	12,066	8,383	403,320	500,213
Total Charitable Expenditure	603,030	401,317	278,312	43,470	70,510	1,396,639	1,399,914
Governance costs	33,577	43,650	23,503	50,365	16,788	167,882	120,452
TOTAL SUPPORT COSTS	848,840	1,165,356	493,909	113,282	129,724	2,751,111	2,771,528
2010	575,372	1,401,209	371,660	155,563	267,724	2,771,528	

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 charity activity only.

6 OPERATING COSTS

NET INCOME FOR THE YEAR IS STATED AFTER CHARGING:	2011 £	2010 £
Depreciation charge for the year		
Owned assets	409,229	416,515
Amortisation of goodwill	14,660	14,660
Loss on disposal of fixed assets	19,737	779
Operating lease rentals		
Leasehold property	454,676	475,076
Plant and machinery	12,183	12,663
Auditors		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	23,333	21,967
The audit of the charity's subsidiaries pursuant to legislation	11,667	10,983
TOTAL AUDIT FEES	35,000	32,950
Tax services	1,800	1,220
Accountancy	10,000	-
TOTAL NON-AUDIT FEES	11,800	1,220

7 TRUSTEES

The Chairman received reimbursements of travel, accommodation and administrative expenses totalling £8,414 (2010: £15,396) in the year. One other Council members (2010: Three) received reimbursement of travel and accommodation expenses amounting to £139 (2010: £1,016). No other Council members or trustees received any remuneration during the year for their services to the charity or were reimbursed any expenses (2010: £Nil).

The Chairman of the Finance & Audit Committee and trustee of the charity 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 £26,580 (2010: £24,506) and a balance of £14 (2010: £2,011) was outstanding at the year end.

One trustee is a partner at Harbottle & Lewis LLP who provided BAFTA with legal advice on normal commercial terms during the year at a value of £500 (2010: £nil).

A further trustee is a director at National Film and Television School, who receive gifts from BAFTA in the form of facilities for showing NFTS films to the industry.

8 RESULTS OF THE CHARITY

THE RESULTS FOR THE YEAR OF THE CHARITY ARE SUMMARISED BELOW:	2011 £	2010 £
Gross incoming resources	5,308,644	4,331,833
Gift Aid receivable	2,190,412	1,727,183
Resources expended	(6,347,605)	(5,413,562)
NET INCOME FOR THE YEAR	1,151,451	645,454

9 STAFF COSTS

STAFF NUMBERS BY ACTIVITY	2011 £	2010 £
The average monthly number of employees was:		
Management & other	15	12
Awards	8	6
Production	3	4
Membership & events	6	7
Finance & IT	5	5
Technical	5	5
Hospitality & reception*	37	37
Nations	4	3
Archive	1	1
	84	80

*The costs of the 195 Piccadilly hospitality staff employed by the Capital Group are included in the group accounts.

STAFF COSTS FOR ABOVE PERSONS	2011 £	2010 £
Wages and salaries	2,481,734	2,276,851
Social security costs	248,361	215,761
Other pension costs	82,272	77,207
	2,812,367	2,569,819

THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO OVER £60,000 IN THE YEAR WERE AS FOLLOWS:	2011 £	2010 £
£60,001–£70,000	1	1
£70,001–£80,000	–	1
£100,001–£110,000	1	1
£110,001–£120,000	1	–
£120,001–£130,000	1	1
£130,001–£140,000	–	1
£140,001–£150,000	1	–
	5	5

Contributions totalling £23,575 (2010: £27,500) were made to specified Personal Pensions for the above employees.

10 TAXATION

As a charity, The British Academy of Film and Television Arts is potentially exempt from taxation of income and gains within Section 466–Section 517 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent these are applied to its charitable objectives.

11 INTANGIBLE FIXED ASSETS

GROUP	Purchased Goodwill £
Cost	
1 January 2011 and 31 December 2011	293,209
Amortisation	
1 January 2011	131,940
Charged in the year	14,660
31 December 2011	146,600
NET BOOK VALUE 31 DECEMBER 2011	146,609
31 December 2010	161,269

On 1 January 2002, The David Lean BAFTA Foundation donated its investment in BAFTA Management Limited to the charity. 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.

12 TANGIBLE FIXED ASSETS

GROUP	Leasehold Improvements £	Technical Equipment £	Furniture & Equipment £	Total £
Cost				
1 January 2011	3,797,729	370,338	805,537	4,973,604
Additions	3,071	116,436	130,851	250,358
Disposals	(22,896)	(97,773)	(21,988)	(142,657)
31 December 2011	3,777,904	389,001	914,400	5,081,305
Depreciation				
1 January 2011	2,356,412	222,683	487,817	3,066,912
Charged in the year	222,258	48,874	138,097	409,229
Disposals	(5,490)	(78,128)	(20,598)	(104,216)
31 December 2011	2,573,180	193,429	605,316	3,371,925
NET BOOK VALUE 31 DECEMBER 2011	1,204,724	195,572	309,084	1,709,380
31 December 2010	1,441,317	147,655	317,720	1,906,692

CHARITY	Leasehold Improvements £	Technical Equipment £	Furniture & Equipment £	Total £
Cost				
1 January 2011	480,201	252,267	795,769	1,528,237
Additions	3,071	116,436	130,331	249,838
Disposals	(22,896)	(97,773)	(21,669)	(142,338)
31 December 2011	460,376	270,930	904,431	1,635,737
Depreciation				
1 January 2011	73,523	155,554	479,856	708,933
Charged in the year	30,339	36,138	137,546	204,023
Disposals	(5,490)	(78,128)	(20,279)	(103,897)
31 December 2011	98,372	113,564	597,123	809,059
NET BOOK VALUE 31 DECEMBER 2011	362,004	157,366	307,308	826,678
31 December 2010	406,678	96,713	315,913	819,304

13 FIXED ASSET INVESTMENTS

(a) GROUP AND CHARITY

Cost

Value of investment portfolio as at 1 January 2011	-
Introduction of investments on merger of DLBF at 30 June 2011	1,251,165
Purchases at cost	1,243,645
Disposal proceeds	(103,528)
Revaluations	(29,678)

MARKET VALUE AT 31 DECEMBER 2011

2,361,604

Historical cost of portfolio	2,325,590
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	Quoted Investments £	Cash Deposits £	2011 Total £
Investment assets in the UK	336,860	860,481	1,197,341
Investment assets outside the UK	1,164,263	-	1,164,263
	1,501,123	860,481	2,361,604

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

BNY MFM Ltd Newton Real Return Multi Asset Fund	1,037,110
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(b) INVESTMENTS

CHARITY

The charity holds more than 20% of the equity share capital in the following undertakings:

Subsidiary Undertaking	Class of Holding	Proportion Held	Nature of Business
BAFTA Management Limited (incorporated in the UK)	Ordinary	100%	Provision of facilities and services for the members of the British Academy of Film and Television Arts and others.
BAFTA Productions Limited (incorporated in the UK)	Ordinary	100% (indirect)*	BAFTA Productions Limited has not traded since 31 December 2009.

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

13 FIXED ASSET INVESTMENTS (CONT.)

(c) BAFTA MANAGEMENT LIMITED	2011 £	2010 £
At 31 December 2011 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:		
Tangible fixed assets and Investments	882,802	1,087,489
Current assets	5,955,065	4,567,216
Creditors: amounts falling due within one year	(8,184,534)	(6,811,542)
	(1,346,667)	(1,156,837)
Represented by:		
Share capital and reserves	(1,346,667)	(1,156,837)
BAFTA Management Limited's trading results for the year, as extracted from the audited financial statements are summarised below:		
	2011 £	2010 £
Turnover	6,733,192	6,188,798
Cost of sales	(2,753,953)	(2,510,723)
Gross profit	3,979,239	3,678,075
Administrative expenses	(1,990,923)	(2,133,047)
Operating profit	1,988,316	1,545,028
Interest payable	(2,479)	(2,047)
Interest receivable	14,746	-
Gift Aid payment	(2,190,412)	(1,727,183)
Loss on ordinary activities before and after taxation	(189,829)	(184,202)

Profits of £2,190,412 (2010: £1,727,183) were donated to the charity under the Gift Aid scheme.

(d) BAFTA PRODUCTIONS LIMITED

BAFTA Productions Limited ceased trading from 31 December 2009. The entity continued to be dormant for the year ended 31 December 2011. The net assets of BAFTA Productions Limited at the year end were £100.

14 DEBTORS

	Group 2011 £	Group 2010 £	Charity 2011 £	Charity 2010 £
Trade debtors	786,275	436,342	96,228	65,565
Amounts owed by group undertakings	-	-	3,760,120	1,853,819
Other debtors	29,699	21,225	88,244	21,225
Prepayments and accrued income	666,213	855,880	333,036	1,372,373
	1,482,187	1,313,447	4,277,628	3,312,982

15 CREDITORS

	Group 2011 £	Group 2010 £	Charity 2011 £	Charity 2010 £
Bank overdraft	551,610	350,000	-	-
Trade creditors	580,770	645,777	358,543	226,631
Other creditors	40,130	24,180	29,364	13,010
Other taxation and social security costs	429,867	301,347	51,187	38,702
Accruals and deferred income	3,164,843	2,616,149	865,472	752,552
	4,767,220	3,937,453	1,304,566	1,030,895

FIXED AND FLOATING CHARGE

The bank holds a floating charge over the assets of BAFTA Management Limited. This is capped at the level of the overdraft at any one time. Repayment of the overdraft is set to occur in 2015, with interest charged at 2% over the base rate.

16 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 2011 there were approximately 5,519 (2010: 5,377) members.

17 RELATED PARTY TRANSACTIONS

BAFTA shared with The David Lean BAFTA Foundation similar objectives, principal contact address and administration function.

On 30 June 2011, The David Lean BAFTA Foundation merged with BAFTA, whereby all of its assets and liabilities were donated at fair value. This donation amounted to £1,259,619 (2010: £nil). DLBF is now in the process of being struck off.

During the year ended 31 December 2011, BAFTA Management Limited was recharged rent, service charge and insurance of £246,856 (2010: £370,963) on normal commercial terms by The David Lean BAFTA Foundation. At 30 June 2011, this lease was transferred to BAFTA, and therefore all subsequent rent and service charges were paid directly through the charity and recharged to BML by BAFTA.

The David Lean Foundation paid a grant of £45,000 (2010: £45,000) for a comprehensive Building Review to help establish BAFTA's future building requirements.

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 £2,047 was charged in 2011 (2010: £2,047). At 31 December 2011, the outstanding balance on this loan was £81,889 (2010: £81,889).

18 FUNDS

	1 January 2011 £	Incoming £	Outgoing £	Transfers & Other Movements £	31 December 2011 £
Restricted funds					
Raising the Roof	360,402	61	(5,853)	-	354,610
David Lean Lecture	1,621	24,627	(26,248)	-	-
ICA Masterclass Series	-	19,000	(6,424)	-	12,576
Annual Tribute	-	15,551	(15,551)	-	-
Regional Programme	1,164	11,000	(12,164)	-	-
Christmas Hospice Screenings	-	8,000	(6,384)	-	1,616
Members and public other	-	16,170	(16,170)	-	-
Screenwriters' Series	519	38,000	(36,279)	-	2,240
Archive Digitisation	2,390	-	(2,390)	-	-
Project Traction	11,034	-	-	-	11,034
Project Right Source	3,627	-	-	-	3,627
Project Discovery	(7,218)	34,998	(27,780)	-	-
Project Raise Traction	(7,150)	34,988	(27,838)	-	-
Heritage Project	(3,509)	10,000	(3,775)	-	2,716
Project Timelines	-	24,513	(15,048)	-	9,465
Young Game Designers	-	57,200	(57,200)	-	-
NFTS Scholarship in Film Studies	-	111,749	(5,121)	-	106,628
Building	667,000	-	-	-	667,000
	1,029,880	405,857	(264,225)	-	1,171,512
Designated funds					
Learning & Events	37,074	47,600	(46,050)	-	38,624
195 Capital Projects & Activities	88,434	-	(8,108)	-	80,326
Building	250,000	1,139,416	(51,440)	250,000	1,587,976
Web Development	67,000	-	(68,000)	1,000	-
	442,508	1,187,016	(173,598)	251,000	1,706,926
General funds					
	3,380,144	10,520,381	(9,683,209)	(251,000)	3,966,316
CONSOLIDATED FUNDS					
	4,852,532	12,113,254	(10,121,032)	-	6,844,754

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

The restricted David Lean Lecture fund represents monies received from the David Lean Foundation for BAFTA's annual film lecture where a leading director discusses his or her personal approach to their craft as well as their vision for the future. The David Lean Lecture took place in November and was concluded in 2011, therefore there is a £nil balance carried forward.

The restricted ICA Masterclass Series fund represents monies received from the David Lean Foundation for a series of master class style events focussing on craft areas of Film, TV and Videogames delivered by BAFTA winning or nominated practitioners. After a series of ten masterclass events during 2011, a carried forward balance of £12,576 remains to fund a further eighteen events anticipated to take place during 2012 and early 2013.

The restricted Tribute fund represents monies received from the Broccoli Foundation for an annual film Tribute to honour an individual who has made a truly outstanding contribution to cinema. These filmmakers will have a significant body of work which demonstrates excellence and a unique and individual approach to their craft. The Ken Adam Tribute took place in April and was concluded in 2011, leaving a £nil balance carried forward.

The restricted Regional Programme fund represents monies received from various supporters throughout the year funding BAFTA's programme of events and initiatives which aim to inspire emerging practitioners from outside London. In 2011 this fund was used to support a series of three New Writing Forum events around the UK and in New York. The series was concluded in 2011 and a £nil balance remains in the fund for 2012.

The restricted Christmas Hospice Screening fund represents monies received from the Hobson Charity Trust funding a UK-wide tour of festive screenings for the families of life threatened children, including play areas and interactive green screen technology for the audience. During December 2011 four Hospice Screenings were held around the UK; however a balance of £1,616 remains to be used for future screenings in 2012.

The restricted Members & Public Other fund represents monies received from various supporters throughout the year funding BAFTA's programme of events and initiatives which aim to inspire emerging practitioners within London. All funding received was directly related to specific events that were concluded during the year, as such there is a £nil balance carried forward to 2012.

The restricted Screenwriters' Series fund represents monies received from the JJ Charitable Trust for a series of six lectures from some of the leading lights in screenwriting, which are accompanied by an interactive web resource. After the conclusion of the 2011 series of lectures, a surplus of £2,240 will be carried forward to be used against a new series of lectures to take place in September 2012. *Continued overleaf.*

18 FUNDS (CONT.)

The restricted Archive Digitisation fund represents monies received from the David Lean BAFTA Foundation to invest in the digitisation of BAFTA's Archive. The Archive Digitisation project was concluded during 2011, therefore there is a £nil balance carried forward.

The restricted Project Traction fund represents monies received from the Technology Strategy Board (TSB) for a feasibility study. During the feasibility study, the project creates a social network to generate excitement and gather information about titles.

The restricted Project Right Source fund represents monies received from TSB for a feasibility study. The feasibility study investigates technical and business model issues in support of a potential future service. The service provides a licensing and media management hub for content owners, aggregation partners and audiences. Project Traction and Project Right Source were concluded in 2011, the remaining funding will be committed to future research and development projects.

The restricted Project Discovery fund represents income received from TSB to develop technology and searchable media information enabling all those passionate about media to contribute information and signal interest. The project is designed to power the discovery and consumption of back catalogue film and television titles. Project partners are ITV Studios Global Entertainment (ITVSGE), University College London (UCL) and FOCAL International (the Federation of Commercial Audio-visual Content Libraries). The Discovery project was concluded during 2011, therefore there is a £nil balance carried forward.

The restricted Project Raise Traction fund represents income received from TSB, which has been allocated to search technology development. Project partners are ITVSGE and UCL. The project investigates the potential for a new, scalable search technology innovated by UCL (RAISE – “redundant array of inexpensive search engines”) to be applied to the media industry. The Raise Traction project was concluded during 2011, therefore there is a £nil balance carried forward.

The restricted Heritage fund represents income received from the David Lean BAFTA Foundation to enable investment in a series of heritage interviews. The Archive is producing and preserving in-depth interviews with film and television professionals who have had a substantial career in the British screen industries. The Heritage project began in 2010 and remains incomplete at the end of 2011, the income received will fund further interviews throughout 2012.

Video Timelines is an Archive Research and Development project with two stages. In part, the project is inspired by the large physical ‘timelines’ display within the BAFTA building. ‘Video Timelines’ applies the principles of visual metaphor to the management of video assets. The application of the project outcomes will allow information (text, images, video) to be presented on an x-y axis for navigation and context. Although the project feasibility stage is complete BAFTA are still working on the development, applications and implementation aspects. The Video Timelines project was started in 2011 but remains incomplete, additional development will take place in 2012, to be funded by the carried forward balance of £9,465.

The restricted Young Game Designers fund represents monies received from the National Endowment for Science, Technology and the Arts (NESTA) for a competition for 11–16-year-olds, asking them to create new games ideas. The winning game is to be made into a working prototype. The Young Game Designers programme has been completed for 2011, all restricted funding has been allocated against relevant expenditure resulting in a £nil balance to be carried forward to 2012.

The restricted NFTS Scholarships in film studies represents investment assets transferred to BAFTA on the merger with The David Lean BAFTA Foundation. The remaining balance of the fund will be carried forward to fund student scholarships in the future.

The restricted Building fund represents monies received to enable BAFTA to meet the purchase price of a new building to serve as its future premises or to invest in its existing premises to allow 195 Piccadilly to remain its long term home. There has been no movement on the restricted Building fund as it is expected to grow in the build-up to the expiration of the current lease of 195 Piccadilly in 2023. The original donation of £667,000 is carried forward.

The designated Learning & Events fund represents monies received from E! Entertainment, Electronic Arts, RBS and revenue allocated from prior year surpluses, to support BAFTA'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 community programmes. Of the carried forward balance of £38,624 a sum of £28,000 has been designated against future PR and development in conjunction with the audience programme, the remaining balance is to be used for the 2012 Young Game Designers events.

The designated 195 Capital Projects & Activities designated fund represents revenue 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. This is an on-going capital development project, as such the closing balance will continue to be spent over the coming years.

The designated Building fund represents revenue allocated from prior year surpluses to enable BAFTA to meet the purchase price of a new building to serve as its future premises or to invest in its existing premises to allow 195 Piccadilly to remain its long term home. The income received relates to the donation from The David Lean BAFTA Foundation on 30 June 2011, following the merger as described in the Trustees' Report. This is a growing fund in the build-up to the expiration of the current lease of 195 Piccadilly in 2023, so shall be an active fund for many years.

The designated Web Development Fund represents revenue allocated from historic surpluses to fund future web development projects, namely the creation of a new online ticketing system and development of the Learning Hub area of the website. The Web Development Fund has a £nil balance carried forward as both development projects were completed during 2011.

19 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £	Current Assets £	Current Liabilities £	2011 Total £	2010 Total £
Restricted funds					
Raising the Roof	-	354,610	-	354,610	360,402
David Lean Lecture	-	-	-	-	1,621
ICA Masterclass Series	-	12,576	-	12,576	-
Regional Programme	-	-	-	-	1,164
Christmas Hospice Screenings	-	1,616	-	1,616	-
Screenwriters' Series	-	2,240	-	2,240	519
Archive Digitisation	-	-	-	-	2,390
Project Traction	-	11,034	-	11,034	11,034
Project Right Source	-	3,627	-	3,627	3,627
Project Discovery	-	-	-	-	(7,218)
Project Raise Traction	-	-	-	-	(7,150)
Heritage Project	-	2,716	-	2,716	(3,509)
Project Timelines	-	9,465	-	9,465	-
NFTS Scholarship in Film Studies	106,628	-	-	106,628	-
Building	667,000	-	-	667,000	667,000
	773,628	397,884	-	1,171,512	1,029,880
Designated funds					
Learning & Events	-	38,624	-	38,624	37,074
195 Capital Projects & Activities	-	80,326	-	80,326	88,434
Building	1,587,976	-	-	1,587,976	250,000
Web Development	-	-	-	-	67,000
	1,587,976	118,950	-	1,706,926	442,508
General funds	1,855,989	6,877,545	(4,767,220)	3,966,316	3,380,144
NET ASSETS	4,217,593	7,394,381	(4,767,220)	6,844,754	4,852,532

20 COMMITMENTS UNDER OPERATING LEASES

At 31 December 2011 the group had annual commitments under non-cancellable operating leases as follows:	2011 Property £	2011 Furniture & Equipment £	2010 Property £	2010 Furniture & Equipment £
Operating leases				
Expiring within one year	-	5,122	-	11,804
Expiring in the second to fifth year	110,000	1,560	150,800	-
Expiring after five years*	324,276	-	324,276	-
	434,276	6,682	475,076	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. This lease was transferred to BAFTA on 30 June 2011 as part of the merger with The David Lean BAFTA Foundation and the licence to BML continues for the foreseeable future.

21 PENSION COMMITMENTS

The group operates a group personal money purchase pension scheme for certain employees. The assets are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable to the group and amounted to £82,272 (2010: £77,207). Contributions outstanding at the year-end amounted to £nil (2010: £45).

22 CASH FLOWS

(a) RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES	2011 £	2010 £
Net incoming resources	2,044,687	1,276,742
Interest received	(18,966)	(1,001)
Interest and bank charges paid	21,608	-
(Increase)/Decrease in stock	(6,754)	10,290
(Increase)/Decrease in debtors	(168,740)	242,717
Increase/(Decrease) in creditors	628,155	67,775
Depreciation	409,229	416,515
Loss on disposal of fixed assets	36,206	257
Non cash donation on DLBF Merger	(1,249,017)	-
Investment management fees	3,413	-
Gifts in kind fixed assets received	(118,926)	(1,597)
Amortisation of goodwill	14,660	14,660
NET CASH FLOW FROM OPERATING ACTIVITIES	1,595,555	2,026,358

(b) ANALYSIS OF CHANGES IN NET FUNDS	At 1 January 2011 £	Cashflow £	At 31 December 2011 £
Cash at bank and in hand	5,394,188	496,863	5,891,051
Overdrafts	(350,000)	(201,612)	(551,612)
	5,044,188	295,251	5,339,439

23 ANTHONY ASQUITH FUND

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

The net movement since 30 June 2011 in funds since the merger and total funds carried forward at 31 December 2011 for the Anthony Asquith Fund were as follows:

	2011 £
Balance at 30 June 2011	15,789
Net movement in funds	(327)
TOTAL FUNDS	15,462

BAFTA SCOTLAND

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2011

	2011 £	2010 £
INCOME		
Core funding	31,000	25,000
Grant – Scottish Students On Screen	-	25,000
Membership subscriptions	58,359	52,744
Awards income	63,088	5,290
Events	426	4,480
Other	2	50
	152,875	112,564
EXPENDITURE		
Salaries	55,098	19,580
Temporary staff and consultancy	13,970	30,400
Telephone	2,320	2,243
Travel	4,447	5,529
Printing, postage and stationery	2,566	3,257
Awards	71,551	13,427
Scottish Students On Screen event	-	26,270
Entertaining	977	2,084
Advertising & publicity	875	875
Legal & professional	2,397	3,659
Equipment	958	-
Administrative	-	3,982
Sundry expenses	1,456	659
Events	6,775	12,786
Rent	5,415	7,210
Bank charges	1,542	621
	170,347	132,582
Deficit Before Interest	(17,472)	(20,018)
Bank Interest Receivable	89	82
Deficit on Ordinary Activities	(17,383)	(19,936)
Corporate membership and Awards sponsors (included in BAFTA Management Limited)	34,400	8,975
	17,017	(10,961)

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BAFTA CYMRU

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2011

	2011 £	2010 £
INCOME		
Core funding	17,500	19,750
Membership subscriptions	22,008	20,969
Awards income	37,919	47,861
Events	512	600
Other	-	250
	77,939	89,430
EXPENDITURE		
Salaries	49,748	50,752
Telephone	4,265	2,220
Travel	5,530	3,241
Printing, postage and stationery	5,257	4,582
Awards	83,653	74,699
Entertaining	1,264	1,547
Advertising & publicity	-	60
Legal & professional	-	125
Equipment	1,838	2,981
Administrative	-	938
Sundry expenses	6,589	5,446
Events	4,658	7,571
Rent	2,390	2,374
Bank charges	1,090	854
	166,282	157,390
Deficit Before Interest	(88,343)	(67,960)
Bank Interest Receivable	2	1
Deficit on Ordinary Activities	(88,341)	(67,959)
Corporate membership and Awards sponsors (included in BAFTA Management Limited)	21,336	44,150
	(67,005)	(23,809)

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