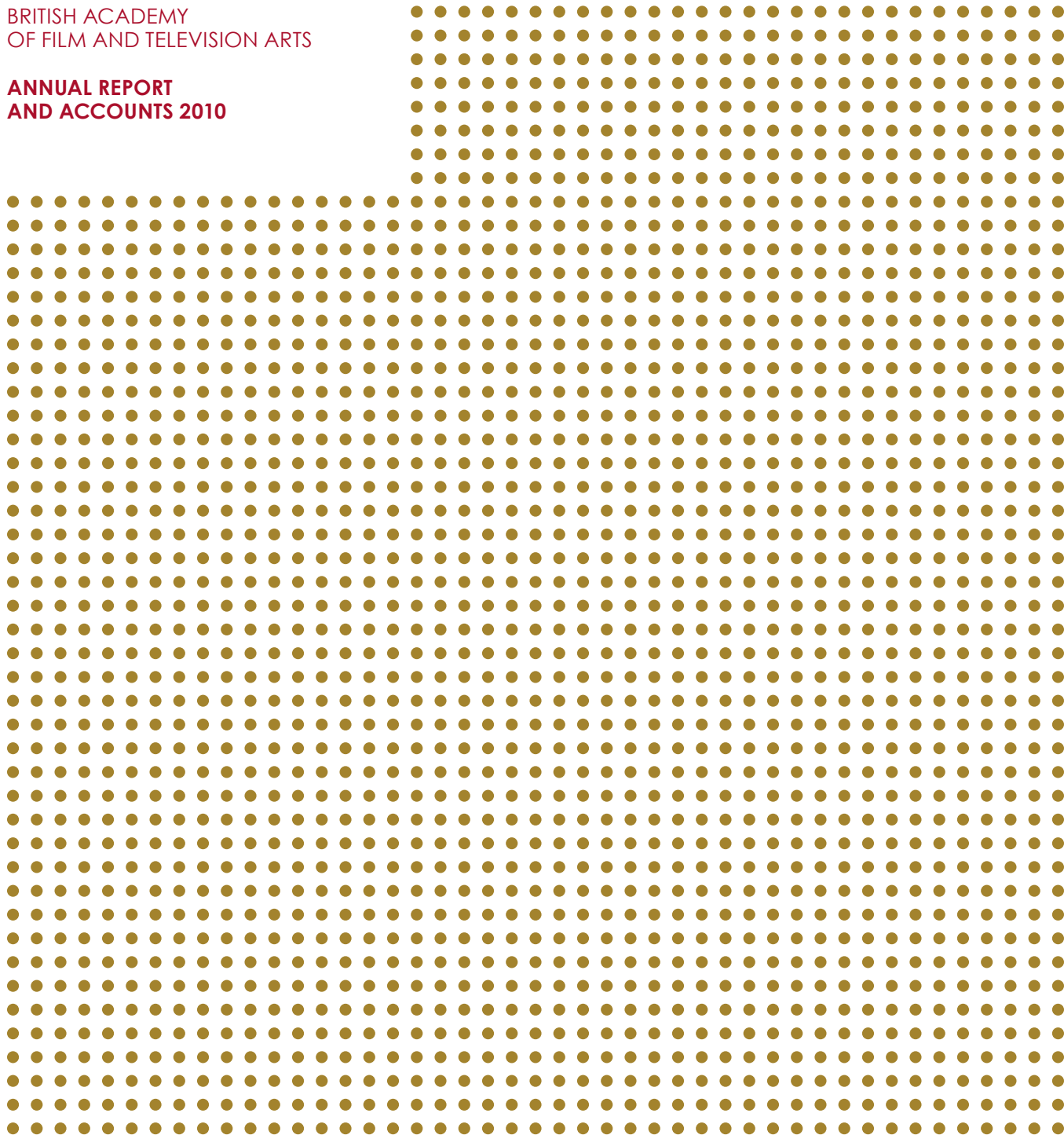


BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

**ANNUAL REPORT  
AND ACCOUNTS 2010**





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

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

Company Registration no.617869  
Charity no. 216726

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



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## Chairman's Statement

This was a significant year of change for the Academy, in which we strengthened our position as the leading independent charity supporting the Film, Television and Video Games industries.

More than 30,000 people around the country came through the doors for BAFTA events in 2010, whilst [www.bafta.org](http://www.bafta.org) enjoyed a 22% increase in unique visitors, bolstered by the increasingly strong library of exclusive video content watched by fans, students and industry professionals for inspiration.

Our annual Awards continued to recognise the exceptional work by moving image practitioners around the world, for example, the teams behind comedy series *The Thick Of It* (UK), films *A Prophet* (France) and *The Hurt Locker* (US) and Japanese video games designer Shigeru Miyamoto.

Sharing in this celebration were a total of 8.4million UK viewers, who tuned in to our Film and Television Awards broadcasts, and we were delighted that the first year of live streaming our Video Games awards online attracted more than 10,000 viewers.

We took a historical step towards strengthening the global BAFTA brand in a new agreement with our branches in Scotland, Wales, Los Angeles and New York that will allow us to operate under a unified structure and with a common mission statement.

A strong financial performance from our Film Awards, Membership and the hospitality business at 195 Piccadilly in particular has underpinned a solid financial position this year.

All this, plus the arrival of HRH Prince William of Wales as our new President, means we are very much looking forward to developing an even stronger, more coherent Academy in 2011.

**Tim Corrie**

Chairman of the Academy

18 May 2011



## 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 2010. The registered company number is 617869.

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

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

#### **1.1 ABOUT BAFTA**

##### *1.1.1 BAFTA now*

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

This vision is supported by our values, which are:

- Trust and credibility, which derive from an expert and engaged voting membership
- Shared standards of excellence between practitioners of the moving image
- British benefit, in terms of both British industries and British audiences
- Financial stability, not to be pursued at the cost of integrity.

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

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

##### *1.1.2 History*

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

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

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

##### *1.1.3 Subsidiaries*

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

BAFTA Management Limited has a wholly owned subsidiary, BAFTA Productions Limited (BPL). BPL ceased trading with effect from 31 December 2009 but its activities have continued 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 Cymru is overseen by the BAFTA Scotland and BAFTA Cymru committees, who act under delegated responsibility from the Board. The role of Council, which meets four times a year, is to debate issues and advise the Board of Trustees on a whole range of issues affecting the Academy. Elections for the sector committees and Council are held annually. The election process follows strict rules and procedures and election results are monitored by 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
- Web Committee
- Archive Committee.

### 1.2.2 Governance of BAFTA branches

BAFTA Scotland and BAFTA Cymru operate under branch governance rules to ensure that these non-autonomous branches uphold and promote the values and charitable objectives of the Academy. In summer 2010, the Board introduced common branch operating rules to enable the autonomous BAFTA branches in New York and Los Angeles to subscribe to and operate with the same set of values and charitable objectives, ensuring that BAFTA's brand and charitable outreach is extended to an even wider international audience. The US branches 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) has similar objectives to the Academy, and shares its principal contact address and administrative function. The Trustees of BAFTA and DLBF have agreed to merge the charities during 2011. The assets and liabilities of DLBF will be transferred to BAFTA at that point.



## 2 REVIEW OF 2010 AND FUTURE PLANS

### 2.1 BAFTA

#### 2.1.1 Objectives

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

#### 2.1.2 Activities and Achievements

We delivered six first-class Awards ceremonies; five in London and one in Cardiff (see 2.4). The next Awards for Scotland are scheduled for November 2011. We successfully co-produced both the Film and Television Awards programmes which were broadcast by the BBC and produced online content around each Awards ceremony which attracted increased audiences to [bafta.org](http://bafta.org).

Our events programme went from strength to strength, with many industry debates, masterclasses, screenings and more engaging audiences around the country; nearly half of them were held outside of London. We delivered 106 events for career starters, strengthening our commitment to this particular audience group. See 2.2.2 for more details. From our 241 events, we produced 78 webcasts in 2010.

We established a global arrangement for BAFTA in autumn 2010 in terms of new legal agreements with our US branches and new operational rules for all BAFTA branches which give the charity joined-up communications, branding and operational strategies.

We delayed the development of a buildings strategy for the charity's long-term buildings needs until spring 2011 awaiting the availability of key personnel.

We adopted best practice guidelines for all BAFTA Awards ceremonies and established forums to continue the bigger issue debates following last year's Awards Review. There is now even closer alignment of criteria and best practice across our various Awards.

An audience development strategy was established for Video Games which helped the British Academy Video Games Awards reach an audience of around 10,000 through a live web stream, however, we recognise that there is much scope for growth here.

BAFTA's role in the Film, Television and Video Games industries continues to grow and the government announced a specific role for BAFTA in future UK Film strategy in November 2010.

We established an environmental pledge through our involvement with the 10:10 campaign and also partnered with the UKFC on a major UK Film industry event called Greening The Screen. BAFTA was also chosen by the BBC to be its independent partner to roll out a carbon calculator for production across the UK television industry.

A Head of Communications role was established and recruited in autumn 2010. We developed a revised communications strategy for the Academy, moving forward by the end of the year.

#### 2.1.3 Future plans

- To give Awards annually, and set accepted standards of excellence for industry and audience alike;
- To build on our nationwide audience reach through our L&E programme;
- To reach new audiences by implementing a communications strategy which promotes our charitable purpose, through [bafta.org](http://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 television audience through a range of media channels;
- To establish a clearer industry role for BAFTA with the BFI, Skillset and other influential industry bodies;
- To review and implement the next phase development strategy for [bafta.org](http://bafta.org);
- To continue to partner important initiatives promoting environmental and sustainability issues on behalf of our industries.



## 2.2 LEARNING & EVENTS

### 2.2.1 Objectives for 2010

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

### 2.2.2 Activities and Achievements

We trialled a new, more interactive approach to our online content with our Screenwriting area, which includes exclusive videos, a timeline, transcripts and other resources – all generated from our series of six screenwriter lectures held in the Autumn.

Initial plans to pull our L&E content out into its own microsite were made, which we hope will engage our audience of students and career starters more effectively. This is on track to be delivered in late 2011.

We established 43 new partnerships on top of more than 100 existing partners who have helped us reach new audiences. These include the National Endowment for Science, Technology and the Arts (BAFTA Young Game Designers), Current TV (panel event for new documentary makers) and New Deal of the Mind (work placements).

Evaluators have been appointed to assess the quality, reach, impact and value of our 2010 learning programme. Impact will be measured in terms of benefits to participants, as well as developing understanding of our charitable remit amongst key stakeholders and the wider public.

Due to circumstances beyond our control, we were unable to programme large events at Brighton Festival and Cambridge Film Festival, which between them would have increased our audience by 4,000. Consequently there was a slight decrease in numbers of people reached through our events programme in 2010.

Highlights of the L&E programme included: our three flagship industry lectures by Peter Weir (Film), Stephen Fry (Television) and Media Molecule (Video Games); Latitude Festival events with *The Inbetweeners*, Paul Greengrass and Chris Morris; our Rocliffe New Writer forums in Belfast and Nottingham; a look at the impact of the televised election debates; video games career surgeries at Eurogamer and Inside *Ben 10* at the London Children's Film Festival.

### 2.2.3 Future plans

- To launch a programme of guest lectures for universities;
- To develop a scholarship programme in partnership with BAFTA in Los Angeles;
- To develop plans for rolling out the New Talent Awards to England, Wales and N. Ireland;
- To develop our mentoring programme to focus more on career skills;
- 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.

## 2.3 ARCHIVE

### 2.3.1 Objectives for 2010

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

### 2.3.2 Activities and Achievements

We have continued our dialogue with national media heritage organisations including the National Media Museum, Elstree Screen Heritage and the British Film Institute. We are also closely involved in the work of the Archive of British Animation Collection and have a representative working with the National Video Games Archive.

We partnered with Focal International and Elstree Screen Heritage to produce the fourth annual UNESCO World Day for Audiovisual Heritage in the UK. Our afternoon seminar at the House of Commons, featured several invited speakers giving their views on how we should go about saving our AV heritage, so future generations will have the material to savour.

Our digitisation programme continued, and we've now digitised 75% of our audio material, 70% of our photography and samples of video content. Podcasts of audio material are available on iTunes. Our Heritage project has enabled us to develop a collection of heritage interviews with senior practitioners. Each of these activities is supported by the David Lean BAFTA Foundation.





We appointed an exhibitions professional to develop our exhibitions activity and work with BAFTA content and industry partners.

We bid for and won external funding from the Technology Strategy Board for two further 'Trusted Services' projects. Project 'Trusted Discovery', with partners ITV Studios Global Entertainment (ITVSGE), University College London (UCL) and FOCAL International, is designed to power the discovery and consumption of back catalogue film and television titles; whilst Project 'RAISE Traction', with partners UCL and ITVSGE, once fully developed, will allow a knowledge base of known media content to be made available and affordably maintained, as a global public information resource.

### 2.3.3 Future plans

- To continue to grow the volume of our digitally stored media, through digitisation of archive material and acquisition of new digital content;
- To develop BAFTA Research and Development activity and build commercial opportunities;
- To share our archive content with the public through exhibitions, web publishing, production and partnerships;
- To work with our branches on joint archive projects and initiatives;
- To promote the value of BAFTA content for education and wider public engagement.

## 2.4 AWARDS

### 2.4.1 Objectives for 2010

- To produce five high-profile Awards ceremonies;
- To produce two 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](http://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 21 February.

The weeks leading up to the event featured a multi-fronted publicity drive that included: a poster campaign on London buses and Underground stations, a 30-second sequence on one of the giant Piccadilly Lite LED widescreens at Piccadilly

Circus, a national tour of nominated films, and a trailer that ran for a fortnight on 1,800 cinema screens across the UK.

Once again, 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. The following day, nearly 400 members of the public packed the Linbury Studio next door to enjoy a live broadcast and hear from winners as soon as they had stepped off the main stage.

The event was hosted by Jonathan Ross, and among the 2,000 attendees were nominees including Quentin Tarantino, James Cameron and Audrey Tautou and citation readers including Robert Pattinson, Dustin Hoffman and Uma Thurman. Winners included Colin Firth (*A Single Man*), Kathryn Bigelow (*The Hurt Locker*) and Carey Mulligan (*An Education*), whilst the Fellowship was awarded to Vanessa Redgrave.

We were also proud to welcome HRH Prince William of Wales. In his first official duty as the Academy's President, he won the warmest of receptions.

Our video packages of red carpet and backstage interviews, and ceremony highlights on our website received more than 200,000 views in the 24 hours after the event, drawing thousands of visitors to [bafta.org](http://bafta.org) for the first time and driving traffic to other parts of the site. On television, an average audience of 3.6 million watched the main highlights show on BBC One.

Webcasts of red carpet and backstage interviews are available to view on [bafta.org](http://bafta.org).

The **GAME British Academy Video Games Awards** ceremony took place at the London Hilton on 19 March.

Beyond the 500 or so guests in the room, around 10,000 people watched the evening unfold on a live webcast on [bafta.org](http://bafta.org).

Shigeru Miyamoto, one of the gaming industry's bona fide legends, was there to receive the Academy Fellowship in recognition of his work as Nintendo's creator-in-chief, with design credits that read like a who's who of gaming, including *Mario Bros*, *Donkey Kong*, *The Legend Of Zelda* and *Wii Music*.

Among the other stars of the evening were Evan Welles and Christophe Balestra, who picked up four BAFTAs for *Uncharted 2: Among Thieves* (Story, Action, Original Score and Use of Audio), and the development team behind *Batman: Arkham Asylum* that won the coveted Best Game mask.

For the GAME Award of 2009 (presented in 2010), the public voted *Call of Duty: Modern Warfare 2* into the



winning position. And a five-strong team from Scotland, the Butterflies, collected the BAFTA Ones to Watch Award in association with Dare To Be Digital for their innovative platform game, *SHRUNK!* The award, in its third year, was created to encourage and reward innovation from emerging games designers.

The event was hosted by comedian and avid gamer Dara O'Briain for the second year running and presenters included Ant & Dec, Charlie Brooker, Chris O'Dowd, Edith Bowman and George Lamb.

Webcasts of red carpet and backstage interviews are available to view on [bafta.org](http://bafta.org).

The **British Academy Television Craft Awards** ceremony took place at The London Hilton on 23 May, celebrating the best in behind-the-scenes talent.

The event was hosted by Christine Bleakley and presenters included Stephen Mangan, Omid Djalili, Rebecca Front and Lenny Henry.

*Mo*, Channel 4's biopic of the late Mo'Nique, was one of the big winners of the evening, picking up the Awards for Director: Fiction, Editing: Fiction and Make-Up & Hair Design. The other multi-Award winner was *Red Riding*, which won Costume Design and Photography & Lighting: Fiction.

Teenage director of photography Sam Shetabi won the inaugural BBC Blast and BAFTA Screen-Skills Award for *Cubicle*, an energetic, edgy music video shot around London at night.

*Coronation Street*'s production team was honoured with this year's Special Award, in recognition of 50 years of outstanding creative teamwork and nurturing of talent. Michael Apted, Paul Abbott, Jack Rosenthal, Paula Milne, John Finch and Peter Eckersley are just some of the greats who have emerged from the Corrie ranks over the years.

Webcasts of red carpet and backstage interviews are available to view on [bafta.org](http://bafta.org).

The **BAFTA Cymru Awards** were held on 23 May at the Wales Millennium Centre, hosted by Cerys Matthews and Aled Jones.

Boomerang's *Ryan a Ronnie* for S4C was the biggest winner, triumphing in four categories: Director Film/Drama, Screenwriter, Director of Photography: Drama and Best Actor.

BBC Cymru Wales' sci-fi series *Doctor Who* and *Torchwood* walked away with two Awards each – with *Torchwood* taking Best Drama Series/Serial for Television. Huw Edwards took the title of Best Presenter for *The Prince And The Plotter*.

The Gwyn Alf Williams Award for a programme or series of programmes which have contributed the most to the understanding and appreciation of the history of Wales went to Catrin Evans' *Dwy Wraig Lloyd George, Gyda Ffion Hague*.

This year's Siân Phillips Award was presented to Rob Brydon and the BAFTA Cymru Lifetime Achievement Award honoured Dr Geraint Stanley Jones, CBE.

The **British Academy Television Awards** ceremony took place at the London Palladium on 6 June.

After a successful year sponsoring the Audience Award in 2009, Philips returned as title sponsor of the main event. There were more entries than ever for this year's event – remarkable given the state of the economy – and three new categories recognising individual performers.

The event was hosted by Graham Norton and among the 2,000 guests were nominees including Miranda Hart, John Hurt and Benedict Cumberbatch, whilst James Nesbitt, Chris Addison, Jane Lynch and Paul O'Grady were among the citation readers. Street dance group and *Britain's Got Talent* winners Diversity were also there with another typically dazzling performance.

Multi-award-winning *The Thick Of It* topped the Situation Comedy category, whilst its stars Peter Capaldi and Rebecca Front won the newly-created Male and Female Performance in a Comedy awards. Julie Walters won her sixth competitive BAFTA for her lead performance in *Mo*, making her the second most rewarded actress in BAFTA's history after Judi Dench. Simon Cowell was honoured with the Special Award in recognition of the runaway success of shows such as *The X Factor* and *Britain's Got Talent*. Arts champion and veteran broadcaster Lord Bragg was awarded the Academy Fellowship.

*The Inbetweeners* won the YouTube Audience Award after thousands of TV fans cast their vote through our YouTube channel.

Webcasts of red carpet and backstage interviews are available to view on [bafta.org](http://bafta.org).

The **BAFTA in Los Angeles Britannia Awards** were held on 4 November at the Hyatt Regency Century Plaza in Los Angeles, hosted by Stephen Fry.

*Inception* director Christopher Nolan received the John Schlesinger Award for Excellence in Directing and Jeff Bridges was presented with the Stanley Kubrick Award for Excellence in Film.

Filmmaking brothers Tony and Ridley Scott accepted an award recognising the outstanding contribution of their

company Scott Free Productions, *Frost/Nixon* star Michael Sheen was named British Artist of the Year, and *Golden Girls* actress Betty White became the second recipient of the Charlie Chaplin Award for Excellence in Comedy.

The **EA British Academy Children's Awards** ceremony took place at the London Hilton on 28 November, celebrating the very best in Children's entertainment over the last year.

A stellar line-up of presenters including Gary Barlow, England and Spurs mid-fielder Jermaine Jenas, Harry Potter's Matthew Lewis, Chloe Moretz of *Kick-Ass* and *Let Me In*, *X Factor*'s Aiden Grimshaw, *Strictly Come Dancing*'s Matt Baker and *Narnia*'s Georgie Henley joined host Barney Harwood at the London Hilton on Park Lane.

Frequently referred to as a 'superstar' of children's television, Justin Fletcher took the Presenter BAFTA for CBeebies' *Something Special*, the second time he's won in this category.

*Horrible Histories* was the evening's multiple Awards winner, collecting masks in three out of its four nominated categories: Comedy, Writer and Performer.

The BAFTA Kids' Vote attracted over 375,000 votes, with children voting online for their favourite feature film, television programme, video game and website. *Alvin and the Chipmunks 2: The Squeakquel* was their favourite for film and *Wizards of Waverly Place* for television, with *Just Dance* winning video game and *Club Penguin* voted as the top website for the second consecutive year.

Legendary British children's TV presenter Brian Cant collected the Special Award for his outstanding contribution to children's television.

Webcasts of red carpet and backstage interviews are available to view on [bafta.org](http://bafta.org).

### The British Academy Scotland Awards

In light of last year's Awards review, there was no Awards ceremony in Scotland in 2010.

One of the key decisions arising from the review was that all of our ceremonies should adopt consistent categories and criteria, whilst preserving and maintaining their distinct identity and purpose.

In order to fully develop our new criteria and ensure that we deliver the best Awards we possibly can, we agreed not to host an Awards ceremony in Scotland in 2010. A new and improved ceremony will take place in autumn 2011.

### 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](http://bafta.org) the primary destination for immediate and comprehensive Awards coverage.

## 2.5 PRODUCTIONS

### 2.5.1 Objectives for 2010

- To provide exciting online video content to support BAFTA's charitable goals;
- To ensure greater involvement in the broadcast of our Awards;
- To webcast at least 30 of the events in the 195 and regional programmes.

### 2.5.2 Activities and Achievements

Among the 205 webcasts we produced were a wide range of red carpet and backstage interviews from our Film, Television, Video Games, Craft and Children's Awards as well as events including: our Annual Lectures for Film (Peter Weir), Television (Stephen Fry) and Video Games (Media Molecule); *A Life in Pictures* with Bill Nighy and Mira Nair and our panel discussion on the impact of the televised election debates.

We continued to grow our involvement in the BBC broadcasts of our Film and Television Awards, whilst our Video Games Awards were successfully streamed on [bafta.org](http://bafta.org) for the first time, something we plan to develop for next year.

### 2.5.3 Future Plans

- To provide appealing online video content to support BAFTA's charitable goals;
- 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.



## 2.6 OTHER INITIATIVES

### 2.6.1 Objectives for 2010

- To implement the findings of the Awards, Branches, Building Reviews;
- To establish fundraising as a primary source of income to support our charitable activities;
- To secure a new income stream for [bafta.org](http://bafta.org).

### 2.6.2 Activities and Achievements

Among the short-term actions that were implemented as a result of the Awards review were the creation of a 'best practice' document to standardise the rules and procedures of all ceremonies; the standardisation of awards category names and definitions across all ceremonies and a review of our Awards in Wales and Scotland to ensure consistency in rules, procedures and categories across our UK-wide ceremonies.

We established a global arrangement for BAFTA in autumn 2010 in terms of new legal agreements with our US branches and new operational rules for all BAFTA branches which give the charity joined-up communications, branding and operational strategies.

The development of the Buildings Strategy (for our long-term buildings needs) was delayed until spring 2011, awaiting the availability of key personnel.

We hired a Fundraising Manager to pursue initial fundraising strategies by establishing ties with particular trusts and foundations through the introduction of Academy Circle events.

Our first step into generating income from [bafta.org](http://bafta.org) was the setting up of BAFTA Prints, whereby a selection of imagery from our Awards and events are made available to purchase online.

### 2.6.3 Future Plans

- 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 increase the impact, interest and audience of [bafta.org](http://bafta.org);
- To secure a new income stream for [bafta.org](http://bafta.org).

## 2.7 BAFTA MANAGEMENT LTD

### 2.7.1 Objectives for 2010

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

### 2.7.2 Activities and Achievements

In 2010 we continued to develop 195 Piccadilly as a venue for screenings, conferences and a variety of other business entertaining or party functions, in conjunction with the Capital Group. Gross revenue from these activities of £2,613,465 was achieved, compared with £2,566,576 in 2009. We also strengthened our management team at 195 Piccadilly and produced a business development strategy which was implemented in January 2011.

Commercial engagement with the general public beyond the core 195 Piccadilly, partnerships and broadcast businesses remains modest although £4,651 of merchandise and rights income was achieved during the year.

Income generated through BML grew 25.9% to £6,188,798 during the year, due largely to the transfer of the BAFTA Productions Limited business into BML. Operating profit remained similar to 2009 levels at £1,545,028 and a gift aid payment of £1,727,183 was made to the Charity for investment into its charitable programmes, the website and 195 Piccadilly.

### 2.7.3 Future Plans

- 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.

## 2.8 BAFTA PRODUCTIONS LIMITED

As reported in 1.1.3, the Trustees agreed that BAFTA Productions Limited (BPL) would cease trading with effect from 31 December 2009, so there is no BPL activity to report in 2010. BPL's accounting period for 2010 has been extended from 12 to 18 months, ending on 30 June 2011.



## 2.8 KEY PERFORMANCE INDICATORS

Number of events staged	2008	2009	2010 target	2010 actual	2011 target
	166	218	200	241	240

### Our objectives

- To re-state our commitment to career starters;
- To strengthen our events programme outside London;
- To increase income including outside investment and box office.

### What we achieved

- We staged 106 events for career starters, which accounted for 44% of our events programme.
- Career starters made up 34% of our audience; members and public 56%; and young people and families 10% (does not include audience for competitions and other projects);
- Our number of events increased by 10%;
- 42% of our events took place outside London;
- Overall income (box office, fundraising and sponsorship) increased 88% from 2009 thanks to strategic fundraising developments. Our box office increased by 25%, again due to a clear fundraising strategy but also thanks to a switch to a more reliable and flexible booking system.

Number of screenings held	2008	2009	2010 target	2010 actual	2011 target
	332	257	275	231	225

### Our objectives

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

### What we achieved

- Average attendance in our screenings programme enjoyed a slight increase to 49%;
- We maintained the percentage of foreign language films screened at 25%, alongside British/US live action and animated features;
- The 2010 target wasn't reached due to our continued selectivity in which films we screen twice. Whilst the number of films shown hardly changed, more of them were screened only once.

Number of partner institutions	2008	2009	2010 target	2010 actual	2011 target
	66	106	100	188	150

### Our objectives

- To establish new partnerships with venues both in and outside London;
- To work strategically with partners to increase audiences, particularly of career starters.

### What we achieved

- We saw an increase in the number of partners, almost double the target;
- Of these, 45 were new partnerships, including the National Endowment for Science, Technology and the Arts, Current TV and New Deal of the Mind.

**2.8 KEY PERFORMANCE INDICATORS** (cont.)

<b>Number of people reached through our events</b>	<b>2008</b>	<b>2009</b>	<b>2010 target</b>	<b>2010 actual</b>	<b>2011 target</b>
	27,417	31,800	33,000	30,124	33,000

*Our objectives*

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

*What we achieved*

- Our overall audience decreased by 5% in 2010;
- Our average attendance was maintained at 83%;
- Through the unique video content from 30 of our events across bafta.org and YouTube, thousands more people were able to benefit from our activity.

<b>Number of young people reached through our competitions and initiatives</b>	<b>2008</b>	<b>2009</b>	<b>2010 target</b>	<b>2010 actual</b>	<b>2011 target</b>
	179,670	426,320	500,000	401,056	500,000

*Our objectives*

- To develop the mentoring programme outside London;
- To launch our Young Game Designers competition.

*What we achieved*

- In April 2010 the programme expanded into other cities across England, including Birmingham, Manchester, Bristol, Leeds, and Nottingham and is set to expand to Glasgow;
- We continued partnerships with CBBC and BBC Learning, and forged new ones with Channel 4, Film Education, DePict and BBC Blast;
- The BAFTA Young Game Designers competition enjoyed a successful launch, with hundreds of entries from teams of 11-16-year-olds submitted around the UK;
- The target wasn't reached in 2010 due to the decrease in number of participants in the online Kids' Vote.

<b>Number of unique visitors to bafta.org</b>	<b>2008</b>	<b>2009</b>	<b>2010 target</b>	<b>2010 actual</b>	<b>2011 target</b>
	695,537	1,090,298	1,500,000	1,609,941	2,000,000

*Our objectives*

- To raise further awareness of our activities;
- To add value to BAFTA membership.

*What we achieved*

- We raised awareness of our activities through an increase of 22% in unique visitors, attributed to a significant increase, and engagement with, our social media activity;
- Our webcast views increased by approx. 44% to an estimated total of 2,166,305 across our online platforms, including bafta.org, our YouTube channel, Kids' Vote site and Review of the Year;
- We made online membership renewal and payment a far more straightforward process by switching to a different external payment system;
- We incorporated our Scottish and Welsh branches' websites into bafta.org as part of the One BAFTA initiative.



## 2.8 KEY PERFORMANCE INDICATORS (cont.)

Number of BAFTA publications	2008	2009	2010 target	2010 actual	2011 target
	18	16	10	10	10

### Our objectives

- To support our Awards and Events activity with original, insightful material.

### What we achieved

- Each of our Awards ceremonies were supported with its own publication that included original editorial about nominees, Fellows and Special Award winners;
- We also published material to accompany our Annual David Lean Lecture (by Peter Weir), our Ray Harryhausen tribute and our Screenwriters Lecture Series, which included original contributions from past collaborators and peers.

Total viewers reached by all our television broadcasts	2008	2009	2010 target	2010 actual	2011 target
	8.8m	9.9m	9.0m	8.4m	9.0m

### 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 4m viewers, whilst 4.4m tuned in to watch our Television Awards.

Total income from the BAFTA Group	2008	2009	2010 target	2010 actual	2011 target
	£8,651k	£9,237k	£9,000k	£10,167k	£9,600k

Total charitable expenditure	2008	2009	2010 target	2010 actual	2011 target
	£4,503k	£4,571k	£4,500k	£4,759k	£4,700k



### 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 8.4million viewers were reached in 2010. Our online audience is growing, with [bafta.org](http://bafta.org) breaking the 1.5million unique visitors target in 2010. Audience attendance at the events programme came to just over 30,000 in 2010 but many of these events were recorded and webcast, allowing our total video viewings to reach an estimated 2.2million people. The pursuit of new audiences for our events and activities through a variety of media will remain a priority in 2011.

##### 3.1.2 Income and expenditure

Income received in the 12 months to 31 December 2010 was £10,166,622, an increase of 10% on the prior year. This rise was primarily achieved through a successful Film Awards ceremony, a healthy level of membership renewals, higher income from hiring 195 Piccadilly to external clients and the receipt of a significant donation.

Other significant revenue streams include grants received for our charitable work, income from sponsors and partners and license fee income received for the broadcast of the Film Awards.

Income from Public Events was 24% higher than that achieved in 2009 as a result of increased ticket sales and an increase in contributions to regional events. Two significant restricted grants were received during the year being £23,502 received from the David Lean Foundation for the annual David Lean Lecture and £30,000 received from the JJ Charitable Trust for the Screenwriters Series.

Corporate Partnership revenue was down by £28,133 on that achieved in 2009: 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.

A significant restricted donation of £667,000 was received during the year towards the newly established Building Fund. This fund has been created at the start of 2010 to allow the charity to make the optimal building transition at the end of the lease on 195 Piccadilly in 2023. The fund may be used to meet the purchase price of a new building, or to invest in the current premises to allow 195 Piccadilly to remain its long term

home. A £45,000 grant was received from the David Lean Foundation to fund a professional Buildings Review.

Expenditure on charitable activities rose in total by 4% to £4,758,698, largely as a result of increased expenditure on public events, a core part of our charitable activity.

Expenditure on our Awards remained consistent as costs continue to be carefully controlled.

Expenditure on the archive was also consistent. Expenditure of £154,342 included £38,805 on projects funded by the Technology Strategy Board.

Expenditure on the Academy's Learning programme increased by 8% on that incurred in 2009. Expenditure of £267,623 included £18,500 restricted costs incurred on the mentoring programme and £26,000 on the Young Game Designer project, funded by the Paul Hamlyn Foundation and the National Endowment for Science, Technology and the Arts (NESTA) respectively.

Included under Public Events are the restricted costs associated with the Annual David Lean Lecture, the Screenwriters series, other members and public events and expenditure on regional activity. The regional activity was funded largely by monies received from the David Lean BAFTA Foundation in 2009.

Net income for the year was £1,276,742, an increase of £739,829 on the prior year. A decision on the future plans for this surplus will be taken by the Board. Prior year surpluses have been used to create designated funds for future projects, to repay a portion of the overdraft, and to be maintained on reserve.

##### 3.1.3 Balance Sheet

The year-end position was a net assets position of £4,852,532.

Significant tangible fixed asset additions in the year included £23,802 on leasehold improvements at 195 Piccadilly designed to improve the experience for all visitors. Other notable fixed asset additions include £20,097 reported under furniture and equipment and incurred on a new oven at 195 Piccadilly.

Fixed asset disposals arose in accordance with the company renewals policy, and following computer equipment renewals and the leasehold improvements at 195 Piccadilly.

Cash balances rose by £1,869,565 (including overdrafts) in the year, due to the receipt of the significant donation of £667,000, and the timing of payments and receipts over the year end period.





Year end debtors were lower than the position at the end of 2009 due to the British Academy Scotland Awards not being held in 2010, the timing of invoicing for Film Awards tickets and sponsorship for the 2011 ceremony, significant event funding being invoiced after the 2010 year and so shown in accrued income, and license fee income being received before the year end in 2010.

The overall creditors' position is a reduction on that seen at the end of 2009 which is largely due to £150,000 of the bank overdraft being paid off during the year, and a reduction in deferred income. The effect of the above is offset by an increase in trade creditors due to the timing of invoices received for the Film Awards, a result of the earlier ceremony in 2011.

### *3.1.4 Restricted funds*

Four funds were in place at the end of 2009; these have been separated into six funds in 2010 to enable more meaningful reporting. Nine additional restricted funds have been established during 2010, each for a specific project.

Notes 18 and 19 on pages 39 and 41 provide detail on the restricted funds and the amounts charged in the year.

### *3.1.5 Designated reserves*

Two new designated funds were created in 2010: the Building fund consisting of a transfer from general unrestricted reserves of £250,000, approximately 50% of the 2009 surplus and the Web Development fund consisting of a transfer from general unrestricted reserves of £67,000. Notes 18 and 19 on pages 39 and 41 provide detail on the designated funds created and the amounts charged in the year.

## **3.2 RISK MANAGEMENT**

The charity undertakes a comprehensive risk management process. A detailed risk register is reviewed on a monthly basis by senior management, 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 risk are examined regularly along with compliance with law and regulations. As a result, the charity has built up a comprehensive risk register with risk areas, both in terms of its likelihood of occurrence and its impact, categorised using a traffic light system.

Significant areas of risk identified and closely monitored include:

- The risk that the charity may not be able to expand its activities as planned due to the loss of a key income stream;
- Health and Safety risks arising from the activities of staff and volunteers pursuing our charitable aims;
- Security of our Awards nominations and winners in advance of announcement.

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



### 3.3 FINANCIAL POLICIES

#### 3.3.1 Reserves policy

The trustees regularly review the charity's reserves. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed commitments and the nature of the reserves. Unrestricted general funds usually arise from the previous years' surpluses and are allocated for expenditure, or to a designated reserve. Two new designated funds were created in 2010, and further investment was made from existing funds in the development of the Learning Programme, and with the charging of depreciation on capital projects from 2008.

It has been concluded that to allow the charity to be managed efficiently and to provide a buffer, a reserve equivalent to 6 months operating costs should be maintained. At the year end, the group's unrestricted reserves were £3,822,652 (2009: £3,177,393) which equates to almost 12 months of operating costs. The 2011 annual budget has been used as a basis for calculating anticipated operating costs. It should be noted that £2,067,961 of the unrestricted reserves is represented by fixed assets (2009: £2,340,002). On 1 June 2010, the Board designated a new Building Fund with an initial transfer of £250,000 from general unrestricted reserves.

The Board recognises the need for a specific fund to meet the Academy's future Building needs, although these are not yet defined. The Board aims to attract new funds and donations to grow the designated Building Fund over the coming years. Restricted funds were £1,029,880 (2009: £398,397). Note 1 on page 28 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

David Parfitt (Chairman, resigned 1 July 2010)  
 Tim Corrie (Chairman from 1 July 2010)  
 Ted Childs (appointed 2 March 2010)  
 Finola Dwyer  
 Michael Harris  
 Stephen Heppell (appointed 1 February 2011)  
 Medwyn Jones  
 Ray Maguire  
 Krishnendu Majumdar (resigned 6 July 2010)  
 Anne Morrison (appointed 1 October 2010)  
 Andrew Newman  
 Nik Powell  
 Sophie Turner Laing (resigned 24 September 2010)  
 John Willis

#### Company Secretary

Kevin Price

#### Academy President

Lord Attenborough Kt CBE (resigned 21 February 2010)  
 HRH Prince William of Wales (appointed 21 February 2010)

#### Academy Vice-Presidents

Michael Grade CBE (resigned 24 September 2010)  
 Duncan Kenworthy OBE  
 Sophie Turner Laing (appointed 24 September 2010)

#### 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), Angela Allen MBE, David Arnold, Jeremy Brock, Lisa Bryer, Dominique Green, Pippa Harris, Justin Johnson, Kate Lee, Nik Powell.

#### Elected Members of the Television Committee

John Willis (Chairman), Roy Ackerman (resigned 1 July 2010), Foz Allan, Kenton Allen, Lynn Horsford, Jane Lush, Krishnendu Majumdar, Anne Morrison, Andrew Newman, Elaine Pyke (appointed 1 July 2010), Julian Scott.

#### Elected Members of the Video Games Committee

Ray Maguire (Chairman), Harvey Elliott, Ian Livingstone OBE, Sanjay Mistry, Andy Nuttall.

#### 4.2.2 Other Committees

- Children's Awards and Events Committee;
- Commercial Committee;
- Learning & Events Committee;
- Finance and 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:

Lord Attenborough (President of the Academy until 21 February 2010)  
 HRH Prince William of Wales (President of the Academy from 21 February 2010)  
 Michael Grade (Vice-President of the Academy until 24 September 2010)  
 Duncan Kenworthy OBE (Vice-President of the Academy)  
 Sophie Turner Laing (Vice-President of the Academy from 24 September 2010)  
 David Parfitt (Chairman of the Academy until 1 July 2010)  
 Tim Corrie (Chairman of the Academy from 1 July 2010)

#### DLBF Trustees

Michael Attwell, Hilary Bevan Jones, Karen Brown, Larry Chrisfield, Linda James, Eddie Mirzoeff, Dianne Nelmes, Simon Relph.



#### **BAFTA Scotland and BAFTA Cymru Chairmen**

Ewan Angus, Dewi Vaughan Owen.

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

John Altman, James Dean, Mike Downey, Gillian Hawser, Estelle Overs, Tim Richards.

#### **Other co-opted BAFTA members**

Ted Childs, Michael Harris, Stephen Heppell, Medwyn Jones, Kevin Lygo, 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:

- The Chairman and Deputy Chairman of the Academy;
- the Chairman and Deputy Chairman of the Film Committee;
- the Chairman and Deputy Chairman of the Television Committee;
- the Chairman of the Video Games Committee;
- the Chairman of the Learning and Events Committee.

The officers are elected to such positions by the elected members of the sector committees. In addition, the Board may choose to co-opt up to four members, selected for their skills and experience. The constitution also includes provisions for rotation and retirement of Board members.

#### **4.5 POLICIES AND PROCEDURES FOR INDUCTION AND TRAINING OF TRUSTEES**

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

#### **4.6 REGISTER OF INTERESTS**

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

#### **4.7 LIST OF BAFTA ADVISERS**

##### *Auditor*

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

##### *Bankers*

Natwest Bank plc  
1 Princes Street  
London EC2R 8PA

##### *Solicitors*

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

Berwin Leighton Paisner  
Adelaide House  
London Bridge  
London EC4R 9HA

Harbottle & Lewis LLP  
14 Hanover Square  
London W1S 1HP

Reed Smith  
Minerva House  
5 Montague Close  
London SE1 9BB

#### **4.8 AUDITORS**

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



#### 4.9 SPONSORS AND DONORS

Alfred Dunhill  
 All Saints  
 Aquascutum  
 Asprey  
 Audi  
 Barco  
 British Airways  
 CBS Outdoor  
 Charles Worthington  
 Champagne Taittinger  
 Chivas Regal  
 CTV  
 Deloitte  
 Dolby  
 Electronic Arts  
 Escada  
 Evian and Badoit  
 GAME  
 Grey Goose  
 Hot Diamonds  
 Hotcam  
 Hotel Chocolat  
 Howard Smith Paper Group  
 Lancôme  
 M.A.C Cosmetics  
 Mark Hill  
 Orange  
 Philips  
 ProductionBase  
 Soho House  
 Swarovski  
 TCM  
 The Daily Telegraph  
 The Farm  
 The Pelham  
 The Savoy  
 Vedett  
 Villa Maria  
 You Tube

##### *Gift Partners*

Bed of Nails  
 Brissi  
 Browns  
 CocoRose  
 Cowarth Park  
 Knomo  
 Sandstorm Kenya  
 SkullCandy  
 Thomas Lyte  
 Timothy Han  
 Yankee Candles

##### *Corporate Partners*

Autodesk  
 Royal Bank of Scotland

##### *Academy Supporters*

Autocue  
 Brightcove  
 British Sky Broadcasting Ltd  
 Carlton Screen Advertising  
 Channel Four  
 Cineworld  
 CTV  
 Deloitte  
 Kodak  
 The Farm

##### *BAFTA Scotland*

Arts & Business Scotland  
 BBC Scotland  
 Cardonald College  
 Cineworld Cinemas  
 Creative Scotland  
 Edinburgh International Film Festival  
 Glasgow Film Theatre  
 Glasgow Media Access Centre  
 Glasgow Youth Film Festival  
 Heineken  
 Inverarity One to One  
 Material MC  
 Metro Ecosse  
 MG Alba  
 Scottish Enterprise  
 Scottish TV  
 The Herald  
 The Townhouse Group

##### *BAFTA Cymru*

Cymru  
 AB Acoustics  
 BBC CymruWales  
 Blitz Communications  
 Cardiff Council/Gyngor Caerdydd  
 Champagne Taittinger  
 Chapter  
 Cineworld  
 Cranc  
 Creative BusinessWales/Busnes Creadigol Cymru  
 ELP  
 Ethos Creative  
 ITVWales  
 Mercure  
 MLM Cartwright Solicitors  
 Mwnci  
 National Screen and Sound Archive of Wales  
 Princess Gate  
 Push 4 Audio Visual  
 S4C  
 Sassoon  
 Silent Arena  
 Sinclair Audi  
 St David's/Dewi Sant  
 Welsh Assembly Government/Llywodraeth Cynulliad Cymru  
 Zeffa



## 5. STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

Under company law the Trustees, who are also the directors, must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and group and of the surplus or deficit of the company and group for that period. In preparing these financial statements, the directors are required to:

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

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

### *Provision of information to Auditors*

Each of the persons who is a 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

18 May 2011



## 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 2010 set out on pages 25 to 42.

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 2010 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.

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

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

18 May 2011



**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA) FOR THE YEAR ENDED 31 DECEMBER 2010***incorporating an income and expenditure account*

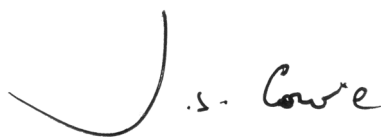
	Notes	Unrestricted Funds 2010 £	Restricted Funds 2010 £	Total Funds 2010 £	Total Funds 2009 £
<b>INCOMING RESOURCES</b>					
<b>Incoming resources from generated funds</b>					
<b>Voluntary income</b>					
Grants & donations	2	71,448	712,000	783,448	128,908
		<b>71,448</b>	<b>712,000</b>	<b>783,448</b>	<b>128,908</b>
<b>Activities for generating funds</b>					
Membership subscriptions		1,439,879	-	1,439,879	1,337,200
Income from hiring		2,576,660	-	2,576,660	2,566,576
Productions		1,054,200	-	1,054,200	1,047,992
Corporate partnerships		90,200	-	90,200	118,333
Other commercial activities		14,064	-	14,064	39,637
		<b>5,175,003</b>	<b>-</b>	<b>5,175,003</b>	<b>5,109,738</b>
<b>Investment income – Bank interest receivable</b>		<b>886</b>	<b>115</b>	<b>1,001</b>	<b>1,691</b>
<b>Incoming resources from charitable activities</b>					
Awards	3	3,948,223	-	3,948,223	3,832,727
Archive		-	39,600	39,600	29,900
Learning programme		-	46,000	46,000	100
Public events		69,059	78,779	147,838	119,642
		<b>4,017,282</b>	<b>164,379</b>	<b>4,181,661</b>	<b>3,982,369</b>
<b>Other incoming resources</b>		<b>25,509</b>	<b>-</b>	<b>25,509</b>	<b>13,802</b>
<b>TOTAL INCOMING RESOURCES</b>	18	<b>9,290,128</b>	<b>876,494</b>	<b>10,166,622</b>	<b>9,236,508</b>
<b>RESOURCES EXPENDED</b>					
<b>Cost of generating funds</b>					
<b>Costs of generating voluntary income:</b>					
Grants & donations		142,759	-	142,759	77,971
<b>Fundraising trading: costs of goods sold and other costs</b>					
Membership services		463,519	-	463,519	434,110
Hiring		2,187,103	-	2,187,103	2,255,261
Productions		1,103,361	-	1,103,361	1,207,563
Other commercial activities		54,887	50,801	105,688	56,016
	4	<b>3,951,629</b>	<b>50,801</b>	<b>4,002,430</b>	<b>4,030,921</b>
<b>Charitable activities</b>					
Awards	3	3,299,207	-	3,299,207	3,315,112
Archive		95,488	58,854	154,342	155,319
Learning programme		221,623	46,000	267,623	248,589
Public events		948,170	89,356	1,037,526	852,366
	4	<b>4,564,488</b>	<b>194,210</b>	<b>4,758,698</b>	<b>4,571,386</b>
<b>Governance costs</b>	4	<b>128,752</b>	<b>-</b>	<b>128,752</b>	<b>97,288</b>
<b>TOTAL RESOURCES EXPENDED</b>	4, 18	<b>8,644,869</b>	<b>245,011</b>	<b>8,889,880</b>	<b>8,699,595</b>
<b>Net income for the year being net movement in funds</b>		<b>645,259</b>	<b>631,483</b>	<b>1,276,742</b>	<b>536,913</b>
<b>Reconciliation of funds</b>					
<b>Total funds brought forward</b>		3,177,393	398,397	<b>3,575,790</b>	<b>3,038,877</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	18	<b>3,822,652</b>	<b>1,029,880</b>	<b>4,852,532</b>	<b>3,575,790</b>

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 28–42 form part of these financial statements.

**CONSOLIDATED AND CHARITY BALANCE SHEETS, 31 DECEMBER 2010**

	Notes	Group 2010 £	Group 2009 £	Charity 2010 £	Charity 2009 £
<b>Fixed Assets</b>					
Intangible assets	11	161,269	175,929	-	-
Tangible assets	12	1,906,692	2,164,073	819,304	866,366
		<b>2,067,961</b>	2,340,002	<b>819,304</b>	866,366
<b>Current Assets</b>					
Stocks		14,389	24,679	2,035	4,557
Debtors	14	1,313,447	1,556,164	3,312,982	3,021,433
Cash at bank and in hand		5,394,188	3,674,623	2,744,676	1,761,588
		<b>6,722,024</b>	5,255,466	<b>6,059,693</b>	4,787,578
<b>Creditors</b>					
Amounts falling due within one year	15	<b>(3,937,453)</b>	(4,019,678)	<b>(1,030,895)</b>	(1,068,791)
		<b>2,784,571</b>	1,235,788	<b>5,028,798</b>	3,718,787
<b>Net Current Assets</b>					
		<b>2,784,571</b>	1,235,788	<b>5,028,798</b>	3,718,787
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
		<b>4,852,532</b>	3,575,790	<b>5,848,102</b>	4,585,153
Represented by:					
<b>Funds</b>					
<b>Unrestricted</b>					
General funds	19	3,380,144	3,037,895	4,375,714	4,047,258
Designated funds	19	442,508	139,498	442,508	139,498
<b>Restricted</b>					
	19	1,029,880	398,397	1,029,880	398,397
		<b>4,852,532</b>	3,575,790	<b>5,848,102</b>	4,585,153

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 18 May 2011 and signed on its behalf by



**Tim Corrie**  
Chairman

The notes on pages 28–42 form part of these financial statements.


**CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2010**

	Notes	2010 £	2009 £
<b>Net cash flow from operating activities</b>	22a	2,026,880	397,628
<b>Returns on investments and servicing of finance</b>			
Interest received		1,001	1,691
<b>Taxation</b>			
<b>Capital Expenditure</b>			
Purchase of tangible fixed assets		(158,573)	(201,405)
Proceeds on disposal of tangible fixed assets		257	304
<b>INCREASE IN CASH IN THE YEAR</b>		<b>1,869,565</b>	<b>198,218</b>
<b>Reconciliation of net cash flow to movement in net funds</b>			
	Notes	2010 £	2009 £
Movement in net funds in the year		1,869,565	198,218
Net funds at 1 January		3,174,623	2,976,405
<b>NET FUNDS AT 31 DECEMBER</b>	22b	<b>5,044,188</b>	<b>3,174,623</b>



## Notes to the Financial Statements

### 1. ACCOUNTING POLICIES

#### *Basis of Preparation*

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

#### *Governance Costs*

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

#### *Purchased Goodwill*

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

#### *Tangible Fixed Assets*

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	33.3% straight line
(included within furniture and equipment)	

#### *Stocks*

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

#### *Pension Costs*

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

#### *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

	2010 £	2009 £
Core funding in the regions	44,750	47,750
Scottish Students On Screen	25,000	25,000
Buildings review grant	45,000	-
Donations	667,100	119
Gifts in kind	1,598	55,571
Other	-	468
	<b>783,448</b>	<b>128,908</b>

## 3. AWARDS

	2010 £	2009 £
<b>Incoming resources</b>		
Commercial sponsorship and broadcast fees	1,326,662	1,215,014
Publishing (Awards brochures)	548,323	536,743
Awards ceremonies	2,073,238	2,080,970
	<b>3,948,223</b>	<b>3,832,727</b>
<b>Resources expended</b>		
Commercial sponsorship and broadcast fees	231,876	263,175
Publishing (Awards brochures)	259,232	256,019
Awards ceremonies	2,808,099	2,795,918
	<b>3,299,207</b>	<b>3,315,112</b>
	<b>649,016</b>	<b>517,615</b>

**4. TOTAL RESOURCES EXPENDED**

	Direct Costs £	Support Costs £	2010 Total £	2009 Total £
<b>Cost of generating funds</b>				
<b>Cost of generating voluntary income</b>				
Fundraising & donations	71,019	71,740	142,759	77,971
<b>Activities to generate funds including cost of goods:</b>				
Membership subscriptions	115,272	348,247	463,519	434,110
Income from hiring	1,426,586	760,517	2,187,103	2,255,261
Productions	1,057,351	46,010	1,103,361	1,207,563
Other commercial activities	81,040	24,648	105,688	56,016
<b>Total cost of generating funds</b>	<b>2,751,268</b>	<b>1,251,162</b>	<b>4,002,430</b>	<b>4,030,921</b>
<b>Charitable activities</b>				
<b>Awards</b>				
Awards ceremonies	2,281,753	526,346	2,808,099	2,795,918
Commercial sponsorship	122,110	109,766	231,876	263,175
Publishing	168,199	91,033	259,232	256,019
<b>Total Awards</b>	<b>2,572,062</b>	<b>727,145</b>	<b>3,299,207</b>	<b>3,315,112</b>
Archive	84,627	69,715	154,342	155,319
Learning Programme	164,782	102,841	267,623	248,589
Public events	537,313	500,213	1,037,526	852,366
<b>Total Charitable Activities</b>	<b>3,358,784</b>	<b>1,399,914</b>	<b>4,758,698</b>	<b>4,571,386</b>
<b>Governance costs</b>	<b>8,300</b>	<b>120,452</b>	<b>128,752</b>	<b>97,288</b>
<b>TOTAL RESOURCES EXPENDED</b>	<b>6,118,352</b>	<b>2,771,528</b>	<b>8,889,880</b>	<b>8,699,595</b>

**5. SUPPORT COSTS**

	Personnel £	Premises £	Administrative £	Finance & Professional £	Other £	2010 Total £	2009 Total £
<b>Generating Incoming Resources</b>	<b>170,018</b>	<b>875,693</b>	<b>98,942</b>	<b>35,233</b>	<b>71,276</b>	<b>1,251,162</b>	1,353,992
<b>Charitable Expenditure</b>							
Awards ceremonies	142,102	183,709	96,408	34,679	69,448	526,346	542,661
Awards commercial partnerships	39,064	19,319	26,503	5,789	19,091	109,766	118,193
Publishing	32,398	16,022	21,980	4,801	15,832	91,033	73,991
Archive	19,322	24,979	13,109	2,863	9,442	69,715	99,167
Learning programme	29,357	34,871	19,917	4,350	14,346	102,841	109,896
Public events	119,018	215,468	78,455	30,758	56,514	500,213	465,216
<b>Total Charitable Expenditure</b>	<b>381,261</b>	<b>494,368</b>	<b>256,372</b>	<b>83,240</b>	<b>184,673</b>	<b>1,399,914</b>	1,409,124
<b>Governance costs</b>	<b>24,093</b>	<b>31,148</b>	<b>16,346</b>	<b>37,090</b>	<b>11,775</b>	<b>120,452</b>	93,288
<b>TOTAL SUPPORT COSTS</b>	<b>575,372</b>	<b>1,401,209</b>	<b>371,660</b>	<b>155,563</b>	<b>267,724</b>	<b>2,771,528</b>	2,856,404

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:**

	2010 £	2009 £
<b>Depreciation charge for the year:</b>		
Owned assets	416,515	437,543
Amortisation of goodwill	14,660	14,660
Loss on disposal of fixed assets	779	1,260
<b>Operating lease rentals:</b>		
Leasehold property	475,076	499,131
Plant and machinery	12,663	12,580
<b>Auditors:</b>		
Fees payable to the company's auditors for the audit of the company's annual accounts	21,967	14,658
The audit of the company's subsidiaries pursuant to legislation	10,983	18,142
<b>Total audit fees</b>	<b>32,950</b>	<b>32,800</b>
Tax services – auditors	1,220	175
<b>Total non-audit fees</b>	<b>1,220</b>	<b>175</b>

**7. TRUSTEES**

The Chairman received reimbursements of travel, accommodation and administrative expenses totalling £15,396 (2009: £18,273) in the year. Three other Council members (2009: One) received reimbursement of travel and accommodation expenses amounting to £1,016 (2009: £401). No other Council members or trustees received any remuneration during the year for their services to the charity or were reimbursed any expenses (2009: £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 £24,506 (2009: £10,639), and a balance of £2,011 (2009: £4,112) was outstanding at the year end.

**8. RESULTS OF THE CHARITY****The results for the year of the charity are summarised below:**

	2010 £	2009 £
Gross incoming resources	4,331,833	4,314,202
Gift Aid receivable	1,727,183	1,753,693
Resources expended	(5,413,562)	(5,298,723)
<b>NET INCOME FOR THE YEAR</b>	<b>645,454</b>	<b>769,172</b>





## 9. STAFF COSTS

### Staff numbers by activity

	2010 No.	2009 No.
<b>The average monthly number of employees was:</b>		
Management & other	12	10
Awards	6	5
Production	4	2
Membership & events	7	6
Finance & IT	5	4
Technical	5	4
Hospitality & reception	37	36
Nations	3	4
Archive	1	2
	<b>80</b>	<b>73</b>

### Staff costs for above persons

	2010 £	2009 £
Wages and salaries	2,276,851	2,079,425
Social security costs	215,761	208,263
Other pension costs	77,207	78,215
	<b>2,569,819</b>	<b>2,365,903</b>

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

	2010 No.	2009 No.
£60,001–£70,000	1	1
£70,001–£80,000	1	2
£100,001–£110,000	1	1
£110,001–£120,000	-	1
£120,001–£130,000	1	1
£130,001–£140,000	1	-
	<b>5</b>	<b>6</b>

Contributions totalling £27,500 (2009: £31,259) 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

Purchased Goodwill  
£

### Group

#### Cost:

1 January 2010 and 31 December 2010	<b>293,209</b>
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#### Amortisation:

1 January 2010	117,280
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Charged in the year	14,660
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**131,940**

#### NET BOOK VALUE:

<b>31 DECEMBER 2010</b>	<b>161,269</b>
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31 December 2009	175,929
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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 £
<b>Cost:</b>				
1 January 2010	3,774,199	366,299	692,104	4,832,602
Additions	23,802	4,039	132,329	160,170
Disposals	(272)	-	(18,896)	(19,168)
<b>31 December 2010</b>	<b>3,797,729</b>	<b>370,338</b>	<b>805,537</b>	<b>4,973,604</b>
<b>Depreciation:</b>				
1 January 2010	2,135,131	171,539	361,859	2,668,529
Charged in the year	221,319	51,144	144,052	416,515
Disposals	(38)	-	(18,094)	(18,132)
<b>31 December 2010</b>	<b>2,356,412</b>	<b>222,683</b>	<b>487,817</b>	<b>3,066,912</b>
<b>NET BOOK VALUE:</b>				
<b>31 DECEMBER 2010</b>	<b>1,441,317</b>	<b>147,655</b>	<b>317,720</b>	<b>1,906,692</b>
31 December 2009	1,639,068	194,760	330,245	2,164,073

**Charity**

	Leasehold Improvements £	Technical Equipment £	Furniture & Equipment £	Total £
<b>Cost:</b>				
1 January 2010	456,671	248,228	676,120	1,381,019
Additions	23,802	4,039	132,329	160,170
Disposals	(272)	-	(12,680)	(12,952)
<b>31 December 2010</b>	<b>480,201</b>	<b>252,267</b>	<b>795,769</b>	<b>1,528,237</b>
<b>Depreciation:</b>				
1 January 2010	44,161	121,391	349,101	514,653
Charged in the year	29,400	34,163	142,982	206,545
Disposals	(38)	-	(12,227)	(12,265)
<b>31 December 2010</b>	<b>73,523</b>	<b>155,554</b>	<b>479,856</b>	<b>708,933</b>
<b>NET BOOK VALUE:</b>				
<b>31 DECEMBER 2010</b>	<b>406,678</b>	<b>96,713</b>	<b>315,913</b>	<b>819,304</b>
31 December 2009	412,510	126,837	327,019	866,366

**13. 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 BAFTA members and others; broadcast programming to support BAFTA's charitable activities.
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.

**13A. BAFTA MANAGEMENT LIMITED**

At 31 December 2010 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:

	2010 £	2009 £
Tangible fixed assets and Investments	1,087,489	1,297,807
Current assets	4,567,216	3,150,636
Creditors: amounts falling due within one year	(6,811,542)	(5,421,078)
	<b>(1,156,837)</b>	<b>(972,635)</b>
Represented by:		
Share capital and reserves	(1,156,837)	(972,635)

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

	2010 £	2009 £
Turnover	6,188,798	4,914,167
Cost of sales	(2,510,723)	(1,407,426)
<b>Gross profit</b>	<b>3,678,075</b>	<b>3,506,741</b>
Administrative expenses	(2,133,047)	(1,928,605)
<b>Operating profit</b>	<b>1,545,028</b>	<b>1,578,136</b>
Interest payable	(2,047)	(2,165)
Gift Aid payment	(1,727,183)	(1,753,693)
<b>LOSS ON ORDINARY ACTIVITIES BEFORE AND AFTER TAXATION</b>	<b>(184,202)</b>	<b>(177,722)</b>

Profits of £1,727,183 (2009: £1,753,693) were donated to the charity under the Gift Aid scheme.

**13B. BAFTA PRODUCTIONS LIMITED**

BAFTA Productions Limited ceased trading from 31 December 2009.

The net liabilities of BAFTA Productions Limited as at 31 December 2010 were £212,559.

**14. DEBTORS**

	Group 2010 £	Group 2009 £	Charity 2010 £	Charity 2009 £
Trade debtors	436,342	963,958	65,565	150,205
Amounts owed by group undertakings	-	-	1,853,819	1,799,573
Other debtors	21,225	36,428	21,225	30,808
Prepayments and accrued income	855,880	555,778	1,372,373	1,040,847
	<b>1,313,447</b>	<b>1,556,164</b>	<b>3,312,982</b>	<b>3,021,433</b>

**15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	Group 2010 £	Group 2009 £	Charity 2010 £	Charity 2009 £
Bank overdraft	350,000	500,000	-	-
Trade creditors	645,777	533,020	226,631	275,710
Other creditors	24,180	14,201	13,010	13,293
Other taxation and social security costs	301,347	278,620	38,702	37,873
Accruals and deferred income	2,616,149	2,693,837	752,552	741,915
	<b>3,937,453</b>	<b>4,019,678</b>	<b>1,030,895</b>	<b>1,068,791</b>



## **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 2010 there were approximately 5,377 (2009: 5,119) members.

## **17. RELATED PARTY TRANSACTIONS**

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

During the year ended 31 December 2010, BAFTA Management Limited was recharged rent, service charge and insurance of £370,963 (2009: £366,230) on normal commercial terms by The David Lean BAFTA Foundation. At 31 December 2010 BAFTA Management Limited owed the David Lean BAFTA Foundation £Nil (2009: £Nil), BAFTA Management Ltd had paid £6,992 on account to the David Lean BAFTA Foundation (2009: £Nil) and the David Lean BAFTA Foundation owed BAFTA £279 (2009: £105).

During the year ended 31 December 2010, The David Lean BAFTA Foundation committed to grants of £30,000 for investment in the learning and events programme (2009: £20,000) and £10,000 for investment in the Archive Heritage project (2009: £20,000 Archive Digitisation programme).

The David Lean Foundation committed to a grant of £23,502 towards educational events (2009: £21,606) and paid a grant of £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 2010 (2009: £2,165). At 31 December 2010, the outstanding balance on this loan was £81,889 (2009: £81,889).

**18. FUNDS**

	1 January 2010 £	Incoming £	Outgoing £	Transfers & other movements £	31 December 2010 £
<b>Restricted funds</b>					
Raising the Roof	366,088	115	(5,801)	-	360,402
David Lean Lecture	1,704	23,502	(23,585)	-	1,621
Regional Programme	12,177	14,372	(25,385)	-	1,164
Screenwriters Series	-	30,000	(29,481)	-	519
Young Game Designers	-	26,000	(26,000)	-	-
Learning Programme	-	1,500	(1,500)	-	-
Members & Public Events	-	10,905	(10,905)	-	-
Mentoring	-	18,500	(18,500)	-	-
Archive Digitisation	18,930	-	(16,540)	-	2,390
Project Traction	(1,168)	19,800	(7,598)	-	11,034
Project Right Source	666	19,800	(16,839)	-	3,627
Project Discovery	-	-	(7,218)	-	(7,218)
Project Raise Traction	-	-	(7,150)	-	(7,150)
Heritage Project	-	-	(3,509)	-	(3,509)
Building	-	712,000	(45,000)	-	667,000
	<b>398,397</b>	<b>876,494</b>	<b>(245,011)</b>	<b>-</b>	<b>1,029,880</b>
<b>Designated funds</b>					
Learning & Events	42,955	-	(5,881)	-	37,074
195 Capital Projects & Activities	96,543	-	(8,109)	-	88,434
Building	-	-	-	250,000	250,000
Web Development	-	-	-	67,000	67,000
	<b>139,498</b>	<b>-</b>	<b>(13,990)</b>	<b>317,000</b>	<b>442,508</b>
<b>General funds</b>	<b>3,037,895</b>	<b>9,290,128</b>	<b>(8,630,879)</b>	<b>(317,000)</b>	<b>3,380,144</b>
<b>CONSOLIDATED FUNDS</b>	<b>3,575,790</b>	<b>10,166,622</b>	<b>(8,889,880)</b>	<b>-</b>	<b>4,852,532</b>

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 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.

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.

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 made into a working prototype.

The restricted Learning Programme fund represents contributions to BAFTA's audience development projects, giving new and diverse audiences access to industry expertise.

The restricted Members and Public Events fund represents contributions to BAFTA's public and industry programme, inspiring audiences with experience and knowledge of some of the best minds in the industry.



The restricted Mentoring fund represents monies received from the Paul Hamlyn Foundation for the mentoring project where BAFTA members are supported to share their expertise with disadvantaged young people who are working on their own creative projects.

The restricted Archive Digitisation fund represents monies received from the David Lean BAFTA Foundation to invest in the digitisation of BAFTA's Archive.

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.

The restricted Project Discovery fund represents expenses incurred for the project "Trusted Discovery". The fund is in deficit as the funding had been committed but not received as at 31 December 2010. Monies have since been 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 Audiovisual Content Libraries).

The restricted Project Raise Traction fund represents expenses incurred for the project "RAISE Traction". The fund is in deficit as the funding had been committed but not received as at 31 December 2010. Monies have since been received from TSB 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 restricted Heritage fund represents expenses incurred for the Heritage project. The fund is in deficit as the funding had been committed but not received as at 31 December 2010. Monies have since been 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 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.

The designated Learning & Events fund represents monies received from E! Entertainment, 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.

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.

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 designated Web Development Fund represents revenue allocated from current year surpluses to fund future web development projects namely the creation of a new on-line ticketing system and development of the Learning Hub area of the website.





## 19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets £	Current assets £	Current liabilities £	2010 Total £	2009 Total £
<b>Restricted funds</b>					
Raising the Roof	-	360,402	-	360,402	366,088
David Lean Lecture	-	1,621	-	1,621	1,704
Regional Programme	-	1,164	-	1,164	12,177
Screenwriters Series	-	519	-	519	-
Archive Digitisation	-	2,390	-	2,390	18,930
Project Traction	-	11,034	-	11,034	(1,168)
Project Right Source	-	3,627	-	3,627	666
Project Discovery	-	-	(7,218)	(7,218)	-
Project Raise Traction	-	-	(7,150)	(7,150)	-
Heritage Project	-	-	(3,509)	(3,509)	-
Building	-	667,000	-	667,000	-
	-	<b>1,047,757</b>	<b>(17,877)</b>	<b>1,029,880</b>	398,397
<b>Designated funds</b>					
Learning & Events	-	37,074	-	37,074	42,955
195 Capital Projects & Activities	-	88,434	-	88,434	96,543
Building	-	250,000	-	250,000	-
Web development	-	67,000	-	67,000	-
	-	<b>442,508</b>	-	<b>442,508</b>	139,498
<b>General funds</b>					
	<b>2,067,961</b>	<b>5,231,759</b>	<b>(3,919,576)</b>	<b>3,380,144</b>	3,037,895
<b>NET ASSETS</b>					
	<b>2,067,961</b>	<b>6,722,024</b>	<b>(3,937,453)</b>	<b>4,852,532</b>	3,575,790

**20. COMMITMENTS UNDER OPERATING LEASES**

At 31 December 2010 the group had annual commitments under non-cancellable operating leases as follows:

	2010 property £	2010 furniture & equipment £	2009 property £	2009 furniture & equipment £
<b>Operating leases:</b>				
expiring in the second to fifth year	150,800	11,804	150,800	11,804
expiring after five years*	324,276	-	324,276	-
	<b>475,076</b>	<b>11,804</b>	<b>475,076</b>	<b>11,804</b>

\*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.

**21. PENSION COMMITMENTS**

The group operates a group personal money purchase pension scheme for certain employees whose assets are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable to the group and amounted to £77,207 (2009: £78,215). Contributions outstanding at the year-end amounted to £45 (2009: £Nil).

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

	2010 £	2009 £
Operating surplus	1,276,742	536,913
Interest received	(1,001)	(1,691)
Decrease/(Increase) in stocks	10,290	(3,895)
Decrease/(Increase) in debtors	242,717	(397,550)
Increase/(Decrease) in creditors	67,775	(133,642)
Depreciation	416,515	437,543
Loss on disposal of fixed assets	779	1,260
Gifts in kind fixed assets received	(1,597)	(55,970)
Amortisation of goodwill	14,660	14,660
<b>NET CASH FLOW FROM OPERATING ACTIVITIES</b>	<b>2,026,880</b>	<b>397,628</b>

**b) Analysis of changes in Net funds**

	At 1 January 2010 £	Cash flow £	At 31 December 2010 £
Cash at bank and in hand	3,674,623	1,719,565	5,394,188
Overdrafts	(500,000)	150,000	(350,000)
	<b>3,174,623</b>	<b>1,869,565</b>	<b>5,044,188</b>

**23. POST BALANCE SHEET EVENTS**

The trustees of BAFTA and the David Lean BAFTA Foundation have agreed to merge the charities during 2011. The assets and liabilities of the David Lean BAFTA Foundation will be transferred to BAFTA at that point.



## BAFTA Scotland

### Detailed income and expenditure account for the year ended 31 December 2010

	2010 £	2009 £
<b>Income</b>		
Core funding	25,000	29,000
Grant – Scottish Students On Screen	25,000	25,000
Membership subscriptions	52,744	53,344
Awards income	5,290	71,531
Events	4,480	2,800
Other	50	1,586
	<b>112,564</b>	<b>183,261</b>
<b>Expenditure</b>		
Salaries	19,580	57,809
Temporary staff and consultancy	30,400	-
Telephone	2,243	1,949
Travel	5,529	4,793
Printing, postage and stationery	3,257	4,630
Awards	13,427	80,166
Scottish Students On Screen event	26,270	28,990
Entertaining	2,084	2,077
Advertising & publicity	875	1,418
Legal & professional	3,659	-
Equipment	-	192
Administrative	3,982	3,158
Sundry expenses	659	777
Events	12,786	11,681
Rent	7,210	8,368
Bank charges	621	998
	<b>132,582</b>	<b>207,006</b>
<b>Deficit before interest</b>	<b>(20,018)</b>	<b>(23,745)</b>
Bank interest receivable	82	312
<b>Deficit on ordinary activities</b>	<b>(19,936)</b>	<b>(23,433)</b>
<b>Corporate membership and Awards sponsors (included in BAFTA Management Limited)</b>	<b>8,975</b>	<b>17,837</b>
<b>DEFICIT FOR THE YEAR</b>	<b>(10,961)</b>	<b>(5,596)</b>

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



## BAFTA Cymru

### Detailed income and expenditure account for the year ended 31 December 2010

	2010 £	2009 £
<b>Income</b>		
Core funding	19,750	18,750
Membership subscriptions	20,969	23,272
Awards income	47,861	63,470
Events	600	520
Other income	250	1,089
	<b>89,430</b>	<b>107,101</b>
<b>Expenditure</b>		
Salaries	50,752	48,425
Telephone	2,220	2,172
Travel	3,241	3,147
Printing, postage and stationery	4,582	3,206
Awards	74,699	70,427
Entertaining	1,547	748
Advertising & Publicity	60	96
Legal & professional	125	-
Equipment	2,981	3,074
Administrative	938	1,275
Sundry expenses	5,446	3,274
Events	7,571	5,011
Rent	2,374	3,096
Bank charges	854	695
	<b>157,390</b>	<b>144,646</b>
<b>Deficit before interest</b>	<b>(67,960)</b>	<b>(37,545)</b>
Bank interest receivable	1	1
<b>Deficit on ordinary activities</b>	<b>(67,959)</b>	<b>(37,544)</b>
<b>Corporate membership and Awards sponsors (included in BAFTA Management Limited)</b>	<b>44,150</b>	<b>35,457</b>
<b>DEFICIT FOR THE YEAR</b>	<b>(23,809)</b>	<b>(2,087)</b>

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