

BRITISH ACADEMY
OF FILM AND
TELEVISION ARTS

ANNUAL
REPORT &
ACCOUNTS
2012

SUPPORT.
DEVELOP.
PROMOTE.



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

Company Registration no. 617869

Charity no. 216726

British Academy of Film and Television Arts
195 Piccadilly
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Company Registration no. 617869
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BAFTA Companies

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

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CHAIRMAN'S STATEMENT

Beyond the red carpet of our glittering Awards season, which celebrates the best work in film, television and games, 2012 was the year in which the Academy strengthened its position within these industries, deepening its commitment to career starters through research, debate and discussion.

Our inaugural Career Pathways Survey asked more than 2,000 16 to 24-year-olds and nearly 200 BAFTA members on their experience of entering the three industries. The results raised a number of key issues affecting career starters and we're now working with a range of industry organisations to address these issues, increasing access and opportunity for future generations.

We also launched BAFTA Scholarships, awarding six British students coverage of their course fees for a year, mentoring support from BAFTA members and free access to our events around the UK.

Of course, our work to assist and inspire career starters continues alongside our annual celebration of the very best talent working in film, television and games today: the BAFTA Awards.

A stellar line-up of talent took to the stage to accept BAFTA trophies in 2012. Martin Scorsese joined an illustrious list of Academy Fellows, while *Minecraft* creator Markus Persson received the Games Special Award. Among the big winners were the teams behind films such as *The Artist* and *Senna*, television shows *Appropriate Adult* and *Horrible Histories* and games including *Portal 2* and *LittleBigPlanet 2*.

We welcomed high-profile talent onto our smaller – but no less important – stage too, as our year-round events programme attracted the likes of Anthony Hopkins, Dustin Hoffman and Billy Connolly to our A Life In Pictures strand, while industry icons Pedro Almodovar, Armando Iannucci and Hideo Kojima delivered our Annual Film, Television and Games Lectures respectively.

More than 30,000 people attended BAFTA events in the UK this year, and while we continue to film many of our events for online viewing, we enjoyed an even broader reach in 2012 with the first sale of our Screenwriters' Lecture Series to Sky Arts and further international sales of our A Life In Pictures series.

Inspiring young people into the film, television and games industries by allowing them to hear from the greatest talent working today is the keystone of our activity as an Academy. As we continue to provide greater access to this talent through our live events, broadcasts and online videos, we hope to nurture the BAFTA winners of the future.

John Willis
Chairman of the Academy

24 May 2013



Inspiring young people into the film, television and games industries is the keystone of our activity.

JOHN WILLIS
CHAIRMAN OF THE ACADEMY

REPORT OF THE TRUSTEES INCORPORATING THE REPORT OF THE DIRECTORS

1 STRUCTURE, GOVERNANCE AND MANAGEMENT

The trustees of the Academy, who are also the directors of the charity for the purposes of the Companies Act, submit their Annual Report and the audited Financial Statements for the year ended 31 December 2012. The registered company number is 617869.

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

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

1.1 About BAFTA

1.1.1 *BAFTA now*

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

This vision is supported by our values, which are:

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

As a charitable organisation, giving our members, the industry and the public the opportunity to learn first-hand from leading practitioners in the film, television and games industries, via our year-round Learning & Events programme, is one of our key activities. Among our other activities are our annual Awards ceremonies, held in the UK, which set the gold standard for industry practitioners everywhere.

1.1.2 *History*

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

Eleven years later, the British Film Academy merged with the Guild of Television Producers and Directors to form The Society of Film and Television Arts. David Lean donated royalties from *Bridge On The River Kwai* and *Doctor Zhivago* to the Society which, along with the donation of royalties from HRH

The Queen, enabled it to move in 1976 from its office suite in Great Portland Street to 195 Piccadilly, which was converted to house two preview theatres and a meeting place for members.

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

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

1.1.3 *Subsidiaries*

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

BAFTA Management Limited has a wholly owned subsidiary, BAFTA Productions Limited (BPL), which ceased trading as of 31 December 2009. It remained dormant throughout 2012 but its activities continue elsewhere within the BAFTA group.

On 1 January 2013, 195 Piccadilly Limited commenced trading. A wholly owned subsidiary of BAFTA Management Limited, 195 Piccadilly Limited oversees the hospitality operations in our building and manages the hiring of the facilities for BAFTA group. These operations have been brought in-house from January 2013, having previously been contracted out to a third party organisation. We would like to take the opportunity to thank Capital Group for running the 195 Piccadilly contract service for the past eight years.

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

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

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

Methods adopted for recruitment and appointment of new Trustees

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

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

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

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. The US branches in New York and Los Angeles continue to act autonomously and are therefore not consolidated in BAFTA's accounts.

1.2.3 Management of BAFTA

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

1.3 Related Parties

The David Lean BAFTA Foundation (DLBF) was merged with BAFTA on 30 June 2011. It has been deregistered with the Charity Commission and was struck off in April 2012.

2 REVIEW OF 2012 AND FUTURE PLANS

2.1 BAFTA

2.1.1 Objectives for 2012

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

2.1.2 Activities and Achievements

We delivered eight first-class Awards ceremonies: five in London, one in Wales and two in Scotland. We successfully co-produced both the Film and Television Awards programmes, which were broadcast by the BBC, and we produced 203 exclusive online videos across our five main Awards ceremonies, which attracted increased audiences to bafta.org. See 2.4 for more details on our Awards ceremonies.

We staged 228 public events around the country and welcomed more than 30,000 people through the doors to enjoy a range of industry lectures, debates, masterclasses, screenings and more. We filmed 102 of them for sharing with an ever-increasing online audience. See 2.2 for more details on our events programme.

We launched a significant re-order and design of bafta.org, which now offers a more focused, intuitive user experience, grouping content under Film, Television and Games. Our public newsletter was also redesigned in a similar fashion, allowing readers to find content more easily. Both changes have given our games activity more prominence alongside our better known film and television work.

We were also delighted to work with Sky Arts 1 for the first time this year, reaching a new audience with the broadcast of our Screenwriters' Lecture Series, produced in 2011, including Frank Cottrell Boyce and Charlie Kaufman.

We try to be representative of the industry as a whole within our membership, and in 2012, we targeted practitioners working in underrepresented areas: costume designers, make-up and hair designers, and games developers. Our intake of new members continued to reflect the gold standards we represent as an Academy, with new members including BAFTA-winning make-up artist Morag Ross (*The Aviator*), BAFTA-nominated costume designer Julie Weiss (*Frida*) and senior game designer and producer, Tadhg Kelly.

Our Learning & Events activity expanded into new territory with our inaugural Career Pathways Survey, which asked more than 2,000 16 to 24-year-olds and nearly 200 BAFTA members about their experience of entering the film, television and games industries. The results raised a number of key issues affecting career starters, and we hosted an industry summit in November, bringing together key industry partners to formulate a plan for ensuring that young people with talent are not lost from the industry.

2.1.3 Future Plans

- To give Awards annually and set accepted standards of excellence for industry and audience alike;
- To deliver a first-class programme of events for members and the public, while facilitating further evolution of the programme;
- To establish the BAFTA Scholarships programme as a headline initiative for the Academy;
- To establish new and emerging talent as a dedicated activity strand;
- To reach new audiences through a communications strategy which promotes our charitable purpose;
- To maintain the cap on membership numbers while targeting and signing up well-qualified new members;
- To complete the review of membership and continuing membership criteria by June 2013;
- To broaden our reach to international audiences and complete our first international event outside the UK and US;
- To continue strengthening BAFTA's wider industry role.

2.2 Learning & Events

2.2.1 Objectives for 2012

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

2.2.2 Activities and Achievements

In order to better inform how BAFTA could support talented people at the start of their careers, we conducted our Career Pathways research in the summer of 2012. This survey, polling more than 2,000 16 to 24-year-olds and 200 BAFTA members, explored young people's perceptions of the film, television and games industries, as well as the routes BAFTA members took to get into their respective industries. The report, published in November 2012, on the first anniversary of the BAFTA Guru channel, revealed some startling results:

- 57% had considered a career in one or more of the film, television and games industries;
- 25% were currently in training, education or employment directly related to a career in these fields;
- 20% found accessing careers advice difficult or impossible;
- 64% of those who did receive formal careers advice were not satisfied. They felt the advice was too general.

The full report can be downloaded at www.bafta.org/about/supporting-talent/career-pathways-summit,3514,BA.html.

Following the publication of the report, BAFTA held a summit, inviting our partners and industry representatives to further explore the issues highlighted. BAFTA has committed to bring our partners back together to tackle these issues through working groups, which will meet throughout 2013.

To further inform our work with young audiences, BAFTA launched its first Youth Board – a collection of 18 to 25-year-olds who are on the first rungs of their career in film, television and games. The 18-strong Youth Board met three times in 2012, taking part in discussions around BAFTA's Learning & Events programme, communications and Awards ceremonies and their relevance for young people in today's competitive jobs market.

BAFTA Young Game Designers (YGD) continued to grow in 2012, with an increase of more than 20% in the number of entries from 2011 (up from 238 to 298). The proportion of girls entering the competition also increased from 28% in 2011 to 34% in 2012. This year we added a new Game-making award, presented by Sony Computer Entertainment Europe, to the already established Game Concept award. The winners were invited to visit SCE London Studio and worked on their games with experts from Swallowtail Games and YoYo Games, based at the University of Abertay Dundee.

BAFTA continued to support new talent through various means. The BAFTA Scholarship Programme launched in 2012, targeting post-graduate students studying in the UK. The scholarship covers the costs of the courses and pairs students with industry mentors, offering ongoing industry support. Six students were selected in 2012, hailing from Nottinghamshire, West Midlands, London, Hampshire, Merseyside and South Wales.

The BAFTA Rocliffe New Writing Forum continued on apace, with three winning writing teams in the comedy strand flown out to the US for the annual New York TV Festival, where they met high profile producers and agents. The finalists' works were performed by New York actors for nearly 200 BAFTA members and NYTVF guests.

BAFTA has set up a guest lectures partnership with Creative Skillset, which will take members, award winners and nominees to universities around the country to deliver special masterclasses. The programme launched in January 2013 with visits to Liverpool John Moores University, Creative Skillset Media Academy Wales and Norwich University College of the Arts on the agenda. The lectures are aimed at helping students access up-to-date creative media insights and for the universities to build valuable industry connections.

The events programme has also been a busy one. BAFTA's A Life In Pictures interviews, many held in partnership with Deutsche Bank, attracted a stellar line-up of actors and directors, including Dustin Hoffman, Vanessa Redgrave, Billy Connolly, Ang Lee, Sir Anthony Hopkins and Tim Burton. Meanwhile, our masterclass programme continued to grow both online and through live lectures at the ICA and BFI. For the first time, we recorded online masterclasses with many of our award nominees.

Also, our annual lectures invited a range of leading lights from film, TV and games to survey the creative landscape of their chosen field, namely Armando Iannucci (television), Hideo Kojima (games) and Pedro Almodovar (film). The list of screenwriters who took part in BAFTA's Screenwriters Lecture Series, delivered with the BFI and supported by the JJ Charitable Trust, was equally as impressive, and included Julian Fellowes, Scott Frank, Peter Straughan, Brian Helgeland and Abi Morgan. These lectures were broadcast on Sky Arts 1.

BAFTA continued to use its position as a neutral platform for debate to explore key issues in the industry. Our Games Question Time hit the road with sessions in Sheffield, Edinburgh and Dundee accompanying the ones in London. BAFTA also continued its commitment to sustainable filmmaking through Greening The Screen.

Our new partnership with Royal Albert Hall explored the world of musical composition in film, TV and games. Running from May to July, the guest speakers included BAFTA and Oscar winner Rachel Portman, five-time BAFTA-nominated games composer James Hannigan and Murray Gold, BAFTA-nominated four times for his television work.

BAFTA added a new network of hospices to our Hospice Screening Programme, taking Christmas films to children with life-limiting conditions and their families. This programme was supported by donations gathered by some of our members who ran the London Marathon.

2.2.3 Future Plans

- To continue to develop our Career Pathways initiative with industry partners, in order to help support young people wanting to break into film, television and games;
- To continue to develop audiences for BAFTA Guru;
- To deliver our Guest Lecture programme;
- To develop skills within the industry, through our masterclass programme, both within London and the rest of the country;
- To improve monitoring and evaluation to better understand our audiences.

2.3 Archive

2.3.1 Objectives for 2012

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

2.3.2 Activities and Achievements

We continued our work with media and educational organisations to promote the value of screen industry content, and jointly seek best funding methods for educational and project development.

BAFTA Archive Research operates as a social enterprise within BAFTA, performing technology research and supporting the needs of media collection managers. BAFTA Archive Research and Development (R&D) activity has developed a business plan launching a set of media management services and products to be offered to small and medium sized collections.

During 2012, our research resulted in an inaugural commercial service incorporating three core modules, within a simple cloud computing service: namely Web Uploader, File Manager and Media Encoder. The service won support from initial subscribers, including FOCAL International, which will use the service as the basis of a new portal for film and television researchers, and Royal Television Society Southern Centre, which has used the service to support the upload and juror viewing of Awards entrants and nominees.

In 2012, we successfully applied for further Technology Strategy Board project funding that will enable further R&D innovation through 2013. These projects include REQUAL: Renewable Quality for Video, enabling published video, such as web content, to be continuously refreshed from digital originals; and VQ-INDEX: Visual Quality Index for Video, creating a mechanism for measuring and improving visual quality.

More information on BAFTA Archive Research, our projects, products and services, can be found at www.archiveresearch.net.

Our ongoing digitisation programme continued in 2012. Enabled by the BAFTA Archive R&D technology, we digitised 60 BAFTA video items. Working with communications partner Maglabs, we implemented a customised Digital Asset Management (DAM) system for all past, present and future BAFTA Archive photography assets. This system is primarily for use by BAFTA and partners, holds BAFTA Archive imagery and was successfully trialled at the British Academy Children's Awards in 2012.

Together BAFTA Archive and the BAFTA Productions team have developed a plan to expand the Heritage Interviews series (in London and Los Angeles) and share content data across the branches. With the support of a donation and industry service contributions, we also produced a short film compilation titled *100 Years Of British Film*. This celebration of British film heritage is to be released in 2013 and will be used across BAFTA activities, and in particular will be used to support and introduce film-focused Archive and Learning & Events activities.

Alongside the series of exhibitions displayed at 195 Piccadilly, BAFTA Archive Exhibitions produced a number of special exhibitions. Our relationships with media organisations and other bodies included curating creative media with the Welsh Office, the Film Distributors Association and Quaglino's. BAFTA Archive also initiated a BAFTA Heritage Screening strand of activity by celebrating 50 years of James Bond with an exhibition of unit photography, a special screening of *Dr No* and themed content collated for bafta.org's Heritage pages.

2.3.3 Future Plans

- Develop BAFTA's R&D activity and launch commercial services;
- To accelerate the digitisation and dissemination of BAFTA Heritage assets;
- To expand BAFTA Archive activity in the agenda for protecting and sharing the heritage of British film, television and games;
- Share BAFTA's growing media content with the public through exhibitions, web publishing, production and partnerships;
- To fully launch the Archive Research Project;
- To work with BAFTA offices, home and abroad, on joint Archive projects and initiatives, promoting the value of our content for education and wider public engagement.

Our Learning & Events activity, and the huge variety of resources on BAFTA Guru, are just some of the ways young people can get more information about career paths and skills.

ANNE MORRISON
CHAIR OF THE LEARNING
& EVENTS COMMITTEE

2.4 Awards

2.4.1 Objectives for 2012

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

2.4.2 Activities and Achievements

The **Orange British Academy Film Awards** ceremony took place at the Royal Opera House on 12 February, hosted by Stephen Fry.

A high profile marketing and publicity campaign ran in the weeks leading up to the main event, including London Underground 4-sheet posters, bus supersides ads and a sequence on the Piccadilly Lite LED widescreens at Piccadilly Circus. Print ads announcing the nominations ran in *Variety*, *Screen* and *The Hollywood Reporter*, while push-to-view adverts appeared in the same publications promoting the Awards ceremony itself in the week before the event.

For the fourth year running, our official jeweller, Asprey, hosted an exclusive reception for nominees at their New Bond Street store on the eve of the ceremony. A wide mix of nominees attended, including Cuba Gooding Jr, Elizabeth McGovern, Octavia Spencer, Melissa George and Gary Oldman.

The Artist was the most dominant film on the night, picking up seven awards, including Best Film; it also collected wins in the Director, Original Screenplay, Original Music, Cinematography and Costume Design categories, and the performance of Jean Dujardin in the film won him the Leading Actor award. The equivalent award for Leading Actress was won by Meryl Streep for *The Iron Lady*, which was also honoured with the Make-Up & Hair award. Outstanding British Film and Adapted Screenplay were awarded to *Tinker Tailor Soldier Spy*, while Pedro Almodovar's *The Skin I Live In* won the Film Not in the English Language category.

The Academy's two most prestigious honours were awarded to John Hurt (Outstanding British Contribution to Cinema) and Martin Scorsese (Fellowship).

We produced 68 video packages of red carpet and backstage interviews and ceremony highlights for bafta.org, almost double the amount of last year, making the site the ultimate destination for maximum Film Awards coverage in the 24 hours after the event. On television, an average audience of 5.32 million watched the main highlights show on BBC One.

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

The **Game British Academy Video Games Awards** ceremony took place at the London Hilton on 16 March, hosted by Dara O Briain for the fourth year running and who was making the first of his two BAFTA Awards host duties in 2012. Among the citation readers were Jonathan Ross, Craig Fairbrass, Suzi Perry, Alex Zane and Ashley Walters.

Valve's *Portal 2* was the big winner on the night, picking up three awards, including Best Game. It also won awards for Design and Story. Other multiple winners were *LittleBigPlanet 2* (Family, Game Innovation); *Batman: Arkham City* (Action, and the Presenter award for Mark Hamill) and *Battlefield 3* (Online – Multiplayer, Audio Achievement); the latter also won the public poll Game Award, in which more than 236,000 gamers voted.

Three groups of students and recent graduates who had each designed a new game prototype contested this year's BAFTA Ones to Watch Award in association with Dare To Be Digital. The award was presented to *Tick Tock Toys*, designed by Swallowtail.

The Special Award was this year given to Markus Persson, the creative mind behind the inimitable *Minecraft*, presented by industry veteran Ian Livingstone.

Next year the event will be changing its name to the British Academy Games Awards.

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

Because of the importance of British cinema to me, the word 'special' is inadequate for such an honour.

MARTIN SCORSESE
FELLOWSHIP RECIPIENT IN 2012

The **BAFTA in Scotland New Talent Awards** were held at Oran Mor in Glasgow on 22 March, hosted by Scottish author and broadcaster Muriel Gray. In its fourth year, the event, sponsored by Channel 4 and Creative Scotland, recognised the future shining stars of Scotland's moving image industries, honouring 11 individuals, including students from Edinburgh College of Art, The Royal Conservatoire of Scotland and Queen Margaret University.

The night belonged to best friends Ainslie Henderson and Anna Ginsburg, who went head-to-head in the Animation category. Henderson scooped the award for *It's About Spending Time Together*, a film made in response to a voice recording about his earliest childhood memory, while Ginsburg won the award for *New Work*, a four minute stop-frame animation commissioned by Island Records to promote Bombay Bicycle Club's single 'How Can You Swallow So Much Sleep', which has notched up more than 500,000 hits on YouTube.

2.4 Awards (cont.)

Other winners included Lynn Murray who took the Actor/Actress prize for her role as Melanie in *Falling For Fitzgerald*; Hakon Palsson for Director of Photography for *No More Shall We Part*; Agata Jagodzinska for Writer for *Secret Confessions*; and Johanna Erholtz for Editor for *The Taxidermist*.

Find the complete list of winners and watch the ceremony in full on www.bafta.org/scotland.

The **British Academy Television Craft Awards** ceremony took place at The Brewery in London on 13 May, celebrating the best in behind-the-scenes talent. The event was hosted by comedian Alan Davies, with presenters including Nicholas Parsons, Dan Snow, Joe Thomas, Oona Chaplin, Krishnan Guru-Murthy and Mary Berry.

It was a three-way tie for the most Awards won on the night, with three BAFTAs apiece for: *Frozen Planet (To The Ends Of The Earth)* for Editing: Factual, Photography: Factual and Sound: Factual; *Great Expectations* for Photography & Lighting: Fiction, Production Design and Visual Effects; and *Sherlock (A Scandal In Belgravia)* for Editing: Fiction, Sound: Fiction and Writer.

This year's Special Award was presented to co-founder of The Farm (an internationally renowned post-production company) and well-respected colourist, Aidan Farrell. His vast catalogue of work includes *The Human Body*, *The Planets*, *Wallander* and *Downton Abbey*.

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

The **Arqiva British Academy Television Awards** ceremony took place at London's Southbank Centre Royal Festival Hall on 27 May, and was hosted by Dara O Briain, replacing former host Graham Norton who this year won his fifth BAFTA in the Entertainment Performance Award.

However, there were five first-time winners, who took home performance awards: Monica Dolan (Supporting Actress, *Appropriate Adult*), Andrew Scott (Supporting Actor, *Sherlock*), Darren Boyd (Male Performance in a Comedy Programme, *Spy*), Emily Watson and Dominic West (both for *Appropriate Adult* in the Leading Actress and Leading Actor categories).

Among the winning programmes were *The Fades* (Drama Serial), *Random* (Single Drama), *This Is England '88* (Mini Series), *Coronation Street* (Soap & Continuing Drama), *Our War* (Factual Series), *Terry Pratchett: Choosing To Die* (Single Documentary), *Derren Brown: The Experiments* (Entertainment Programme) and *Mummifying Alan: Egypt's Last Secret* (Specialist Factual).

On the lighter side, Situation Comedy was won by *Mrs Brown's Boys*, while *Stewart Lee's Comedy Vehicle* took home the Comedy Programme award. Meanwhile, *Celebrity Juice* won the YouTube Audience Award, with the number of votes cast by the public via our YouTube channel once again reaching record numbers. The big award of the night went to Steven Moffat, who won the Academy's Special Award.

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

The 21st **British Academy Cymru Awards** were held at the Wales Millennium Centre in Cardiff Bay on 30 September and hosted by *The One Show's* Alex Jones, celebrating the very best of the television, film and interactive industry in Wales. The ceremony awarded excellence in 29 categories, across programme, crafts and performance.

Director Marc Evans' film *Patagonia* swept the board, winning four categories, including Director: Fiction, Editor: Fiction, Sound; and Hair and Make-Up. The Actor award went to Craig Roberts for his role as awkward teen Oliver Tate in Swansea-shot film *Submarine*. Sharon Morgan firmly established her reputation as one of Wales' finest performers winning Actress for the third time – this year for her role in the film adaptation of Owen Sheer's novel, *Resistance*. The award for Presenter went to Lowri Morgan for S4C's *Ras yn Erbyn Amser*, produced by Pop1. The programme, which charted Morgan's gruelling journey as she ran 350 miles across the Arctic, also received the award for Factual Series.

Lions '71, which revisited the scenes of the British Lions victorious tour of New Zealand in 1971, took the Writer prize for Eddie Butler as well as the Gwyn Alf Williams Award for its contribution to the understanding of the history of Wales. The Welsh film and television actor Robert Pugh was presented with The Siân Phillips award in recognition of his work in major films and network television programmes.

In a very special presentation, television producer John Hefin MBE was honoured with the Special Award for Outstanding Contribution to Television Drama. Hefin is best known as the creator of the UK's longest running soap opera – *Pobol y Cwm* – but during his time as Head of Drama at BBC Wales, he was also responsible for producing *Bus To Bosworth*, *The Life And Times Of David Lloyd George* and the unforgettable film, *Grand Slam*.

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

The **British Academy Scotland Awards** were held at the Radisson Blu Hotel in Glasgow on 18 November and hosted by Edith Bowman, celebrating the very best in Scottish film, TV, animation and games over the last year.

The 500 guests were treated to special video messages from Billy Connolly, who was awarded for his Outstanding Contribution to Film & TV, and *Star Wars* creator George Lucas who paid tribute to Trisha Biggar. Biggar collected the Outstanding Contribution for Craft Award for her costume design on all three *Star Wars* prequel films. A third Outstanding Achievement Award went to Stuart Cosgrove for his Contribution to Broadcasting.

Paul Brannigan fought off stiff competition to collect the Actor/Actress Film award for his performance in *The Angels' Share*, while Rab C Nesbitt star Gregor Fisher picked up the Actor/Actress TV award. Other stars of the night included Zam Salim, who picked up Director and Feature Film awards for his debut film *Up There*, and Paul Laverty who was named winner of the Writer award for bittersweet comedy *The Angels' Share*.

Scottish practitioners, producer Chris Young (*The Inbetweeners*), director Callum Macrae (*Sri Lanka's Killing Fields*) and director Paul McGuigan (*Sherlock*), were all recognised in newly created Special Achievement Awards and were there to accept in person.

Other winners on the night included: *Bad Hotel* for Game; *Afterlife: The Strange Science Of Decay* for Single Documentary; *Antiques Road Trip* for Features/Factual Entertainment; *The Making Of Longbird* for Animation; and *Mrs Brown's Boys* for Comedy/Entertainment Programme.

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

2.4 Awards (cont.)

The **British Academy Children's Awards** ceremony took place at the London Hilton on Park Lane on 25 November, and was hosted by Barney Harwood.

A top line-up of presenters helped celebrate the very best in Children's entertainment over the past year, including Eddie Izzard, Olympic gold medallist Heather Stanning, actress Anna Shaffer, *Outnumbered's* Tyger Drew-Honey, presenter Anna Williamson, dancers Twist and Pulse, actress Olivia Hallinan and author Anthony Browne.

The Hunger Games took the Feature Film award, while *The Smurfs* won the BAFTA Kids' Vote in the Film category. Demonstrating the breadth and quality of the nominations, *The Amazing World Of Gumball* was the only double-winner this year: picking up awards in the Animation and Writer categories (repeating last year's result). Also in something of a rerun of last year's awards, *Peppa Pig* won for the third time in the Pre-School Animation category, while the Performer award was once again won by a child star, namely Khalil Madovi for *4 O'Clock Club*. CBBC was the Channel Of The Year, while Justin Fletcher won the Presenter award for *Something Special*.

The BAFTA Kids' Vote competition proved to be more popular than ever before, attracting more than half a million votes from 7 to 14-year-olds in the UK. There were three other winners in addition to *The Smurfs'* win for Film: *Good Luck Charlie* (Television), *Temple Run* (Games) and *Binweevils* (Website).

The recipient of this year's Special Award was Brian Cosgrove, one half of Cosgrove Hall Productions and co-creator of such memorable children's shows as *Danger Mouse*, *Count Duckula*, *The BFG* and *Jamie And The Magic Torch*. The award was presented by the voice behind the world's greatest secret agent, David Jason.

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

2.4.3 Future Plans

- To produce five high-profile Awards ceremonies each year;
- To produce three Awards ceremonies in Scotland and Wales;
- To continue the audience development and international reach of our Games Awards;
- To build on the international relevance of our Film Awards and engagement of partners who can bring the Film Awards experience to new audiences;
- To continue our web activity, making bafta.org the primary destination for immediate and comprehensive Awards coverage;
- To deliver the first year goals of the Games Committee's strategy;
- To develop a long-term strategy for television.

2.5 Productions

2.5.1 Objectives for 2012

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

2.5.2 Activities and Achievements

We produced a total of 203 video edits to support our five main Awards ceremonies, including pre-awareness promos, *Nominations In The Spotlight*, behind-the-scenes videos from our partner style suites and past winner brochure shoots, and exclusive red carpet and backstage interviews. *Nominations In The Spotlight* and the Film Awards Winners' Programme were both sold to three international broadcasters, and the Winners' Programme and Red Carpet highlights package from both the Film and Television Awards were featured by British Airways on its in-flight entertainment system.

Among the 102 events filmed from our Learning & Events programme were our Annual Lectures for Film (Pedro Almodóvar), Television (Armando Iannucci) and Games (Hideo Kojima); five A Life In Pictures events with Dustin Hoffman, Tim Burton, Ang Lee, Anthony Hopkins and Billy Connolly; and a number of masterclasses and games and TV Question Times, which were streamed live in full HD and with a simultaneous Twitter feed for the first time this year.

The 2012 A Life In Pictures series has been purchased by three international licensees, including SBS Australia, which is a new broadcaster for this year. Billy Connolly: A Life In Pictures was held in Glasgow, and BAFTA Productions produced a separate edit of the event which was broadcast on BBC2 Scotland.

Our involvement in the BBC broadcasts of the Film and Television Awards grew, and we produced a live stream on bafta.org as well. For the Games Awards, we live streamed on both bafta.org and IGN. We also produced a highlights programme which was broadcast on Challenge TV increasing our views by approximately 100,000.

2.5.3 Future Plans

- To provide engaging online video content to further promote BAFTA's Awards and events activity and to support BAFTA's charitable objectives;
- To film 100 of our UK events from our Learning & Events programme and a further 50 related interviews and mini masterclasses;
- To deliver two first-class Awards broadcasts for the Film and Television Awards, ensuring they develop and move with the times;
- To work on developing our own projects and to collaborate on programmes with other production companies;
- To further expand our relationships with our technical partners and to develop new ones.

2.6 Other Initiatives

2.6.1 Objectives for 2012

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

2.6.2 Activities and Achievements

We commissioned a review of our work with young audiences, in order to bring coherence to our activity for under-18s. The review looked at the BAFTA Kids' Vote and Young Game Designers sites and children's events, and concluded that we should refocus our activity on excellence in making film, television and games, rather than appreciation of those art forms.

While we were unable to channel the resources into an audit of the Academy's activity, it remains an important area for future scrutiny and we will continue to bear it in mind going forward.

We remained an active member of the Creative Diversity Network, and committed to measuring diversity across our Learning & Events audience, membership and recruitment applications and Awards juries.

As the Academy's digital agenda broadened, so too did the requirements of its Web Committee, which was renamed in early 2012 as the Digital Strategy Committee. The Committee is now tasked with overseeing how we should embrace and recognise digital technology across all our work.

The Academy's digital activity was the focus of a BAFTA Council meeting which explored how we can improve our work in this area, key audience engagement and commercial opportunities and how best to manage and integrate our digital agenda going forward.

2.6.3 Future Plans

- To complete the successful transition of 195 Piccadilly to an independent BAFTA hospitality business;
- To perform an audit of the Academy's outputs and opportunities;
- To increase revenues from BAFTA content sales through our relationship with Content Media;
- To raise the technical standards at 195 Piccadilly and use the Digital Strategy Committee to drive technical and digital advancement throughout the Academy.

2.7 BAFTA Management Limited

2.7.1 Objectives for 2012

- To implement and deliver the 195 Piccadilly business development strategy;
- To secure a long-term sponsor for the Children's and Games Awards;
- To renew and continue a long-term sponsorship relationship for the Film and Television 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 Learning & Events programme, the Archive and related web initiatives, and in 195 Piccadilly.

2.7.2 Activities and Achievements

In 2012, we continued to develop 195 Piccadilly as a first-class venue for screenings, conferences and a variety of other business entertaining or party functions, in conjunction with the Capital Group. Gross revenue from these activities of £3,446k was achieved, compared with £2,929k in 2011, the increase mainly as a result of a contract won to host UPS throughout the Olympic period, a time when the 195 Piccadilly building would normally be closed for refurbishment.

Arqiva was brought onboard as the title sponsor for the Television Awards in 2012. The fee was less than our original goal due to the last minute nature of the deal, however Arqiva has renewed its contract as title sponsor for the 2013 awards with a higher sponsorship value.

We were delighted that Orange continued its title sponsorship of Film in 2012, and hope to continue this successful partnership in the coming years with their newly created sister brand, EE.

The year also saw an increase in the Production department's commercial activity with the highest revenue to date for international sales of the Film Awards and associated material, via our international distributor Content Media. In addition, the Screenwriters' Lecture Series, a series of filmed lectures featuring talent such as Charlie Kaufmann and Paul Logan, was sold to Sky Arts for broadcast in the UK. We are continuing to explore further commercial activity in this area.

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

Income generated through BML grew by 9.2% to £7,353k during the year, due to the London Olympics, an increase in hiring income generally, as well as sponsorship and broadcast fees.

2.7.3 Future Plans

- To secure a long-term sponsor for the Games Awards;
- To secure a long-term sponsor for the Children's Awards;
- To renew and continue a long-term sponsorship relationship for the Film and Television 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 Learning & Events programme, the Archive and related web initiatives, and in 195 Piccadilly.

2.8 Key Performance Indicators

| NUMBER OF EVENTS STAGED | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|-------------------------|------|------|-------------|-------------|-------------|
| | 241 | 237 | 250 | 228 | 250 |

Our objectives

- To maintain activity across our UK-wide events programme.

What we achieved

- Activity remained fairly constant in terms of number of events and the regional and sector splits.

| NUMBER OF SCREENINGS HELD | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|---------------------------|------|------|-------------|-------------|-------------|
| | 231 | 225 | 225 | 250 | 230 |

Our objectives

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

What we achieved

- Average screening attendance was increased to 47%;
- The number of foreign language films and documentaries increased, while attendance also increased;
- Through improved processes and procedures we were able to increase the number of available screening slots.

| NUMBER OF PARTNER INSTITUTIONS | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|--------------------------------|------|-----------------|-------------|-------------|-------------|
| | 188 | 92 ¹ | 100 | 101 | 120 |

Our objectives

- To work strategically with partners to increase audiences.

What we achieved

- Maintain existing partnerships that are in line with our strategy;
- New partners include venue partners for the shorts tour, the Royal Albert Hall and Sundance Festival;
- We have developed a more strategic approach to large public events and festivals, focusing on those that enable us to reach new audiences and explore new content.

| PERCENTAGE OF PUBLIC EVENT ATTENDEES SURVEYED WHO RATED BAFTA PROGRAMME AS 'GOOD' OR 'EXCELLENT' | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|--|------|------------------|-------------|-------------|-------------|
| | 94% | n/a ² | 95% | 94.9% | 95% |

Our objectives

- To maintain a high level of audience satisfaction.

What we achieved

- Once again our audiences demonstrated that they valued the events we produce and the access to talent we are fortunate enough to be able to offer.

| NUMBER OF PEOPLE WHO ATTENDED OUR EVENTS | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|--|--------|--------|-------------|-------------|-------------|
| | 31,800 | 30,124 | 33,000 | 29,770 | 35,000 |

Our objectives

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

What we achieved

- We have improved monitoring and evaluation of audiences and so are better able to identify where our audiences come from.

1. In 2011, BAFTA rationalised partnerships to work with fewer, more strategically useful partners which resulted in a decrease from 2010.
2. Figures not available for this year.

2.8 Key Performance Indicators (cont.)

| NUMBER OF YOUNG PEOPLE REACHED THROUGH OUR COMPETITIONS & INITIATIVES | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|---|---------|---------|-------------|-------------|-------------|
| | 401,056 | 460,099 | 600,000 | 593,674 | 600,000 |

Our objectives

- To engage with 11 to 16-year-old gamers through the BAFTA Young Game Designers competition and new website.

What we achieved

- An increase in proportion of girls entering BAFTA Young Game Designers (aimed at 11 to 16-year-olds) from 28% to 34%;
- Inclusion of practical game-making element in YGD competition.

| NUMBER OF UNIQUE VISITORS TO BAFTA WEBSITES | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|---|-----------|-----------|-------------|-------------|-------------|
| | 1,609,941 | 2,239,112 | 2,500,000 | 3,000,000 | 3,000,000 |

Our objectives

- To raise awareness of BAFTA's activity, particularly in Learning & Events;
- To engage with different audiences through our online portals, including BAFTA Young Game Designers, BAFTA Kids' Vote and BAFTA Guru.

What we achieved

- Unique visitors to bafta.org increased from 1,746,578 to 1,898,869;
- BAFTA Guru (aimed at career starters of 19 years and over) generated 148,672 unique visitors by 31 December;
- The Kids' Vote site (aimed at 7 to 14-year-olds) attracted 272,540 unique visitors, while the new BAFTA Young Game Designers site attracted 32,809 unique visits.

| TOTAL VIEWERS REACHED BY ALL OUR TELEVISION BROADCASTS | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|--|------|-------|-------------|-------------|-------------|
| | 8.4m | 11.5m | 10m | 10m | 10m |

Our objectives

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

What we achieved

- In the UK, our Film Awards broadcast attracted a peak of 5.9m viewers, our biggest audience since 2004.
- Our Television Awards broadcast attracted a peak UK audience of 4.1m.

| TOTAL INCOME FROM THE BAFTA GROUP | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|-----------------------------------|----------|-----------------------|-------------|-------------|-------------|
| | £10.167m | £12.113m ³ | £10m | £11.219m | £11m |

| TOTAL CHARITABLE EXPENDITURE | 2010 | 2011 | 2012 target | 2012 actual | 2013 target |
|------------------------------|---------|---------|-------------|-------------|-------------|
| | £4.759m | £5.329m | £4.8m | £5.203m | £5.1m |

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

3 FINANCIAL REVIEW

3.1 Review of Financial Position

3.1.1 Audience Reach

Growing our audience reach across our charitable activities continues to be a key priority for BAFTA. The television broadcasts of our Awards continues to deliver the lion's share, with 10 million viewers tuning in to our ceremonies in 2012. Although a fall on the previous year, this remains a very healthy figure in today's competitive multi-channel environment. Elsewhere, our online audience grew considerably, with nearly 3 million people visiting BAFTA's websites over the course of 2012. We produced more filmed content than ever before for our online outlets, including *bafta.org* and *BAFTA Guru*, with more than 2.25 million people watching our exclusive video content filmed at our Awards and events. On the ground, a footfall of more than 30,000 came through the doors across the UK to watch our events in person.

3.1.2 Income and Expenditure

Income received in the 12 months to 31 December 2012 was £11,219k. This represents a year-on-year increase of 3% in income (excluding the effect of the one-off donation in 2011 relating to the DLBF merger). This was primarily achieved through a successful Film Awards ceremony, including international sales, a healthy level of membership renewals and higher income from hiring 195 Piccadilly to a commercial client (UPS) during the 2012 London Olympics.

Corporate Partnership revenue remained at similar levels as the previous year at £64k, compared to £66k in 2011. 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.

Overall, expenditure on charitable expenditure rose by 6% from 2011 to £5,203k in 2012, when *Brits To Watch* spend is excluded, mainly due to increased expenditure on the Awards, as explained below, and general inflationary rises across all activity.

Expenditure on our Awards rose by 12% in 2012, significant areas of change from the previous year were additional spend on Film theming, due to a change in partner (this was offset by corresponding income), and the *Cymru Awards* changing format, meaning increased expenditure.

Expenditure of the Academy's Learning programme remained level at £507k when *Brits to Watch* is excluded from the 2011 spend. Although activity levels increased in 2012, we were able to control costs to an acceptable level.

During 2012, the Board made a decision to fully amortise the remaining Goodwill which had arisen when DLBF donated its investment in BAFTA Management Limited to the charity, which resulted in a higher one-off cost in the year than had previously been taken.

Net income for the year before investment movement was £516k. A decision on the plans to utilise this surplus will be taken by the Board. Prior year surpluses have been used to create designated funds for future projects, to repay a portion of the overdraft and invest in mixed term deposits.

3.1 Review of Financial Position (cont.)

3.1.3 Balance Sheet

The year-end position was a net assets position of £7,460k.

Investments

Investments in the Group have a market value of £3,196k. The breakdown of this is as follows:

1. Ingenious Asset Management holds £1,200k, set aside by the Board as the Building Fund.
2. Newton Investment Management holds £1,126k, being funds originally held in DLBF and brought into the group following the merger.
3. Brewin Dolphin Ltd holds £120k assigned as the Shell/NFTS Scholarship Fund.
4. Natwest holds a range of fixed-length deposits of £750k of surplus liquid funds, providing a better return than current account interest rates.

The first three of the above investments are split among a variety of sectors and across a wide geographical spread.

The following investment principles apply and are monitored by the Finance and Audit committee:

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

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

The following outlines the investment objectives:

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

Fixed Assets

Tangible fixed asset additions in the year included £20k on IT equipment in the London, Cymru and Scotland offices, and £92k on furniture and equipment across the Group.

Cash

Cash at bank and in hand decreased by £836k, largely due to the transfer of funds into mixed length deposits (see Investments) and also reducing overdraft levels within BML.

Debtors

Year-end debtors were £1,569k (2011: £1,482k).

Creditors

The overall creditors' position is a balance of £3,769k (2011: £4,767k). The year-on-year decrease is mainly due to reducing BML overdraft levels during the year and the timing of invoices received for the Film Awards.

3.1.4 Restricted Funds

Nine funds were in place at the end of 2011. Three additional restricted funds have been established during 2012, each for a specific project.

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

3.1.5 Designated Reserves

Three additional designated funds were created during the year. Note 18 in the financial statements provides detail on the designated funds in place and the amounts received and expended in the year.

3.2 Risk Management

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

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

Significant areas of risk identified and closely monitored include:

- The risk that the Academy may not be able to expand its activities as planned due to the loss of a key income stream;
- 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;
- Reputational risk.

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

3.3 Financial Policies

3.3.1 Reserves Policy

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

It has been concluded that to allow the charity to be managed efficiently and to provide a buffer, a reserve equivalent to at least six months operating costs should be maintained. At the year end, the Group's unrestricted reserves were £6,257k (2011: £5,673k). However, this includes investments and fixed assets. Excluding these (£4,579k; 2011: £4,218k) gives £1,678k (2011: £1,455k), which equates to nine months of operating costs, based on the 2013 annual operating cost budget.

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

Note 1 in the financial statements 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 & Events programme, and for the BAFTA Awards, and associated income;
- Forward bookings for the hire of 195 Piccadilly.

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

4 ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS

4.1 Charity Details

British Academy of Film and Television Arts

Trustees/Directors

Tim Corrie
Harvey Elliott (appointed 18 October, 2012)
Andy Harries (appointed 5 November, 2012; resigned 19 March 2013)
Michael Harris (resigned 3 July, 2012)
Pippa Harris
Stephen Heppell
Medwyn Jones
Jane Lush
Ray Maguire (resigned 3 July, 2012)
Anne Morrison
Andrew Newman
Sir Alan Parker CBE (resigned 3 July, 2012)
Nik Powell
John Willis (Chairman)

Company Secretary

Kevin Price

Academy President

HRH Prince William of Wales

Academy Vice-Presidents

Duncan Kenworthy OBE
Sophie Turner Laing

Chief Executive

Amanda Berry OBE

Chief Operating Officer

Kevin Price

Registered office

195 Piccadilly, London W1J 9LN

Legal entity

Company limited by guarantee and registered charity

Registered company number

617869

Registered charity number

216726

Date of incorporation

31 December 1958

Governing instrument

Memorandum and Articles of Association

4.2 Committees

4.2.1 Sector Committees

Film Committee
Television Committee
Games Committee

Elected Members of the Film Committee

Nik Powell (Chairman), Pippa Harris (Deputy Chairman, appointed 1 July 2012), David Arnold, Jeremy Brock, Rosa Bosch (resigned 1 July 2012), Andrew Curtis, Christopher Figg (appointed 1 July 2012), Justin Johnson (appointed 1 July 2012), Maggie Rodford, Kenith Trodd, Clare Wise (appointed 1 July 2012)

Elected Members of the Television Committee

Andrew Newman (Chairman), Jane Lush (Deputy Chairman, appointed 1 July 2012), Foz Allan (resigned 1 July 2012), James Dean (appointed 1 July 2012), Neil Grant, Lynn Horsford (resigned 1 July 2012), Olivia Lichtenstein (appointed 1 July 2012), Krishnendu Majumdar (resigned 1 July 2012), Anne Morrison (Chairman of Learning & Events), Elaine Pyke (resigned 1 July 2012), Julian Scott, André Singer

Elected Members of the Games Committee

Ray Maguire (Chairman until 31 July 2012), Harvey Elliott (Chairman from 31 July 2012), Georg Backer (appointed 1 July 2012), Paul Jackson (appointed 1 July 2012), Ian Livingstone OBE (resigned 1 July 2012), Johnny Minkley, Andy Nuttall (resigned 1 July 2012)

4.2.2 Other Committees

- Children's Awards and Events Committee;
- Commercial Committee;
- Learning & Events Committee;
- Finance and Audit Committee;
- Digital Strategy Committee (formerly Web Committee);
- Archive Committee.

4.3 Council of Management

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

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

BAFTA Scotland and BAFTA Cymru Chairmen

Clare Mundell, Dewi Vaughan Owen

Other BAFTA members directly elected by the membership

John Altman, Michael Attwell, James Dean, Gillian Hawser, Estelle Overs, Tim Richards, Anthony Root, Marion Rosenberg

Other co-opted BAFTA members

Hilary Bevan Jones, Michael Harris, Stephen Heppell, Medwyn Jones, David Parfitt, Simon Relph CBE, Sir Sydney Samuelson CBE, Brij Sharma

4.4 Methods Adopted for Recruitment and Appointment of New Trustees

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

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

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

4.5 Register of Interests

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

4.6 BAFTA Advisers

Auditor

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

Bankers

Natwest Bank plc
1 Princes Street
London EC2R 8PA

Solicitors

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

Berwin Leighton Paisner
Adelaide House
London Bridge
London EC4R 9HA

Harbottle & Lewis LLP
14 Hanover Square
London W1S 1HP

Reed Smith
Minerva House
5 Montague Close
London SE1 9BB

4.7 Auditors

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

4.8 Sponsors and Donors

88 Rue Du Rhone
 Accessorize
 Arqiva
 Asprey
 Audi
 Autodesk
 Barco
 Boothnation
 Brightcove
 British Airways
 Carat*
 Carlton Screen Advertising
 CBS Outdoor
 Champagne Taittinger
 Channel Four
 Chapter Hotels
 Charles Worthington
 Cineworld
 Corinthia Hotel
 Coutts & Co
 CTV
 DCM
 Deloitte
 Deutsche Bank
 Disaronno
 Dolby
 Escada
 Evian and Badoit
 GAME
 Gordon Audio Visuals
 Hotcam
 Hotel Chocolat
 House Of Fraser
 Howard Smith Paper Group
 Kodak
 Lancôme
 M·A·C Cosmetics
 Maglabs
 Mark Hill
 Max Bourne
 Max Benjamin
 Orange
 ProductionBase
 Sara Putt Associates
 Sargent Disk
 Sony
 St Tropez
 TCM
 The Farm
 The Savoy
 Times
 Ukala Sydney
 Vedett
 Villa Maria
 YouTube

Gift Partners

Accessorize
 Anya Hindmarch
 CocoRose
 Timothy Han

Other Supporters & Academy Circle

The Albert R Broccoli and Dana Broccoli Foundation
 Mubarak Al-Thani
 Mohamed Amersi
 Sophia Arnold
 David Arnold
 Lotta Ashdown
 Elena Baturina
 Louise Bhattacharjee
 Isabel Bird
 Kelly Barel di Sant Albano
 Nathan Brown
 Kevin Burke
 Fiona Cartwright
 Christine Craven Walker
 Carol Doughty
 David Lean Foundation
 Martin Edmondson
 Lara Fares
 Daniel and Joanna Friel
 The Galashan Trust
 Lucy Gill
 Evelina Girling
 Lois Graziosi
 Kate Groes
 The Hobson Charity
 The JJ Charitable Trust
 Lucy Guard
 Vivake Gupta
 Ben Johnson
 Karen Joss
 Seong-Han Kim
 Katherine Lo
 MEDIA
 Sarah Monk
 NESTA
 Anne Popkin
 Lee Portnoi
 PRS For Music
 Roland Rudd
 Todd Ruppert
 Aqua Sanfelice
 Susie Saunders
 Erica Shelton
 Skillset
 David Taylor
 Technology Strategy Board
 Barry Townsley
 UKIE
 Katleen van Roost
 Rebecca Wang
 Ben Wilkinson
 Neela Wilkinson
 Hilary Williams
 David Wolstencroft
 Chris Wronski
 Anonymous (2)

BAFTA Scotland

Audi
 Blushbooth
 Burn Stewart
 Channel 4
 Cusquerada
 Edit 123
 Hotel Chocolat
 Lancôme
 PRS
 Rainbow Room
 Rekorderlig
 Ruby Flowers
 STV
 The Corinthian Club

BAFTA Cymru

AB Acoustics
 Autograffeg
 Audi
 Avanti Artists
 BBC Cymru Wales
 Capital Law
 Cardiff and Vale College
 Cardiff Council/Cyngor Caerdydd
 Champagne Taittinger
 Chapter Hotels
 Cineworld
 Cranc
 ELP
 Ethos Creative
 First Great Western
 Giovanni's Restaurant
 Gorilla
 ITV Wales
 Mela
 Mercure
 Mad Dog Casting
 NEP Cymru
 PRG
 S4C
 Sassoon
 Skillset Academi +
 St David's
 The Celt Experience
 The National Screen and Sound
 Archive of Wales
 University of Glamorgan
 Wales Millennium Centre
 Welsh Government
 Work Based Learning Programme/
 Rhaglen Dysgu Seiliedig ar Waith

5 STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

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

Provision of Information to Auditors

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

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

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

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



John Willis
Chairman of the Academy

24 May 2013

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 2012, which comprise the Group Statement Of Financial Activities, the Group And Company Balance Sheets, the Group Cost Flow Statement and the related notes numbered 1 to 22.

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.

In addition, we read all the financial and non-financial information in the Trustees' Annual Report to identify material inconsistencies with the audited financial statements. 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 2012 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 Trustees' 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.



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

5 June 2013

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

FOR THE YEAR ENDED 31 DECEMBER 2012 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

| INCOMING RESOURCES | Notes | Unrestricted Funds 2012 £'000 | Restricted Funds 2012 £'000 | Total Funds 2012 £'000 | Total Funds 2011 £'000 |
|--|-------|----------------------------------|--------------------------------|---------------------------|---------------------------|
| Incoming Resources from Generated Funds | | | | | |
| <i>Voluntary Income</i> | | | | | |
| Grants and donations | 2 | 105 | – | 105 | 180 |
| Donation from David Lean BAFTA Foundation | 2 | – | – | – | 1,260 |
| | | 105 | – | 105 | 1,440 |
| <i>Activities for generating funds</i> | | | | | |
| Membership subscriptions | | 1,627 | – | 1,627 | 1,532 |
| Income from hiring | | 3,446 | – | 3,446 | 2,929 |
| Productions | | 1,362 | – | 1,362 | 1,191 |
| Corporate partnerships | | 64 | – | 64 | 66 |
| Other commercial activities | | 80 | – | 80 | 24 |
| | | 6,579 | – | 6,579 | 5,742 |
| Bank Interest Receivable | | 18 | – | 18 | 19 |
| Incoming Resources from Charitable Activities | | | | | |
| Awards | 3 | 4,079 | 15 | 4,094 | 4,016 |
| Archive | | – | 15 | 15 | 105 |
| Learning programme | | 24 | 73 | 97 | 547 |
| Public events | | 178 | 94 | 272 | 202 |
| | | 4,281 | 197 | 4,478 | 4,870 |
| Other Incoming Resources | | 39 | – | 39 | 45 |
| TOTAL INCOMING RESOURCES | 18 | 11,022 | 197 | 11,219 | 12,116 |
| RESOURCES EXPENDED | | | | | |
| Cost of Generating Funds | | | | | |
| <i>Costs of generating voluntary income:</i> | | | | | |
| Grants and donations | | 137 | – | 137 | 122 |
| <i>Fundraising trading: Costs of goods sold and other costs</i> | | | | | |
| Membership services | | 491 | – | 491 | 618 |
| Hiring | | 2,792 | – | 2,792 | 2,406 |
| Productions | | 1,388 | – | 1,388 | 1,170 |
| Other commercial activities | | 515 | – | 515 | 255 |
| | 4 | 5,323 | – | 5,323 | 4,571 |
| Charitable Activities | | | | | |
| Awards | 3 | 3,412 | 15 | 3,427 | 3,060 |
| Archive | | 281 | 36 | 317 | 269 |
| Learning programme | | 458 | 49 | 507 | 932 |
| Public events | | 877 | 75 | 952 | 1,068 |
| | 4 | 5,028 | 175 | 5,203 | 5,329 |
| Governance Costs | 4 | 177 | – | 177 | 168 |
| TOTAL RESOURCES EXPENDED | 4 | 10,528 | 175 | 10,703 | 10,068 |
| Net Incoming Resources for the Year Before Investment Gains | | 494 | 22 | 516 | 2,048 |
| <i>Realised and unrealised gains/(losses) on investments</i> | 13 | 85 | 14 | 99 | (52) |
| Net Movement in Funds | | 579 | 36 | 615 | 1,996 |
| Reconciliation of Funds | | | | | |
| <i>Total funds brought forward</i> | | 5,673 | 1,172 | 6,845 | 4,849 |
| <i>Transfers between funds</i> | | 5 | (5) | – | – |
| TOTAL FUNDS CARRIED FORWARD | 18 | 6,257 | 1,203 | 7,460 | 6,845 |

The SOFA includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities. The notes on pages 27–43 form part of these financial statements.

CONSOLIDATED AND CHARITY BALANCE SHEETS AS AT 31 DECEMBER 2012

COMPANY REGISTRATION NO. 617869

| | Notes | Group 2012 £'000 | Group 2011 £'000 | Charity 2012 £'000 | Charity 2011 £'000 |
|--|-------|---------------------|---------------------|-----------------------|-----------------------|
| Fixed Assets | | | | | |
| Intangible assets | 11 | – | 147 | – | – |
| Tangible assets | 12 | 1,383 | 1,709 | 693 | 827 |
| Investments | 13 | 3,196 | 2,362 | 3,196 | 2,362 |
| | | 4,579 | 4,218 | 3,889 | 3,189 |
| Current Assets | | | | | |
| Stocks | | 26 | 21 | 9 | 6 |
| Debtors | 14 | 1,569 | 1,482 | 2,102 | 4,278 |
| Cash at bank and in hand | | 5,055 | 5,891 | 1,996 | 1,931 |
| | | 6,650 | 7,394 | 4,107 | 6,215 |
| Creditors | | | | | |
| Amounts falling due within one year | 15 | (3,769) | (4,767) | (1,512) | (1,305) |
| Net Current Assets | | 2,881 | 2,627 | 2,595 | 4,910 |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | 7,460 | 6,845 | 6,484 | 8,099 |
| Represented by: | | | | | |
| Funds | | | | | |
| <i>Unrestricted</i> | | | | | |
| General funds | 19 | 4,516 | 3,966 | 3,540 | 5,220 |
| Designated funds | 19 | 1,741 | 1,707 | 1,741 | 1,707 |
| <i>Restricted</i> | | | | | |
| | 19 | 1,203 | 1,172 | 1,203 | 1,172 |
| | | 7,460 | 6,845 | 6,484 | 8,099 |

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 24 May 2013 and signed on its behalf by

John Willis
Chairman

24 May 2013

The notes on pages 27–43 form part of these financial statements.

CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2012

| | Notes | 2012 £'000 | 2011 £'000 |
|---|----------------------------|--------------------|------------------------------|
| Net cash inflow from operating activities | a | (73) | 1,645 |
| Returns on investments | b | 99 | (52) |
| Capital expenditure and financial investment | b | (862) | (1,298) |
| INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS | d | (836) | 295 |
| a) Reconciliation of Net Incoming Resources to Net Cash Inflow from Operating Activities | | | |
| Net incoming resources | | 516 | 2,048 |
| Investment income | | (99) | 52 |
| Net Incoming Resources before Transfer and Revaluations | | 417 | 2,100 |
| Gifts in kind fixed assets received | | (2) | (119) |
| Depreciation | | 423 | 409 |
| Loss/(gain) on fixed assets | | 18 | 36 |
| Decrease/(increase) in stocks | | (5) | (7) |
| Decrease/(increase) in debtors | | (87) | (169) |
| Increase/(decrease) in creditors | | (504) | 626 |
| Increase/(decrease) in overdraft | | (495) | – |
| Non-cash donation on DLBF merger | | – | (1,249) |
| Amortisation of goodwill | | 147 | 15 |
| Investment fund fees | | 15 | 3 |
| NET CASH INFLOW FROM OPERATING ACTIVITIES | | (73) | 1,645 |
| b) Analysis of Cash Flows | | | |
| <i>Return on investments:</i> | | | |
| Investment income | | 99 | (52) |
| | | 99 | (52) |
| <i>Capital expenditure and financial investment:</i> | | | |
| Payments to acquire tangible fixed assets | | (112) | (132) |
| Proceeds from disposal of tangible fixed assets | | – | 1 |
| Purchase of investments | | (750) | (1,167) |
| | | (862) | (1,298) |
| c) Reconciliation of Net Cash Flow to Movement in Net Funds | | | |
| Increase/(decrease) in cash in the period | | (836) | 295 |
| Cash flow from change in overdrafts | | 495 | – |
| Movement in net funds in the period | | (341) | 295 |
| Net funds at 1 January 2012 | | 5,339 | 5,044 |
| NET FUNDS AT 31 DECEMBER 2012 | | 4,998 | 5,339 |
| d) Analysis of Net Funds | | | |
| | At 1 January 2012 £'000 | Cash flow £'000 | At 31 December 2012 £'000 |
| Cash at bank and in hand | 5,891 | (836) | 5,055 |
| Overdrafts | (552) | 495 | (57) |
| NET FUNDS | 5,339 | (341) | 4,998 |

NOTES TO THE FINANCIAL STATEMENTS

1 ACCOUNTING POLICIES

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

Basis of Preparation

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

Going Concern

After making enquires, the trustees have reasonable expectation that the charity has adequate resources to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements as outlined in the Financial Review in Section 3 (ARA Report).

Company Status

The charity is a company limited by guarantee. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

Group Financial Statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiaries, 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 Statement of Financial Activities (SOFA) when the charity obtains the right to consideration and the amount can be quantified with reasonable accuracy. The following specific policies apply to categories of income:

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

Resources Expended

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

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

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

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

Cost of Generating Funds

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

Charitable Activities

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

1 ACCOUNTING POLICIES (CONT.)

Governance Costs

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

Foreign Currencies

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

Purchased Goodwill

Goodwill, representing the excess of the purchase price compared with the fair value of net assets acquired, is capitalised and amortised as required, in the opinion of the trustees, representing the period in which the goodwill is effective.

Fixed Asset Investments

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

Tangible Fixed Assets

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

Technical equipment
25% reducing balance

Furniture and equipment
20% straight line

Leasehold improvements
10% or over the period of the lease

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

Stocks

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

Pension Costs

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

Operating Leases

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

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

| | 2012 £'000 | 2011 £'000 |
|--|---------------|---------------|
| Core funding in the regions | 50 | 49 |
| Donations | 53 | – |
| Gifts in kind | 2 | 119 |
| Other | – | 12 |
| | 105 | 180 |
| Donation on merger with The David Lean BAFTA Foundation* | – | 1,260 |
| | 105 | 1,440 |

* The donation from the DLBF arose on the merger as at 30 June 2011 and included investments of £1,251k and other net assets of £8k. The DLBF has been deregistered as a charity with the Charity Commission and was struck off in April 2012.

3 AWARDS

| | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| Incoming resources | | |
| Awards ceremonies | 2,118 | 2,260 |
| Commercial sponsorship and broadcast fees | 1,504 | 1,254 |
| Broadcasting activities | 472 | 502 |
| | 4,094 | 4,016 |
| Resources expended | | |
| Awards ceremonies | 2,280 | 2,036 |
| Commercial sponsorship and broadcast fees | 627 | 560 |
| Broadcasting activities | 520 | 464 |
| | 3,427 | 3,060 |
| NET INCOMING RESOURCES FOR AWARDS | 667 | 956 |

4 TOTAL RESOURCES EXPENDED

| COST OF GENERATING FUNDS | | | | |
|--|-----------------------|------------------------|---------------------|---------------------|
| | Direct Costs £'000 | Support Costs £'000 | 2012 Total £'000 | 2011 Total £'000 |
| Cost of generating voluntary income: | | | | |
| Fundraising & donations | 53 | 84 | 137 | 122 |
| Activities to generate funds including cost of goods: | | | | |
| Membership subscriptions | 191 | 300 | 491 | 618 |
| Hiring | 2,133 | 659 | 2,792 | 2,406 |
| Productions | 1,191 | 197 | 1,388 | 1,170 |
| Other commercial activities | 242 | 273 | 515 | 255 |
| TOTAL COST OF GENERATING FUNDS | 3,810 | 1,513 | 5,323 | 4,571 |
| CHARITABLE ACTIVITIES | | | | |
| | Direct Costs £'000 | Support Costs £'000 | 2012 Total £'000 | 2011 Total £'000 |
| Awards | | | | |
| Awards ceremonies | 1,824 | 456 | 2,280 | 2,036 |
| Commercial sponsorship | 502 | 125 | 627 | 560 |
| Broadcasting activities | 417 | 103 | 520 | 464 |
| Total Awards | 2,743 | 684 | 3,427 | 3,060 |
| Archive | 57 | 260 | 317 | 269 |
| Learning programme | 118 | 389 | 507 | 932 |
| Public events | 652 | 300 | 952 | 1,068 |
| TOTAL CHARITABLE ACTIVITIES | 3,570 | 1,633 | 5,203 | 5,329 |
| Governance costs | – | 177 | 177 | 168 |
| TOTAL RESOURCES EXPENDED | 7,380 | 3,323 | 10,703 | 10,068 |

5 SUPPORT COSTS

| | Personnel £'000 | Premises £'000 | Administrative £'000 | Finance & Professional £'000 | Other £'000 | 2012 Total £'000 | 2011 Total £'000 |
|--------------------------------------|--------------------|-------------------|-------------------------|------------------------------------|----------------|---------------------|---------------------|
| Generating Incoming Resources | 515 | 658 | 257 | 25 | 58 | 1,513 | 1,187 |
| Charitable Expenditure | | | | | | | |
| Awards ceremonies | 203 | 69 | 163 | 24 | (3) | 456 | 468 |
| Commercial sponsorship | 56 | 19 | 45 | 6 | (1) | 125 | 129 |
| Broadcasting activities | 46 | 16 | 37 | 5 | (1) | 103 | 107 |
| Archive | 34 | 165 | 54 | 5 | 2 | 260 | 112 |
| Learning programme | 86 | 221 | 65 | 1 | 16 | 389 | 177 |
| Public events | 79 | 172 | 39 | 7 | 3 | 300 | 403 |
| Total Charitable Expenditure | 504 | 662 | 403 | 48 | 16 | 1,633 | 1,396 |
| Governance Costs | 35 | 46 | 25 | 53 | 18 | 177 | 168 |
| TOTAL SUPPORT COSTS | 1,054 | 1,366 | 685 | 126 | 92 | 3,323 | 2,751 |
| <i>2011</i> | <i>849</i> | <i>1,165</i> | <i>494</i> | <i>113</i> | <i>130</i> | <i>2,751</i> | |

Support costs, included in the expenditure reported in the SOFA, have been allocated on the basis of the relevant salary percentage, following an assessment of time spent on activities. 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: | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| Depreciation Charge for the Year | | |
| Owned assets | 423 | 409 |
| Amortisation of goodwill | 147 | 15 |
| Loss on disposal of fixed assets | 18 | 20 |
| Operating Lease Rentals | | |
| Leasehold property | 434 | 455 |
| Plant and machinery | 6 | 12 |
| Auditors | | |
| Fees payable to the charity's auditors for the audit of the charity's annual accounts | 23 | 23 |
| The audit of the charity's subsidiaries pursuant to legislation | 12 | 12 |
| TOTAL AUDIT FEES | 35 | 35 |
| Tax services | 2 | 2 |
| Accountancy | – | 10 |
| TOTAL NON-AUDIT FEES | 2 | 12 |

7 TRUSTEES

The Chairman received reimbursements of travel, accommodation and administrative expenses totalling £7k (2011: £8k) in the year. No other Council members (2011: one) received reimbursement of travel and accommodation expenses during 2012 (2011: £100). No other Council members or trustees received any remuneration during the year for their services to the charity or were reimbursed any expenses (2011: £nil).

The Chairman of the Finance and Audit Committee and trustee of the charity is a director of Cyclone Courier Company Limited, from whom the Academy received car and courier services on normal commercial terms during the year.

Transactions during the year totalled £32k (2011: £27k) and a balance of £8k (2011: £14k) was outstanding at the year end.

One trustee is a partner at Harbottle & Lewis LLP who provided BAFTA with legal advice on normal commercial terms during the year at a value of £0.5k (2011: £0.5k).

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

8 RESULTS OF THE CHARITY

| THE RESULTS FOR THE YEAR OF THE CHARITY ARE SUMMARISED BELOW: | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| Gross incoming resources | 5,481 | 5,309 |
| Gift Aid receivable | 2,500 | 2,190 |
| Resources expended | (7,042) | (6,348) |
| NET INCOME FOR THE YEAR | 939 | 1,151 |

9 STAFF COSTS

| STAFF NUMBERS BY ACTIVITY | 2012 no. | 2011 no. |
|--|-------------|-------------|
| The average monthly number of employees was: | | |
| Management and other | 14 | 15 |
| Awards | 8 | 8 |
| Production | 3 | 3 |
| Membership and events | 7 | 6 |
| Finance and IT | 5 | 5 |
| Technical | 5 | 5 |
| Hospitality and reception* | 39 | 37 |
| Nations | 4 | 4 |
| Archive | 1 | 1 |
| | 86 | 84 |

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

| STAFF COSTS FOR ABOVE PERSONS | 2012 £'000 | 2011 £'000 |
|-------------------------------|---------------|---------------|
| Wages and salaries | 2,660 | 2,482 |
| Social security costs | 261 | 248 |
| Other pension costs | 87 | 82 |
| | 3,008 | 2,812 |

| THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO OVER £60,000 IN THE YEAR WERE AS FOLLOWS: | 2012 no. | 2011 no. |
|--|-------------|-------------|
| £60,001–£70,000 | 2 | 1 |
| £70,001–£80,000 | – | – |
| £100,001–£110,000 | 1 | 1 |
| £110,001–£120,000 | – | 1 |
| £120,001–£130,000 | – | 1 |
| £130,001–£140,000 | 2 | – |
| £140,001–£150,000 | 1 | 1 |
| | 6 | 5 |

Contributions totalling £12k (2011: £24k) 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 to the extent these are applied to its charitable objectives.

11 INTANGIBLE FIXED ASSETS

| GROUP | Purchased Goodwill £'000 |
|-------------------------------------|-----------------------------|
| Cost | |
| 1 January 2012 and 31 December 2012 | 293 |
| Amortisation | |
| 1 January 2012 | 146 |
| Charged in the year | 147 |
| 31 December 2012 | 293 |
| NET BOOK VALUE | |
| 31 DECEMBER 2012 | - |
| 31 December 2011 | 147 |

On 1 January 2002, The David Lean BAFTA Foundation donated its investment in BAFTA Management Limited to the charity. In the nine years to 31 December 2011, the goodwill which arose on this donation had been amortised equally over the nine years, and in 2012 the Board made a decision to amortise the remaining balance of the goodwill.

12 TANGIBLE FIXED ASSETS

| GROUP | Leasehold Improvements £'000 | Technical Equipment £'000 | Furniture & Equipment £'000 | Total £'000 |
|--|---------------------------------|------------------------------|--------------------------------|----------------|
| Cost | | | | |
| 1 January 2012 | 3,780 | 389 | 914 | 5,083 |
| Additions | – | 20 | 92 | 112 |
| Disposals | (4) | (23) | (37) | (64) |
| 31 December 2012 | 3,776 | 386 | 969 | 5,131 |
| Depreciation | | | | |
| 1 January 2012 | 2,575 | 194 | 605 | 3,374 |
| Charged in the year | 221 | 56 | 146 | 423 |
| Disposals | (20) | (3) | (26) | (49) |
| 31 December 2012 | 2,776 | 247 | 725 | 3,748 |
| NET BOOK VALUE 31 DECEMBER 2012 | 1,000 | 139 | 244 | 1,383 |
| 31 December 2011 | 1,205 | 195 | 309 | 1,709 |

| CHARITY | Leasehold Improvements £'000 | Technical Equipment £'000 | Furniture & Equipment £'000 | Total £'000 |
|--|---------------------------------|------------------------------|--------------------------------|----------------|
| Cost | | | | |
| 1 January 2012 | 460 | 271 | 904 | 1,635 |
| Additions | – | 20 | 84 | 104 |
| Disposals | (4) | (23) | (37) | (64) |
| 31 December 2012 | 456 | 268 | 951 | 1,675 |
| Depreciation | | | | |
| 1 January 2012 | 98 | 113 | 597 | 808 |
| Charged in the year | 29 | 46 | 144 | 219 |
| Disposals | (18) | (1) | (26) | (45) |
| 31 December 2012 | 109 | 158 | 715 | 982 |
| NET BOOK VALUE 31 DECEMBER 2012 | 347 | 110 | 236 | 693 |
| 31 December 2011 | 362 | 158 | 307 | 827 |

13 FIXED ASSET INVESTMENTS

(a) GROUP AND CHARITY

| | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| Commercial investments | | |
| Value of investment portfolio brought forward | 2,362 | - |
| Introduction of investments on merger of DLBF at 30 June 2011 | - | 1,251 |
| Fund movements | | |
| Realised and unrealised gains/(losses) | 99 | (52) |
| Purchases | 1,592 | 1,244 |
| Transfer from cash funds | (795) | - |
| Disposal proceeds | (85) | (104) |
| Revaluations | 23 | 23 |
| Total fund movements | 834 | 1,111 |
| MARKET VALUE AT 31 DECEMBER 2012 | 3,196 | 2,362 |
| Historical cost of portfolio | 3,076 | 2,362 |

| | Quoted Investments £'000 | Cash Deposits £'000 | 2012 Total £'000 |
|----------------------------------|-----------------------------|------------------------|---------------------|
| Investment assets in the UK | 610 | 795 | 1,405 |
| Investment assets outside the UK | 1,779 | 12 | 1,791 |
| | 2,389 | 807 | 3,196 |

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

| | |
|---|-------|
| BNY MFM Ltd Newton Real Return Multi Asset Fund | £'000 |
| | 1,126 |

During 2012, BAFTA deposited £750k into mixed-term deposits; these are classified as Investments and are included in the figures above. This investment vehicle was chosen as it would provide a better return on liquid surpluses.

(b) INVESTMENTS

CHARITY

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

| Subsidiary Undertaking | Class of Holding | Proportion Held | Nature of Business |
|---|------------------|------------------------------|---|
| BAFTA Management Limited (incorporated in the UK) | Ordinary | 100% | Provision of facilities and services for the members of the British Academy of Film and Television Arts and others. |
| BAFTA Productions Limited (incorporated in the UK) | Ordinary | 100% (indirect) ¹ | BAFTA Productions Limited has not traded since 31 December 2009. |
| 195 Piccadilly Limited (incorporated in the UK) | Ordinary | 100% (indirect) ² | 195 Piccadilly Limited was incorporated on 31 October 2012 for the purpose of managing the hiring and hospitality business at 195 Piccadilly, London, when control was taken over from the Capital Group on 1 January 2013. |

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

13 FIXED ASSET INVESTMENTS (CONT.)**(c) BAFTA MANAGEMENT LIMITED**

| | 2012 £'000 | 2011 £'000 |
|---|----------------|----------------|
| <i>At 31 December 2012 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:</i> | | |
| Tangible fixed assets and Investments | 688 | 883 |
| Current assets | 5,164 | 5,955 |
| Creditors: amounts falling due within one year | (7,384) | (8,185) |
| | (1,532) | (1,347) |
| <i>Represented by:</i> | | |
| Share capital and reserves | (1,532) | (1,347) |

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

| | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| Turnover | 7,353 | 6,733 |
| Cost of sales | (2,890) | (2,754) |
| Gross profit | 4,463 | 3,979 |
| Administrative expenses | (2,164) | (1,991) |
| Operating profit | 2,299 | 1,988 |
| Interest payable | (2) | (2) |
| Interest receivable | 19 | 15 |
| Gift Aid payment | (2,500) | (2,190) |
| Loss on ordinary activities before and after taxation | (184) | (189) |

Profits of £2,500 (2011: £2,190k) were donated to the charity under the Gift Aid scheme.

(d) BAFTA PRODUCTIONS LIMITED

BAFTA Productions Limited ceased trading from 31 December 2009. The entity continued to be dormant for the year ended 31 December 2012. The net assets of BAFTA Productions Limited at the year end were £100.

14 DEBTORS

| | Group 2012 £'000 | Group 2011 £'000 | Charity 2012 £'000 | Charity 2011 £'000 |
|------------------------------------|---------------------|---------------------|-----------------------|-----------------------|
| Trade debtors | 999 | 786 | 239 | 96 |
| Amounts owed by group undertakings | - | - | 1,441 | 3,760 |
| Other debtors | 43 | 30 | 43 | 88 |
| Prepayments and accrued income | 527 | 666 | 379 | 334 |
| | 1,569 | 1,482 | 2,102 | 4,278 |

15 CREDITORS

| | Group 2012 £'000 | Group 2011 £'000 | Charity 2012 £'000 | Charity 2011 £'000 |
|--|---------------------|---------------------|-----------------------|-----------------------|
| Bank overdraft | 57 | 552 | - | - |
| Trade creditors | 536 | 581 | 364 | 359 |
| Other creditors | 51 | 40 | 85 | 29 |
| Other taxation and social security costs | 331 | 430 | 51 | 51 |
| Accruals and deferred income | 2,794 | 3,164 | 1,012 | 866 |
| | 3,769 | 4,767 | 1,512 | 1,305 |

FLOATING CHARGE

The bank holds a floating charge over the assets of BAFTA Management Limited. This was capped at the level of the overdraft at any one time. The majority of the overdraft was repaid during 2012. Interest was charged at 2% over the base rate.

16 MEMBERS' LIABILITY

The charity does not have share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount that each member is liable to contribute is £1. At 31 December 2012 there were approximately 5,900 (2011: 5,519) members.

17 RELATED PARTY TRANSACTIONS

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

In 2007, a loan of £250k was made by BAFTA to BAFTA Management Limited. This was an arm's length transaction on commercial terms and interest of £2k was charged in 2012 (2011: £2k). At 31 December 2012, the outstanding balance on this loan was £82k (2011: £82k).

18 FUNDS

| | | 1 January 2012 £'000 | Incoming £'000 | Outgoing £'000 | Transfers £'000 | Gains/Losses £'000 | 31 December 2012 £'000 |
|-----------------------------------|-------|----------------------------|-------------------|-------------------|--------------------|-----------------------|------------------------------|
| Restricted Funds | | | | | | | |
| Raising the Roof | i | 355 | – | – | – | – | 355 |
| Film Awards | ii | – | 15 | (15) | – | – | – |
| David Lean Lecture | iii | – | 24 | (24) | – | – | – |
| ICA Masterclass Series | iv | 12 | – | (4) | – | – | 8 |
| Annual Tribute | v | – | 5 | – | – | – | 5 |
| Regional Programme | vi | – | 1 | (1) | – | – | – |
| Christmas Hospice Screenings | vii | 2 | 13 | (7) | – | – | 8 |
| Members and public other | viii | – | 5 | (5) | – | – | – |
| Screenwriters' Series | ix | 2 | 36 | (34) | – | – | 4 |
| Archive R&D | x | 15 | – | (15) | – | – | – |
| Archive REQUAL | xi | – | 5 | (5) | – | – | – |
| Heritage Project | xii | 3 | – | – | – | – | 3 |
| Project Timelines | xiii | 9 | – | (9) | – | – | – |
| Reflections | xiv | – | 10 | (7) | – | – | 3 |
| Young Game Designers | xv | – | 28 | (28) | – | – | – |
| Scholarships Programme | xvi | – | 40 | (20) | – | – | 20 |
| Higher Education Lectures | xvii | – | 5 | – | – | – | 5 |
| BAFTA in Scotland | xviii | – | 10 | – | – | – | 10 |
| Building | xix | 667 | – | – | – | – | 667 |
| NFTS Scholarship in film studies | xx | 107 | – | (1) | (5) | 14 | 115 |
| | | 1,172 | 197 | (175) | (5) | 14 | 1,203 |
| Designated Funds | | | | | | | |
| Learning & Events | xxi | 28 | – | – | – | – | 28 |
| Young Game Designers | xxii | 11 | 24 | (19) | – | – | 16 |
| Scholarships Programme | xxiii | – | 30 | (24) | – | – | 6 |
| Members and Public | xxiv | – | 10 | (5) | – | – | 5 |
| Academy Circle | xxv | – | 53 | (35) | – | – | 18 |
| 195 Capital Projects & Activities | xxvi | 80 | – | – | – | – | 80 |
| Building | xxvii | 1,588 | – | – | – | – | 1,588 |
| | | 1,707 | 117 | (83) | – | – | 1,741 |
| General Funds | | | | | | | |
| | | 3,966 | 10,905 | (10,445) | 5 | 85 | 4,516 |
| CONSOLIDATED FUNDS | | | | | | | |
| | | 6,845 | 11,219 | (10,703) | – | 99 | 7,460 |

18 FUNDS (CONT.)

Restricted Funds

- i. The restricted Raising the Roof fund represents monies received for the development and refurbishment of the facilities at 195 Piccadilly.
- ii. The restricted Film Awards fund represents monies received to fund the appearance of Tom Jones at the 2012 Film Awards celebrating 50 years of the James Bond film franchise. This fund was concluded in 2012 and therefore there is a nil balance carried forward to 2013.
- iii. The restricted David Lean Lecture fund represents monies received from a foundation for BAFTA's annual film lecture where a leading director discusses his or her personal approach to their craft as well as their vision for the future. The David Lean Lecture took place in November and was concluded in 2012, however, a small balance will be carried forward for the 2013 David Lean Lecture.
- iv. The restricted ICA Masterclass Series fund represents monies received from a foundation for a series of masterclass style events focusing on craft areas of Film, TV and Games delivered by BAFTA-winning or nominated practitioners. After a series of 10 masterclass events during 2011, a carried forward balance of £12k was available to be spent on a further 18 events anticipated to take place during 2012 and early 2013. An additional nine masterclasses took place during 2012 at a cost of £4k, leaving a balance of £8k available to be spent during 2013.
- v. The restricted Tribute fund represents monies received from charitable foundation for an annual film Tribute to honour an individual who has made a truly outstanding contribution to cinema. These filmmakers will have a significant body of work, which demonstrates excellence and a unique and individual approach to their craft. The Sherman Brothers Tribute will take place in 2013, and no expenditure has been committed in 2012, leaving a balance of £5k to be carried forward.
- vi. The restricted Regional Programme fund represents monies received from various supporters throughout the year funding BAFTA's programme of events and initiatives which aim to inspire emerging practitioners from outside London. In 2012, a grant was received of £0.5k from the British Council to support a session at the Edinburgh Interactive Film Festival for short filmmakers looking at exhibition and distribution strategies. This was an isolated event in 2012 and was concluded with a nil balance remaining in the fund for 2013.
- vii. The restricted Christmas Hospice Screening fund represents monies received in 2011 and London Marathon donations funding a UK-wide tour of festive screenings for the families of children with life-limiting conditions, including play areas and interactive green screen technology for the audience. During November and December 2012, four Hospice Screenings were held around the UK, however a balance of £8k remains to be used for a BAFTA and BAFTA in Wales Hospice screening series throughout 2013.
- viii. The restricted Members & Public Other fund represents monies received from various supporters throughout the year funding BAFTA's programme of events and initiatives which aim to inspire emerging practitioners within London. All funding received was directly related to specific events that were concluded during the year, as such there is a nil balance carried forward to 2013. Creative Skillset issued a £1k grant to fund the Making Better Movies event held at 195 Piccadilly during March 2012, where a panel looked at the role of Hair, Make-up and Costume and how these departments work with other teams. The British Council issued a £3.5k grant to fund a London-based event called Short Sighted, part of a regular series for short filmmakers examining the best way to exhibit and distribute their films. The British Council issued a £0.8k grant to fund a London based event with the Sundance Institute Film Music Program, exploring the creative evolution of one of the most successful film composers working today. This was an isolated event completed in full, and resulting in a nil balance carried forward to 2013.
- ix. The restricted Screenwriters' Series fund represents monies received for a series of six lectures from some of the leading lights in screenwriting, which are accompanied by an interactive web resource. Total funding of £38k (£2k brought forward balance from 2011) was available for the September 2012 Screenwriters' Lecture Series. A balance of £4k will be carried forward for the 2013 series after 2012 expenditure of £34k.
- x. Project Traction and Project Right Source were concluded in 2011, the remaining funding of £15k was committed to further research development in conjunction with the Source to Screen project.
- xi. The Archive Research department has undertaken a project called REQUAL, which is a development project to enable video assets to be continually refreshed to the most up-to-date quality standards. The Technology Strategy Board has agreed to part fund the project, making an initial payment of £5k with subsequent payments due in 2013 as the project progresses. Initial expenditure commitments have resulted in a small balance for the continuation of the project in 2013.
- xii. The restricted Heritage fund represents income received to enable investment in a series of heritage interviews. The Archive is producing and preserving in-depth interviews with film and television professionals who have had a substantial career in the British screen industries. The Heritage project began in 2010 with subsequent interviews in 2011, but no further interviews took place in 2012 while the Archive focused on other projects. The balance will be carried forward for future interviews in 2013.
- xiii. Project Timelines is an Archive Research and Development project with two stages. In part, the project is inspired by the large physical 'timelines' display within the BAFTA building. 'Project Timelines' applies the principles of visual metaphor to the management of video assets. The application of the project outcomes will allow information (text, images and video) to be presented on an x-y axis for navigation and context. Although the project feasibility stage is complete, BAFTA is still working on the development, applications and implementation aspects. The Project Timelines project was started in 2011 but remained incomplete at the year end; additional development took place in 2012, funded by the brought forward balance of £9k.
- xiv. The aim of the Reflections project was to create a short film celebrating the history, talent and creativity of the British film industry from its early years to the present day. The film comprises a montage of almost 200 British film clips which, accompanied by appropriate music, is a powerful reminder of the talent this country has produced over the past 100 years and beyond. The project remained incomplete at the end of 2012, but is due for completion prior to the 2013 British Academy Film Awards in order to be broadcast at the beginning of the transmission. A balance of £3k will be carried forward to complete the Reflections project in 2013.
- xv. The restricted Young Game Designers fund represents grants received from a number of individuals and charitable organisations. The total fund is for a competition for 11 to 16-year-olds, asking them to create new games ideas. The winning game is made into a working prototype. The Young Game Designers fund has been utilised in full for 2012, although the working prototype stage of the programme will be completed in 2013; all restricted funding has been allocated against relevant expenditure resulting in a nil balance. Please also see note xxii.

18 FUNDS (CONT.)

xvi. The restricted Scholarships fund represents donations received to assist talented people in need of financial support to study a post-graduate course in film, television or games. A total sum of £40k has been received with £20k being restricted to the academic year of 2012/2013, and a sum of £10k being restricted to each of the academic years 2013/2014 and 2014/2015. The total cost in 2012 of the Scholarships Programme exceeded the donations restricted to the 2012/2013 academic years, prompting the creation of a designated fund, allocating monies raised from donations to cover the short fall. As such, this restricted fund has a balance carried forward to 2013 of £20k.

xvii. The restricted Higher Education Lecture Series fund represents a donation received, which will be used for providing an exciting opportunity for higher education institutes to gain access to the expertise of professionals at the heart of their industries. The series represents a way BAFTA can achieve its aim of engaging an audience of students on moving image arts-related courses, as well as recent graduates and locally-based industry practitioners across the regions. It was hoped that the series would take place in 2012, however, it has since been delayed until 2013, therefore the complete donation of £5k will be carried forward for use in 2013.

xviii. The restricted BAFTA in Scotland fund represents a donation received to be used by BAFTA in Scotland to develop a strand of events to support New Talent in Scotland. The donation was received late in 2012, as such the strand will commence in 2013 meaning that the full donation of £10k is carried forward to 2013.

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

xx. The restricted NFTS Scholarships in film studies represents investment assets transferred to BAFTA on the merger with The David Lean BAFTA Foundation. A sum of £5k was committed in supporting the second year of an NFTS student during the completion of his degree. The remaining balance of £115k will be carried forward to fund student scholarships in the future.

Designated funds

xxi. The designated Learning & Events fund represents monies received from various organisations plus revenue allocated from prior year surpluses to support BAFTA's mentoring projects. These support BAFTA members working 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 brought forward balance of £28k has not been used during 2012, so remains in place for use in 2013 on various Learning & Events projects, such as a volunteer programme, work experience research, summer schools research and family festivals.

xxii. The designated Young Game Designers fund combines a brought forward balance of £11k, allocated from prior year surpluses, and sponsorship received. The total fund is for a competition for 11 to 16-year-olds, where they are asked to create new games ideas. The winning game is made into a working prototype. The total expenditure on the 2012 Young Game Designers project totalled £47k, of which £28k was allocated against the restricted income for the project, the balance is allocated against the designated fund leaving a carried forward balance of £16k to be used for the 2013 project.

xxiii. The designated Scholarships fund represents donations received, which have been allocated to cover the short fall of restricted donations and grants for the Scholarships programme. The programme will assist talented people in need of financial support to study a post-graduate course in film, television or games. A total sum of £30k has been designated to cover the expenditure of £24k and leave a carried forward balance of £6k to cover administration of the programme for the remainder of the 2012/2013 academic year.

xxiv. The designated Members & Public fund represents monies received from various donors allocated to a tribute to Phyllis Dalton, the costume designer behind *Dr Zhivago* and many others, with a special appearance from Omar Sharif. The Tribute took place in November 2012 and was concluded within the year. The designated funding acted as a contribution to cover an element of the total cost, as such there is a nil balance carried forward to 2013. An additional general Members & Public fund has been created for a sum of £5k, allocated from 2012 surpluses, designated to various projects to take place in 2013, including research into BAFTA's children's activities, generating box office revenue, and the development of a mobile ticket booking application.

xxv. In late 2011, BAFTA set up the Academy Circle, a small group of influential supporters, which supports BAFTA's charitable activity with voluntary contributions. The majority of donations have been allocated to various scholarships within the year and the tribute to Phyllis Dalton. The balance represents any unallocated balance (£18k) remaining at the end of 2012, which will be allocated by the Fundraising Committee.

xxvi. The designated 195 Capital Projects & Activities designated fund represents revenue allocated from prior year surpluses to fund capital projects at 195 Piccadilly, including the creation of a Mezzanine floor in 2008, and to advance the digitisation of the Academy's Archive, commenced in 2007 with a grant from The David Lean BAFTA Foundation. This is an ongoing capital development project, as such the closing balance will continue to be spent over the coming years.

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

19 ANALYSIS OF NET ASSETS BETWEEN FUNDS

| | Fixed Assets & Investments £'000 | Net Current Assets £'000 | 2012 Total £'000 | 2011 Total £'000 |
|-----------------------------------|-------------------------------------|-----------------------------|---------------------|---------------------|
| Restricted funds | | | | |
| Raising the Roof | – | 355 | 355 | 355 |
| Film Awards | – | – | – | – |
| David Lean Lecture | – | 1 | 1 | – |
| ICA Masterclass Series | – | 8 | 8 | 12 |
| Annual Tribute | – | 5 | 5 | – |
| Regional Programme | – | – | – | – |
| Christmas Hospice Screenings | – | 7 | 7 | 2 |
| Members and public other | – | – | – | – |
| Screenwriters' Series | – | 4 | 4 | 2 |
| Archive R&D | – | – | – | 15 |
| Archive REQUAL | – | – | – | – |
| Heritage Project | – | 3 | 3 | 3 |
| Project Timelines | – | – | – | 9 |
| Reflections | – | 3 | 3 | – |
| Young Game Designers | – | – | – | – |
| Scholarships Programme | – | 20 | 20 | – |
| Higher Education Lectures | – | 5 | 5 | – |
| BAFTA in Scotland | – | 10 | 10 | – |
| Building | 667 | – | 667 | 667 |
| NFTS Scholarship in film studies | 120 | (5) | 115 | 107 |
| | 787 | 416 | 1,203 | 1,172 |
| Designated funds | | | | |
| Learning & Events | – | 28 | 28 | 28 |
| Young Game Designers | – | 16 | 16 | 11 |
| Scholarships Programme | – | 6 | 6 | – |
| Members & Public | – | 5 | 5 | – |
| Academy Circle | – | 18 | 18 | – |
| 195 Capital Projects & Activities | – | 80 | 80 | 80 |
| Building | 1,588 | – | 1,588 | 1,588 |
| | 1,588 | 153 | 1,741 | 1,707 |
| General funds | 2,204 | 2,312 | 4,516 | 3,966 |
| NET ASSETS | 4,579 | 2,881 | 7,460 | 6,845 |

20 COMMITMENTS UNDER OPERATING LEASES

| At 31 December 2012 the group had annual commitments under non-cancellable operating leases as follows: | 2012 Property £'000 | 2012 Furniture & Equipment £'000 | 2011 Property £'000 | 2011 Furniture & Equipment £'000 |
|---|------------------------|--|------------------------|--|
| Operating Leases | | | | |
| Expiring within one year | 110 | – | – | 5 |
| Expiring in the second to fifth year | – | 6 | 110 | 2 |
| Expiring after five years* | 324 | – | 324 | – |
| | 434 | 6 | 434 | 7 |

*This commitment relates to a licence dated 15 February 1989 between BAFTA Management Limited and The David Lean BAFTA Foundation in respect of premises at 195 Piccadilly, London W1J 9LN. This lease was transferred to BAFTA on 30 June 2011 as part of the merger with The David Lean BAFTA Foundation and the licence to BML continues for the foreseeable future.

21 PENSION COMMITMENTS

The Group operates a Group personal money purchase pension scheme for certain employees. The assets are held separately from those of the Group in an independently administered fund. The pension cost charge represents contributions payable to the Group and amounted to £86k (2011: £82k). Contributions outstanding at the year end amounted to £nil (2011: £nil).

22 ANTHONY ASQUITH FUND

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

The net movement since 1 January 2012 and total funds carried forward at 31 December 2012 for the Anthony Asquith Fund were as follows:

| | 2012 £'000 |
|-------------------------------------|---------------|
| Balance at 1 January 2012 | 15 |
| Net movement in funds | 1 |
| TOTAL FUNDS 31 DECEMBER 2012 | 16 |

BAFTA SCOTLAND

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2012

| | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| INCOME | | |
| Core funding | 29 | 31 |
| Membership subscriptions | 66 | 58 |
| Awards income | 47 | 63 |
| Events | 12 | – |
| Other | – | – |
| | 154 | 152 |
| EXPENDITURE | | |
| Awards | 74 | 72 |
| Events | 11 | 7 |
| Salaries | 62 | 55 |
| Temporary staff and consultancy | 15 | 14 |
| Telephone | 1 | 2 |
| Travel | 4 | 4 |
| Printing, postage and stationery | 4 | 3 |
| Entertaining | 2 | 1 |
| Advertising and publicity | 3 | 1 |
| Equipment | 2 | 1 |
| Sundry expenses | 1 | 1 |
| Rent | 10 | 5 |
| Legal and professional | 1 | 2 |
| Bank charges | 1 | 2 |
| | 191 | 170 |
| Deficit Before Interest | (37) | (18) |
| Bank interest receivable | – | – |
| Deficit on Ordinary Activities | (37) | (18) |
| Corporate membership and Awards sponsors (included in BAFTA Management Limited) | 32 | 34 |
| | (5) | 16 |

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

BAFTA CYMRU

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2012

| | 2012 £'000 | 2011 £'000 |
|---|---------------|---------------|
| INCOME | | |
| Core funding | 21 | 18 |
| Membership subscriptions | 29 | 22 |
| Awards income | 33 | 38 |
| Events | 2 | 1 |
| Other | – | – |
| | 85 | 79 |
| EXPENDITURE | | |
| Awards | 55 | 84 |
| Events | 1 | 5 |
| Salaries | 54 | 50 |
| Telephone | 3 | 4 |
| Travel | 2 | 6 |
| Printing, postage and stationery | 4 | 5 |
| Entertaining | 1 | 1 |
| Advertising and publicity | – | – |
| Equipment | 2 | 2 |
| Sundry expenses | 2 | 7 |
| Rent | 3 | 2 |
| Legal and professional | – | – |
| Translation | – | – |
| Bank charges | 1 | 1 |
| | 128 | 167 |
| Deficit Before Interest | (43) | (88) |
| Bank interest receivable | – | – |
| Deficit on Ordinary Activities | (43) | (88) |
| Corporate membership and Awards sponsors (included in BAFTA Management Limited) | 51 | 21 |
| | 8 | (67) |

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