

BRITISH ACADEMY OF FILM AND TELEVISION ARTS  
ANNUAL REPORT & ACCOUNTS 2013



GIVING  
SOMETHING  
BACK



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

Company Registration no. 617869

Charity no. 216726



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

**BAFTA Companies**

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



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## CHAIRMAN'S STATEMENT

It's been a year of substantial growth at BAFTA, not only in the public visibility of our Awards season, but also in our charitable endeavours across the film, television and games industries.

A stellar line-up of talent took to the stage to accept BAFTA trophies in 2013, with three new additions to our illustrious list of Academy Fellows: Sir Alan Parker, Michael Palin CBE and Gabe Newell. Biddy Baxter MBE and Hamish Hamilton were honoured with Special Awards, and Film4 supremo Tessa Ross CBE joined the esteemed ranks of recipients of the Outstanding British Contribution To Cinema.

It was, perhaps, one of our most successful years in terms of television broadcasts, with BBC One's highlights coverage of the Film and Television Awards topping peak viewing figures of 13.1 million. As well as being live streamed on Twitch on the night, the Games Awards also enjoyed a highlights screening on digital channel Challenge TV a week after the ceremony, increasing its viewing figures to 119,000.

While BAFTA's glittering Awards ceremonies inevitably draw the most attention, this year saw the Academy place more dedicated focus on finding, inspiring and rewarding the next generation of talent. Our expansive and varied Learning & Events programme built on the success of 2012, adding new initiatives and schemes to excite and motivate the potential stars of tomorrow.

With our profile at an all-time high, it seemed a natural stepping stone to expand our charitable activities beyond the UK and US and venture into new territory. A launch event in Hong Kong in December marked our first foray into Asia; hopefully the first event of many. We established an advisory board with leading industry figures from Hong Kong and the UK to oversee operations in the region.

The BAFTA scholarship scheme, launched in 2012, has been one of our most successful learning initiatives. Adding to the existing six UK places, our President, HRH The Duke of Cambridge, has given his name to three new scholarships. The annual Prince William Scholarships in Film, Television and Games will assist talented people in need of financial support studying a post-graduate course in the film, television and games industries. The three chosen students will benefit hugely from Warner Bros, which is not only funding the new scholarships, but is also offering the students paid work placements.

The Duke of Cambridge re-launched our Young Games Designers initiative, which has grown beyond its annual competition for 7 to 14-year-old children into the 'go-to' careers advice destination, providing expert guidance on how to enter the industry.

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“ WHILE BAFTA'S GLITTERING AWARDS CEREMONIES INEVITABLY DRAW THE MOST ATTENTION, THIS YEAR SAW THE ACADEMY PLACE MORE DEDICATED FOCUS ON FINDING, INSPIRING AND REWARDING THE NEXT GENERATION OF TALENT. ”

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For those who have already started a career in the moving image industries but need help taking their next step, we launched Breakthrough Brits. Seventeen emerging British talents were chosen to receive year-round access to BAFTA's events and our London HQ at 195 Piccadilly, and given assistance in making the right industry connections.

The year has produced a successful financial result for the Academy, allowing the BAFTA Group reserves to grow to £8.4 million. We anticipate that some of these reserves will be invested in future development of 195 Piccadilly over the next two to three years, allowing us to expand our charitable operations even further.

Our pledge to inspire new and emerging talent is nowhere better illustrated than in our new Give Something Back campaign, aiming to support young people from all backgrounds to explore a career in the film, television and games industries. While BAFTA will perhaps forever be best known for its Awards, finding, inspiring and nurturing the BAFTA winners of the future remains our keystone.

*John Willis*  
Chairman of the Academy

29 May 2014



# 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 2013.

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

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

### 1.1 About BAFTA

#### 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, to be pursued with 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.

We held eight Awards ceremonies in the UK, which set the gold standard for industry professionals everywhere.

#### 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 the programme *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 (BAFTA). 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.

#### 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 2013, but its former activities continue elsewhere within the BAFTA Group.

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



## 1.2 The Organisational Structure

### 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 approximately ten times a year to 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 on a whole range of issues affecting the Academy. Elections for the sector committees and Council are held annually. The election process follows strict rules and procedures and election results are monitored by an independent scrutineer.

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

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

### 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.

### Management of BAFTA

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



## 2 STRATEGIC REPORT 2013

### 2.1 ACHIEVEMENTS AND PERFORMANCE

#### 2.1a BAFTA

##### Objectives for 2013

- 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 broaden our reach to international audiences and complete our first international event outside the UK and US;
- 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 deliver the first year goals of the Games Committee's strategy;
- To develop a long-term strategy for Television;
- To continue strengthening BAFTA's wider industry role.

##### Activities

We delivered eight first-class Awards ceremonies in 2013: 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, with a highlights show of the Games Awards shown on the Challenge TV digital channel. We also produced more than 190 individual online videos across our five main Awards ceremonies which, over the course of the following week, accumulated more than 585,000 views. Online visitor numbers increased for each Awards ceremony, with [bafta.org](http://bafta.org) receiving nearly 3.2 million visits over the course of the year (a 15% increase on 2012). See 2.1d for more details on our Awards ceremonies.

The year also marked our first theatrical release, a collection of the films nominated in the Short Film and Short Animation categories at the Film Awards in 2013, including the two celebrated winners, *The Making Of Longbird* and *Swimmer*. Entitled *BAFTA Shorts 2013*, the 105-minute film offered a much needed and rare opportunity for audiences throughout the UK to see them. It screened in the UK through the Independent Cinema Office, before heading off on an international tour courtesy of the British Council. We have repeated the format in 2014 on the back of its success.

Our Learning & Events programme expanded into new territory with the launch of our activities in Hong Kong in December. A masterclass with EE Rising Star-nominated actor Eddie Redmayne marked the start of the new initiative, which also saw cinema legend Sir Run Run Shaw presented with a Special Award and the addition of four new scholarships – two aimed at British students wishing to study a post-graduate course dedicated to film, television and games in Hong Kong, and two places for Hong Kong students wanting to study in the UK. The BAFTA Hong Kong Advisory Board will oversee future activities in the region; its inaugural members are: Jonathan Caplan QC (chair), Claire Breen Melwani, Kevin Burke, Peter Chan, Duncan Kenworthy OBE, Levina Li-Cadman, Peter Loehr, Shu Kei, John McLellan, Sandra Ng, William Pfeiffer, Darren Shaw, Nansun Shi, Yat Siu, Fred Wang and Katherine Yip.

Closer to home, our Scholarships scheme saw further expansion with the creation of the Prince William Scholarships in Film, Television and Games. Three UK scholars will receive financial support, mentoring, free access to BAFTA events around the UK, and a funded work placement at Warner Bros.

Elsewhere, we welcomed some noted luminaries from the film, television and games industries to our stage at 195 Piccadilly in London. These include founder of Quantic Dream and game designer David Cage, who delivered the BAFTA Annual Games Lecture in September. Other guest speakers included Hossein Amini and Richard Curtis CBE, who took part in our popular Screenwriters On Screenwriting series (David S Goyer, Tony Gilroy and Susannah Grant made up the rest of the selection, delivering their lectures at BFI Southbank). A BAFTA Tribute To Delia Smith CBE was held in April to honour the television cook, at which she was presented with a Special Award.

In total, we staged 272 public events around the country and welcomed more than 28,000 people through our doors to enjoy a range of industry lectures, debates, masterclasses, screenings and more. Although the number of attendees was slightly down on 2012, this was because we placed greater focus on attracting people who are, or will be, working in the industries of the moving image. This approach also meant we held less large scale events for the general public. We created more than 360 videos across our Awards and events, shared with an ever-increasing online audience on [bafta.org](http://bafta.org), BAFTA Guru and other websites such as YouTube. See 2.1b for more details on our L&E programme.

We celebrated new and emerging talent in 2013 as well, including the launch of a new initiative in October, Breakthrough Brits, in association with Burberry. Seventeen talented newcomers, who have been making a name for themselves within film, television and games, were chosen by a jury of industry experts, and included actors Paul Brannigan, Tom Holland and Sharon Rooney, alongside filmmakers Rowan Athale and Nisha Parti, broadcaster Arthur Williams and game designer Sophia George. The selected Brits received a year of free access to BAFTA events, as well as mentoring and guidance sessions as they move into the next stage of their careers.

“ THE GIVE SOMETHING BACK CAMPAIGN GIVES YOUNG PEOPLE THE SUPPORT NEEDED TO EXPLORE A CAREER IN FILM, TELEVISION AND GAMES. IT IS AN OPEN CALL FOR BAFTA MEMBERS, AWARD WINNERS AND INDUSTRY ORGANISATIONS TO CONTRIBUTE TOWARDS OUR CHARITABLE ACTIVITIES. ”

Building on the legacy of a 2011 initiative, we launched Brits To Watch: The Screenings, to showcase British actors, directors, writers or producers on the cusp of an international breakthrough to the US film industry. Events were held in Los Angeles and New York throughout the year, starting with BAFTA-nominated director Clio Barnard in July.

We have steadily been expanding the breadth of the talent pool in our membership. While the total number remains capped, we have proactively sought out new members in the games industry, such as Ubisoft Toronto's



## 2.1a BAFTA (cont.)

managing director Jade Raymond and Three Fields Entertainment co-founder Fiona Sperry. This bolstering of games industry members was in line with the first year goals laid out by the Games Committee in 2012. These aims also included the introduction of monthly meetings to regularly assess BAFTA's position within the games industry, as well as discuss and plan future events going forward.

We also targeted high level British television creatives, with new members in 2013 including actor-writer Mark Gatiss, actors Vicky McClure, Riz Ahmed and Rosamund Pike, writer-director Talya Tibbon, presenters Clare Balding and Dermot O'Leary, director China Moo-Young and writer Tom Stoppard.

To facilitate greater involvement of our members in the livelihoods of the potential next stars of film, television and games, we launched Give Something Back in November. This campaign gives young people from all backgrounds the support needed to explore a career in the film, television and games industries. It is an open call for BAFTA members, award winners and industry organisations to contribute towards our charitable activities, by sharing their invaluable knowledge, and, in turn, inspiring future generations.

The Television Review was completed towards the end of 2013, with its recommendations being reviewed for implementation in 2014 and beyond.

### Future plans for 2014

- To give eight Awards annually and set accepted standards of excellence for industry and audiences alike;
- To deliver a first-class programme of events for members and the public, with an emphasis on partnerships, while facilitating further evolution of the programme;
- To continue to promote the Scholarships programme as a headline initiative for the Academy;
- To expand our dedicated activity strand to support, develop and inspire new and emerging talent;
- To take more creative ownership of our broadcasts, with new programmes across multiple channels;
- 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, and to utilise that wealth of talent more;
- To manage and enrich our archive to BAFTA's best advantage, and increase the visibility of our Heritage And Archive work;
- To deliver the second year goals of the Games Committee's strategy;
- To implement the findings drawn from the Television Review;
- To establish a Global Management Team which will oversee and coordinate our combined activities at home and abroad;
- To strengthen our wider industry role by positioning BAFTA as a major contributor to UK and international initiatives;
- To consolidate our good financial position to allow increased spending on our charitable endeavours.

## 2.1b Learning & Events

### Objectives for 2013

- 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 both in London, through our masterclass programme, and the rest of the UK;
- To improve monitoring and evaluation to understand our audiences better.

### Activities

Building on our mission to help talented people succeed, whatever their background, 2013 has been the busiest year to date for our Learning programme. We established six major new initiatives (Brits To Watch: The Screenings, BAFTA Crew, Give Something Back, our Children's Behind The Scenes Roadshow, Breakthrough Brits and our activity in Hong Kong); we re-booted both our Nominated Shorts Tour and Young Game Designers, the latter with the help of our President HRH The Duke of Cambridge; and we launched new events, such as Generation Next and Filmmakers Market – all this on top of continuing to develop and improve our existing activities.

Recognising that BAFTA has an important role to play in identifying those with talent and helping them attain both industry and public profile, this year we have given more attention and resources towards our Talent Showcase programme, which now sits together with our Industry, Skills Development and Campaigns programmes and demonstrates how BAFTA can help support talented people throughout the stages of our talent pyramid. Talent Showcase works with BAFTA identified practitioners, using BAFTA's profile to help them gain industry recognition and ultimately build a public following.

Our new initiative, Breakthrough Brits, launched in November 2013 and highlighted 17 talented individuals who have made a significant creative contribution to film, television and games for the first time. Not only were their achievements celebrated at a fantastic event at Burberry's flagship store at 121 Regent Street, they will also benefit from BAFTA support for a full year as we help them to make connections with those in the industry who can further their careers.

We've continued to grow the BAFTA Rocliffe New Writing forum this year, with sessions at both the New York TV Festival and Edinburgh TV Festival. Several of the writers have since won commissions and development deals.

Brits To Watch: The Screenings launched this year. Working with our US branches, we identified film and television programme makers that had achieved recognition in the UK who we felt had potential to succeed in the US – practitioners such as Clio Barnard and Richard Laxton. We held screenings of their films in New York and Los Angeles for an industry audience, and set up meetings for the filmmakers with agents and producers.

Another new initiative within the Talent Showcase programme is the BAFTA Children's Behind The Scenes Roadshow, the first of which took place as part of the Barbican's Framed Family Festival in November. The Roadshow worked with the award winners and nominees from the Children's Awards, helping children understand the roles (as well as the blood sweat and tears!) which create excellent British children's film, television and games. Our branches in Scotland and Wales have already delivered several sessions, showcasing the work of their respective winners and nominees.





## 2.1b Learning & Events (cont.)

BAFTA's Skills Development programme added a major new strand this year – BAFTA Crew – an initiative for below-the-line crew in the English regions. Approximately 200 crewmembers with a minimum of two credits joined this networking group and were able to access monthly live and online masterclasses, as well as join an online networking group. The model has been so successful that in 2014 we plan to expand it to Scotland, Wales and Northern Ireland, as well as to include the games sector.

BAFTA Crew complements the London craft masterclasses which continue to go from strength to strength, expanding from the ICA's monthly masterclasses to an additional new home at the BFI. Our large scale writing masterclasses, in the form of the Screenwriters On Screenwriting Lecture series also continued this year, attracting some of the world's leading talent, namely David S Goyer, Hossein Amini, Richard Curtis CBE, Susannah Grant and Tony Gilroy.

Our Guest Lectures rounded off the Skills Development programme, helping lecturers connect with BAFTA experts who deliver talks as part of their courses, ensuring that courses remain industry-relevant.

Generation Next and Filmmakers Market offered day-long sessions where we threw the doors of BAFTA open to those new to the television and film industries. They helped newcomers understand the industries, looking at where the emerging business opportunities lie and, crucially, how the attendees can best position themselves to take advantage of them.

Finally, BAFTA Guru, our online learning channel and the backbone of our Skills programme, has continued to attract audiences of career starters. Our podcasts, in particular, achieved a massive boost from the Screenwriters' Lecture Series, cementing audio as a popular format for our archive of resources, while our videos continue to excite and engage online viewers.

Within the Campaigns programme, and again supported by the Duke of Cambridge, we re-launched Young Game Designers in November. Now more than just a competition, the initiative includes a web series, offering a peek behind the scenes of the games industry; workshops around the country; and online support and mentoring from industry insiders.

Finally, our Industry programme acted as the engine to all of the above – not only capturing the knowledge and expertise of our members, but also debating the major issues affecting the film, television and games industries. Our Question Time sessions continued to engage audiences – debating the hot topics of the day in each sector. A Life In Pictures attracted another stellar line-up of stars, including Dame Helen Mirren, Jim Broadbent, Joss Whedon, Ron Howard and Tom Hanks, all of whom shared their insights into their craft with an audience of both BAFTA members and the public. Meanwhile, David Cage delivered a fascinating lecture on the games industry.

### Future plans for 2014

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

“ BAFTA HAS AN IMPORTANT ROLE TO PLAY IN IDENTIFYING THOSE WITH TALENT AND HELPING THEM ATTAIN BOTH INDUSTRY AND PUBLIC PROFILE. ”

BAFTA's Learning Campaigns use our industry knowledge and networks to help tackle some of the barriers to progression within the industries. Our work in this area has been informed by our Career Pathways report, published in late 2012. The report highlighted several key issues which create barriers for young people entering the industry, so in response we launched Give Something Back in the presence of HRH The Duke of Cambridge in November. Give Something Back asks our members to support the development of the next generation of talent by volunteering their time, making donations and offering work placements. Our database of willing volunteers has been paired up with mentoring and other opportunities through our carefully selected partners.

We also added three new scholarships – the Prince William Scholarships in Film, Television and Games, supported by BAFTA and Warner Bros.



## 2.1c BAFTA Archive and Heritage

### Objectives for 2013

- To develop BAFTA's research and development (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;
- To 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.

### Activities and Achievements

We continued our work with cultural, media and educational organisations to promote the value of screen industry content and history.

Together, BAFTA Archive and our Productions team completed the *100 Years Of British Film* project, a seven-minute short film which features 232 film clips set to five pieces from classic British soundtracks. The project was led by BAFTA Vice President Duncan Kenworthy, and benefitted from the generous support and resources of the British film industry. The aim was to focus audience attention on the range and depth of British film culture, and inspire future generations of British practitioners and audiences by reminding them of the UK's amazing screen heritage. BAFTA worked with the BFI, Into Film and the British Council to reach industry and education audiences.

Over the summer, we relocated the entire BAFTA Archive holdings to offsite professional storage. The move involved careful packing and transportation of more than 300 boxes of BAFTA Archive legacy content and the detailed cataloguing of all material (AV, photography, paper assets, journals, objects and other ephemera). Our digitisation programme also progressed. Enabled by the BAFTA Archive R&D technology, we digitised 67 video titles from tape formats. Working with Rex Features, we completed the selected back catalogue stills scanning project, adding more than 600 legacy images to the digital holdings. Alongside video and photography, the process of scanning a pilot collection of BAFTA paper materials was also initiated.

BAFTA Archive Research operates within the Academy to perform technology research and support the needs of media collection managers and owners. To aid this, we developed a business plan to launch a set of media management services and products to be offered to small and medium-sized collections.

We launched the media service Source To Screen, which is used internally by the BAFTA Archive, Awards, Productions and Communications teams and has also won support from external subscribers, including FOCAL International, the Royal Television Society Southern Centre, and the Association of International Broadcasters.

Research projects were developed in the area of media processing and cloud computing. The Technology Strategy Board supported the VQIndex project, which began in February 2013. The project successfully created a mechanism for visual quality measurement, enabling content owners and publishers to ensure the media is offered at the highest quality available.

We also successfully applied for Technology Strategy Board project funding that will enable further R&D innovation through 2014-2015. These projects include *VISIBLE RIGHTS*; a collaborative project through which we will work with UCL and Film London to demonstrate the value of rights clearance data and innovate a rights clearance toolset, enabling content owners to prepare their holdings for friction-free licensing.

ContentSlate is another project dedicated to creating quality moving image content for the digital age, updating the tradition of providing this information at the start of contribution and distribution.

More information on BAFTA Archive Research, our projects, products and services, can be found at: [www.archiveresearch.net](http://www.archiveresearch.net)

“ THE AIM OF THE 100 YEARS OF BRITISH FILM PROJECT WAS TO FOCUS AUDIENCE ATTENTION ON THE RANGE AND DEPTH OF BRITISH FILM CULTURE, AND INSPIRE FUTURE GENERATIONS OF BRITISH PRACTITIONERS. ”

Alongside a series of exhibitions displayed at 195 Piccadilly, we produced a number of special events in 2013. Architect-turned-artist Kevin Vucic-Shepherd was given unparalleled access to BAFTA's headquarters and archive material to create a unique lightbox, *Piccadilly To Jermyn St 2012-2013*. This provided a 'time capsule' portrait of our members' site, 195 Piccadilly. We also produced an illustrated online feature with BAFTA Awards set designer, Peter Bingemann.

### Future plans for 2014

- To develop BAFTA's R&D activity and commercial services;
- To accelerate the digitisation and sharing of BAFTA Archive and Heritage content and build an active portfolio of projects;
- To expand activity in the agenda for collecting, protecting and sharing the heritage of British film, television and games;
- To share BAFTA's growing media content and history with the public through exhibitions, web publishing, production and partnerships;
- To work with BAFTA offices and partners on joint Archive and Heritage projects and initiatives, promoting the value of our content for education and wider public engagement.



## 2.1d Awards

### Objectives for 2013

- To produce five high-profile Awards ceremonies;
- 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](http://bafta.org) the primary destination for immediate and comprehensive Awards coverage.

### Activities

The [EE British Academy Film Awards](#) ceremony took place at the Royal Opera House on 10 February, hosted by Stephen Fry.

The run up to the ceremony saw us launch a high profile marketing and publicity campaign, which focused on the tagline, 'Share The Moment'. London Underground one-sheet posters, bus supersides posters, a spot on the Piccadilly Lite LED widescreens at Piccadilly Circus and a cinema trailer were all created to build excitement for the Awards, and highlight the BBC One broadcast. 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. BAFTA's social media hubs also became a hive of activity and public interaction in the weeks leading up to the event.

The night before the ceremony, our Official Jeweller, Asprey, hosted a glittering nominees reception at its New Bond Street store. Among the mix of attendees were such Hollywood luminaries as George Clooney, Ben Affleck, Bradley Cooper, Jennifer Lawrence, Jessica Chastain and Sally Field.

On the night, *Les Misérables* was the most prolific winner, taking home four BAFTAs, including Supporting Actress for Anne Hathaway. However, it was *Argo* that won the two most prized awards: Best Film and Director (Ben Affleck), adding Editing to its roster as well. Daniel Day-Lewis took home the Leading Actor BAFTA for his portrayal of the titular character of *Lincoln*, while latest Bond actioner, *Skyfall*, won in the Outstanding British Film and Original Music categories. The night's only publicly voted award, the EE Rising Star, was won by Juno Temple.

Tessa Ross CBE and Sir Alan Parker were the recipients of the Academy's highest honours: the controller of Film and Drama at Channel 4 and head of Film4 was given the Outstanding British Contribution to Cinema, while the *Bugsy Malone* and *Mississippi Burning* director was bestowed with the Fellowship.

The highlights show on BBC One attracted its highest ratings in recent years, with an average audience of 5.4 million watching the main show, with a further 495,000 enjoying the repeat on BBC Three. In addition to its UK broadcast, the ceremony was also sold to more than 160 territories across the globe.

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

The [British Academy Games Awards](#) took place at the London Hilton, Park Lane on 5 March, hosted by Dara Ó Briain for the fifth year running. Among the citation readers were gymnast Louis Smith, actor Mathew Horne, comedian Ed Byrne, *Tomb Raider* game scriptwriter Rhianna Pratchett and tennis legend Boris Becker.

The biggest cheer of the night was reserved for Gabe Newell, whose Fellowship was presented by Jonathan Ross. Newell's creative contribution to the games industry, through both Valve and Steam, has made him a legend among gamers and his peers.

Lyrical adventure game *Journey* was the most successful winner on the night, walking away with an embarrassment of riches, including awards for Artistic Achievement, Audio Achievement, Game Design, Online Multiplayer and Original Music. However, it was beaten to Best Game by stealthy action adventure *Dishonored* (Arkane Studios/Bethesda Softworks). *The Walking Dead* did well, collecting double success in the Mobile & Handheld and Story categories, while *The Unfinished Swan* also won two BAFTAs, for Game Innovation and Debut Game.

Danny Wallace was awarded his first BAFTA, winning the Performer category for his work as the narrator in indie puzzler *Thomas Was Alone*, while another puzzle game, *The Room*, won the British Game award.

The Awards were live streamed on Twitch, with a highlights show, fronted by Matt Bell, televised on digital channel Challenge TV on 11 March, attracting 119,000 viewers.

The full list of winners and videos from the night are available to view on [www.bafta.org](http://www.bafta.org).

The [BAFTA in Scotland New Talent Awards](#) were held at Òran Mór in Glasgow on 21 March, hosted for the second year running by Muriel Gray. Celebrating Scotland's new and rising pool of talent, the event saw awards being presented across the creative art forms.

Twelve-year-old Daniel Kerr made a name for himself, not only for his portrayal of gangster Paul Ferris in film *The Wee Man*, which won him the night's Acting Performance award, but also because he became the youngest ever New Talent winner. Recovering heroin addict and film director, Garry Fraser, won the Factual category for his moving documentary *Everybody's Child*, while at the other end of the spectrum, satirical mockumentary *The State Of Greenock* won the Entertainment award. *Lost Serenity* won twice, with Alan McLaughlin collecting the Director of Photography award and Pier Daniel Cornacchia and Ana Irina Roman clinching Sound Design. The prized Best New Work award, sponsored by Channel 4, went to *Hannah And The Moon*.

Find the complete list of winners and watch the ceremony in full on [www.bafta.org/scotland](http://www.bafta.org/scotland).

The [British Academy Television Craft Awards](#) ceremony took place at The Brewery in London on 28 April, celebrating the best in behind-the-scenes talent. The event was hosted by actor Stephen Mangan, with presenters including Russell Tovey, Dawn O'Porter, Anne Reid, James Martin and Mary Beard.

Given its huge success in the UK and around the rest of the world, it was perhaps no surprise that London 2012 programming was the big winner on the night, taking home three BAFTAs; *The London 2012 Olympic Opening Ceremony: Isle Of Wonder* won Director: Multi-Camera; *London 2012 Olympic Games: Super Saturday* triumphed in the Sound: Factual category; and *Channel 4 Paralympics* was a popular winner for Digital Creativity.

*Amish: A Secret Life* (Editing: Factual and Photography: Factual), *Call The Midwife* (Director: Fiction and Make Up & Hair Design), *The Fear* (Editing:



## 2.1d Awards (cont.)

Fiction and Photography & Lighting: Fiction) and *The Hollow Crown* (*Henry IV* for Original Music and *Richard II* for Sound: Fiction) won two BAFTAs apiece. Meanwhile, multi-camera director Hamish Hamilton was recognised for his outstanding creative contribution to the industry with the Special Award.

The full list of winners and extensive video footage are available to view on [www.bafta.org](http://www.bafta.org).

The [Arqiva British Academy Television Awards](#) ceremony took place at London's Southbank Centre Royal Festival Hall on 12 May.

Our glamorous pre-Awards nominees party was held at the Corinthia Hotel in London. Among the guests were the *Made In Chelsea* stars, Mary Berry, Olivia Colman, Paul O'Grady, Meera Syal and Sanjeev Bhaskar.

After a year's absence, returning host Graham Norton could have had reason to be disappointed this year, losing out to Alan Carr in the Entertainment Performance category for *Alan Carr Chatty Man*. But he did not walk away empty-handed, with *The Graham Norton Show* collecting the Entertainment Programme award.

But the main star of the event was actress Olivia Colman, who went home with two BAFTAs, picking up Supporting Actress for her role as Sue in *Acused* (*Mo's Story*) and Female Performance In A Comedy Programme for her portrayal of Sally in *Twenty Twelve*, which also collected a BAFTA for Situation Comedy. Steve Coogan won the Male Performance In A Comedy Programme for *Welcome To The Places Of My Life*.

“ THE MAIN STAR OF THE TELEVISION AWARDS WAS ACTRESS OLIVIA COLMAN, WHO WENT HOME WITH TWO BAFTAS, PICKING UP SUPPORTING ACTRESS AND FEMALE PERFORMANCE IN A COMEDY PROGRAMME. ”

*The Hollow Crown* strand was also rewarded with two wins: Ben Whishaw in the Leading Actor category for his performance as *Richard II*; and Simon Russell Beale for Supporting Actor for playing Falstaff in *Henry IV Part 2*. Rounding out the acting awards, Sheridan Smith gave a breathless speech after winning Leading Actress for her title role in *Mrs Biggs*. The *Radio Times* Audience Award – the only Television Award voted for by the public – was won by HBO's fantasy epic, *Game Of Thrones*.

The highest profile awards of the night went to two popular choices: the Special Award, recognising the year's most important personal contribution on screen in factual television, was presented to Clare Balding; while the Fellowship was bestowed on Michael Palin CBE, presented to him on the night by fellow Python, Terry Jones.

The full list of winners and video coverage is available on [www.bafta.org](http://www.bafta.org).

Held a month earlier than in 2012, the 23rd [British Academy Cymru Awards](#) celebrated the very best of the television, film and interactive industries in Wales. Hosted by Matt Johnson and *BBC News*' Siân Lloyd, the ceremony was held at the Wales Millennium Centre in Cardiff on 29 September.

While the Welsh film industry was celebrated – with Michael Sheen winning Best Actor for his role in *The Gospel Of Us*, and sci-fi thriller *The Machine* picking up three awards in the Special Achievement For Film, Best Costume Design and Original Music categories – this year's Awards were dominated by independent small screen productions. *Stella* claimed Best Television Drama, with writer-star Ruth Jones also winning Best Writer for the series. BBC Cymru Wales' *Doctor Who* 50th anniversary was celebrated during the ceremony, with its producer, Julie Gardner, honoured with the Sian Phillips Award. Sara Lloyd Gregory was crowned Best Actress for her lead role in *Alys*, with the S4C series also winning Best Photography and Lighting.

ITV Cymru Wales' *Byd Ar Bedwar* won Best Current Affairs; *Y Sioe/12* received the Best Sport Programme Or Live Outside Broadcast award; *Cor Cymru* won Best Music And Entertainment Programme; and *Dwylo'r Enffys* was named Best Children's Programme. Mei Williams picked up two awards, with S4C's *Fy Chwaer A Fi* winning him Best Director Factual, while the English language version of the documentary, made for BBC Cymru Wales, earned him Best Photography Factual, too. And S4C's *Newyddion* anchor for more than 30 years, Dewi Llwyd, won the Special Award for his outstanding contribution to television.

The full list of winners and photos from the night are available on [www.bafta.org/cymru](http://www.bafta.org/cymru).

The [British Academy Scotland Awards](#) was held at the Radisson Blu Hotel in Glasgow on 17 November and hosted by Edith Bowman, celebrating the very best in Scottish film, television and games over the year. She was joined on stage by such stellar presenters as Brian Cox, Kelly Macdonald and Greg McHugh.

Three Outstanding Contribution awards were handed out, with Richard Wilson honoured for Outstanding Contribution To Television And Film; Kirsty Wark highlighted for her Outstanding Contribution To Broadcasting; and the Outstanding Contribution to Craft award given to visual effects supervisor, Steven Begg. On the games front, Rockstar North, the team behind the incredibly successful *Grand Theft Auto* series, was presented with a Special Award For Achievement for *GTA V*'s stunning global success.

The award for Actor/Actress Film was won by George MacKay after his critically acclaimed performance in *For Those In Peril*, which also picked up the Feature Film award. Peter Mullan won in the Actor/Actress Television category for thriller *The Fear*, with comedian Brian Limond collecting the Comedy/Entertainment Programme award for *Limmy's Show*, and Robert Jones winning the Writer award for *Murder*, which also triumphed in the Television Drama category. The Director award went to Emma Davie and Morag McKinnon who co-directed the moving *I Am Breathing*.

The full list of winners and photos are available on [www.bafta.org/scotland](http://www.bafta.org/scotland).

Hosted by Jake Humphrey at the Park Lane Hilton on 24 November, the [British Academy Children's Awards](#) celebrated the very best in film, television, games and online media aimed at children and young people. Among the presenters were Myleene Klass, Henry Winkler, Morwenna Banks and Shappi Khorsandi.

Prior to the ceremony, BAFTA held a special Awards showcase at the Barbican on 17 November: the Children's Behind The Scenes Roadshow



## 2.1d Awards (cont.)

featured many of the creative talents nominated for an award. Presented by *Friday Download's* Shannon Flynn and *Wolfblood's* Bobby Lockwood, the young audience were treated to a mix of live demonstrations, onstage interaction and exclusive video interviews.

Lockwood had reason to celebrate himself come the main event, winning his first ever BAFTA in the Performer category for his role as Rhydian Morris in *Wolfblood*. Also enjoying their premiere BAFTA win were Sam Nixon and Mark Rhodes, who picked up the Presenter award for *Sam & Mark's Big Friday Wind Up*. Another inaugural winner was Somethin' Else, a content producer for a wide range of platforms, which collected the Independent Production Company award.

But it was a night of repeat performers, with CITV's *Share A Story* celebrating its second win in a row in the Short Form category; *The Amazing World Of Gumball* notching up a second win on the trot for Writer; and *Horrible Histories* winning its fourth BAFTA in as many years in the Comedy category (the latter setting a record for the most consecutive wins).

The BAFTA Kids' Vote competition, voted for by the nation's 7 to 14-year-olds, saw *Britain's Got Talent* star Ashleigh Butler and her adorable dog, Pudsey, present awards to *Despicable Me 2* (in the Film category), *Jessie* (Television), *Despicable Me 2 Minion Rush* (Game) and *Bin Weevils* (Website).

The recipient of this year's Special Award was legendary *Blue Peter* editor and producer Biddy Baxter. The award was presented by former BBC Director Of Programmes, Sir David Attenborough.

The full list of winners and exclusive video footage from the night are all available to view on [www.bafta.org](http://www.bafta.org).

### Future plans for 2014

- To produce five high-profile Awards ceremonies;
- 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](http://bafta.org) the primary destination for immediate and comprehensive Awards coverage;
- To review the production format of the Children's Awards.

## 2.1e Productions

### Objectives for 2013

- To provide engaging online video content to further promote BAFTA's Awards and events activity and support BAFTA's charitable objectives;
- To film 45 of our UK events from our L&E 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 technical partners.

### Activities

We produced a total of almost 200 video edits to support our five main Awards ceremonies, including pre-awareness promos and trailers (for cinema, television and online), *Films In The Frame/Nominations In The Spotlight*; highlights videos from the nominee parties; 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 again 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. We also produced a Games Awards highlights programme again, which aired on Challenge TV.

In collaboration with the Communications team, we took the decision at the beginning of 2013 to change the content we were producing for the BAFTA Guru website in order to make it more appealing to our viewership. The main change was to scale back the number of full L&E events filmed and instead concentrate on filming more bespoke and craft-based packages.

We filmed 30 key events from the L&E programme, which included our Annual Games Lecture with David Cage, our Tribute To Delia Smith, and our Games, TV and Children's Questions Times, which continue to be streamed in full HD with a simultaneous Twitter feed.

Five A Life In Pictures events – with Joss Whedon, Ron Howard, Tom Hanks, Emma Thompson and Jim Broadbent – were also filmed across the year. This series has been purchased by five international licensees, including Sony Television for Russia, which is a new broadcaster for 2013.

Our involvement in the BBC broadcasts of the Film and Television Awards grew considerably again, and Challenge TV had a lot more involvement in the Games Awards highlights programme we produced, which increased the viewing figures to 119,000.

### Future plans for 2014

- To identify our audiences so that we can create content for target groups;
- To increase revenue and reach in the UK and the rest of the world;
- To establish BAFTA Productions as a respected producer of content within the industry;
- To develop our own projects and to collaborate on programmes with other production companies;
- To grow our relationships with technical partners and build a strong relationship with our new content distributor, IMG Media.



## 2.1f Other Initiatives

### Objectives for 2013

- 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 raise the technical standards at 195 Piccadilly and use the Digital Strategy Committee to drive technical and digital advancement throughout the Academy;
- To strengthen our wider industry role by positioning BAFTA as a major contributor to worldwide initiatives, including the Albert Consortium.

### Activities

See section 2.1h for details about 195 Piccadilly Limited.

An audit of the Academy’s outputs and opportunities was not completed in 2013, but remains an objective for the future.

The Digital Strategy Committee has set a defined agenda to ensure that technical and digital advancements continue throughout the Academy’s various departments. It has been reviewing the digital impact in Learning & Events, Awards, Archive and Buildings.

The Albert Consortium continues to be at the forefront of encouraging, promoting and supporting best practice in sustainability across the television production sector. In July, a partnership between the Consortium, responsible for industry carbon calculator Albert, and Julie’s Bicycle, the sustainability organisation, was announced. Both organisations pledged to pool resources to support the development of the skills, knowledge and practical tools needed to facilitate sustainable practice across the creative industries.

### Future plans for 2014

- To perform an audit of the Academy’s outputs and opportunities;
- To continue to position BAFTA and the Albert Consortium at the heart of the creative industries’ efforts to establish the UK as a global leader in sustainable production best practice;
- To use the Digital Committee to drive technical and digital advancement throughout the Academy.

## 2.1g BAFTA Management Limited

### Objectives for 2013

- 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 increase revenues from BAFTA content sales through our relationship with Content Media;
- 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.

### Activities

Efforts to identify a suitable title sponsor for the Games Awards in 2013 proved unsuccessful, resulting in a variety of partnerships as a contingency. The overall sponsorship and partnership revenue generated was down on 2012, which has led the Commercial Committee to pursue a revised format for the 2014 Awards to generate greater public appeal.

Following the success of this year’s EE British Academy Film Awards, title sponsor EE has committed to extending this partnership to include the 2014 and 2015 ceremonies.

Arqiva sponsored the Television Awards ceremony for a second year in 2013 and extended this into 2014. Total production, sponsorship and partnership revenue increased from 2012.

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“ BAFTA PRODUCTIONS CONTINUES TO DEVELOP ITS REACH AND IS LOOKING TO GROW THE REVENUE STREAM FURTHER. ”

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Despite the absence of significant sponsorship revenue for either the Games Awards or Children’s Awards, the Learning & Events programme received significant support for the charity’s future activities from a growing number of event sponsors and partners, providing much-needed support for the charity’s activities in future years.

We continued to grow BAFTA Productions’ commercial activity, with increased revenue from international and domestic programme licensing. The year generated the highest revenue to date from international sales of the Film Awards and additional content for the second successive year. Additional sales of our other Awards programming and filmed content from our Learning & Events programme, including the A Life In Pictures series, demonstrates our growing reach as a content producer.





## 2.1g BAFTA Management Limited (cont.)

Despite a successful year for BAFTA Productions, we are continuing to develop our reach and looking to grow the revenue stream further. Content Media was our partner throughout 2013, but from mid-2014 this will change to IMG Media, after a tendering process.

Excluding the contribution from 195 Piccadilly in 2012, the revenue for BAFTA Management Limited has increased 5% to £4,108k (2012: £3,922k) during the year.

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

### Future plans for 2014

- To deliver two first-class Awards broadcasts for the Film and Television Awards, taking greater creative ownership of our broadcasts, with new programmes across multiple channels;
- To continue a long-term sponsorship relationship for the Film Awards and identify a party sponsor for Film;
- To increase revenues from BAFTA content sales through our new relationship with IMG Media;
- To implement the findings and conclusions drawn from the Television Review to secure a long-term sponsor for the Television Awards;
- To deliver the new format production for the Games Awards and, following a review process, for the Children's Awards;
- To generate sufficient profits to Gift Aid to the charity for investment in the Learning & Events programme, the Archive and other programmes to benefit the charity.

“ WE CONTINUED TO DEVELOP 195 PICCADILLY AS A FIRST-CLASS VENUE FOR SCREENINGS, CONFERENCES AND A VARIETY OF OTHER BUSINESS ENTERTAINING OR PARTY FUNCTIONS. ”

## 2.1h 195 Piccadilly Limited

### Objectives for 2013

- To complete the successful transition of 195 Piccadilly to an independent BAFTA hospitality business;
- To raise the technical standards at 195 Piccadilly;
- To generate sufficient profits to Gift Aid to the charity for investment in the Learning & Events programme, the Archive and related web incentives.

### Activities

From 1 January 2013, 195 Piccadilly Limited commenced trading, following the termination of the Capital Group management contract. All staff were retained as we continued to develop 195 Piccadilly as a first-class venue for screenings, conferences and a variety of other business entertaining or party functions. The transition proved to be a success, leading to an increase in profits on the previous year despite a very successful 2012, which included a contract with UPS for the duration of the London Olympics year-on-year.

The site retained its high technical standards through high profile partnerships with leading companies in the technology field, including Barco and Dolby.

The service levels and experience offered at 195 Piccadilly have been reviewed with the assistance of The Gorgeous Group with various changes being implemented during the year, and further improvements due in the future.

195 Piccadilly Limited offered venue hire facilities to four charities during 2013, including University of Westminster and the National Film and Television School.

Excluding a service charge payable to BAFTA, the profit of 195 Piccadilly Limited is recorded as £1,422k, which represents a 7% increase year-on-year.

The Commercial Committee continues to oversee the development of 195 Piccadilly and will explore opportunities to grow the business.

### Future plans for 2014

- To raise the technical standards at 195 Piccadilly;
- To build on the excellent financial performance achieved at 195 Piccadilly in 2013, and to develop the next phase of the plan to grow the 195 Piccadilly business further;
- To plan and redevelop the existing second floor members' bar and restaurant at 195 Piccadilly;
- To generate sufficient profits to Gift Aid to the charity for investment in the Learning & Events programme, the Archive and other programmes to benefit the charity, including 195 Piccadilly.



## 2.11 Key Performance Indicators

### CORE OBJECTIVE

To facilitate further evolution of the L&E programme to ensure that more talented people have the skills, knowledge and networks to create excellent film, television and games.

### LEARNING & EVENTS

#### OUTCOME

BAFTA's L&E programme grew substantially in 2013 and included the delivery of 272 events across the UK and US as well as events for the very first time in Asia. The total spend on L&E activity in 2013 was £1,876k, an increase of 29% on that spent in 2012.

### CORE OBJECTIVE

To reach an audience for the Games Awards comparable to a traditional television audience through a range of media channels, and to develop a long-term strategy for television.

### AWARDS

#### OUTCOME

The Games Awards were streamed live via Twitch in 2013 and received a broadcast on Challenge TV, reaching an audience of 119,000 viewers in total. While this was a good step in the right direction, we recognise that there is still a long way to go for our Games Awards to match the viewing figures achieved for the Film and Television Awards broadcasts. We instigated a review of our various Television activities and will implement a new strategy in summer 2014 to increase awareness and impact of BAFTA's work with both the industry and public.

### CORE OBJECTIVE

To establish new and emerging talent as a key priority, identifying talented newcomers and supporting their careers with the aim of ensuring the majority remain involved in the production of film, television or games.

### NEW AND EMERGING TALENT

#### OUTCOME

We were able to support the careers of more new and emerging talent across the UK through our BAFTA Crew and Breakthrough Brits schemes (both launched in 2013), which complement BAFTA's existing scholarship and mentoring initiatives. We also launched the Give Something Back campaign, which will allow many more BAFTA members to contribute their time and expertise to our new talent and other learning programmes. We will monitor the career progress of those who pass through our various new and emerging talent schemes.

### CORE OBJECTIVE

To complete the review of membership and continuing membership criteria by June 2013.

### MEMBERSHIP

#### OUTCOME

The review of membership and continuing membership criteria for all UK members was a substantial exercise completed around the 2013-2014 membership renewal. A number of previously voting members have moved to non-voting membership status, and the review has provided emphatic endorsement that the high calibre qualification criteria behind the BAFTA vote is met through our body of 6,500 Film Awards voting members.





## 2.11 Key Performance Indicators

### CORE OBJECTIVE

To deliver the full launch of the Archive Research Project and to set out a modern day strategy for BAFTA's Archive and Heritage function.

### ARCHIVE AND HERITAGE

#### OUTCOME

The Archive Research Project was fully launched in 2013 and its Source To Screen digital content sharing system received three further grants from the Technology Strategy Board to support the VQ-Index, Content Slate and Visible Rights research components. A large amount of housekeeping, including the relocation of the entire BAFTA archive into third party storage facilities and the relocation of the BAFTA Archive team into the centre of the organisation, underpinned a year of strategic planning for the future of BAFTA's Archive activity.

### CORE OBJECTIVE

To increase revenues from BAFTA content sales and to reach new audiences through the expanding content output of BAFTA Productions.

### BROADCASTING AND PRODUCTIONS

Revenue from our content sales increased in 2013 by 25% thanks mainly to new international market sales of our A Life In Pictures strand. Following a full review of options and opportunities, we also appointed a new sales agent for our content sales, with IMG Media taking over from 1 June 2014. In terms of audiences, we achieved a peak BBC audience of 13.1m viewers across the Film and Television Awards broadcasts, and sold the broadcast rights for the Film Awards to more than 160 territories.

### CORE OBJECTIVE

To broaden our reach to international audiences and complete the first event outside the UK and the US.

### INTERNATIONAL

Following a first reconnaissance trip in June, BAFTA delivered its first ever series of events outside the UK and US with four days of activity in Hong Kong in December. The events were complemented with the creation of a Hong Kong Advisory Board and the launch of a scholarship programme in the region for 2014.

### CORE OBJECTIVE

To complete the successful transition of 195 Piccadilly to an independent BAFTA hospitality business.

### FINANCIAL STABILITY

The transition of the 195 Piccadilly hospitality business to a subsidiary company of BAFTA Management Limited proved to be both smooth and profitable, with business levels exceeding those achieved in 2012.



## 2.11 Key Performance Indicators

NUMBER OF EVENTS STAGED	2011	2012	2013 target	2013 actual	2014 target
	237	228	250	272	250

### *Our objective*

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

### *What we achieved*

- We added several new major initiatives and events in 2013, including Brits To Watch: The Screenings, BAFTA Crew, the Children's Behind The Scenes Roadshow, Generation Next and Filmmakers Market;
- The number of events grew by 19% on 2012.

NUMBER OF SCREENINGS HELD	2011	2012	2013 target	2013 actual	2014 target
	225	250	230	244	230

### *Our objectives*

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

### *What we achieved*

- The level of our programme remained consistent with 2012, offering a diverse range of both public and member screenings;
- Attendance was at 51% of the average.

NUMBER OF PARTNER INSTITUTIONS	2011*	2012	2013 target	2013 actual	2014 target
	92	101	120	71	75

### *Our objective*

- To work strategically with partners to increase audiences.

### *What we achieved*

- We continued to rationalise partnerships by concentrating resources on umbrella organisations;
- We redefined the term 'partner institution' in 2013, narrowing its focus, which contributed to the fall in number.

\* In 2011, BAFTA rationalised partnerships to work with fewer, more strategically useful partners which resulted in a decrease from 2010.

NUMBER OF PEOPLE WHO ATTENDED OUR EVENTS	2011	2012	2013 target	2013 actual	2014 target
	29,770	30,522	35,000	28,709	35,000

### *Our objective*

- To reach those people with the greatest interest in the subject matter, with a particular focus on helping and enthusing new and emerging talent.

### *What we achieved*

- Our more targeted approach has inevitably meant a slight drop in numbers, but we feel we have successfully reached those who would benefit the most from our events.

NUMBER OF YOUNG PEOPLE REACHED THROUGH OUR COMPETITIONS & INITIATIVES	2011	2012	2013 target	2013 actual	2014 target
	460,099	593,674	750,000	406,506	850,000

### *Our objective*

- To engage with young people through BAFTA Kids' Vote and the BAFTA Young Game Designers competition and site.

### *What we achieved*

- A decision was made to move the timing of the Young Games Designers competition to tie in better with school terms, with the competition instead re-launched in November 2013. This effectively has meant that YGD has not factored in the 2013 number, with the above figure representing only the BAFTA Kids' Vote engagement.



## 2.11 Key Performance Indicators (cont.)

NUMBER OF UNIQUE VISITORS TO BAFTA WEBSITES	2011	2012	2013 target	2013 actual	2014 target
	2.2m	3.0m	3.0m	3.2m	3.5m

### 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

- Online visitor numbers increased on [bafta.org](http://bafta.org), with a 15% increase on 2012;
- From March 2013, we uploaded all our print publications (Awards brochures and event programmes) on Issuu, a public online publishing site. The total number of impressions in 2013 was 36,128 across 20 publications.

TOTAL VIEWERS REACHED BY ALL OUR TELEVISION BROADCASTS	2011	2012	2013 target	2013 actual	2014 target
	11.5m	10.0m	10.0m	11.5m	10.0m

### Our objective

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

### What we achieved

- The UK broadcast of highlights from the Film Awards was shown on BBC One and drew an average of 5.4 million viewers, our highest since 2003, peaking at 6.2 million;
- The Television Awards was also screened on BBC One and attracted 6.1 million viewers, our highest figures since 2004, peaking at 6.9 million viewers;
- A highlights show from the Games Awards aired on Challenge TV a week after the ceremony, attracting 119,000 viewers.

TOTAL INCOME FROM THE BAFTA GROUP	2011	2012	2013 target	2013 actual	2014 target
	£12.1m*	£11.3m	£11.0m	£12.1m	£11.5m

\* 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.

TOTAL CHARITABLE EXPENDITURE	2011	2012	2013 target	2013 actual	2014 target
	£5.3m	£5.2m	£5.1m	£6.2m	£6.0m

The growth in charitable expenditure from the 2012 Actual and 2013 Target figures in the table above represents the charity's recognition of the level of staff time invested and the level of group assets utilised in the performance of the charity's activities.



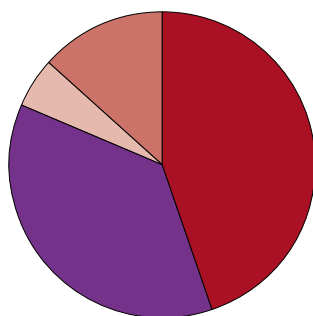
2.11 Key Performance Indicators (cont.)

## TALENT & SKILLS DEVELOPMENT

### NUMBER OF NEWCOMERS SUPPORTED

2013 ACTUAL: 38

2014 TARGET: 50

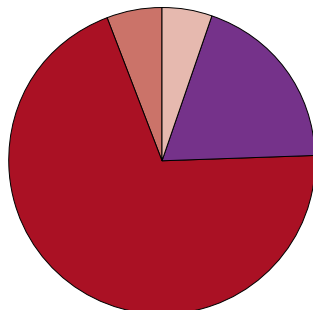


- 17 Breakthrough Brits
- 14 Writers featured in Roccliffe
- 5 Screenwriters Bursary
- 2 Brits to Watch

### AUDIENCES FOR TALENT SHOWCASES

2013 ACTUAL: 3,176

2014 TARGET: 4,000

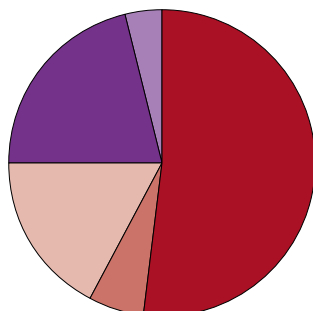


- 2,218 Shorts Tour
- 607 Hospice Screenings
- 181 BAFTA Crew participants
- 170 Behind the Scenes

### NUMBER OF ATTENDEES/PARTICIPANTS IN SKILLS DEVELOPMENT PROGRAMME

2013 ACTUAL: 8,513

2014 TARGET: 9,000



- 4,426 London Masterclass attendees
- 1,794 Screenwriters attendees
- 1,467 BAFTA Crew attendees
- 503 Guest Lecture attendees
- 326 Composer attendees



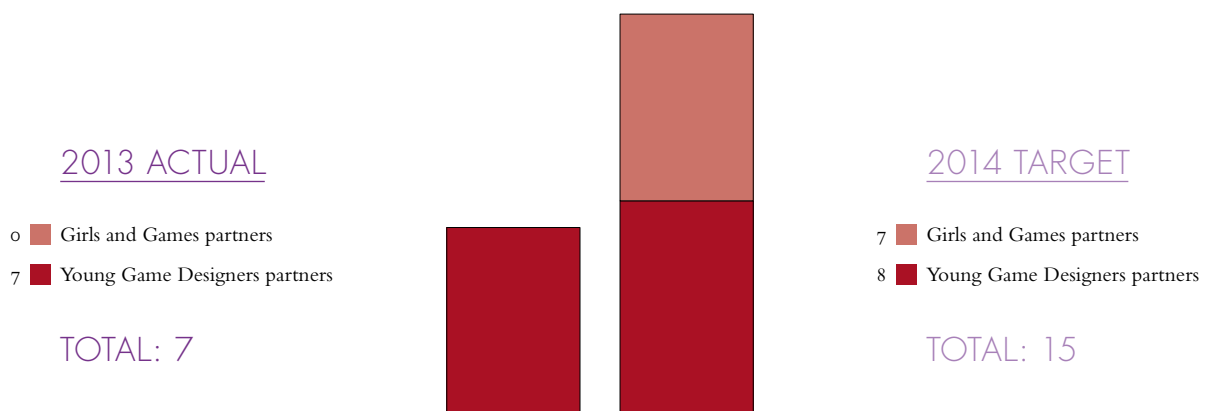
2.11 Key Performance Indicators (cont.)

CAMPAIGNS (GIVE SOMETHING BACK, CAREER PATHWAYS, YOUNG GAME DESIGNERS, SCHOLARSHIPS)

CAMPAIGN BENEFICIARIES



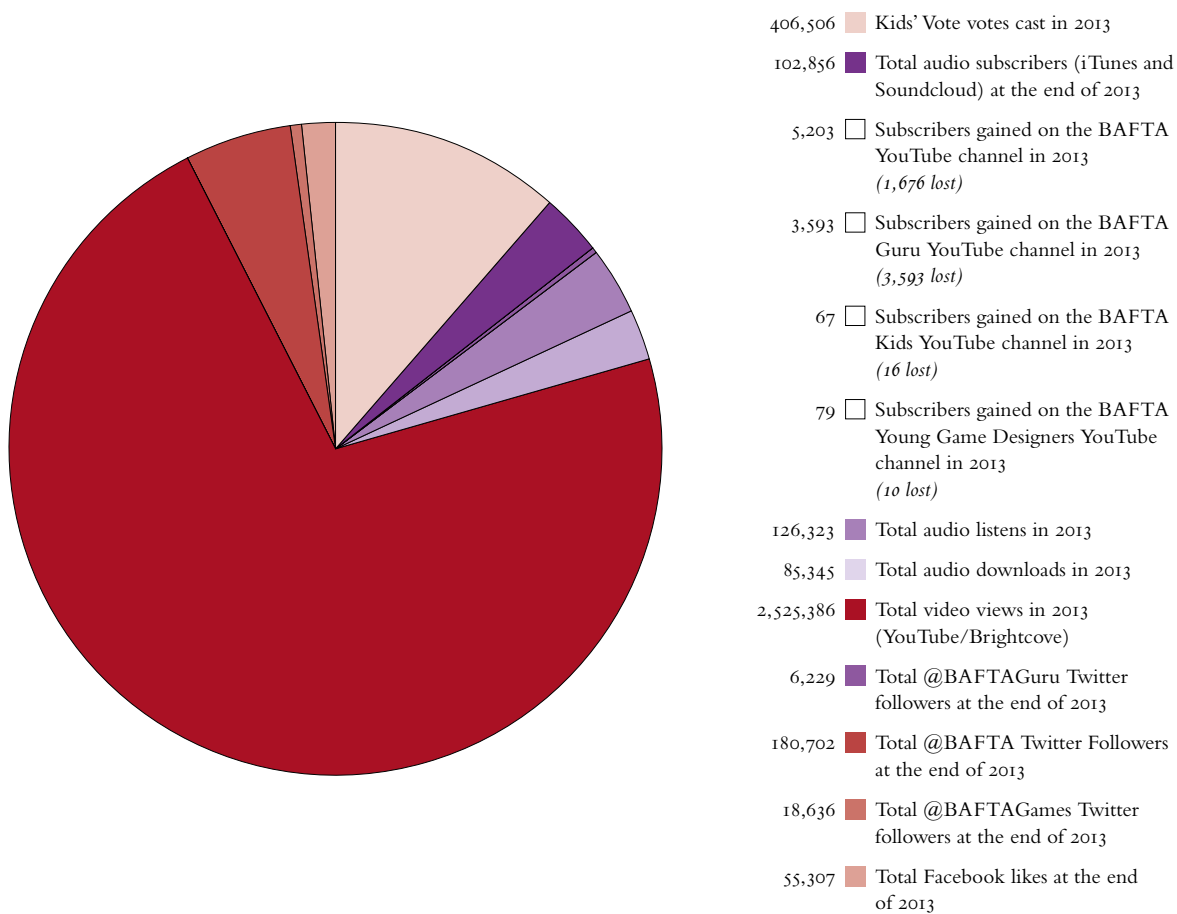
CAMPAIGN PARTNERS





2.11 Key Performance Indicators (cont.)

## ONLINE LEARNING ENGAGEMENT





## 2.2 FINANCIAL REVIEW

### 2.2a Review of Financial Position

#### Income and Expenditure

The financial statements presented below highlight another strong financial performance for BAFTA, exceeding the 2012 results. Total income resources increased by 7% to £12,025k (2012: £11,265k), while resources expended on charitable activity increased by £1,037k to £6,240k for 2013. Taking other costs into account resulted in net income resources generated before unrealised gains of £831k, representing a year on year uplift of 48% (2012: £561k).

The BAFTA Group's commercial revenues of £6,587k for 2013 were largely consistent with 2012, despite an anticipated drop from hiring services provided at 195 Piccadilly, due to the one-off 2012 contract with UPS in conjunction with the London Olympic Games.

The amount of commercial revenue generated for the year and the financial success of the 2013 Awards supported BAFTA's overall commitment to the Learning & Events programme and Archive activity, enabling contributions to fund the difference on incoming resources expenditure of £1,240k and £401k respectively (2012: £1,090k and £302k).

Incoming resources from charitable activities of £5,098k has recovered from a dip in revenue for 2013, increasing by 14%.

Total revenue generated from our Awards ceremonies of £4,354k has increased by 6% from 2012, most significantly from entries for adjudication, ticket revenue and publishing. Commercial sponsorship has also grown in line with inflation.

With an increase in the level of research projects undertaken by our Archive department, the level of funding has grown significantly for 2013 to £108k (2012: £15k).

Despite the growth of revenue and activity in 2013, expenditure within the Group has been controlled, increasing by just 5% to £11,194k (2012: £10,704k). The increased activity during 2013 has largely been charitable and therefore utilised a greater proportion of group resources for charitable purposes, resulting in an increase in the overall level of expenditure for the Awards, Archive and Learning & Events departments.

The Learning & Events, members and public events programmes were consolidated in 2013 to concentrate on audience groups and event remits. The Learning & Events programme expenditure increased by 29% to £1,876k (2012: £1,459k), following a 19% increase in the number of events held, the growth of the BAFTA Scholarships programme to include three annual Prince William Scholarships in Film, Television and Games, and the BAFTA Board's commitment to contribute an additional £50k from reserves.



## 2.2a Review of Financial Position (cont.)

### Balance Sheet

Set out below are explanations of the main movements on the balance sheet.

The BAFTA Group year-end position showed net assets of £8,405k (2012: £7,460k) after the result for the year of £945k.

### Investments

Group investments are included on the balance sheet at market value of £2,837k (2012: £3,196k). The investments are as follows:

- Ingenious Asset Management – £1,279k (2012: £1,201k), designated by the Board as the Building Fund;
- Newton Investment Management – £1,185k (2012: £1,126k), being funds originally held in DLBF and brought into the Group following the merger in 2012;
- Brewin Dolphin Ltd – £123k (2012: £119k), as the Shell/NFTS Scholarship Fund;
- NatWest – fixed length deposit of £250k (2012: £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 Trustees have adopted the following investment principles, to be monitored by the Finance and Audit Committee, which:

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

The investment objectives are:

- to appreciate the real value of the assets within the investment portfolio until such a time as disbursements may be required;
- to invest in a diverse portfolio consistent with a medium risk profile. The Trustees will measure performance against a benchmark of 2% above a five year rolling Retail Price Index.
- The investments have exceeded the benchmark total return of 5.11%, listed above; Ingenious (6.6%), Newton (5.3%), Brewin Dolphin (10.9%).

### Fixed assets

Tangible fixed asset additions in the year constituted £44k on technical equipment in the London offices; £192k on furniture, equipment and a bespoke Awards entry system; and an additional £18k of leasehold improvements to 195 Piccadilly.

### Current assets

Cash at bank increased by £469k to £5,524k, due to the cash flow from operating activities (£151k), investment income (£114k), and proceeds from the disposal of tangible fixed assets less reinvestment (£204k).

Trade debtors have increased to £2,530k (2012: £999k) as a result of timing differences of invoices for the Film Awards sponsorship and licence fees, in accordance with the contractual billing arrangements.

### Restricted funds

Fourteen funds were in place at the end of 2012. An additional 12 were established during 2013, each for a specific project within the charity's Learning & Events or Archive activities, or for enhancing BAFTA's facilities.

Note 17 provides additional detail on the restricted funds and the amounts received and expended during the year.





## 2.2b Risk Management

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

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

Significant areas of risk identified and closely monitored include:

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

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.

## 2.2c Financial Policies

### Reserves policy

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

The Trustees believe that to allow the charity to be managed efficiently and to provide a buffer, a reserve equivalent of at least six months' operating costs should be maintained. At year end, the Group's unrestricted reserves were £7,131k (2012: £6,257k), including investments and fixed assets. Excluding these (2013: £4,065k; 2012: £4,579k), the figure is £3,066k (2012: £1,678k), which equates to nine months of operating costs, based on the 2014 annual operating cost budget for the BAFTA Group, incorporating 195 Piccadilly Limited.

### Designated funds

The Board continues to recognise the need for a specific fund to meet the Academy's future building needs, which remain under review. The Board aims to continue to attract funds and donations to grow the designated Building fund over the coming years.

The success of the Academy Circle and strong support for the charity's activities has underpinned a good financial performance for 2013, resulting in the Academy opting to allocate additional surpluses to support such activities during 2013 and in future years.

Note 17 provides detail on the designated funds in place and the amounts received and expended during the year.

### Going concern

Having reviewed the financial position of the Group and plans for the next year, the trustees are confident that the Group continues to be a going concern, 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.



## 3 REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS

### 3.1 Charity Details

#### British Academy of Film and Television Arts

##### *Trustees/Directors*

John Willis (Chairman)  
 Anne Morrison (Deputy Chairman, appointed 1 July 2013)  
 Tim Corrie (Deputy Chairman, resigned 1 July 2013)  
 Harvey Elliott  
 Michael Harris (resigned 3 July 2013)  
 Pippa Harris  
 Stephen Heppell (resigned 23 July 2013)  
 Medwyn Jones  
 Jane Lush  
 Andrew Newman  
 Nik Powell  
 Tanya Seghatchian (appointed 22 October 2013)  
 Janet Walker (appointed 22 October 2013)

##### *Company Secretary*

Kevin Price

##### *Academy President*

HRH The Duke of Cambridge, KG

##### *Academy Vice-Presidents*

Duncan Kenworthy OBE  
 Sophie Turner Laing

##### *Chief Executive*

Amanda Berry OBE

##### *Chief Operating Officer*

Kevin Price

##### *Registered office*

195 Piccadilly, London W1J 9LN

##### *Legal entity*

Company limited by guarantee and registered charity

##### *Registered company number*

617869

##### *Registered charity number*

216726

##### *Date of incorporation*

31 December 1958

##### *Governing instrument*

Memorandum and Articles of Association

### 3.2 Committees

#### Sector Committees

Film Committee  
 Television Committee  
 Games Committee

##### *Elected Members of the Film Committee*

Nik Powell (Chairman), Pippa Harris (Deputy Chairman), David Arnold, Carola Ash (appointed 1 July 2013, resigned 30 October 2013), Jeremy Brock (resigned 1 July 2013), Andrew Curtis, Christopher Figg (appointed 1 July 2012), Justin Johnson (appointed 1 July 2012), Luke Parker Bowles (appointed 30 October 2013), Maggie Rodford (resigned 1 July 2013), Kenith Trodd, Clare Wise, Penny Wolf

##### *Elected Members of the Television Committee*

Andrew Newman (Chairman), Jane Lush (Deputy Chairman), Richard Boden (appointed 1 July 2013), James Dean, Neil Grant, Olivia Lichtenstein, Krishnendu Majumdar, Anne Morrison (Chairman of Learning & Events) (resigned 1 July 2013), Julian Scott (resigned 1 July 2013), André Singer (resigned 1 July 2013), Simon Spencer (appointed 1 July 2013), Graham Stuart (appointed 1 July 2013), Brian Woods

##### *Elected Members of the Games Committee*

Harvey Elliott (Chairman), Georg Backer, Paul Jackson, Ray Maguire, Johnny Minkley

#### Other Committees

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

### 3.3 Council of Management

The Council comprises all the elected members of the sector committees (see 3.2) in addition to:

HRH The Duke of Cambridge, KG  
 Duncan Kenworthy OBE (Vice President of the Academy)  
 Sophie Turner Laing (Vice President of the Academy)  
 John Willis (Chairman of the Academy)

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

Ian Jones (appointed 16 December 2013), Clare Mundell, Dewi Vaughan Owen (resigned 16 December 2013)

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

John Altman, Nick Gillott, Gillian Hawser, Tim Richards, Donald Taffner, Grahame Wood

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

Hilary Bevan Jones, Tim Corrie, Stephen Heppell, Medwyn Jones, David Parfitt, Simon Relph CBE, Tanya Seghatchian, Brij Sharma, Janet Walker



### 3.4 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.

### 3.5 Register of Interests

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

### 3.6 BAFTA Advisors

#### 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

Reed Smith  
Minerva House  
5 Montague Close  
London SE1 9BB

### 3.7 Auditors

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



### 3.8 Sponsors and Donors

Our profound thanks go to all the sponsors, partners, individuals and trusts that have chosen to support us throughout the year:

88 Rue Du Rhone	St. Tropez	The Hobson Charity	M·A·C Cosmetics
Alphagrip	TCM	The JJ Charitable Trust	Material
Arqiva	Tesco	Ben Johnson	MCL
Asprey	Time Warner	Karen Joss	Noble Isle
Audi	Unity 3D	Seong-Han Kim	PaperlinX
Autodesk	Villa Maria	Nicolette Kirkby	Procam
Badoit	Warner Bros	Tara Kurtz	PRS For Music
Barco		John Laing	Rekorderlig
Boothnation	<i>Gift Partners</i>	Katherine Lo	Sound Acoustics
Brightcove	Accessorize	The Mackintosh Foundation	STV
British Airways	Anya Hindmarch	The Lowy Mitchell Foundation	Wire Media
Burberry	Chapter Hotels	Sarah Monk	<i>BAFTA Wales</i>
Carat*	CocoRose	Fariba Namaki	AB Acoustics
Carlton Screen Advertising	Cross	Col and Karen Needham	Audi
CBS Outdoor	Noble Isle	Paige Nelson	Autograffeg
Champagne Taittinger	Timothy Han	Roxanne Phillips	Avanti Artists
Channel Four	The Vineyard	Anne Popkin	Bamboo Dental
Charles Worthington		Lee Portnoi	Bauhaus
Cineworld	<i>Other Supporters and</i>	PRS For Music	BBC Cymru Wales
Corinthia Hotel	<i>Academy Circle Members</i>	Roland Rudd	Bluestone National Park Resort
CTV	Abertay University	Todd Ruppert	Capital Law
DCM	Arts & Business	Aqua Sanfelice	Cardiff and Vale College
Deloitte	Mohamed Amersi	Susie Saunders	Cardiff Council/Cyngor Caerdydd
Deutsche Bank	David Arnold	Erica Shelton	The Celt Experience
Disaronno	Sophia Arnold	Linda Shire	Champagne Taittinger
Dolby	Lotta Ashdown	David Taylor	Commercial Radio Systems
EE	Elena Baturina	Technology Strategy Board	ELP
Electronic Arts	BFI	UKIE	Ethos Creative
Escada	Louise Bhattacharjee	UKTI	First Great Western
Evian	Isabel Bird	Katleen van Roost	Gorilla
The Farm	Kristina Borsy	Rebecca Wang	Hotel Chocolat
G-Technology	British Council	Beryl Weiner	ITV Wales
GAME	Kelly Barel di Sant Albano	Hilary Williams	Mela
Grolsch	Nathan Brown	David Wolstencroft	The National Screen and
Hotcam	Sebastian Brown	Chris Wronski	Sound Archive of Wales
Hotel Chocolat	Kevin and Alisa Burke	Anonymous (3)	NEP Cymru
House Of Fraser	Fiona Cartwright		Orchard
Jagex	Paul Cartwright	<i>BAFTA in Scotland</i>	PaperlinX
King	Christine Craven Walker	Accessorize	PRG
Lancôme	Creative Skillset	Audi	Red Touch Media
Lipsync	Alistair Dixon	BBC Scotland	S4C
The London Studios	Carol Doughty	British Airways	Skillset Academi +
M·A·C Cosmetics	The David Lean Foundation	Burn Stewart Distillers	St David's
Maglabs	Martin Edmondson	Champagne Taittinger	St David's Hotel and Spa
Mark Hill	Edwin Fox Foundation	Channel 4	Trosol
Mayfair Vodka	Lara Fares	Cineworld	Universal Production Music
PaperlinX	Framestore	The Corinthian Club	University of South Wales
Portaprompt	Robin Frost	Creative Scotland	Wales Millennium Centre
PRS For Music	The Galashan Trust	Cusquena	Welsh Government
Quixel	Anita George	Deloitte	
Radio Times	Lucy Gill	Designs By M	<i>Hong Kong events</i>
Reed	Evelina Girling	Edit 123	Champagne Taittinger
Sara Putt Associates	Fulva Giust	Evian	Peninsula Hotels
Sargent-Disc	Lois Graziosi	Grolsch	
The Savoy	Kate Groes	Grosvenor Cinema	
Sega	Lucy Guard	Hotel Chocolat	
Sony Computer Entertainment Europe	Shevanne Helmer	Inverarity Morton	



## 4 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.

The Report of Trustees and the contained Strategic Report have been approved by the Board of Trustees and signed on their behalf by:

*John Willis*  
Chairman of the Academy

29 May 2014



# INDEPENDENT AUDITOR'S REPORT

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

We have audited the financial statements of the British Academy of Film and Television Arts for the year ended 31 December 2013 which comprise the Group Statement of Financial Activities, the Group and Company Balance Sheets, the Group Cash Flow Statement and the related notes numbered 1 to 23.

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

### Respective responsibilities of trustees and 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 charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements.

In addition, we read all the financial and non-financial information in the Strategic report and the Trustees' Annual Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. 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 2013 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 Strategic report and 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  
London

4 June 2014



## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

FOR THE YEAR ENDED 31 DECEMBER 2013 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

INCOMING RESOURCES	Notes	Unrestricted Funds 2013 £'000	Restricted Funds 2013 £'000	Total Funds 2013 £'000	Total Funds 2012 £'000
<b>Incoming Resources from Generated Funds</b>					
<i>Voluntary Income</i>					
Grants and donations	2	128	–	128	105
<i>Activities for generating funds</i>					
Membership subscriptions		1,757	–	1,757	1,627
Income from hiring		3,317	–	3,317	3,446
Productions		1,410	–	1,410	1,362
Corporate partnerships		78	–	78	64
Other commercial activities		25	–	25	80
		<b>6,587</b>	<b>–</b>	<b>6,587</b>	<b>6,579</b>
Bank Interest Receivable		78	5	83	64
<b>Incoming Resources from Charitable Activities</b>					
Awards	3	4,354	–	4,354	4,094
Archive		10	98	108	15
Learning & Events programme		313	323	636	369
		<b>4,677</b>	<b>421</b>	<b>5,098</b>	<b>4,478</b>
Other Incoming Resources		98	31	129	39
<b>TOTAL INCOMING RESOURCES</b>	17	<b>11,568</b>	<b>457</b>	<b>12,025</b>	<b>11,265</b>
<b>RESOURCES EXPENDED</b>					
<b>Cost of Generating Funds</b>					
<i>Costs of generating voluntary income:</i>					
Grants and donations		83	–	83	137
<i>Costs of generating funds</i>					
Membership services		398	–	398	491
Hiring		2,729	–	2,729	2,792
Productions		1,363	–	1,363	1,388
Other commercial activities		207	–	207	515
	4	<b>4,780</b>	<b>–</b>	<b>4,780</b>	<b>5,323</b>
<b>Charitable Activities</b>					
Awards	3	3,855	–	3,855	3,427
Archive		411	98	509	317
Learning & Events programme		1,621	255	1,876	1,459
	4	<b>5,887</b>	<b>353</b>	<b>6,240</b>	<b>5,203</b>
Governance Costs	4	142	32	174	178
<b>TOTAL RESOURCES EXPENDED</b>	4	<b>10,809</b>	<b>385</b>	<b>11,194</b>	<b>10,704</b>
Net Incoming Resources Before Unrealised Gains		759	72	831	561
Unrealised gains on investments	12	105	9	114	53
<b>Result for the Year</b>		<b>864</b>	<b>81</b>	<b>945</b>	<b>614</b>
Total funds brought forward		6,257	1,203	7,460	6,846
<b>TOTAL FUNDS CARRIED FORWARD</b>	17	<b>7,121</b>	<b>1,284</b>	<b>8,405</b>	<b>7,460</b>

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities. The notes on pages 34 to 49 form part of these financial statements.



## CONSOLIDATED AND CHARITY BALANCE SHEETS AS AT 31 DECEMBER 2013

COMPANY REGISTRATION NO. 617869

	Notes	Group 2013 £'000	Group 2012 £'000	Charity 2013 £'000	Restated Charity 2012* £'000
<b>Fixed Assets</b>					
Investments	12	2,837	3,196	2,837	3,196
Tangible	11	1,228	1,383	741	693
<b>Total Fixed Assets</b>		<b>4,065</b>	<b>4,579</b>	<b>3,578</b>	<b>3,889</b>
<b>Current Assets</b>					
Stocks		32	26	9	9
Debtors	13	3,205	1,569	5,678	4,601
Cash at bank		5,524	5,055	2,518	1,996
<b>Total Current Assets</b>		<b>8,761</b>	<b>6,650</b>	<b>8,205</b>	<b>6,606</b>
<b>Liabilities</b>					
Amounts falling due within one year	14	(4,402)	(3,769)	(1,617)	(1,512)
<b>Net Current Assets</b>		<b>4,359</b>	<b>2,881</b>	<b>6,588</b>	<b>5,094</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>8,424</b>	<b>7,460</b>	<b>10,166</b>	<b>8,983</b>
<b>Provisions</b>					
Amounts falling due after more than one year	14	(5)	–	(5)	–
Provisions	14	(14)	–	(14)	–
<b>NET ASSETS</b>		<b>8,405</b>	<b>7,460</b>	<b>10,147</b>	<b>8,983</b>
<b>Represented by:</b>					
<b>Unrestricted Funds</b>					
General funds	18	5,090	4,516	6,832	6,039
Designated funds	18	2,031	1,741	2,031	1,741
<b>Restricted Funds</b>	18	<b>1,284</b>	<b>1,203</b>	<b>1,284</b>	<b>1,203</b>
		<b>8,405</b>	<b>7,460</b>	<b>10,147</b>	<b>8,983</b>

\* Please see Note 1 – Accounting Policies on page 35 for an explanation of the prior year adjustments.

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 29 May 2014 and signed on its behalf by

John Willis  
Chairman

29 May 2014

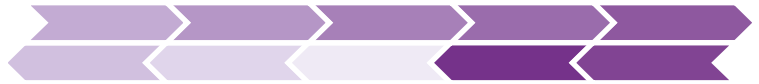
The notes on pages 34 to 49 form part of these financial statements.





## CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2013

	Notes	2013 £'000	2012 £'000
Net cash inflow from operating activities	a	151	19
Returns on investments	b	114	53
Capital expenditure and financial investment	b	204	(908)
<b>INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</b>	<b>d</b>	<b>469</b>	<b>(836)</b>
<b>a) Reconciliation of Net Incoming Resources to Net Cash Inflow from Operating Activities</b>			
Net incoming resources		831	561
Investment income		(114)	(53)
<b>Net Incoming Resources before Transfer and Revaluations</b>		<b>717</b>	<b>508</b>
Gifts in kind fixed assets received		–	(2)
Depreciation		381	423
Loss on fixed assets		28	18
Increase in stocks		(6)	(5)
Increase in debtors		(1,636)	(86)
Increase/(decrease) in creditors		708	(504)
Decrease in overdraft		(56)	(495)
Amortisation of goodwill		–	147
Investment fund fees		15	15
<b>NET CASH INFLOW FROM OPERATING ACTIVITIES</b>		<b>151</b>	<b>19</b>
<b>b) Analysis of Cash Flows</b>			
<i>Return on investments:</i>			
Investment income		114	53
		<b>114</b>	<b>53</b>
<i>Capital expenditure and financial investment:</i>			
Payments to acquire tangible fixed assets		(254)	(112)
Proceeds from disposal of tangible fixed assets		760	–
Purchase of investments		(302)	(796)
		<b>204</b>	<b>(908)</b>
<b>c) Reconciliation of Net Cash Flow to Movement in Net Funds</b>			
Increase/(decrease) in cash in the period		469	(836)
Cash flow from change in overdrafts		56	495
<b>Movement in net funds in the period</b>		<b>525</b>	<b>(341)</b>
Net funds at 1 January 2013		<b>4,999</b>	<b>5,340</b>
<b>NET FUNDS AT 31 DECEMBER 2013</b>		<b>5,524</b>	<b>4,999</b>
<b>d) Analysis of Net Funds</b>			
	At 1 January 2013 £'000	Cashflow £'000	At 31 December 2013 £'000
Cash at bank and in hand	5,055	469	5,524
Overdrafts	(56)	56	–
<b>NET FUNDS</b>	<b>4,999</b>	<b>525</b>	<b>5,524</b>



# NOTES TO THE FINANCIAL STATEMENTS

## 1 ACCOUNTING POLICIES

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

### Basis of preparation

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

### Going concern

After making 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 2.2c.

### Company status

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

### Group financial statements

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

### Fund accounting

General funds are unrestricted funds, which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes. Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds subject to specific restrictive conditions imposed by donors or by the purpose of the appeal.

### Incoming resources

All incoming resources are included in the SOFA when the charity obtains the right to consideration and the amount can be quantified with reasonable accuracy. The following specific policies apply to categories of income:

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

### Resources expended

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

Support costs, which include the central office functions, such as general management, budgeting, accounting, information technology and financing, are allocated across the categories of charitable expenditure, governance costs and the costs of generating funds. The basis of the cost allocation has been set out in the notes 3–5 of 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.



## 1 ACCOUNTING POLICIES (CONT.)

### Cost of Generating Funds

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

### Charitable Activities

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

### Governance Costs

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

### Foreign Currencies

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

### Purchased Goodwill

Goodwill, representing the excess of the purchase price compared with the fair value of net assets acquired, is capitalised and written off 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 £2,500 from 1 January 2013. Tangible fixed assets are stated at cost including any incidental expenses of acquisition. Depreciation is provided against all tangible fixed assets at rates calculated to write off the cost over their expected useful economic lives as follows:

#### *Technical equipment*

25% reducing balance

#### *Furniture and equipment*

20% straight line

#### *Leasehold improvements*

10% or over the period of the lease

#### *Computer equipment (included within furniture and equipment)*

33.3% straight line

### Stocks

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

### Pension Costs

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

### Operating Leases

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

### Finance Leases

Assets acquired under finance leases are included within fixed assets at the total of the lease payments due over the life of the lease, discounted at the rate of interest inherent in the lease. The same amount is included in creditors as a lease creditor less total rental payments made.

### Deferred Taxation

Deferred taxation is provided in full on timing differences that result in an obligation at the balance sheet date to pay more tax, or a right to pay less tax, at a future date, at rates expected to apply when they crystallise based on current tax rates and law. Timing differences arise from the inclusion of items of income and expenditure in taxation computations in periods different from those in which they are included in financial statements. Deferred tax assets are recognised to the extent that it is regarded as more likely than not that they will be recovered. Deferred tax assets and liabilities are not discounted.

### Prior Year Adjustments

Consistent with FRS 3 (Reporting Financial Performance) any changes in accounting policies giving rise to a material adjustment for prior year balances, and fundamental errors in preparing prior year balances have been restated.

Prior year balances within the Charity Balance Sheet and Note 13 to the Financial Statements have been restated by £2,499k to include the amount of Gift Aid payable to the charity from subsidiary BAFTA Management Limited.

The prior year balance for 'Amounts owed by group undertakings' within Note 13 has been restated as £3,941k (2012 Financial Statements: £1,442k), which affects the Charity Balance Sheet by increasing the 2012 debtor balance to £4,601k (2012 Financial Statements: £2,102k), and general funds to £6,039k (2012 Financial Statements: £3,540k). The prior year adjustment outlined above does not impact the Consolidated Group Accounts, not the individual charity surplus for 2012.



## 2 GRANTS AND DONATIONS

	2013 £'000	2012 £'000
Core funding in the regions	52	50
Donations	63	53
Gifts in kind	–	2
Other	13	–
	<b>128</b>	<b>105</b>

## 3 AWARDS

	2013 £'000	2012 £'000
<b>Incoming resources</b>		
Awards ceremonies	2,546	2,343
Commercial sponsorship	1,547	1,504
Publishing	261	247
	<b>4,354</b>	<b>4,094</b>
<b>Resources expended</b>		
Awards ceremonies	2,583	2,280
Commercial sponsorship	694	627
Publishing	578	520
	<b>3,855</b>	<b>3,427</b>
<b>NET INCOMING RESOURCES FOR AWARDS</b>	<b>499</b>	<b>667</b>



## 4 TOTAL RESOURCES EXPENDED

COST OF GENERATING FUNDS				
	Direct Costs £'000	Support Costs £'000	2013 Total £'000	2012 Total £'000
Costs of generating voluntary income:				
Fundraising and donations	46	37	83	137
Activities to generate funds including cost of goods:				
Membership subscriptions	196	202	398	491
Income from hiring	1,643	1,086	2,729	2,792
Productions	1,201	162	1,363	1,388
Other commercial	117	90	207	515
<b>TOTAL COST OF GENERATING FUNDS</b>	<b>3,203</b>	<b>1,577</b>	<b>4,780</b>	<b>5,323</b>
CHARITABLE ACTIVITIES				
	Direct Costs £'000	Support Costs £'000	2013 Total £'000	2012 Total £'000
Awards				
Awards ceremonies	1,756	827	2,583	2,280
Commercial sponsorship	472	222	694	627
Publishing	393	185	578	520
<b>Total Awards</b>	<b>2,621</b>	<b>1,234</b>	<b>3,855</b>	<b>3,427</b>
Archive	252	257	509	317
Learning & Events	860	1,016	1,876	1,459
<b>TOTAL CHARITABLE ACTIVITIES</b>	<b>3,733</b>	<b>2,507</b>	<b>6,240</b>	<b>5,203</b>
Governance costs	138	36	174	178
<b>TOTAL RESOURCES EXPENDED</b>	<b>7,074</b>	<b>4,120</b>	<b>11,194</b>	<b>10,704</b>



## 5 SUPPORT COSTS

	Personnel £'000	Premises £'000	Administrative £'000	Finance & Professional £'000	Other £'000	2013 Total £'000	2012 Total £'000
Generating Incoming Resources	576	634	297	43	27	1,577	1,511
Charitable Expenditure							
Awards ceremonies	497	112	162	33	23	827	455
Commercial sponsorship	133	31	43	9	6	222	125
Publishing	111	25	37	7	5	185	104
Archive	177	27	39	8	6	257	259
Learning & Events	597	209	161	30	19	1,016	688
Total Charitable Expenditure	1,515	404	442	87	59	2,507	1,631
Governance Costs	25	4	5	1	1	36	178
<b>TOTAL SUPPORT COSTS</b>	<b>2,116</b>	<b>1,042</b>	<b>744</b>	<b>131</b>	<b>87</b>	<b>4,120</b>	<b>3,320</b>
2012 Total	1,053	1,365	684	125	93	3,320	

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:	2013 £'000	2012 £'000
<b>Depreciation Charge For The Year</b>		
Owned assets	381	423
Amortisation of goodwill	–	147
Loss on disposal of fixed assets	28	18
<b>Operating Lease Rentals</b>		
Leasehold property	498	434
Plant and machinery	18	6
<b>Auditors</b>		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	26	23
The audit of the charity's subsidiaries pursuant to legislation	10	12
<b>TOTAL AUDIT FEES</b>	<b>36</b>	<b>35</b>
<b>Tax services</b>	<b>2</b>	<b>2</b>
<b>TOTAL NON-AUDIT FEES</b>	<b>2</b>	<b>2</b>

## 7 TRUSTEES

The chairman received reimbursement of travel, accommodation and administrative expenses totalling £9k (2012: £7k) in the year. No other council member (2012: £Nil) received reimbursement of travel and accommodation expenses during 2013. No other council members or trustees received any remuneration during the year for their services to the charity or were reimbursed any expenses (2012: £Nil).

The chairman of the Finance and Audit Committee and trustee of the charity (until June 2013) 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 £38k (2012: £32k) and a balance of £1k (2012: £8k) was outstanding at the year end.

One trustee is a director of the National Film and Television School, which 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:	2013 £'000	2012 £'000
Gross incoming resources	6,873	5,481
Gift Aid receivable	2,254	2,500
Resources expended	(7,963)	(7,042)
<b>NET INCOME FOR THE YEAR</b>	<b>1,164</b>	<b>939</b>



## 9 STAFF COSTS

STAFF NUMBERS BY ACTIVITY	2013 no.	2012 no.
The average monthly number of employees was:		
Management and other	15	14
Awards	10	8
Production	2	3
Membership and events	6	7
Finance and IT	5	5
Technical	4	5
Hospitality and reception	33	39
Nations	5	4
Archive	1	1
	<b>81</b>	<b>86</b>

STAFF COSTS	2013 £'000	2012 £'000
Wages and salaries	2,946	2,660
Social security costs	313	261
Other pension costs	104	87
	<b>3,363</b>	<b>3,008</b>

THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO OVER £60,000 IN THE YEAR	2013 no.	2012 no.
£60,001–£70,000	2	2
£70,001–£80,000	–	–
£80,001–£90,000	1	–
£90,001–£100,000	–	–
£100,001–£110,000	–	1
£110,001–£120,000	–	–
£120,001–£130,000	1	–
£130,001–£140,000	–	2
£140,001–£150,000	1	1
£150,001–£160,000	1	–
	<b>6</b>	<b>6</b>

Contributions totalling £28k (2012: £28k) were made to specified Personal Pensions for the above employees.

## 10 TAXATION

As a charity, The British Academy of Film and Television Arts is exempt from taxation of income and gains to the extent these are applied to its charitable objectives.





## 11 TANGIBLE FIXED ASSETS

GROUP	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment* £'000	Total £'000
<b>Cost</b>				
1 January 2013	3,775	386	970	5,131
Transfers	–	8	(8)	–
Additions	18	44	192	254
Disposals	–	(55)	(34)	(89)
<b>31 December 2013</b>	<b>3,793</b>	<b>383</b>	<b>1,120</b>	<b>5,296</b>
<b>Depreciation</b>				
1 January 2013	2,777	247	724	3,748
Transfers	17	(15)	(2)	–
Charged in the year	223	44	114	381
Disposals	–	(30)	(31)	(61)
<b>31 December 2013</b>	<b>3,017</b>	<b>246</b>	<b>805</b>	<b>5,296</b>
<b>NET BOOK VALUE</b>				
<b>31 DECEMBER 2013</b>	<b>776</b>	<b>137</b>	<b>315</b>	<b>1,228</b>
31 December 2012	998	139	246	1,383

CHARITY	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment* £'000	Total £'000
<b>Cost</b>				
1 January 2013	456	267	951	1,674
Additions	18	44	192	254
Disposals	–	(55)	(34)	(89)
<b>31 December 2013</b>	<b>474</b>	<b>256</b>	<b>1,109</b>	<b>1,839</b>
<b>Depreciation</b>				
1 January 2013	110	157	714	981
Transfers	17	(17)	–	–
Charged in the year	30	35	113	178
Disposals	–	(30)	(31)	(61)
<b>31 December 2013</b>	<b>157</b>	<b>145</b>	<b>796</b>	<b>1,098</b>
<b>NET BOOK VALUE</b>				
<b>31 DECEMBER 2013</b>	<b>317</b>	<b>111</b>	<b>313</b>	<b>741</b>
31 December 2012	346	110	237	693

\* A bespoke web based system is held within the charity's furniture and equipment assets, having been capitalised during 2013, and forms a commitment under a finance lease. The net book value of the asset at 31 December 2013 is £50k with depreciation of £6k being charged in the year.



## 12 FIXED ASSET INVESTMENTS

(a) GROUP AND CHARITY	2013 £'000	2012 £'000
<b>Commercial investments</b>		
Value of investment portfolio brought forward	<b>3,196</b>	<b>2,362</b>
<i>Fund movements</i>		
Purchases at cost	847	1,638
Disposal proceeds	(1,317)	(879)
Revaluations (inc. fees)	(3)	22
Unrealised gains	114	53
Total fund movements	<b>(359)</b>	<b>834</b>
<b>MARKET VALUE AT 31 DECEMBER 2012</b>	<b>2,837</b>	<b>3,196</b>
Historical cost of portfolio	2,642	3,076
	Quoted Investments £'000	Cash Deposits £'000
Investment assets in the UK	1,759	307
Investment assets outside the UK	771	–
	<b>2,530</b>	<b>307</b>
		2013 Total £'000
The following individual holding represented more than 5% value of the total portfolio total		
BNY MFM Ltd Newton Real Return Multi Asset Fund		1,164
M&G Investment Man UK Inflt Ltd. Corp		163

During 2013, BAFTA deposited £250k 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) <sup>1</sup>	BAFTA Productions Limited has not traded since 31 December 2009.
195 Piccadilly Limited (incorporated in the UK)	Ordinary	100% (indirect) <sup>2</sup>	Managing the hiring and hospitality business at 195 Piccadilly, London, which assumed control 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.



## 12 FIXED ASSET INVESTMENTS (CONT.)

(c) BAFTA MANAGEMENT LIMITED	2013 £'000	2012 £'000
At 31 December 2013 the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:		
Tangible fixed assets and investments	459	688
Current assets	3,554	5,164
Creditors: amounts falling due within one year	(5,729)	(7,384)
<b>FUND MOVEMENTS</b>	<b>(1,716)</b>	<b>(1,532)</b>
Represented by:		
Share capital and reserves	(1,716)	(1,532)
BAFTA Management Limited's trading results for the year, as extracted from the audited financial statements are summarised below:		
Turnover	4,095	7,353
Cost of sales	(1,342)	(2,890)
Gross profit	2,753	4,463
Administrative expenses	(1,391)	(2,164)
Operating profit	1,362	2,299
Interest payable	(4)	(2)
Interest receivable	12	19
Gift Aid payment	(1,562)	(2,500)
Loss on ordinary activities before and after taxation	<b>(192)</b>	<b>(184)</b>

Profits of £1,562k (2012: £2,500k) were donated to the charity under the Gift Aid scheme.



## 12 FIXED ASSET INVESTMENTS (CONT.)

### (d) 195 PICCADILLY LIMITED

2013  
£'000

At 31 December 2013 the aggregate amount of 195 Piccadilly Limited's assets, liabilities and share capital and reserves was:

Tangible fixed assets and Investments	27
Current assets	2,444
Creditors: amounts falling due within one year	(2,496)
	(25)
<b>FUND MOVEMENTS</b>	
Represented by:	
Share capital and reserves	(25)

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

2013  
£'000

Turnover	3,389
Cost of sales	(1,643)
Gross profit	1,746
Administrative expenses	(1,086)
Operating profit	660
Interest payable	–
Interest receivable	6
Gift Aid payment	(691)
Loss on ordinary activities before and after taxation	(25)

In the first year of trading, profits of £691k were donated to the charity under the Gift Aid scheme.

### (e) BAFTA PRODUCTIONS LIMITED

BAFTA Productions Limited ceased trading from 31 December 2009. The entity continued to be dormant for the year ended 31 December 2013. The net assets of BAFTA Productions Limited at the year end were £100.



## 13 DEBTORS

	Group 2013 £'000	Group 2012 £'000	Charity 2013 £'000	Restated Charity 2012* £'000
Trade debtors	2,530	999	247	239
Other debtors	206	43	205	43
Amounts owed by group undertakings	–	–	4,802	3,941
Prepayments and accrued income	469	527	424	378
	<b>3,205</b>	<b>1,569</b>	<b>5,678</b>	<b>4,601</b>

\* Please see Note 1 – Accounting Policies on page 35 for an explanation of the prior year adjustments.

## 14 CREDITORS

	Group 2013 £'000	Group 2012 £'000	Charity 2013 £'000	Charity 2012 £'000
Bank overdraft	–	56	–	–
Trade creditors	526	536	368	364
Other creditors	306	51	37	85
Other taxation and social security costs	500	331	66	51
Accruals and deferred income	3,089	2,795	1,165	1,012
	<b>4,421</b>	<b>3,769</b>	<b>1,636</b>	<b>1,512</b>
Amounts falling due after more than one year	(5)	–	(5)	–
Provisions	(14)	–	(14)	–
<b>Amounts falling due within one year</b>	<b>4,402</b>	<b>3,769</b>	<b>1,617</b>	<b>1,512</b>

### FLOATING CHARGE

The bank holds a floating charge over the fixed assets of BAFTA Management Limited. This was capped at the level of the overdraft at any one time, with interest being charged at 2% above the Bank of England base rate. The overdraft balance was paid off in full during 2013, but the facility remains in place.

## 15 MEMBERS' LIABILITY

The charity does not have share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount that each member is liable to contribute is £1. At 31 December 2013 there were approximately 6,047 (2012: 5,900) members.

## 16 RELATED PARTY TRANSACTIONS

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

In 2007, a loan of £250k was made by BAFTA to BAFTA Management Limited as an arm's length transaction on commercial terms. Following an evaluation of 2012, interest of £4k was charged in 2013 representing the accrued charge for 2012 and 2013 (£2k per annum) due to the absence of an equivalent charge in 2012. At 31 December 2013, the outstanding balance on this loan was £82k (2012: £82k), which is included within the charity's debtor balance.



## 17 FUNDS

		1 January 2013 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2013 £'000
<b>Restricted Funds</b>							
Learning & Events	i	50	323	(246)	5	–	132
Archive	ii	6	98	(98)	–	–	6
Fundraising	iii	115	5	–	(5)	8	123
General	iv	1,032	31	(40)	–	–	1,023
		<b>1,203</b>	<b>457</b>	<b>(384)</b>	<b>–</b>	<b>8</b>	<b>1,284</b>
<b>Designated Funds</b>							
Learning & Events	v	55	–	(122)	398	–	331
Fundraising	vi	18	63	–	(49)	–	32
General	vii	1,668	–	–	–	–	1,668
		<b>1,741</b>	<b>63</b>	<b>(122)</b>	<b>349</b>	<b>–</b>	<b>2,031</b>
<b>General Funds</b>							
		<b>4,516</b>	<b>11,505</b>	<b>(10,673)</b>	<b>(349)</b>	<b>91</b>	<b>5,090</b>
<b>CONSOLIDATED FUNDS</b>							
		<b>7,460</b>	<b>12,025</b>	<b>(11,179)</b>	<b>–</b>	<b>99</b>	<b>8,405</b>

### Restricted Funds

- i. The restricted Learning & Events fund category represents 17 individual funds relating to the charity's L&E programme. Funds of note include:

**International:** a new fund created during 2013 comprised of contributions made by various Academy Circle donors, enabling us to launch the charity's activity in Hong Kong. There is a remaining balance of £35k to be carried forward to 2014.

**Scholarships Programme:** represents donations received in 2013 amounting to £77k, in addition to brought forward funds of £20k. The cost of the 2013 Scholarship Programme amounted to £50k, leaving £46k of restricted funds to be carried forward, which will continue to assist talented people in need of financial support to study a post-graduate course in film, television or games.

**Higher Education Lectures:** represents monies received in order to provide an opportunity for higher education institutes to gain access to the expertise of professionals at the heart of their industries. The series first took place in 2013, with expenditure of £3.5k against total available funds of £22k. The remaining balance of £18k will be carried forward to the 2014 programme.

**Christmas Hospice Screenings:** represents monies received for the purpose of funding a UK-wide tour of festive screenings for the families of life-limited children, including play areas and interactive green screen technology for the audience. Donations received in 2013 (£9k), combined with the brought forward balance of £7k, were partly committed in 2013, leaving £9k to be carried forward for use in 2014.

- ii. The restricted Archive fund category represents four individual funds relating to the charity's Archive projects. Funds of note include:

**Heritage Project:** represents income received from the David Lean BAFTA Foundation to enable investment in a series of heritage interviews with film and television professionals who have had a

substantial career in the British screen industries. The balance will be carried forward for future interviews in 2014.

**Reflections:** represents funds received 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 project was incomplete at the end of 2013 – a balance of £2k will be carried forward to complete the Reflections project in 2014.

- iii. The restricted Fundraising fund category currently represents a single fund:

**NFTS Scholarships in Film Studies:** represents investment assets transferred to BAFTA on the merger with the David Lean BAFTA Foundation on 30 June 2011. A sum of £5k was committed in support of an NFTS student during her degree in 2013. The remaining balance of £122,720 will be carried forward to fund student scholarships in the future.

- iv. The restricted General fund category represents four individual funds relating primarily to investment in the charity's premises. Funds of note include:

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

**Raising The Roof:** represents monies received for the development and refurbishment of the facilities at 195 Piccadilly. No commitments have been made from this fund for 2013, leaving the full balance of £355k to be carried forward to 2014.



## 17 FUNDS (CONT.)

### Designated Funds

- v. The designated Learning & Events fund category represents 17 individual funds relating to the charity's L&E programme. Funds of note include:

**Scholarships Programme:** represents a designation of £250k made from prior year profits, the first year of which (£50k) has been spent in 2013. This leaves a balance of £200k to be carried forward to 2014, which will continue to be used to assist talented people in need of financial support to study a post-graduate course in film, television or games.

**L&E Research:** a new fund in 2013 designated from unrestricted reserves, for the purposes of developing the Career Pathways model and informing our campaigns in 2014 and beyond. Activity is due to commence in 2014, so the full value of the fund is to be carried forward.

**New Talent:** a new fund created during 2013 by designating £20k from unrestricted reserves. No expenditure has been committed, so the fund will be carried forward in full to 2014 in order to identify and support talented newcomers, and to develop pitching and networking initiatives for the same.

**Young Game Designers:** represents various designations totalling £52.6k in 2013. The total fund is for a competition for 11–16 year olds, asking them to create new games ideas, with the winning game made

into a working prototype. The total expenditure on the 2013 Young Game Designers project totalled £30k, leaving a balance of £22.6k to be carried forward for the campaign in 2014.

- vi. The designated Fundraising fund category currently represents a single fund:

**Academy Circle:** In late 2011, BAFTA set up the Academy Circle, a small group of influential supporters, who support BAFTA's charitable activity with voluntary contributions. The majority are unrestricted in nature and efforts are made to utilise these donations in full during the year of receipt. This designated fund represents any unallocated balance remaining at the end of 2013, which will be allocated by a Fundraising Committee. The designated fund balance sits at £32k for 2014.

- vii. The designated General fund category represents three individual funds relating to investment in the charity's premises. Funds of note include:

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

## 18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £'000	Net Current Assets £'000	2013 Total £'000	2012 Total £'000
<b>Restricted funds</b>				
Learning & Events	–	132	132	50
Archive	–	6	6	6
Fundraising	123	–	123	115
General	667	356	1,023	1,032
	<b>790</b>	<b>494</b>	<b>1,284</b>	<b>1,203</b>
<b>Designated funds</b>				
Learning & Events	–	331	331	55
Fundraising	–	32	32	17
General	1,588	80	1,668	1,669
	<b>1,588</b>	<b>443</b>	<b>2,031</b>	<b>1,741</b>
<b>General funds</b>				
	<b>1,687</b>	<b>3,403</b>	<b>5,090</b>	<b>4,516</b>
<b>NET ASSETS</b>	<b>4,065</b>	<b>4,340</b>	<b>8,405</b>	<b>7,460</b>



## 19 COMMITMENTS UNDER OPERATING LEASES

At 31 December 2013 the group had annual commitments under non-cancellable operating leases as follows:	2013 Property £'000	2013 Furniture & Equipment £'000	2012 Property £'000	2012 Furniture & Equipment £'000
Expiring within one year	–	5	110	–
Expiring in the second to fifth year	–	13	–	6
Expiring after five years*	498	–	324	–
	<b>498</b>	<b>18</b>	<b>434</b>	<b>6</b>

\*£324k of this balance relates to a licence dated 15 February 1989 between BAFTA Management Ltd 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 BAFTA Management Limited continues for the foreseeable future.

## 20 COMMITMENTS UNDER FINANCE LEASES

At 31 December 2013 the group had annual commitments under non-cancellable finance leases as follows:	2013 Property £'000	2013 Furniture & Equipment £'000	2012 Property £'000	2012 Furniture & Equipment £'000
Expiring within one year	–	–	–	–
Expiring in the second to fifth year	–	16	–	–
Expiring after five years	–	–	–	–
	<b>–</b>	<b>16</b>	<b>–</b>	<b>–</b>

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

## 21 PENSION COMMITMENTS

Certain employees of the charity have opted into a Group personal money purchase pension scheme. The assets are held separately from those of the Group in an independently administered fund. The pension cost charge represents contributions payable to the Group and amounted to £101k (2012: £86k). Contributions outstanding at the year-end amounted to £11k (2012: £nil).

Certain employees of the charity's trading subsidiary, 195 Piccadilly Limited, opted into a new Group personal money purchase pension scheme. The assets are held alongside the independently administered fund of the charity. The pension cost charge of £7k (2012: £nil) represents contributions payable to the Group. Contributions outstanding at the year-end amounted to £3k (2012: £nil).





## 22 ANTHONY ASQUITH FUND

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

The net movement since 1 January 2013 and total funds carried forward at 31 December 2013 were as follows:

Balance at 1 January 2013  
Net movement in funds

**BALANCE AT 31 DECEMBER 2013**

2013  
£'000

17

1

**18**

## 23 ALBERT CONSORTIUM PROJECT

The charity is a member and treasurer to the Albert Consortium project, which aim to improve the carbon footprint of the television production industry and to raise awareness of the environmental impact of programme making. This project is a joint arrangement, not an entity (JANE), and as such has been treated in line with FRS 9.

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

Balance at 1 January 2013  
Net movement in funds

**BALANCE AT 31 DECEMBER 2013**

Other balance sheet creditors  
Other balance sheet debtors

**TOTAL CASH HELD 31 DECEMBER 2013**

2013  
£'000

29

24

**53**

10

(5)

**58**



## BAFTA SCOTLAND

### DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2013

	2013 £'000	2012 £'000
<b>INCOME</b>		
Core funding	29	29
Membership subscriptions	71	66
Awards income	64	47
Events	2	12
Other	–	–
	<b>166</b>	<b>154</b>
<b>EXPENDITURE</b>		
Awards	95	74
Events	20	11
Salaries	83	62
Temporary staff and consultancy	7	15
Telephone	2	1
Travel	9	4
Printing, postage and stationery	3	4
Entertaining	1	2
Advertising and publicity	–	3
Equipment	3	2
Sundry expenses	2	1
Rent	8	10
Legal and professional	2	1
Bank charges	1	1
	<b>236</b>	<b>191</b>
Deficit Before Interest	<b>(70)</b>	<b>(37)</b>
Bank interest receivable	–	–
Deficit on Ordinary Activities	<b>(70)</b>	<b>(37)</b>
Corporate revenue (included in BAFTA Management Limited)	41	32
<b>RESULT FOR THE YEAR</b>	<b>(29)</b>	<b>(5)</b>

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



## BAFTA CYMRU

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2013

	2013 £'000	2012 £'000
<b>INCOME</b>		
Core funding	23	21
Membership subscriptions	38	29
Awards income	37	33
Events	2	2
Other	–	–
	<b>100</b>	<b>85</b>
<b>EXPENDITURE</b>		
Awards	57	55
Events	–	1
Salaries	74	54
Telephone	3	3
Travel	2	2
Printing, postage and stationery	5	4
Entertaining	1	1
Advertising and publicity	–	–
Equipment	2	2
Sundry expenses	3	2
Rent	3	3
Translation	1	–
Bank charges	1	1
	<b>152</b>	<b>128</b>
<b>Deficit Before Interest</b>	<b>(52)</b>	<b>(43)</b>
Bank interest receivable	–	–
<b>Deficit on Ordinary Activities</b>	<b>(52)</b>	<b>(43)</b>
Corporate revenue (included in BAFTA Management Limited)	66	51
<b>RESULT FOR THE YEAR</b>	<b>14</b>	<b>8</b>

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