

BRITISH ACADEMY
OF FILM AND
TELEVISION ARTS
**ANNUAL REPORT
& ACCOUNTS 2015**



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AND TELEVISION ARTS****ANNUAL REPORT & ACCOUNTS 2015**

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STANDARD OF EXCELLENCE

Reflecting on our work in 2015, I am delighted by what BAFTA has achieved this year in its mission to support, develop and promote the art forms of the moving image. BAFTA sets a high standard for itself, and from our highly regarded Awards ceremonies to our inspiring Learning activities, it's been quite a year.

Diversity in the creative industries is at the forefront of all of our minds, and it's an extremely important part of our mission. As champions of creative excellence, we want everyone who has the talent to be able to contribute to the film, television and games art forms, regardless of their background or personal circumstances, and we work year-round to create opportunities to help those people enter and succeed in our industries. It's not just about our outward-facing work; it's important that

we also represent a diversity of points of view among those who make the selections. Although there's still a way to go, we're working hard to increase the diversity of our membership through a variety of measures, including actively seeking applications from qualified individuals from groups that we know are underrepresented.

OUR AWARDS CONTINUE TO REWARD THOSE WHO HAVE EXCELLED IN FILM, TELEVISION AND GAMES. THEY ALSO HIGHLIGHT EXCITING NEW AND EMERGING BRITISH TALENT.

Our globally recognised Awards continue to reward those who have excelled in film, television and games. At the same time, they have proved to be the perfect place to highlight exciting new and emerging British talent through, for example, our debut and shorts nominations.

Nurturing, supporting and promoting the stars of the future remains a vital part of our mission, and to emphasise this we've changed the name of our Learning & Events activities to Learning & New Talent. Through initiatives such as Breakthrough Brits and Young Game Designers, we champion

the best and brightest new talent our country has to offer, while also levelling the playing field for anyone who shows promise.

While the UK is our home, BAFTA has always been an international organisation, albeit one that offers a uniquely British perspective on our industries. Throughout 2015, we've been working more closely with BAFTA Los Angeles and New York, and we are confident that Chantal Rickards and Julie La'Bassiere, as the new chief executive officers at our respective US branches, will help bring greater cohesion to our international endeavours. Chantal is the first ever CEO of BAFTA Los Angeles, while Lisa Harrison has joined in another newly created role as chief operating officer for BAFTA New York.

Elsewhere, we've continued to develop cross-cultural exchange in Asia, expanding our activities beyond Hong Kong into mainland China, including a very successful trip to Shanghai with our president, HRH The Duke of Cambridge.

I'd like to take this opportunity to thank our members, supporters, sponsors and partners of all our activities for their tremendous support and dedication. I'd also like to thank the BAFTA staff, the (often) unseen workers who toil tirelessly behind the scenes to ensure the organisation's smooth running. We couldn't fulfil our important mission without you.

One final thought: 2015 marked the start of our plans to redevelop our home base: BAFTA 195 Piccadilly. As film, television and games continue to evolve at a rapid pace, BAFTA must maintain its place at the vanguard. Our plan is to make BAFTA 195 an internationally-recognised centre of excellence, communicating with and inspiring a global audience from the very heart of London. It's a long-term but very exciting development.

Anne Morrison
Chair of the Academy
06 May 2016



REPORT OF THE TRUSTEES INCORPORATING THE REPORT OF THE DIRECTORS

The trustees of the Academy, who are also the directors of the charity for the purposes of company law, submit their Annual Report and the audited Financial Statements for the year ended 31 December 2015. The registered company number is 00617869.

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 2015).

Given the activities carried out by the Academy, particularly in the areas of Awards, Learning & New Talent and Archive, Heritage & Exhibitions, the trustees are satisfied that the charity is providing public benefit under the Charities Act 2011. Further details on these activities are provided in sections 1 and 2 of this report. The trustees are also satisfied that they have had due regard to the public benefit guidance published by the Charity Commission and, in particular, the requirement that the charity benefits a sufficient section of the public.



WHO WE ARE & WHAT WE DO

OUR VISION

BAFTA is an independent charity that supports, develops and promotes the art forms of the moving image by identifying and rewarding excellence, inspiring practitioners and benefiting the public. Our expert membership, of approximately 7,500 film, television and games professionals, provides a deep pool of knowledge and experience.

In addition to our internationally-renowned Awards, BAFTA runs a year-round programme of learning events and initiatives that offer unique access to some of the world's most inspiring talent. This programme includes workshops, masterclasses, scholarships, lectures and mentoring schemes, connecting with audiences of all backgrounds across the UK, US and Asia.

Our learning mission is to share the expertise of the BAFTA community with as broad an audience as possible. We do this by:

- sharing best practice and debating key issues with the industry
- identifying new talent and supporting their development
- helping the wider community understand more about film, television and games.

BAFTA relies on income from membership subscriptions, individual donations, trusts, foundations, corporate partnerships and BAFTA 195 Piccadilly to support its ongoing outreach work.

OUR VALUES

- 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;
- Promote, support and help talented individuals reach their full potential, regardless of their background;
- Effective communication, using appropriate channels to reach our target audiences.

OUR AIMS FOR 2015

BAFTA's aims for 2015 were:



Learning & Events

Implement the learning strategy, with a focus on partnerships, to reach a wider public and the industry.



New & Emerging Talent

Create a range of activity strands which support, develop and inspire the next generation of creative practitioners. (The outcomes are included with Learning & Events for the purposes of this report.)



Awards

Promote and recognise the gold standard in film, television and games production through our established Awards ceremonies.



Archive, Heritage & Exhibitions

Manage and enrich our archive to BAFTA's best advantage and increase the visibility of our heritage and archive work.



Membership

Make greater use of the wealth of talent of our members.



Broadcasts & Productions

Take more creative ownership of our broadcasts, with new programmes across multiple channels.



Communications

Inform as wide an audience as possible with relevant messages supporting our charitable objectives.



BAFTA 195 Piccadilly

Move towards a significant enhancement of our facilities at BAFTA 195, while committing to a new long-term lease of the premises.



The industry

Position BAFTA as a major contributor to UK-wide and international industry initiatives.



Financial stability

Consolidate our good financial position to allow increased spending on charitable purposes.



A YEAR IN REVIEW

A SNAPSHOT OF OUR 2015 ACTIVITIES



JANUARY

- The BAFTA, Backstage photographic exhibition opens at BAFTA 195
- The first BAFTA masterclass of the year focuses on Cinematography with John Conroy



FEBRUARY

- The inaugural BAFTA Film Gala takes place
- The Film Craft Sessions take place
- The EE British Academy Film Awards is held
- The first BAFTA Kids Roadshow of the year takes place



MARCH

- The British Academy Games Awards is held
- BAFTA Cymru hosts An Audience with Michael Sheen
- Michael Palin is the focus of a special BAFTA A Life in Television event
- BAFTA holds its premiere events in mainland China
- The first Hospice Screening of the year takes place



APRIL

- The Television Craft Sessions take place
- The British Academy Television Craft Awards is held
- The BAFTA Scotland New Talent Awards is held
- BAFTA co-hosts an Inspiring Women event for schoolgirls
- The first Heritage screening of the year takes place



MAY

- The House of Fraser British Academy Television Awards is held
- BAFTA Young Game Designers workshops take place in Manchester, Newcastle and London
- The BAFTA Games Lecture is delivered by Jade Raymond
- The Generation Next event takes place



JUNE

- The BAFTA Cymru British Academy Award for Games is held
- The BAFTA Television Lecture is delivered by Tim Hincks



JULY

- The BAFTA Young Game Designers Awards is held
- The Filmmakers Forum takes place



AUGUST

- *Downton Abbey* is presented with a Special Award at a unique event



SEPTEMBER

- The British Academy Cymru Awards is held
- The BAFTA: Exposure photography exhibition opens
- The Screenwriters on Screenwriting series starts
- Sixteen BAFTA Scholarship recipients are announced
- The new Guru Encounters video series is launched

OCTOBER

- TRH The Duke and Duchess of Cambridge attend three BAFTA events in a week: an Aardman workshop for children; a presentation of a gift from BAFTA to Chinese president, Xi Jinping; and a visit to Dundee to meet the Young Game Designers winners
- The BAFTA 2015: A Year in Pictures photography exhibition opens
- The new BAFTA Kids website launches



NOVEMBER

- A BAFTA Tribute to Ruth Caleb is held
- BAFTA Kids Red Carpet Experience takes place
- The Diversity in Television: Lenny Henry 18 Months On event takes place
- The 20th British Academy Children's Awards is held
- The British Academy Scotland Awards is held
- The 2015 Breakthrough Brits are announced



DECEMBER

- A BAFTA Tribute to Billy Williams takes place
- The David Lean Lecture is delivered by David O Russell
- BAFTA and the Beijing Film Academy join forces



OUR LEARNING & NEW TALENT PROGRAMME

Our first-class programme of events and initiatives helps develop our industries and celebrates creative excellence from our moving image culture and heritage. In total, we held 273 events in 2015. Our aim was to actually reduce the number of events this year, so we could focus more on online learning and promotion, but for various reasons the figure was higher than our 2015 target of 225. For instance, we invited a live audience to be part of our BAFTA Crew online masterclasses, meaning there was a live audience element to events that were originally intended to only be online.

As such, our Learning strategy developed in 2015 to focus more on engaging a broader audience, particularly via online content. We invested more in promoting our unique resources; for example, our Guru Encounters series reached more than 200,000 people on YouTube thanks to a coordinated marketing and social media campaign. As part of this online emphasis, we have rationalised our BAFTA Guru editorial strategy, focusing on creating visually engaging standalone content, designed especially for online. For these, we have worked with creative agencies including Pulse Films (Guru Encounters) and Flying Objects (Turning Points, which will be released in 2016).

We developed our first app, too. Aimed at 14-19-year-olds and designed for use at careers fairs, it is designed to tackle the issue of young people being unaware of the breadth of roles available in our industries.

EVENT MANAGEMENT

We continue to develop our BAFTA Crew skills development programme, aimed at practitioners with at least two years' experience in the film, television and games industries. BAFTA Crew members are given access to live and online masterclasses, as well as online networking opportunities throughout the year.

Our masterclasses with celebrated industry practitioners went from strength to strength in 2015, with a new partnership with Picturehouse Central enabling us to reach a larger audience. The 2015 roster of masterclasses included screenwriter

Sally Wainwright, costume designer Sandy Powell, cinematographer Yves Bélanger, editor Hervé Schneid and composer Craig Armstrong.

Actor Hugh Bonneville and make-up designer Naomi Donne joined us for masterclasses in Asia, extending our activities in the region. In March, we took our first trip to mainland China, travelling with BAFTA president, HRH The Duke of Cambridge, to Shanghai, where he announced that our Scholarships programme would be open to students from China in 2016. This programme is an extension of the scholarships programmes we run across BAFTA in the UK and US.

BAFTA's annual lectures continue to be a highlight of the Learning calendar. This year, director David O Russell delivered the David Lean Lecture (December); Endemol Shine Group president, Tim Hincks, gave the Television Lecture (June); and Electronic Arts' Motive Studios founder, Jade Raymond, became the first woman to



Above: Our president, HRH The Duke of Cambridge, joined us for our first trip to mainland China, where we donated a replica BAFTA to The Shanghai Film Museum. The BAFTA, which was given to Ren Zhonglun, president of the Shanghai Film Group and curator of the museum, was an exact replica of the award given to director Zhang Yimou (pictured left) in 1993 for Raise the Red Lantern



1,630

The total number of tickets sold to career starters in film and television for our Generation Next and Filmmakers Forum events.

448

The number of attendees at our Film and Television Craft Sessions, held on the day before the relevant Awards ceremonies. Crafts covered included cinematography, VFX, make-up and hair, writing and directing.

The percentage increase in BAFTA Crew membership in 2015. The growth was, in part, due to the inclusion of games industry members for the first time, as well as film and television members from London.



80

The number of events hosted by BAFTA Cymru across Wales, London and New York. In total, 4,500 people attended these events, which ranged from preview screenings and industry insight events to Q&As and masterclasses with BAFTA-winning talent.

The percentage increase in applications for our Breakthrough Brits initiative on 2014's number. It was particularly pleasing to see industry referrals up 110 per cent overall and 131 per cent increase in applications from the games industry.

121

OUR LEARNING & NEW TALENT PROGRAMME CONT.

deliver our Games Lecture (May). Our BAFTA and BFI Screenwriters on Screenwriting Lecture series also attracted a stellar line-up of talent from across film, television and stage, namely Nick Hornby, Andrew Bovell, Nancy Meyers, Jimmy McGovern and Beau Willimon.

LOCATION, LOCATION, LOCATION

Many of these events were held at our headquarters at 195 Piccadilly in London. The venue played host to our Life In Pictures and Life In Television strands, which this year included Todd Haynes, Johnnie To, Kate Winslet, Sam Mendes, the late Alan Rickman and Michael Palin. We celebrated several important moving image anniversaries through our Heritage Screenings at BAFTA 195, including those for *Dreamchild* and *My Beautiful Laundrette*. Overall, 158 events were held in London, with 73 per cent of these taking place at BAFTA 195.

We also ensured a broad range of events took place elsewhere in the UK, including masterclasses, career surgeries and panels for young people: in total, 42 per cent of our events ran outside of London. For instance, our Children's Hospice Screenings – which are film screenings for children with life-limiting conditions and their families – showed *Cinderella* (March-April) and *The Good Dinosaur* (December) in Belfast, Glasgow and Cardiff.

Also in Glasgow, BAFTA Scotland hosted masterclasses with reporter and news correspondent Allan Little and producer Richard Brown. Both discussed their careers in detail with enraptured audiences.



Above right: Nick Hornby at his Screenwriters' Lecture; Right: Fun in the foyer at a Children's Hospice Screening of Cinderella

CASE STUDY SUPPORTING THE NEXT GENERATION

MATILDA IBINI BAFTA SCHOLARSHIP RECIPIENT

Student Matilda Ibini was named as one of the recipients of our three Prince William Scholarships in Film, Television and Games, supported by BAFTA and Warner Bros., in 2014. We extended our support of her MA in Creative Writing at City University in 2015, providing her with financial support, ongoing mentorship and opportunities to attend BAFTA events. In the UK, we also provided 13 new students and two additional returning students with scholarships in 2015.



Ibini says: *"The financial help gives you peace of mind, but it's mainly a confidence thing. It's almost like I needed someone else, someone external, to say: 'You can do this.' It's opened a lot of doors for me... which, in turn, have led to more opportunities.*

The mentoring has been amazing. Jack Thorne's been incredibly supportive, has a wealth of knowledge and, even though he's still working, he's made efforts to help my career – I really couldn't have asked for a better mentor.

MY DREAM TO BE A WRITER DOESN'T FEEL LIKE A DREAM ANYMORE. THAT'S INCREDIBLY EXCITING AND MOTIVATING. IT'S BEEN LIFE-ALTERING.

The scholarship has meant that my dream to be a writer doesn't feel like a dream anymore, that it's now real and I could one day have a whole career making art. That's incredibly exciting and motivating. It's been life-altering. I can't imagine what my life would have been like without it. For one, I wouldn't be studying, but I don't know if I'd even be writing. Thanks for the lifeline, BAFTA!"

Find out more about BAFTA's scholarship opportunities [here](#).

OUR LEARNING & NEW TALENT PROGRAMME CONT.



Meanwhile, in Wales, BAFTA Cymru used an increase in income streams to extend its activities across the country, with a third of its events taking place outside of Cardiff.

THE NEXT GENERATION

We continue to support new and emerging talent through a range of activity strands. These included The Sessions, where craft nominees from the Film and Television Craft Awards discussed their work, and our Filmmakers Forum and Generation Next events (for film and television emerging talent, respectively). In May 2016, these are being combined into one three-day festival called Guru Live.

Our Breakthrough Brits initiative, in partnership with Burberry, was once again supported by a range of industry mentors, including actors Daniel Day-Lewis, Olivia Colman and Tom Hiddleston; producer David Heyman; director Danny Boyle, games producer Jade Raymond; writer Abi Morgan; and the late James Horner (composer). Director Christopher Nolan also delivered a keynote address to coincide with the launch of applications for the 2015 initiative (April).

Outside of the UK, we chose directors Carol Morley, Stephen Fingleton (who was also named a Breakthrough Brit in 2015) and John Maclean as the focus of our Brits to Watch. This initiative showcases outstanding British talent in the US, through a series of special events hosted by BAFTA in Los Angeles and New York.

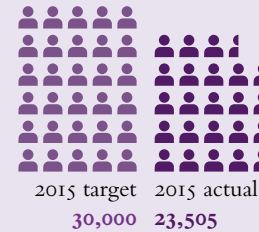
BAFTA Rocliffe continued to identify new writing talent. Following a nationwide search to identify emerging talent in film and television writing for children, Amanda Webster was chosen by a panel of industry experts to attend the MIP Junior international programming market in Cannes.

LEVELLING THE PLAYING FIELD

BAFTA is committed to diversity within the arts – both in terms of our internal structure, and in the work we do as a charity. As a champion of creative

KEY PERFORMANCE INDICATORS

PEOPLE REACHED THROUGH EVENTS



Attendance at our 2015 events was only slightly lower than 2014 (2015: 77%; 2014: 79%).

We chose smaller venues this year, which accounts for the lower 'actual' figure.

NEWCOMERS SUPPORTED



We reduced the number of Rocliffe New Writing forums, as well as concluded the screenwriters' bursaries, in mutual agreement with the funders.

excellence, we want talented people to be able to succeed in the industries, regardless of their background.

Our events offer a platform for BAFTA winners and nominees to share their expertise with all, so we make every effort to ensure that anyone can attend. We monitor our audiences closely and target any underrepresented groups where necessary.

In 2015, we placed a specific focus on the underrepresentation of women in our industries, in particular the games industry. We worked with the Inspiring Women campaign on an event in April with 850 state schoolgirls at the Tate Modern. More than 150 high-profile women, representing a wide range of careers in the arts (including BAFTA's own chief executive, Amanda Berry), engaged with the young women about their jobs and experiences. In May, we hosted a Young Games Designers workshop and speed networking event for girls, where women practitioners explained the various careers

Top: Inspiring Women at the Tate Modern; Middle: The late James Horner at Conversations with Screen Composers; Bottom: Breakthrough Brit Tandis Jenhudson meets Ennio Morricone



OUR LEARNING & NEW TALENT PROGRAMME CONT.

available in games and gave feedback on the young participants' own games ideas.

Our New Talent initiatives highlight the next generation of talent. We make every effort to ensure that the processes we use to select this talent are fair and open and, where possible, work is judged anonymously. In 2015, we launched our New Talent Network, an online community for the next generation of practitioners who have been recognised by all of BAFTA's branches. We collaborated on creating assets for new talent, helping them understand the industries in each territory where BAFTA operates, as well as giving them the opportunity to network and learn from each other.

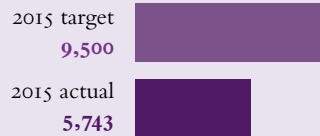
In Scotland, Into Film and BAFTA Scotland held a Making the Cut event in November with director John Maclean and cinematographer Fabian Wagner. The duo provided an in-depth discussion on how they entered the industry and their personal experiences of working with the moving image.



Above: Acting out a scene written for the BAFTA Rockliffe New Writing Forum

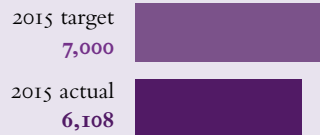
KEY PERFORMANCE INDICATORS

SKILLS DEVELOPMENT PROGRAMME ATTENDEES/ PARTICIPANTS



The target figure included three programmes that we decided not to run after reviewing their impact: Generation Next in Salford; Inside Games at games showcase EGX; and our Guest Lectures.

CAMPAIGN BENEFICIARIES



We worked in a different way with the BFI Film Academy in 2015, targeting more specifically those who would derive greater benefit from access to BAFTA members and our network.

CASE STUDY PROMOTING THE NEXT GENERATION

MICHAEL LENNOX, BAFTA WINNER

Filmmaker Michael Lennox was the winner of the British Short Film category at the Film Awards in 2015. Lennox's winning film, *Boogaloo and Graham*, was one of the shorts featured in our *BAFTA Shorts* theatrical release, which toured the UK and internationally. It collected together many of the films nominated in the British Short Film and British Short Animation categories and toured 30 UK venues and, with the support of the British Council, travelled as far afield as Hong Kong, India, Kuwait, Colombia, Armenia and Kazakhstan.



The shorts categories shine a light on new filmmakers. Lennox says: "Winning the BAFTA was amazing. It's hard to put it into words. It's fantastic to be recognised by such an institution as BAFTA, especially for someone from Northern Ireland who wants to pursue a career in filmmaking. In terms of its scale, kudos, value and inclusivity, it's important for short filmmakers.

"Winning a BAFTA is one of the ultimate aims of any British or Irish short filmmaker. So it was a massive deal. On a practical level, it's opened up a whole new network of people. They take more notice and interest in you once you have a BAFTA. Doing well at the BAFTAs is a statement; that you're here to do something, that you want to work and you have something to say. The opportunity is there, it's just down to me to see what I can do to establish myself best."

DOING WELL AT THE BAFTAS IS A STATEMENT; THAT YOU'RE HERE TO DO SOMETHING, THAT YOU WANT TO WORK AND YOU HAVE SOMETHING TO SAY.

OUR AWARDS

BAFTA held 10 first-class Awards ceremonies this year, with our two highest profile ceremonies being broadcast on BBCOne: the Film Awards (8 February) and the Television Awards (10 May). Both also had a live-stream of the red carpet in the run-up to the ceremonies, produced in-house. Edith Bowman hosted a half-hour pre-ceremony show on BBCThree before the Film Awards focusing on new talent. The Games Awards (12 March) were streamed live on a dedicated Twitch channel, with streaming figures up 25 per cent on 2014.

We secured excellent long-term title sponsors for the Film and Television Awards, with EE signed up until 2017 for the former and House of Fraser sponsoring the latter. For the Games Awards, we seek annual partnerships for our year-round games activities rather than title sponsors solely for the Awards, with Electronic Arts, Sega and Activision supporting us in 2015.

SPECIAL MENTIONS

We added three new names to our prestigious Fellowship roster, the highest honour BAFTA bestows: filmmaker Mike Leigh, games developer David Braben and Channel 4 news anchor Jon Snow. The Special Award winners announced at our Awards ceremonies were: children's programming writer-creator Jocelyn Stevenson; producer-screenwriter Jeff Pope; vision mixer Hilary Briegel; presenter Clive James; and BBC Films. We also presented Special Awards to cinematographer Billy Williams, producer Ruth Caleb and *Downton Abbey* at separate events.

It was with great sadness that we marked the death of Lord Richard Attenborough with a special tribute

at our Film Awards. In his various guises as BAFTA president, vice-president, chair, trustee and BAFTA Fellow, Lord Attenborough was integral to the development of the Academy into the organisation it is today. He will be sorely missed.

There were some notable events held around our Awards this year. On the weekends of the Film and Television Craft Awards (26 April), our Learning & New Talent team launched The Craft Sessions events (see Learning & New Talent on pages 6-9). Also before the Film Awards, our Nominees Party, sponsored by Audi, was hosted at Kensington Palace for the first time, with an excellent attendance of this year's nominees.

IN WITH THE NEW

Our Games Awards saw us partner with the three-day EGX Rezzed event. We had dedicated exhibition space, called Inside Games Arcade, allowing visitors to experience some of the exciting British indie games currently in development. There was also the opportunity to hear careers advice from some of our BAFTA Breakthrough Brits.

The BAFTA Young Game Designers Awards (25 July) was held at BAFTA 195, and saw the introduction of two new categories, the Hero and Mentor awards. We also widened the age range of entrants for the Game Making and Game Concept categories, presenting two awards per category split across 10-14 and 15-18 age groups.

For the second year in a row, we hosted the BAFTA Kids Red Carpet Experience before the Children's Awards (22 November), giving children insight into the creative processes that go into making their



Top: Mike Leigh receives the Fellowship;
Above: Film Awards' Leading Actor winner Eddie Redmayne
(The Theory of Everything) with Stephen Hawking



OUR AWARDS CONT.

favourite shows. The Children's Awards celebrated its 20th anniversary this year and a special video segment, screened during the ceremony, marked the occasion. Our citation readers also reflected British children's programming over the past 20 years, with legendary presenters taking to the stage, including Keith Chegwin, Baroness Floella Benjamin and Michael Palin.

The Television Awards, which was broadcast in China for the first time, set social media alight, taking a 69 per cent share of all Twitter television activity during its broadcast window. The top social media moment of the night came when Ant and Dec accepted their Entertainment Performance award, causing a peak of almost 800 tweets per minute. Fifteen-second clips were pushed out on bafta.org, in line with the broadcast, and then later on Twitter and Facebook, and earned 11,106 more views than last year.

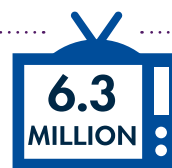
WALES & SCOTLAND

The 24th British Academy Cymru Awards (27 September) awarded 31 winners across production and craft categories and Special Award recipients. The British Academy Cymru Award for Games (19 June), now in its third year, was presented at the Wales Games Development Show, recognising the growing games sector in Wales, with four commendations also presented.

The BAFTA Scotland New Talent Awards (9 April) honoured new work made by students and emerging practitioners in Scottish film, television, animation and games across 14 categories. BAFTA Scholarship recipient Steven Cameron Ferguson was among the winners, collecting the Camera/Photography award, before going on to win the prestigious Best New Work award, supported by Channel 4. The British Academy Scotland Awards (15 November) celebrated the very best in film, television and games produced in Scotland across 17 categories. Three Outstanding Contribution awards were presented to: actor Bill Paterson; head of Channel 4's News and Current Affairs, Dorothy Byrne; and prop master David Balfour.



Clockwise from top left: Baroness Benjamin at the 20th Children's Awards; David Braben becomes an Academy Fellow; British Academy Cymru Awards host, Huw Stephens; Cuba Gooding Jr on the red carpet of the Film Awards; the full BAFTA Scotland New Talent Awards winners



The peak number of viewers who watched the Television Awards on BBCOne. This was up on 2014's 5.81m audience. The Film Awards' viewing figures also saw an uplift, peaking at 5.17m (2014: 5.04m).

More than 400 industry experts sat on the Television and Television Craft Awards



juries in 2015. We held more than 89 juries across our Awards, with our jurors always relevant to the respective categories: experts in their field who are diverse and at the top of their game. Approximately 95 per cent of juries were held at BAFTA 195.



The number of nominees at the Film Awards in 2015. In total, 286 films were entered. We annually review the categories, rules and regulations for all of our Awards to ensure they remain relevant to our industries and the crafts involved.

The height in mm of the new BAFTA Scotland award, which was created by Scottish designer Oliver J Conway, a former apprentice of the original trophy designer and acclaimed artist Allan Ross. It is made from cast iron and weighs 2.9kg. It was revealed in November just ahead of the Awards.



The full list of BAFTA winners and nominees for 2015 can be found [here](#).

OUR ARCHIVE, HERITAGE & EXHIBITIONS

BAFTA's archive, heritage & exhibitions' activities celebrate and showcase our rich history. As the guardian of our legacy, we ensure our content is safely archived and chronicled for future generations.

The archive was essential in producing our 100 BAFTA Moments series, which featured facts, figures, rare video clips and vintage photographs from our extensive vault in a 100-day countdown to the Film Awards. More than 30,000 people engaged with this on Twitter and Facebook. A hundred hours of VHS and U-matic material was digitized and preserved through the course of producing this project.

All of BAFTA's Awards and events brochures – dating back to 1947 – have now been digitized and added to the archive. We've been preserving our other historical paper records, too, including membership records and Awards-related material. Additionally, video interviews with five BAFTA Greats, a series reflecting on the life and careers of individuals who have helped shape the Academy, have been added to the archive, namely: John Willis; Sir Sydney Samuelson; Baroness Floella Benjamin; Wolfgang Suschitzky; and Anna Hulme.

Underlining the ongoing interest in BAFTA's heritage, we continue to receive many commercial and personal requests directly linked to our archive's material. We also receive numerous general enquiries about BAFTA and our industries.

PICTURE PERFECT

We curated three new photography exhibitions this year, drawing in 3,000 visitors. Held in January in the run up to the Film Awards, BAFTA: Backstage, supported by Deutsche Bank Asset & Wealth Management, showcased more than 80 photographs from eight photographers who have covered BAFTA's Film Awards in the past. It toured to two additional venues; Kilcaldy in Scotland and Picturehouse Central in London. September saw BAFTA: Exposure held at the Leica

Gallery in Mayfair, in partnership with new partner Leica Camera. The exhibition used the work of two photographers, Sarah M Lee and Michael J Barrett, to compare and contrast the approach to reportage photography in the 1970s and 2010s. Then, in October, BAFTA 2015: A Year in Pictures gave the public access to BAFTA 195 to see more than 100 rare photographs of BAFTA Awards and events.

We also toured our 2014 exhibition BAFTA: Behind the Mask to four venues: The Lowry in Salford, the Williamson Art Gallery in the Wirral, Munro House in Leeds and the Quarry Theatre for the Bedford Film Festival, all new venues for BAFTA activity. The overall reach was 20,000 people.

RESEARCH & DEVELOPMENT

During 2015, we started to share our technology Source 2 Screen, our cloud-based media management service, powering awards systems for the Royal Television Society and *Broadcast* magazine alongside our own BAFTA Awards Entry System. Source 2 Screen was also used to create a tool specifically for the footage sales and research industry, the Genie, which partners with a Wizard tool for querying rights. We completed two successful projects with Innovate UK funding, too, looking at tricky issues in digital media management.

13

The number of terabytes of new content BAFTA archived in 2015, including around 600 edits and 170 rushes. We also digitized approximately three terabytes of content from tape, ensuring all will remain accessible for future generations.

The number of photographs and images we added to the BAFTA archive in 2015, including all our Awards and BAFTA events held in the UK, the US and Asia. This year alone, we photographed 176 BAFTA events across all our branches, in addition to our Awards.

26,444

We worked with 42 different photographers all over the world in 2015. This includes Chris Floyd and Ian Derry, who produced specially commissioned photographic essays for our Film and Television Awards brochures, entitled 'Shining Lights: Women In Film Today' and 'Any Place, Any Time' respectively. The pair joined us for Q&As held at BAFTA 195 for our A Year in Pictures exhibition.

42

Below left: The public exhibition of BAFTA: Backstage at BAFTA 195; Right: Photographer Sarah M Lee chats to a guest at the BAFTA: Exposure exhibition



Find out more about BAFTA's history [here](#).



Below: New members for 2015, Ant and Dec, at the Television Awards, where they won the Entertainment Performance category



OUR MEMBERSHIP

BAFTA comprises of creatives and professionals working in and making a contribution to the film, television and games industries. Over the last few years, our full membership has grown to approximately 7,500 professionals worldwide. While the number of Film voting members is capped, we continue to welcome new applications to ensure we're always giving a voice to fresh perspectives.

Through voting on our Awards, our members' influence is magnified and BAFTA takes very seriously its role as a lens on our industries, setting the gold standard for film, television and games. BAFTA values a diversity of perspectives and we aim to ensure that our membership reflects the industries we represent.

We also aim to address areas where groups are underrepresented. In 2015, we completed a membership categorisation study, which involved us recording the professional specialities of each member; deepening our knowledge of the composition of our global membership. We are now in a position to more accurately identify craft areas where we are currently underrepresented and are looking to address these areas within our future strategy.

The year saw some notable new members joining our expert roster. These included: actors Michael Fassbender, Georgina Campbell, David Oyelowo, Felicity Jones, Emily Blunt, Kristin Scott Thomas and James Corden; directors Hong Khaou (Outstanding Debut by a British Writer, Director or Producer nominee at the 2015 Film Awards) and Sarah Gavron; presenters Ant and Dec; Catharina Lavers Mallet (games studio general manager); and voice actor Troy Baker.

BAFTA Scotland's memberships also increased by 20 per cent in the year.



The number of new members to join BAFTA in 2015, covering a variety of film, television and games expertise, including acting, writing, directing, production design, stunts, casting, editing, music and games design.

The full list of new members can be found [here](#).

OUR BROADCASTS & PRODUCTIONS

Our Productions department is the first point of contact for all BAFTA content commissions and oversees international sales of our broadcast material through IMG Media. We produce five of our Awards ceremonies (Film, Games, Television Craft, Television and Children's) as well as behind-the-scenes and red carpet material for all the Awards, special events programming, talent interviews for BAFTA Guru, our archive and much more.

This year we co-produced the broadcasts of our Film and Television Awards. Both were screened on BBCOne and sold internationally. We supplemented the terrestrial broadcast with a live-stream from the red carpet, linking up with Twitter to allow the public to ask questions to the talent via our red carpet hosts, Zoë Ball, Rachel Riley, Jenni Falconer and Mark Heyes.

Viewing figures increased for both broadcasts (see Awards on pages 10-11), with the Film Awards screened in approximately 200 territories worldwide. The citation readers for both ceremonies were of the highest calibre, ranging in age, cultural diversity and genre, and included Zawe Ashton, David Beckham, Mary Berry, John Boyega, Steve Carell, Henry Cavill, Steve Coogan, Tom Cruise, Cuba Gooding Jr, Stephen Hawking, Felicity Jones, Gugu Mbatha-Raw, Julianne Moore, Archie Panjabi, Imelda Staunton, Julie Walters, and many more.

Our Games Awards was live-streamed through Twitch and sold internationally.

Left: Cast and crew at the BAFTA Celebrates Downton Abbey event; Below left: You may recognise these two Film Awards citation readers, Ralph Fiennes and Julie Walters

CAPTURING EXCELLENCE

In 2015, we filmed on 175 days, producing approximately 450 edits and 20 terabytes of footage to add to our archive. Our video content was used across multiple platforms, including bafta.org; BAFTA Guru; our YouTube and social media channels; UK broadcasters (including BBCOne, BBCTwo, BBCThree, BBC iPlayer and ITV 1); and international broadcast.

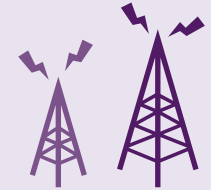
To help establish a coherent approach for developing our slate and library, we commissioned a development producer for two months over the summer, working with us on new broadcast ideas. We are meeting with broadcasting commissioners on an ongoing basis to discuss these and other broadcast concepts. A five-year business plan has been created to help define our direction and focus for future years.

We co-produced *A Life On Screen*, Stephen Fry, shown on BBCTwo, and *BAFTA Celebrates Downton Abbey*, screened on ITV 1. The former documented Fry's rise from obscurity to one of the UK's greatest talents. *Downton Abbey* received a BAFTA Special Award at a star-studded tribute event; the programme of which has been sold for international broadcast by NBC Universal.



KEY PERFORMANCE INDICATORS

BAFTA UK TELEVISION BROADCASTS VIEWERS



2015 target 2015 actual
10.0m 14.7m

As well as our two Awards broadcasts, the 'actual' figure includes BAFTA Celebrates Downton Abbey and A Life On Screen, Stephen Fry.

The total number of viewers who tuned in to watch our 2015 terrestrial broadcast co-productions, *A Life On Screen*, Stephen Fry (BBCTwo) and *BAFTA Celebrates Downton Abbey* (ITV 1).

4.2 million

5.2 million

The number of views BAFTA content received across our various online platforms – a leap of more than 2.4 million on 2014's figure. The number was boosted by the inclusion of videos added to our Facebook page for the first time. In total, just under 10.7 million minutes of content was uploaded. This includes video footage on BAFTA Guru's YouTube channel, which saw more than a million additional views alone in 2015. The most popular Guru videos of the year were of David Fincher's *A Life in Pictures* (417k views) and Emma Thompson's *Screenwriters on Screenwriting Lecture* (403k views) events.

 5,137

The number of 'likes' we received for a photograph of Eddie Redmayne and Stephen Hawking, taken at the Film Awards and posted on Instagram. It was our most liked image of the year.



92,561

The number of Twitter followers we gained across @BAFTA, @BAFTAGames and @BAFTAGuru in 2015. We also added 47,851 Facebook followers in the year and almost doubled our YouTube subscribers from 2014 to 39,004.

KEY PERFORMANCE INDICATORS

ONLINE LEARNING ENGAGEMENT BROADCASTS VIEWERS

2015 target 2015 actual

BAFTA YouTube Subscribers
16,500 20,332

BAFTA Guru YouTube Subscribers
16,000 29,873

Audio Streams, Downloads & Plays
300,000 375,539

Total Audio Subscribers
104,000 144,219

YGD Web Series Views
220,000 47,711

The strength of our content, an increase in promotional investment and a more coordinated approach attracted higher numbers than expected for our YouTube and audio channels. YouTube's change in the way it presented videos in 2015 contributed to the shortfall in our YGD web series, as our collaboration with Yogscast was not as effective at driving viewers to the YGD channel.

OUR COMMUNICATIONS

BAFTA uses various digital media to inform as wide an audience as possible about our initiatives and events with relevant messages supporting our charitable objectives. As well as our websites, bafta.org, BAFTA Guru (guru.bafta.org) and BAFTA Young Games Designers (ygd.bafta.org), we also use many other online platforms, including Twitter, Facebook, YouTube, Instagram, Snapchat, Tumblr, Issuu and more.

The online landscape is forever evolving, but 2015 saw us grow our audiences across video views, YouTube subscribers, audio subscribers and social media followers. The total number of video views, for instance, increased 86 per cent to 5.2 million (2014: 2.8m). In particular, video views of BAFTA Guru, our main online learning channel, saw significant growth year-on-year (2015: 2.1m; 2014: 1.2m). Our Twitter followers also increased, topping out the year on 92,561, a rise of 5.3 per cent on the previous year (2014: 87,441). Although unique visits to our official websites was below our 2015 target of 3.3m (2015 actual: 3.1m; 2014: 3.4m), our overall online reach increased to almost 8.5m (2014: 6.3m).

This increase, we believe, speaks to the strength of our content – exemplifying the adage of our times, 'content is king'. As online audiences become more sophisticated in their expectations, the thirst for quality content is increasing, so we focused on creating visually engaging, thematic and distinctive content. Our social media strategy has also evolved, as we create more shareable content appropriate to each platform. Our Facebook followers, for instance, enjoy shorter form content, so we've actively targeted producing this in 2015.

BAFTA Cymru engaged with the public on new platforms in 2015 by creating compelling content from its masterclasses for our BAFTA Guru and YouTube channels. We produced the first '60 Seconds With...' in the Welsh language, featuring actors Matthew Rhys and Rhys Ifans, for Guru. BAFTA Cymru also continued to reach out on social media platforms, engaging with its geographically-spread membership through Periscope. BAFTA Cymru also streamed its Awards ceremony.

THE FINISHED ARTICLE

In print, we published high quality brochures for all of our Awards, as well as many of our events. The Film and Television Awards brochures featured bespoke, curated photo essays, this year focusing on the themes of women film practitioners and the technological advances that have allowed us to watch television wherever and whenever we want. The Film Awards brochure also included a special In Memoriam section to Lord Attenborough, featuring more than 190 tributes from friends, colleagues, BAFTA members and staff.

For the second year in a row, London design agency Human After All created the Film and Television Awards' poster campaign and brochures. French artist Malika Favre was selected to illustrate two campaign artworks and six covers (five for the Film Awards, representing the five films nominated in the Best Film category, and one for the Television Awards). Her designs proved to be very popular, winning the Design Professional category at the World Illustration Awards and Illustration category at The Drum Design Awards.

Above: Malika Favre's artwork commissioned for our Television and Film Awards brochure covers; Right: The Film Awards campaign poster





OUR HQ: BAFTA 195

BAFTA 195 Piccadilly has been our headquarters since 1976. As well as providing two screening rooms and event space (all available for private hire), it also offers a first-class home for BAFTA members to meet, share best practice and debate key issues affecting our industries in a welcoming and professional environment. It is an incubator for ideas, based in the heart of London's West End, and is an essential part of our mission to support, develop and promote the art forms of the moving image.

This year, we welcomed more than 2,000 members of the public to two photographic exhibitions and talks (BAFTA: Backstage and BAFTA 2015: A Year in Pictures – see Archive, Heritage & Exhibitions on page 12) held at BAFTA 195. This helped meet our charitable aim to serve the public, by encouraging them to gain a deeper appreciation of film, television and games.

There were many other notable events hosted at BAFTA 195 across the year. The inaugural BAFTA Film Gala Dinner took place in February (see Fundraising on page 19), raising an impressive amount for our Give Something Back campaign. Once again, Ad Week and Creative Week took

over BAFTA 195, in March and June respectively, highlighting the building's position as a creative hub and home for external industry events. And our monthly members events programmes, first seeded in 2014, including such events as Cooking With Foraged Food and Gin Tasting, grew in popularity in 2015 with sessions selling out within 30 minutes of being announced. Such events saw us showcase BAFTA partners to members, such as Champagne Taittinger and Hotel Chocolat. BAFTA 195 also partnered with other prestigious brands, including the British Fashion Council, the Royal Opera House, *Telegraph Bespoke* and Barclays Wealth Management to deliver corporate and consumer focused events.

THE FUTURE OF 195 PICCADILLY

BAFTA 195 has always prided itself on the high quality and professionalism of its team and the service we provide, and we continue to seek ways in which we can offer an enhanced experience to members and guests. In 2015, it enjoyed a record revenue year, the profits of which will help fund our charitable endeavours.

We have moved forward with our plans to redevelop the building and enhance the facilities at BAFTA 195, with the first stages including agreeing heads of terms on a new lease – ensuring BAFTA's HQ will remain at 195 Piccadilly until at least BAFTA's centenary in 2047 – and completing the first two steps of the Royal Institute of British Architects requirements.

While the building has remained relatively unchanged over the years, its use and needs have developed and grown. As international recognition of BAFTA's work increases – and the needs of our industries evolve – we need to ensure our activities and facilities continue to meet current and future expectations. With more flexible space, state-of-the-art equipment and digital technology to share our activities

and events, our plan is to make BAFTA 195 an internationally-recognised centre of excellence, communicating with and inspiring a global audience from the very heart of London.

A key focus for 2016 is to raise the additional funds necessary for the redevelopment, to augment the £4.5m already set aside in our reserves for this purpose, always ensuring that the charity is not overcommitted financially. Funds-permitting, works will commence in summer 2017.

Below: Emilia Fox, Tom Hiddleston and Olivia Colman joined us for our inaugural BAFTA Film Gala Dinner, held at BAFTA 195



The percentage that @BAFTA195's Twitter followers increased in 2015. We also grew our BAFTA 195 Facebook followers by 33 per cent.



For more on BAFTA 195, see [here](#).



SUPPORTING OUR INDUSTRIES

BAFTA is the leading charity that supports, develops and promotes the art forms of film, television and games across all their forms and genres. This gives us a unique neutral platform where we can bring together people across our industries to contribute to the debate and discussion of creative excellence.

For us, 'learning' is precisely about facilitating and encouraging this discussion. Across everything we do, we aim to share the expertise of winners and nominees – those BAFTA members who have been identified as leaders in their field. All of our events and initiatives – from masterclasses to mentoring, Breakthrough Brits to BAFTA Guru – are variations on that theme, asking those who have achieved success in the industry to give something back to their peers and protégés.

In 2015, we continued to lead on specific issues affecting our industries. Diversity has been at the forefront of many people's minds, particularly since Lenny Henry's rallying cry to television broadcasters delivered in the 2014 BAFTA Television Lecture. In November, with an event called Diversity in Television: Lenny Henry 18 Months On, we revisited the topic, bringing together key figures from all of the major broadcasters to review their progress. The event was held in partnership with the Creative Diversity Network.



Also in 2015, we launched our Success Factors research project, examining the career paths of individuals from underrepresented groups and the factors that have contributed to their success. The aim is to help BAFTA and the wider industries learn from their experiences and try to ensure those with talent are not lost from the industry. The research project will publish in 2016 and is being delivered with the support of Creative Skillset and BFI.

Left: The Diversity in Television: Lenny Henry 18 Months On event

CASE STUDY DEVELOPING OUR INDUSTRIES

BAFTA CREW

BAFTA Crew is our flagship professional network and masterclass programme designed to connect emerging talent to BAFTA winners and nominees. It's just one of many initiatives we run to support present and future generations of film, television and games practitioners. It is supported by Creative Skillset's Film Skills Fund and run in partnership with Creative England in the English regions.

Here is just some of the feedback we've had from Crew members about the 2015 programme:



"Being part of BAFTA Crew has been the making of me and has done wonders for my own self-worth. In return, I have seen the results through a promising and blooming career."

"What I have found really amazing is the opportunity to have face-to-face chats with the speakers during your private networking events. These chats have always been mind-blowing and have been a great help to me."

"I really enjoy the talks with heads of departments – it is so interesting to hear their experiences and take advice. I also like the Facebook group as I have [gained] work this way."

"The travel bursaries are very helpful... My experience so far has completely exceeded my expectations in terms of the educational side."

"I absolutely love this programme and the BAFTA Crew team are so dedicated. I'm so impressed... Looking forward to seeing what unfolds in 2016."

Find out more about BAFTA Crew [here](#).



SUPPORTING OUR INDUSTRIES CONT.

GREEN SCREENS

Sustainability is another issue that BAFTA champions. In January, in partnership with the BFI, we held our Greening the Screen event to showcase current best practice for environmentally responsible production.

It has also been a very successful year for albert and the BAFTA albert Consortium, which oversees its activities. albert is the industry movement addressing issues of environmental sustainability by promoting and supporting best practice across operations and output; the aim is to reduce the carbon footprint our industries have on the planet. We launched the Carbon Literacy training programme, giving production companies a basic understanding of how our industries are impacting on climate change and providing expert knowledge and advice on how to make a difference. albert's tips on best practice were used on 25 new productions, delivering a 15 per cent reduction in carbon emissions on each one.

We delivered panel sessions where many of our award winners and nominees shared their experiences of dealing with key industry issues, such as free speech and censorship, setting up as an independent production company and creating family content. These focused sessions complemented our open debate format, Question Time.

100

The number of new production companies that joined albert in 2015. albert is overseen by the BAFTA albert Consortium, a leading think-tank on sustainability for film and television.



Our Breakfast Sessions offered industry practitioners the chance to start the day with strong coffee and hear from various key decision-makers and industry bodies. These included commissioners Kim Shillinglaw, the *Vice* team and Alice Webb, and film producers Christine Vachon and Elizabeth Carlson.

We continued to showcase the best upcoming films, games and television programmes through our Preview events. We also developed a new format for games previews, where the creators deliver a commentary on a live playthrough of their games, much like a director's commentary.

We have partnered with some of the most influential industry bodies across the year, including the BFI, Creative Skillset, all of the major broadcasters, festivals such as the Children's Media Festival, Sheffield DocFest, and the Edinburgh International TV Festival, and many more (a full list of partners can be found on page 31).



Above: Alistair McGowan hosts a Greening the Screen panel, looking at environmentally responsible production



FINANCIAL STABILITY: FUNDING OUR AIMS

FUNDRAISING

The money we raise through our fundraising endeavours goes directly into financing BAFTA's many events and initiatives we run throughout the year.

One of the key events of the past 12 months was also a new one on the fundraising calendar. The inaugural Film Gala Dinner took place on the Thursday before the Film Awards at BAFTA 195 (February), with the money raised supporting our Give Something Back campaign. This sold-out event, attended by 176 guests, celebrated the moving image and showcased how BAFTA plays a vital role in connecting young people from all backgrounds with some of the best film, television and game makers working today. The funds raised through ticket sales, sponsorship and a live and silent auction will be used to equip more young people with the skills, knowledge and contacts to enrich the moving image industries. The event garnered extensive media coverage.

We held four Academy Circle events in 2015, with Celia Imrie at the Shangri-La Hotel in the Shard (February); Joely Richardson at the Corinthia Hotel (June); Jamie Dornan at The Savoy (November); and Natalie Dormer at BAFTA 195 (December). The Academy Circle is

The amount raised in pounds sterling for our Give Something Back campaign at the inaugural Film Gala Dinner, held on 5 February. To make the night extra special, and add a little 'BAFTA sparkle', at least one celebrated actor was seated on each table at the dinner, including Emilia Fox, Henry Cavill, Natalie Dormer, Tom Hiddleston, Julie Walters, Andy Serkis and Olivia Colman.

250,000



The number of charities represented by London Marathon runners who attended our post-marathon reception for The Charities Forum at BAFTA 195 on 26 April. Four runners represented BAFTA in 2015, raising £8,500 for our ongoing BAFTA Kids projects, such as our Children's Hospice screenings.

a small group of influential supporters who make a significant donation each year to support our charitable activity. In return, the group is invited to BAFTA events, allowing them to be inspired, educated and entertained by extraordinary professionals.

The Nominet Trust became the headline sponsor of the BAFTA Young Game Designers competition in 2015, our initiative to inspire the UK's games creators of the future by giving young people the chance to design and make their own video game.

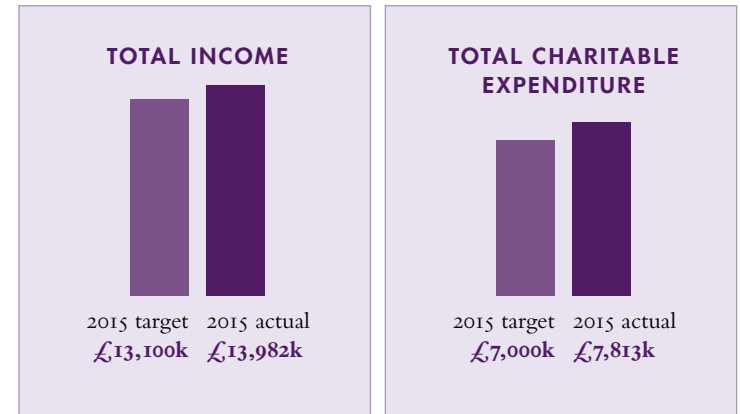
FOSTERING SUPPORT

Furthering our ties in Asia, a Private Gala Dinner with actor Hugh Bonneville took place in November. During the evening, guests had the chance to meet the *Downton Abbey* star and hear about his fascinating career. The dinner was part of four BAFTA events Bonneville attended (in just 48 hours), aimed at highlighting BAFTA's important charitable role and our ambition to foster greater creative collaboration between the UK and Asia.

Back in the UK, two of our main Learning events – the David Lean Lecture (December) and the BAFTA and BFI Screenwriters on Screenwriting Lecture series (five lectures held over September–October) – would not have been possible without the support of the David Lean Foundation and The JJ Charitable Trust, respectively.

Fundraising continues to play an essential role in BAFTA successfully fulfilling its mission.

KEY PERFORMANCE INDICATORS



Above right: Director David O Russell delivers the David Lean Lecture;

Right: Actor Hugh Bonneville joined us for four events in Asia

PARTNERSHIPS

Many of our Awards, events and initiatives are made possible by the support of our partners and sponsors (the full list of which can be found on page 31). This year, we have been focusing on taking a more targeted approach and concentrating on fostering stronger relationships with our current partners.

Our Film Awards, for instance, marked EE's 18th year as title sponsor (15 as Orange) and we've extended the partnership to 2017. EE also co-hosted a live stream from the red carpet. Meanwhile, Audi UK stepped up its involvement with us to co-host the Nominees Party; this new partnership enabled us to hold the party on royal grounds for the first time (Kensington Palace). We are looking at developing further partnerships around the Film Awards (Nominees Party, Awards ceremony and after party) in the future.

IN THE PINK

Our Television Awards saw a significant change, with House of Fraser signing up as title sponsor. House of Fraser really embraced Awards fever, with the BBC broadcast promoted across its 60 stores, with additional in-store activity for customers in the lead up to the big event. On the night, they put a smile on guests' faces at Grosvenor House for the post-ceremony dinner, with the red carpet entrance given a 'hot pink' House of Fraser makeover. Its special fashion reporter, Mr Darcy, the beagle dog, was also on hand to give celebrities 'paws for thought' about their outfits for the night. House of Fraser's promotions lasted well beyond Awards night too, providing plenty of in-store branding that offered its customers a chance to 'be red carpet ready' across its stores.



*Above: Academy Fellow
Jon Snow meets Hound
of Fraser, Mr Darcy*

CASE STUDY SUPPORTING BAFTA

NOMINET TRUST

Nominet Trust is a leading dedicated technology for good funder in the UK. The organisation became our headline partner for the BAFTA Young Game Designers (YGD) initiative in 2015 and has since renewed its support into a second year. In particular, it has been working with BAFTA to develop additional schools-focused activity addressing the underrepresentation of women in the games industry.

Nominet Trust's director, Vicki Hearn, says: *"One of the social challenges we've focused on for a number of years explores how we can support the economic empowerment of young people, getting them into jobs or training and helping them find a direction in life... BAFTA fits our model very well in terms of the opportunities that they can offer and supports the objectives we're looking to achieve."*

My team has been hugely impressed with the YGD programme. The quality of the work that was demonstrated on the exhibition day, and the ideas that had been brought to life, were remarkable. We loved the engaging nature of the young people themselves. [YGD] seems to attract a very strong pool of talent. The internet and digital technology are generally great levellers and promotes diversity, and it's fantastic that YGD attracts participants from all backgrounds and geographic locations.

We've renewed the partnership for a second year, which speaks volumes in terms of how successful the relationship and programme have been. It's been a really strong, cooperative and proactive partnership."

WE WERE VERY IMPRESSED WITH THE YGD PROGRAMME... IT SEEMS TO ATTRACT A VERY STRONG POOL OF TALENT.

Supporting BAFTA is not just about donating money; there are many other ways to help us fulfil our charitable aims. Find out more [here](#).





PARTNERSHIPS CONT.

For the Games Awards, we signed up three major industry partners: Electronic Arts, Activision and SEGA. Monster Energy also came on board for the first time to sponsor the after party.

MAKING A BREAKTHROUGH

Breakthrough Brits is a flagship emerging talent initiative for BAFTA. Burberry continued its support of the programme into a third successful year as we developed the announcement of the Breakthrough Brits, in particular, into a media event. The launch party was once again held at Burberry's flagship store on Regent Street, London, and attracted the likes of Julie Walters and Burberry's chief creative and chief executive officer Christopher Bailey. The 18 Breakthrough Brits, whose talents span film, television and games, were also treated to dinner at the exclusive Rosewood, where they met with Jade Redmond, the celebrated games producer who delivered the Games Lecture in 2015.

Further afield, M·A·C Cosmetics supported well-received masterclasses with BAFTA-nominated hair and make-up designer Naomi Donne during our trip to Hong Kong and mainland China in November. Closer to home, Swarovski partnered with us for a costume design masterclass in December by multi-BAFTA winner Sandy Powell.

Also in the UK, broadcast network heavyweight NBC Universal joined us to support the after party that followed our BAFTA Celebrates *Downton Abbey* event, which was catered by rhubarb. Many of the BAFTA-winning show's cast and crew were in attendance.

The support of The Galashan Trust for BAFTA Cymru's Career Clever events allowed us to reach out to new partners across Wales, helping to offer access to industry talent across the country. BAFTA Cymru is aiming to build on these partnerships further in 2016.

The number of partners of BAFTA (across the UK) in 2015.



143

seven

The number of events in BAFTA Cymru's Career Clever programme that were held outside of Cardiff. The other Welsh cities that hosted events – which included career panels, screenings, masterclasses, Q&As and networking sessions – were Aberystwyth, Bangor, Bridgend, Swansea and Wrexham. More than 1,000 people attended this series.



Left: The 2015 Breakthrough Brits honourees at the special announcement event, held at Burberry's flagship store on Regent Street



FUTURE PLANS

We have set six overarching aims for 2016, which set out how we intend to build on our existing activities and continue to grow our charitable impact:

BAFTA 195 PICCADILLY

We will aim to redevelop our iconic headquarters that symbolises our values and enables us to increase the reach of our activity.

PUBLIC ENGAGEMENT & APPRECIATION

We will aim to engage a wider audience in the discussion around creative excellence, helping them discover new content and celebrating the contribution that past and present nominees have made to global culture.

INDUSTRY RELEVANCE

We will aim to demonstrate the value of BAFTA to the industry in terms of improving their practice and developing an engaged audience, as well as championing the art and craft of the moving image.

NEW TALENT

We will aim to become world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of their background.

INTERNATIONAL RECOGNITION

We will aim to help practitioners network with their peers overseas and find international audiences.

FINANCIAL STABILITY

We will aim to increase revenue for investment in our charitable aims and ambitions, while widening our portfolio of income streams and improving our operational systems.



Right: Sally Wainwright discusses her craft for a masterclass on screenwriting, held at BAFTA 195



REVIEW OF THE FINANCIAL POSITION

OUR INCOME AND EXPENDITURE IN 2015

Total revenue in 2015 was £13,982k, an increase of 9% versus the previous year (2014: £12,840k), representing a very positive performance. Total resources expended by the Group increased by 8% to £13,615k (2014: £12,606k). Net income, before unrealised losses on investments, therefore stands at £367k for 2015 (2014: £234k) and the result for the year is £357k (2014: £302k).

Income from grants and donations broadly trebled in 2015 to £360k (2014: £122k), as we held the inaugural Film Gala Dinner, and our revenue from trading and charitable activities both grew strongly, with trading revenue increasing 6% to £7,629k (2014: £7,224k) and income from charitable activities growing by 11% to £5,873k (2014: £5,278k). Trading revenue growth was largely driven by membership, with higher member numbers and inflationary growth in subscriptions, and increased income from BAFTA Productions, as we produced more programmes in 2015, for example our *Downton Abbey* special. Income from Hiring, relating to the commercial hire of BAFTA 195 to third parties, delivered its best ever year from a revenue perspective, generating almost half of our total trading income.

Within charitable activities, Awards income grew by 11% to £4,807k (2014: £4,316k), largely due to the strong performance of the Film Awards. Archive, Heritage & Exhibitions income increased by 51% to £351k (2014: £232k), as we had more grant-funded research and development projects than in the previous year.

Moving to resources expended, expenditure on raising funds increased by 7% or £404k to £5,802k (2014: £5,398k), while expenditure on charitable activity increased by 8% to £7,813k (2014: £7,208k).

Within expenditure on raising funds, costs associated with generating Grants and Donations increased by £64k, largely associated with the Film Gala Dinner, and Productions' expenditure increased by £205k, in line with the additional programme production. Expenditure associated with Hiring increased by £129k as a result of higher depreciation charges, explained in more detail in the balance sheet review.

Within expenditure on charitable activities, the costs associated with delivering our Awards ceremonies grew by 4% to £4,355k (2014: £4,173k), as we held the Film Awards nominees' party at Kensington Palace for the first time and expanded our in-house communications resource around the Awards. Archive, Heritage & Exhibitions expenditure increased by 38% to £1,125k (2014: £812k) due to the increased level of grant-funded research and development activity. Learning & New Talent expenditure grew by 5% to £2,333k (2014: £2,223k), in line with the increase in the number of events held during the year.

The strong performance in 2015 enabled us to grow our investment in our charitable activities, with our net contributions to the Learning & New Talent programme and Archive, Heritage & Exhibitions increasing to £1,618k and £774k respectively (2014: £1,493k and £580k).

BALANCE SHEET

Net assets at the end of 2015 stood at £9,064k (2014: £8,707k), following an excess of income over expenditure for the year, after unrealised losses on investments, of £357k (2014: £302k).

The Group's investments were increased in 2015, ending the year with a market value of £6,134k (2014: £4,121k). The investments value comprised of fixed term deposits of £4,800k (2014: £2,800k), held with Santander, Lloyds and Nationwide at interest rates of 0.7% to 1.4%, and investment portfolios totalling £1,334k (2014: £1,321k), held by Newton Investment Management and Brewin Dolphin. These were valued at £1,217k (2014: £1,203k) and £117k (2014: £118k), respectively.

Tangible fixed assets had a net book value of £851k at the end of 2015 (2014: £1,247k). There were few additions in the year as no major refurbishment works were undertaken at 195 Piccadilly. Accelerated depreciation of £190k was charged in the year on leasehold improvement assets whose useful life is now expected to be shortened due to the planned redevelopment of BAFTA 195 Piccadilly.

Group debtors increased by £617k to £3,032k at the end of 2015 (2014: £2,415k), due to timing differences on invoices relating to the Film Awards, which were paid shortly after year end. Cash balances reduced by £1,688k in 2015 to £3,795k (2014: £5,483k), as a greater amount of cash was placed on fixed term deposit, as noted earlier, in order to attract higher rates of interest.

At the start of 2015, 13 restricted funds were in place, each for a specific project within the charity's Learning & New Talent and Archive, Heritage & Exhibitions activities, and

REVIEW OF THE FINANCIAL POSITION CONT.

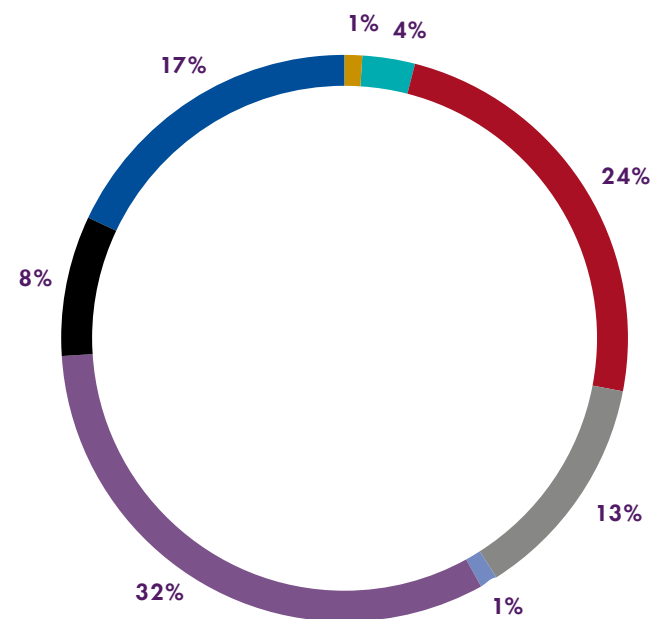
for enhancing BAFTA's facilities. An additional two restricted funds were established during 2015 for Learning & New Talent activities and funds were fully expended on four of the projects during the year, leaving 11 projects with fund balances at 31 December 2015.

During 2015, the Board designated an additional £1m to the Building fund, taking the total designated funds relating to future investment in BAFTA 195 to £3.5m, in addition to the £1m of restricted funds held for this purpose. Note 17 (see p.55) provides additional detail on funds and the amounts received and expended during the year.

The charity's funds have decreased to £8,677k during the year (2014: £10,448k). Following the approval of the 2014 Group accounts, the trustees approved a deed of waiver of £2,128k of intercompany debt between BAFTA and its wholly-owned subsidiaries, BAFTA Management Limited and 195 Piccadilly Limited, on the basis that it was in the interests of the charity. In approving the waiver, the trustees were satisfied that (1) its only purpose was to rectify a technical problem arising from the clarified company law position on Gift Aid as a distribution of profits; (2) the charity's relationships with its trading subsidiaries are themselves legitimate and justifiable arrangements that are clearly operating in the charity's interests; (3) there has not been a previous history of the writing-off of loans advanced by the charity to its trading subsidiaries due to the subsidiaries' non-performance in repaying loans; and (4) that the trading subsidiaries are otherwise financially viable and are going concerns. This waiver of debt in 2015, coupled with the result for the year of £357k, caused the net reduction of £1,771k in the charity's funds during the year.

EXPENDITURE

- Grants and Donations £149k
Includes the cost of: Academy Circle, Film Gala Dinner, general fundraising
- Membership Services £479k
Includes the cost of: Members' events, membership support services, related overheads
- Hiring £3,251k
Includes costs associated with: Hiring of BAFTA 195 including staff costs, food and beverage
- Productions £1,780k
Includes the cost of: Broadcast of Film and Television Awards, production of other programming e.g. Downton Abbey special, overseas sales of BAFTA-owned programmes
- Other Commercial Activities £143k
Includes the cost of staff time spent on these activities
- Awards £4,355k
Includes the cost of: Staging the Film Awards, Television Awards, Television Craft Awards, Games Awards and Children's Awards
- Archive, Heritage & Exhibitions £1,125k
Includes the cost of: BAFTA photography, managing our archive, staging exhibitions, research and development projects
- Learning & New Talent £2,333k
Includes the cost of: screenings, lectures, masterclasses, BAFTA Guru, BAFTA Crew, Breakthrough Brits, Scholarships, Young Game Designers, BAFTA Children's activity.





INVESTMENT POLICY

The trustees adopt a total return approach to the investment portfolios and have delegated decision-making on investment matters to Newton Investment Management and Brewin Dolphin, in accordance with investment principles and guidelines set down from time to time by the trustees.

The trustees delegate the monitoring of investment performance to the Finance & Audit Committee, which monitors the performance of the funds quarterly and undertakes a comprehensive annual review with the investment managers, reporting back to the trustees. The Finance & Audit Committee reviews the investment policies under which the managers operate annually and refers any recommendations for changes in investment policy to the trustees for approval.

The overarching investment objective is to produce the best financial return within an acceptable level of risk in order to maximise the level of funds available for future disbursements. The investment guidelines require the managers to invest in a diverse portfolio consistent with a lower to medium risk profile. The trustees measure performance against a target return of rolling five-year RPI plus 2%. In 2015, the Newton and Brewin Dolphin portfolios achieved a total annual return of 1.1% and -1% respectively, against a backdrop of generally challenging investment performance. The Group received investment income of £33k from the two portfolios and made a net investment gain of £12k (2014: £77k)

£4,500k of the Group's investments are either restricted or designated for investment in development of the Group's headquarters at 195 Piccadilly. As this investment is now expected to occur over the medium term, the trustees consider it prudent to hold a number of fixed term deposits with organisations with high quality credit ratings, in order to limit the proportion of the total investments that are exposed to downside risk. In 2015, the fixed term deposits generated interest income of £34k (2014: £5k), an average return of 1% (2014: 1%).

PRINCIPAL RISKS & UNCERTAINTIES

RISK MANAGEMENT

The charity undertakes a comprehensive risk management process. This process is underpinned by a comprehensive register of risk areas which the Group has built up, including operational, financial, governance, environmental/external and legal & compliance risks. Each risk is assessed both in terms of its likelihood of occurrence and its impact, categorised using a traffic light system.

This detailed risk register is reviewed monthly by senior management on a rolling basis, and action points are reviewed and discussed by the Finance & Audit Committee at each 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.

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

In addition, a separate checklist is maintained to ensure compliance with laws and regulations, which is also reviewed and discussed by the Finance & Audit Committee at each meeting.

As the planned redevelopment of 195 Piccadilly progresses, subject to raising the additional funds required, a detailed risk register specific to the project will be implemented and monitored regularly.

The principal risks and uncertainties facing the charity and the strategies in place to manage these are summarised in the table overleaf.

PRINCIPAL RISKS & UNCERTAINTIES CONT.

RISK	MANAGEMENT
Reputation, credibility or brand is damaged as a result of processes, an incident, or through association with a partner whose reputation is damaged	<p>Clear procedures and standard contracts in place for approval of brand associations</p> <p>Specialist advice utilised in areas such as health and safety and security, for events and wider operations as required</p> <p>Business continuity plan maintained and communicated within the organisation and disaster recovery arrangements in place</p> <p>Media management resources in place</p> <p>Internal controls and processes reviewed regularly by management in the context of best practice</p>
The integrity of the Awards process is compromised	<p>Awards procedures reviewed regularly with an emphasis on risk management</p> <p>Scrutineering of voting process performed by Deloitte</p>
Inability to attract or retain key employees	<p>Positive organisational culture maintained that has historically delivered strong retention of key employees</p> <p>Reputation, brand and nature of activities are attractive to employees</p>

RISK	MANAGEMENT
Information systems are found to be insufficiently robust or secure, resulting in disruption to operations or breach of security	<p>Business continuity and disaster recovery arrangements in place</p> <p>Continuous focus on information security, including penetration testing of key systems and use of two factor authentication methods for user access</p>
The charity's level of reliance on the contribution made by BAFTA 195 to its charitable activity	<p>Heads of terms for an extension of the lease were agreed in 2015 and the detailed terms of the lease itself are being finalised</p> <p>Business continuity plan maintained and communicated within the organisation</p> <p>Regular assessment of competitive environment for BAFTA 195's business, to inform strategic planning</p>
Loss of key income stream(s) affect the organisation's ability to meet objectives as planned	<p>Activities are relatively well diversified, reducing the risk of over-reliance on one income stream</p> <p>Forward planning with key sponsors, partners and broadcasters and use of longer term agreements where appropriate</p> <p>Annual budgeting process and regular monitoring of financial performance and forecasts</p>

FINANCIAL POLICIES



Above: BAFTA winner Mackenzie Crook discusses comedy writing at the Television Craft Sessions

RESERVES POLICY

The trustees regularly review the Group's reserves. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed commitments and the nature of the reserves. Unrestricted general funds usually arise from the previous years' surpluses and are allocated for expenditure, or to a designated reserve. The trustees believe that to allow the charity to be managed efficiently and to provide a buffer against unforeseen events, a reserve equivalent of at least six months' operating costs should be maintained, which equates to £2.2m based on the 2016 budget, excluding discretionary or avoidable costs.

At the year end, total funds held amounted to £9,065k, of which £1,211k were restricted funds, not available for general purposes. The Group's unrestricted reserves were, therefore, £7,854k (2014: £7,496k), including £3,705k of designated funds. Excluding designated funds and tangible fixed assets, reserves held at 31 December 2015 were £3,299k (2014: £3,601k), which equates to nine months of operating costs, based on the 2016 annual operating cost budget for the BAFTA Group, incorporating 195 Piccadilly Limited, excluding discretionary or avoidable costs.

FUNDRAISING POLICY

The Board continues to maintain a specific fund in relation to the building, as noted earlier, as part of its planning for an investment in 195 Piccadilly to ensure it remains suitable to meet the Academy's future needs. The current priority of the Board is to attract donations to fund this investment in the building and it has therefore implemented a gifts policy to guide its decision-making in this area.

GOING CONCERN

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

- its available reserves, as outlined in the Reserves policy;
- forward bookings for the hire of BAFTA 195;
- sponsorship and broadcast agreements already in place for 2016, particularly in relation to the Awards;
- the expected level of membership renewals, based on historic experience

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



THE ORGANISATIONAL STRUCTURE

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 two wholly-owned subsidiaries, 195 Piccadilly Limited and BAFTA Media Technology Limited (currently dormant, formerly named BAFTA Productions Limited, with the change of name taking effect from 9 April 2016). 195 Piccadilly Limited oversees the hospitality operations at BAFTA 195 Piccadilly 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.

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 typically meets 11 times per year to review the Group accounts, receive reports and updates from the executives 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 mission in their respective

sectors. BAFTA Cymru and BAFTA Scotland are overseen by the respective committees in those nations, who act under delegated responsibility from the Board. The role of Council, which meets three times a year, is to advise the Board. 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.

BAFTA Cymru and BAFTA Scotland 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 these accounts.

METHODS ADOPTED FOR RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

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

- the Chair and Deputy Chair of the Academy
- the Chair and Deputy Chair of the Film Committee
- the Chair and Deputy Chair of the Television Committee
- the Chair of the Games Committee
- the Chair of the Learning & New Talent 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 chairs of the Finance & Audit Committee and the Commercial Committee. The constitution also includes provisions for rotation and retirement of Board members.

INDUCTION AND TRAINING OF TRUSTEES

On appointment, trustees sign a Trustee's Declaration, confirming their eligibility for trusteeship and acknowledging key responsibilities in their role as trustee. In addition, new trustees attend an induction session run by Farrer & Co, covering the structure and governance of BAFTA and their role and responsibilities as trustee. Further training is available on request.

MANAGEMENT OF BAFTA

Day-to-day management of the operations and activities of the Academy is delegated by the Board to the chief executive and chief operating officer, who are the senior managers of the Academy's staff.

BAFTA's approach to remuneration is designed to allow us to attract and retain the talented and motivated people we need in order to achieve our mission and deliver our strategic aims. We aim to pay competitively in the sectors in which we operate, within the context of affordability. We have performed an exercise to benchmark our salaries and used this to develop a pay banding structure, which also allows us to review relativity of salaries internally. Our Remuneration Committee, comprising the chair and deputy chair of BAFTA, the chair of the Finance & Audit Committee, the chief executive officer and the chief operating officer, reviews salary awards annually. The chair and deputy chair of BAFTA and the chair of the Finance & Audit Committee perform the salary review for the chief executive officer and chief operating officer.

FUNDS HELD AS CUSTODIAN

BAFTA is 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. Further detail is provided in note 22 of the Financial Statements.



CHARITY DETAILS

BRITISH ACADEMY OF FILM AND TELEVISION ARTS

Trustees/Directors

Anne Morrison (Chair, appointed 8 July 2014), Jane Lush (Deputy Chair, appointed 29 June 2015), John Willis (Deputy Chair, resigned 29 June 2015), Harvey Elliott, Dame Pippa Harris DBE, Medwyn Jones*, Krishnendu Majumdar (appointed 1 September 2015), Emma Morgan (appointed 1 September 2015), Paul Morrell OBE* (appointed 6 October 2015), Andrew Newman (resigned 7 July 2015), Nik Powell (resigned 7 July 2015), Sara Putt, Marc Samuelson (appointed 1 September 2015), Tanya Seghatchian* (resigned 7 July 2015), Samir Shah OBE*, John Smith* (appointed 6 October 2015), Janet Walker* (resigned 7 July 2015)

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

00617869

Registered charity number

216726

Date of incorporation

31 December 1958

Governing instrument

Memorandum and Articles of Association

*Co-opted members

COMMITTEES

SECTOR COMMITTEES

Film Committee, Television Committee, Games Committee

ELECTED MEMBERS OF THE FILM COMMITTEE

Pippa Harris (Chair), Marc Samuelson (Deputy Chair), Rosie Alison (appointed 29 June 2015), David Arnold (resigned 29 June 2015), Noel Clarke (appointed 29 June 2015), Andrew Curtis, Christopher Figg, Pippa Markham (appointed 29 June 2015), Nik Powell, Kenith Trodd, Clare Wise, Penny Wolf (resigned 29 June 2015).

ELECTED MEMBERS OF THE TELEVISION COMMITTEE

Krishnendu Majumdar (Chair), Emma Morgan (Deputy Chair), Otto Bathurst (appointed 29 June 2015), Richard Boden (resigned 29 June 2015), Helen Bullough (appointed 29 June 2015), Neil Grant (resigned 29 June 2015), Daniel Isaacs (appointed 29 June 2015), Laurence Marks (appointed 29 June 2015), Elizabeth McIntyre (appointed 29 June 2015), Sara Putt, Simon Spencer (resigned 29 June 2015), Graham Stuart (resigned 29 June 2015), Brian Woods, Hannah Wyatt (appointed 29 June 2015).

ELECTED MEMBERS OF THE GAMES COMMITTEE

Harvey Elliott (Chair), Nick Button Brown (appointed 29 June 2015), Georg Backer, Ray Maguire, Johnny Minkley (resigned 29 June 2015), Jo Twist

OTHER COMMITTEES

- Archive Committee
- Children's Awards & Events Committee
- Commercial Committee
- Digital Strategy Committee
- Finance & Audit Committee
- Foundation Committee
- Learning & New Talent Committee



THE COUNCIL

The Council comprises all the elected members of the sector committees in addition to:

- HRH The Duke of Cambridge, KG (President of the Academy)
- Duncan Kenworthy OBE (Vice President of the Academy)
- Sophie Turner-Laing (Vice President of the Academy)
- Anne Morrison (Chair of the Academy)
- Jane Lush (Deputy Chair of the Academy)

BAFTA SCOTLAND AND BAFTA CYMRU CHAIRS

Ian Jones (resigned 21 December 2015), Angharad Mair (appointed 21 December 2015), Sarah Walmsley

OTHER BAFTA MEMBERS DIRECTLY ELECTED BY THE MEMBERSHIP

John Altman, Ken Dearsley, Katy Haber (appointed 29 June 2015), Gillian Hawser, Donald Taffner (resigned 29 June 2015), Sue Thexton (appointed 29 June 2015), Emily Want, Grahame Wood (resigned 29 June 2015)

OTHER CO-OPTED BAFTA MEMBERS

Hilary Bevan Jones, Tim Corrie (resigned 29 June 2015), Stephen Heppell, Medwyn Jones, Paul Morrell OBE (appointed 6 October 2015), David Parfitt, Simon Relph CBE (resigned 27 February 2015), Tanya Seghatchian (resigned 7 July 2015), Samir Shah OBE, Brij Sharma, Janet Walker (resigned 7 July 2015), John Willis (appointed 29 June 2015).

REGISTER OF INTERESTS

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

BAFTA ADVISERS

Auditor

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

Bankers

NatWest Bank plc
1 Princes Street
London EC2R 8PA

Solicitors

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

Berwin Leighton Paisner
Adelaide House
London Bridge
London EC4R 9HA

AUDITORS

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



Above: Kate Winslet at our *A Life in Pictures* event



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

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 Ken Picton
 M·A·C Cosmetics
 manorhaus
 Mint
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Access Bookings
 Anta
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 Menabrea
 MCL Create
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 Rekorderlig
 Rock Rose Gin
 Saint Lager
 STV
 Virgin Trains
 The Woven Thread
 Wire Media

BAFTA EVENTS IN ASIA

British Airways
 Champagne Taittinger
 M·A·C Cosmetics
 The Peninsula Hong Kong



BAFTA Cymru co-hosted a special Doctor Who screening of 'The Five Doctors' in Aberystwyth, followed by a Q&A with a former Doctor's assistant Wendy Padbury and writer and script editor Terrance Dicks



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

Anne Morrison
Chair of the Academy

06 May 2016

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 2015 set out on pages 35 to 55.

The financial reporting framework that has been applied in their preparation is applicable law and FRS 102, the Financial Reporting Standard applicable in the UK and Ireland.

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

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND AUDITOR

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

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

SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

OPINION ON FINANCIAL STATEMENTS

In our opinion, the financial statements:

- give a true and fair view of the state of the Group's and the charitable company's affairs as at 31 December 2015 and of the Group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

OPINION ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

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

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

Naziar Hashem
Senior Statutory Auditor
For and on behalf of
Crowe Clark Whitehill LLP
Statutory Auditor
St Bride's House
10 Salisbury Square

London EC4Y 8EH 06 May 2016



CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

FOR THE YEAR ENDED 31 DECEMBER 2015 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

	Notes	Unrestricted Funds 2015 £'000	Restricted Funds 2015 £'000	Total Funds 2015 £'000	Unrestricted Funds 2014 £'000	Restricted Funds 2014 £'000	Total Funds 2014 £'000
INCOMING RESOURCES							
Donations and legacies							
Grants and donations	3	360	-	360	122	-	122
Other trading activities							
Membership subscriptions		1,922	-	1,922	1,872	-	1,872
Income from hiring		3,713	-	3,713	3,692	-	3,692
Productions		1,770	-	1,770	1,533	-	1,533
Corporate partnerships		131	-	131	62	-	62
Other commercial activities		93	-	93	65	-	65
		7,629	-	7,629	7,224	-	7,224
Investments		88	-	88	63	-	63
Charitable activities							
Awards		4,807	-	4,807	4,316	-	4,316
Archive, heritage & exhibitions		3	348	351	22	210	232
Learning & new talent		331	384	715	287	443	730
		5,141	732	5,873	4,625	653	5,278
Other incoming resources		32	-	32	153	-	153
TOTAL INCOMING RESOURCES	17	13,250	732	13,982	12,187	653	12,840

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA) CONT.

FOR THE YEAR ENDED 31 DECEMBER 2015 (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)

	Notes	Unrestricted Funds 2015 £'000	Restricted Funds 2015 £'000	Total Funds 2015 £'000	Unrestricted Funds 2014 £'000	Restricted Funds 2014 £'000	Total Funds 2014 £'000
RESOURCES EXPENDED							
<i>Raising funds</i>							
Grants and donations		149	-	149	85	-	85
Membership services		479	-	479	481	-	481
Hiring		3,251	-	3,251	3,122	-	3,122
Productions		1,780	-	1,780	1,575	-	1,575
Other commercial activities		143	-	143	135	-	135
	4	5,802	-	5,802	5,398	-	5,398
<i>Charitable activities</i>							
Awards		4,355	-	4,355	4,173	-	4,173
Archive, heritage & exhibitions		776	349	1,125	599	213	812
Learning & new talent		1,955	378	2,333	1,708	515	2,223
	4	7,086	727	7,813	6,480	728	7,208
TOTAL RESOURCES EXPENDED	4	12,888	727	13,615	11,878	728	12,606
NET INCOMING/(OUTGOING) RESOURCES BEFORE UNREALISED AND REALISED (LOSSES)/GAINS							
		362	5	367	309	(75)	234
Unrealised and realised (losses)/gains on investments	11	(5)	(5)	(10)	66	2	68
RESULT FOR THE YEAR		357	-	357	375	(73)	302
Total funds brought forward		7,496	1,211	8,707	7,121	1,284	8,405
TOTAL FUNDS CARRIED FORWARD	17	7,853	1,211	9,064	7,496	1,211	8,707

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities. The notes on pages 39 to 55 form part of these financial statements.



CONSOLIDATED AND CHARITY BALANCE SHEETS AS AT 31 DECEMBER 2015

COMPANY REGISTRATION NO 00617869

	Notes	Group 2015 £'000	Group 2014 £'000	Charity 2015 £'000	Charity 2014 £'000
Fixed assets					
Investments	11a	6,134	4,121	6,134	4,121
Investments in subsidiaries	11c,d,e	-	-	385	-
Tangible	10	851	1,247	824	1,220
Total fixed assets		6,985	5,368	7,343	5,341
Current assets					
Stocks		48	45	22	20
Debtors	12	3,032	2,415	2,932	6,097
Cash at bank		3,795	5,483	505	950
Total current assets		6,875	7,943	3,459	7,067
Liabilities					
Amounts falling due within one year	13	(4,796)	(4,604)	(2,125)	(1,960)
Net current assets		2,079	3,339	1,334	5,107
Total assets less current liabilities		9,064	8,707	8,677	10,448
Net assets		9,064	8,707	8,677	10,448
Represented by:					
Unrestricted funds					
General funds	17, 18	4,148	4,848	3,761	6,590
Designated funds	17, 18	3,705	2,648	3,705	2,647
Restricted funds	17, 18	1,211	1,211	1,211	1,211
		9,064	8,707	8,677	10,448

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 03 May 2016 and signed on its behalf by

Anne Morrison

Chair

06 May 2016

The notes on pages 39 to 55 form part of these financial statements.



CONSOLIDATED CASH FLOW STATEMENT 31 DECEMBER 2015

	Notes	2015 £'000	2014 £'000
a) Cash flows from operating activities:			
Net cash provided by operating activities	b.	367	252
Cash flows from investing activities:			
Dividends, interest and rents from investments		33	35
Purchase of property, plant and equipment		(48)	(406)
Proceeds from the sale of investments		526	5,024
Purchase of investments		(2,566)	(4,946)
Net cash used in investing activities		(2,055)	(293)
Change in cash and cash equivalents in the reporting period		(1,688)	(41)
Cash and cash equivalents at the beginning of the reporting period		5,483	5,524
Cash and cash equivalents at the end of the reporting period	c.	3,795	5,483
b) Reconciliation of net income/(expenditure) to net cash flow from operating activities			
Net income/(expenditure) for the reporting period (as per the statement of financial activities)		367	234
Adjustments for:			
Depreciation charges		431	383
Losses/(gains) on investments		17	(1,294)
Dividends, interest and rents from investments		(33)	(35)
Loss on the sale of fixed assets		13	4
(Increase) in stocks		(3)	(13)
(Increase)/decrease in debtors		(617)	790
Increase in creditors		192	183
Net cash provided by operating activities		367	252
c) Analysis of cash and cash equivalents			
Cash in hand		3,795	5,483
Total cash and cash equivalents		3,795	5,483

NOTES TO THE FINANCIAL STATEMENTS

1. CHARITY INFORMATION

The charity is a company limited by guarantee (registered number 00617869), which is incorporated and domiciled in the UK. The address of the registered office is 195 Piccadilly, London W1J 9LN. 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.

2. ACCOUNTING POLICIES

The following are the accounting policies adopted for the preparation of the financial statements.

BASIS OF PREPARATION

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The British Academy of Film and Television Arts meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated.

RECONCILIATION WITH PREVIOUS GENERALLY ACCEPTED ACCOUNTING PRACTICE

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP 2015 the restatement of comparative items was required. In their estimation, the impact of transitioning is not material to the financial statements and therefore restatement of comparative items is not required. The transition date was 1 January 2014.

GOING CONCERN

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 these financial statements. Further detail is provided in the Financial Review on page 27.

GROUP FINANCIAL STATEMENTS

These Group financial statements consolidate the results of the charity, including its branches in Scotland and Wales, and its wholly-owned subsidiaries, 195 Piccadilly Limited, BAFTA Management Limited and BAFTA Media Technology Limited, on a line-by-line basis. The results of BAFTA Los Angeles and BAFTA New York are not consolidated. The consolidated entity is referred to as 'the Group'. No separate Statement of Financial Activities has been presented for the charity itself as permitted by Section 408 of the Companies Act 2006. The charity has taken advantage of the exemptions in FRS 102 from the requirements to present a charity only Cash Flow Statement and certain disclosures about the charity's financial instruments.

FUND ACCOUNTING

General funds are unrestricted funds that 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 any appeal.

2. ACCOUNTING POLICIES CONT.

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, and governance costs are allocated across the categories of charitable expenditure and the costs of generating funds. The basis of the cost allocation is shown in notes 4-5 of the accounts.

Where costs cannot be directly attributed to particular headings they are 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 are allocated on the basis of employee time.

COST OF GENERATING FUNDS

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

CHARITABLE ACTIVITIES

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

FINANCIAL INSTRUMENTS

The Group has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost using the effective interest method. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. Financial liabilities held at amortised cost comprise bank loans and overdrafts, trade and other creditors.

Investments, including bonds held as part of an investment portfolio, are held at fair value at the balance sheet date, with gains and losses being recognised within income and expenditure. Investments in subsidiaries are held at cost less impairment.

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, less any impairment. 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 & software	33.3% straight line (included within furniture and equipment)

2. ACCOUNTING POLICIES CONT.

STOCKS

Stocks are valued on a first in, first out basis 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 Group Personal Pension schemes in respect of 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.

CRITICAL ACCOUNTING JUDGEMENTS

In the application of the Group's accounting policies, described in this note 2, trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historic experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the trustees, none of the assumptions concerning the future or estimates or judgements made, as relates to assets and liabilities at the balance sheet date, are likely to result in a material adjustment to their carrying amounts in the next financial year.

FOREIGN CURRENCIES

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

3. VOLUNTARY INCOME

	2015 £'000	2014 £'000
GRANTS AND DONATIONS		
Grant funding in the branches	59	52
Donations	283	48
Gifts in kind	18	-
Other	-	22
	360	122

4. TOTAL RESOURCES EXPENDED

	Direct Costs £'000	Support Costs £'000	2015 Total £'000	2014 Total £'000
COSTS OF GENERATING FUNDS				
Costs of generating voluntary income				
Fundraising and donations	111	38	149	85
Activities to generate funds including cost of goods:				
Membership subscriptions	97	382	479	481
Income from hiring	2,186	1,065	3,251	3,122
Productions	1,716	64	1,780	1,575
Other commercial	107	36	143	135
Total cost of generating funds	4,217	1,585	5,802	5,398
CHARITABLE ACTIVITIES				
Awards ceremonies	2,465	453	2,918	2,796
Commercial sponsorship	662	122	784	751
Publishing	552	101	653	626
Total Awards	3,679	676	4,355	4,173
Archive, Heritage & Exhibitions	1,031	94	1,125	812
Learning & New Talent	1,781	552	2,333	2,223
Total charitable activities	6,491	1,322	7,813	7,208
TOTAL RESOURCES EXPENDED	10,708	2,907	13,615	12,606

In line with the requirements in FRS 102 and SORP 2015, the 2014 comparatives in this note have been restated to account for £194k of reallocated governance costs no longer disclosed separately within the Statement of Financial Activities.

5. SUPPORT COSTS

	Personnel £'000	Premises £'000	Administration £'000	Finance and Professional £'000	Governance £'000	Other £'000	2015 Total £'000	2014 Total £'000
Generating incoming resources	83	1,088	303	50	13	48	1,585	1,740
Charitable expenditure								
Awards ceremonies	32	48	215	45	47	66	453	922
Commercial sponsorship	9	13	58	12	13	17	122	248
Publishing	7	11	48	10	11	14	101	207
Archive, Heritage & Exhibitions	6	9	42	9	16	12	94	308
Learning & New Talent	11	205	200	40	40	56	552	1,027
Total charitable expenditure	65	286	563	116	127	165	1,322	2,712
TOTAL SUPPORT COSTS	148	1,374	866	166	140	213	2,907	4,452
2014 Total	2,421	1,042	796	120	58	15	4,452	

Support costs, included in the expenditure reported in the SOFA, have been allocated either on the basis of the relevant salary percentage, following an assessment of time spent on activities, or the relevant building usage percentage, following an assessment of activity taking place at 195 Piccadilly. A greater proportion of salary has been allocated to direct costs in 2015 in comparison to the prior year.

In line with the requirements in FRS 102 and SORP 2015, the 2014 comparatives in this note have been restated to account for £58k of support costs previously allocated to governance costs, no longer disclosed separately within the Statement of Financial Activities.



6. OPERATING COSTS

	2015 £'000	2014 £'000
NET INCOME FOR THE YEAR IS STATED AFTER CHARGING		
Depreciation charge for the year		
Owned assets	431	383
Loss on disposal of fixed assets	13	4
Operating lease rentals		
Leasehold property	467	498
Plant and machinery	20	20
Auditors		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	28	27
The audit of the charity's subsidiaries pursuant to legislation	12	10
TOTAL AUDIT FEES	40	37
Tax services	6	6
TOTAL NON-AUDIT FEES	6	6

7. TRUSTEES

Other than the Academy Chair, who received reimbursement of travel, accommodation and administrative expenses totalling £5k (2014: £11k) in the year, no other Council member received reimbursement of travel and accommodation expenses during 2015 (2014: £Nil). No Council members or trustees received any remuneration during the year for their services to the charity (2014: £Nil).

8. RESULTS OF THE CHARITY

	2015 £'000	2014 £'000
Gross incoming resources	8,126	7,519
Gift Aid receivable	2,239	1,941
Resources expended	(10,008)	(9,159)
Waiver of intercompany debt *	(2,128)	-
NET INCOME FOR THE YEAR	(1,771)	301

* This line relates to a waiver of intercompany debt occurring between BAFTA and its trading subsidiaries, BAFTA Management Limited and 195 Piccadilly Limited. Please see note 14 for additional information.

9. STAFF COSTS

	2015 no.	2014 no.
STAFF NUMBERS BY ACTIVITY		
The average monthly number of employees was:		
Management and other	15	15
Awards	11	11
Production	3	3
Membership	2	2
Learning & New Talent	9	7
Finance and IT	7	5
Technical	4	4
Hospitality and reception	41	38
BAFTA Cymru & BAFTA Scotland	8	6
Archive, Heritage & Exhibitions	5	1
	105	92

	2015 £'000	2014 £'000
Staff Costs		
Wages and salaries	3,650	3,281
Social security costs	357	309
Other pension costs	184	139
	4,191	3,729

	2015 no.	2014 no.
The number of employees whose emoluments amounted to more than £60,000 in the year		
£60,001 - £70,000	-	1
£70,001 - £80,000	2	1
£80,001 - £90,000	1	2
£90,001 - £100,000	1	-
£100,001 - £110,000	-	-
£110,001 - £120,000	-	-
£120,001 - £130,000	-	-
£130,001 - £140,000	-	1
£140,001 - £150,000	1	1
£150,001 - £160,000	-	-
£160,001 - £170,000	1	-
	6	6

Emoluments exclude non-contractual payments made to employees of 195 Piccadilly in relation to discretionary service charge.

Employer's contributions totalling £41k (2014: £34k) were made to a Group Personal Pension Scheme for the above employees.

The key management personnel of the charity comprise the chief executive officer and the chief operating officer. The total employee benefits of the key management personnel of the charity, excluding employer's pension contributions, were £313k (2014: £282k).

10. TANGIBLE FIXED ASSETS

	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total £'000
GROUP				
Cost				
01 January 2015	1,235	344	1,042	2,621
Transfers	-	-	-	-
Additions	-	17	31	48
Disposals	(7)	(9)	(348)	(364)
31 December 2015	1,228	352	725	2,305
Depreciation				
01 January 2015	407	247	719	1,373
Transfers	(10)	8	3	1
Charged in the year	300	23	108	431
Disposals	-	(8)	(343)	(351)
31 December 2015	697	270	487	1,454
Net book value				
31 December 2015	531	82	238	851
31 December 2014	828	97	322	1,247

	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total £'000
CHARITY				
Cost				
01 January 2015	1,234	217	1,025	2,476
Transfers	-	-	-	-
Additions	-	17	22	39
Disposals	(7)	(9)	(348)	(364)
31 December 2015	1,227	225	699	2,151
Depreciation				
01 January 2015	406	142	708	1,256
Transfers	(10)	8	3	1
Charged in the year	300	18	103	421
Disposals	-	(8)	(343)	(351)
31 December 2015	696	160	471	1,327
Net book value				
31 December 2015	531	65	228	824
31 December 2014	828	75	317	1,220

Neither the Group nor the charity had any capital commitments at the balance sheet date (2014: Nil).

11. FIXED ASSET INVESTMENTS

(A) GROUP AND CHARITY

	2015 £'000	2014 £'000
COMMERCIAL INVESTMENTS		
Value of investment portfolio brought forward	4,121	2,837
Fund movements		
Purchases at cost	2,566	4,946
Disposal proceeds	(526)	(5,024)
Revaluations (incl. fees)	(17)	1,294
Unrealised gains	(10)	68
Total fund movements	2,013	1,284
MARKET VALUE AT 31 DECEMBER	6,134	4,121
Historical cost of portfolio	6,085	4,085

	Quoted Investments £'000	Cash Deposits £'000	2015 Total £'000
Investment assets in the UK	1,307	4,804	6,111
Investment assets outside the UK	23	-	23
	1,330	4,804	6,134

	2015 £'000
The following individual holdings represented more than 5% value of the total portfolio	
Newton Real Return Exempt Fund	1,217
Santander Deposit Account	500
Nationwide Deposit Account (1)	500
Nationwide Deposit Account (2)	1,300
Nationwide Deposit (3)	1,000
Lloyds Deposit Account (1)	500
Lloyds Deposit Account (2)	1,000

As at 31 December 2014 BAFTA held £2,800k in mixed-term deposits. During 2015, BAFTA deposited a further £2,000k into mixed-term deposits, taking the total to £4,800k; these are classified as investments and are included in these figures. This investment vehicle was chosen as it provides a better return on cash than our special interest bearing bank account, and to better match the investment approach to our future plans, which include an anticipated draw down of funds in 2016 onwards in connection with the planned redevelopment of BAFTA 195.

(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 Media Technology Limited (incorporated in the UK)	Ordinary	100% (indirect) ¹	BAFTA Media Technology Limited (formerly BAFTA Productions Limited) has not traded since 31 December 2009
195 Piccadilly Limited (incorporated in the UK)	Ordinary	100% (indirect) ²	Managing the hiring and hospitality business at 195 Piccadilly, London

- BAFTA Media Technology Limited is a wholly-owned subsidiary of BAFTA Management Limited.
- 195 Piccadilly Limited is a wholly-owned subsidiary of BAFTA Management Limited.

11. FIXED ASSET INVESTMENTS CONT.

(C) BAFTA MANAGEMENT LIMITED

At 31 December 2015, the aggregate amount of BAFTA Management Limited's assets, liabilities and share capital and reserves was:

	2015 £'000	2014 £'000
Current assets	2,652	4,558
Creditors: amounts falling due within one year	(2,266)	(4,172)
Net assets	386	386
Represented by		
Share capital	385	385
Reserves	1	1

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

	2015 £'000	2014 £'000
Turnover	4,887	4,114
Cost of sales	(1,690)	(1,457)
Gross profit	3,197	2,657
Administrative expenses	(1,542)	(1,398)
Operating profit	1,655	1,259
Other income*	-	2,102
Interest payable	(2)	(3)
Interest receivable	6	9
Gift Aid payment	(1,659)	(1,265)
Result on ordinary activities before and after taxation	-	2,102

Profits of £1,659k (2014: £1,265k) were donated to the charity under the Gift Aid scheme.

* This line relates to the waiver of intercompany debt occurring between BAFTA and BAFTA Management Limited. Please see the Financial Review on page 23 for additional information. The effects of this waiver are included in the 2014 results and financial position of BAFTA Management Limited shown above, as the deed of waiver took effect on 31 December 2014 and was approved by the Board prior to the signature of the 2014 financial statements for BAFTA Management Limited. The 2014 Group financial statements were signed prior to the approval of the deed of waiver, so the results and financial position for BAFTA Management Limited shown in the 2014 Group financial statements did not include its effect. There is, therefore, a mismatch between the 2014 comparatives in this note and the 2014 charity balance sheet comparatives elsewhere within these financial statements.

11. FIXED ASSET INVESTMENTS CONT.

(D) 195 PICCADILLY LIMITED

At 31 December 2015, the aggregate amount of 195 Piccadilly Limited's assets, liabilities and share capital and reserves was:

	2015 £'000	2014 £'000
Tangible fixed assets and investments	27	27
Current assets	3,014	2,969
Creditors: amounts falling due within one year	(3,040)	(2,995)
Net assets	1	1
Represented by		
Share capital	-	-
Reserves	1	1

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

	2015 £'000	2014 £'000
Turnover	3,819	3,771
Cost of sales	(1,969)	(1,918)
Gross profit	1,850	1,853
Administrative expenses	(1,282)	(1,190)
Operating profit	568	663
Other income*	-	26
Interest payable	-	-
Interest receivable	12	12
Gift Aid payment	(580)	(675)
Result on ordinary activities before and after taxation	-	26

Profits of £580k (2014: £675k) were donated to the charity under the Gift Aid scheme.

* This line relates to the waiver of intercompany debt occurring between BAFTA and 195 Piccadilly Limited. Please see the Financial Review on page 23 for additional information. The effects of this debt waiver are included in the 2014 results and financial position of 195 Piccadilly Limited shown above, as the deed of waiver took effect on 31 December 2014 and was approved by the Board prior to the signature of the 2014 financial statements for 195 Piccadilly Limited. The 2014 Group financial statements were signed prior to the approval of the deed of waiver, so the results and financial position for 195 Piccadilly Limited shown in the 2014 Group financial statements did not include its effect. There is, therefore, a mismatch between the 2014 comparatives in this note and the 2014 Charity balance sheet comparatives elsewhere within these financial statements.

(E) BAFTA MEDIA TECHNOLOGY LIMITED

BAFTA Productions Limited, which had been dormant since 2009, was renamed BAFTA Media Technology Limited on 9 April 2016. The entity continued to be dormant for the year ended 31 December 2015. The net assets of BAFTA Media Technology Limited at the year-end were £100.

12. DEBTORS

	Group 2015 £'000	Group 2014 £'000	Charity 2015 £'000	Charity 2014 £'000
Trade debtors	2,279	1,715	372	347
Other debtors	29	36	29	35
Amounts owed by group undertakings	-	-	2,025	5,289
Prepayments and accrued income	724	664	506	426
	3,032	2,415	2,932	6,097

13. CREDITORS

	Group 2015 £'000	Group 2014 £'000	Charity 2015 £'000	Charity 2014 £'000
Amounts falling due within one year:				
Trade creditors	802	460	409	287
Other creditors	323	353	111	60
Other taxation and social security costs	516	586	60	114
Accruals and deferred income	3,155	3,205	1,545	1,499
	4,796	4,604	2,125	1,960

14. 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.

Prior to 2014, BAFTA Management Limited and 195 Piccadilly Limited had historically transferred their taxable profits to their ultimate parent BAFTA. This had been done in accordance with the guidance from the Charity Commission and HMRC available at that time and had led to a deficit on the Profit and Loss Reserves in both BAFTA Management Limited and 195 Piccadilly Limited, as taxable profits were higher than accounting profits.

During 2014, a Technical Release was issued by the Institute of Chartered Accountants in England and Wales which stipulated that distributions of profits cannot be made if there is a negative balance in the Profit and Loss Reserve and that any past overpayments should be repaid. As a result, acting on professional advice, the trustees of BAFTA agreed that it was expedient in the interests of the charity to formally waive an amount of £2,102k, owing from BAFTA Management Limited, and £26k, owing from 195 Piccadilly Limited, to rectify the position and allow ongoing payments of Gift Aid from BAFTA Management Limited and 195 Piccadilly Limited to BAFTA. Please see the Financial Review on page 23 for additional information.

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 2015, there were 7,336 (2014: 6,806) members.

16. RELATED PARTY TRANSACTIONS

In 2007, an intra-group loan of £250k was made by BAFTA to BAFTA Management Limited, as an arm's length transaction on commercial terms. This loan was repayable on 26 February 2014; as repayment was not made by the due date, BAFTA Management Limited was required to pay a higher rate of interest to BAFTA on the outstanding balance. Total interest paid in 2015 was £2k (2014: £3k). The outstanding balance on the loan of £82k was repaid in full on 29 June 2015.

Profits of £1,659k were donated to the charity by BAFTA Management Limited, a wholly-owned trading subsidiary of the charity, under the Gift Aid scheme. A service charge of £1,522k was charged by BAFTA to BAFTA Management Limited representing their portion of Group overheads managed centrally within BAFTA. These items were outstanding in full at the balance sheet date.

Intercompany debt of £2,102k owed to BAFTA by BAFTA Management Limited was written off during the period. Please see the Financial Review on page 23 for more information. No other amounts were written off during the year.

Other intercompany balances owed by BAFTA to BAFTA Management Limited include £1.5m of investments placed by the charity during the year on behalf of BAFTA Management Limited, and other transactions made in the normal course of business, which will be repaid in full during 2016. This balance may include insurance, rent, auditor's remuneration, commercial share of membership fees and contributions by the charity to the production of its live Awards broadcasts.

Profits of £580k were donated to the charity by 195 Piccadilly Limited, a wholly-owned trading subsidiary of the charity,

under the Gift Aid scheme. A service charge of £1,003k was charged by BAFTA to 195 Piccadilly Limited, representing their portion of Group overheads managed centrally within BAFTA. These items were outstanding in full at the balance sheet date.

Intercompany debt of £26k owed to BAFTA by 195 Piccadilly Limited was written off during the period. Please see the Financial Review on page 23 for more information. No other amounts were written off during the year.

Other intercompany transactions made in the normal course of business will be repaid in full during 2016. This balance may include insurance, rent, auditor's remuneration, and charges for the charity's usage of hospitality and events facilities at BAFTA 195.

BAFTA Group intercompany balances as at 31 December 2015 are shown below:

	2015 Gift Aid £'000	2015 Service Charge £'000	2015 Other £'000	2015 Total £'000	2014 Total £'000
BAFTA (The Charity)					
BAFTA Management Limited	1,659	1,522	(2,730)	451	3,449
195 Piccadilly Limited	580	1,003	(9)	1,574	1,840
Total	2,239	2,525	(2,739)	2,025	5,289
BAFTA Management Limited					
BAFTA (The Charity)	(1,659)	(1,522)	2,730	(451)	(3,449)
195 Piccadilly Limited	-	-	890	890	645
Total	(1,659)	(1,522)	3,620	439	(2,804)
195 Piccadilly Limited					
BAFTA (The Charity)	(580)	(1,003)	9	(1,574)	(1,840)
BAFTA Management Limited	-	-	(890)	(890)	(645)
Total	(580)	(1,003)	(881)	(2,464)	(2,485)

17. FUNDS

		1 January 2015 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2015 £'000
Restricted funds							
Learning & New Talent	i	187	384	(378)	-	(5)	188
Archive, Heritage & Exhibitions	ii	3	348	(349)	-	-	2
Building	iii	1,021	-	-	-	-	1,021
		1,211	732	(727)	-	(5)	1,211
Designated funds							
Learning & New Talent	iv	140	-	(185)	224	-	179
Fundraising	v	30	268	(38)	(212)	-	48
Archive, Heritage & Exhibitions		-	-	(15)	15	-	-
Building	vi	2,478	-	-	1,000	-	3,478
		2,648	268	(238)	1,027	-	3,705
General funds							
		4,848	12,982	(12,650)	(1,027)	(5)	4,148
CONSOLIDATED FUNDS							
		8,707	13,982	(13,615)	-	(10)	9,064

RESTRICTED FUNDS

- i. The restricted learning & new talent category represents a variety of funds that support the charity's learning & new talent programme. Funds of note include:

International – funds received to support BAFTA's activities in Asia; to encourage and support new talent, inspire emerging practitioners and stimulate creative collaboration with the UK.

Screenwriters' Series – funds received for a series of high-profile lectures from some of the leading lights in screenwriting, alongside an accompanying interactive web resource.

- ii. The restricted archive, heritage & exhibitions category represents a single fund in support of the charity's archive, heritage & exhibitions programme, reflections. This is a fund for the creation of a short film celebrating the history, talent and creativity of the British film industry from its early years to the present day.
- iii. The restricted Building category represents two individual funds that support investment in the charity's premises, to enable BAFTA 195 to remain in its long-term home.

DESIGNATED FUNDS

- iv. The designated learning & new talent category represents a variety of funds that support the charity's learning & new talent programme. Funds of note include:

Guru Live – funds designated in support of a three-day event featuring masterclasses, panels and keynote addresses by leading names in film, television and games.

Career Pathways – funds designated in support of initiatives designed to identify and tackle barriers for talented young people trying to enter the film, television and games industries.

- v. The designated Fundraising category currently includes two individual funds:
- Academy Circle – represents donations from a small group of influential supporters that support BAFTA's charitable activities with voluntary contributions, not yet allocated to a specific project.
- Give Something Back – represents money raised at the Film Gala Dinner for BAFTA initiatives aimed at encouraging young people from all backgrounds to enter the film, television and games industries.
- vi. The designated Building category represents three individual funds that support investment in the charity's premises, to enable BAFTA 195 to remain in its long-term home.

18. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £'000	Net Current Assets £'000	2015 Total £'000	2014 Total £'000
Restricted funds				
Learning & New Talent	117	71	188	187
Archive, Heritage & Exhibitions	-	2	2	3
Building	667	354	1,021	1,021
	784	427	1,211	1,211
Designated funds				
Learning & New Talent	-	179	179	140
Fundraising	-	48	48	30
Building	2,398	1,080	3,478	2,478
	2,398	1,307	3,705	2,648
General funds	3,803	345	4,148	4,848
NET ASSETS	6,985	2,079	9,064	8,707

19. COMMITMENTS UNDER OPERATING LEASES

At 31 December 2015, the Group had annual commitments under non-cancellable operating leases as follows:

	2015 Property £'000	2015 Furniture & Equipment £'000	2014 Property £'000	2014 Furniture & Equipment £'000
Expiring within one year	467	20	498	20
Expiring in the second to fifth year	1,688	23	1,950	42
Expiring after five years	730	-	1,054	-
	2,885	43	3,502	62

£2,351k of this balance (2014: £2,675k) relates to a licence dated 15 February 1989 between BAFTA Management Limited and the David Lean BAFTA Foundation in respect of premises at 195 Piccadilly, London, W1J 9LN. This lease was transferred to BAFTA on 30 June 2011 as part of the merger with the David Lean BAFTA Foundation and the license to BAFTA Management Limited continues for the foreseeable future.

20. COMMITMENTS UNDER FINANCE LEASES

At 31 December 2015, the Group had annual commitments under non-cancellable finance leases as follows:

	2015 Property £'000	2015 Furniture & Equipment £'000	2014 Property £'000	2014 Furniture & Equipment £'000
Expiring within one year	-	-	-	5

This commitment related to a contract between the British Academy of Film and Television Arts and Brighter Connections Limited for the delivery of a web-based system, capitalised in 2013. The associated payment obligation expired in 2015.

21. FINANCIAL INSTRUMENTS

	2015 £'000	2014 £'000
<i>At the balance sheet date, the Group held financial instruments as follows:</i>		
Financial assets measured at amortised cost	11,326	10,383
Financial assets measured at fair value	1,330	1,320
Financial liabilities measured at amortised cost	(2,342)	(2,151)
<i>The Group's income, gains and losses in respect of financial instruments were as follows:</i>		
Income from financial assets held at amortised cost	56	27
Income from financial assets held at fair value	33	35
Expense associated with financial assets held at fair value	(10)	(26)
(Losses)/gains on financial assets held at fair value	(10)	68

22. PENSION COMMITMENTS

In July 2014, the charity went through the Pension Automatic Enrolment process, meaning all entitled employees of the charity (unless they have opted-out) are now enrolled in one of the two Group Personal Pension schemes which the charity has. The subsidiary entities within the Group are not yet due to implement Pension Automatic Enrolment, therefore entitled employees of the subsidiaries are able to opt into one of the Group Personal Pension Schemes. The Schemes' assets are held separately from those of the Group in independently administered funds. The pension cost charge represents employer's contributions payable by the Group and amounted to £184k (2014: £139k). Contributions outstanding at the year-end amounted to £29k (2014: £62k).

23. 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 2015 and total funds carried forward at 31 December 2015 were as follows:

	2015 £'000
Balance at 1 January 2015	19
Net movement in funds	-
Balance at 31 December 2015	19

24. ALBERT CONSORTIUM PROJECT

The charity is a member and treasurer to the BAFTA Albert Consortium project, which aims 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 jointly controlled operation and, as such, has been treated in line with FRS102 section 15.

Activity relating to the BAFTA Albert Consortium is not included in these accounts. The net movement in funds during the year and cash held on trust for the project by the charity at 31 December 2015 were as follows:

	2015 £'000
Balance at 1 January 2015	107
Net movement in funds	(59)
Balance at 31 December 2015	48
Other balance sheet creditors	2
Other balance sheet debtors	(66)
Total cash held 31 December 2015	(16)

25. EVENTS AFTER THE END OF THE REPORTING PERIOD

In March 2016, the trustees authorised £838k of expenditure to undertake Royal Institute of British Architects' Plan Of Work Stage 3 (Developed Design), in respect of the Group's plans to redevelop BAFTA 195 Piccadilly, having completed RIBA Stages 1 and 2 (Preparation & Brief and Concept Design) during 2015.

BAFTA SCOTLAND

	2015 £'000	2014 £'000
DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2015		
Income		
Grant funding	34	29
Membership subscriptions	79	74
Awards income	78	73
Events	7	15
Other	-	-
	198	191
Expenditure		
Awards	99	98
Events	14	16
Salaries	113	100
Temporary staff and consultancy	-	10
Telephone	1	1
Travel	7	8
Printing, postage and stationery	2	2
Entertaining	1	2
Advertising and publicity	7	-
Equipment	1	-
Sundry expenses	4	7
Rent	7	6
Legal and professional	-	1
Bank charges	-	2
	256	253
Deficit before interest	(58)	(62)
Bank interest receivable	-	-
Deficit on ordinary activities	(58)	(62)
Corporate revenue (incl. in BAFTA Management Limited)	41	38
RESULT FOR THE YEAR	(17)	(24)

BAFTA CYMRU

	2015 £'000	2014 £'000
DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2015		
Income		
Grant funding	26	23
Membership subscriptions	42	42
Awards income	37	42
Events	40	4
Other	-	-
	145	111
Expenditure		
Awards	78	80
Events	33	4
Salaries	106	94
Telephone	2	2
Travel	7	4
Printing, postage and stationery	5	5
Entertaining	1	1
Equipment	3	1
Sundry expenses	2	4
Legal and professional	1	-
Rent	3	3
Translation	3	2
Bank charges	5	1
	249	201
Deficit before interest	(104)	(90)
Bank interest receivable	1	-
Deficit on ordinary activities	(103)	(90)
Corporate revenue (incl. in BAFTA Management Limited)	92	92
RESULT FOR THE YEAR	(11)	2

This page does not form part of the statutory Financial Statements.

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