

BRITISH ACADEMY  
OF FILM AND  
TELEVISION ARTS  
**ANNUAL REPORT  
& ACCOUNTS 2017**

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BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS



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## BRITISH ACADEMY OF FILM AND TELEVISION ARTS

### ANNUAL REPORT & ACCOUNTS 2017

British Academy of Film and Television Arts  
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[www.bafta.org](http://www.bafta.org)

Company Registration no. 00617869  
Charity no. 216726

BAFTA companies:  
British Academy of Film and Television Arts  
BAFTA Management Limited  
BAFTA Media Technology Limited  
195 Piccadilly Limited

*Opposite: The artwork for our Awards campaigns in 2017, as featured in our marketing, social media posts and on the ceremony brochure covers, were developed with creative agency AKQA with the aim of turning BAFTA's vision of creative excellence for the moving image into a deeper conversation with the public and industry practitioners alike. The artworks placed an emphasis on the creators by featuring a collage of disciplines and crafts for each respective Awards, celebrating the talent, skill and devotion employed in making exceptional films, games and television. The artists behind the creations are (from top): David Doran (Film); Shotopop (Games); Iain Macarthur (Television Craft); Vault 49 (Television); and Graham Carter (Children's).*



## CHAIR'S STATEMENT

It's been a huge privilege to have been Chair of the Academy in the year of BAFTA's 70th anniversary. I'm delighted that as BAFTA celebrated its birthday, it continued to achieve its mission to bring the best work in film, games and television to public attention, and support, nurture and encourage the growth of creative talent in the UK and internationally.

Our year-round Learning & New Talent programme of events continues to expand. It includes screenings, masterclasses, schools workshops, photography exhibitions and much more. These are covered in more detail elsewhere in this report, but with more than 4.5m interactions for the BAFTA at 70 activities alone, they exceeded all our expectations.

Elsewhere in 2017, there were some significant new initiatives – including BAFTA Elevate, which in its first year supported 15 female directors to progress in high-end television drama and film, helping to tackle the pressing issue of gender imbalance; and the Young Presenter Competition, which is part of our BAFTA Kids programme. We've expanded others – most notably Guru Live, with 45 staged events held over two days in both London and Glasgow. This event was such a resounding success that we will be adding Cardiff to our list of Guru Live locations in 2018.

In 2016, we launched an ambitious project to redevelop our global headquarters at BAFTA 195 Piccadilly. The aim is to create an international centre of excellence for the industries we support, dramatically increasing the number of people we can help and allowing us to open our doors to a wider audience. In a difficult economic climate, I'm pleased to say we've made some real progress and have now reached the halfway point of our fundraising target for the project.

Portrait by Caroline True

It would also be impossible to review 2017 without acknowledging the revelations of bullying and harassment that hit our industries at the end of the year, and the #MeToo and #TimesUp movements that soon followed. It is BAFTA's belief that everyone deserves to work in a safe environment, free from bullying and abuse. We moved swiftly after the revelations, working closely with the BFI, UKIE, Equity and around 40 other organisations to develop a Set of Principles and Guidance, published shortly before the Film Awards in 2018, which can be adopted by our industries. We believe that this is a watershed, a catalyst for lasting change. And we at BAFTA will lead the way.

BAFTA is a British organisation with an ever-expanding international footprint, particularly in the US and Asia. We are working hard with our colleagues in BAFTA Los Angeles and BAFTA New York to establish a global BAFTA presence, where BAFTA acts, operates and is seen to deliver its global mission as one fully joined-up organisation with consistent standards and brand values.

I'd like to take this opportunity to thank the dedicated BAFTA staff, who work tirelessly behind the scenes to ensure the continued smooth running of the Academy. And also to thank our members, donors and partners for all their tremendous support. And especial thanks to our President, HRH The Duke of Cambridge, for his continued support and belief in all that we do.

Jane Lush  
Chair of the Academy  
3 May 2018

## 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 2017. 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.

# 1 WHO WE ARE AND WHAT WE DO

## OUR VISION

The British Academy of Film and Television Arts (BAFTA) is a world-leading independent arts charity. In addition to our Awards ceremonies, we have a year-round, international programme of learning events and initiatives that offers unique access to some of the world's most inspiring talent, through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia.

BAFTA's vision is a world where everyone's life is culturally and creatively enriched through excellent work in film, games and television. Our mission is to bring such work to public attention, and support the growth of creative talent in the UK and internationally. We do this by identifying and celebrating excellence; discovering, inspiring and nurturing new talent; and enabling learning and creative collaboration. We shine a spotlight on the most influential cultural touchpoints – film, games and television – and facilitate access to excellent work in these art forms, for both audiences and creators.

We rely on income from membership subscriptions, individual donations, trusts, foundations and corporate partnerships to support our 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;
- Equality of opportunity, helping talented individuals reach their full potential, regardless of their background or circumstances;
- Effective communication, using appropriate channels to reach our target audiences.

You can find out everything you need to know about BAFTA's vision, activities, history and more at [bafta.org](http://bafta.org).

## 2017 OBJECTIVES

### BAFTA 195 Piccadilly

Develop an iconic headquarters that symbolises our values and enables us to increase the reach of our activity.

### Public Engagement & Appreciation

Engage a wider audience in the discussion around creative excellence, helping people discover new content and celebrating the contribution that past and present nominees have made to global culture.

### Industry Relevance

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

Be world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of who they are.

### International Recognition

Help practitioners network with their peers overseas and find international audiences.

### Financial Stability

Increase revenue for investment in our charitable aims and ambitions, while widening our portfolio of income streams and improving our operational systems.



*Top: Filmmaker Dee Rees delivers her Screenwriters on Screenwriting lecture; Above: On the Film Awards red carpet with Daisy Ridley*

# 2 STRATEGIC REPORT 2017

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## 2.1 A YEAR IN REVIEW



### JANUARY

- The first A Life in Pictures event of the year takes place, with Viola Davis
- BAFTA Shorts programme launches on Curzon Home Cinema; it tours cinemas from February

### FEBRUARY

- EE British Academy Film Awards held
- New BAFTA report examining career success factors from underrepresented groups is unveiled



### MARCH

- First of 11 BAFTA Kids Roadshows with Place2Be takes place

### APRIL

- British Academy Games Awards held
- British Academy Television Craft Awards held
- Easter BAFTA Kids hospice screenings of *Beauty and the Beast* take place



### MAY

- Guru Live takes place in London and Glasgow
- Virgin TV British Academy Television Awards held
- BAFTA Elevate recipients announced

### JUNE

- BAFTA Debuts film tour launches
- BAFTA New Talent trip to Shanghai
- Riot Games presented with a Special Award at E3 in Los Angeles
- Biggest ever BAFTA Kids event takes place in North London



### JULY

- BAFTA Young Game Designers Awards held

### AUGUST

- Sinemaes cinema tipi at National Eisteddfod takes place, coordinated by BAFTA Cymru
- BAFTA VR Advisory Group's Summer Showcase takes place
- BAFTA Rocliffe New Writing Showcase: Children's Media takes place



### SEPTEMBER

- BAFTA Scholarship recipients announced

### OCTOBER

- Breakthrough Brits 2017 announced
- British Academy Cymru Awards held
- Annual Television Lecture takes place, delivered by producer and executive Jane Featherstone



### NOVEMBER

- Annual Games Lecture takes place, delivered by Ubisoft Montreal's executive producer and creative director, Dan Hay
- BAFTA Young Presenter Competition winner announced
- British Academy Children's Awards held
- British Academy Scotland Awards held
- The Screenwriters' Lecture Series takes place



### DECEMBER

- Christmas BAFTA Kids hospice screenings of *Ferdinand* take place
- A Life in Pictures events with Christopher Nolan, Hugh Jackman, Hugh Grant, Kristin Scott Thomas and Allison Janney take place



Enjoy our 2017 highlights reel [here](#).

## 2.1A BAFTA 195 PICCADILLY

For 42 years, 195 Piccadilly has been BAFTA's home. The building has been revamped a few times over the years, to ensure it is fit for purpose and meets the high standards and ever-changing needs of the screen industries. In 2015, we announced plans for a major overhaul of the building to enable us to significantly expand our essential Learning & New Talent programme. We will create new multi-purpose learning spaces, a new screening room, an exhibition gallery and an improved home for our members.



**Above:** A Guru Live session on factual television making in the Princess Anne Theatre at BAFTA 195;  
**Opposite:** The BAFTA 195 redevelopment plans

Two years on and the project has gathered pace. We are now well into the fundraising process, having secured pledges of £10m by April 2018. This, combined with the charity's designated and restricted reserves, is halfway towards the full project budget. These pledges include lead gifts from a number of industry figures, individual philanthropists, trusts and foundations.

While we believe talent is everywhere, opportunity is often not. Our plans for BAFTA 195 will allow us to expand our activity and help level the playing field for those facing barriers to progression. With the redeveloped BAFTA 195 forecast to contribute an additional £1m annually towards our Learning programme, these funds will enable us to:

- more than double the number of people attending our new talent events and initiatives at BAFTA 195 to 60,000 people per year;
- work with 250-plus schools in disadvantaged areas across the country to develop confidence, self-worth and other crucial life skills;
- equip up to 50,000 young people with the tools to pursue a career that they may only have dreamed of;
- offer financial and mentoring support to 100 students, apprentices and others in vocational training;
- create a new membership level for 3,000 industry newcomers, giving them access to meeting spaces, screening facilities and the chance to network with and learn from their peers and established talent;
- bring the industry together to tackle crucial issues, such as diversity, bullying and harassment;
- and create innovative online and live exhibitions, drawn from our archive, which will explore the role of film, games and television in reflecting and shaping cultural history.

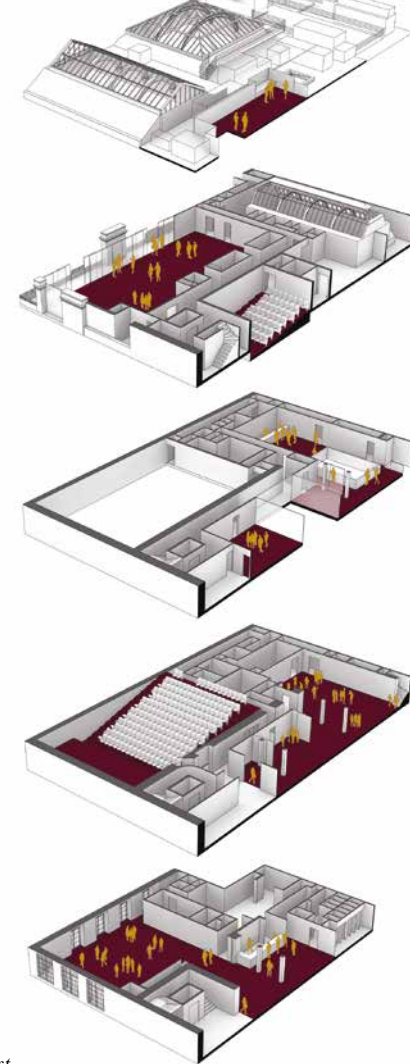
There is still a long way to go, but we continue to identify lead individuals and corporate partners to support the redevelopment and anticipate building work will start in summer 2019.

# 211

The number of film screenings held in the Princess Anne Theatre at BAFTA 195 during the year. Twenty-eight were accompanied by Q&A sessions with the talent involved.

# 700

The total capacity of people at BAFTA 195, an increase of 163 from 2016 after work was completed putting in new fire exits.



In the meantime, BAFTA 195 generated strong revenue in 2017, especially in the last two months of the year, through a number of successful client-focused commercial events. One significant development was the installation of new fire exits, allowing us to increase our total capacity to 700 people. Also, with the building works at 194 Piccadilly completed, we were able to use the nearby church gardens for events again, making our venue hire proposition even more attractive.

We installed a new BARCO DP4k flagship laser projector into the Princess Anne Theatre – providing a razor-sharp 4K film experience in December (just in time for the release of *Star Wars – Episode VIII: The Last Jedi*). This made BAFTA 195 a great destination for viewing the very best in moving image entertainment. We held several immersive BAFTA 195 Experiences for a number of big theatrical releases throughout the year, including *Spider-Man: Homecoming*, *Murder on the Orient Express* and *The Last Jedi*.

In the members' club, we held our prices even though costs of purchase had increased. We also introduced a new range of premium spirits and soft drinks (choosing high-end over high street brands) and added a range of craft beers. It's a small thing, but we also invested in a new superior coffee machine, allowing us to offer a more consistent product, which has been well received by our members.



A selection of the BAFTA at 70 activity (from top): The exhibition at BAFTA 195; our biggest ever BAFTA Kids event at Alexandra Palace, London; an open day masterclass looking at film fashion over the years with Amber Butchart

## 2.1b PUBLIC ENGAGEMENT AND APPRECIATION

Much of our public engagement and appreciation in 2017 revolved around our 70th anniversary, under the banner of BAFTA at 70: Do You Remember When?. Since its founding in 1947, BAFTA has both shaped and been shaped by the UK's shifting political and social environment and by changes in the British public's relationship with film, games and television. Our archive of documents, photographs and footage tells this story, reflecting our ongoing quest to identify and celebrate the best of the British screen industries.

We took a rather unique approach to celebrating our 70th year: instead of creating a more traditional (and passive) organisational historical breakdown, we decided to engage the British public in a compelling and interactive discourse. We asked them to consider what BAFTA meant to them through a nationwide programme of exhibitions, screenings, talks and workshops. BAFTA at 70 explored and interpreted the charity's archive to reveal stories that illuminated BAFTA's role in Britain's pop culture history. At the same time, we also invited the public to share their own film, games and television memories and contribute their stories to BAFTA.

The project was delivered in seven ways, detailed below with some of the highlights:

- We held two open weekends at BAFTA 195 (28–30 April and 4–6 August), opening our doors to the public for some special events. These included: a screening all-nighter, showcasing some of the films nominated in the inaugural Special Visual Effects category in 1982; a special double bill of the original *Planet of the Apes* (1968) and its most modern iteration, *War for the Planet of the Apes* (2017); and a celebration of the life and work of Mitzi Cunliffe, the creator of the iconic BAFTA mask;
- We held six heritage screenings, from Sir David Lean's *This Happy Breed* (1944) to *The LEGO Batman Movie* (2017);
- We secured additional funding from the BFI to tour seven films across the UK, in partnership with the Independent Cinema Office and Into Film. The BAFTA Debuts Tour showcased films from British directors who had won the Outstanding Debut category at our Film Awards between 1999 and 2009;
- A special microsite, BAFTA Moments, showcased many previously unseen treasures, including photographs and documents from the organisation's founding meetings in 1947, as well as the first live BBC broadcast of the British Academy Awards from the Odeon Leicester Square in 1956. This online exhibition space will continue to be used and developed in the run-up to the 75th anniversary in 2022;
- We integrated heritage themes into all of our BAFTA Kids activity throughout the year, engaging with the 7–11 age group (Key Stage 2) over 39 events in 15 cities across the UK. This included our biggest ever BAFTA Kids Roadshow, held at London's Alexandra Palace; a Roadshow event in the Grand Opera House in Belfast (which had once hosted the BAFTA Awards in 1994); and our schools visits with Place2Be (see case study on p.11). ▶
- We piloted a volunteering programme with undergraduate students from Royal Holloway, University of London. Sixteen students helped view, log and curate moving image material from the BAFTA archive legacy collection, in turn allowing us to record a lot of content for the first time and gain a deeper appreciation of the richness of the material within;
- A BAFTA at 70 exhibition of photography, drawings, and moving image material was held at BAFTA 195 for 10 months from April 2017. More than 100 pieces of Academy history were on display. A wall of photography was also featured as part of the Camera Press At 70 exhibition in the Art Bermondsey gallery (May-June);

104,059,190

BAFTA's total online audience in 2017, covering unique visits to all BAFTA websites; video views across all channels; organic impressions across all Twitter channels; and organic Facebook reach. This is up from 96 million in 2016.

65

The number of videos we uploaded to our main BAFTA YouTube channel around the 2017 Film Awards, from our nominations announcement and pre-Awards panel discussions to red carpet interviews and winners' speeches videos. Most popular was Dev Patel's thank you speech after winning Supporting Actor for *Lion*, with 717,000 views – also our most popular video of the year.

4,000

Nearly 4,000 drawings and memories were shared by children and young people for our BAFTA at 70 celebrations, as part of our BAFTA Kids activity.

181

The number of archive photographs featured on the BAFTA at 70 microsite. The site also featured 224 moments from across BAFTA's 70-year history, including an image from one of the organisation's first meetings in the Hyde Park Hotel in 1947.

### FOLLOW US

- Facebook: /BAFTA
- Twitter: @BAFTA
- LinkedIn: BAFTA
- Instagram: @BAFTA



## 2.1b PUBLIC ENGAGEMENT AND APPRECIATION CONT.

Overall, we were thrilled with the outcome of the 70th anniversary project (see box out opposite). Internally, we now have a greater knowledge of the depth of our archive, having scanned and digitised many documents identified as ‘at risk’, making them secure for the foreseeable future. Among the treasures found was imagery previously thought missing from BAFTA’s regional and US branches, as well as a complete record of photography from the Television Craft Awards ceremonies 1977–2001.

Externally, BAFTA at 70 proved to be a fantastic opportunity for members of the public to delve into the BAFTA story and look behind and beyond the mask. Most importantly, the project has shifted public perceptions about BAFTA as simply an awards body that occasionally appears on television, to being understood for our role as an influencer and custodian of the nation’s heritage – and an organisation open to engagement with public audiences.



*Above: Special Award recipient Brenda Romero talking with backstage host Aoife Wilson at the Games Awards; Top right: Breakthrough Brit Kayode Ewumi selected The Mask as his choice for a BAFTA at 70 heritage screening*

Naturally, our year wasn’t all about our 70th anniversary and many of our regular events ran as usual. Our Awards ceremonies, for instance, saw us celebrate more than 100 winners across a whole range of categories at the Film (February), Games (April), Television Craft (April), Television (May) and Children’s (November) Awards, with a further 28 awards presented at the Cymru Awards (October) and 19 at the Scotland Awards (November). We also celebrated the work of several individuals and companies with the presentation of Special Awards, including announcing two new Fellowships – for Mel Brooks and Joanna Lumley – and Special Awards for distributor Curzon (Outstanding British Contribution to Cinema at Film); developer Brenda Romero (Games); prop master Bobby Warans (Television Craft); documentarian Nick Fraser (Television); and writer Dame Jacqueline Wilson (Children’s).

Although the average viewing figures for the Film and Television Awards on the BBC were down on the previous year (2016: 4.46 million and 4.5 million; 2017: 3.92 million and 3.74, respectively), we feel this is partly due to how the public now consumes its media. We saw a bump in the figures for catch-up services, as well as impressive online engagement around both Awards. For instance, BAFTA produced a live red carpet programme for the Film Awards, hosted by Zoe Ball and exclusively streamed on Facebook, which reached more than 2.7 million viewers. Total video views of BAFTA content, including the red carpet stream, across Facebook, YouTube and Twitter for the Film Awards hit 5.4m (2016: 1.7m). Engagement with the Television Awards through these same channels also saw a big increase to 2.3m (2016: 441,000). We feel this increase is a result of BAFTA posting more video clips and making them accessible quicker than previous years.

We also increased our visibility on Snapchat, which skews more towards a younger audience. Our Snapchat Live Story unique viewers topped 2.1 million, split across three Awards (Film – 650,000; Games – 700,000; and Television – 780,000). The Television Awards were also screened on video streaming channel Youku in China for the first time. ▶

### DO YOU REMEMBER WHEN...?

Our 70th anniversary provided us with an opportunity to demonstrate how BAFTA’s historical narrative represents a social document of film, games and television in the UK. The project would not have been possible without a main grant from the Heritage Lottery Fund, while the BFI Programme Development Fund also supported a special UK cinema tour, BAFTA Debuts. BAFTA at 70 exceeded our expectations, as the table below illustrates:



Key Aims	Target	Actual
Interactions with online exhibition	100,000	1,088,995
Impressions via social media	3,000,000	3,416,231
Engagements via baftakids.org	14,000	28,265
Exhibition interactions	4,100	40,162
Children and young people attending nationwide events	2,500	4,562
Attendees of regional events	2,000	1,665
Attendees of heritage screenings in London	1,200	825
<b>Total number of BAFTA at 70 interactions</b>	<b>3,123,800</b>	<b>4,580,705</b>

Visit the [BAFTA at 70 microsite](#).

## 2.1b PUBLIC ENGAGEMENT AND APPRECIATION CONT.

A few other tidbits around our Awards: the Film Awards was held in a new venue for the first time since 2008, the Royal Albert Hall, allowing us to increase capacity by an extra 1,000 guests; the Games Awards was a sell-out event and saw a high turn-out from US developers and nominees, and it was live-streamed exclusively on Twitch; the Television Awards saw a new host take over from Graham Norton, comedian and presenter Sue Perkins; and the Children's Awards featured new graphics based on the wonderful campaign art created for the event (and featured on the cover of the ceremony brochure).

Meanwhile, the 2017 BAFTA Cymru Awards welcomed its largest ever attendance, with 1,100 people engaging in person at the event. A live-stream of the event was hosted in the New York Welsh Society, expanding the public reach of these Awards across the pond. Our red carpet press attendance before the ceremony also grew by 80 per cent.

BAFTA Cymru also enjoyed success on the festival circuit, having launched a partnership with nine moving image festivals at the beginning of the year and reaching around 23,000 people by year end. Included in this was our second Sinemaes cinema tipi, this time on Anglesey, which reached 2,600 people through 47 screenings and events celebrating Welsh language productions. The Arts Council Wales supported our Sinemaes activity for the first time, which included fringe events (also for the first time) and streams on Facebook.

BAFTA Scotland's free public craft masterclasses continued to be popular. One of the most well-received was a Visual Effects Masterclass with Steven Begg at the Glasgow Film Festival in February. Begg's astonishing career in film spans 30 years, although he is perhaps best known for his work on the James Bond franchise. This is just one of the many masterclasses, covering all manner of film, games and television crafts, BAFTA hosted throughout 2017.

Our main way of regularly communicating with the public remains our social media platforms and e-bulletins. We have more than 183,000 Facebook friends, 351,000 Twitter followers and 303,000 Instagram followers, as well as 32,000 and 7,000 subscribers to our public and members' mailing lists, respectively.



*Above: VFX expert Steven Begg delivers his craft masterclass; Right: Actor Adeel Akhtar with his BAFTA for Leading Actor at the Television Awards; Below: Abi Morgan is presented the Sian Phillips Award at the Cymru Awards*



**58**

The percentage of women audience members who attended our BAFTA Debuts screenings tour, part of our BAFTA at 70 celebrations. Partnering with the Independent Cinema Office, the tour met our other diversity aims too, engaging audiences that were 43 per cent aged 13-19, 27 per cent BAME and 11 per cent LGBTQ+.

**23,000**

The number of people reached through BAFTA Cymru's partnership with nine moving image festivals held throughout 2017.





## CASE STUDY: INSPIRING DISCOVERY

### BAFTA KIDS ROADSHOW WITH PLACE2BE

In 2017, BAFTA Kids partnered with children’s mental health charity Place2Be on a series of schools events to champion creativity and showcase soft skills, which are important for emotional wellbeing and career progression. We embarked on a nationwide BAFTA Kids Roadshow to schools that benefit from Place2Be’s mental health support work, visiting 11 schools across the UK (from Edinburgh to Gillingham). Each Roadshow featured a ‘Behind The Scenes’ assembly, including role models from BAFTA-winning and nominated children’s television, films and games, a television presenting masterclass and other activities. The overwhelmingly positive response has been better than we could have imagined and we’re excited that the partnership has been extended to 2019. The Roadshow visited Rock Ferry Primary School in Merseyside in May with presenters Ben Shires and Katie Thistleton and a special guest, BAFTA-nominated actress Leona Vaughan (from *Wolfblood*). Head teacher Sara Radley says:

*“The Roadshow exceeded our expectations and gave both the children and staff such a buzz. From the vibrant assembly – seeing the children recognising the personalities they knew from the television – to the presenting masterclass, it’s had a lasting impact. The children are still talking about it now, almost a year on. Hearing the presenters talking about persevering, having resilience and just having a go, and then seeing the children make that connection between real-life and not just something we talk about in school was great. Some of the children have since said how their aspirations have changed.*”

*“I wasn’t quite sure what to expect beforehand, but what the Roadshow brought to the school matched our ethos and what our vision for the children is. It’s about aspiration, it’s about growth mindsets, it’s about speaking and listening. I feel these have to be at the heart of everything we do if we want to improve outcomes at all levels. And the Roadshow totally fit with that ethos... We love Place2Be, it’s brought so much to our school, and so to be given the opportunity to engage with BAFTA was something we grasped with both hands. We loved it and would love to have the Roadshow back again.”*

Visit our [BAFTA Kids website here](#).

**THE ROADSHOW EXCEEDED OUR EXPECTATIONS... IT’S HAD A LASTING IMPACT. THE CHILDREN ARE STILL TALKING ABOUT IT NOW.”**

**ROCK FERRY SCHOOL HEAD TEACHER SARA RADLEY**

*Some of the children at Rock Ferry, with head teacher Sara Radley (far left) with presenters Katie Thistleton (second from left) and Ben Shires (on the right) and actress Leona Vaughan (holding the BAFTA)*

**1,000**

More than a thousand children, from 19 different schools, attended our biggest ever BAFTA Kids event, held at London’s Alexandra Palace in June. Hosts Ben Shires and Lindsey Russell entertained the crowds between sessions with such guest speakers as actors Leona Vaughan (*Wolfblood*) and Pui Fan Lee (*Teletubbies*), *Thunderbirds* composers Ben and Nick Foster, and presenters Tim Warwood and Adam Gendle.

**1,277,840**

The number of minutes watched on our BAFTA Kids YouTube channel in 2017. In total, there was a 46 per cent increase in views of our videos in 2017, up from 377,940 in 2016 to 703,585. Our most watched video, ‘Behind the Scenes of Jamie Johnson’ (uploaded April 2017), received almost 80,000 views alone.



## Eighth

BAFTA's Screenwriters' Lecture Series, in association with The JJ Charitable Trust, reached its eighth edition in November 2017. This year's much-celebrated guest speakers were Mark Boal (*The Hurt Locker*), Sean Baker (*The Florida Project*), Dee Rees (*Pariah*) and Anthony McCarten (*The Theory of Everything*).

*Left: Ubisoft Montreal's Dan Hay delivers the annual Games Lecture; Below: Film Commissioners event, hosted by BAFTA Cymru*



## 2.1c INDUSTRY RELEVANCE

As an independent body, BAFTA can provide a unique and neutral platform for our industries to share practical solutions to the issues affecting the industry. Whether it's highlighting key areas for improvement in best practice or tackling sustainability issues in the production process (through the BAFTA albert Consortium), BAFTA works with and for our industries.

At the beginning of 2017, we published research, commissioned in partnership with Creative Skillset and the BFI, highlighting key career support factors for a diverse workforce. The report, entitled [\*Succeeding in the film, television and games industries: Career progression and the keys to sustained employment for individuals from underrepresented groups\*](#), reveals the results of many interviews with professionals from underrepresented groups, as well as interviews and focus groups with employers, heads of departments and talent agents.

Based on the findings, BAFTA is developing new initiatives, practices and policies, and enhancing existing ones, to address the points highlighted. These include adding the BFI Diversity Standards to the eligibility criteria for the Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer categories of the Film Awards in 2019. We also continue to monitor our juries and selection panels to ensure they are representative of all groups.

One of the new initiatives we introduced as a result of the research was BAFTA Elevate. This year-long programme looks to elevate individuals from underrepresented groups to the next stage of their career. It includes networking, mentoring and workshops focused on personal development. Working in association with Pia Pressure, in 2017 we supported a group of 15 female directors (see p.13). Due to its success, we plan to run it again in 2018 for a new craft or sector.

BAFTA was also heavily involved in the creation of a *Set of Principles and Guidance* to tackle bullying and harassment in the workplace. This was developed by the BFI in partnership with BAFTA and more than 40 other industry organisations and specifically tailored to the screen industries. Although not published until February 2018, work on this started in late 2017. We will cover this in more detail in next year's *Annual Report*, but wanted to touch on it here as it is such an important issue. The guidance can be found [here](#).

We hosted many other industry events throughout 2017, including breakfast briefings, special panels and career surgeries. Among these are BAFTA's annual sector lectures, which provides a platform for a key creative to share their thoughts on how we can preserve and maintain our cutting edge. The Games Lecture (September) was presented by Ubisoft Montreal's BAFTA-winning executive producer and creative director Dan Hay, who focused on how developers can leverage the world around them to build inspiring games. Our Television Lecture (October) was delivered by BAFTA-winning producer and executive Jane Featherstone, who talked about the conditions needed to preserve and protect creative ambition. Due to the availability of writer-director Yorgos Lanthimos, our Film Lecture, also known as the David Lean Lecture, which usually rounds off the year, was pushed into January 2018.

Elsewhere, BAFTA Cymru hosted its first Film Commissioners event in Cardiff (February) with representatives from Film Four, Pinewood Pictures, BBC Films, Irish Film Board and Ffilm Cymru Wales offering advice to 130 attendees. Selected producers were also offered one-to-one sessions to pitch ideas and make connections.

BAFTA Scotland presented a panel discussion as part of Digital Cities Glasgow, entitled *The Game Changers at Digidities* (March). The discussion looked specifically at diversity in games, the progress that has been made in this area and the obstacles that still exist. Meanwhile, at the Edinburgh International Film Festival, BAFTA Scotland worked with PRS for Music to host a Composers And Directors Mixer event (June). This exclusive event brought together 10 new and emerging directors with 10 composers to build future collaborations.



## CASE STUDY: CREATING OPPORTUNITY

### BAFTA ELEVATE

We launched a new and very important initiative in May: BAFTA Elevate. This bespoke programme aims to elevate individuals from underrepresented groups to the next stage of their career. The focus in 2017 was on women directors, as we looked to address the shocking disparity between the ratio of male and female film school graduates (50:50) and those who are hired to direct in the film and television industry (87:13).

Elevate supported 15 experienced female directors, whose portfolios were as broad as they were compelling; the participants included four BAFTA nominees, one BAFTA Scotland nominee and a Breakthrough Brit. Aiming to create greater opportunity for them to progress in high-end television and film production, the year-long initiative included tailored panel discussions, masterclasses and workshops to build peer support relationships, address cutting edge technical advances and promote the directors to the wider industry.

Here's what two of the participants thought about the initiative:

Sally El Hosaini: *"I've loved being part of Elevate. I've enjoyed getting to know the other directors, as well as BAFTA staff. The sessions have been informative and have helped me meet new people in the industry and network. I'm sure the raised profile Elevate has given me helped me be one of the four filmmakers chosen for a Fellowship at Universal Studios in Los Angeles."*

Rebecca Johnson: *"Being selected has been a wonderful profile raise, which has put me on the industry map and brought me to the attention of execs and producers who may not have been aware of me before. I am immensely grateful for having been selected. BAFTA recognition is in itself a very meaningful acknowledgement and meeting other super talented female directors is a great bonus."*

Meet all 15 BAFTA Elevate directors [here](#).

*Left to right from top left: Lindy Heymann, Amanda Blue, Sally El Hosaini, Lisa Clarke, Delyth Thomas, Christiana Ebohon-Green, Emma Sullivan, Cathy Brady, Sarah Walker, Kate Saxon, Rebecca Johnson, Vanessa Caswill, Dawn Shadforth, Alicia Duffy, Tina Gharavi*

“IT'S BEEN A WONDERFUL PROFILE RAISE, WHICH HAS PUT ME ON THE INDUSTRY MAP.

REBECCA JOHNSON



*Top: BAFTA supported participants of the BFI NETWORK@FLARE mentorship programme; Above: Actors performing excerpts from the BAFTA Rocliffe New Writing Competition*

## 2.1b NEW TALENT

The future success of our industries lies in ensuring new talent is not only discovered but helped along the way, so BAFTA aims to create opportunities for talented individuals to achieve their full potential, regardless of their background or circumstances. Recipients are invariably selected by a jury of craft experts and industry practitioners and we take stringent measures to ensure the selection process is rigorous and fair.

Breakthrough Brits, in its fifth year, remains our headline new talent initiative. We announced 20 new recipients in October who would benefit from year-long support. This year, we doubled our efforts to promote the Breakthrough Brits to the public through social media, PR and a media partnership with Dazed Digital.

This year, we opened the BAFTA Crew programme to writers, producers and directors, in partnership with BFI Network. There are now nearly 1,000 Crew members. Those who are eligible for full BAFTA membership have been encouraged to apply, which has proven to be particularly effective in recruiting games professionals. Of the 194 Games Crew members, 121 were added in 2017. It's also gratifying to see our Film/Television Crew make-up is 52 per cent women, 17 per cent BAME and 5.5 per cent identifying as disabled, while our Games Crew is 38 per cent women and 14 per cent BAME.

For the last few years, we have held two tent-pole learning weekends aimed at helping and inspiring new talent: The Sessions, on the Saturday before the Film Awards, and Guru

Live, around the May Day bank holiday. This year's The Sessions saw 72 of the Film Awards' nominees participate in the panels and masterclasses (2016: 35 participants). The Sessions cover all aspects of filmmaking, with an emphasis on craft, in front of a focused audience of professionals, many of whom are drawn from BAFTA Crew. In 2017, we changed format, switching to larger sessions for an invited audience (2016: 12 sessions for 220 attendees; 2017: three sessions for 296). The Sessions also provides a great opportunity to capture knowledge and advice from some of the world's best talents for our online learning channel, BAFTA Guru. As such, we filmed several sessions with no audience at all for the purposes of producing exclusive BAFTA Guru content.

Our second annual Guru Live saw one major change, with 45 events split between London and, for the first time, Glasgow. These inspirational panels, masterclasses and round tables with BAFTA-winners and nominees are specifically aimed at advising career starters and emerging talent. Ticket sales in London were up 40 per cent on the previous year, and a poll of attendees saw 98 per cent of respondents rating their experience as 'Good', 'Very Good' or 'Excellent'; 86 per cent found the content professionally useful; and 94 per cent believed the content would benefit their careers. ▶

**66,100**

The total number of views on our BAFTA YouTube channel of our Breakthrough Brits 2017 interviews to date.

**230,000**

The number of social media impressions we made over the two days of Guru Live in May, a 14 per cent increase on 2016's figure. At one point, #GuruLIVE was even trending on Twitter in the UK.

## AT A GLANCE...

### BAFTA CREW

A professional development network for craft and technical talent with two to four main team credits across all key roles within production. Click [here](#).

### BAFTA ROCLIFFE NEW WRITING COMPETITIONS

A platform for aspiring screenwriters to have their work showcased and take their writing career to the next level. Click [here](#).

### BFI NETWORK@ FLARE

Offering mentorship to five emerging LGBTQ+ identified filmmakers based in the UK. Click [here](#).

### BREAKTHROUGH BRITS

Showcasing the next generation of British creative talent, with a year-long mentoring and guidance programme. Click [here](#).

*From top: Breakthrough Brits Daisy May Cooper and Charlie Cooper; This year's YGD winners; BAFTA Young Presenter Braydon meets singer Peter Andre backstage at the Children's Awards*



## 2,161

The number of young people aged between 10 and 18 reached by the BAFTA Young Game Designers (YGD) Competition. Our expert jury sorted through 489 entries in total to eventually select the four winners.

## Eight

The age in years of Braydon from Manchester, winner of our sophomore BAFTA Young Presenters Competition. As part of his prize, Braydon hosted a BAFTA Kids behind-the-scenes report from the 2017 Children's Awards and presented an award alongside CBBC's Naomi Wilkinson.

## 200

More than 200 individuals engaged with our BAFTA YGD workshops, held in schools across the UK between January and May in the run-up to the competition. This included 144 state schools, 14 fee-paying schools and 42 unspecified.

## 2.1b NEW TALENT CONT.

As part of Guru Live, 120 career starters (with six months to two years' experience) were also selected to participate in Guru Labs in London, a bespoke programme of round tables, one-to-ones and discussions tailored to their needs. The participants are being evaluated separately, but to date the response has been very positive: 100 per cent rated their experience as 'Good', 'Very Good' or 'Excellent' and found it professionally useful, with 90 per cent stating they felt they made a contact over the weekend who may form part of their future professional network.

For a second year, BAFTA supported BFI NETWORK@FLARE, providing mentors to participants of this LGBTQ+ programme. This aims to offer emerging LGBTQ+ filmmakers the opportunity to develop industry knowledge, professional connections and a deeper understanding of the landscape for LGBTQ+ film.

The BAFTA Young Game Designers (YGD) Competition is all about enthusing children and young people to create their own game and find out more about working in the industry. In 2017, we ran four pre-competition workshops, spread across the country and reaching 200 individuals. The universally positive reception has encouraged us to look into adding more in 2018. As part of the 2017 competition, we focused on increasing female visibility within the industry to encourage interest from girls. Every workshop included at least one female speaker or helper currently working in games, and our 'Meet the Expert' features on the YGD website exclusively focused on women practitioners.

Internally, we also sought to ensure the gender split of our juries at all stages of the judging was fair (41 per cent of the jurors and 57 per cent of the jury chairs were female).

BAFTA Scotland's chief new talent programme is Career Close-Up. Supported by Skills Development Scotland and The Galashan Trust, this series of sessions focuses on different skills and craft areas with experienced practitioners. Each session is small and intimate, allowing for one-to-one discussions and the chance to network afterwards. Sessions from 2017 included Costume Design with Trisha Biggar (*Star Wars: Episodes I-III*), Sound Design with John Cobban (*Eve*), and Directing Drama with Tom Vaughan (*Victoria*).

In Wales, BAFTA Cymru has a new talent series called Career Clever. In total, 19 masterclasses and Q&A sessions were held with award-winning talent, reaching more than 1,800 attendees. Feedback indicates that this series has led to employment, shadowing and mentoring opportunities as well as increased confidence among the attendees.



### CAREER CLEVER

BAFTA Cymru's masterclass series with award-winning talent. Click [here](#).

### CAREER CLOSE-UP

BAFTA Scotland's free programme of monthly events focusing on different skills and craft areas. Click [here](#).

### GURU LIVE

An online hub for inspirational career advice from the very best in film, games and television. Click [here](#).

### SCHOLARSHIPS

Providing financial assistance to students taking a post-graduate course related to a career in film, games or television in the UK, USA and China. Click [here](#).

### YOUNG GAME DESIGNERS COMPETITION

A competition to inspire 10-18-year-olds to try their hands at game design. Click [here](#).

## CASE STUDY: CHAMPIONING EXCELLENCE

### FIREWATCH

#### DEBUT GAME CATEGORY WINNER 2017



From l-r: Firewatch's Chris Remo, James Benson, Sean Vanaman and Jane Ng

“IT FELT LIKE IT WAS CONNECTING US TO A BROADER WORLD OF CREATIVE EXPRESSION AND ENTERTAINMENT.”

CHRIS REMO

BAFTA champions creative and cultural excellence by celebrating and elevating the best British and international talent and showcasing it to the world through our Awards and learning activity. Most of our Awards include categories that celebrate debut talent or original work from a new team. The Debut Game award is presented to a new development studio that is releasing its first title. At the 2017 Games Awards the category was won by independent studio Campo Santo for its beautiful interactive narrative game *Firewatch*. The game was nominated in five other categories (including Best Game), with actress Cissy Jones also winning Performer for her voice work as Delilah. Campo Santo's co-founder and *Firewatch* designer and writer, Sean Vanaman, and the game's designer and composer, Chris Remo, discuss what impact winning two BAFTAs has had on a new studio...

Sean Vanaman: *“Because it feels like BAFTA is a different echelon of recognition, it has a pretty obvious and tangible effect inside of the studio on an individual level. Our people feel a lot of pride in having won the award and being nominated for more. That's pretty measurable and really useful to a new studio like ours. We've been around for four and a half years and only made one game – we're still trying to figure out what our identity is. Being successful and then winning BAFTAs on top of that, it makes you think maybe we are a commercially viable prestige studio after all. It helps in finding your way as a studio... We were honoured to be nominated honestly, and it was a joy to win... It's what you dream about but not something you necessarily plan for.”*

Chris Remo: *“One of the things that was exciting was that there's something really special about BAFTA being a multi-disciplinary organisation, which recognises a number of different forms of art and entertainment. It felt like it was connecting us to a broader world of creative expression and entertainment. That's pretty unique, as there aren't that many art organisations that have such a broad remit.”*

See all the 2017 games nominated in the Debut Game category [here](#).



## 2.1E INTERNATIONAL RECOGNITION

Although we are a British organisation, BAFTA has a very international outlook. We promote and share the UK's incredible heritage with a global public and professional audience. We help to ensure British film, games and television content and culture are appreciated and celebrated worldwide.

Our big trip to Asia in 2017 coincided with the Shanghai International Film Festival in June. With the help of the British Council and our Shanghai partners, The Peninsula Shanghai and Champagne Taittinger, we introduced four promising British filmmakers to leading figures in the Chinese film industry. Find out more on p.18.

Our Scholarship programme extends into mainland China and Hong Kong, offering support to talented Chinese and British nationals and enabling them to study film, games or television as an international student in the UK or China respectively. In 2017, we raised additional funds, allowing us to increase the number of scholarships given to students from China to study in the UK.

Following our success with Weibo (the most popular social networking site in China) in 2016, we continued to build this channel. With content aimed at a younger, creatively engaged audience, our total number of 'fans' on the platform currently stands at more than 70,000.

We've also seen notable growth in international games practitioners becoming BAFTA members following a big drive in 2016 and 2017 across our BAFTA games activity. We hosted a number of events in the US last year, including a panel on Virtual Reality at PAX West (one of the major events on the international games calendar) in Seattle in September. We also presented the creators of BAFTA-winning *League of Legends* with a Special Award at a private event in Los Angeles in June. The award was presented to co-CEOs and co-founders of Riot Games, Brandon Beck and Marc Merrill, in recognition of the studio's creative contribution to the games industry. Our ambition for 2018 is to grow our games presence in North America even further, with an enhanced programme of events.

*Left: Riot Games was presented with a Special Award at a private event in the US; Below: Five of our China scholarship recipients visit BAFTA 195, namely (from l-r) Robert Chen, Yanling Wang, Haolu Wang, Edward Lung and Zhizi Hao*



142

The approximate number of international territories that bought the Film Awards for screening outside of the UK in 2017.



## CASE STUDY: PROMOTING BRITISH CULTURE

### BAFTA IN SHANGHAI

In June, a trip to Shanghai with the British Council allowed us to introduce promising British talent to leading figures in the Chinese film industry, including such big-hitters as CAA China, STX Entertainment, Disney China, Ruddy Morgan, Tencent and the Shanghai Film Group, at an afternoon reception at The Peninsula Shanghai. The event, held during the Shanghai International Film Festival, featured four British filmmakers who were identified through BAFTA's talent discovery programme, namely actress Katie Leung, producer Brian J Falconer, screenwriter Jennifer Majka and producer Lauren Dark. All four were matched with a mentor from the Chinese film industry, who offered them advice during their visit.

Dark was mentored by producer Philip Lee: *"We were frequently pointed in the direction of the FIRST International Film Festival, a key platform for emerging filmmakers in China and around the world. We were lucky enough to have dinner with the founder of the festival, Mr Song, who was incredibly passionate about independent film and discovering new talent."*

Falconer was mentored by Jennifer Dong, CEO and founding partner of Meridian Entertainment: *"BAFTA paired each of us with a Chinese mentor and for me that was Jennifer Dong. This is, I feel, an incredibly important relationship for me."*

Leung was mentored by actress Celina Jade: *"It was especially eye-opening to hear that casting relies heavily on an actor's 'star power' and social media presence. This feeling was echoed in my conversations with Celina Jade and Xiao Sun, both of whom have worked in the East and West."*

Majka was mentored by screenwriter and novelist Xu Zhanxiang: *"The question on everybody's lips was this: If British and Chinese creatives take the opportunity to cross-pollinate, what kind of extraordinary films will we be watching in the future?"*

**Find out more about our activities in Asia, [here](#).**



**Top:** BAFTA guests Lauren Dark, Brian J Falconer, Jennifer Majka and Katie Leung with BAFTA scholar Tian Macleod Ji;  
**Above left:** Press interviews with the group;  
**Above right:** Dark meets her mentor, Philip Lee

## 2.1f FINANCIAL STABILITY

In such a volatile economic period, BAFTA has paid close attention to our revenue streams over the past few years. Following our evaluation of our sponsorship and partnership portfolio in 2016, this year we built on our experience, ensuring vital relationships with existing partners remained ebullient and adding new partners to our roster. In 2017, we celebrated our 20th year of partnership with EE (previously Orange) and our very first year with Virgin TV, our new title sponsor of the Television Awards. We saw ever-increasing social engagement figures through partnerships across the likes of Snapchat, Facebook and Twitter, with EE and Virgin TV both running highly creative campaigns to engage their consumers with the EE Rising Star and the Virgin TV Must-See Moment categories.

For the first time, BAFTA co-hosted the Nominees' Party for the Film Awards at Kensington Palace with Nespresso, which had previously sponsored Guru Live. We also extended our partnership with Audi UK, inviting them to partner on our A Life in Pictures strand, benefitting from unique and exclusive brand association.

In 2016, we changed our approach to the Games Awards, choosing to switch to a partnership model supporting year-round games activities. The success of this approach continued into 2017 as we secured two additional official Games partners, taking the total to five. With a more tailored package of assets, these partners could engage year-round with both the industry and the public alike. Many of these partners also supported our BAFTA Young Game Designers Competition, showing their commitment to the next generation.

BAFTA 195 enjoyed a strong year for revenue, beating its budget. This included a record end to the year, with November and December results outperforming all previous like-for-like months. A larger client spend saw the average event spend increase in value by 24 per cent on the 2016 figure. On a side note, through development of the building, new stringent recycling procedures were put in place, minimising waste and reducing costs.

BAFTA Media Technology (BMT) continued to develop its commercial offering surrounding our internally generated software products. BAFTA Awards Entry System and Source2Screen were rebranded to BAFTA Nucleus and BAFTA Electron respectively, and uptake of both systems by customers continued throughout the year. BMT is a software start-up in a niche commercial space, so while it made a loss in 2017 it is expected to start generating returns in 2018. In future, it will provide an alternative income stream to support our charitable work, while also ensuring that BAFTA remains at the cutting edge of technology.



*Joanna Lumley thinks receiving the Fellowship at the Television Awards is absolutely fabulous, darling!*

# 2.2 FUNDING OUR AIMS

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## 2.2A FUNDRAISING

The funding for BAFTA's ongoing charitable work stems from membership subscriptions, individual donations, trusts, foundations and corporate partnerships, as well as income generated by BAFTA 195. In 2017, we continued our success with fundraising events and secured new funding for a number of new initiatives as well as ensuring existing programmes continued to be supported.



A firm fixture on the fundraising calendar, the BAFTA Film Gala raises essential money for BAFTA's work to support people from all backgrounds to enter the film, games and television industries. The 2017 Gala was attended by guests including Colin and Livia Firth, Tom Ford, Samantha Barks, Helen George, Greg James and many breakthrough talents who have directly benefited from our fundraising. We raised just under £400,000 in total, which has allowed us to deliver a host of initiatives, including scholarships, masterclasses, mentoring and schools activities. The event's lead supporter was Emicapital, with additional support from Champagne Taittinger, Maison Assouline, Audi UK, Bulldog Gin, Diptyque, Fisher Productions, Mad Dog Casting and Villa Maria.

Throughout the year, we hosted four events that offered BAFTA patrons the opportunity to spend a unique evening with a notable guest, providing greater insight into the craft of film and television and our charitable activities. The special guests were Sir David Attenborough, Joanna Lumley, the cast from *The Crown* and *The Walking Dead* star Andrew Lincoln.



*From top:* Our wonderful children's hospice screenings rely on funds raised by our London Marathon runners; Our very exclusive Academy Circle events; Our Sinemaes activity was supported by the Arts Council Wales for the first time

In April, BAFTA members took part in the Virgin Money London Marathon, raising funds for our children's hospice screenings around the UK. BAFTA 195 also played host to a post-London Marathon reception for runners representing charities that form The Charities Forum, of which The Duke and Duchess of Cambridge and Prince Harry are patrons.

With the generous support of two Academy Circle patrons, we launched a new initiative with children's mental health charity Place2Be in 2017. This allowed us to tour our BAFTA Kids Roadshow to 11 schools in disadvantaged areas across the UK. We're pleased that this partnership will continue in 2018.

Elsewhere, we secured significant support from a number of individuals, trusts and statutory funders to deliver our programmes, including The David Lean Lecture, the Screenwriters' Lecture Series and our Scholarships programme with China. For the third year in a row, the Nominet Trust was our headline partner for the BAFTA Young Game Designers competition. BFI Network Professional Development Programme supported BAFTA Crew and our BFI Flare Mentorship programme, which helps many individuals at the start of their careers. For the second year in a row, The Galashan Trust supported activity in Wales and Scotland, including the inaugural Guru Live in Glasgow.

**Find out more about how you can support BAFTA [here](#).**

## 2.2b PARTNERSHIPS

Across our Awards and events, we work with British and global brands that support our charitable vision and share our values. Each of our platforms offer key touch points throughout the year for brands to tell a compelling and authentic story through engaging and creative partnerships.

We seek to partner with brands that can help us achieve our charitable mission and spread BAFTA's key messaging to a large and diverse audience. Our partners benefit from a range of assets, including access to content to support their shareable social media campaigns. As our global outreach expands, we continue to explore international opportunities for our UK brand partners.

Many of our partners share our passion for new and emerging talent and their support enables us to further grow key initiatives, such as Breakthrough Brits, BAFTA Elevate and Guru Live. Elsewhere, our Awards provide brands with a very public-facing, highly visible and prestigious platform that has extensive global exposure.

Moving forward, this is an exciting time for BAFTA as we look to redevelop our headquarters at 195 Piccadilly. We will be working with brands in new and innovative ways to enhance the visitor experience when our state-of-the-art building becomes accessible.

## 2.2c MEMBERSHIP

BAFTA members form a unique global community of approximately 7,900 creatives and professionals working within and making a contribution to the film, television and games industries. Our curated academy of members sits at the heart of everything we do; they support our charitable aims, act as mentors to emerging talent, lend their knowledge and experience to our BAFTA Guru programmes, form our board and committees, and participate in voting for our awards.

We work hard to develop meaningful, reciprocal relationships with all of the individuals that make up the Academy; their membership fees generate income that enables us to do what we do, while we provide opportunities for representation and participation. We are proud of our membership and work to constantly improve how we attract applicants that represent the breadth and depth of the ever-evolving film, games and television industries, putting achievement, innovation and expertise first while targeting areas we feel are underrepresented. We thank them for their continued support and participation.

Membership is open to applications all year round with one annual intake of new members working in film and television, and a regular intake of new members working in games. The deadline for applicants working in film and television is 31 March each year. You can see the list of new members in 2017 [here](#).





*Dev Patel's acceptance speech for Supporting Actor at the Film Awards was our most watched YouTube video of the year*

### 3 FUTURE PLANS

Six strategic priorities have been identified for the coming period (up to 2022, BAFTA's 75th anniversary):

#### **BAFTA 195 Piccadilly**

Develop an iconic headquarters that symbolises our values and enables us to increase the reach of our activity.

#### **Public Engagement & Appreciation**

Engage a wider audience in the discussion around creative excellence, helping people discover new content and celebrating the contribution that past and present nominees have made to global culture.

#### **Industry Relevance**

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**

Be world-renowned as the leading awards body championing and supporting the game-changers of the future, regardless of who they are.

#### **International Recognition**

Help practitioners network with their peers overseas and find international audiences.

#### **Financial Stability**

Increase revenue for investment in our charitable aims and ambitions, while widening our portfolio of income streams and improving our operational systems.

# 4 FINANCIAL REVIEW

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## 4.1 REVIEW OF THE FINANCIAL POSITION

### OUR INCOME AND EXPENDITURE IN 2017

Total revenue in 2017 was £14,960k (2016: £13,960k), which was a good result reflecting strong performance of the Awards and improvement in performance of BAFTA 195 after a difficult 2016. Total resources expended by the Group were £14,110k (2016: £13,742k) and net incoming resources, before gains on investments, therefore stand at £850k for 2017 (2016: £218k). The result for the year is a surplus of £866k (2016: £255k).

Income from charitable activities increased by 6% to £6,778k (2016: £6,376k) driven by growth in Awards income, due to the strong performance of the Film and Television Awards. Archive, Heritage & Exhibitions income fell as work on grant-funded research and development projects came to an end in 2016.

Revenue from trading activities increased in 2017 to £7,640k (2016: £7,033k), largely resulting from a rise in Income from Hiring to £3,621k (2016: £3,207k), as BAFTA 195 recovered from a challenging 2016 to post excellent results. Continued growth in membership numbers has also helped drive higher membership subscriptions.

Moving to resources expended, costs incurred in raising funds increased by 10% to £6,272k (2016: £5,690k), primarily due to higher fundraising costs for the redevelopment of BAFTA 195, which increased to £602k (2016: £307k) as the campaign gathers momentum. Other Commercial Activities increased following the first full year of BAFTA Media Technology (BMT), providing third parties with software we have developed in-house to run our Awards processes.

Expenditure on charitable activity decreased by 3% to £7,838k (2016: £8,052k) as Archive, Heritage & Exhibitions

costs reduced to £375k (2016: £1,043k), following the cessation of grant-funded research and development projects in 2016. Learning & New Talent expenditure increased by 11% to £2,625k (2016: £2,367k), as we continued to grow activities with the greatest charitable impact, such as Scholarships, BAFTA Kids and Guru Live.

### BALANCE SHEET

Net assets at the end of 2017 stood at £10,185k (2016: £9,319k), following an excess of income over expenditure for the year of £866k (2016: £255k).

The Group's investments reduced to a market value of £4,145k during the year (2016: £6,221k). As the start date of the redevelopment of BAFTA 195 approaches, the decision was made to alter the balance of investments away from more volatile investment portfolios towards fixed term deposits. Having released £653k from the portfolio held by Newton Investment Management, investment portfolios totaled £784k (2016: £1,394k), with £648k (2016: £1,266k) held by Newton Investment Management and £136k (2016: £128k) held by Brewin Dolphin. Fixed term deposits that matured in the final quarter, plus the funds released from Newton Investment Management, were held as cash at the end of the year pending reinvestment in fixed term deposits in 2018. At the end of 2017, fixed term deposits of £3,361k (2016: £4,827k) were held with Santander and Nationwide.

Tangible fixed assets were £1,410k at the balance sheet date (2016: £1,126k), including £937k of assets in the course of construction (2016: £723k), representing costs incurred in the pre-planning and planning application stages of the redevelopment of BAFTA 195, for which we have now received planning permission. Refurbishment and enabling works for the wider redevelopment took place in the

kitchen areas of BAFTA 195 during the 2017 summer close period, contributing to additions to Leasehold Improvement and Furniture & Equipment of £233k. We continue to raise funds to meet the costs of the development and are confident that this project will now proceed.

Group debtors increased to £4,226k at the end of 2017 (2016: £4,016k), mainly in relation to an increase in deposit invoices for costs of the 2018 Film Awards. Cash balances increased by £2,759k to £6,676k in 2017 (2016: £3,917k) primarily due to the release of cash from fixed term deposits and investments pending reinvestment in fixed term deposits in the new year.

In terms of liabilities, amounts falling due within one year increased to £6,359k (2016: £6,056k). This increase resulted from a rise in trade creditors relating to deposit invoices noted above and costs in relation to the record months achieved at BAFTA 195, plus an increase in deferred membership income, following the growth in membership subscriptions during the year.

Restricted funds increased slightly during the year to £1,378k (2016: £1,321k). £1,074k (2016: £1,023k) of our restricted funds balance relates to future investment in BAFTA 195, in addition to £4,728k (2016: £3,978k) of funds which we have designated for this purpose.

At the start of 2017, 13 restricted funds were in place, each for a specific project within the charity's Learning & New Talent or Archive, Heritage & Exhibitions activities, or for enhancing BAFTA's facilities. One further restricted fund was established during 2017 for Learning & New Talent activities and funds were fully expended on one project during the year. This leaves 13 projects with fund balances at 31 December 2017. Note 18 (see page 54) provides additional detail.

An amendment to FRS102 in December 2017 prevents £3,935k of Gift Aid donations expected to be paid in 2018 to the charity by its trading subsidiaries in relation to profits earned in 2017 from being accrued at the balance sheet date, resulting in a decrease in the charity's funds to £6,226k (2016: £9,024k). ▶

## 4.1 REVIEW OF THE FINANCIAL POSITION CONT.

### EXPENDITURE

- Grants and Donations** £771k – 5%  
*Includes the cost of: Academy Circle, Film Gala, fundraising for BAFTA 195 redevelopment and general fundraising*
- Membership Services** £567k – 4%  
*Includes the cost of: members' events, membership support services*
- Hiring** £2,795k – 20%  
*Includes costs associated with: Hiring of BAFTA 195, including staff costs, food and beverage*
- Productions** £1,772k – 13%  
*Includes the cost of: Broadcast of Film and Television Awards, production of other programming, eg A Life in Television, overseas sales of BAFTA-owned programmes*
- Other Commercial Activities** £367k – 2%  
*Includes the cost of BAFTA Media Technology, costs of commercialisation of our Archive assets and staff time spent on supporting year-round corporate partners*
- Awards** £4,838k – 34%  
*Includes the cost of: Staging the Film Awards, Television Awards, Television Craft Awards, Games Awards and Children's Awards*
- Archive, Heritage & Exhibitions** £375k – 3%  
*Includes the cost of: BAFTA photography, managing our archive, staging exhibitions*
- Learning & New Talent** £2,625k – 19%  
*Includes the cost of: screenings, lectures, masterclasses, BAFTA Guru, Guru Live, BAFTA Crew, Breakthrough Brits, Scholarships, Young Game Designers, BAFTA Kids.*



### 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 2017, the Newton and Brewin Dolphin portfolios achieved a total annual return of 2.7% and 6.7% respectively, against a target return of 4.2%. The Group made a net investment gain of £42k (2016: £60k) from the two portfolios.

£4,009k 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 2017, the fixed term deposits generated interest income of £34k (2016: £63k), an average return of 1% (2016: 1%).

## 4.2 PRINCIPAL RISKS AND 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 and 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 BAFTA 195 progresses, subject to raising the funds, a detailed risk register specific to the project will be implemented and monitored regularly. ▶

## 4.2 PRINCIPAL RISKS AND UNCERTAINTIES CONT.

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

RISK	MANAGEMENT
The integrity of the Awards process is compromised	<ul style="list-style-type: none"> <li>• Awards procedures reviewed regularly with an emphasis on risk management</li> <li>• Scrutineering of voting process performed by Deloitte</li> </ul>
Reputation, credibility or brand is damaged as a result of processes, an incident, or through association with a partner whose reputation is damaged	<ul style="list-style-type: none"> <li>• Clear procedures and standard contracts in place for approval of brand associations</li> <li>• Specialist advice utilised in areas such as health and safety and security, for events and wider operations as required</li> <li>• Business continuity plan maintained and communicated within the organisation and disaster recovery arrangements in place</li> <li>• Media management resources in place</li> <li>• Internal controls and processes reviewed regularly by management in the context of best practice</li> </ul>
Inability to attract or retain key employees	<ul style="list-style-type: none"> <li>• Positive organisational culture maintained that has historically delivered strong retention of key employees</li> <li>• Reputation, brand and nature of activities are attractive to employees</li> </ul>
Information systems are found to be insufficiently robust or secure, resulting in disruption to operations or breach of security	<ul style="list-style-type: none"> <li>• Business continuity and disaster recovery arrangements in place</li> <li>• Continuous focus on information security, including penetration testing of key systems and use of two factor authentication methods for user access</li> </ul>
The charity's level of reliance on the contribution made by BAFTA 195 to its charitable activity	<ul style="list-style-type: none"> <li>• Heads of terms for an extension of the lease were agreed in 2015 and the detailed terms of the lease itself are being finalised</li> <li>• Business continuity plan maintained and communicated within the organisation</li> <li>• Regular assessment of competitive environment for BAFTA 195's business, to inform strategic planning</li> </ul>
Loss of key income stream(s) affect the organisation's ability to meet objectives as planned	<ul style="list-style-type: none"> <li>• Activities are relatively well diversified, reducing the risk of over reliance on one income stream</li> <li>• Forward planning with key sponsors, partners and broadcasters and use of longer term agreements where appropriate</li> <li>• Annual budgeting process and regular monitoring of financial performance and forecasts</li> </ul>

## 4.3 FINANCIAL POLICIES

### 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, an eligible reserve equivalent to at least six months' operating costs should be maintained. For the purpose of this assessment eligible reserves are defined as free reserves less tangible and intangible fixed assets and operating costs are calculated based on the forthcoming annual operating cost budget for the BAFTA Group, excluding discretionary or avoidable costs.

At the year end, total funds held amounted to £10,185k, of which £1,378k were restricted funds, not available for general purposes. The Group's unrestricted reserves were, therefore, £8,807k (2016: £7,998k), including £5,069k of designated funds. The Group's free reserves were £3,738k (2016: £3,798k) and eligible reserves at 31 December 2017 are £2,293k (2016: £2,621k) which equates to five and a half months of operating costs.

The trustees considered it appropriate to designate £750k to the building fund during the year given the importance of the upcoming redevelopment of BAFTA 195 for the future of the Group. This designation has resulted in the shortfall outlined above which the trustees believe is acceptable and expect to return to our stated policy when the build works are complete.

### FUNDRAISING POLICY

The Board continues to maintain a specific fund in relation to the building, as noted earlier, as part of its planning for the development of BAFTA 195 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 and it has therefore implemented a gifts policy to guide its decision-making in this area.

Fundraising is only carried out internally and fundraising activities are not outsourced to professional fundraisers or commercial participators. The charity is registered with the Fundraising Regulator and is committed to adhering to the Code of Fundraising Practise. No complaints have been received about the fundraising carried out by the charity. The charity has signed up to receiving suppressions under the Fundraising Preference Service.

### 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 2018, particularly in relation to our 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.



*Cissy Jones wins the Performer category at the Games Awards*

## 5 STRUCTURE, GOVERNANCE & MANAGEMENT

### 5.1 THE ORGANISATIONAL STRUCTURE

There are four companies within the Group. BAFTA, the charity, is the parent company and has a wholly-owned trading subsidiary, BAFTA Management Limited (BML).

BML houses our sponsorship and partnership arrangements, (primarily related to the Awards and Learning & New Talent programme), the advertising in Awards brochures and the production and sale of our Awards broadcasts and other programming.

BML, in turn, has two wholly-owned trading subsidiaries, 195 Piccadilly Ltd and BAFTA Media Technology Limited. 195 Piccadilly Ltd oversees the hospitality operations at BAFTA 195 and manages the use of the building by the charity and the hiring of the facilities, namely the Princess Anne Theatre, David Lean Room and Run Run Shaw Theatre, to third parties. BAFTA Media Technology had been dormant for a number of years but was renamed and recommenced trading on 1 October 2016. BAFTA Media Technology Ltd provides software, specifically key systems that were developed in-house to support BAFTA's Awards processes, to third parties, with accompanying support and implementation services.

Each of the trading companies transfers any trading surpluses to the charity under Gift Aid.

### 5.2 GOVERNANCE OF BAFTA

The British Academy of Film and Television Arts (BAFTA) is a private company limited by guarantee, not having a share capital, that has been granted permission by section 30 of the Companies Act 2006 to omit the word 'Limited' from its name. BAFTA is a registered charity and the

governing documents of the charity are its Memorandum and Articles of Association dated 31 December 1958 and updated 29 June 2015. BAFTA's company registration number is 00617869 and charity registration number is 216726. The Academy also carries out trading activities in support of the charity through its wholly owned subsidiaries BML, 195 Piccadilly Ltd and BAFTA Media Technology Ltd. The subsidiaries carry out a number of trading activities including membership, television production sponsorship, advertising, catering and software licensing.

The trustees are aware of the updated Charity Governance Code issued in July 2017 and it is their assessment that the governance of the charity complies with the majority of the updated code. However, there are some areas where further attention is required and this will be undertaken by the Board during the upcoming year.

The Academy is governed by a Board of Trustees, with members of the Board acting as both its charity trustees and company directors. The Board meets 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, Games and Television 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 BAFTA committees in those nations, who act under delegated responsibility from the Board. The role of Council, which meets three times a year, is to debate issues and advise the Board on a whole range of issues affecting the Academy. Elections for the sector committees and Council are held annually. The election process follows strict rules and procedures and election results are monitored by an independent scrutineer.

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 BAFTA's 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 of the Games Committee
- the Chair and Deputy Chair of the Television 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.

## 5 STRUCTURE, GOVERNANCE & MANAGEMENT CONT.

### 5.3 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 the 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.

### 5.4 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 23 (see page 57) of the Financial Statements.



*Top: Hugh Grant offers his thoughts on his career for our A Life in Pictures strand;  
Above: Scotland Awards host Edith Bowman sporting a rather timely ring*

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

### 6.1 CHARITY DETAILS

#### Trustees/Directors

Jane Lush  
*(Chair, appointed 6 June 2017)*

Anne Morrison  
*(Deputy Chair, resigned 5 June 2017)*

Dame Pippa Harris DBE  
*(Deputy Chair, appointed 5 June 2017)*

Nick Button-Brown

Lloyd Dorfman CBE\*  
*(appointed 1 November 2017)*

Sara Geater  
*(resigned 31 July 2017)*

Krishnendu Majumdar

Emma Morgan  
*(resigned 31 July 2017)*

Paul Morrell OBE\*

Sara Putt

Marc Samuelson

Samir Shah OBE\*  
*(resigned 31 July 2017)*

John Smith\*

Alison Thompson  
*(appointed on 1 August 2017)*

Hannah Wyatt  
*(appointed on 1 August 2017)*

#### Company Secretary

Kevin Price

#### Academy President

HRH The Duke of Cambridge, KG

#### Academy Vice-Presidents

Barbara Broccoli OBE  
Greg Dyke  
David Gardner OBE

#### Chief Executive

Amanda Berry OBE

#### Chief Operating Officer

Kevin Price

#### Registered office

195 Piccadilly, London W1J 9LN

#### Legal entity

Company limited by guarantee and registered charity

#### Registered company number

617869

#### Registered charity number

216726

#### Date of incorporation

31 December 1958

#### Governing instrument

Memorandum and Articles of Association

### 6.2 COMMITTEES

#### SECTOR COMMITTEES

Film Committee, Television Committee, Games Committee

#### ELECTED MEMBERS OF THE FILM COMMITTEE

Dame Pippa Harris DBE *(Chair, resigned 5 June 2017)*, Marc Samuelson *(Chair, appointed 5 June 2017)*, Alison Thompson *(Deputy Chair, appointed 5 June 2017)*, Rosie Alison *(resigned 5 June 2017)*, Simon Chinn *(appointed 5 June 2017)*, Noel Clarke, Andrew Curtis *(resigned 5 June 2017)*, Alexandra Ferguson-Derbyshire *(appointed 5 June 2017)*, Gillian Hawser, Pippa Markham, Lynda Myles, Andrew Orr *(appointed 5 June 2017)*, David Thompson, Kenith Trodd *(resigned 5 June 2017)*

#### ELECTED MEMBERS OF THE TELEVISION COMMITTEE

Krishnendu Majumdar *(Chair)*, Hannah Wyatt *(Deputy Chair, appointed 5 June 2017)*, Otto Bathurst *(resigned 5 June 2017)*, Richard Boden *(appointed 5 June 2017)*, Helen Bullough *(resigned 5 June 2017)*, Daniel Isaacs *(resigned 5 June 2017)*, Laurence Marks, Elizabeth McIntyre, Emma Morgan, Sara Putt, Beryl Richards *(appointed 5 June 2017)*, Liz Trubridge *(appointed 5 June 2017)*, Maxine Watson

#### ELECTED MEMBERS OF THE GAMES COMMITTEE

Nick Button-Brown *(Chair)*, Georg Backer *(resigned 5 June 2017)*, Tara Saunders *(appointed 6 June 2016)*, Lee Schuneman *(appointed 6 June 2016)*, Mike Simpson *(appointed 5 June 2017)*, Dr Jo Twist OBE

#### OTHER COMMITTEES

- Children's Awards & Events Committee
- Commercial Committee
- Digital Strategy Committee
- Finance & Audit Committee
- Heritage Committee *(previously Archive, Heritage and Exhibitions Committee)*
- Learning & New Talent Committee

\*Co-opted members

## 6.3 THE COUNCIL

The Council comprises all the elected members of the sector committees (see page 31) in addition to:

- HRH The Duke of Cambridge, KG  
(*President of the Academy*)
- Barbara Broccoli OBE  
(*Vice President of the Academy*)
- Greg Dyke (*Vice President of the Academy*)
- David Gardner OBE (*Vice President of the Academy*)
- Jane Lush (*Chair of the Academy*)
- Dame Pippa Harris DBE (*Deputy Chair of the Academy*)

### BAFTA SCOTLAND AND BAFTA CYMRU CHAIRS

Angharad Mair, Margaret Scott (*appointed 3 August 2017*)

### OTHER BAFTA MEMBERS DIRECTLY ELECTED BY THE MEMBERSHIP

Clemency Burton-Hill, Gina Fegan, Katy Haber, Kate McLaughlin, Sue Thexton (*resigned 24 October 2016*), Emily Want, Graham Wood (*appointed 5 June 2017*)

### OTHER CO-OPTED BAFTA MEMBERS

Hilary Bevan Jones, Sara Geater (*resigned 31 July 2017*), Paul Morrell OBE, Samir Shah OBE (*resigned 31 July 2017*), Brij Sharma, John Willis, Anne Morrison (*appointed 2 October 2017*), John Smith, Lloyd Dorfman CBE (*appointed 1 November 2017*)

## 6.4 REGISTER OF INTERESTS

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

## 6.5 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

## 6.6 AUDITORS

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

## 6.7 SPONSORS, PARTNERS AND DONORS

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

### BAFTA

3 Mills Studios  
Alphagrip  
AMD  
American Airlines  
Atelier Swarovski  
Audi UK  
Autodesk  
Badoit  
Barco  
BBC Worldwide  
Bottletop  
Burberry  
CARAT\* London  
Cartoon Network  
Champagne Taittinger  
Channel 4  
Cocorose London  
Creative Skillset  
Criterion Games  
CTV  
Deloitte  
DHX Media  
Digital Cinema Media  
Disney  
Dolby  
EE  
Electronic Arts  
evian  
Exterion  
The Farm Group  
GAME  
Hotcam  
Hotel Chocolat  
Jagex

King  
Lancôme  
Langham London  
LEGO  
London Book Fair  
M·A·C Cosmetics  
*Make Up Artist Magazine*  
ME London  
Microsoft  
Mondrian London at Sea  
Containers  
Nespresso  
Pia Pressure  
Pinewood Studios Group  
Portaprompt  
PRS for Music  
Prysm  
*Radio Times*  
Republic of Photography  
Sara Putt Associates  
The Savoy  
Searchlight  
SEGA  
Shutterstock  
Smashbox  
Sony Interactive Entertainment  
St.Tropez  
Swarovski  
Taylor Bloxham  
Tencent Games  
Twitch  
Ubisoft Entertainment  
Unity  
Victoria Lam  
Villa Maria  
Warner Bros Games



## 6.7 SPONSORS, PARTNERS & DONORS CONT

### OTHER SUPPORTERS & ACADEMY CIRCLE DONORS

Abertay University  
Roberta Armani  
The Ashley Family Foundation  
Elena Baturina  
Graham Beswick  
BFI  
Sam Branson  
British Council  
Patsy Brown  
Paul Burdell  
Alisa Burke  
Kevin & Carrie Burke  
Davide Cottarelli  
David Lean Foundation  
Richard Del Castro  
Laura & Mike Di Iorio  
Kelly Barel di Sant Albano  
Emicapital Foundation  
Edoardo Francia  
Margie Frew  
The Galashan Trust  
Aldo Garbagnati  
Simone Garbagnati  
Evelina Girling  
Guy Griffiths  
Kate Groes  
Vivake Gupta  
Jason Haigh-Ellery  
Heritage Lottery Fund  
The Hobson Charity  
Gareth Hughes  
Troubs Hunt  
Sir Tom Hunter

Independent Cinema Office  
Chris Ingram  
Innovate UK  
Into Film  
Miles Jacobson  
The JJ Charitable Trust  
Jason Joiner  
Joseph Kaufman  
Heather Kerzner  
Nicolette Kirkby  
Benjamin Khalili  
Isabell Kristensen  
Martin Kristensen  
John Laing  
Howard Lipson  
Eugenio Lopez  
Mad Dog Foundation  
Denise Manning  
Audrey Meissner  
Mark Melvin  
Satish Modi  
Sarah Monk  
Col Needham  
Paige Nelson  
Nominet Trust  
Michelle & Simon Orange  
Felicity Percy  
Picturehouse Central  
Mark Pigott  
Place2Be  
Anne Popkin  
Amanda Pullinger  
Joseph Ravitch  
Rosena Robson  
Tiziana Rocca  
Ken Ross  
Jay Rutland

Aqua Sanfelice  
Susie Saunders  
Karén Setian  
Erica Shelton  
Linda Shire  
Eve Short  
Gary Smith  
David Taylor  
Heather Kerzner  
Mark Tenser  
Alexandra Thyssen-Bornemisza  
Lincoln Townley  
Paul Tucker  
Jill Ubdegrove  
Lesley Van de Wiel  
Warner Bros  
The Wellcome Trust  
Yvone Winkler  
David Wylde  
Huw Wynne-Griffith  
Wendy Yu  
May Zawaideh

### BAFTA CYMRU

AB Acoustics  
Aberystwyth University  
Audi UK  
BBC Cymru Wales  
Bluestone Resort  
*Buzz Magazine*  
Capital Law  
Cardiff BID  
Cardiff Council  
Cardiff & Vale College  
Champagne Taittinger  
Channel 4

Clarins  
Cuebox  
Curzon  
Da Mhile Gin  
The Social Club, Agency  
Deloitte  
DRESO  
ELP  
Genex  
Glyndwr University  
Gorilla  
Hotel Chocolat  
Iceland  
ITV Cymru Wales  
Ken Picton  
Lexon Printing  
Mad Dog Casting  
Media Access Solutions  
Mint Motion  
Pinewood  
Princes Gate Water  
Radisson Blu  
Rekorderlig  
S4C  
Sony UK Technology Centre  
St David's Hall  
Sugar Creative  
Tiny Rebel  
Trosol  
University of South Wales  
University of Wales Trinity  
Saint David  
Villa Maria  
Welsh Government  
Working Word

### BAFTA SCOTLAND

Audi UK  
Badoit  
BBC Scotland  
Blue Parrot Company  
British Airways  
Champagne Taittinger  
Channel 4  
Cherry Blossom  
Cineworld  
Creative Scotland  
Deloitte  
Edit 123  
evian  
The Galashan Trust  
Glenfiddich  
Grosvenor Cinema  
Hotel Chocolat  
M·A·C Cosmetics  
Material Works  
MCL Create  
Radisson Blu Hotel, Glasgow  
Rainbow Room International  
Skills Development Scotland  
Staropramen  
STV  
Taylor Bloxham  
Villa Maria  
Wire

### BAFTA EVENTS IN ASIA

British Airways  
The Peninsula Hotel  
Swarovski

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



Jane Lush  
Chair of the Academy  
3 May 2018



*From top: Eddie Redmayne on the Film Awards red carpet; Guru Live panel on The Ladder: TV, hosted by Ade Rawcliffe; Brendan O'Carroll discusses making Mrs Brown's Boys at a BAFTA Scotland Q&A*

# INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE BRITISH ACADEMY OF FILM AND TELEVISION ARTS

## OPINION

We have audited the Financial Statements of BAFTA for the year ended 2017 which comprise the Trustees' Report, including the Strategic Report, and notes to the Financial Statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members and trustees 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, the charitable company's members as a body and the charitable company's trustees as a body, for our audit work, for this report or for the opinions we have formed.

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 the end of 2017 and of the group's incoming resources and application of resources 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.

## BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs [UK]) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the Financial Statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the Financial Statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

## CONCLUSIONS RELATING TO GOING CONCERN

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the Financial Statements is not appropriate; or
- the trustees have not disclosed in the Financial Statements any identified material uncertainties that may cast significant doubt about the group's or the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least 12 months from the date when the Financial Statements are authorised for issue.

## OTHER INFORMATION

The trustees are responsible for the other information. The other information comprises the information included in the *Annual Report*, other than the Financial Statements and our auditor's report thereon. Our opinion on the Financial

Statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the Financial Statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the Financial Statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the Financial Statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

## OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the Trustees' Report, which includes the Strategic Report prepared for the purposes of company law, for the financial year for which the Financial Statements are prepared is consistent with the Financial Statements; and
- the Strategic Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE BRITISH ACADEMY OF FILM AND TELEVISION ARTS CONT

### MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In light of the knowledge and understanding of the group and the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report included within the Trustees' Report.

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

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the 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.

### RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Trustees' Responsibilities Statement [set out on page 34], the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the Financial Statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of Financial Statements that are free from material misstatement, whether due to fraud or error.

In preparing the Financial Statements, the trustees are responsible for assessing the group's or the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the Financial Statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these Financial Statements.

A further description of our responsibilities for the audit of the Financial Statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.



Naziar Hashemi  
Senior Statutory Auditor  
For and on behalf of  
Crowe Clark Whitehill LLP  
Statutory Auditor  
St Bride's House  
10 Salisbury Square  
London EC4Y 8EH  
3 May 2018

## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

for the year ended 31 December 2017 (Incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2017 £'000	Restricted Funds 2017 £'000	Total Funds 2017 £'000	Unrestricted Funds 2016 £'000	Restricted Funds 2016 £'000	Total Funds 2016 £'000
<b>INCOME FROM</b>							
Donations and legacies							
Grants and donations	3	222	51	273	368	-	368
Charitable activities							
Awards		5,814	-	5,814	5,042	-	5,042
Archive, Heritage & Exhibitions		57	55	112	13	384	397
Learning & New Talent		493	359	852	404	533	937
		<b>6,364</b>	<b>414</b>	<b>6,778</b>	<b>5,459</b>	<b>917</b>	<b>6,376</b>
Other trading activities			-				
Membership subscriptions		2,232	-	2,232	2,076	-	2,076
Income from hiring		3,621	-	3,621	3,207	-	3,207
Productions		1,544	-	1,544	1,569	-	1,569
Corporate partnerships		144	-	144	101	-	101
Other commercial activities		99	-	99	80	-	80
		<b>7,640</b>	<b>-</b>	<b>7,640</b>	<b>7,033</b>	<b>-</b>	<b>7,033</b>
Investment income		75	-	75	96	-	96
Other income		194	-	194	85	2	87
<b>TOTAL INCOME</b>	18	<b>14,495</b>	<b>465</b>	<b>14,960</b>	<b>13,041</b>	<b>919</b>	<b>13,960</b>

## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA) CONT.

for the year ended 31 December 2017 (Incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2017 £'000	Restricted Funds 2017 £'000	Total Funds 2017 £'000	Unrestricted Funds 2016 £'000	Restricted Funds 2016 £'000	Total Funds 2016 £'000
<b>EXPENDITURE ON</b>							
<b>Raising funds</b>							
Grants and donations		169	-	169	93	-	93
BAFTA 195 fundraising		602	-	602	307	-	307
Membership services		567	-	567	499	-	499
Hiring		2,795	-	2,795	2,830	-	2,830
Productions		1,772	-	1,772	1,745	-	1,745
Other commercial activities		367	-	367	216	-	216
	4	<b>6,272</b>	-	<b>6,272</b>	5,690	-	5,690
<b>Charitable activities</b>							
Awards		4,838	-	4,838	4,642	-	4,642
Archive, Heritage & Exhibitions		321	54	375	659	384	1,043
Learning & New Talent		2,266	359	2,625	1,934	433	2,367
	4	<b>7,425</b>	<b>413</b>	<b>7,838</b>	7,235	817	8,052
<b>TOTAL EXPENDITURE</b>	4	<b>13,697</b>	<b>413</b>	<b>14,110</b>	12,925	817	13,742
<b>NET INCOME / EXPENDITURE</b>		<b>798</b>	<b>52</b>	<b>850</b>	116	102	218
<b>OTHER RECOGNISED GAINS/(LOSSES)</b>							
Gains/(losses) on investments	12	11	5	16	29	8	37
<b>NET MOVEMENT ON FUNDS</b>		<b>809</b>	<b>57</b>	<b>866</b>	145	110	255
Total funds brought forward		7,998	1,321	9,319	7,853	1,211	9,064
<b>TOTAL FUNDS CARRIED FORWARD</b>	18	<b>8,807</b>	<b>1,378</b>	<b>10,185</b>	7,998	1,321	9,319

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities. The notes on pages 41-57 form part of these Financial Statements.

## CONSOLIDATED AND CHARITY BALANCE SHEETS AS AT 31 DECEMBER 2017

COMPANY REGISTRATION NO 00617869

	Notes	Group 2017 £'000	Group 2016 £'000	Charity 2017 £'000	Charity 2016 £'000
<b>Fixed assets</b>					
Intangible	11	35	51	34	51
Tangible	11	1,410	1,126	1,401	1,111
Investments	12A	4,145	6,221	4,145	6,221
Investments in subsidiaries	12c,d,e	-	-	385	385
<b>Total fixed assets</b>		<b>5,590</b>	<b>7,398</b>	<b>5,965</b>	<b>7,768</b>
<b>Current assets</b>					
Stocks		52	44	25	23
Debtors	13	4,226	4,016	1,231	2,648
Cash at bank		6,676	3,917	1,484	1,261
<b>Total current assets</b>		<b>10,954</b>	<b>7,977</b>	<b>2,740</b>	<b>3,932</b>
<b>Liabilities</b>					
Amounts falling due within one year	14	(6,359)	(6,056)	(2,479)	(2,676)
<b>Net current assets</b>		<b>4,595</b>	<b>1,921</b>	<b>261</b>	<b>1,256</b>
<b>Total assets less current liabilities</b>		<b>10,185</b>	<b>9,319</b>	<b>6,226</b>	<b>9,024</b>
<b>Net assets</b>		<b>10,185</b>	<b>9,319</b>	<b>6,226</b>	<b>9,024</b>
<b>Represented by:</b>					
Restricted funds	18	1,378	1,321	1,378	1,321
Unrestricted funds					
General funds	18	3,738	3,798	(221)	3,503
Designated funds	18	5,069	4,200	5,069	4,200
		<b>10,185</b>	<b>9,319</b>	<b>6,226</b>	<b>9,024</b>

The net income/(expense) for the financial year shown in the financial statements of the parent charity was £(2,798)k (2016: £347k). The notes on pages 41-57 form part of these Financial Statements.

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 3 May 2018 and signed on its behalf by



Jane Lush  
Chair of the Academy

## CONSOLIDATED CASH FLOW STATEMENT 31 DECEMBER 2016

	Notes	2017 £'000	2016 £'000
a) Cash flows from operating activities:			
Net cash provided by operating activities	b.	1,054	883
Cash flows from investing activities:			
Dividends, interest and rents from investments		75	96
Purchase of property, plant and equipment		(452)	(797)
Proceeds from the sale of investments		12,681	7,140
Purchase of investments		(10,598)	(7,200)
Net cash used in investing activities		<b>1,706</b>	(761)
Change in cash and cash equivalents in the reporting period		2,759	122
Cash and cash equivalents at the beginning of the reporting period		3,917	3,795
Cash and cash equivalents at the end of the reporting period	c.	<b>6,676</b>	3,917
b) Reconciliation of net income to net cash flow from operating activities			
Net income for the reporting period (as per the statement of financial activities)		850	218
Adjustments for:			
Depreciation charges		181	465
Fees on investments		9	10
Dividends, interest and rents from investments		(75)	(96)
Loss on the sale of fixed assets		4	6
Increase in stocks		(8)	4
Increase in debtors		(210)	(984)
Increase in creditors		303	1,260
Net cash provided by operating activities		<b>1,054</b>	883
c) Analysis of cash and cash equivalents			
Cash in hand		6,676	3,917
Total cash and cash equivalents		<b>6,676</b>	3,917



## NOTES TO THE FINANCIAL STATEMENTS

### 1 CHARITY INFORMATION

The charity is a company limited by guarantee (registered number 617869), 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 (FRS102) 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.

The British Academy of Film and Television Arts meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated.

#### 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 25.

#### 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 Ltd, BAFTA Management Ltd and BAFTA Media Technology Ltd, 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.

#### INCOME

All income is included in the Statement of Financial Activities (SOFA) when the charity obtains the right to consideration and the amount can be quantified with reasonable accuracy. The following specific policies apply to categories of income:

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

## 2 ACCOUNTING POLICIES CONT.

### EXPENDITURE

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 (see pages 44-45). 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

Tangible fixed assets are capitalised, subject to a cost threshold of £2,500. Tangible fixed assets are stated at cost including any incidental expenses of acquisition, less any impairment. Depreciation is provided against 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)

Assets in the course of construction are capitalised and held within fixed assets at cost until they are ready to be brought into use, at which point they are transferred to Leasehold improvements and depreciation commences.

### INTANGIBLE FIXED ASSETS

Intangible fixed assets are capitalised, subject to a cost threshold of £2,500. Intangible assets represent software costs and are stated at cost including any incidental expenses of acquisition, less any impairment. Depreciation is provided against intangible fixed assets at the rate of 33.3%, calculated to write off the cost over their expected useful economic lives.

### 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.

## 2 ACCOUNTING POLICIES CONT.

### 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 the 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

	2017 £'000	2016 £'000
<b>GRANTS AND DONATIONS</b>		
Grant funding in the branches	56	54
Donations	217	314
	<b>273</b>	<b>368</b>

## 4 TOTAL EXPENDITURE

	Direct Costs £'000	Support Costs £'000	2017 Total £'000	2016 Total £'000
<b>COSTS OF GENERATING FUNDS</b>				
Costs of generating voluntary income				
Fundraising and donations	123	46	169	93
BAFTA 195 fundraising	482	120	602	307
Activities to generate funds including cost of goods				
Membership subscriptions	206	361	567	499
Income from hiring	1,999	796	2,795	2,830
Productions	1,727	45	1,772	1,745
Other commercial	287	80	367	216
<b>Total cost of generating funds</b>	<b>4,824</b>	<b>1,448</b>	<b>6,272</b>	<b>5,690</b>
<b>CHARITABLE ACTIVITIES</b>				
Awards ceremonies	3,524	735	4,259	3,806
Commercial sponsorship	478	101	579	836
<b>Total Awards</b>	<b>4,002</b>	<b>836</b>	<b>4,838</b>	<b>4,642</b>
Archive, Heritage & Exhibitions	276	99	375	1,043
Learning & New Talent	1,800	825	2,625	2,367
<b>Total charitable activities</b>	<b>6,078</b>	<b>1,760</b>	<b>7,838</b>	<b>8,052</b>
<b>TOTAL EXPENDITURE</b>	<b>10,902</b>	<b>3,208</b>	<b>14,110</b>	<b>13,742</b>

## 5 SUPPORT COSTS

	Personnel £'000	Premises £'000	Administration £'000	Finance and Professional £'000	Governance £'000	Other £'000	2017 Total £'000	2016 Total £'000
Generating incoming resources	347	729	187	34	75	76	<b>1,448</b>	1,493
Charitable expenditure								
Awards ceremonies	345	80	123	15	79	93	<b>735</b>	431
Commercial sponsorship	52	10	15	2	11	11	<b>101</b>	95
Archive, Heritage & Exhibitions	43	12	19	2	10	13	<b>99</b>	98
Learning & New Talent	314	209	130	18	68	86	<b>825</b>	498
Total charitable expenditure	754	311	287	37	168	203	<b>1,760</b>	1,122
<b>TOTAL SUPPORT COSTS</b>	1,101	1,040	474	71	243	279	<b>3,208</b>	2,561
2016 Total	250	1,366	322	150	135	338	2,561	

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.

## 6 OPERATING COSTS

	2017 £'000	2016 £'000
<b>NET INCOME FOR THE YEAR IS STATED AFTER CHARGING</b>		
Depreciation charge for the year		
Owned assets	181	465
Loss on disposal of fixed assets	4	6
Operating lease rentals		
Leasehold property	467	467
Plant and machinery	15	15
Auditors		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	28	28
The audit of the charity's subsidiaries pursuant to legislation	13	12
<b>TOTAL AUDIT FEES</b>	<b>41</b>	<b>40</b>
Tax services	7	12
<b>TOTAL NON-AUDIT FEES</b>	<b>7</b>	<b>12</b>

## 7 TRUSTEES

Other than the Academy Chair and Deputy Chair, who received reimbursement of travel, accommodation and administrative expenses totalling £617 (2016: £2k) and £127 (2016: £1k) respectively in 2017, no other council member received reimbursement of travel and accommodation expenses during the year (2016: £Nil). No Council members or trustees received any remuneration during the year for their services to the charity (2016: £Nil).

## 8 RESULTS OF THE CHARITY

	2017 £'000	2016 £'000
Gross incoming resources	7,762	8,745
Gift Aid receivable *	-	2,081
Resources expended	(10,560)	(10,479)
<b>NET INCOME/(EXPENSE) FOR THE YEAR</b>	<b>(2,798)</b>	<b>347</b>

\* In 2018 the charity expects to receive £3,935k (2016: £2,081k) in Gift Aid donations relating to profits earned by its trading subsidiaries in 2017 which cannot be shown in these accounts.

This is a result of an amendment to FRS 102 issued in December 2017 by the FRC which requires that Gift Aid donations from a subsidiary company to its parent charity be accounted for as a distribution to owners rather than a donation.

This means that Gift Aid donations cannot be accrued in the parent charity's Group accounts unless a legal obligation to make the payment existed at the reporting date.

## 9 STAFF COSTS

	2017 no.	2016 no.
<b>STAFF NUMBERS BY ACTIVITY</b>		
The average monthly number of employees:		
Awards	13	12
Production	3	3
Membership	3	3
Learning & New Talent	12	11
Finance and IT	6	6
Technical	5	4
Hospitality and reception	56	63
BAFTA Cymru and BAFTA Scotland	10	10
Archive, Heritage & Exhibitions	9	12
Management and other	22	18
	<b>139</b>	<b>142</b>

	2017 £'000	2016 £'000
<b>Staff Costs</b>		
Wages and salaries	4,221	3,868
Social security costs	403	354
Other pension costs	228	215
	<b>4,852</b>	<b>4,436</b>

	2017 no.	2016 no.
The number of employees whose emoluments amounted to more than £60,000 in the year		
£60,001 - £70,000	4	2
£70,001 - £80,000	2	2
£80,001 - £90,000	-	1
£90,001 - £100,000	1	1
£100,001 - £140,000	-	-
£140,001 - £150,000	-	-
£150,001 - £160,000	1	1
£160,001 - £170,000	1	1
	<b>9</b>	<b>8</b>

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

For the above employees, employer's national insurance contributions of £102k (2016: £98k) were made and employer's contributions totalling £59k (2016: £55k) were made to a Group personal pension scheme.

Redundancy costs totalling £19k (2016: £Nil) are included in Wages and Salaries within total staff costs.

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, including employer's pension contributions, were £395k (2016: £388k).

## 10 TAXATION

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

Prior to 2014, BAFTA Management Ltd and 195 Piccadilly Ltd 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 Ltd and 195 Piccadilly Ltd, 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 Ltd and an amount of £26k owing from 195 Piccadilly Ltd to rectify the position and allow ongoing payments of Gift Aid from BAFTA Management Ltd and 195 Piccadilly Ltd to BAFTA.

## 11 TANGIBLE FIXED ASSETS

	Assets in the course of construction £'000	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total Tangible Assets £'000	Total Intangible Assets £'000
<b>GROUP</b>						
<b>Cost</b>						
1 January 2017	723	1,227	337	715	3,002	62
Transfers	-	-	-	-	-	-
Additions	214	170	-	63	447	5
Disposals	-	(1)	(18)	(61)	(80)	-
<b>31 December 2017</b>	<b>937</b>	<b>1,396</b>	<b>319</b>	<b>717</b>	<b>3,369</b>	<b>67</b>
<b>Depreciation</b>						
1 January 2017	-	1,038	280	557	1,875	11
Transfers	-	-	-	-	-	-
Charged in the year	-	79	14	67	160	21
Disposals	-	(1)	(17)	(58)	(76)	-
<b>31 December 2017</b>	<b>-</b>	<b>1,116</b>	<b>277</b>	<b>566</b>	<b>1,959</b>	<b>32</b>
Net book value	-	-	-	-	-	-
<b>31 December 2017</b>	<b>937</b>	<b>280</b>	<b>42</b>	<b>151</b>	<b>1,410</b>	<b>35</b>
<b>31 December 2016</b>	<b>723</b>	<b>189</b>	<b>57</b>	<b>158</b>	<b>1,127</b>	<b>51</b>



## 11 TANGIBLE FIXED ASSETS CONT

	Assets in the course of construction £'000	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total Tangible Assets £'000	Total Intangible Assets £'000
<b>CHARITY</b>						
<b>Cost</b>						
1 January 2017	723	1,227	211	695	2,856	62
Transfers	-	-	-	-	-	-
Additions	214	170	-	63	447	5
Disposals	-	(1)	(18)	(61)	(80)	-
<b>31 December 2017</b>	<b>937</b>	<b>1,396</b>	<b>193</b>	<b>697</b>	<b>3,223</b>	<b>67</b>
<b>Depreciation</b>						
1 January 2017	-	1,038	164	541	1,743	11
Transfers	-	-	-	-	-	-
Charged in the year	-	79	12	64	155	21
Disposals	-	(1)	(17)	(58)	(76)	-
<b>31 December 2017</b>	<b>-</b>	<b>1,116</b>	<b>159</b>	<b>547</b>	<b>1,822</b>	<b>32</b>
Net book value	-	-	-	-	-	-
<b>31 December 2017</b>	<b>937</b>	<b>280</b>	<b>34</b>	<b>150</b>	<b>1,401</b>	<b>35</b>
<b>31 December 2016</b>	<b>723</b>	<b>189</b>	<b>47</b>	<b>154</b>	<b>1,113</b>	<b>51</b>

The Group and the charity had capital commitments of £1,405k at the balance sheet date (2016: £200K) in respect of expenditure on the BAFTA 195 redevelopment project to occur in 2018, which had been approved by the trustees.

## 12 FIXED ASSET INVESTMENTS

### A) GROUP AND CHARITY

	2017 £'000	2016 £'000
<b>COMMERCIAL INVESTMENTS</b>		
Value of investment portfolio brought forward	1,394	1,334
Fund movements		
Purchases at cost	73	73
Disposal proceeds	(690)	(40)
Revaluations (incl. fees)	(9)	(10)
Unrealised gains	16	37
Total fund movements	<b>(610)</b>	60
<b>MARKET VALUE AT 31 DECEMBER</b>	<b>784</b>	1,394

	2017 £'000	2016 £'000
<b>MIXED-TERM CASH DEPOSITS</b>		
Value of cash deposits brought forward	4,827	4,800
Fund movements		
Deposits matured during the year	(11,991)	(7,100)
Deposits placed during the year	10,491	7,100
Net movement	<b>(1,500)</b>	-
Interest earned	34	27
<b>MARKET VALUE AT 31 DECEMBER</b>	<b>3,361</b>	4,827
Historical cost of portfolio	<b>3,989</b>	6,085

	Quoted Investments £'000	Cash Deposits £'000	2016 Total £'000
Investment assets in the UK	755	3,366	<b>4,121</b>
Investment assets outside the UK	24	-	<b>24</b>
	<b>779</b>	<b>3,366</b>	<b>4,145</b>

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

Newton Real Return Exempt Fund (Inc)	647,573
Santander Deposit Account	510,970
Nationwide Deposit Account (1)	511,500
Nationwide Deposit Account (2)	1,020,372
Nationwide Deposit Account (3)	1,318,276

### (B) INVESTMENTS

#### CHARITY

The registered office of our three subsidiaries is 195 Piccadilly, London W1J 9LN.

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) Company no. 01163351	Ordinary	100%	Primary trading subsidiary managing commercial activity and membership services for the British Academy of Television Arts.
BAFTA Media Technology Limited (incorporated in the UK) Company no. 06226648	Ordinary	100% (indirect) <sup>1</sup>	BAFTA Research Limited began trading on the 1st October 2016 to bring internally development media technologies to market.
195 Piccadilly Limited (incorporated in the UK) Company no. 08275569	Ordinary	100% (indirect) <sup>2</sup>	Managing the hiring and hospitality business at 195 Piccadilly, London.

1. BAFTA Media Technology Ltd is a wholly-owned subsidiary of BAFTA Management Ltd (BML).

2. 195 Piccadilly Ltd is a wholly-owned subsidiary of BML.

### (C) BAFTA MANAGEMENT LIMITED

At 31 December 2017, the aggregate amount of BAFTA Management Ltd's assets, liabilities and share capital and reserves was:

	2017 £'000	2016 £'000
Current assets	6,752	3,727
Creditors: amounts falling due within one year	(3,370)	(3,341)
Net assets	3,382	386
Represented by		
Share capital	385	385
Reserves	2,997	1

BAFTA Management Ltd's trading results for the year as extracted from the audited Financial Statements are summarised below:

	2017 £'000	2016 £'000
Turnover	5,449	4,694
Cost of sales	(1,657)	(1,641)
Gross profit	3,792	3,053
Administrative expenses	(796)	(1,454)
Operating profit	2,996	1,599
Interest payable	1	4
Interest receivable	-	-
Gift Aid payment	-	(1,603)
Result on ordinary activities before and after taxation	2,997	-

Profits of £2,997k (2016: £1,603k) are expected to be donated to the charity under the Gift Aid scheme in 2018.

### (D) 195 PICCADILLY LIMITED

At 31 December 2017, the aggregate amount of 195 Piccadilly Ltd's assets, liabilities and share capital and reserves was:

	2017 £'000	2016 £'000
Tangible fixed assets and investments	9	16
Current assets	3,772	2,198
Creditors: amounts falling due within one year	(2,843)	(2,213)
Net assets	938	1
Represented by		
Share capital	-	-
Reserves	938	1

195 Piccadilly Ltd's trading results for the year as extracted from the audited Financial Statements are summarised below:

	2017 £'000	2016 £'000
Turnover	3,731	3,299
Cost of sales	(1,913)	(1,638)
Gross profit	1,818	1,661
Administrative expenses	(882)	(1,192)
Operating profit	936	469
Interest payable	-	-
Interest receivable	2	9
Gift Aid payment	-	(478)
Result on ordinary activities before and after taxation	938	-

Profits of £938k (2016: £478k) are expected to be donated to the charity under the Gift Aid scheme in 2018.

## (E) BAFTA MEDIA TECHNOLOGY LIMITED

At 31 December 2017, the aggregate amount of BAFTA Media Technology Ltd's assets, liabilities and share capital and reserves was:

	2017 £'000	2016 £'000
Tangible fixed assets and investments	-	-
Current assets	8	-
Creditors: amounts falling due within one year	(370)	-
Net assets	(362)	-
Represented by		
Share capital	-	-
Reserves	(362)	-

BAFTA Media Technology Ltd's trading results for the year as extracted from the audited Financial Statements are summarised below:

	2017 £'000	2016 £'000
Turnover	112	26
Cost of sales	(40)	(20)
Gross profit	72	6
Administrative expenses	(338)	(97)
Operating loss	(226)	(91)
Interest payable	(5)	-
Interest receivable	-	-
Gift Aid payment	-	-
Result on ordinary activities before and after taxation	(271)	(91)

BAFTA Media Technology Ltd, which had been dormant since 2009, commenced trading on 1 October 2016.

## 13 DEBTORS

	Group 2017 £'000	Group 2016 £'000	Charity 2017 £'000	Charity 2016 £'000
Trade debtors	3,261	3,348	167	194
Other debtors	9	10	8	10
Amounts owed by group undertakings	-	-	321	1,827
Prepayments and accrued income	956	658	735	617
	<b>4,226</b>	<b>4,016</b>	<b>1,231</b>	<b>2,648</b>

## 14 CREDITORS

	Group 2017 £'000	Group 2016 £'000	Charity 2017 £'000	Charity 2016 £'000
Amounts falling due within one year:				
Trade creditors	1,072	571	658	455
Other creditors	78	53	391	406
Other taxation and social security costs	341	707	(41)	9
Accruals and deferred income	4,868	4,725	1,471	1,806
	<b>6,359</b>	<b>6,056</b>	<b>2,479</b>	<b>2,676</b>

## 15 DEFERRED INCOME

	2017 £'000
Balance at 1 January 2017	<b>3,921</b>
Amount released to incoming resources	<b>(3,921)</b>
Amount deferred in the year	<b>4,090</b>
<b>MARKET VALUE AT 31 DECEMBER 2017</b>	<b>4,090</b>

Deferred income comprises income from annual membership subscriptions which extend into 2018 and income in respect of sponsorship and partnerships, entries, tickets and deposits relating to our 2018 Awards ceremonies, events and corporate hires.

## 16 MEMBERS LIABILITY

The charity does not have share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount that each member is liable to contribute is £1. At 31 December 2017, there were 7,640 (2016: 7,523) members.

## 17 RELATED PARTY TRANSACTIONS

BAFTA Group intercompany balances as at 31 December 2017 are shown below:

	2017 Service Charge £'000	2017 Other £'000	2017 Total £'000	2016 Total £'000
<b>BAFTA (The Charity)</b>				
BAFTA Management Ltd	787	(2,230)	<b>(1,443)</b>	454
195 Piccadilly Ltd	621	843	<b>1,464</b>	1,327
BAFTA Media Technology Ltd	67	233	<b>300</b>	46
<b>Total</b>	<b>1,475</b>	<b>(1,154)</b>	<b>321</b>	1,827
<b>BAFTA Management Ltd</b>				
BAFTA (The Charity)	(787)	2,230	<b>1,443</b>	(454)
195 Piccadilly Ltd	-	508	<b>508</b>	510
BAFTA Media Technology Ltd	-	44	<b>44</b>	10
<b>Total</b>	<b>(787)</b>	<b>2,782</b>	<b>1,995</b>	66
<b>195 Piccadilly Ltd</b>				
BAFTA (The Charity)	(621)	(843)	<b>(1,464)</b>	(1,327)
BAFTA Management Ltd	-	(508)	<b>(508)</b>	(510)
BAFTA Media Technology Ltd	-	-	<b>-</b>	-
<b>Total</b>	<b>(621)</b>	<b>(1,351)</b>	<b>(1,972)</b>	(1,837)
<b>BAFTA Media Technology Ltd</b>				
BAFTA (The Charity)	(67)	(233)	<b>(300)</b>	(46)
BAFTA Management Ltd	-	(44)	<b>(44)</b>	(10)
BAFTA Media Technology Ltd	-	-	<b>-</b>	-
<b>Total</b>	<b>(67)</b>	<b>(277)</b>	<b>(344)</b>	(56)

A service charge of £787k (2016: £1,446k) was charged by BAFTA to BAFTA Management Ltd representing their portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other intercompany balances owed by BAFTA to BAFTA Management Ltd include £1.5m (2016: £1.5m) of investments placed by the charity during the year on behalf of BAFTA Management Ltd, and other transactions made in the normal course of business, which will be repaid in full during 2018. 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. No amounts were written off during the year.

In 2018, profits of £2,997k (2016: £1,603k) are expected to be donated to the charity by BAFTA Management Ltd, a wholly-owned trading subsidiary of the charity, under the Gift Aid scheme.

A service charge of £621k (2016: £921k) was charged by BAFTA to 195 Piccadilly Ltd representing their portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other intercompany transactions made in the normal course of business will be

repaid in full during 2018. This balance may include insurance, rent, auditor's remuneration, and charges for the charity's usage of hospitality and events facilities at BAFTA 195. No amounts were written off during the year.

In 2018, profits of £938k (2016: £478k) are expected to be donated to the charity by 195 Piccadilly Ltd, a wholly-owned trading subsidiary of the charity, under the Gift Aid scheme.

A service charge of £67k (2016: £12k) was charged by BAFTA to BAFTA Media Technology Ltd representing their portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other intercompany transactions may also be made in the normal course of business eg rent, auditor's remuneration. Interest is being charged on the outstanding balance on an arm's length basis at 3% until BAFTA Media Technology becomes profitable, expected to occur during 2018, and is able to commence repayment of the balance.

In 2018 profits of £Nil (2016: £Nil) are expected to be donated to the charity by BAFTA Media Technology Ltd, a wholly-owned trading subsidiary of the charity, under the Gift Aid scheme due to it being loss making for the period under review.

## 18 FUNDS

		1 January 2017 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2017 £'000
<b>Restricted funds</b>							
Learning & New Talent	i	296	359	(359)	-	5	<b>301</b>
Archive, Heritage & Exhibitions	ii	2	55	(54)	-	-	<b>3</b>
Building	iii	1,023	51	-	-	-	<b>1,074</b>
		<b>1,321</b>	<b>465</b>	<b>(413)</b>	<b>-</b>	<b>5</b>	<b>1,378</b>
<b>Designated funds</b>							
Learning & New Talent	iv	188	-	(176)	175	-	<b>187</b>
Fundraising	v	24	363	(66)	(195)	-	<b>126</b>
Archive, Heritage & Exhibitions		10	-	(7)	25	-	<b>28</b>
Building	vi	3,978	-	-	750	-	<b>4,728</b>
		<b>4,200</b>	<b>363</b>	<b>(249)</b>	<b>755</b>	<b>-</b>	<b>5,069</b>
<b>General funds</b>							
		<b>3,798</b>	<b>14,132</b>	<b>(13,448)</b>	<b>(755)</b>	<b>11</b>	<b>3,738</b>
<b>CONSOLIDATED FUNDS</b>							
		<b>9,319</b>	<b>14,960</b>	<b>(14,110)</b>	<b>-</b>	<b>16</b>	<b>10,185</b>

### 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.
  - Scholarships in Film Studies – represents investment assets transferred to BAFTA on the merger with the David Lean BAFTA Foundation, the proceeds from which are committed to assisting talented people in need of financial support to study post-graduate courses in film, television or games.
- ii. The restricted Archive, Heritage & Exhibitions category represents a single fund in support of the charity's 'For the Love of Film' exhibition, which celebrates the passion and award-winning craftsmanship behind modern cinema. This exhibition has already been exhibited at BAFTA 195 Piccadilly and the Royal Albert Hall seeing more than 10,000 visitors and this fund will provide support towards making it accessible to the wider public across England, Scotland and Wales.
- iii. The restricted Building category represents two individual funds that support investment in the charity's premises, to enable BAFTA 195 to remain 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 which has been set aside for a range of charitable activities related to educating the public, inspiring the next generation, supporting new talent and skills development within 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 its long-term home.

## 18 FUNDS CONT.

		1 January 2016 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2016 £'000
<b>Restricted funds</b>							
Learning & New Talent	i	188	533	(433)	-	8	296
Archive, Heritage & Exhibitions	ii	2	384	(384)	-	-	2
Building	iii	1,021	2	-	-	-	1,023
		<b>1,211</b>	<b>919</b>	<b>(817)</b>	<b>-</b>	<b>8</b>	<b>1,321</b>
<b>Designated funds</b>							
Learning & New Talent	iv	179	-	(229)	238	-	188
Fundraising	v	48	301	(57)	(268)	-	24
Archive, Heritage & Exhibitions		-	-	(10)	20	-	10
Building	vi	3,478	-	-	500	-	3,978
		<b>3,705</b>	<b>301</b>	<b>(296)</b>	<b>490</b>	<b>-</b>	<b>4,200</b>
<b>General funds</b>		<b>4,148</b>	<b>12,740</b>	<b>(12,629)</b>	<b>(490)</b>	<b>29</b>	<b>3,798</b>
<b>CONSOLIDATED FUNDS</b>		<b>9,064</b>	<b>13,960</b>	<b>(13,742)</b>	<b>-</b>	<b>37</b>	<b>9,319</b>

## 19 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £'000	Net Current Assets £'000	2017 Total £'000	Fixed Assets & Investments £'000	Net Current Assets £'000	2016 Total £'000
<b>Restricted funds</b>						
Learning & New Talent	136	165	301	128	168	296
Archive, Heritage & Exhibitions	-	3	3	-	2	2
Building	1,023	51	1,074	1,023	-	1,023
	<b>1,159</b>	<b>219</b>	<b>1,378</b>	<b>1,151</b>	<b>170</b>	<b>1,321</b>
<b>Designated funds</b>						
Learning & New Talent	-	187	187	-	186	186
Fundraising	-	126	126	-	26	26
Archive, Heritage & Exhibitions	-	28	28	-	10	10
Building	2,985	1,743	4,728	-	80	3,978
	<b>2,985</b>	<b>2,084</b>	<b>5,069</b>	<b>3,898</b>	<b>302</b>	<b>4,200</b>
<b>General funds</b>	<b>1,446</b>	<b>2,292</b>	<b>3,738</b>	<b>2,349</b>	<b>1,449</b>	<b>3,798</b>
<b>NET ASSETS</b>	<b>5,590</b>	<b>4,595</b>	<b>10,185</b>	<b>7,398</b>	<b>1,921</b>	<b>9,319</b>

## 20 COMMITMENTS UNDER OPERATING LEASES

At 31 December 2017, the Group had annual commitments under non-cancellable operating leases as follows:

	2017 Property £'000	2017 Furniture & Equipment £'000	2016 Property £'000	2016 Furniture & Equipment £'000
Expiring within one year	467	15	467	15
Expiring in the second to fifth year	1,403	22	1,545	15
Expiring after five years*	81	-	405	2
	<b>1,951</b>	<b>37</b>	<b>2,417</b>	<b>32</b>

£1,702k of the Property balance (2016: £2,027k) relates to a license dated 15 February 1989 between BAFTA Management Ltd and The David Lean BAFTA Foundation in respect of premises at 195 Piccadilly, London, W1J 9LN. This lease was transferred to BAFTA on 30 June 2011 as part of the merger with The David Lean BAFTA Foundation and the license to BAFTA Management Ltd continues for the foreseeable future.

## 21 FINANCIAL INSTRUMENTS

	2017 £'000	2016 £'000
<b>At the balance sheet date, the Group held financial instruments as follows:</b>		
Financial assets measured at amortised cost	<b>13,694</b>	12,315
Financial assets measured at fair value	<b>776</b>	1,390
Financial liabilities measured at amortised cost	<b>(2,269)</b>	(1,428)
<b>The Group's income, gains and losses in respect of financial instruments were as follows:</b>		
Income from financial assets held at amortised cost	<b>40</b>	63
Income from financial assets held at fair value	<b>35</b>	33
Expense associated with financial assets held at fair value	<b>(10)</b>	(11)
Gains/(losses) on financial assets held at fair value	<b>17</b>	(37)



## 22 PENSION COMMITMENTS

In July 2014, the charity went through the Pension Automatic Enrolment process. In October 2017 the subsidiary entities within the Group went through the Pension Automatic Enrolment process, meaning all entitled employees for the Group (unless they have opted-out) are now enrolled in one of the two Group personal pension schemes which the Group has. 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 £228k (2016: £215k). Contributions outstanding at the year-end amounted to £9k (2016: £31k).

## 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 2017 and total funds carried forward at 31 December 2017 were as follows:

	2017 £'000
Balance at 1 January 2017	22
Net movement in funds	1
<b>Balance at 31 December 2017</b>	<b>23</b>

## 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 2017 were as follows:

	2017 £'000
Balance at 1 January 2017	44
Net movement in funds	35
<b>Balance at 31 December 2017</b>	<b>79</b>
Other balance sheet creditors	8
Other balance sheet debtors	(102)
<b>Total cash held 31 December 2017</b>	<b>(15)</b>

## 25 EVENTS AFTER THE END OF THE REPORTING PERIOD

In April 2018 the trustees authorised a further £3.4m of expenditure for the planned redevelopment of BAFTA 195 up to the completion of RIBA Stage 4 (Technical Design).

## BAFTA SCOTLAND

	2017 £'000	2016 £'000
<b>DETAILED INCOME AND EXPENDITURE ACCOUNT</b>		
for the year ended 31 December 2017		
<b>Income</b>		
Grant funding	46	31
Membership subscriptions	87	81
Awards income	75	64
Events	27	28
Other	-	2
	<b>235</b>	<b>206</b>
<b>Expenditure</b>		
Awards	105	106
Events	20	24
Personnel	136	127
Premises	7	8
Administrative	3	2
Promotion	-	-
Expenses	9	10
Other	4	2
	<b>284</b>	<b>279</b>
Deficit before interest	(49)	(73)
Bank interest receivable	-	-
Deficit on ordinary activities	<b>(49)</b>	<b>(73)</b>
Corporate revenue (incl. in BAFTA Management Ltd)	45	55
<b>RESULT FOR THE YEAR</b>	<b>(4)</b>	<b>(18)</b>

## BAFTA CYMRU

	2017 £'000	2016 £'000
<b>DETAILED INCOME AND EXPENDITURE ACCOUNT</b>		
for the year ended 31 December 2017		
<b>Income</b>		
Grant funding	31	26
Membership subscriptions	46	46
Awards income	59	44
Events	43	51
Other	-	-
	<b>179</b>	<b>167</b>
<b>Expenditure</b>		
Awards	91	74
Events	30	29
Personnel	134	129
Premises	4	2
Administrative	8	8
Promotion	5	4
Expenses	12	15
Other	5	3
	<b>289</b>	<b>264</b>
Deficit before interest	(110)	(97)
Bank interest receivable	-	1
Deficit on ordinary activities	<b>(110)</b>	<b>(96)</b>
Corporate revenue (incl. in BAFTA Management Ltd)	98	71
<b>RESULT FOR THE YEAR</b>	<b>(12)</b>	<b>(25)</b>

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

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