



ANNUAL REPORT
AND ACCOUNTS

2019

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BRITISH ACADEMY OF FILM
AND TELEVISION ARTS

ANNUAL REPORT
AND ACCOUNTS 2019

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Actress Olivia Colman at the Film Awards

01.

BAFTA IN A NUTSHELL

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WHO WE ARE & WHAT WE DO

“Being a Breakthrough Brit and being recognised by BAFTA is incredible. I am a normal girl, it is bizarre I’m even here... Mentors are so important and with this opportunity I get to bask in that.”

**COCO JACKSON, PRODUCER
AND 2019 BREAKTHROUGH BRIT**



WHAT IS BAFTA?

The British Academy of Film and Television Arts (BAFTA) is a world-leading independent arts charity, boasting a membership community of more than 8,300 creatives and professionals working within the film, games and television industries across the world.

OUR PURPOSE

BAFTA’s ambition is to be *the* leading global charitable organisation for championing creativity, opportunity and social change through the transformative power of film, games and television.

OUR AIMS

BAFTA seeks to make a significant impact on our industries and its practitioners as well as the public through:

- Championing the art and craft of film, games and television
- Championing talent
- Championing the industry environment

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OUR OBJECTIVES

After an extensive review, our objectives are changing going forward in line with a new strategic plan, but for 2019, we aimed to meet the following...

BAFTA 195 Piccadilly

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

Public Engagement and 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.

You can find out more about BAFTA [here](#).

A SNAPSHOT OF 2019

BAFTA hosts hundreds of film, games and television events and initiatives throughout the year. Here are just a few highlights...



JANUARY

- Film executive Sue Bruce Smith & cinematographer Roger Pratt given BAFTA Special Awards



FEBRUARY

- 'For the Love of Film' public competition
- BAFTA's Film Gala
- EE British Academy Film Awards



MARCH

- Guru Live in Glasgow and Cardiff



MAY

- Virgin Media British Academy Television Awards



JUNE

- Epic Games given a BAFTA Special Award at a VIP event at the Games Developers Conference (GDC), Hollywood, California
- Breakthrough talent initiative launches in China
- BAFTA Young Game Designers Awards



JULY

- BAFTA Scotland hosts Preparing For An Audition at EIFF Youth Hub
- BAFTA 195 closes for redevelopment



AUGUST

- BAFTA Cymru hosts 47 events at the Sinemaes tent at the National Eisteddfod



SEPTEMBER

- Guru Live in London
- BAFTA: Behind the Screens exhibition officially opens BAFTA Piccadilly
- BAFTA Cymru and IntoFilm's An Audience with Rhys Ifans
- BAFTA Scotland's learning event at Glasgow Youth Film Festival



OCTOBER

- BAFTA Elevate 2019: Actors
- British Academy Cymru Awards
- Martin Scorsese delivers the annual The David Lean Lecture



NOVEMBER

- BAFTA Kids' Young Presenter
- Breakthrough Brits 2019, supported by Netflix
- The Screenwriters Lecture Series, supported by The JJ Charitable Trust
- British Academy Scotland Awards



DECEMBER

- British Academy Children's Awards
- *DIY SOS* given a Special Award
- BAFTA Cymru's An Audience With Ruth Jones and Rob Brydon



a new long-term strategic plan to positively affect all of our activities from 2020 onwards. Not only does this plan mark a new purpose, but it also sets out new aims designed to be transformative for the industry, its practitioners and the public, ensuring BAFTA remains relevant and progressive. This plan has proven robust but flexible enough to ensure that, working together, BAFTA can remain a leading organisation for championing creativity, opportunity and social change through the power of film, games and television for years to come.

NO BARRIERS

The Black Lives Matter campaign has sparked essential conversations on the dismantling of systemic racism and implicit bias that exist in all aspects of our society. As an

industry and as an organisation, we must do more to listen and take action. It is not enough for us to be non-racist, we must be actively anti-racist.

Following the lack of diversity in some categories of the 2020 Film Awards, we launched an extensive Awards Review examining what more we can do to tackle bias in our systems. A Steering Group, which includes independent advisors, has been established and we are conducting comprehensive industry consultation as well as examining existing research on the issues. Our membership, too, is playing a vital role, offering their thoughts on ways in which we might improve issues such as the voting processes, the make-up of the voting membership and the rules around film campaigning. We are committed to ensuring that the consultation is as wide ranging as possible and that solutions are developed in a participatory manner. The review is ongoing at the time of this report's publication, but BAFTA

CHAIR'S STATEMENT

For BAFTA, 2019 proved to be a momentous year. We debated and implemented several landmark changes, which will affect our support and engagement with both the public and our industries for years to come. Change is not always easy, but it is always necessary for an organisation to evolve and grow.

BAFTA'S FUTURE

Although this report focuses on 2019, it would be very strange to write this introduction without mentioning the Covid-19 pandemic that took such a toll on not just the film, games and television industries but all parts of our society. As we come to terms with the immense global impact, I'd like to reassure you that BAFTA has been proactively exploring new ways – and delivering activity – to ensure we continue our vital mission. We're doing all we can to support new talent as well as the wider creative community during these uncertain times, while also increasing our engagement with the public. Our priority is to keep people connected and creatively engaged, while supporting and encouraging discussion of best practice as the industry strives to go back to work.

Covid-19 created an unexpected and significant hurdle to realising our mission, but we were relatively well prepared. Driven by BAFTA's recent rapid growth and expanding ambitions, over the course of 2019, we set about developing



is committed to making meaningful changes that, ultimately, will drive a move towards our industries being a place where everyone with talent can thrive.

Inclusion has long been a key part of BAFTA's charitable mission: three years ago, we launched BAFTA Elevate to specifically support people from underrepresented groups progress in their careers; and we have a number of other initiatives that identify talent at all stages of their careers and support them to achieve their potential. We were the first Awards organisation to adopt the BFI Diversity Standards as part of the eligibility criteria for our Film Awards in 2019, and we are now looking into how we can adopt similar standards for the Television and Games Awards. We have also made a big push to address areas of underrepresentation in our membership, committees and juries, which we review year-on-year.

We know there is still much work to be done – these are not quick-fix issues – but it is our firm ambition to bring the industry together to share best practice, to encourage collaboration, to drive change and, ultimately, to become more inclusive.

CREATE, ENABLE, CONNECT

One major change for the organisation that did occur in 2019 was the closure of our headquarters at 195 Piccadilly for an extensive redevelopment of the building. It was our first tangible step towards creating a world-class, state-of-the-art centre to inspire generations to come. It is a crucial move and marks a huge investment in the creative future of our industries. It will allow us to deliver many of our future plans to support the next generation of talent. I'd like to thank all of those who have contributed to the fundraising campaign to date, as well as commend the patience of our members during this critical transitional phase until BAFTA 195 re-opens.

THE RIGHT ENVIRONMENT

The question of sustainability and climate change was headline news throughout 2019 and I'm happy to report that BAFTA is taking this issue very seriously. Our work with albert, an industry consortium housed within BAFTA and aimed at supporting the reduction of the carbon footprint of film, games and television productions, continues on apace. Closer to home, 2019 saw BAFTA scrutinise how we can reduce our own impact on the environment across the organisation. Based on the findings, significant changes were introduced at the Film Awards in 2020 and we will continue to develop our environmental strategy going forward, with the ultimate aim of making our Awards the most sustainable red carpet ceremonies in the world.

ONE BAFTA

In 2019, we also took some very positive steps towards extending our influence globally, with the launch of our leading initiative to support emerging talent, Breakthrough, extended into China (in 2019) and the US (from 2020). We are also in the process of unifying strategies and governance of BAFTA Los Angeles and BAFTA New York with our own to create a truly global BAFTA. This will offer greater financial security and safeguards for our US operations, while significantly enhancing our international impact.

Before I sign off, I'd like to thank our dedicated BAFTA staff, who ensure the smooth running of our operations, and our exceptional members, as well as our donors, sponsors and partners, who fund our activities. A special word of thanks to our Board and Committee members and also our president, HRH The Duke of Cambridge, for his valued support and continued belief in all that we do.



Dame Pippa Harris DBE
Chair of the Academy (June 2018-June 2020)

7 July 2020



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 2019. 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.



Costume designer Sandy Powell and producer Elizabeth Karlsen at the Film Awards

02.

STRATEGIC REPORT 2019

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OUR HOME: BAFTA 195

ALL CHANGE

Most of the early half of 2019 at BAFTA's London HQ (BAFTA 195 Piccadilly) was spent prepping the building for its closure in the summer, readying it for a major overhaul that will double its capacity and create a world-class centre to inspire the next generation of talent. With BAFTA 195 serving as BAFTA's home for more than 40 years, this was no small task. Even so, the first half of the year saw record results from various commercial events, which fed back into BAFTA's charitable activities.

Until BAFTA 195 re-opens in autumn 2021, we have temporarily moved next door, to the ground and lower ground floors of 194-196 Piccadilly, where members can continue to enjoy all the benefits of the club, and the public can also freely visit and explore our exhibitions. BAFTA Piccadilly, as it has been dubbed, was officially opened by our president, HRH The Duke of Cambridge, at a special launch in September.

“It's an honour to have Phoebe de Gaye's work showcased as part of BAFTA's new exhibition. I'm delighted that the public will get to see the costumes that help bring Villanelle's character to life, alongside many other deserving BAFTA-winning and nominated projects.”

**SALLY WOODWARD-GENTLE,
KILLING EVE PRODUCER**

SCREENS TIME

The opening of BAFTA Piccadilly afforded us the opportunity to create our first public-facing exhibitions in 2019: the 'For the Love of Film' photography display, held from June to August, at BAFTA 195 showcased the stunning BAFTA-commissioned portrait work of Phil Fisk; while 'Behind the Screens', held from September onwards, explored the creative process of BAFTA-winning and nominated films, games and television through materials collated from all over the world.

The latter was launched by our president at BAFTA Piccadilly's aforementioned opening and showcased numerous crafts, from *Killing Eve* costumes to original development sketches from the *Clangers*. In line with BAFTA's albert sustainability initiative, the exhibits were designed to be modular, so elements could be recycled and repurposed.

Exhibitions manager Helen Warburton says: “Our ambition was to offer a free public showcase of BAFTA's unique archives, by working with BAFTA nominees to display archive interviews alongside exclusive behind-the-scenes material. The exhibits reveal how creative talent collaborated with technology to produce excellent productions across a range of Awards categories and crafts.”

Our president officially opens BAFTA Piccadilly, talking to actor Chiwetel Ejiofor (left); Public exhibitions at BAFTA Piccadilly (above)

CHAMPIONING THE FUTURE

Work started on BAFTA 195, our iconic home, in August, with a projected completion date of autumn 2021. Designed by Benedetti Architects, this major redevelopment will double the building's capacity, install state-of-the-art technology and create an entire floor devoted to BAFTA's year-round Learning & New Talent programme. The increased space will enable BAFTA to support more than 80,000 people develop a career in the creative industries each year, offer essential support to our industries and ensure that film, games and television careers are open to all. The additional space and the installation of improved technology will allow us to generate additional income, which will be used to expand BAFTA's year-round learning programmes throughout the UK and globally.

Donors from across the film, games and television industries, together with individual philanthropists, trusts and foundations, are supporting the new development. It has also received a grant from the Mayor of London's Good Growth Fund. More than 80 per cent of the funds have already been raised, and BAFTA is actively fundraising to meet the rest of its target.

Find out more about BAFTA 195's redevelopment and how you can support it [here](#).

“

The work that BAFTA does to support new talent is invaluable. I learnt so much from being a Breakthrough Brit and it has given me an incredible opportunity to build my career. I've been able to gain more knowledge about the industry that has helped me progress.”

**LETITIA WRIGHT, ACTRESS,
2015 BREAKTHROUGH BRIT
AND EE RISING STAR
WINNER IN 2019**



Inside BAFTA 195

OUR SHOP WINDOW: THE AWARDS

BAFTA's Awards are known throughout the world. To be nominated and, hopefully, win a BAFTA is global recognition of achieving the highest standard in film, games and television production. Our Awards are a place where together we can celebrate new talent, highlight creativity and place a direct spotlight on exciting developments in the visual arts...



BAFTA ANNUAL REPORT 2019

SHARED EXPERIENCES

There was a noticeable switch in focus around our Awards this year. While our Awards predominantly followed the same format as usual, we paid a lot more attention to generating interest around each ceremony through our public engagement. Our campaigns started to ramp up earlier than previously and revolved around creating a deeper, more passionate connection with people, involving them on an emotional level and stimulating widespread online interactions about the crafts of film, games and television.

For instance, for the EE British Academy Film Awards (February), we chose the theme of 'Share the Moment', inviting the public to relate to various nominees and category crafts in a more affecting way. By humanising their 'heroes' and sharing their stories through online posts, video snapshots, archive showcases, advertising and print campaigns and so on, we provided a means for audiences to better appreciate just what it means to be nominated for a BAFTA. After the ceremony, we continued to engage with them: a beautiful slow-motion video, taken of the winners group photograph and portraiture, was featured on Facebook and viewed by 2 million people.

For the British Academy Games Awards (April), the campaign revolved around the theme of 'Aspire to Achieve', exploring the often difficult journeys games practitioners must navigate to create their award-winning games. That concept was perfectly captured in the campaign art, an epic scene taken straight from an adventure game. We also produced themed content on four talented people – voiceover artist Cissy Jones, creative director Tameem



Antoniades, composer Jessica Curry and games producer Adrienne Law – showcasing their stories, including the highs and lows of their journeys, which delivered incredible results.

For the British Academy Television Craft Awards (April) and Virgin Media British Academy Television Awards (May), we looked at the 'Power of Television', delving into the transformative nature of the art form and the positive effects it can have on individuals and the wider world. One memorable and popular addition to our campaign was, instead of a live press announcement of the joint nominations, we produced a three-minute *Year in Television* social video, featuring all the nominated programmes across both Awards.

The campaign for the British Academy Children's Awards (December) focused on the myriad forms great children's media takes, using a kaleidoscope pattern to represent the industry's ever-evolving landscape and incredible creativity.

Building on the success of last year, the British Academy Cymru Awards (October) and the British Academy Scotland Awards (November) saw us live-stream both the red carpet and ceremonies on Facebook, celebrating the exceptional crafts and practitioners of these two countries. For the Cymru Awards, a special viewing event was held by New York Welsh at The Liberty in Manhattan. Meanwhile, a highlights programme from the Scotland Awards was broadcast on BBC Scotland and then made available on BBC iPlayer.

Lucasfilm's Lynwen Brennan collects the Outstanding Contribution to Television award at the BAFTA Cymru Awards (top); Dr Ronx Ikharia and young fans at the Children's Awards (left)

IN WITH THE NEW

Several new categories were introduced to our Awards in 2019, in line with developments in our industries. Perhaps the most significant addition was the adoption of the BFI Diversity Standards for two of our Film Awards categories – Outstanding British Film and Outstanding Debut by a Writer, Director or Producer – showing our commitment to promoting an inclusive industry. The response, at all levels, was overwhelmingly positive.

So much so, that it prompted us to pilot the Diversity Standards at the Television Awards in 2020. Our findings will help form a set of Diversity Standards that we will look to formally adopt from 2021 onwards. This will mean that from 2021, any series that is not doing enough to tackle inclusion on and offscreen will not be eligible to enter the Awards. Equally, we will be trialling something similar at the 2021 Games Awards, with the aim of embedding Diversity Standards for these Awards, too, from 2022.

Back to significant developments in 2019: our Awards selected two recipients for Special Awards that celebrated talent and crafts seldom recognised at awards. First, script supervisor Emma Thomas was honoured at the Television Craft Awards; she is one of the best in her field who has made an incredible impact on British television and film, not least for mentoring other women in the industry. Then, at the Children's Awards, we celebrated prominent British vlogger, YouTuber and television presenter Nikki Lilly, who was born with a very rare condition, arteriovenous malformation. It was the first time a BAFTA Special Award had been given to a teenager; her pioneering work raising awareness of disability, cyber bullying, mental health and more was too impressive to ignore.

From top: Screen Machine's Iain MacColl; Emma Thomas at the Television Craft Awards; Nikki Lilly at the Children's Awards

HEART AND SOUL

In late 2018, we decided we wanted to recognise and celebrate members of the public from across the UK who have gone above and beyond to bring film to their communities. Following 300 applications, nominating a host of inspirational figures, we announced the inaugural winners of the For the Love of Film competition, chosen by a select panel of judges, just before the 2019 Film Awards: Screen Machine's chief operator Iain MacColl and Jam Jar Cinema's founder Dan Ellis.

Screen Machine is the UK's only full-time, self-contained mobile cinema, serving 40 communities across remote areas of Scotland since 1998. Jam Jar Cinema opened in Whitley Bay in 2013, one of the largest towns in the country previously without a cinema. As independent exhibitors, their work goes beyond simply screening films; they connect with their local communities on a much deeper level.

Prizes included VIP tickets to the Film Awards, a night's stay at The Savoy and more, courtesy of our wonderful partners. Perhaps more importantly, it brought some well-deserved attention to Screen Machine and Jam Jar Cinema. Ellis says: "It's a really brave and bold way for BAFTA to support the exhibitor sector. It gave us great profile and we managed to raise some finance on the back of the publicity... On the surface, it is just a lovely reward, but in the real world it's actually enabled us to do so much more. The feeling of pride in our town afterwards was huge."

The response to For the Love of Film was so great we ran the competition in 2020, too.

“

More people are aware all over the world of what we do. For BAFTA to recognise the small guys is incredible. BAFTA made a three-minute video about the Screen Machine and it's been viewed more than 240,000 times. You can't buy that kind of publicity."

IAIN MACCOLL, SCREEN MACHINE'S CHIEF OPERATOR AND FOR THE LOVE OF FILM COMPETITION WINNER

“

You're unique. If you put your mind to something, believe in yourself and are determined, then you can achieve anything... There are so many other amazing people out there that deserve [this award] more. But I'm utterly, utterly grateful and I feel very lucky."

NIKKI LILLY, PRESENTER, YOUTUBER AND BAFTA SPECIAL AWARD WINNER



BRIDGING GAPS

Our partners and sponsors help bring fans closer to BAFTA, while supporting the creative industries of film, games and television. Our 2019 Awards’ title sponsors – EE for the Film Awards for the 22nd time and Virgin Media (previously Virgin TV) for the Television Awards for the third year – brought innovation and élan to both events. At Film, EE introduced the world to the first-ever 5G-powered AI stylist. While for Television, Virgin Media received a record number of votes for its publicly-voted Must-See Moment award campaign and celebrated the nation’s love for staying in by launching the ultimate night ‘in-in’ (instead of going ‘out-out’) at pop up events in Brighton and Liverpool.

Our numerous partners also bring their own brand influencers and ambassadors to each Awards, giving them unique BAFTA experiences and helping us to extend our engagement with the public through their communities as well as our own followers.

EE partnered with us on the Games Awards for the first time in 2019: the EE Mobile Game of the Year award was the only publicly-voted award, with EE’s support helping engage a huge public audience and secure additional media coverage for the entire event. We also welcomed Sony PlayStation for the first time to Games, adding its significant consumer brand recognition to raise the ceremony’s profile, reach and reputation with gamers.

MEETINGS OF MINDS

For the past few years, BAFTA has hosted enlightening Sessions with our nominees the day before our Film and Television Awards. With many of the world’s best film and television practitioners all in London at the same time, it is an opportunity too great not to capture, and, naturally, record and publish online for wider audiences to enjoy. In 2019, we produced content for our learning channel, BAFTA Guru, featuring more than 50 of the Film Awards nominees, across 15 crafts, and more than 20 interviews with the Television and Television Craft Awards nominees, as well as three special podcasts hosted by presenter Lindsey Russell.



Aoife Wilson and Alysia Judge hosting the Young Game Designers Awards (top); Staying In-In with Virgin Media for the Television Awards (above)

SOCIAL MEDIA COVERAGE

FILM AWARDS

69.8M
IMPRESSIONS
(UP 31% ON 2018)

14.7M
VIDEO VIEWS
(UP 26% ON 2018)

3.5M
ENGAGEMENTS
(UP 94% ON 2018)

GAMES AWARDS

32.7M
IMPRESSIONS
(UP 164% ON 2018)

34.9M
VIDEO VIEWS
(UP 352% ON 2018)

330K
ENGAGEMENTS
(UP 81% ON 2018)

TELEVISION AWARDS

32.2M
IMPRESSIONS
(UP 36% ON 2018)

9.8M
VIDEO VIEWS
(UP 297% ON 2018)

2M
ENGAGEMENTS
(UP 96% ON 2018)

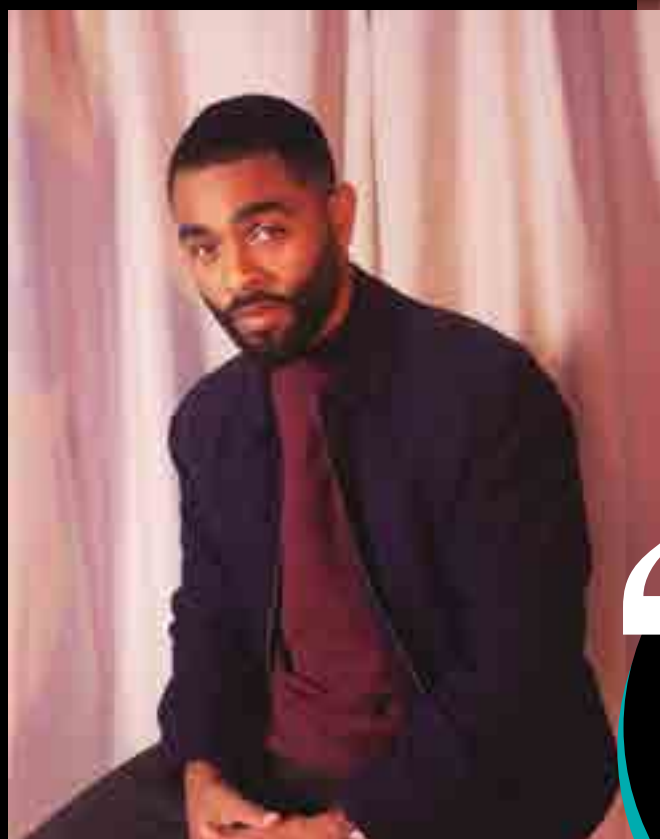
PICTURE PERFECT

As well as our Awards, BAFTA produces its own broadcast content celebrating BAFTA-winning and nominated talent. In early 2019, we delivered a six-part *BAFTA: Life in Pictures* series for Sky Arts, which was screened throughout February and March. Each episode delved into the careers and experiences of an individual through a curated interview, offering unique insights into their craft. The six subjects were actors Hugh Jackman, Nicole Kidman, Viola Davis, Hugh Grant and Kate Winslet and director Sam Mendes. A further 20 archive episodes of *Life in Pictures* were sold to Britbox for its platform launch in November.

Actor Hugh Grant was also the subject of our fifth co-production with Whizz Kid of *Life on Screen* for BBC2, which was screened twice over the Christmas period, with a repeat of our Julie Walters episode on New Year’s Eve. Together, they drew an audience of more than 5 million viewers.

OUR WORK: LEARNING & NEW TALENT

BAFTA's work beyond our Awards is extensive and runs all year round. From children and young people to students and industry starters, BAFTA's Learning & New Talent team has an initiative to help. One of our key aims is to level the playing field, to assist talented people from different, often non-traditional backgrounds to succeed. The more inclusive we can be, the greater variety of stories can be told and enjoyed...



“

[The issue of inclusion] is a valid question, but I think we arrive at the place where we want to be when the question doesn't need to be asked anymore... It is changing and hopefully it keeps getting better. I'm happy to be part of that change.”

**ANTHONY WELSH, ACTOR AND
BAFTA ELEVATE PARTICIPANT**



The 2019 Elevate cohort: actors

TACKLING INCLUSION

Introduced in 2017, BAFTA Elevate supports talent from underrepresented groups, who already have a proven track record, progress to the next stage in their careers, helping to tackle the issue of inclusion in our industries as a whole. Selected participants receive a bespoke 12-month programme of support, including networking opportunities, industry introductions and workshops focused on professional development. In the summer of 2019, following on from our support of female directors (2017) and writers (2018), we began championing 21 underrepresented actors who represent a range of abilities, genders, races, sexual orientations or socioeconomic backgrounds.

Mariayah Kaderbhai, BAFTA's head of programmes, says: “We are at a unique moment in history: there appears to be a seismic shift in the creative industries right now. Decision-makers are beginning to understand the social and economic relevance of portraying, hiring and promoting the underrepresented. There is a myriad of voices waiting to tell unique stories. We have been able to give a platform to such individuals who deserve to be endorsed and championed but, above all, hired.”

Kam Kandola Flynn, senior manager – television programme, adds: “There is still a long way to go before the term ‘underrepresented’ becomes obsolete and the playing field is on an even keel. BAFTA believes creative talent can and should be unfettered by barriers, because it's talent who provide the future building blocks for our industries.”



Breakthrough Brits 2019

NEXT STEPS

This year marked the seventh anniversary of Breakthrough Brits, supported for the first time in 2019 by Netflix. The Breakthrough programme identifies exciting new voices from across film, games and television and promotes them to the industry and wider public. We join them on their journey to ensure they have the best chance of fulfilling their potential. Among the 20 individuals chosen were our very first production design and games quality assurance practitioners.

“Breakthrough showcases and supports creative talent at a crucial time in their career,” says BAFTA’s head of new talent, Katie Campbell. “We open our network to them, offering bespoke support that ranges from coffee with their heroes to financial support for international opportunities and career coaching. The aim is not only to showcase and shine the BAFTA spotlight on them, but also give our honourees the tools and connections to leverage into a sustainable career.”

We also launched the first international version of Breakthrough in China at an event in Shanghai in June, with five individuals chosen to benefit from the programme.

Talent development manager Claire Stratton notes: “Our Breakthrough honourees often share stories of feeling overwhelmed with the wealth of opportunities that can present after a breakthrough project. BAFTA knows that supporting the next generation of talent pays huge dividends both to the industry and also the quality and range of content available for audiences. By doing this on a global scale, we can create opportunities for cultural collaboration between the UK and other territories.”



“ I honestly did not expect to get chosen. Quality Assurance (QA) is so often overlooked within the games industry, so it’s a bit of a surprise, and such an honour. I’m really proud of all the hard work I’ve put in over the years to get where I am, and to have such an organisation as BAFTA recognise my discipline is really important to me.”

**LESLEYANN WHITE, PRINCIPAL
QA SPECIALIST AND 2019
BREAKTHROUGH BRIT**

TEAM TALKS

BFI NETWORK x BAFTA Crew is a professional development programme designed to provide an environment in which UK creatives can meet other professionals at a similar starter level and gain better understanding of their work. It provides not just networking but also a chance to explore the challenges of approaching a debut feature.

BFI NETWORK x BAFTA Crew Mentorship pays special attention to underrepresented groups within the wider Crew community. For its second year, Crew Mentorship supported a selection of individuals based outside of London, which included women and BAME practitioners, as well as those with a disability. Each individual was paired with a 'near peer' mentor – creatives from our talent pipeline, including BAFTA Debut award nominees and Breakthrough Brits. Alongside this group, BAFTA continues to run BFI Flare x BAFTA Crew, our mentoring initiative for LGBTQ+ filmmakers, in partnership with the BFI NETWORK Professional Development Programme.

Cassandra Neal, BAFTA's new talent and industry manager, says: "While there are existing industry offers in place to demystify the transition from shorts to features, this programme offers a unique opportunity to actively support creatives through that process. 'Champions' and mentors play an important part in boosting newcomers' confidence, helping to develop their resilience and allowing them to feel welcome in an industry that often feels like a closed shop."

BFI NETWORK X BAFTA CREW

>1,000
PARTICIPANTS

51%
FEMALE

25%
BAME

19%
WITH A DISABILITY



HIGHER LEARNING

BAFTA's global Scholarship programme supports students in need of financial assistance to take eligible undergraduate and postgraduate film, games and television courses. We offer a range of scholarships, available in the UK, US and China.

In 2019, the UK Scholarship programme hit its eighth year with 11 talented applicants for UK studies and one Chinese scholar awarded financial aid, adding to the total of 76 UK scholars and 13 Chinese scholars supported to date. Each UK scholar receives up to £12,000 towards their annual course fees, as well as mentoring support from a BAFTA member, winner or nominee and free access to BAFTA events around the UK.

We are very grateful for the continued support of The Reuben Foundation, Tinopolis, the Kirsch Foundation and Warner Bros for the annual BAFTA Scholarships programme. This year, we also piloted a Post-Apprenticeship Bursary

with the Royal Television Society (RTS), supporting two former VFX apprentices as they transitioned to long-term employment. The bursary comprised of money for living expenses, BAFTA and RTS industry mentors, two years' free RTS membership and free access to BAFTA events for a year.

"In addition to financial support our scholars receive an industry mentor, which is hugely valuable to their career development," says Julia Carruthers, BAFTA's new entrant and industry manager. "Every year, we are thrilled by the industry engagement with this initiative... Supporting access to learning opportunities is at the heart of BAFTA's work and is essential for ensuring an inclusive industry. We're proud of this year's cohort and are excited to see what they go on to achieve."



STARTING OUT

The Young Game Designers (YGD) programme is one of the cornerstones of BAFTA's charitable activities with children and young people. It provides them, and their teachers, with unique access to the games industry and top professionals via competitions, online teaching tools and social networks.

As well as our annual YGD competition, which rewards young people in four categories and a mentor award, our outreach programme aims to increase awareness of game design as a career and improve digital skills in young people, teachers and parents. One of the core values of the programme is to promote positive examples of how game design can improve confidence, social skills and technical abilities.

"There has been a huge surge in interest from the media and education sector around young people and how they interact with games," says Lisa Prime, BAFTA's children and young people manager. "We are keen to continue to showcase the positive stories and incredible talent that the YGD initiative attracts."

A case in point is 2017 YGD winner Emily Mitchell, whose game, *Fractured Minds*, an immersive game that explores anxiety and mental health issues, was released on PlayStation Network, Xbox Live and Steam in November 2019.



ON THE ROAD AGAIN

BAFTA's partnership with children's mental health charity Place2Be continued into its third year, generously supported by Michelle and Simon Orange. We were delighted that the partnership was chosen as the London Book Fair's Charity of the Year at the start of 2019. We then travelled to 12 schools across the UK, before closing out the year with the BAFTA Kids Red Carpet Experience at the British Academy Children's Awards.

The Roadshow offers school children the opportunity to meet their favourite television stars, learn about what goes into making a show and gain self-worth and belief from our spectacular hosts as positive role models. In total, we reached 2,896 children from a range of regions across the UK, not to mention widespread coverage in the local media.

"Our supporters have enabled us to directly engage with 7,100 children as part of our wider BAFTA Kids activity," notes Lisa Prime, "while our BAFTA Kids YouTube channel hit more than 860,000 views in 2019. We look forward to working even harder on this vastly important initiative to promote children's wellbeing in 2020."

TAKING THE MIC

The BAFTA Kids' Young Presenter competition entered its fourth year in 2019, with the selection of 11-year-old Gracie as the overall winner, picked by an expert panel of judges. "When I saw the competition in *First News* I was so excited to enter," she says. "To hear that I had won was absolutely incredible, I was lost for words, and I can't wait to meet and interview many different people in the industry."

Gracie joins Tianna, Braydon and Daniel on our Young Presenters roster, with her first official BAFTA report coming from the 2019 Children's Awards. She also presented one of the awards at the event. You can watch her excellent report [here](#).

OUR FUNDING: SUPPORTING BAFTA

BAFTA's revenue comes from various different sources, including individual donations, trusts, foundations, corporate partnerships and membership subscriptions. We thank all our supporters for their loyalty, generosity and support – we really couldn't do what we do without them...

MAKING A DIFFERENCE

One of our fundraising highlights is the biennial BAFTA Film Gala. This year, it was held in February at London's historic Savoy Hotel to raise funds for our year-round work to find and support new talent in film, games and television. Supported by actors Eddie Redmayne and Emma Watson and hosted by presenter Claudia Winkleman and our magical BAFTA Kids Young Presenters, the Gala raised an amazing £480,000 towards our Learning & New Talent programme, with particular support for our BAFTA Kids Roadshows and Scholarships programme. It was our largest ever Gala and we are so grateful to everyone who came to the event and those who worked so hard behind the scenes to make it possible.

In April, four BAFTA members and a BAFTA staff member ran the London Marathon, raising funds for our BAFTA Kids activities. Between them, they raised more than £17,000, including Gift Aid, a staggering total that doubled the amount raised in the previous year. As has become a

tradition, BAFTA 195 hosted a post-marathon reception for all Charities Forum runners, providing more than 80 runners and guests with much-needed revitalising massages, food and drinks.

We are very grateful for the continuing support from a number of trusts and foundations. This includes The Galashan Trust, which supported BAFTA's careers advice activities in Wales and Scotland, including Guru Live; The JJ Charitable Trust, for the annual Screenwriters on Screenwriting lecture series (now in its 10th year); and The David Lean Foundation, which supports The David Lean Lecture, our annual film lecture by the world's best directors, delivered in 2019 by the multi BAFTA-winning Martin Scorsese. The BFI NETWORK Professional Development Programme also continued to support BAFTA Crew and our BFI Flare x BAFTA Crew mentorship programme.

A full list of our supporters and Academy Circle donors can be found on pages 33–34 of this report. You can find out how to support BAFTA [here](#).

“This is a huge achievement for me, as the more I learn about hair and make-up, the more passionate I grow about developing my career. I think it's really important that make-up studies are being funded and I'm particularly looking forward to the mentoring offered as part of the scholarship. One day, I hope I will be able to give back and become a mentor myself.”

**FATUMA ODWAR, RECIPIENT
OF THE PRINCE WILLIAM
SCHOLARSHIP IN FILM, GAMES
AND TELEVISION, SUPPORTED BY
BAFTA AND WARNER BROS**

THE RIGHT PARTNERS

BAFTA works with a diverse range of brands and organisations, each one contributing towards making our events and Awards prestigious and inspiring occasions. Our partners share our passion for celebrating excellence in films, games and television and support us across a whole range of activities, in return, receiving unrivalled benefits. Through their patronage, we are able to host numerous charitable activities, and they help us communicate our values, aims and objectives worldwide by engaging a broader audience.

For instance, we partnered with Netflix for the first time for our Breakthrough Brits 2019 initiative, supporting emerging talent across all three of our industries. Netflix hosted a dinner for the recipients with *Vogue*, which received fantastic coverage on vogue.co.uk, allowing us to spotlight their talent to the brand's avid worldwide fan base. Netflix is the official supporting partner for Breakthrough in the UK, which is being extended into the US in 2020 and then India, providing integral support in the initiative's global expansion. Meanwhile, Breakthrough China was also launched in 2019, in partnership with Yu Holdings and supported by official BAFTA partners The Peninsula Hotels and Champagne Taittinger.

Our fantastic relationship with EE deepened in 2019: not just as the title sponsor of the Film Awards, but also sponsoring a new category at the Games Awards and supporting both the BAFTA Scotland and BAFTA Cymru Awards for the first time.

By aligning with BAFTA's values and supporting our objectives, our brand partners can engage their followers with meaningful and authentic messaging, while at the same time making that all-important connection with consumers around subjects close to their hearts. One wonderful example illustrates this: our 2019 partnership with Bottletop, a British luxury sustainable fashion brand that provided the gift bags for the Film Awards. These specially made bags were versatile and elegant and created by artisan groups in Nepal. This partnership aimed to provide training and secure employment for female artisans, enabling them to support themselves and their families while creating a unique, fashionable and practical Awards tote for our nominees.

A full list of our 2019 partners can be found on pages 33–34 of this report, and you can find out more about BAFTA's partners [here](#).



COMMUNITY SPIRIT

BAFTA members form a unique community of industry creatives and professionals worldwide. Our curated academy of members sits at the heart of everything we do, from supporting our charitable aims, acting as mentors and lending their knowledge and experience to our learning programmes to forming our Board and committees and participating in voting at our Awards. Ultimately, BAFTA membership offers a way to have your voice heard within the industry and to give something back to the next generation of talent.

Every year, BAFTA evolves our membership, so it is increasingly diverse in order to reflect the wider society. In 2019, we welcomed 558 new members from 11 different countries, including high-profile performance and games talent, 38 BAFTA winners and 104 nominees across various craft categories, as well as individuals from such BAFTA initiatives as Breakthrough, BAFTA Crew and Elevate.

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



TOTAL MEMBERSHIP IN 2019: 8,306

TOTAL OVERSEAS MEMBERSHIP IN 2019: 1,790

MEMBERSHIP INCREASE ON 2018: 3.2%



03.

LOOKING AHEAD

FUTURE OBJECTIVES 21

BAFTA is undergoing a shift in relevance and breadth right now, with both our industries and the general public looking to the organisation for guidance on numerous issues. Significant changes in film, games and television, coupled with political and cultural instability and specific considerations from the Charity Commission, has prompted BAFTA to embrace a new and exciting strategic plan, which will come into effect from 2020. These will be our objectives for the next few years...



ELEVATE MEMBERSHIP

We will ensure we have a global membership that is both reflective of society and represents the best-in-class of our industries. An elevated membership will greatly support and promote BAFTA's initiatives, while also benefiting new and emerging talent and increasing revenue.

FUTUREPROOF AWARDS

Our globally-recognised Awards must not only continue to reward excellence – and, by doing so, raise creative standards – we must also make them the go-to destination for audiences to learn about, debate and engage with the art forms of film, games and television. We also aim to be the first sustainable awards (ISO 20121) by 2021.

DRIVE INCLUSION

A more inclusive industry is a benefit to all and we will support talent from all backgrounds in their careers. Through collaboration and partnership with other organisations, we will also help unify our industries so they can deliver effective inclusion strategies.

ENSURE YEAR-ROUND RELEVANCE

We will deliver a content model that delivers relevant and significant content to audiences all year round. BAFTA will be known as a brand that is socially and culturally relevant and responsive.

FORGE A GLOBAL IDENTITY

One voice means clarity and assurance. By developing a global strategy with a consistent, effective identity, we will deliver common unified standards across the UK, US and Asia.

FOCUS ON CHARITABLE ACTIVITIES

Charity will be at the heart of all our income decisions. We will diversify revenue streams to enable BAFTA to better fulfil its purpose and build global partnerships with brands that align with our values.



Actress Fiona Shaw at the Television Awards

04.

FINANCIAL REVIEW

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REVIEW OF THE FINANCIAL POSITION

REDEVELOPMENT OF BAFTA 195 AND THE ILLUMINATING BAFTA CAMPAIGN

In the years running up to 2018, the Group had been preparing for the redevelopment of BAFTA 195, undertaking gradual and stable growth, with annual reserves in excess of those required for the reserves policy designated to support the redevelopment project. As both the redevelopment of BAFTA 195 and the Illuminating BAFTA campaign have reached their key phases during 2018 and 2019 the appearance of the Financial Statements has been significantly impacted by the start of the build works and also the inflow of cash and contractual pledges derived from the campaign. It is important to highlight the progress of these two schemes in order to provide context for some of the key movements noted within this review and also the overall financial outlook for the Group. A simplified operating statement has also been prepared to separate exceptional and ordinary trading to aid understanding of the relative performance of the two aspects of the overall trading position for the year.

The trustees have approved a construction project budget of £32.6m, with additional internal costs of £9.0m relating to a range of areas, including: fundraising costs; lost contributions from BAFTA 195 during its closure; the cost of providing an alternative pop-up club; internal project resource; and bank borrowing costs. At the balance sheet date, £8.4m of construction project costs and £2.7m of internal costs had been incurred, with £8.0m held on the balance sheet as assets in the course of construction.

In order to fund the project, we aim to cover the full construction project budget from the Illuminating BAFTA campaign, along with two historic restricted building funds, which total £1.0m. The Illuminating BAFTA campaign has received pledges totalling £27.0m with more than a year remaining in the campaign. £13m of those pledges has been received as cash and a further £7.0m has been accrued as contractual pledge agreements were in place at the balance sheet date. Any unrestricted amount in excess of the construction project budget, along with historic designations from general reserves to designated building reserves, will be used to fund the internal costs. £6.4m of reserves has been designated to the building fund during the last nine years, and an additional £1.0m of costs were incurred directly to the general reserves in the early stages of the project. A loan facility will be used to bridge timing differences between building expenditure and receipt of pledges, and this will also allow any potential shortfall in funds to be covered from future surpluses generated from the expanded operation.

In terms of the exceptional activity within the simplified operating statement, there is a decrease in income to £5,160k (2018: £7,032k) along with a similar decrease in incremental expenditure on raising those funds of £128k to £217k (2018: £345k). The fall in costs reflects the fact that the key period for establishing the campaign, and therefore incurring costs for cultivation activity, was the 18 months that ran up to the start of the build works in July 2019. While income has decreased, it is still substantial and, as noted above, continues the strong progress towards fully funding the construction project budget through the Illuminating BAFTA campaign. Ordinary trading has fallen into a net expenditure position of £184k (2018: £466k net income) as the impact of losing the high margin income from private hire events is seen. This was expected and budgeted for within the overall BAFTA 195 redevelopment plan.

Simplified Operating Statement

	2019 £'000	2018 £'000
EXCEPTIONAL ACTIVITY		
Illuminating BAFTA and 195 redevelopment		
Income from grants and donations	5,160	7,032
Incremental costs of raising funds	(217)	(345)
Incremental building development expenditure	(11)	(16)
Net income from exceptional activity	4,931	6,671
ORDINARY TRADING ACTIVITY		
Income from ordinary trading activity	15,363	15,421
Expenditure on ordinary trading activity	(15,547)	(14,955)
Net (expenditure)/income from ordinary trading activity	(184)	466
Gains/(losses) on investments	14	(15)
NET MOVEMENT OF FUNDS	4,761	7,122

OUR INCOME AND EXPENDITURE IN 2019

Total revenue in 2019 was £20,523k (2018: £22,453k), the second highest income year in the Group’s history, after 2018. Again, this reflects the significant impact of the Illuminating BAFTA campaign, which has driven a dramatic increase in revenue. Total expenditure by the Group was £15,776k (2018: £15,316k), and net income, before gains on investments, therefore stands at £4,747k for 2019 (2018: £7,137k). The result for the year is a surplus of £4,761k (2018: £7,122k).

Income from Donations and Legacies followed on from an excellent 2018, with a total of £5,380k (2018: £7,130k), mainly related to pledges to the Illuminating BAFTA campaign received and accrued at the year end.

Income from charitable activities increased by 6% to £7,744k (2018: £7,254k) driven by growth in Awards income, due to the strong performance of the Film and Television Awards.

Revenue from other trading activities decreased in 2019 to £7,027k (2018: £7,829k) as a result of the closure of BAFTA 195 in July 2019, which led to Income from hiring falling by £1,401k to £2,327k (2018: 3,728k) despite an excellent first half of the year running up to the closure. While private hire events continued within the pop-up venue at 194 Piccadilly, and were supplemented by income from a café within a public exhibition space, it was never intended to fully replace the income of BAFTA 195, with its primary function being the provision of a members’ club. Membership subscriptions increased by 9% to £2,481k (2018: £2,279k) as a result of an increase in membership rates for the first time since June 2016, along with continued growth in membership numbers. Income from Corporate partnerships and Other commercial activities continues to grow as the Group looks to expand its income streams.

Moving to expenditure, costs incurred in raising funds increased by 2% to £6,644k (2018: £6,560k), with increases in expenditure on Grants and donations and Productions, largely offset by decreases in Hiring and BAFTA 195 fundraising. Unlike 2018, BAFTA held a Film Gala in 2019, so there was an increase in expenditure on Grants and donations. The increase in expenditure on Productions was connected to additional external productions. Expenditure on Hiring naturally fell as the volume of corporate events decreased after the closure of BAFTA 195, and expenditure on BAFTA 195 fundraising was reduced as the number of fundraising events decreased in the absence of the space at BAFTA 195, with the team focused on cultivating the contacts made in the previous year.

Expenditure on charitable activity increased by 4% to £9,132k (2018: £8,756k), as expenditure on the Awards increased to £5,785k (2018: £5,338k), with expenditure on Archive, heritage and exhibitions and Learning and new talent falling slightly, as some activities previously housed in BAFTA 195 were scaled back.

BALANCE SHEET

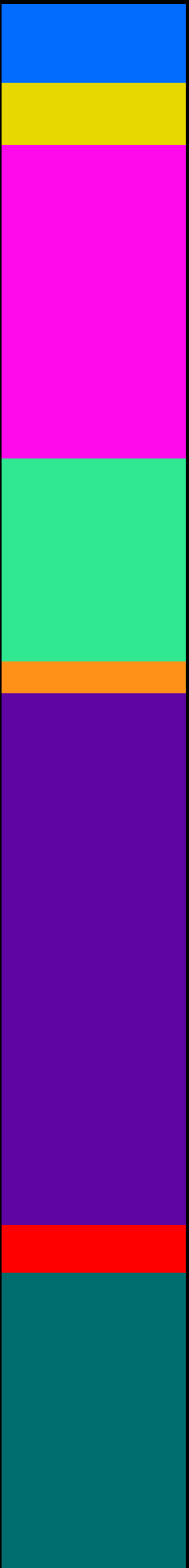
Net assets at the end of 2019 stood at £22,068k (2018: £17,307k), following an excess of income over expenditure for the year of £4,761k (2018: £7,122k).

Tangible fixed assets were £8,462k at the balance sheet date (2018: £3,609k), including £8,032k of assets in the course of construction (2018: £3,218k), representing costs incurred in RIBA stage 4, trade package procurement and enabling works, as the building redevelopment started in earnest.

The Group’s investments decreased to £2,495k during the year (2018: £5,801k). As the start of the redevelopment of BAFTA 195 approached, the balance of investments was moved away from more volatile investment portfolios towards fixed-term deposits. Fixed-term deposits that matured in the final quarter were held as cash at the end of the year, pending reinvestment in fixed-term deposits in 2020. At the end of 2019, fixed-term deposits of £2,347k (2018: £5,671k) were held with Nationwide.

Expenditure

- GRANTS AND DONATIONS £963K – 6%**
Includes the cost of: Academy Circle, Film Gala, fundraising for BAFTA 195 redevelopment and general fundraising
- MEMBERSHIP SERVICES £500K – 3%**
Includes the cost of: members events, membership support services
- HIRING £2,546K – 16%**
Includes costs associated with: hiring of BAFTA 195 and BAFTA Piccadilly, including staff costs, food and beverage
- PRODUCTIONS £2,104K – 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 £531K – 3%**
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 £5,785K – 37%**
Includes the cost of: staging the Film Awards, Television Awards, Television Craft Awards, Games Awards and Children’s Awards
- ARCHIVE, HERITAGE & EXHIBITIONS £403K – 3%**
Includes the cost of: BAFTA photography, managing our Archive, staging exhibitions
- LEARNING & NEW TALENT £2,944K – 19%**
Includes the cost of: screenings, lectures, masterclasses, BAFTA Crew, BAFTA Elevate, BAFTA Guru, BAFTA Kids, Breakthrough, Guru Live, Scholarships, Young Game Designers



Group debtors increased slightly to £8,320k at the end of 2019 (2018: £8,135k). This was a result of an increase in accrued income related to the pledged donations noted above, mostly offset by a decrease in trade debtors due to the reduction in volume of Income from Hiring, as well as timing differences on issuing and payment of key production and sponsorship invoices for the 2020 Awards season. Cash balances increased by £3,107k to £8,896k in 2019 (2018: £5,789k) primarily due to the release of cash from investments pending reinvestment in fixed-term deposits in the new year at the end of 2019.

In terms of liabilities, amounts falling due within one year rose slightly to £6,134k (2018: £6,078). This increase resulted from an increase in accruals and deferred income, mostly offset by a decrease in other tax and social security costs. Other tax and social security fell as VAT moved into a receivable position, as a result of the large increase in building redevelopment expenditure and timing differences on trade debtor invoices noted above. Within accruals and deferred income, there was a significant increase in accruals in relation to building redevelopment work completed but not invoiced before period end, partially offset by a decrease in deferred income in relation to the timing differences on issuing key sponsorship invoices for the 2020 Awards noted above, as well as a decrease in deposits for upcoming corporate hire events.

Restricted funds increased during the year to £4,612k (2018: £2,043k). £4,265k (2018: £1,739k) of our restricted funds balance relates to funds restricted for use on the building redevelopment, in addition to £13,982k (2018: £12,267k) of funds that we have designated for this purpose, either as part of the Building fund or the Fixed Assets – 195 fund.

At the start of 2019, 11 restricted funds were in place, each for a specific project within the charity’s Learning & New Talent and Archive, Heritage & Exhibitions activities, or for enhancing BAFTA’s facilities. One further restricted fund was established during 2019 for Learning & New Talent activities, and funds were fully expended during the year on one project that existed at the start of the year. This leaves 11 projects with fund balances at 31 December 2019. Note 18 provides additional detail.

INVESTMENT POLICY

The Group’s investment policy balances the benefits of returns on investment against capital risk. As the Group has begun a major capital project, priority has been placed on safeguarding the funds and minimising capital risk, rather than maximising return. As can be seen from notes 12 and 19, the only commercial investments held at the period end relate to restricted funds held for a Learning & New Talent initiative. The remaining Group investments, totalling £2,347k, are those restricted against the investment in the redevelopment of the Group’s headquarters at 195 Piccadilly. As the redevelopment is now fully underway, the trustees consider it prudent to hold those investments in a number of fixed-term cash deposits with organisations with high quality credit ratings, in order to reduce the exposure to downside risk. In 2019, the fixed-term deposits generated interest income of £20k (2018: £10k), an average return of 0.9% (2018: 0.3%).

The trustees adopt a total return approach to investment portfolios and have delegated decision-making on investment matters to 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 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 2019, the Brewin Dolphin portfolio achieved a total annual return of 13.2% (2018: -4.3%), against a target return of 4.4% (2018: 4.4%). The Group made a net investment gain of £20k (2018: £1k), inclusive of income of £6k (2018: £20k) from the portfolios.

RISK MANAGEMENT

The charity undertakes a comprehensive risk management process. This process is underpinned by a comprehensive register of risk areas that 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.

In light of the scale of the redevelopment of BAFTA 195, a detailed risk register specific to the project is also in place. This register is periodically reviewed and updated by management, and movements in key risks from this register are communicated to the Finance & Audit Committee via the standard risk register, and also to the Building Committee, which was specifically set up to oversee the redevelopment.

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

The recent Covid-19 pandemic occurred after the period end and is therefore classed as a non-adjusting event for the purposes of preparing the Group Financial Statements. However, the pandemic does present a large range of risks to all organisations and so the trustees believe that it is necessary to prepare the table with a consideration of the potential impact of Covid-19 on the charity.

POTENTIAL RISKS AND UNCERTAINTIES

Risk	Management
Ability to continue normal operations in the short and medium-term due to Covid-19	<ul style="list-style-type: none">• Technical solutions for remote working, juries and voting in place• Physical events able to be scaled or digitised quickly to allow a full programme of Learning & New Talent events and the Awards programme to continue
Costs of 195 redevelopment significantly exceeds estimates, through project overruns, price increases or unforeseen costs/events	<ul style="list-style-type: none">• Building Committee, including experts in the field, provide oversight• Regular monitoring of forecasted costs by Building Committee and Finance & Audit Committee• Specialist advice provided by key advisers, in particular from project manager Jackson Coles and main contractor Knight Harwood, which will allow the project to maintain progress by adapting quickly to challenging external factors, such as Covid-19• Comprehensive cost assessment completed for both build works and associated company costs, including financing costs and forgone income during closure of BAFTA 195• Contingency funds in place calculated using a risk based approach• Scenario analysis carried out to ensure project viability• Borrowing facility available at level which provides support for various scenarios
Project funding falls short or pledges are delayed or not realised	<ul style="list-style-type: none">• Pledge register maintained and reviewed regularly for relative risk profile• Detailed business planning carried out to assess forecast performance of the 195 redevelopment• Designated reserves created over nine-year period to support funding target• Fundraising team, including CEO and COO, report progress at each Board meeting with gateways in place for achievement of pledge levels before build project can progress• Upfront payment of pledges encouraged• Legal agreements in place to provide certainty of receipt for pledges where payment is made over multiple years• Flexible loan facility arranged to bridge time between expenditure during project and receipt of funds• Scenario analysis performed on above aspects to ensure project viability
The integrity of the Awards process is questioned or compromised	<ul style="list-style-type: none">• Awards procedures reviewed regularly with an emphasis on risk management• Review currently underway in light of criticism regarding diversity of Film 2020 nominations• Scrutineering of voting process performed by Deloitte
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">• Clear procedures and standard contracts in place for approval of brand associations• Donations policy in place to assess acceptability of donors• Specialist advice utilised in areas such as health and safety, security, events, information security, GDPR and wider operations as required• Business continuity plan maintained and communicated within the organisation and disaster recovery arrangements in place• Media management resources in place• Internal controls and processes reviewed regularly by management in the context of best practice
Loss of key income stream(s) affect the organisation’s ability to meet objectives as planned	<ul style="list-style-type: none">• Activities are relatively well diversified, reducing the risk of over reliance on one income stream• Forward planning with key sponsors, partners and broadcasters and use of longer term agreements where appropriate• BAFTA membership highly valued with high historic retention and application rates• Annual budgeting process and regular monitoring of financial performance and forecasts• Free reserves are at the target level of six months, which is considered to be sufficient and appropriate by the trustees

In preparing this table the trustees have given additional consideration to the impact of the Covid-19 pandemic on the operations of the Group.

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 year’s 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, free reserves equivalent to six months’ operating costs should be maintained. Operating costs are calculated based on the forthcoming annual operating cost budget for the BAFTA Group, excluding discretionary or avoidable costs. The trustees believe that this policy, the target level of free reserves and the current level of free reserves remain appropriate after considering the impact of the Covid-19 pandemic.

At the year end, the Group’s total funds held amounted to £22,068k (2018: £17,307k), of which £4,612k (2018: £2,043k) were restricted funds, not available for general purposes. The Group’s unrestricted reserves were, therefore, £17,456k (2018: £15,264k), including £14,822k of designated funds (2018: £12,998k). Free reserves were £2,634k (2018: £2,266k), which equates to six months of operating costs (2018: five and a half months).

During the year, a number of transfers were made from general funds to designated funds; proceeds of the Film Gala were designated to the Fundraising reserve; unrestricted donations generated by the Illuminating BAFTA campaign were transferred to the designated Building fund; and the Fixed Assets – general designated fund was topped up to

be in line with the Group’s fixed assets position. Incoming unrestricted and restricted endowments generated by the Illuminating BAFTA campaign were converted to designated and restricted Building income funds respectively.

Within restricted funds, the restricted Building fund was wholly transferred to the restricted Fixed Assets – 195 fund in line with investment during the year on the project. The difference between that transfer and the total additions to Assets in the course of construction within fixed assets was moved from the designated Building fund to the designated Fixed Assets – 195 fund, meaning that the combined restricted and designated Fixed Assets – 195 funds were equal in value to the Assets in the course of construction balance within fixed assets.

The designated Building fund supports future investment in the redevelopment of the charity’s premises, to enable BAFTA 195 to remain in its long-term home. This includes costs of the building works as well as lost contribution generated by BAFTA 195, which will result from the closure of the building during the redevelopment. As such, in recognition of the loss of contribution from BAFTA 195 during the year, a transfer was made from the designated Building fund back to General funds to bring the free reserves in line with the reserves policy at the year end.

FUNDRAISING POLICY

The Board continues to maintain a specific fund in relation to the building as part of its planning for the redevelopment 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, therefore, it maintains 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 Practice. At the date of this report, 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:

For ordinary activity –

- its available reserves, as outlined in the Reserves policy;
- sponsorship and broadcast agreements already in place for 2020, 2021 and 2022, particularly in relation to our Awards;
- the expected level of membership renewals, based on historic experience.

For the 195 Piccadilly redevelopment –

- its restricted and designated Building funds, as outlined in the Reserves policy;
- pledges made in relation to Illuminating BAFTA;
- the availability of loan funding to bridge any shortfall in funds.

In relation to the Covid-19 pandemic –

- those measures and mitigations listed above.

Therefore, the trustees continue to prepare the Financial Statements on the going concern basis.



05.

STRUCTURE, GOVERNANCE & MANAGEMENT

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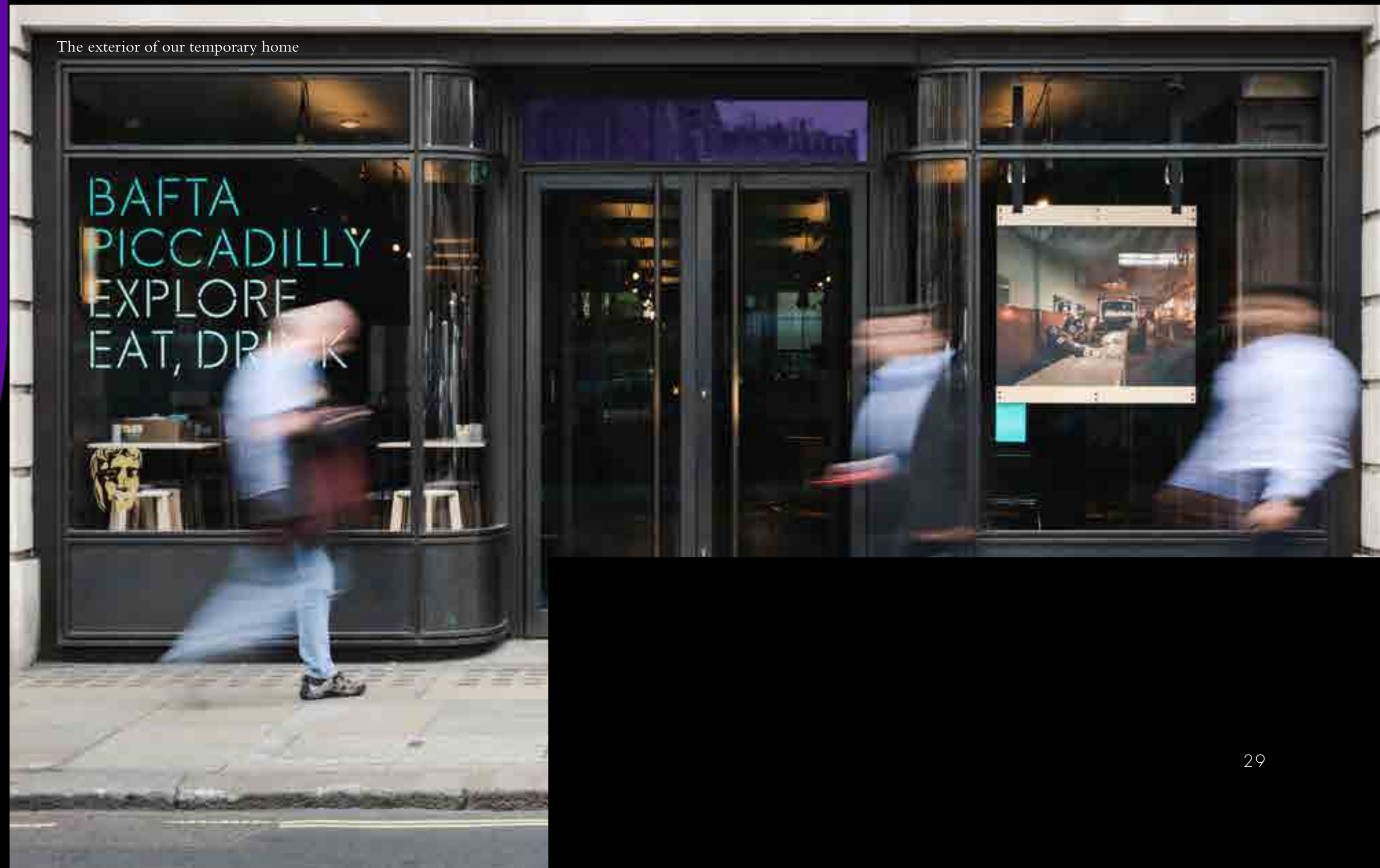
THE ORGANISATIONAL STRUCTURE

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 Limited and BAFTA Media Technology Limited. 195 Piccadilly Limited oversees the hospitality operations at BAFTA 195 and BAFTA Piccadilly and manages the use of the buildings 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 Limited 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.

The exterior of our temporary home



GOVERNANCE

During the year, the trustees commissioned an external review of the Board, Committees and executive governance. The key areas of focus included compliance with the Charity Governance Code and, as advised by this code, Board effectiveness within the current structures. The review identified a number of positive aspects around the existing governance and leadership arrangement, including the recent developments regarding the organisation's long-term strategy. The recommendations for improvements identified in the review were presented to the Board in February 2020. A number of actions have already been taken at both a functional and structural level, such as the addition of legal expertise to the Board and a change in the format of the term of the chair, which was approved at the AGM in June 2020. A number of other changes have been recommended to be implemented during 2020.

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 twice 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 and Deputy Chair of the Television Committee
- the Chair of the Games Committee
- the Chair of the Learning & New Talent Committee.

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

Induction and training of trustees

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

MANAGEMENT

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.

FUNDS HELD AS CUSTODIAN

BAFTA is the sole corporate trustee of the Anthony Asquith Fund, a registered charity with the objective to promote, encourage and foster the aesthetic appreciation of music, especially in connection with films, to members of the general public. Further detail is provided in note 22 of the Financial Statements.





BAFTA 2019 photography project, 'Breakthrough Journey', with director Hope Dickson Leach (Breakthrough Brit 2017), on the set of *Strong is Better than Angry*

06.

REFERENCE AND ADMINISTRATIVE DETAILS

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CHARITY DETAILS

British Academy of Film and Television Arts

Trustees/Directors

Dame Pippa Harris DBE (Chair)
Jane Lush (Deputy Chair, resigned 3 June 2019)
Arianna Bocco★ (resigned 3 September 2019)
Kieran Breen★ (resigned 3 September 2019)
Sir Lloyd Dorfman CBE★
Krishnendu Majumdar (Deputy Chair, appointed 3 June 2019)
Paul Morrell OBE★
Sara Putt
Marc Samuelson
John Smith★
Paul Taiano OBE★
Alison Thompson (resigned 30 July 2019)
Dr Jo Twist OBE
Hannah Wyatt
Anna Higgs (appointed 30 July 2019)
Kathy Busby★ (appointed 3 September 2019)
Maria Ishak★ (appointed 3 September 2019)
★ Co-opted members

Company Secretary

Kevin Price

Academy President

HRH The Duke of Cambridge KG, KT

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

COMMITTEES

Sector Committees

Film Committee, Games Committee, Television Committee

Elected Members of the Film Committee

Marc Samuelson (Chair), Alison Thompson (Deputy Chair, resigned 30 July 2019), Isabel Begg, Simon Chinn, Noel Clarke, Alexandra Derbyshire, Gillian Hawser, Anna Higgs (Deputy Chair), Pippa Markham (resigned 3 June 2019), David Thompson, Joanne Hartley (appointed 3 June 2019)

Elected Members of the Games Committee

Dr Jo Twist OBE (Chair), Nick Button-Brown (resigned 3 June 2019), Tara Saunders, Dave Ranyard, Claire Boissiere (appointed 3 June 2019), Catherine Woolley (appointed 3 June 2019)

Elected Members of the Television Committee

Krishnendu Majumdar (resigned 3 June 2019), Hannah Wyatt (Chair), Richard Boden (resigned 3 June 2019), Phillippa Giles, Laurence Marks (resigned 3 June 2019), Elizabeth McIntyre, Emma Morgan, Sara Putt (Deputy Chair), Beryl Richards, Liz Trubridge, Claire Zolkwer (appointed 3 June 2019), John Strickland (appointed 3 June 2019)

Other Committees

Building Committee
Children’s Awards Committee
Commercial Committee
Finance & Audit Committee
Learning & New Talent Committee
Remuneration Committee

COUNCIL

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

Barbara Broccoli OBE (Vice President of the Academy)
Greg Dyke (Vice President of the Academy)
David Gardner OBE (Vice President of the Academy)
Dame Pippa Harris DBE (Chair of the Academy)
Krishnendu Majumdar (Deputy Chair of the Academy)

BAFTA Cymru and BAFTA Scotland Chairs

Angharad Mair, Margaret Scott

Other BAFTA members directly elected by the membership

James Dean, Clemency Burton-Hill, Gina Fegan, Katy Haber (resigned 3 June 2019), Emily Want, Graham Wood (resigned 3 June 2019), Michael Pritchett (appointed 3 June 2019), Richard Boden (appointed 3 June 2019)

Other co-opted BAFTA members

Hilary Bevan Jones, Anne Morrison, Brij Sharma, John Willis

REGISTER OF INTERESTS

The trustee register of interests is available for inspection on application to the company secretary.

BAFTA ADVISERS

Auditor

Crowe U.K. LLP
St Bride’s House
10 Salisbury Square
London EC4Y 8EH

Bankers

NatWest Bank plc
City of London Office
PO Box 12258
London EC2R 8PA

Solicitors

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

Bryan Cave Leighton Paisner LLP
Governor’s House
5 Laurence Pountney Hill
London EC4R 0BR

Macfarlanes LLP
20 Cursitor St
London EC4A 1LT

AUDITOR

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

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, including those who wish to remain anonymous:

BAFTA

3 Mills Studios
Acqua Panna
Activision Blizzard
Alpha Grip
American Airlines
Atelier Swarovski
Audi UK
Barco
BBC Studios
BOTTLETOP
Bulgari Hotel London
CARAT* London
Cartoon Network
Champagne Taittinger
Channel 4
Charles Worthington
Cocorose London
Criterion Studios
CTV Outside Broadcast
Deloitte
DHX Media
Digital Cinema Media
Disney
Dolby
EE
Electronic Arts
Exterion Media
Hotcam
Jagex
Kiko Milano
King
Lancôme
LEGO
London Book Fair

M·A·C Cosmetics
Microsoft
Nespresso
Netflix
Paul Edmonds London
Pinewood Studios Group
PlayStation
Player Research
PlayFusion
Portaprompt
PRS for Music
Republic of Photography
S.Pellegrino
Sara Putt Associates
ScreenSkills
Sea Containers London
Searchlight
SEGA
Shure
Sky
Sony Interactive Entertainment
Swarovski
Taylor Bloxham
Tencent Games
The Farm Group
The Savoy
UAL
Ubisoft Entertainment
UKTV
Villa Maria
Virgin Media
Warner Bros Games

Other Supporters and
Academy Circle Donors

42 Productions
Air Edel
Aldo Garbagnati
Baroness Alexandra Thyssen-Bornemisza
Alexandra & Tope Lawani
Alfiya Kuanysheva
Ali Cook
Alison Deighton
Alison Montgomery

All3Media
Allan Scott
Amanda Pullinger & John Hughes
AMPS
Amblin Entertainment
Amy Hancock
Andrew Davies
Andrew Overin
Andy Payne OBE
Angus Deaton
Ann Seekins
Anna-Karin Teir
Anne Popkin
Anson Juepeng
Archie Powell
Atticus Guo
Audrey Meissner
Lady Bamford OBE
Belinda Lang
Bianca Roden
Bill Kenwright
Bjorn Young-Nilsson
Bleeding Fingers Music
British Council
British Film Institute (BFI)
Catrine Clay
Chantal Chamandy
Charlie Parsons
Chatterbox Voices
Codemasters
Col Needham
Colin Matthews
Conway van Gelder Grant
Creative Artist Management
Creative Artists Agency
Dana and Albert R Broccoli Foundation
David Gardner OBE
Sir David Jason
The David Lean Foundation
David Segel
David Taylor
David Wylde
David Yates
Deola Folarin
Disney

Donald Taffner Jr
Done+Dusted
The Dorfman Foundation
Duncan Kenworthy OBE
EE
Elena Baturina
Sir Elton John
Dame Emma Thompson DBE & Greg Wise
Entertainment One
Dame Esther Rantzen DBE
Eugenio Lopez
Felicity Percy
Fremantle
Gabrielle Rogers
The Galashan Trust
Gareth Neame OBE
Gavin Essex
Georg von Opel
Gillian Royale
Goldman Sachs Foundation
Good Growth Fund
Graham Wintersgill
Grant Murphy
Greg Barrow
Huw Wynne-Griffith
ITV
James Dean
James Graham-Maw
Jane Featherstone
Jason Haigh-Ellery
Jenny Agutter OBE
Jeremy Thomas CBE
Jimmy Jiang
The JJ Charitable Trust
John Caudwell
John & Amelia Winter
John Wise & Fiona Francois
Jon Pettigrew
Joseph Kaufman
Julia Zilberman
Julian Caldwell
Juliana Birch
Karén Setian
Kathryn Uhde
Kemuel Solomon

Ken & Julie LaGrande
Ken Ross
Kevin & Carrie Burke
The Khalili Family
Kojima Productions
Krishnendu Majumdar
Left Bank Pictures
Lesley Van de Wiel
Lincoln Townley
Linda Shire
Lionsgate
Lucie Wenigerova
Mad Dog 2020 Casting
Mahdi Yahya
Malibu Beach Inn Hotel and Spa
Marjorie Frew
Mark Pigott ^{KBE}
Matthew Vaughn
Me+You Productions
Lady Medina Marks
Merck Windows Technologies
Michelle & Simon Orange
Sir Mick Jagger
Mike & Laura Di Iorio
Miles Jacobson
NBCUniversal
Nel Romano
Netflix
Nicholas and Heather Porter
Nigel Lythgoe
Olivia Harrison
Olivia Rizzo
Paige Nelson
Patsy Bown
Paul Althasen
Paul Burdell
Paula Holmes
PBJ Management
Sir Peter Bazalgette
The Hon P Czernin
Dame Pippa Harris ^{DBE}
Place2Be
Pureland Foundation
Reuben Foundation
Richard Attenborough Charitable Trust

Rupert Ryle-Hodges
Salman Mahdi
Sir Sam Mendes
Sanjay Hinduja
Sara Putt Associates
Shaw Foundation
Sheila Hancock ^{CBE}
Steve Ackhurst
Steve Reid
Sunny Vohra
Susie & Ralph Saunders
Sir Sydney Samuelson ^{CBE}
Tameem Antoniades
Tej Lalvani
Thompson & Caroline Dean
Tim Beaumont
Sir Tim Rice
Sir Tom & Lady Marion Hunter
Tiziana Rocca
United Agents
Utsava Kasera
Vera Wang
Victoria Corcoran
Warner Bros
Wendy Yu
Dr William Waggott
Yoko Ono Lennon
Zachary Green

BAFTA Cymru

AB Acoustics
Aberystwyth University
Acqua Panna
Acuity Law
Audi UK
Bad Wolf
BAIT Studio
BBC Cymru Wales
Bomper Studio
Buzz Magazine
Capital Law
Cardiff Council
Champagne Taittinger
Channel 4
Chapter Arts Centre, Cardiff

Clarins
Cuebox
Da Mhile Gin
Deloitte
Directors UK
DRES D
EE
Elstree Light and Power
The Galashan Trust
Galeri, Caernarfon
Genero
Gorilla
ITV Wales
Ken Picton
Mad Dog 2020 Casting
Pontio, Bangor
Radisson Blu
S.Pellegrino
S4C
St David’s Hall
Taylor Bloxham
The Social Club, Agency
The Welsh Government
Trosol Translation
University of South Wales
University of Wales Trinity Saint David
Villa Maria
Waterstone Homes
Working Word
Yr Egin

BAFTA Scotland

Acqua Panna
Audi UK
BBC Scotland
Bectu Vision
Blue Parrot Events Group
Champagne Taittinger
Channel 4
Deloitte
DoubleTree by Hilton
Edinburgh Gin
Edit 123
EE
Everyman Cinemas

The Galashan Trust
Grosvenor Cinema
Glasgow Film Theatre
Lauren Gollan
Mad Dog 2020 Casting
Material
MCL Create
NFTS Scotland
Odeon Cinemas
Panalux
Rainbow Room International
Screen Scotland
S.Pellegrino
ScreenSkills
Staropramen
STV
Villa Maria

BAFTA Events in Asia

Champagne Taittinger
Macau International Film Festival
The Peninsula Hotel
Yu Holdings



Breakthrough China launch, in partnership with Yu Holdings

07.

STATEMENT OF TRUSTEES' RESPONSIBILITIES AND ANNUAL ACCOUNTS 2019

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Report of the Trustees and the Financial Statements in accordance with applicable law and regulations.

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

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

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

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

Provision of Information to Auditors

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

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

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

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



Dame Pippa Harris DBE
Trustee of the Academy

7 July 2020



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

Opinion

We have audited the Financial Statements of the British Academy of Film and Television Arts for the year ended 31 December 2019, which comprise the Consolidated Statement of Financial Activities (SOFA), the Consolidated and Charity Balance Sheets, the Consolidated Cash Flow Statement 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).

In our opinion, the Financial Statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2019 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

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.

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:

- the parent company has not kept adequate accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent company's 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 36, 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. This description forms part of our Auditor's Report.

Use of our Report

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

N. Hashemi

Naziar Hashemi Senior Statutory Auditor

For and on behalf of:

Crowe U.K. LLP
Statutory Auditor
St Bride's House
10 Salisbury Square
London EC4Y 8EH

9 July 2020



CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)

For the year ended 31 December 2019 (incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2019 £'000	Restricted Funds 2019 £'000	Endowment Funds 2019 £'000	Total Funds 2019 £'000	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total Funds 2018 £'000
INCOME FROM									
Donations and legacies									
Grants and donations	3	2,415	542	2,423	5,380	1,388	166	5,576	7,130
Charitable activities									
Awards		6,833	-	-	6,833	6,277	-	-	6,277
Archive, heritage and exhibitions		-	-	-	-	-	13	-	13
Learning and new talent		548	363	-	911	519	445	-	964
		7,381	363	-	7,744	6,796	458	-	7,254
Other trading activities									
Membership subscriptions		2,481	-	-	2,481	2,279	-	-	2,279
Income from hiring		2,327	-	-	2,327	3,728	-	-	3,728
Productions		1,794	-	-	1,794	1,492	-	-	1,492
Corporate partnerships		107	-	-	107	84	-	-	84
Other commercial activities		318	-	-	318	246	-	-	246
		7,027	-	-	7,027	7,829	-	-	7,829
Investment income		66	-	-	66	46	-	-	46
Other income		306	-	-	306	194	-	-	194
TOTAL INCOME	18	17,195	905	2,423	20,523	16,253	624	5,576	22,453

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA) CONT.

For the year ended 31 December 2019 (incorporating an income and expenditure account)

	Notes	Unrestricted Funds 2019 £'000	Restricted Funds 2019 £'000	Endowment Funds 2019 £'000	Total Funds 2019 £'000	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total Funds 2018 £'000
EXPENDITURE ON									
Raising funds									
Grants and donations		293	-	-	293	168	-	-	168
BAFTA 195 fundraising		636	34	-	670	727	116	-	843
Membership services		500	-	-	500	539	-	-	539
Hiring		2,546	-	-	2,546	2,821	-	-	2,821
Productions		2,104	-	-	2,104	1,742	-	-	1,742
Other commercial activities		531	-	-	531	447	-	-	447
	4	6,610	34	-	6,644	6,444	116	-	6,560
Charitable activities									
Awards		5,785	-	-	5,785	5,338	-	-	5,338
Archive, heritage and exhibitions		402	1	-	403	413	13	-	426
Learning and new talent		2,611	333	-	2,944	2,557	435	-	2,992
	4	8,798	334	-	9,132	8,308	448	-	8,756
TOTAL EXPENDITURE	4	15,408	368	-	15,776	14,752	564	-	15,316
NET INCOME BEFORE INVESTMENTS		1,787	537	2,423	4,747	1,501	60	5,576	7,137
OTHER RECOGNISED GAINS/(LOSSES)									
Gain/(losses) on investments	12	-	14	-	14	(5)	(10)	-	(15)
NET INCOME		1,787	551	2,423	4,761	1,496	50	5,576	7,122
Transfers between funds		405	2,018	(2,423)	-	4,961	615	(5,576)	-
NET MOVEMENT ON FUNDS		2,192	2,569	-	4,761	6,457	665	-	7,122
Total funds brought forward		15,264	2,043	-	17,307	8,807	1,378	-	10,185
TOTAL FUNDS CARRIED FORWARD	18	17,456	4,612	-	22,068	15,264	2,043	-	17,307

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities. The notes on pages 43 to 59 form part of these Financial Statements.

CONSOLIDATED AND CHARITY BALANCE SHEETS

As at 31 December 2019, company registration no. 00617869

	Notes	Group 2019 £'000	Group 2018 £'000	Charity 2019 £'000	Charity 2018 £'000 <i>Restated*</i>
Fixed assets					
Intangible	11	1	12	1	12
Tangible	11	8,462	3,609	8,288	3,602
Investments	12A	2,495	5,801	2,495	5,801
Investments in subsidiaries	12C,D,E	-	-	385	385
Total fixed assets		10,958	9,422	11,169	9,800
Current assets					
Stocks		28	39	3	16
Debtors	13	8,320	8,135	6,982	5,534
Cash at bank		8,896	5,789	5,476	1,834
Total current assets		17,244	13,963	12,461	7,384
Liabilities					
Amounts falling due within one year	14	(6,134)	(6,078)	(4,911)	(4,110)
Net current assets		11,110	7,885	7,550	3,274
Total assets less current liabilities		22,068	17,307	18,719	13,074
Net assets		22,068	17,307	18,719	13,074
Represented by:					
Restricted funds	18	4,612	2,043	4,612	2,043
Endowment funds	18	-	-	-	-
Unrestricted funds					
General funds	18	2,634	2,266	(715)	(1,966)
Designated funds	18	14,822	12,998	14,822	12,997
		22,068	17,307	18,719	13,074

The net income/(expense) for the financial year shown in the Financial Statements of the parent charity was £5,645k (2018: £6,848k). The notes on pages 43 to 59 form part of these Financial Statements.

* Charity 2018 funds have been restated to include a transfer of £1,339m from general funds to designated funds omitted from the previous Financial Statements to 31 December 2018. General funds have been restated from £(627)k to £(1,966)k and designated funds have been restated from £11,658k to £12,997k. No restatement of Group funds is required.

Approved and authorised for issue by the Board of the British Academy of Film and Television Arts on 7 July 2020, and signed on its behalf by:

Dame Pippa Harris DBE
Trustee of the Academy

CONSOLIDATED CASH FLOW STATEMENT, 31 DECEMBER 2019

	Notes	2019 £'000	2018 £'000
a) Cash flows from operating activities:			
Net cash provided by operating activities	b.	4,746	3,063
Cash flows from investing activities:			
Dividends, interest and rents from investments		66	46
Proceeds from the sale of property, plant and equipment		26	-
Purchase of property, plant and equipment		(5,049)	(2,321)
Proceeds from the sale of investments		3,370	3,013
Purchase of investments		(52)	(4,688)
Net cash used in investing activities		(1,639)	(3,950)
Change in cash and cash equivalents in the reporting period		3,107	(887)
Cash and cash equivalents at the beginning of the reporting period		5,789	6,676
Cash and cash equivalents at the end of the reporting period	c.	8,896	5,789
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)		4,747	7,137
Adjustments for:			
Depreciation charges		136	143
Fees on investments		2	4
Dividends, interest and rents from investments		(66)	(46)
Loss on the sale of fixed assets		45	2
Decrease in stocks		11	13
(Increase) in debtors		(185)	(3,909)
Increase/(decrease) in creditors		56	(281)
Net cash provided by operating activities		4,746	3,063
c) Analysis of cash and cash equivalents			
Cash in hand		8,896	5,789

NOTES TO THE FINANCIAL STATEMENTS

1. CHARITY INFORMATION

The charity is a company limited by guarantee (registered number 00617869), which is incorporated and domiciled in the UK. The address of the registered office is 195 Piccadilly, London W1J 9LN. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

2. ACCOUNTING POLICIES

The following are the accounting policies adopted for the preparation of the Financial Statements.

Basis of Preparation

The Financial Statements have been prepared in accordance with the Charities SORP (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.

BAFTA 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

Since year end, the impact of Covid-19 on operations has been significant. The trustees have prepared updated forecasts and projections based on a number of potential scenarios to reflect reduced income, minimised cost base and various risks related to the progress of the 195 Piccadilly capital redevelopment project and our ability to deliver other crucial activity. In all scenarios, BAFTA has adequate resources in the form of cash and cash invested reserves to continue its operations, albeit at a potentially reduced level. It is, however, difficult to determine the assumptions that will prove to be most appropriate and therefore an element of uncertainty exists.

After reviewing the forecasts and projections for the company, at the time of approving these financial statements, the trustees have a reasonable expectation that BAFTA has adequate resources to continue in operational existence for at least the next 12 months. The trustees, therefore, consider it appropriate to continue to adopt the going concern basis in the preparation of these Financial Statements. Further detail is provided in the Financial Review on pages 23–27.

Group Financial Statements

These Group Financial Statements consolidate the results of the charity, including its branches in Scotland and Wales, and its wholly-owned subsidiaries, 195 Piccadilly 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. Expendable endowment funds are capital funds gifted to the charity where there is no requirement to spend or apply the capital unless, or until, the trustees decide to do so. If the trustees decide to spend the capital gift then the relevant funds become unrestricted or restricted funds in line with the terms of the original capital gift.

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:

1. 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;
2. 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;
3. 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. In particular, donation income is accrued where entitlement occurs as a result of a Deed of Covenant existing at the reporting date. Otherwise, grants and donations are recognised when they become receivable;
4. Annual membership subscriptions are accounted for on an accruals basis;
5. 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.

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 45-46). Where costs cannot be directly attributed to particular headings, they are allocated to activities on a basis consistent with the use of resources:

- 1. Building and facilities costs are allocated on the basis of the use of the building;
- 2. Other overhead areas are allocated on the basis of employee time.

Raising 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 Activites

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 recognised within income and expenditure. At the balance sheet date, investment assets held at fair value through income and expenditure for both the Group and Charity were £143k (2018: £122k). 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 (included within furniture and equipment)	33.3% straight line

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.

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

3. VOLUNTARY INCOME

	2019 £'000	2018 £'000
GRANTS AND DONATIONS		
Grant funding in the branches	98	84
Donations	5,282	7,046
	5,380	7,130

4. TOTAL EXPENDITURE

	Direct Costs £'000	Support Costs £'000	2019 Total £'000	2018 Total £'000
RAISING FUNDS				
Costs of generating voluntary income				
Fundraising and donations	213	80	293	168
BAFTA 195 fundraising	475	195	670	843
Activities to generate funds including cost of goods				
Membership subscriptions	164	336	500	539
Income from hiring	1,749	797	2,546	2,821
Productions	2,049	55	2,104	1,742
Other commercial	495	36	531	447
Total cost of generating funds	5,145	1,499	6,644	6,560
CHARITABLE ACTIVITIES				
Awards ceremonies	4,019	1,001	5,020	4,430
Commercial sponsorship	612	153	765	908
Total Awards	4,631	1,154	5,785	5,338
Archive, heritage and exhibitions	263	140	403	426
Learning and new talent	1,936	1,008	2,944	2,992
Total charitable activities	6,830	2,302	9,132	8,756
TOTAL EXPENDITURE	11,975	3,801	15,776	15,316

5. SUPPORT COSTS

	Personnel £'000	Premises £'000	Administration £'000	Finance and Professional £'000	Governance £'000	Other £'000	2019 Total £'000	2018 Total £'000
Generating incoming resources	319	741	175	98	67	99	1,499	1,501
Charitable expenditure								
Awards ceremonies	424	130	137	67	89	154	1,001	963
Commercial sponsorship	68	19	20	10	14	22	153	198
Archive, heritage and exhibitions	56	20	21	10	11	22	140	160
Learning and new talent	326	292	132	68	67	123	1,008	1,035
Total charitable expenditure	874	461	310	155	181	321	2,302	2,356
TOTAL SUPPORT COSTS	1,193	1,202	485	253	248	420	3,801	3,857
2018 Total	1,236	1,089	520	111	309	592	3,857	

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 BAFTA Piccadilly.

6. OPERATING COSTS

	2019 £'000	2018 £'000
NET INCOME FOR THE YEAR IS STATED AFTER CHARGING		
Depreciation charge for the year		
Owned assets	136	143
Loss on disposal of fixed assets	71	2
Operating lease rentals		
Leasehold property	351	467
Plant and machinery	8	15
Auditors		
Fees payable to the charity's auditors for the audit of the charity's annual accounts	31	30
The audit of the charity's subsidiaries pursuant to legislation	14	13
TOTAL AUDIT FEES	45	43
Tax services	6	6
TOTAL NON-AUDIT FEES	6	6

7. TRUSTEES

Only the outgoing Deputy Chair received reimbursement of travel, accommodation and administrative expenses in 2019, totalling £3,479.70 (2018: £429). No other council member received reimbursement of travel and accommodation expenses during the year (2018: £Nil). No Council members or trustees received any remuneration during the year for their services to the charity (2018: £Nil).

8. RESULTS OF THE CHARITY

	2019 £'000	2018 £'000
Gross incoming resources	13,577	14,680
Gift Aid receivable *	4,365	3,935
Resources expended	(12,297)	(11,767)
NET INCOME/(EXPENSE) FOR THE YEAR	5,645	6,848

* In 2020, the charity expects to receive £3,468k in Gift Aid donations relating to profits earned by its trading subsidiaries in 2019 (2018: £4,365k), 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 a parent charity's group accounts unless a legal obligation to make the payment existed at the reporting date.

9. STAFF COSTS

	2019 no.	2018 no.
STAFF NUMBERS BY ACTIVITY		
The average monthly number of employees:		
Executive	2	2
Archive, heritage and exhibitions	8	8
Awards	8	8
BAFTA Cymru and BAFTA Scotland	11	10
Communications	8	8
Corporate partnerships	5	5
Finance	7	7
Fundraising	5	4
Hospitality	51	56
IT/Technical	8	7
Learning and new talent	9	9
Membership	4	4
Other	5	5
Production	9	9
	140	142

	2019 £'000	2018 £'000
Staff Costs		
Wages and salaries	4,152	4,392
Social security costs	404	405
Other pension costs	273	265
	4,829	5,062

	2019 no.	2018 no.
The number of employees whose emoluments amounted to more than £60,000 in the year		
£60,001 - £70,000	1	2
£70,001 - £80,000	2	1
£80,001 - £90,000	4	2
£90,001 - £100,000	1	1
£100,001 - £110,000	-	1
£110,001 - £120,000	1	-
£120,001 - £170,000	-	-
£170,001 - £180,000	1	-
£180,001 - £190,000	1	1
£190,001 - £220,000	-	-
£200,001 - £210,000	-	1
	11	9

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

For the above employees, employer’s National Insurance contributions of £133k (2018: £121k) were made and employer’s contributions totalling £77k (2018: £65k) were made to a Group Personal Pension Scheme.

Redundancy costs totalling £87k (2018: £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 £439k (2018: £469k).

10. TAXATION

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

11. TANGIBLE FIXED ASSETS

	Assets in the course of construction £'000	Leasehold Improvements £'000	Technical Equipment £'000	Furniture & Equipment £'000	Total Tangible Assets £'000	Total Intangible Assets £'000
GROUP						
Cost						
1 January 2019	3,218	1,396	325	722	5,661	67
Transfers	-	-	-	-	-	-
Additions	4,814	108	12	115	5,049	-
Disposals	-	(1,135)	(214)	(254)	(1,603)	-
31 December 2019	8,032	369	123	583	9,107	67
Depreciation						
1 January 2019	-	1,160	285	607	2,052	55
Transfers	-	-	-	-	-	-
Charged in the year	-	48	11	66	125	11
Disposals	-	(1,102)	(201)	(229)	(1,532)	-
31 December 2019	-	106	95	444	645	66
Net book value						
31 December 2019	8,032	263	28	139	8,462	1
31 December 2018	3,218	236	40	115	3,609	12

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
CHARITY						
Cost						
1 January 2019	3,218	1,396	199	702	5,515	67
Transfers	-	-	-	-	-	-
Additions	4,814	-	-	13	4,827	-
Disposals	-	(1,135)	(96)	(244)	(1,475)	-
31 December 2019	8,032	261	103	471	8,867	67
Depreciation						
1 January 2019	-	1,160	165	588	1,913	55
Transfers	-	-	-	-	-	-
Charged in the year	-	21	8	45	74	11
Disposals	-	(1,102)	(87)	(219)	(1,408)	-
31 December 2019	-	79	86	414	579	66
Net book value						
31 December 2019	8,032	182	17	57	8,288	1

The Group and the charity had capital commitments of £1,928k at the balance sheet date (2018: £1,700k) in respect of expenditure on the BAFTA 195 redevelopment project.

12. FIXED ASSET INVESTMENTS

(A) GROUP AND CHARITY INVESTMENTS

	2019 £'000	2018 £'000
COMMERCIAL INVESTMENTS		
Value of investment portfolio brought forward	130	784
Fund movements		
Purchases at cost	32	37
Disposal proceeds	(26)	(672)
Revaluations (incl. fees)	(2)	(4)
Unrealised gains/(losses)	14	(15)
Total fund movements	18	(654)
MARKET VALUE AT 31 DECEMBER	148	130

	2019 £'000	2018 £'000
MIXED-TERM CASH DEPOSITS		
Value of cash deposits brought forward	5,671	3,361
Fund movements		
Deposits matured during the year	(3,344)	(2,341)
Deposits placed during the year	-	4,641
Net movement	(3,344)	2,300
Interest earned	20	10
MARKET VALUE AT 31 DECEMBER	2,347	5,671
Historical cost of portfolio	2,394	5,694

	Quoted Investments £'000	Cash Deposits £'000	2019 Total £'000
Investment assets in the UK	111	2,352	2,463
Investment assets outside the UK	32	-	32
	143	2,352	2,495
The following individual holdings represented more than 5% value of the total portfolio			2019 Total £'000
Santander Deposit Account			
Nationwide Deposit Account (1)			1,024,239
Nationwide Deposit Account (2)			1,323,222

Since the year end, Covid-19 has impacted world financial markets causing dramatic swings in valuation and an overall reduction in value. The investments held by BAFTA are defensive in nature and have held up well as the majority (94% as at 31 December 2019) are held in cash or cash equivalents.

(B) INVESTMENTS IN SUBSIDIARIES

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 BAFTA.
BAFTA Media Technology Limited (incorporated in the UK) Company no. 06226648	Ordinary	100% (indirect) ¹	Develops software to be used in the processes of BAFTA and commercialises that software externally once development is complete.
195 Piccadilly Limited (incorporated in the UK) Company no. 08275569	Ordinary	100% (indirect) ²	Manages the hiring and hospitality business at BAFTA 195 in 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 2019, the aggregate amount of BAFTA Management Limited’s assets, liabilities and share capital and reserves was:

	2019 £'000	2018 £'000
Current assets	5,751	6,212
Creditors: amounts falling due within one year	(1,898)	(2,474)
Net assets	3,853	3,738
Represented by		
Share capital	385	385
Reserves	3,468	3,353

BAFTA Management Limited’s trading results for the year, as extracted from the audited Financial Statements, are summarised below:

	2019 £'000	2018 £'000
Turnover	6,124	5,664
Cost of sales	(2,035)	(1,624)
Gross profit	4,089	4,040
Administrative expenses	(634)	(692)
Operating profit	3,455	3,348
Interest payable	-	-
Interest receivable	13	4
Result on ordinary activities before and after taxation	3,468	3,352

In 2020, the charity expects to receive £3,468k in Gift Aid donations relating to profits earned by BAFTA Management Limited in 2019 (2018: £3,352k).

(D) 195 PICCADILLY LIMITED

At 31 December 2019, the aggregate amount of 195 Piccadilly Limited’s assets, liabilities and share capital and reserves was:

	2019 £'000	2018 £'000
Tangible fixed assets and investments	174	6
Current assets	580	1,890
Creditors: amounts falling due within one year	(942)	(883)
Net assets	(188)	1,013
Represented by		
Share capital	-	-
Reserves	(188)	1,013

195 Piccadilly Limited’s trading results for the year, as extracted from the audited Financial Statements, are summarised below:

	2019 £'000	2018 £'000
Turnover	2,406	3,827
Cost of sales	(1,687)	(2,017)
Gross profit	719	1,810
Administrative expenses	(912)	(803)
Operating (loss)/profit	(193)	1,007
Interest payable	-	-
Interest receivable	4	6
Result on ordinary activities before and after taxation	(189)	1,013

In 2020, the charity expects to receive £Nil in Gift Aid donations from 195 Piccadilly Limited due to it being loss-making for the period under review (2018: 1,013k).

(E) BAFTA MEDIA TECHNOLOGY LIMITED

At 31 December 2019, the aggregate amount of BAFTA Media Technology Limited’s assets, liabilities and share capital and reserves was:

	2019 £'000	2018 £'000
Current assets	109	84
Creditors: amounts falling due within one year	(426)	(603)
Net assets	(317)	(519)
Represented by		
Share capital	-	-
Reserves	(317)	(519)

BAFTA Media Technology Limited’s trading results for the year, as extracted from the audited Financial Statements, are summarised below:

	2019 £'000	2018 £'000
Turnover	627	236
Cost of sales	(209)	(31)
Gross profit	418	205
Administrative expenses	(201)	(346)
Operating profit/(loss)	217	(141)
Interest payable	(15)	(15)
Interest receivable	-	-
Result on ordinary activities before and after taxation	202	(156)

In 2020, the charity expects to receive £Nil in Gift Aid donations from BAFTA Media Technology Limited until it has cleared its negative reserves resulting from accumulated historic losses (2018: £Nil).

13. DEBTORS

	Group 2019 £'000	Group 2018 £'000	Charity 2019 £'000	Charity 2018 £'000
Trade debtors	1,150	2,545	562	150
Other debtors	21	23	16	21
Other taxation and social security costs	351	-	9	-
Prepayments and accrued income	6,798	5,567	6,395	5,363
	8,320	8,135	6,982	5,534

14. CREDITORS

	Group 2019 £'000	Group 2018 £'000	Charity 2019 £'000	Charity 2018 £'000
Amounts falling due within one year:				
Trade creditors	913	809	736	512
Other creditors	23	67	387	407
Other taxation and social security costs	154	496	118	169
Amounts owed to Group undertakings	-	-	723	1,021
Accruals and deferred income	5,044	4,706	2,947	2,001
	6,134	6,078	4,911	4,110

15. DEFERRED INCOME

	2019 £'000	2018 £'000
Balance at 1 January 2019	3,989	4,090
Amount released to incoming resources	(3,989)	(4,090)
Amount deferred in the year	3,590	3,989
MARKET VALUE AT 31 DECEMBER 2019	3,590	3,989

Deferred income comprises income from annual membership subscriptions, which extend into 2020, and income in respect of sponsorship and partnerships, entries, tickets and deposits relating to our 2020 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 2019, there were 8,047 (2018: 7,785) members.

17. RELATED PARTY TRANSACTIONS

BAFTA Group intercompany balances as at 31 December 2019 are shown below:

	2019 Service Charge £'000	2019 Other £'000	2019 Total £'000	2018 Total £'000
BAFTA (The Charity)				
BAFTA Management Ltd	609	(2,211)	(1,602)	(1,536)
195 Piccadilly Ltd	487	35	522	(19)
BAFTA Media Technology Ltd	13	344	357	534
Total	1,109	(1,832)	(723)	(1,021)
BAFTA Management Ltd				
BAFTA (The Charity)	(609)	2,211	1,602	1,536
195 Piccadilly Ltd	-	14	14	17
BAFTA Media Technology Ltd	-	42	42	52
Total	(609)	2,267	1,658	1,605
195 Piccadilly Ltd				
BAFTA (The Charity)	(487)	(35)	(522)	19
BAFTA Management Ltd	-	(14)	(14)	(17)
BAFTA Media Technology Ltd	-	-	-	-
Total	(487)	(49)	(536)	2
BAFTA Media Technology Ltd				
BAFTA (The Charity)	(13)	(344)	(357)	(534)
BAFTA Management Ltd	-	(42)	(42)	(52)
BAFTA Media Technology Ltd	-	-	-	-
Total	(13)	(386)	(399)	(586)

A service charge of £609k (2018: £684k) was charged by BAFTA to BAFTA Management Limited, representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other transactions made in the normal course of business 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, all of which will be repaid in full during 2020. No amounts were written off during the year.

In 2020, the charity expects to receive £3,468k in Gift Aid donations relating to profits earned by BAFTA Management Limited in 2019 (2018: £3,352k).

A service charge of £487k (2018: £524k) was charged by BAFTA to 195 Piccadilly Limited, representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other transactions made in the normal course of business may include insurance, rent, auditor’s remuneration, and charges for the charity’s usage of hospitality and events facilities at BAFTA 195, all of which will be repaid in full during 2020. No amounts were written off during the year.

In 2020, the charity expects to receive £Nil in Gift Aid donations from 195 Piccadilly Limited, due to it being loss-making for the period under review (2018: 1,013k).

A service charge of £13k (2018: £29k) was charged by BAFTA to BAFTA Media Technology Limited, representing its portion of Group overheads managed centrally within BAFTA. This item was outstanding in full at the balance sheet date.

Other transactions made in the normal course of business may include rent, auditor’s remuneration, payroll costs and charges for software support and development. Interest is being charged on the outstanding intercompany balance, on an arm’s length basis, at 3% until BAFTA Media Technology begins generating operating profits and is able to repay the balance.

In 2020, the charity expects to receive £Nil in Gift Aid donations from BAFTA Media Technology Limited, until it has cleared its negative reserves resulting from accumulated historic losses (2018: £Nil).

The charity received aggregate donations from trustees in 2019, totalling £160k (2018: £150k). These were in support of the 195 redevelopment campaign and were received without conditions or restrictions.

18. FUNDS

		1 January 2019 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2019 £'000
Restricted Funds							
Learning and new talent	i	301	363	(333)	-	14	345
Archive, heritage and exhibitions		3	-	(1)	-	-	2
Fixed Assets – 195	ii	-	-	-	4,265	-	4,265
Building	iii	1,739	542	(34)	(2,247)	-	-
		2,043	905	(368)	2,018	14	4,612
Designated Funds							
Learning and new talent	v	284	-	(190)	110	-	204
Fundraising	iv	7	-	(111)	304	-	200
Archive, heritage and exhibitions		37	-	(32)	-	-	5
Fixed Assets – general	vi	403	-	-	28	-	431
Fixed Assets – 195	vi	3,218	-	-	549	-	3,767
Building	vii	9,049	-	(183)	1,349	-	10,215
		12,998	-	(516)	2,340	-	14,822
Endowment Funds	viii						
Building – Unrestricted		-	405	-	(405)	-	-
Building – Restricted		-	2,018	-	(2,018)	-	-
		-	2,423	-	(2,423)	-	-
General Funds		2,266	17,195	(14,893)	(1,935)	-	2,634
CONSOLIDATED FUNDS		17,307	20,523	(15,776)	-	14	22,068

18. FUNDS (CONT.)

Restricted Funds

- i. The restricted Learning & New Talent category represents a variety of funds that support the charity’s Learning and new talent programme. Funds of note include:

BAFTA Kids – comprised of a variety of donations from individuals in support of BAFTA’s work with school children, including a project with Place2Be, the children’s mental well-being charity, promoting good mental well-being and raising aspirations.

Scholarships programme – representing a combination of investment assets transferred to BAFTA on the merger with The David Lean BAFTA Foundation, the proceeds from which, alongside donations received from a range of individual and corporate donors, are committed to assisting talented people in need of financial support to study post-graduate courses in film, games or television.
- ii. The restricted Fixed Asset category represents tangible fixed assets in the course of construction and are therefore not readily available for spending.
- iii. The restricted Building category represents funds that support future investment in the redevelopment of the charity’s premises, to enable BAFTA 195 to remain as its long-term home.

Designated Funds

- iv. The designated Learning & New Talent category represents a single fund that supports activity within the charity’s Learning & New Talent programme.
- v. The designated Fundraising category currently includes two distinct 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 event, 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 film, games and television.
- vi. The designated Fixed Asset categories represent both tangible and intangible fixed assets which are used to carry out the charity’s activities and are, therefore, not readily available for spending.
- vii. The designated Building category represents funds that support future investment in the redevelopment of the charity’s premises, to enable BAFTA 195 to remain as its long-term home.

Endowment Funds

- viii. The Building endowment fund categories represent expendable endowment funds received in support of future investment in the redevelopment of the charity’s premises:

Building (Unrestricted) – expendable endowment funds which may be applied to any of the charity’s objects. The trustees have approved the conversion of all such endowments received in the year to unrestricted income funds, as they deem that it will be in the charity’s best interests to apply these funds as part of the 195 building redevelopment. These funds have, therefore, subsequently been designated to that purpose and added to the designated Building fund (vii).

Building (Restricted) – expendable endowment funds which are restricted to the costs of the BAFTA 195 redevelopment. The trustees have approved the conversion of all such endowments received in the year to restricted income funds, as they deem that it will be in the charity’s best interests to apply these funds as part of the 195 building redevelopment. They are now part of the restricted Building fund (iii).

18. FUNDS (CONT.)

	1 January 2018 £'000	Incoming £'000	Outgoing £'000	Transfers £'000	Gains/Losses £'000	31 December 2018 £'000
Restricted Funds						
Learning and new talent	301	445	(435)	-	(10)	301
Archive, heritage and exhibitions	3	13	(13)	-	-	3
Building	1,074	166	(116)	615	-	1,739
	1,378	624	(564)	615	(10)	2,043
Designated Funds						
Learning and new talent	187	-	(29)	126	-	284
Fundraising	126	56	-	(175)	-	7
Archive, heritage and exhibitions	28	-	(46)	55	-	37
Fixed Assets – general	-	-	-	403	-	403
Fixed Assets – 195	-	-	-	3,218	-	3,218
Building	4,728	-	(229)	4,550	-	9,049
	5,069	56	(304)	8,177	-	12,998
Endowment Funds						
Building – Unrestricted	-	615	-	(615)	-	-
Building – Restricted	-	4,961	-	(4,961)	-	-
	-	5,576	-	(5,576)	-	-
General Funds	3,738	16,197	(14,448)	(3,216)	(5)	2,266
CONSOLIDATED FUNDS	10,185	22,453	(15,316)	-	(15)	17,307

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets & Investments £'000	Net Current Assets £'000	2019 Total £'000	Fixed Assets & Investments £'000	Net Current Assets £'000	2018 Total £'000
Restricted Funds						
Learning and new talent	148	197	345	130	171	301
Archive, heritage and exhibitions	-	2	2	-	3	3
Fixed Assets – 195	4,265	-	4,265	-	-	-
Building	-	-	-	1,739	-	1,739
	4,413	199	4,612	1,869	174	2,043
Designated Funds						
Learning and new talent	-	204	204	-	284	284
Fundraising	-	200	200	-	7	7
Archive, heritage and exhibitions	-	5	5	-	37	37
Fixed Assets – general	431	-	431	403	-	403
Fixed Assets – 195	3,767	-	3,767	3,218	-	3,218
Building	2,347	7,868	10,215	3,932	5,117	9,049
	4,198	8,277	14,822	7,553	5,445	12,998
Endowment Funds	-	-	-	-	-	-
General Funds	-	2,634	2,634	-	2,266	2,266
NET ASSETS	10,958	11,110	22,068	9,422	7,885	17,307

20. COMMITMENTS UNDER OPERATING LEASES

At 31 December 2019, the Group had annual commitments under non-cancellable operating leases as follows:

	2019 Property £'000	2019 Furniture & Equipment £'000	2018 Property £'000	2018 Furniture & Equipment £'000
Expiring within one year	874	8	351	8
Expiring in the second to fifth year	2,736	10	1,927	16
Expiring after five years	34,263	-	34,946	-
	37,873	18	37,224	24

£36,660k of the Property balance (2018: £37,118k) 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 was renewed in 2018 for a further 45 years. The license to BAFTA Management Limited continues for the foreseeable future.

21. PENSION COMMITMENT

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 £273k (2018: £265k). Contributions outstanding at the year-end amounted to £35k (2018: £10k).

22. ANTHONY ASQUITH FUND

The charity 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, 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 2019 and total funds carried forward at 31 December 2019 were as follows:

	2019 £'000
Balance at 1 January 2019	22
Net movement in funds	2
Balance at 31 December 2019	24

23. ALBERT CONSORTIUM

The charity is a member and treasurer to the BAFTA albert Consortium project, which aims to improve the carbon footprint of the film and television production industries and to raise awareness of the environmental impact of the production process. 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 2019 were as follows:

	2019 £'000
Balance at 1 January 2019	111
Net movement in funds	(57)
Balance at 31 December 2019	54
Other balance sheet creditors	39
Other balance sheet debtors	(229)
Total cash held 31 December 2019	(136)

24. NON-ADJUSTING POST-BALANCE SHEET EVENT

In March 2020, the World Health Organisation declared the Coronavirus a pandemic. The UK government’s restrictions imposed to control the spread of Coronavirus have had significant impact on the activities of the charity. In particular:

- closure of the hospitality operation at 194 Piccadilly;
- challenges presented in achieving a socially distanced work environment in which the 195 Piccadilly capital renovations could safely continue with minimal delay;
- changes to the timing and format of the Games, Television Craft and Television Award ceremonies;
- and changes to the means by which the charitable Learning and new talent programme is delivered.

While the scope and scale of these changes have been substantial at the date of signing, there have been no material impacts on the values of assets or liabilities recognised in these accounts.

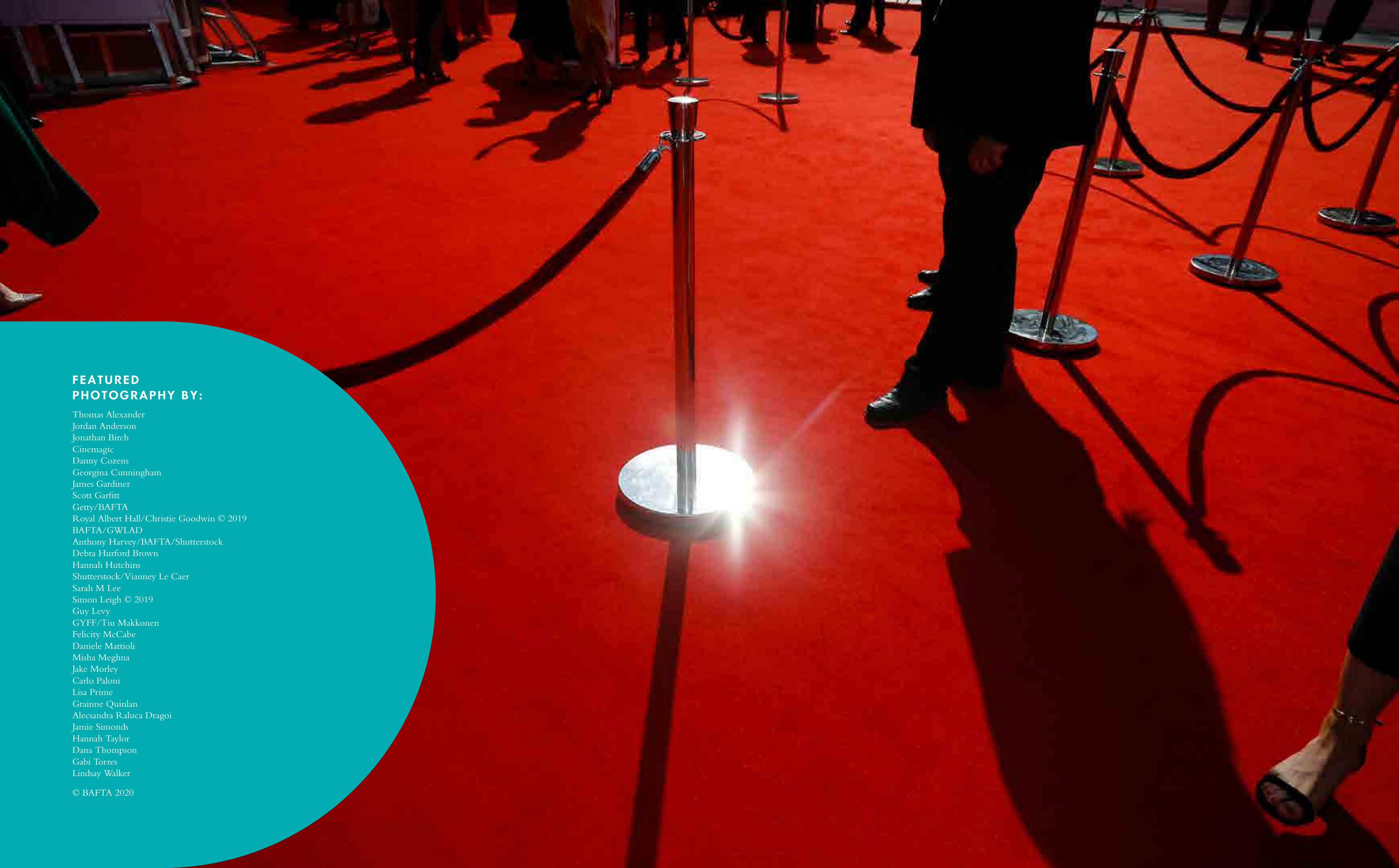
BAFTA SCOTLAND

	2019 £'000	2018 £'000
DETAILED INCOME AND EXPENDITURE ACCOUNT for the year ended 31 December 2019		
Income		
Grant funding	55	47
Membership subscriptions	104	91
Awards income	97	75
Events	16	25
	272	238
Expenditure		
Awards	103	89
Events	45	33
Personnel	156	141
Premises	7	7
Administrative	3	2
Expenses	13	13
Other	5	3
	332	288
Deficit before interest	(60)	(50)
Bank interest receivable	1	-
Deficit on ordinary activities	(59)	(50)
Corporate revenue (incl. in BAFTA Management Ltd)	19	19
RESULT FOR THE YEAR	(40)	(31)

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

BAFTA CYMRU

	2019 £'000	2018 £'000
DETAILED INCOME AND EXPENDITURE ACCOUNT for the year ended 31 December 2019		
Income		
Grant funding	43	37
Membership subscriptions	63	55
Awards income	66	52
Events	29	36
	201	180
Expenditure		
Awards	97	94
Events	38	41
Personnel	158	158
Premises	7	8
Administrative	7	8
Expenses	20	18
Other	5	5
	332	332
Deficit before interest	(131)	(152)
Bank interest receivable	-	-
Deficit on ordinary activities	(131)	(152)
Corporate revenue (incl. in BAFTA Management Ltd)	100	100
RESULT FOR THE YEAR	(31)	(52)



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