



ANNUAL REPORT & ACCOUNTS 2025

WELCOME

As a leading screen arts academy, an arts charity, an Awards body and a membership organisation, BAFTA sits at the crossroads of one of the fastest moving sectors in the creative industries. In 2025, creative innovation remained strong both in terms of cultural and economic impact. This was offset by the uncertainty of the wider economic landscape and further consolidation within the screen sector.

In the UK TV sector, 2025 was a huge year for structural change and consolidation, causing financial precarity for the freelance community and for independent production companies. A cautious commissioning environment in unscripted genres created challenges for unscripted producers, who are experiencing a trifecta of tight budgets, small margins and poor rights retention. However, recent industry data suggests a slightly improved outlook for those working in scripted genres.

The games sector saw continued consolidation this year, with an unprecedented number of layoffs and studio closures, which began in 2024 and continued throughout 2025. On the upside, we have seen a welcome increase in the number of small and innovative indies, many of which have been recognised in the BAFTA Games Awards. The UK games market also saw its strongest growth since the pandemic this year, up 7.4%, to £5.4bn.

The UK remains a world-leading centre for film and TV production. According to official BFI statistics, film and high-end TV production spend in the UK was £6.8bn in 2025 a 22% increase on 2024's first reported figures, demonstrating how the sector has regained solid momentum since Covid and continues to contribute significantly to the

UK economy. The continuing challenge is achieving resilience in scale in an industry dominated by economic uncertainty and IP erosion.

Challenging market forces in all three sectors are not abstract issues for our members, and it is important to acknowledge that many members face economic instability, a shifting marketplace, job insecurity and the impact of AI, particularly those in entry roles. And yet, despite it all, creatives and practitioners in film, games and TV continue to push the boundaries of storytelling; entertaining, informing, delighting and stimulating audiences and game players across the globe.

OUR WORK IS VITAL

The current landscape means the work that we do as a leading screen arts academy to inspire, support and celebrate talent, and to level the playing field for people entering our industries, is more important than ever before.

In 2025, we worked hard to provide our members and the wider screen arts community with the development and tools they need to sustain resilient, agile careers in the current climate, and be ready for the future.



Demi Moore at the EE BAFTA Film Awards

This is about embracing change and helping people to navigate the shifts within our industries, to adapt and innovate. Mentoring sits at the heart of our career development programmes. Networking events and mixers provide opportunity for lasting connections, community and a sense of belonging. And financial support from BAFTA, via our bursaries and scholarships kick-starts careers across the screen sector.

Our purpose and vision are to make the screen arts the best they can be, to ensure the sector is accessible and welcoming to all – not only to level the playing field, but also because we need stories from all parts of society to enrich the cultural landscape and to give the public the stories they care about.

In 2024, BAFTA adopted a new Impact Strategy to deliver on this purpose and vision, and 2025 was the first year of a five-year commitment to deliver that strategy using an iterative approach.

2025 was a year of transition, in which we:

- + Conducted a major governance review to ensure our policies and non-executive structure are future proofed and align with our executive goals;
- + Relaunched the BAFTA Membership Council with a clearer purpose and mission to represent the interests of our members;
- + Reviewed all BAFTA talent programmes to ensure scalability and impact;
- + Restructured our partnerships framework to ensure ‘always on’ outreach to our partners and sponsors;
- + Redesigned our organisational structure to focus more clearly on our Impact Strategy;
- + Appointed a new Board for our sustainability business, BAFTA Albert;
- + Adjusted our operational rhythm to reflect the cadence of the screen industries, starting our strategic year in October.

This year was about laying the groundwork to ensure we are a scalable organisation that has the resilience to drive impact across the screen industries. Why scale? So we can deliver our purpose and impact to more people, more positively, more of the time.

And we should not forget our business as usual. In 2025, BAFTA delivered six Awards ceremonies celebrating exceptional film, games and TV in England, Scotland and Wales. And we increased our digital audience, achieving our biggest ever reach on social, with more than 332m views of our video content on @BAFTA channels this year.¹

We also diversified our membership to align with our DEI ambitions, achieving new membership targets for minority ethnic groups, Deaf, Disabled and Neurodivergent people and LGB+ people.²

None of this would be possible without our brilliant Board of Trustees, Committees and Advisory groups, all of whom give their talent and time freely to BAFTA. In 2025:

- + We welcomed Lee Walters as Chair of BAFTA Cymru;
- + BAFTA North America announced new Board members Julia Bianco Schoeffling, Niels Swinkels, Siobhan Reddy and Rochelle Rose, while Sally Haddershaw stepped into the role of Deputy Chair, succeeding Elliot Knight, and subsequently joined the BAFTA Board of Trustees;
- + Suzi Brennan was appointed Chair of the Audit & Risk Committee and joined the BAFTA Board of Trustees;
- + Hilary Rosen was elected Deputy Chair of the BAFTA Board of Trustees;
- + Emily Stillman was appointed Chair of the Film Committee and joined the BAFTA Board of Trustees;
- + Rosemary Leith joined the Finance & Commercial Committee and the BAFTA Board of Trustees.

As an independent arts charity, we raise all our own money to fund our operations. This means we can only do what we do due to our remarkable network of members, trustees, committee members, partners and donors who give their time so generously or support our work financially because they believe in our charitable mission.

To you all, we say a heartfelt thank you.

With your continued support we can do more, making our industry a place where everyone can thrive, and everyone can tell their stories.

“This year was about laying the groundwork to ensure we are a scalable organisation that has the resilience to drive impact across the screen industries.”



Sara Putt
BAFTA Chair



Jane Millichip
BAFTA CEO

¹ @BAFTA channels on Instagram, TikTok, X, Facebook, LinkedIn and YouTube.
² LGB+ replaces LGBTQIA+ to reflect ONS census reporting.

CONTENTS

ABOUT US	5	REFERENCE & ADMINISTRATIVE DETAILS	88
WHAT WE DO	13	CHARITY DETAILS	89
WE CHAMPION	15	LEGAL ENTITY	89
WE CHANGE	28	REGISTER OF INTERESTS	90
WE CREATE	38	BAFTA ADVISERS	90
WE EQUIP	49	AUDITOR	90
WHAT’S NEXT	71	ANNUAL ACCOUNTS	91
HOW TO SUPPORT US	73	STATEMENT OF TRUSTEES’ RESPONSIBILITIES	92
SPONSORS, PARTNERS & DONORS	77	INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF BAFTA	93
FINANCIAL REVIEW	80	CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES	95
REVIEW OF THE FINANCIAL POSITION	81	CONSOLIDATED AND CHARITY BALANCE SHEETS	96
FINANCIAL POLICIES	84	CONSOLIDATED CASH FLOW STATEMENTS	98
STRUCTURE, GOVERNANCE & MANAGEMENT	85	NOTES TO THE FINANCIAL STATEMENTS	99
ORGANISATIONAL STRUCTURE	86		
GOVERNANCE OF BAFTA	86		
MANAGEMENT OF BAFTA	87		
FUNDS HELD AS CUSTODIAN	87		

ABOUT US

BAFTA ANNUAL REPORT & ACCOUNTS 2025



BAFTA exists to enrich the cultural landscape by championing exceptional talent and storytelling across film, games and TV.

As the UK’s leading screen arts academy, we unite our membership – more than 14,000 extraordinary creative minds – in a shared mission to level the playing field, drive meaningful progress, and inspire celebration of the screen arts that define our culture.

For 78 years, we have been a catalyst for change in the creative industries. Through our unparalleled professional network and cultural influence, we invest in emerging talent, convene industry leaders and champion the accessibility, inclusion and sustainability initiatives that are reshaping the screen arts for the better.

Our work as an independent arts charity extends far beyond our globally recognised Awards. We are actively removing barriers to opportunity, ensuring that talent from all backgrounds can thrive and contribute their unique voices to our cultural conversation. This commitment begins early; working with school children as young as seven to build essential creative skills and inspire the next generation to consider careers in the screen arts. We also advocate for underrepresented practitioners to join BAFTA as voting members and emerge as industry leaders.

From career development programmes, bursaries and scholarships to screenings and masterclasses, our year-round activities democratise access to industry expertise. Whether through our global headquarters in London or our offices in Cardiff, Glasgow, New York and Los Angeles, we support talent wherever it resides, creating pathways for diverse voices to be heard and celebrated.

Our Awards remain central to our purpose – recognising the outstanding storytellers and craftspeople whose work enriches our culture. Selected by industry peers through fair and transparent voting processes, BAFTA nominations and wins can be transformative, opening doors and elevating careers. These accolades don’t just celebrate excellence; they inspire audiences to discover new work and motivate creatives to push boundaries, creating stories that reflect the rich diversity of human experience.

Through togetherness, celebration, curiosity, positive impact and our commitment to striving for better, our vision is a world where the screen arts thrive at the heart of our cultural landscape – where people from all backgrounds have the opportunity to flourish and bring us the diverse, compelling stories we celebrate together.



OUR PURPOSE

ENRICH THE CULTURAL
LANDSCAPE. LEVEL
THE PLAYING FIELD.
DRIVE PROGRESS.
INSPIRE & CELEBRATE.

OUR VISION

WE ENVISION A WORLD WHERE THE
SCREEN ARTS THRIVE AT THE HEART
OF OUR CULTURAL LANDSCAPE &
PEOPLE FROM ALL BACKGROUNDS
THRIVE IN THE SCREEN INDUSTRIES,
BRINGING RICH AND DIVERSE STORIES
FOR US TO CELEBRATE.

OUR MISSION

TO CHAMPION,
CHANGE, CREATE
& EQUIP.



The anticipation grows as the EE BAFTA Film Awards gets underway

OUR VALUES

TOGETHERNESS

When we are united in a common purpose and working collaboratively with our members and partners, we achieve more.

CELEBRATION

We celebrate the work of our colleagues as well as our own, with mutual respect and recognition.

CURIOSITY

We grow through creative ideas and fresh thinking, so we encourage debate and courageous conversations. We create space to think, listen to others and ask questions.

POSITIVE IMPACT

The screen arts are a force for good. With a social conscience, we agitate for change that will help make the world a better place.

STRIVING FOR BETTER

We commit to deliver on our gold standard of excellence by speaking up and standing up, with compassion and empathy, for what we believe in, to be the best we can be.

OUR STRATEGIC OBJECTIVES

In 2025, we continued ‘business as usual’: shaping and championing the screen industries, equipping individual creatives, providing community for our members, recognising exceptional work through our Awards, providing opportunities for young people to develop their creativity and inspiring audiences. We also spent the year setting BAFTA up for future success – shoring up our organisation for the next five years with our Impact Strategy to scale the positive impact of our work.

We engage and grow our community of members through an exceptional year-round programme of masterclasses, Q&As, screenings and socials.
Our members are a diverse and engaged group who actively champion our mission to level the playing field, drive progressive industry practices and support and celebrate exceptional creativity wherever it is found.

We produce programmes and events, provide scholarships and bursaries that equip and enable talented individuals from all backgrounds and at every stage of their career or creativity. This approach is central to our talent development programmes, such as Breakthrough and Elevate, our industry screenings and events series, including our Green Light Season, our events for early and mid-career creatives, such as Guru Live and our Connect Forums, as well as our Young BAFTA programme.

We inspire members and the public through created and curated content, shining a spotlight on the amazing creative skills that are the powerhouse of the British and global screen arts through our world-renowned Awards ceremonies, best-in-class digital content and imagination-sparking events and exhibitions.

We deliver Awards that celebrate all we stand for: championing the breadth of talent from all backgrounds across film, games and TV, and the power of creativity to be a positive force for good.

We debate and develop best practice, and promote and communicate it, using our influence, credibility and convening powers to drive change and make the screen industry a more sustainable, inclusive, diverse and welcoming place where people from all backgrounds can thrive.

We lead and collaborate on work to drive climate action through BAFTA Albert, supporting the film and TV industries to reduce the environmental impacts of production and create content that supports a vision for a sustainable future.

We scale BAFTA with income generating and commercial activities. As an independent arts charity we generate all our own income to fund the work we do; so we can deliver our purpose and impact more people, more positively, more of the time.

We deliver our mission through efficient operations, effective technology and a vibrant culture to maximise our impact potential.

WHAT WE DO



Left to right (L-R): Reece Shearsmith, Siân Gibson, Rosie Cavaliero and Steve Pemberton backstage at the BAFTA Television Craft Awards

WE CHAMPION 15

WE CHANGE 28

WE CREATE 38

WE EQUIP 49

(L-R) Merlin Crossingham, Richard Beek and Nick Park, with Wallace, Gromit and Feathers McGraw, at the EE BAFTA Film Awards

WE CHAMPION



As an Awards body, an academy and a membership organisation, we champion creativity, craft and innovation in film, games and TV.

We do this because we know how central the screen arts are to our collective culture and our economy. We know these art forms can be a powerful force for good, by driving conversation, tapping into stories of public interest and inspiring societal change. In these increasingly fractured times, film, games and TV can connect and inspire us, and change how we see the world and others.



Ariyon Bakare at the BAFTA Television Awards with P&O Cruises

CHAMPIONING EXCEPTIONAL STORYTELLING & TALENT THROUGH OUR AWARDS

Our Awards put the screen arts at the heart of the cultural landscape, providing key collective moments throughout the year that bring exceptional creativity to the fore.

This recognition drives the industry to excel, ignites the imaginations of future storytellers and encourages audiences to discover more. The benefits of winning a BAFTA are undeniable, but our Awards are also a celebration of the power of storytelling to contribute to societal good.

In 2025, we hosted six UK Awards ceremonies to celebrate the outstanding storytellers of our time, and the expertise that goes into making the films, games and TV shows that enrich our culture.

We celebrate the full spectrum of the screen industries – a mesmerising array of genres and creative expression,

from small, independent productions to big studio epics – showcasing an incredible breadth of talent.

BAFTA members – a global academy of professionals working in film, games and TV – vote for the nominees and winners, which means the Awards are selected by industry peers. We have worked hard to diversify our membership to reflect the breadth of talent and experiences of those working in film, games and TV today. Having a richer variety of voices and perspectives contribute to our Awards voting means we are spotlighting a wider range of remarkable storytelling, creators and crafts, enabling more people at home and the talent of tomorrow to see themselves reflected in the work being celebrated.

OUR 2025 AWARDS IN NUMBERS

We're bucking the trend for Awards ceremonies, maintaining viewers for our TV broadcasts and growing our audiences on social media, while engaging the industry practitioners who attended our world-class events.

130M +

people watched EE BAFTA Film Awards content on @BAFTA and @BBC social channels,³ and an average of **3 million people tuned into BBC One on the night.**⁴

4.4M

views were earned across @BAFTA Scotland and @BAFTA channels⁷ for The BAFTA Scotland Awards, the highlights programme was watched by **62,000 viewers on BBC Channels.**⁸

7.9M

views (including livestreams) for our BAFTA Games Awards content on @BAFTA social channels (including Twitch).¹⁰

53M

people watched content on @BAFTA and @BBC social media channels on the night⁵ of the BAFTA Television Awards with P&O Cruises, which was watched live by **2.5 million people** on BBC One⁶.

1.6M

views across our content about the BAFTA Television Craft Awards, our industry ceremony dedicated to celebrating behind-the-camera creatives in TV, on BAFTA social channels.⁹

3M

views generated for the 2025 BAFTA Cymru Awards and **over 80,000 engagements** on Instagram.¹¹

3, 5, 7, 9, 10 and 11: Data from social media platforms.

4, 6 and 8: Data courtesy of BARB.

GAMES: A CREATIVE STRENGTH WORTH CELEBRATING

The UK is a powerful force in games development. This industry is a hotbed of creative excellence, wild entertainment, innovation and increasingly socially progressive narratives. It contributes a significant amount to the UK economy, greatly enriches many lives and creates community.

- + Over **half** of British adults play games¹²;
- + There are over **2,000** games companies in the UK;
- + **55%** of UK games development jobs are based outside of London and the South East, spread across 23 clusters nationwide;
- + The UK games sector is the largest in Europe. It contributes **£6bn** in revenue to the UK economy¹³;
- + 31% of young people (ages 18-34) describe playing games as a form of self-care and 39% consider it a form of social connection – rating it higher as a wellbeing tool than film or TV.

53%

of young people would trust the quality of a game if it had been nominated for or won a BAFTA Games award.¹⁴

¹² Ofcom [Adults' Media Use and Attitudes Report](#). ¹³ See UKIE, January 2025, [UK Video Games Industry in Numbers](#). ¹⁴ Research conducted by YouGov in 2025, commissioned by BAFTA.



Abubakar Salim accepts the Game Beyond Entertainment Award on behalf of the Development Team for 'Tales of Kenzera: ZAU' on stage during the BAFTA Games Awards



Daf James accepts the Writer Award for 'Lost Boys and Fairies' at the BAFTA Cymru Awards

RECOGNISING EMERGING TALENT

We nurture new and emerging talent year-round, and our Awards provide the perfect opportunity to recognise those who bring fresh, exciting new voices and stories to our screens.

Careers are accelerated by the prestige of a BAFTA nomination or win, and when diverse emerging talent is recognised, they serve as role models and inspiration for the talent of tomorrow.

This year, in our Games Awards, 11 of the 13 performance nominees were selected for the first time, including both performance winners, while Abubakar Salim, a former participant of BAFTA Breakthrough, our flagship talent programme, won Game Beyond Entertainment for *Tales of Kenzera: Zau*. BAFTA Breakthrough alumni were also out in full force in our Film Awards, with Luna Carmoon, Natalie Rae, Angela Patton, Sarah Brocklehurst, Rose Glass and Oliver Kassman all nominated.

In our Television Awards, Kyla Harris and Lee Getty, 2024 BAFTA Breakthrough participants, were nominated for *We Might Regret This*. *Lost Boys and Fairies*, created by BAFTA Breakthrough alumnus Daf James, won five awards at the BAFTA Cymru Awards. It was also the first bilingual Welsh/English drama to air on primetime TV.

“

BAFTA Breakthrough was a fantastic experience. The friendships I've formed, along with the training and knowledge-sharing opportunities, have been invaluable. I feel incredibly lucky to have met a few of my heroes through the scheme; connections that have grown into meaningful relationships.

”

Daf James

Writer, BAFTA Cymru winner and BAFTA Breakthrough participant

RISING STARS

The prestigious EE Rising Star Award is the only award at the EE BAFTA Film Awards voted for by the British public. It honours emerging actors who have demonstrated extraordinary talent and ambition, and whose careers are cresting.

The 2025 nominees – **Marisa Abela, Jharrel Jerome, David Jonsson, Mikey Madison and Nabhaan Rizwan** – reflect an exciting, diverse pool of emerging talent. They were selected by a panel of industry jurors, including actors and former EE Rising Star Award winners Letitia Wright and Mia McKenna-Bruce and BAFTA-winning actor, writer and director Will Sharpe, alongside a distinguished panel of industry experts. This mix of peer selection and public vote reflects how these actors are beginning to capture the attention of the nation as well as the film industry.

On the night, it was David Jonsson's win. His performance as the synthetic human Andy in the 2024 film *Alien: Romulus* confirmed him as an exciting emerging talent and won him legions of fans in the UK and internationally. David also has powerful performances in *Industry* and his critically acclaimed film debut, *Rye Lane*, under his belt.

2.85M +

views on @BAFTA social platforms of David Jonsson's EE Rising Star acceptance speech

“ I’m just an East London boy, who, by way of reflection, didn’t really see a space for me in this industry. But this award is about the people, and as long as we keep telling stories about people, I think there’ll be a space for me and for people like me – and you and you – and everyone watching at home.

”

David Jonsson

Actor, on collecting the EE Rising Star Award at the EE BAFTA Film Awards



David Jonsson signing for his EE Rising Star Award at the EE BAFTA Film Awards

WE SPOTLIGHT OUTSTANDING CONTRIBUTIONS

MEDICINEMA: BRINGING THE MAGIC OF FILM INTO HOSPITALS

When MediCinema received the BAFTA for Outstanding British Contribution to Cinema in our Film Awards, it marked a defining moment for a charity whose mission is as unique as it is transformative: bringing the magic of film and cinema into hospitals to support the emotional, physical and mental health of NHS patients, their loved ones and staff.

Reflecting on the win, Colin Lawrence, CEO of MediCinema, said: “To have such a degree of recognition from the Academy [BAFTA], and of course validation of our founder Christine [Hill]’s vision, will always be a defining moment in MediCinema’s history.

“On the night, our Award was televised widely, something we knew wasn’t necessarily guaranteed. **We subsequently experienced an incredible wave of public support, both through donations and many heartfelt responses** to our story and those of the patients featured in our film [screened during the ceremony].

“We made sure that the award could tour all our hospital cinema sites so that our teams could share in the big moment, and that extended to our patient guests and NHS colleagues, too. The sense of pride and excitement when the award reached each of our sites was palpable.

“Touring the wards with a BAFTA really opened conversations with patients, many of whom either hadn’t heard of us, or who couldn’t believe they had access to a cinema in their hospital. Being able to touch and hold the BAFTA, made a trip to our MediCinemas even more special.

“We also saw the most generous outpouring of support from past patients who had visited MediCinema during hospital stays. We had many messages from people sharing what their experience had meant to them and their loved ones and the difference it had made during difficult times.

“In 2026, we are due to open two new MediCinemas, enabling us to reach more NHS patients than ever. Increased awareness and funding are both critical to our growth and ability to deliver for patients, their families and carers at a time of such need. The BAFTA has given us real rocket fuel!

“It was a completely surreal moment to be presented with the BAFTA on stage by Simon Pegg and having all those famous faces, the film and cinema community, give MediCinema a standing ovation.



“ In that moment I realised that this award connected the work we do with patients in hospitals and the immense power of storytelling created by many of those in the room. When you bring all of that together, incredible things can happen.

”

Colin Lawrence

CEO of MediCinema reflecting on MediCinema's Outstanding British Contribution to Cinema Award



“Television at its best is... a beacon. It's a lighthouse... an emergency flare. It's a light in the dark. It is a torch bearer that stands for truth and insight and wisdom and justice – and we must not let that flame go out.”

Russell T Davies

Writer-Producer, during his acceptance speech for the Outstanding Contribution to Television Award at the BAFTA Cymru Awards

RUSSELL T DAVIES: A REMARKABLE CHRONICLER OF OUR TIMES

This year, BAFTA Cymru's Outstanding Contribution Award went to Russell T Davies. Few TV creatives have done more to put Wales on the map than Russell. The writer-producer-showrunner stewarded a reborn Doctor Who to immediate international success, greatly boosting and driving international tourism. Beyond that, he has given the country and its people undeniable prominence on the world stage.

No one knows that representation matters more than Russell, who came out as gay in his late teens. His work, which includes *Queer As Folk*, *It's A Sin* and *Cucumber*, has championed the LGBTQIA+ community throughout, helping many feel validated and visible. His powerful acceptance speech went viral on our social media, garnering 1.4m views on Instagram alone.

1.4M +

views on Instagram alone of Russell T Davies's viral, powerful acceptance speech for the Outstanding Contribution to Television Award

EASTENDERS: A TOWERING FORCE IN BRITISH TELEVISION

In the year that *EastEnders* celebrated 40 years on screen, BAFTA celebrated the iconic British soap with our most prestigious honours bestowed by the Academy: a BAFTA Television Craft Special Award.

“*EastEnders* is a towering force in British television – an era-defining soap that has captivated audiences for over 40 years,” said Hilary Rosen, BAFTA Television Committee Chair. “What makes it even more remarkable is the work it does behind the camera: tireless dedication to nurturing fresh talent, championing underrepresented voices, and fuelling the engine at the heart of our industry.”

“So many of today's leading creatives got their start through this production, and its legacy continues to help shape the future generations of writers, directors, and producers.”

The Special Award also recognises *EastEnders*' enduring social impact. Week after week, the show connects with millions of people, shapes public consensus and offers working class audiences a rare chance to see their lives reflected with nuance; particularly the complex lives of working class women. Far from offering tokenistic representation, it is a show that creatively reflects, archives and has transformed British social life – something BAFTA is proud to champion.

“As the ‘people's theatre’...*EastEnders* has served up countless iconic moments to the British public, but it's also served the industry with some of its best talent. When you've got BAFTA and Oscar winners amongst your alumni, you know you're doing something right.” said Kate Oates, Head of Genre at BBC Studios, accepting the 2025 BAFTA Television Craft Special Award on behalf of *EastEnders*.

WARWICK DAVIS BECOMES A BAFTA FELLOW

British actor, comedian, presenter, producer and accessibility advocate Warwick Davis was one of three exceptional people to receive this honour in 2025, alongside trailblazing journalist Kirsty Wark and renowned games soundtrack composer Yoko Shimomura.

Warwick, who was born with a rare form of dwarfism, has starred in some of cinema’s biggest and most beloved films and franchises, including *Star Wars*, *Willow* and *Harry Potter*, as well as genre-spanning TV shows such as *The Chronicles of Narnia*, *An Idiot Abroad* and *Life’s Too Short*.

Warwick also co-founded Willow Management, an acting agency for short actors which has successfully secured fairer pay and working conditions for the community. He also co-founded the charity Little People UK, which supports people with dwarfism and their loved ones, and the Reduced Height Theatre Company.

Lenny Rush surprised Warwick with news of his Fellowship live on *The One Show*, in a moment that reflects the progress being made on disability representation in the mainstream. Warwick’s reaction summed it up: “I’ve done a lot of amazing things in my career, but this has to top them all... I’m very honoured.”

On the night, Warwick’s red carpet appearance and acceptance speech were both viewed over 3m times on @BAFTA social platforms, showing just how much our new BAFTA Fellow connects with audiences the world over.



“ I refer to being a short person as my super-power now. If you embrace your difference, you can find such strength in it.

It makes you who you are.

”

Warwick Davis

Actor, BAFTA Fellow

Recipient of the Fellowship Award, Warwick Davis

IN FOCUS

PUTTING THE PUBLIC CENTRE STAGE

The ability of film, games and TV to entertain, inform and unite us as a nation drives the spirit of all our ceremonies, but none more so than the Awards the public vote for.

These Awards celebrate the creative output that truly capture people’s imaginations. It may be the EE Rising Stars taking the film world by storm. Chris McCausland and Dianne Buswell’s waltzing to *You’ll Never Walk Alone* winning the P&O Cruises Memorable Moment at this year’s Television Awards. Or what players the world over deem to be the Most Influential Game – a tightly fought contest won by the open-world action-adventure *Shenmue*.

Public-vote awards are also a powerful way for BAFTA to connect with screen arts lovers. Dianne Buswell’s acceptance speech was viewed 1m times on social media – one of our most popular pieces of Television Awards content – while Memorable Moment nominees generated 987 pieces of media coverage. Over 26,000 people who voted for a Memorable Moment also signed up to receive the BAFTA monthly e-newsletter, meaning they now regularly get updates about our work as a charity. We’ve also been improving the public’s experience of our voted-for awards, and from 2026 to 2027 will host many of our public-vote awards on our website, [bafta.org](https://www.bafta.org).

“I am deeply honoured and grateful that *Shenmue* has been selected as the Most Influential Video Game of All Time ...This distinction serves as a powerful reminder that the challenge we embraced continues to resonate with and inspire so many people even today. It is truly the greatest [form] of encouragement.” – Yu Suzuki, creator of the *Shenmue* franchise.

“ This distinction serves as a powerful reminder that the challenge we embraced continues to resonate with and inspire so many people even today. It is truly the greatest [form] of encouragement

”

Yu Suzuki

Creator of the *Shenmue* franchise, on being voted the Most Influential Game in the 2025 BAFTA Game Awards



Dianne Buswell accepts the P&O Cruises Memorable Moment Award for 'Strictly Come Dancing' onstage during the BAFTA Television Awards with P&O Cruises

CHEERLEADING FOR CHILDREN'S PROGRAMMING

Through our Awards, we champion children's and family screen content that sparks joy and creativity in the hearts and minds of younger audiences.

In 2025, we created four new Award categories to bring the essential contributions of this creative community to even wider public attention. Each new category was developed in consultation with sector peers and the recently formed cross-industry Young BAFTA Advisory Group, which steers our year-round programmes for children and young people and provides support for creatives and practitioners working in the children's screen industries.

The new Children's and Family Award, which showcases exceptional films with intergenerational appeal, was won by *Wallace and Gromit: Vengeance Most Fowl*. The team behind *The Velveteen Rabbit* took home the new Children's Craft Team Award, honouring the incredible work being done behind the camera to bring outstanding children's shows to our screens.

At the BAFTA Games Awards, the Family Award was won by *Astro Bot* developed by Team Asobi, in a celebration of the collective experience of playing games as a family. At the Television Awards, *CBeebies As You Like It* at Shakespeare's Globe won Children's: Scripted, while Children's: Non-Scripted went to *Disability and Me (FYI Investigates)*.

“It's an amazing award for us because it was a way to reconnect generations through this game... that generational bridge was something that meant a lot to us.”

Astro Bot development team

on collecting the Family Award at the BAFTA Games Awards



(L-R) Gento Morita, Junko Sano, Nicolas Doucet, Mayu Kawaguchi, Kohei Kawa and Kenneth Young in the winners room for the Best Game Award on behalf of the Development Team for 'Astro Bot' during the BAFTA Games Awards

IN FOCUS

BLUE ZOO: MARKING 25 YEARS OF INSPIRED CHILDREN’S MEDIA

In December, we presented a BAFTA Special Award to Blue Zoo in recognition of the studio’s extraordinary 25-year contribution to children’s media and the team’s significant social and cultural impact.

Blue Zoo’s work reflects our mission to champion excellence in content for children and young people, and we were delighted to honour a studio that champions inclusivity and imagination at every level of production. Its work exemplifies the very best of the screen arts – innovation with impact and entertainment with purpose.

Blue Zoo creates worlds that educate and empower millions of children and families around the globe, reflecting the diversity of modern childhood and proving that animation can be a formidable tool for learning, laughter and lasting change.

The studio’s work has appeared across the BBC, Netflix, StudioCanal and their own YouTube channel. Credits include Emmy-winning *The Adventures of Paddington*, *LEGO City: No Limits* and *Mojo Swoptops*. It has also engaged pre-school children in vital educational skills through shows such as *Alphablocks* and *Numberblocks*, co-produced with Alphablocks Ltd.

Blue Zoo has used its position as a leading studio to advocate for the wider UK animation and children’s content sector, securing and defending creative sector tax credits, co-founding Animation UK and supporting progressive talent development initiatives. The studio has also worked *pro bono* with charities to highlight key social issues, such as youth suicide. In September 2021, it became the first TV and film animation studio to become B Corp certified, reflecting the company’s commitment to meeting high social and environmental standards.

“From the start, we’ve believed animation can do more than raise a smile: it can teach, empower and build lovable worlds that matter to children and families everywhere. It’s a huge pat on the back for Blue Zoo, our fantastic staff, our clients and, by extension, to the wider animation community. This award is as much for them as it is for us.” – Oli Hyatt MBE, co-founder and managing director of Blue Zoo, on winning a 2025 BAFTA Special Award.



(L-R): Oli Hyatt MBE, Andrew Miller, Adam Shaw and Tom Box attend the Young BAFTA Special Award Presentation

“From the start, we’ve believed animation can do more than raise a smile: it can teach, empower and build lovable worlds that matter to children and families everywhere.”

Oli Hyatt MBE

co-founder and managing director of Blue Zoo, on winning a the BAFTA Special Award

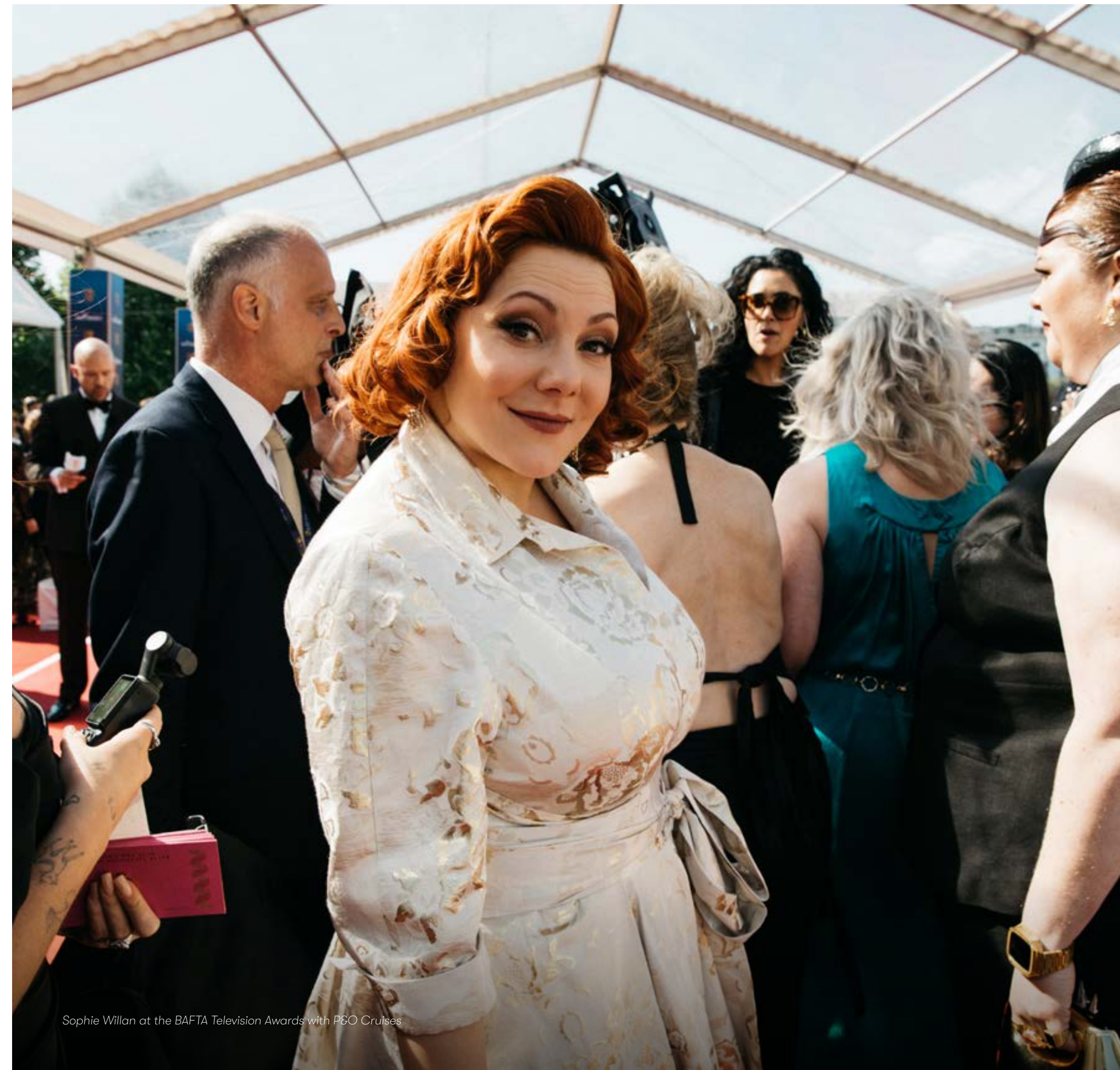
Marionne Jean-Baptiste interviewed at the EE BAFTA Film Awards

WE CHANGE



Talented people from all backgrounds must feel welcome and able to succeed in the screen arts if we want to keep telling stories that truly connect and inspire societal change.

At BAFTA, we lead by example, encouraging talented creatives and practitioners from underrepresented groups to join our community, vote in our Awards and become leaders in their chosen fields. We utilise our extensive network and our convening powers to drive efforts across the wider industry to ensure the screen arts reflect the society we live in – and are a positive force within it.



Sophie Willan at the BAFTA Television Awards with P&O Cruises

DRIVING SCREEN INDUSTRY ACTION ON CLIMATE CHANGE

One of our proudest achievements is BAFTA Albert, which for 14 years has enabled the film and TV industries to take action on climate change, driving progress on-screen and off in both measurement and culture.

BAFTA Albert Certification is the screen industry's gold-standard of sustainability. It provides industry recognised tools for film and TV producers, broadcasters and streamers to calculate and reduce harmful emissions and environmental impact. Since 2022, broadcasters and streamers in the UK have mandated BAFTA Albert Certification for their productions, whether produced in-house or by independent production companies. This makes BAFTA Albert's Certification of TV productions the most widely adopted emissions reduction programme of its kind in the world. In 2025, 2,359 productions applied for certification, 25% more than in 2024.

"Having an Albert certificate on [the film] Steve is an important reflection of the work we did to make the production as genuinely sustainable within our means... sustainability also has the power to shape how we write stories, build sets and choose locations. This was essential to our approach on Steve and demonstrates how long-term change must continue to be developed on the ground level, where mindsets shift and new sustainable habits emerge," says Jacob Barton, Sustainability Coordinator on Steve (Big Things Films)

“ Sustainability also has the power to shape how we write stories, build sets and choose locations. ...long-term change must continue to be developed on the ground level, where mindsets shift and new sustainable habits emerge. ”

Jacob Barton

Sustainability Coordinator on Steve (Big Things Films)

STRENGTHENING
SUSTAINABLE PRACTICES,
SETTING INDUSTRY STANDARDS

On set, sustainable practices must be supported by the entire crew if they're to succeed. Therefore, the appointment of roles with specific responsibility to ensure a production meets sustainability standards is key. To champion and standardise such roles, in June 2025, BAFTA Albert, BFI and ScreenSkills released the UK's first National Occupational Standards and skills check-lists for sustainability roles in film and TV.

BAFTA Albert also produced a webinar series to inspire action on sustainable practices, on and off-screen. More than 800 production and content creation professionals participated in sessions on a wide range of topics, such as different ways to transition to clean energy and how to add nature into a storyline without compromising the plot, with many more watching on replay.

Across 2025:

2,600
industry professionals participated

130
training Albert Academy workshops

100
Sustainability Champions emerged

September marked the first anniversary of the Albert Academy, which provides comprehensive training on how to adopt sustainable practices at every stage of film and TV production. In 2025, 2,600 industry professionals participated in 130 Albert Academy training workshops and 100 Sustainability Champions emerged. BAFTA Albert also began working with further education teachers and their students to embed sustainability in screen-career curriculums.

SPARK: TRANSITIONING
TO CLEAN POWER

This year, a major milestone was reached when the UK film and TV industries committed to a roadmap that will see both transition from diesel generators to clean temporary power by 2030. The need to make this change could not be clearer. In 2024, UK productions burnt over 3m litres of fossil fuels in generators, and more than half of all productions relied almost entirely on fossil fuels.

SPARK: Clean Temporary Power by 2030 sets out a five-year plan to change these practices and is based on in-depth consultation with a wide range of industry professionals. The roadmap was published by BAFTA Albert, validated by Imperial College London and sealed with a statement of intent, signed by BAFTA Albert, BBC, BBC Studios, BFI, Channel 4, Fremantle, ITV, ITV Studios, Netflix, Pact, Sky, UKTV and Universal International Studio.



IN FOCUS

THE GREEN LIGHT SEASON

In June, BAFTA Albert launched the Green Light Season, an industry programme designed to showcase great climate content, discuss ongoing industry challenges and inspire more creators to adopt sustainable production practices and embrace climate storytelling.

The six-month season included screenings, panels and masterclasses alongside speaker sessions with climate champions from across film, games and TV. Contributors included Keith Scholey (Co-Director, *Ocean with David Attenborough*), Tom Beck (Head of Live Events and Commissioning Editor, Reality and Entertainment, Channel 4) and Emily Hudd (Executive Producer, *Joe Lycett’s Got Your Back*; *Joe Lycett vs Sewage*; *Joe Lycett vs The Oil Giant*).

Post-event research found that attendees consistently described the sessions as inspiring, thought-provoking and motivating. Two-thirds said they intended to take positive action in their own work after attending a Green Light session. One third of member bookings were from the BAFTA Connect tier, suggesting that climate content is particularly resonating with emerging industry leaders.

STORIES TO CHANGE THE WORLD: THE ROLE OF IMPACT PRODUCERS

Impact Producers exist to harness the power of issue-driven productions. Their job is to devise strategies to engage the communities best placed to drive a desired social, political or cultural change. By doing this, Impact Producers bridge the gap between on-screen stories and their real-world outcomes.

The final Green Light session saw writer and director Richard Curtis, director Damon Gameau and BAFTA CEO Jane Millichip discuss how to support Impact Producers to drive climate action and other social change long after the credits have stopped rolling.

At the event, BAFTA Albert unveiled its new Impact Producer Accelerator Programme. Beginning in 2026, this training series is designed to equip Impact Producers with the tools they need to create ambitious social-change campaigns and connect them with key decision-makers.

“BAFTA might be the single most powerful and well-placed force to make it happen, so it’s amazing what you’re doing.” – Writer and director Richard Curtis, speaking at a BAFTA Green Light session on the vital role Impact Producers can play in accelerating climate action.

THE GREEN LIGHT SEASON IN NUMBERS

Across 2025, we held: 8 film screenings, 3 Q&As and 1 TV preview, hosted in London, Sheffield and Bristol, led by 44 inspiring contributors.



“BAFTA might be the single most powerful and well-placed force to make it happen, so it’s amazing what you’re doing.”

Richard Curtis

Writer and director, spoke at a BAFTA Green Light session

112,000+

people saw Green Light social posts and website articles

2,200+

individual bookings for Green Light events, including 530 BAFTA members in attendance

210

applications to BAFTA Albert’s Impact Producer Accelerator Programme

OUR MOST DIVERSE MEMBERSHIP EVER

This year the BAFTA community became more diverse than ever before.

This matters. What happens at BAFTA has a ripple effect across our screen industries, helping to make them more diverse, inclusive and representative of society, and ultimately building a richer, more relevant screen arts culture.

In 2020, BAFTA set itself membership diversity targets in line with the ONS census, UK broadcasters and other screen industry organisations, with the double aim of ensuring its membership is diverse, inclusive and representative of society, and highlighting areas of underrepresentation within the screen industries.

As of 2025, BAFTA has achieved its membership target of 20% minority ethnic groups (actual 19.85%); 12% Deaf, Disabled and Neurodivergent people (actual 12.84%) and 10% LGB+ people (actual 13.29%).¹⁵

We are yet to reach gender parity, although 51% of new members joining since 2020 identify as women. Currently, 19% of members are from working class backgrounds, with 21% of all new members joining since 2020 identifying in this group.

From 2026 onwards, BAFTA will stay in line or ahead of our membership diversity targets (based on the general population: Census 2021), with a focus on equity and inclusion in the screen industries.

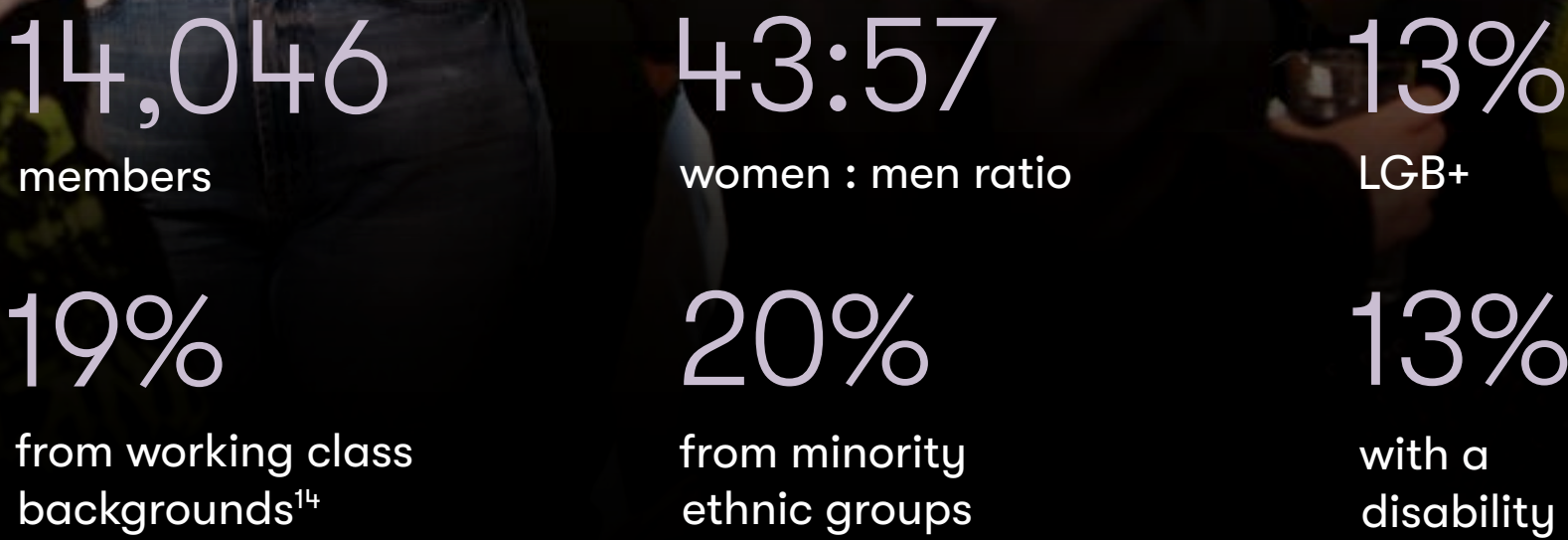
In addition, BAFTA will:

- + increase its target for Deaf, Disabled and Neurodivergent members to 18% by 2030 (based on the UK working age population 2024);
- + look in more depth at the representation of People of Colour in senior industry leader roles;
- + continue to strive for gender parity, with a particular focus on increasing women in the games sector and in craft roles, where current representation is lower than 40%;
- + continue to promote careers in the screen industries to those from working class backgrounds, with a target of 25% new members from low socio-economic backgrounds by 2030.

“Inclusion doesn’t just happen, it takes effort, energy and commitment. So I am immensely proud of our determination to shift the dial around disability. With nearly 13% of our membership now declaring disability and an ambitious stretch target in place for 2030, BAFTA is offering an industry lead in how to deliver real change when it comes to representation of disabled people,” said Andrew Miller MBE, BAFTA Trustee.



OUR MEMBERSHIP IN NUMBERS



“Inclusion doesn’t just happen, it takes effort, energy and commitment. So I am immensely proud of BAFTA’s determination to shift the dial around disability.”

Andrew Miller MBE

BAFTA Trustee



¹⁵ Data from December 2025.

MEMBER VOTING: RECOGNISING WIDER TALENT

This year, around 10,000 BAFTA members voted in our Awards, recognising outstanding achievements and storytelling in film, games and TV.

HOW GROWTH IN OUR MEMBERSHIP IS IMPROVING OUR GAMES AWARDS

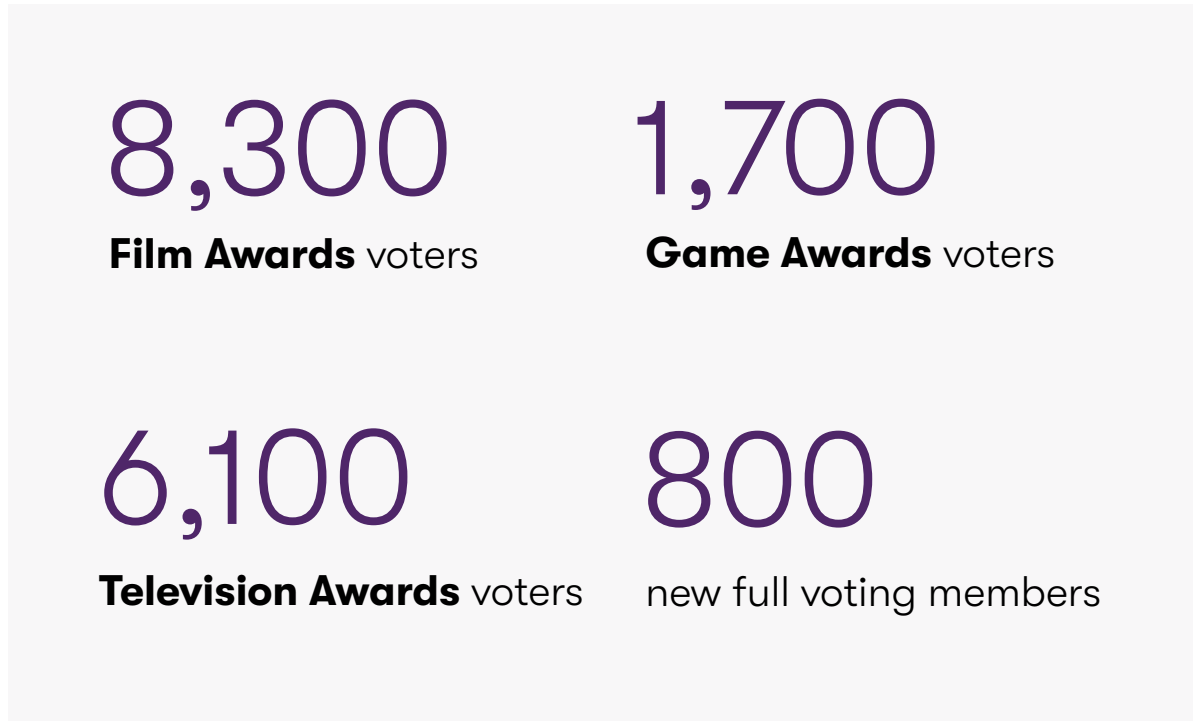
In 2025, we continued to grow our games community, welcoming **350 new voting games members; a 27% increase from 2024.**

This growth in our Games membership has allowed us to create dedicated Art, Audio and Performance craft chapters, which has led to more varied and specialist longlists in our Games Awards. This means BAFTA has more voting members with the specific craft skills to make more discerning and informed choices when assessing games entered into the craft categories of the Awards.

We also overhauled our Diversity Survey for the 2025 Games Awards. This has allowed us to collect more detailed information about each game submitted, so we can better recognise the vast range of studio sizes and budgets across the entrants.

VOTING IN NUMBERS

For the 2025/26 Awards season, there were:



Rodney Gooden and BAFTA members enjoying our Film, Games & TV Social (Winter Special)



Top to Bottom (T-B): Guests attend roundtable sessions at the BAFTA Games Connect Forum; Guests attend a networking brunch at the BAFTA Connect Forum

MEMBERSHIP COUNCIL: A VOICE FOR OUR MEMBERS

Our Membership Council enjoyed its first full year in 2025. The advisory group exists to give members a stronger voice within our organisation.

From ideas for engaging members to suggestions on membership criteria, the council is there to address any issue members want to raise that fall outside the scope of our film, games and TV committees.

“The Membership Council is unlike any other volunteer body at BAFTA, with a wide remit covering member services and benefits, governance and member engagement,” explains BAFTA Membership Council Chair Michael Pritchett, also sits on our Governance & Appointments Committee. “Over the past year, we’ve engaged with hundreds of members, contributed to some real improvements to the member experience at BAFTA 195 Piccadilly and worked to improve understanding about how BAFTA works as an organisation.”

We delivered a series of Membership Council events throughout the year, including a webinar for members on how our governance structure works, a roundtable event and 120 informal surgeries to connect members with a Membership Council representative. **More than 250 members got involved with these activities in 2025** – thank you for helping to shape BAFTA for the better.

“ The Membership Council is unlike any other volunteer body at BAFTA, with a wide remit covering member services and benefits, governance and member engagement ”

Michael Pritchett

Chair of Membership Council



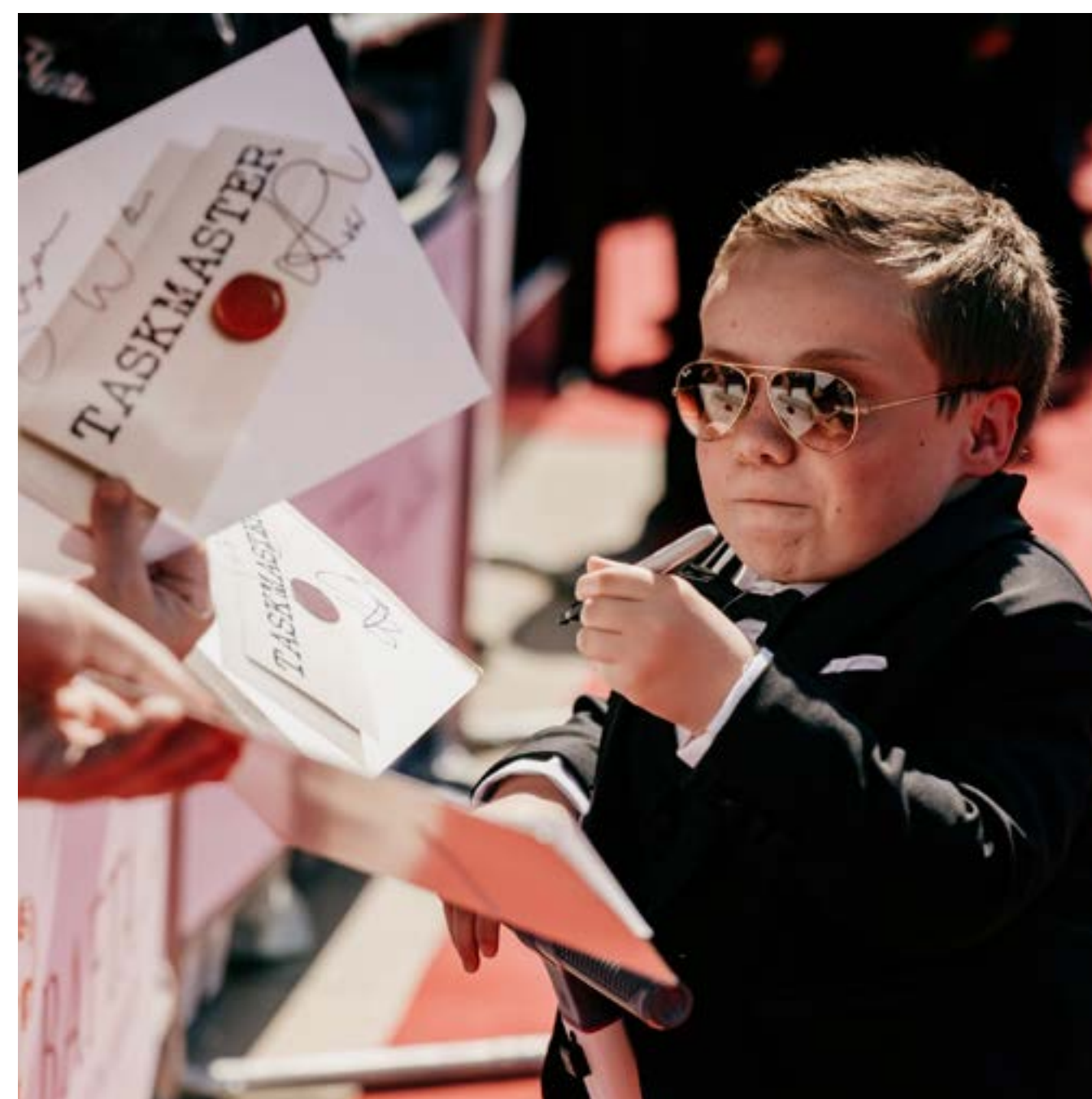
MAKING OUR AWARDS AS ACCESSIBLE AS POSSIBLE

We ensure our Award ceremonies are accessible for Deaf, Disabled and Neurodivergent people, whether they are attending in person or watching at home.

Our ceremonies now have a host of accessibility measures, such as British Sign Language interpretation, step-free access, visitor assistants and dedicated quiet spaces. We work with the best accessibility experts in the business, guided by the BAFTA Disability Advisory Group.

Doing this not only contributes to our commitment to inclusivity, it also sends a clear signal that no matter what access you require, there is a place for you at our Awards ceremonies, and in the film, games and TV industries in general.

We have introduced various accessibility measures to our Awards over the past few years, including offering guests the opportunity to discuss any accessibility requirements in advance, and providing chaperones to support people to navigate the red carpet and the venue if needed. All our ceremonies now have a ramp to stage, and each of our red carpets is fully accessible – levelling the playing field in these seemingly insignificant yet actually very vital ways.



(L-R): Ruth Madeley on stage at the BAFTA Cymru Awards;
Lenny Rush signing autographs at the BAFTA Television Awards with P&O Cruises

AN INCLUSIVE & WELCOMING ORGANISATION

In 2025, we continued to develop a vibrant culture and support an engaged and diverse workforce to work together to achieve our mission.

This year, we invested in new training, leadership development and wellbeing initiatives for our staff and remain committed to creating a diverse, inclusive and welcoming culture.



BAFTA 195 Piccadilly's Front of House team

Staff at BAFTA at the end of 2025 are:

12%

are LGB+

20%

from a minority ethnic group

10%

have a disability

64%

are women

IN FOCUS

BRINGING LEGAL SKILLS TO THE CREATIVE WORLD

Former employment lawyer Winglam Tong describes joining BAFTA as “a dream come true”. She was matched with BAFTA by On Purpose, a 12-month leadership development programme for mid-career professionals, many of them from the corporate world, who want to move into purpose led organisations.

“Before joining, I thought BAFTA was all about these glamorous Awards ceremonies. It was quite a surprise to see it’s actually much more, and not as big a company as I thought it would be,” says Winglam. “It’s a very tiny team delivering something that is truly world class.”

On-Purpose Associates undertake two, six-month paid work placements and are supported with on-going mentoring throughout. Winglam’s first placement was with BAFTA Albert, then she joined our Membership Team where she has worked on strategic projects to support our new five-year Impact Strategy, alongside day-to-day tasks.

“I wear different hats – sometimes I’m on the frontline doing the business-as-usual of membership, but I also get to wear more of a philosopher’s hat, thinking about the big picture behind it all.

“In those special projects, I get to use a lot of the skills I accumulated from my previous career, but apply it in a very different setting ... By nature, BAFTA is a creative business, and it has really expanded my understanding of how I can put my energy and expertise to good use.

“One thing I particularly appreciate is how the Membership team is truly diverse, truly supportive, truly collaborative... It’s a wonderful way of working that they have here.”

“It’s a very tiny team delivering something that is truly world class.

It has really expanded my understanding of how I can put my energy and expertise to good use.

It’s a wonderful way of working that they have here.”

Winglam Tong

BAFTA Staff Member, Membership Team



Behind the scenes of a portraiture shoot at a BAFTA Connect Forum

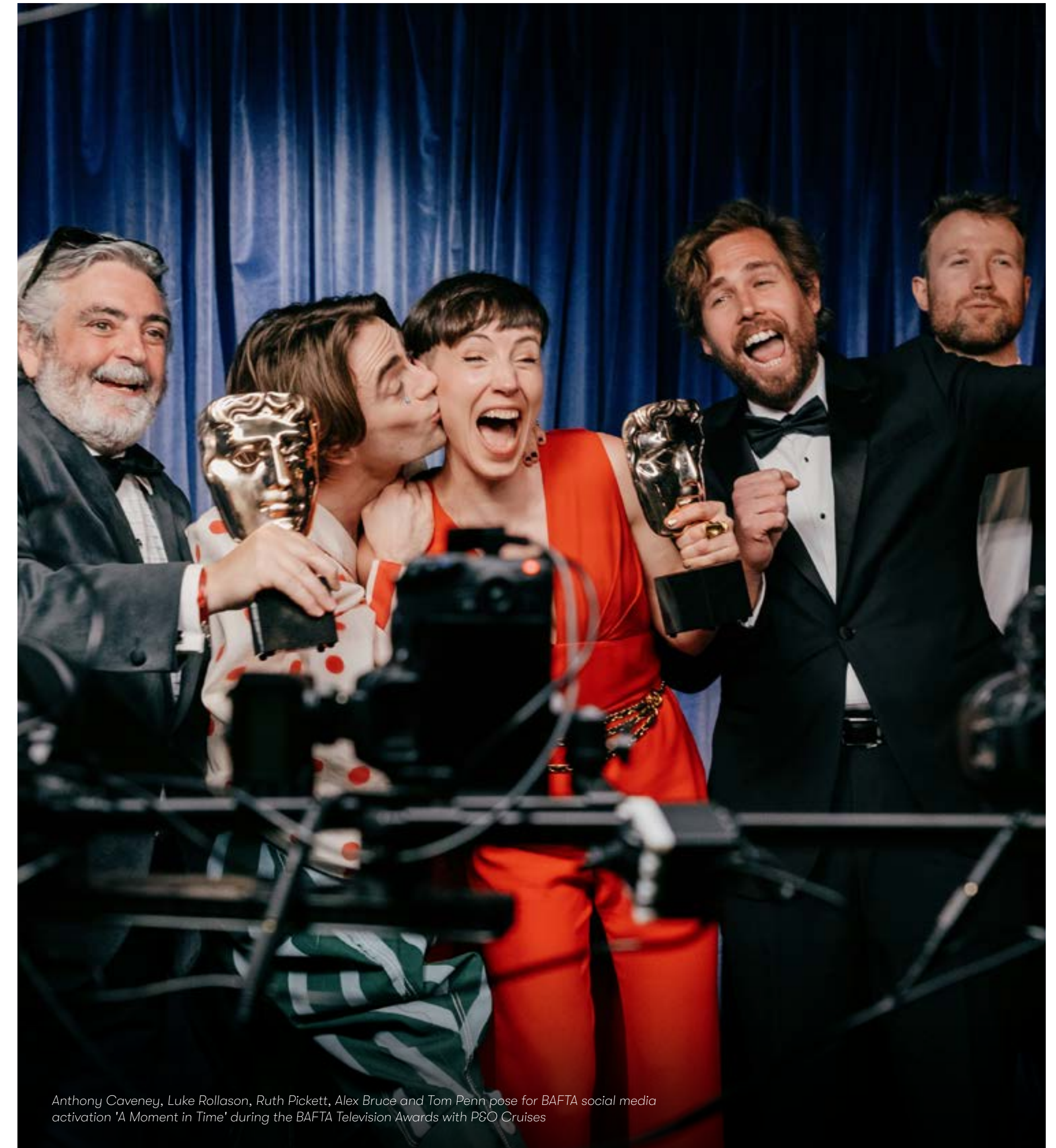


WE CREATE

We are proud of the Awards ceremonies we produce, which were first broadcast on TV in 1963. They are world renowned and provide an unparalleled opportunity to champion UK film, games and TV to a global audience.

But there can be no doubt that the way people – particularly the under 35s – engage with our Awards has shifted. We have responded to this change by investing more in creating best-in-class digital content for YouTube and our social media channels to capture the imagination of those audiences that are less likely to watch the ceremonies on linear TV.

This is helping us to build more relevance with younger and more diverse audiences. From TikTok to Instagram, we want to take people on a journey into the screen arts – encouraging them to watch more and different films and TV, discover or delve deeper into the games world and maybe even consider a screen arts career themselves.



Anthony Caveney, Luke Rollason, Ruth Pickett, Alex Bruce and Tom Penn pose for BAFTA social media activation 'A Moment in Time' during the BAFTA Television Awards with P&O Cruises



Portrait of the Film Awards Host, David Tennant taken at The Savoy Theatre

BUZZ, FANDOMS & NEW SCREEN-ARTS LOVERS

This year, more people got excited about our Awards than ever before. Buzz was generated, fandoms were set alight and new screen-arts lovers were created.

EE BAFTA FILM AWARDS

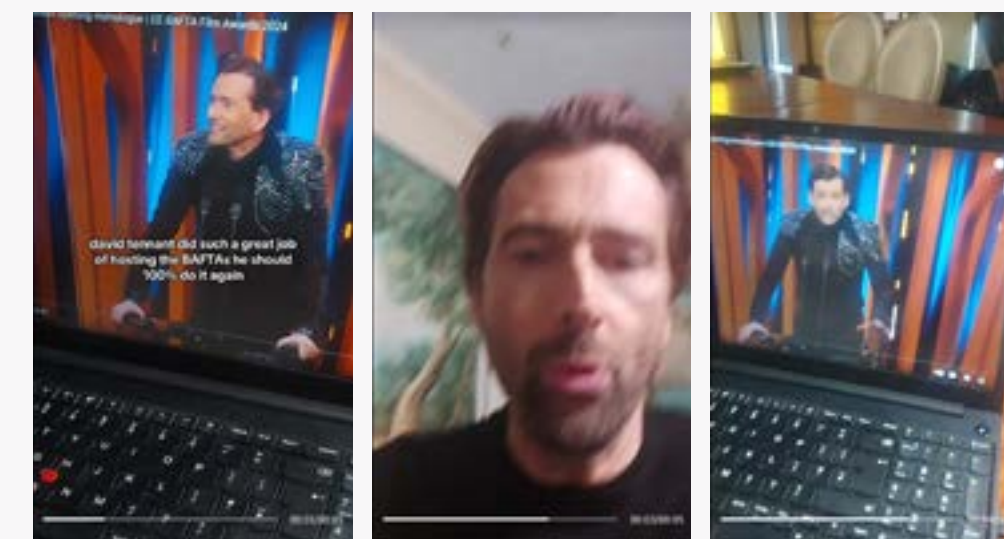
The Film Awards ceremony attracted an average of **3 million TV viewers**, and there were over **123m views of Film Awards related content** on @BAFTA socials media platforms alone.

We had multiple viral moments, with host David Tennant’s opening performance reaching **18m views on TikTok and Instagram alone**. David has a huge online fandom and sent TikTok into meltdown when the social media-reluctant host jumped on a ‘camera-reverse’ trend – with **this one post gaining 6.5m views**.

Across the Awards season, our Film Awards content, which included tie-ins to Young BAFTA and BAFTA Elevate (promoting our talent programmes), was **viewed 123m times** and generated **14.6m likes, comments, reactions and shares**. This is the greatest engagement we’ve ever created around the Film Awards. And we gained over **175k new followers** over the Film campaign period, taking our **number of followers on social to 2.9million**.

Recent YouGov research suggests our social activity and media coverage of the Film Awards are likely to encourage cinema-going in the UK, and that social media is the most

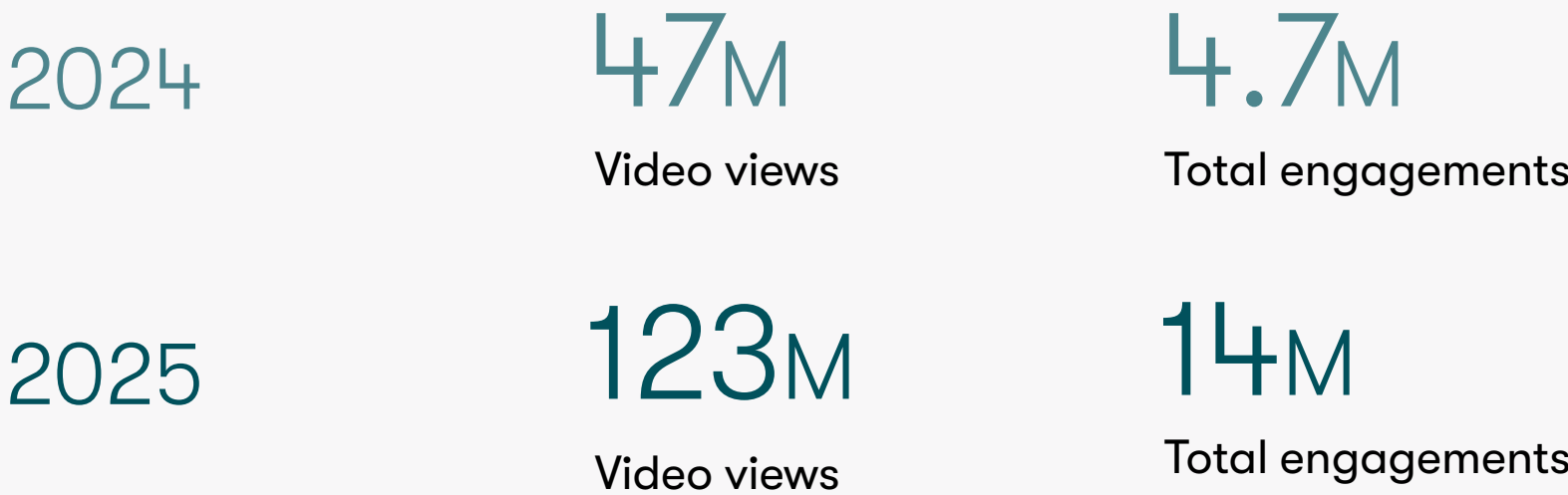
popular way 18-35-year-olds find out who won a BAFTA Film Award. Just under **half of all adults surveyed** by YouGov (42%) said they felt **encouraged to watch more films** after hearing about the winners, a rate that increased to an impressive **61% among 25-34-year-olds**.



6.5M

views of David Tennant’s viral ‘camera-reverse’ trend Tiktok on @BAFTA, where he teases fans that he’s the Film Awards host again

ENGAGEMENT KEEPS GROWING AROUND OUR FILM AWARDS CONTENT



All social media statistics taken from @BAFTA social channels.*



BAFTA TELEVISION AWARDS WITH P&O CRUISES

BAFTA TV Awards appeal to a broad UK demographic, and our social content celebrates the stories with broad appeal, such as Ruth Jones’ acceptance speech for Female Performance in a Comedy, which went viral. The content we created around our TV Awards generated the biggest buzz yet, with **50m views** (on @BAFTA) and **3.6m total engagements** across our social platforms.

YouGov research found that **54% of UK 18-24-year-olds** said they were **encouraged to watch more TV shows**. Here, we can see the influence our Awards have in shaping younger TV viewers’ habits.

BAFTA GAMES AWARDS

We brought the BAFTA Games Awards to its biggest audience yet. We produced as-live nominations announcements on our YouTube and Twitch channels, hosted by BBC Radio 1 film critic and games lover Ali Plumb.

Our Games Awards content was viewed more than **7.6m times, up 49% from 2024**, and added just under 40,000 followers to our social channels.



(T-B): Ruth Jones gives her acceptance for Female Performance in a Comedy for Gavin and Stacey at the BAFTA Television Awards with P&O Cruises; Ali Plumb announces the BAFTA Games Awards Nominations via livestream on the BAFTA YouTube channel.

BEST-IN-CLASS CONTENT

Here is just some of the content we created this year, which saw our online engagement soar – enabling us to champion the screen arts to our broadest audience yet.

A MOMENT IN TIME

For the Film and TV Awards we created 'A Moment In Time', which captured how winners feel immediately after they come off stage following their moment of triumph. These 3D, animated images were viewed more than 19m times for the Film Awards alone.

Jennifer Lawrence, Jeremy Allen White and Michael B Jordan, this series has been viewed more than 8.5m times across our social platforms.

BAFTA BEHIND-THE-SCENES

We continued to go behind the scenes at games studios and on film and TV sets. From Warhorse Studios describing the creative process behind *Kingdom Come: Deliverance II* to On Sets with *House of Guinness*, *Wallace & Gromit: Vengeance Most Fowl* and children's show *Football Fantastics*. We made content that connected with communities around the world and enticed other art lovers to take a look.

FILM FIRSTS

All film fans remember when cinema first sparked something in them – whether it was the first film to make them laugh or their first onscreen crush. In 2025, we sat down with Rami Malek, Jon M Chu, Jodie Comer, Ralph Fiennes, Lena Dunham, Alicia Vikander, Matt Smith, Celia Imrie and more to create 21 Film Firsts episodes in which these leading talents remembered their own film firsts.

CONTENT CREATORS HIT THE RED CARPET

In 2025, we worked with content creators and influencers to create 'pinch-me' red carpet moments: Liverpoolian presenter and comedian Charley Marlowe at the Television Awards; Jack Remington and Ash Holmes at the Film Awards; Lucy James and Jane Douglas livestreaming from the Games Awards red carpet. These are fans making content for fans. The content creators we work with are helping to make online communities feel part of the BAFTA Awards – and by extension the screen arts.

BAFTA PLAYBACK

BAFTA Playback sponsored by Samsung is a new digital series that delves into the career-defining moments and influences behind some of the most celebrated talents in film and TV, featuring commentary and clips curated by the actors themselves. Featuring Matthew McConaughey, Colin Farrell, Cynthia Erivo,

TAPPING INTO NEW AUDIENCES THROUGH OUR TIKTOK

Every day, there are 246m searches for film and TV on TikTok.

In 2025, we agreed a partnership with TikTok that is helping us to meet new and younger audiences, giving them access to the world of film and TV that feels personal and real.

Leaning into TikTok’s creator-first approach, we have widened our audience and deepened our connection with them. As well as welcoming TikTok creators to our red carpets and nominee parties, we encouraged creators

to talk and post about nominated films and TV shows. To keep the conversation going, TikTok built a search hub, which stayed live for 10 days, so that all Film and TV Award posts could be easily found. More than 250 TikToks were created during this period.

The results were impressive; our Film and Television Awards content gained 115m views on the platform.

250+

TikToks were created about the Film and Television Awards in 2025

115M

views across our content on the TV and Film Awards on TikTok



Charley Marlowe interviews David Tennant for TikTok during the BAFTA Television Nominees Party;

CELEBRATING THE ART OF VIDEO GAME STORYTELLING

With DCM Studios and Common People Films we created a cinema trailer to spotlight the world-changing storytelling found in games.

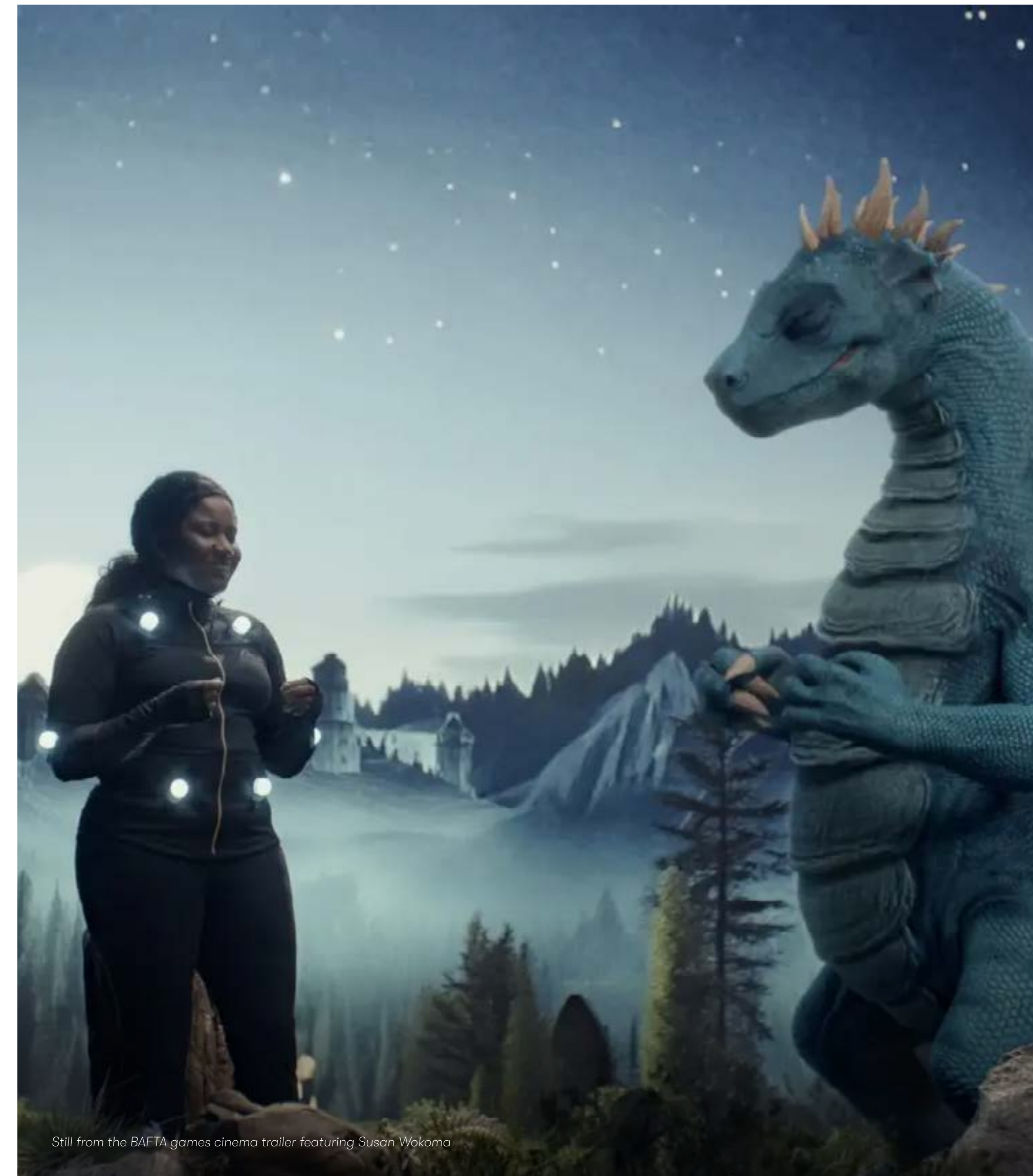
The 90-second trailer was directed by BAFTA nominee Jennifer Sheridan and starred award-winning actor and BAFTA Breakthrough alum Susan Wokoma alongside well-known faces from the world of games, including Neil Newbon, Sir Ian Livingstone and Samantha Béart.

The trailer ran in UK cinemas ahead of the 2025 BAFTA Games Awards and before the summer blockbusters, where audiences tend to skew younger (including A Minecraft Movie, inspired by one of the best-selling video game franchises of all time). The trailer was seen **1.4m times by cinema lovers, gained 1.07m TikTok impressions and 140,000 YouTube views.**

“Film, TV and games are connected by the passion of the people who make it. It takes so many people to make these things, and seeing people really take ownership of their story and their passion; that’s the thing that threads throughout all of those mediums.”

Susan Wokoma

Actor



Still from the BAFTA games cinema trailer featuring Susan Wokoma

IN FOCUS

CERYS LOVES FILMS

Meet Cerys Hawkes, 20, a film student from Newcastle, who as Ceryslovesfilm has amassed a large online community of young film fans.

Cerys is one of four content creators we worked with in 2025 to create buzz around the EE BAFTA Film Awards.

“Film has played a central role in my life for as long as I can remember,” says Cerys, who goes by the online moniker *Ceryslovesfilm*. “I would spend hours in my childhood browsing IMDB, trying to absorb every detail about the films I loved, watching YouTube videos dedicated to films and frequently begging my parents to let me watch anything and everything – to which they mostly said no. I have always loved the art of storytelling; what I appreciate most about film is the endless range of possibilities it offers each of us to explore.

“For the 2025 Film Awards, my followers seemed to be incredibly engaged with the EE Rising Star Award, particularly highlighting their excitement over nominees Mikey Madison and eventual winner David Jonsson. I had a few commenters frustrated over the fact that there could only be one winner out of the two because they loved them both so much.

“I think that a lot of the engagement I received around the [Awards] came from the uncertainty of that year’s race and the excitement over the nominees, particularly the fresher and newer faces that were nominated that year. This is why I think people seemed so engaged with the Rising Star Award, as that was the one the public could vote for.”

“A lot of the engagement I received around the [Awards] came from the uncertainty of that year’s race and the excitement over the nominees.”

Cerys Hawkes

Content Creator

BROADENING OUR REACH & ENGAGEMENT

337M

video views of BAFTA content on our social media platforms in 2025.

158M

TikTok

87M

Instagram

9M

Facebook

30M

YouTube

54M

X

290,000

new followers across our social media (up 27% from 2024) to over **3.3 million followers** on our @BAFTA channels.

All stats are views or impressions as per each platforms.



Rachel Kondo, Hiroiyuki Sanada, Jonathan Van Tulleken, Michaela Clavell and Edward L. McDonnell behind the scenes of 'A Moment in Time' at the BAFTA Television Awards with P&O Cruises



SPOTLIGHTING DIVERSE VOICES

A significant amount of our digital output shines a light on talent from underrepresented groups.

In 2025, this included Sophie Willan championing Julie Walters and working class talent in a BAFTA National Treasures episode, Anjana Vasan and Mawaan Rizwan discussing South Asian Representation, and Rose Ayling-Ellis highlighting the importance of portraying lip-reading in an authentic way in the TV show *Code of Silence*.

We also use our social platforms to champion the next generation of talent; a BAFTA Young presenter interview with Stormzy about his first short film gained over 100K views on Instagram alone. And we continue to caption all our video content and provide alternative text on all image posts to ensure our content is as accessible as possible.

“ I think what changed massively [for me] was when it coincided with brown writers being able to create the roles for me to then step into them. That’s why I think writing is so important. It starts with the material. People can think you’re an amazing actor, but if you don’t have the opportunity, then you can’t play the role. ”

Anjana Vasan

Actor, in conversation with Mawaan Rizwan for our BAFTA YouTube channel



Anjana Vasan and Mawaan Rizwan in Conversation at BAFTA One to One x The UKTV Asian inclusion event during South Asian Heritage Month

BRINGING INNOVATIVE FILM & TV TO A WIDER INDUSTRY AUDIENCE

By screening a wide range of new film and TV releases, we curate events that champion distinctive voices and talents and broaden the industry's view of creative excellence.

264

film screenings were held for our members across England, Scotland and Wales.

2,000

screenings were held in Los Angeles or New York for our **2,500 members based in North America.**

16,369

attendees came to these screenings, which profiled British independent films, **underrepresented talent, female directors, documentaries and films from outside the English-speaking world.**

6,000

people from across England, Scotland and Wales attended **57 industry events**, including masterclasses, panels, spotlights and member networking sessions.

3,000

attendees watched our **17 curated TV preview events**, championing diverse stories and talents.



Erin Doherty and Owen Cooper at the BAFTA Television Awards with P&O Cruises

Students attend the BAFTA x Crown Estate Key Skills Day

WE EQUIP

Talent development is at the heart of our work as a charity, particularly for those who face barriers and bias as a result of life experience or background. From an imaginative primary school pupil to a promising screen industry professional, we connect them with the expertise, support and inspiration they need to kickstart and sustain their creativity and their career.



BAFTA-winning producer Rochelle Newman was among the guests at our BAFTA Connect Forum



(L-R): Darren Dubicki, Dave Alex Riddett, Lily Woodcock, Will Becher and Efa Blossie-Mason at BAFTA Guru Live Cymru.

IN FOCUS

BAFTA CYMRU BOOSTS EARLY SCREEN ARTS CAREERS

In April, around 300 people attended BAFTA Guru Live Cymru in Cardiff and Caernarfon in North Wales.

This two-day, open-to-all festival connected early career talents in film, games and TV with some of the best names in the business for expert-led sessions and masterclasses. Sessions included script reading and reporting, the art of live broadcasting and how to pitch games and secure investment. Aardman, creators of Wallace and Gromit, gave an exclusive masterclass for aspiring animators, while Bulldozer Films, an independent Cardiff-based film production company, ran a session on overcoming networking anxiety and improving working relationships.

All those surveyed after attending the event reported having a better understanding of how to manage the early stages of a screen career and felt more confident about taking the first or next step after attending Guru Live Cymru.¹⁶

Caernarfon was chosen to increase our impact in North Wales and champion the Welsh language.

Other events held in this part of Wales in 2025 included a Games in Wales event in Wrexham and a preview screening of Series 2 of the Welsh-language BBC show Stad (*The Estate*).

“Extremely fun and very informative.”

Attendee

BAFTA Guru Live Cymru in Caernarfon

¹⁶ A total of 57 survey respondents in Cardiff and Caernarfon combined.

COMMUNITY-BUILDING OPPORTUNITIES

Our members are the beating heart of BAFTA. And in 2025, we created more networking and community-building opportunities for our network than ever before.

We held over 50 member socials, mixers and other opportunities to connect across the country. Alongside regular get-togethers for film, games and TV members, we hosted special gatherings to champion our Young Game Designers, welcome new members and mark such events like Black History Month.

We also made improvements to our HQ 195 Piccadilly, redesigning the members' bar and restaurant to create a welcoming and sociable space for members.

And we took our 'Made In' series of events to Bristol, Birmingham and Manchester, bringing together members from these areas to celebrate local screen arts production. We also hosted the ever-popular members' breakfast at Develop in Brighton, the UK's biggest conference and expo for game developers.

50+

member socials, mixers and other opportunities to connect across the country.





Akinola Davies attends the BAFTA Cannes Lunch during the 78th Annual Cannes Film Festival

UNPARALLELED OPPORTUNITIES WITH BAFTA BREAKTHROUGH

BAFTA Breakthrough is our flagship talent programme in the UK and US.

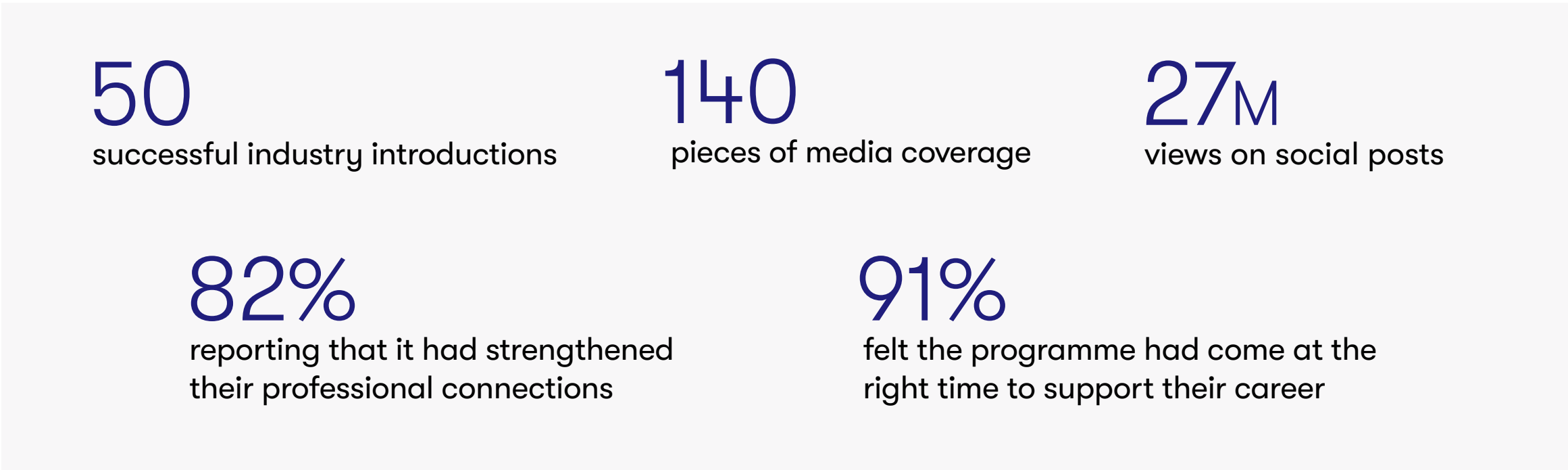
Hundreds of creatives have been championed by BAFTA Breakthrough since the programme began in 2013, many from underrepresented groups. Many have gone on to international success, and most remain in the industry.

In 2025, 20 ‘must-watch’ creatives working across film, games and TV were selected for our BAFTA Breakthrough UK cohort, supported by Netflix. They received one-to-one career coaching, wellbeing support and a professional development bursary, alongside tailored networking events, one-year of full BAFTA voting membership and access to all our events and screenings.

We made 50 successful industry introductions for our 2025 Breakthroughs, connections that can open up real

opportunities for the next stage of their careers. Members of the group featured in 140 pieces of media coverage, while social posts on the 2025 cohort were viewed 27m times, helping to raise that all-important public profile.

Feedback from 2024/25 BAFTA Breakthrough group found that 91% felt the programme had come at the right time to support their career, with 82% reporting that it had strengthened their professional connections or helped them make new ones. All respondents said their mental health, wellbeing and accessibility requirements were well supported throughout. We have used some aspects of this feedback to inform the future design of BAFTA Breakthrough, such as a request for more structured support to secure an industry mentor.¹⁷



¹⁷ Survey based on 11 respondents (just over half of the 2024/26 Breakthrough cohort).



BAFTA Breakthrough UK participants for 2025-2026

BAFTA Breakthrough US has been supporting emerging film, games, and TV talent since 2020, helping creatives turn a defining career moment into a long and sustainable future in the industry.

Throughout the year-long programme, participants receive one-to-one career guidance, full BAFTA membership and access to world-class industry figures, including acclaimed filmmakers such as Sofia Coppola, Bong Joon Ho, Charlie Kaufman and Janicza Bravo. Many Breakthrough participants have gone on to become BAFTA nominees for their breakthrough projects. In 2025, Natalie Rae and Angela Patton's documentary *Daughters* was nominated

for Documentary at the Film Awards, Nava Mau was nominated for Supporting Actress at the Television Awards for *Baby Reindeer*; and Karrie Shao's Breakthrough project; *Pacific Drive* was nominated for Debut Game at the Games Awards.

"BAFTA Breakthrough is an incredible opportunity. It means a lot, not only to me but also my community, to represent them in a space like this ... I'd love to connect with more people who are at a similar stage to me and see how we can support each other ... that's how you grow." – Jodie-Simone Howe, Costume designer whose breakthrough project was the TV series *Mr Loverman*

“

It means a lot, not only to me but also my community, to represent them in a space like this ... I'd love to connect with more people who are at a similar stage to me and see how we can support each other.

”

Jodie-Simone Howe

BAFTA Breakthrough 2025-26, Costume Designer, whose breakthrough project was the TV series *Mr Loverman*



FIVE YEARS OF BAFTA ELEVATE

BAFTA Elevate continued its mission to empower mid-career professionals from underrepresented backgrounds.

The aim is to help participants navigate the challenges of their sector and equip them with the leadership skills necessary to not only elevate their careers but help those in more junior roles progress. To date, BAFTA Elevate has supported 74 practitioners, including Ameenah Ayub Allen (*Rocks*), Barrington Paul Robinson (*The Responder*), Dominique Unsworth (*Little English*), and Bushra Siddiq (*Dispatches*) who sat on this year's BAFTA Elevate jury.

Now entering its fifth edition, the 2025/26 programme, with support from Dunhill, is elevating 20 documentary and factual filmmakers from underrepresented groups by providing two years of invaluable, career-elevating support.

In 2025, the group benefited from 18 professional development sessions on topics including building confidence, pitching, intellectual property and securing investment. Industry experts Patrick Holland, Pat Younge, Lizzie Gillet and Tracy Forsyth delivered money-can't-buy masterclasses, while BAFTA staff held regular one-to-ones with each participant to track their progress and help them get the most out of the programme.

Industry introductions are a vital part of Elevate. Ahead of the Film Awards, our new participants attended the annual Dunhill Filmmakers Dinner with key industry figures and press. This unique opportunity, along with an accompanying press release and photoshoot, was designed to build participants' confidence and profile.

“BAFTA Elevate invests in my growth, resilience and leadership. It's a long-term investment [for the industry] because underrepresented voices like me, and the other exceptionally talented 19 people, shape how stories are told in this day and age. We bring different perspectives, humour, realities and sensitivities.”

Margareta Szabo

Documentary producer, Elevate participant 2025-26 and co-founder of Labor of Love Films





SUPPORTING QUEER FILMMAKERS, ACTORS & SCREENWRITERS

A decade ago, it was still a rarity to see many LGBTQIA+ stories on screen. Now, we’re witnessing a renaissance in queer filmmaking, acting and screenwriting.

This shift doesn’t happen in a vacuum. It’s down to the tireless work of passionate creatives who have spearheaded this movement.

One such group of creatives are those involved in the BFI NETWORK & BAFTA Mentoring programme, in partnership with BFI Flare, made possible thanks to National Lottery funding. The programme recognises the extraordinary talent within the LGBTQIA+ community and makes space for it to grow. Over 10 years, it has supported 60 UK-based writers, directors and producers by providing tailored mentoring from BAFTA members and the wider industry, alongside wellbeing coaching. In 2025, the programme supported six LGBTQIA+ UK-based writers, directors and producers working towards debut feature-length projects.

“ Confidence is something I’ve always struggled with – I think like a lot of people in the industry – and having your heroes turn around and tell you that you’re doing all right is huge. Because of this programme, I feel so much more assured in my voice as a creative, in what I want to do, and how I want to go about it.

Charlie Tidmas

Writer, director and Flare alum



HARRY LIGHTON: FROM MENTEE TO MULTI-AWARD WINNER

In 2017, writer and director Harry Lighton took part in the BAFTA x BFI Flare Mentorship programme where he was mentored by writer, director and producer Tom Harper.

“Those meetings were really valuable,” says Harry.
“I had some hang-ups about not having gone to film school. He essentially told me to get on with it and go and make *Wren Boys*.”

Harry's film, the story of a gay marriage in an Irish prison, received nominations from BAFTA, London Film Festival, and Sundance Film Festival when it was released in 2017.

After releasing another two short films, which also earned a slew of award nominations, Harry began working in supporting crew roles on larger sets. This includes *Living* (2022), where he was the assistant to director Oliver Hermanus, and the TV show *Mary & George* (2024), where Harry acted as second unit director.

In 2025, Harry released *Pillion*, his debut feature film starring Alexander Skarsgård and Harry Melling. This bold exploration of sexuality and gender had its world premiere at the 78th Cannes Film Festival and went on to win Best Screenplay at the Un Certain Regard Awards. In 2026, *Pillion* was nominated for Outstanding British Film, and Lighton was nominated for Outstanding Debut by a British Writer, Director or Producer and Adapted Screenplay, at the Film Awards.

“ Those meetings were really valuable ... I had some hang-ups about not having gone to film school. He essentially told me to get on with it and go and make *Wren Boys* ”

Harry Lighton

Writer, Director and Flare alum



Harry Lighton at the EE BAFTA Film Awards Dinner

2025 BURSARIES & SCHOLARSHIPS IN NUMBERS

Our bursaries and scholarships provide financial support for people who are studying for – or beginning – careers in film, games and TV, who have the talent but are struggling to make ends meet. We also provide each scholar with a mentor and access to selected BAFTA events and networking sessions.

£277,000

invested in the **film, games and TV talent of tomorrow** via scholarships and bursaries in the UK and US.

71

talented individuals were given **up to £2,000 each** through the Prince William BAFTA Bursary, to **overcome the financial barriers to screen-career progression** – more bursaries than ever before.

£42,350

total was given to **6 exceptional emerging creatives**, helping towards **tuition fees or living costs** supported with UK BAFTA Scholarships.



Georgia Maskery interviews bursary recipient Tomi Machado at the BAFTA Bursary Breakfast



(L-R): Guests attend the BAFTA Bursary Breakfast; BAFTA Bursary Breakfast host, Peter Capaldi

In September, we brought our bursary recipients and scholars together for our annual Bursary Breakfast, where they met and learnt from respected industry figures, such as the actor and director Peter Capaldi, and the actor and producer Elaine Collins. The breakfast also celebrated the generosity of donors – from founding supporter, director, producer and screenwriter Paul Greengrass, to the network of patrons who sustain the programmes today.

We used this moment to ask people about the impact of receiving a bursary or scholarship. Many described it as boosting their belief in their creative abilities as well as providing practical resources and routes to improve their employability. The on-set insights gained, as well as the connections made with BAFTA members and other recipients of BAFTA support, was seen as something that could open doors further.



“

I am delighted to support this wonderful scheme as I recognise from my own experience just how hard it can be to break into our industry, particularly when you can't afford the hardware, the training or even the travel costs that could help you pursue your career.

These bursaries provide just that – financial support – as well as a link and a contact to BAFTA with its long history of support and encouragement.

”

Peter Capaldi

Actor, Director and BAFTA bursary supporter

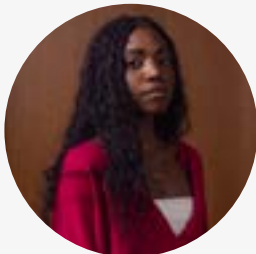
“

As someone who has sacrificed a great deal to pursue a career in film, overcoming significant personal and financial barriers just to keep up with my peers, being awarded the Prince William BAFTA Bursary is genuinely life-changing. Having an organisation like BAFTA recognise my potential is a powerful motivator to keep going. It’s not just an investment in my future, it’s a reminder that voices like mine matter.

”

Tahiyah Brewster

Production assistant, Prince William BAFTA Bursary recipient



“

Receiving the BAFTA Scholarship is a life-changing opportunity. It’s the support I’ve been waiting for to take the next step in my career, and to develop my skills with confidence, learn from industry leaders, and prepare for more step-up roles. After years of pushing forward despite personal setbacks, this means everything

”

Sarah Webster

BAFTA Scholar 2025, Intensive SFX, hair and makeup at Christine Blundell Makeup Academy for Film & TV



Peter Capaldi and Tahiyah Brewster at the BAFTA Bursary Breakfast

IN FOCUS

ILENA PEGAN STEPS INTO GAMES

“Games snuck up on me,” says games developer Ilena Pegan, who received a BAFTA bursary in 2025.

“I was searching for a medium to platform underrepresented voices and somewhat accidentally stumbled into games. With other mediums, you need to raise a significant amount of resources to get ideas off the ground, and with games you can equip people with tools to share their own stories with a lot less ... I’m excited to be a part of that.”

Ilena used their bursary to “buy equipment and get set-up for game development and producing in games”.

“I am truly grateful for the doors the bursary opened, which helped me step into games,” they add. “It provided a leg-up when I needed it the most; I was in a position to apply to a lot more contracts and opportunities. It also gave me a confidence boost as well as the tools I needed to continue developing my personal and contracted games projects.

“I’m now working in my dream work environment while making my own game on the side with a talented team – an eco-futuristic game about a bricklaying elder in a rural solar-punk community, repairing a road back to her best friend.

“Storytelling is one of the most potent ways to open ourselves to empathy and curiosity. So in whatever form, I hope more of us find the time, energy and resources to share our stories.”

“With games you can equip people with tools to share their own stories with a lot less ... I’m excited to be a part of that.”

Ilena Pegan

Game Developer and BAFTAbursary recipient



Ilena in front of a poster for her game currently in development

HOW OUR MEMBERS MAKE A DIFFERENCE

Our membership is unique. Formed from creatives and practitioners from film, games and TV, all at the top of their game, BAFTA members play a huge part in making our talent programme so exceptional..

290

BAFTA Breakthrough creative
championed to date

82

successful industry introductions
through BAFTA Breakthrough and
BFI x BAFTA Flare

2,778

attendees at BAFTA Connect forums,
roundtables and panels

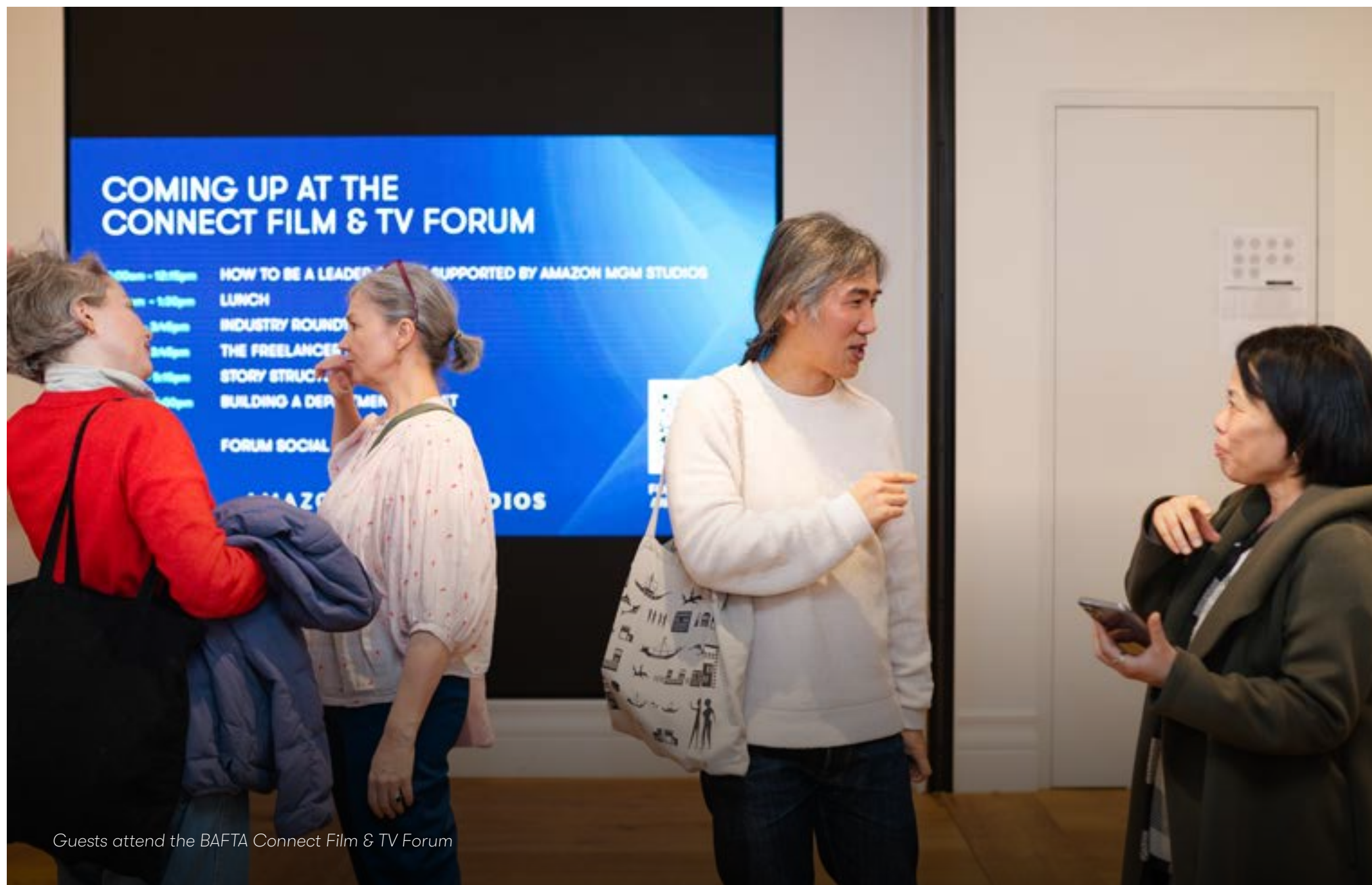
Many volunteer their time and expertise to select programme participants and act as mentors, guest speakers, advocates and champions. In 2025, these member volunteers included Riz Ahmed, Russell T Davies, Jesse Armstrong, Phoebe Waller-Bridge, Tony Kushner, Ruth Jones, Abi Morgan, Chiwetel Ejiofor, Steven Wright, Sharon Horgan, Jack Rooke and Rose Glass among many more.

“BAFTA Breakthrough was a hugely important experience for me as a director, helping to move my career forward and connecting me with an amazing network of peers, collaborators and friends,” says director Ashley Francis-Roy.

“As a Breakthrough alumnus and now a BAFTA member, it meant a lot to be able to give something back by volunteering on this year’s BAFTA Breakthrough panel. It was a real privilege to help support and champion the next generation of talent. Being part of that process reminded me how important our community can be in helping people feel seen, encouraged and connected at a crucial moment in their careers.”



Hilary Rosen, Barbara Emilie, Sarah Putt at the BAFTA Member Social: Film, Games & TV (Winter Special)



Guests attend the BAFTA Connect Film & TV Forum

MEMBERSHIP TO ENCOURAGE CONNECTION

It has been four years since we began BAFTA Connect, our membership tier for emerging and mid-career talent working in film, games and TV.

Every month, as well as attending BAFTA events nationwide, Connect members can attend a programme of in-person and online events to strengthen their skills, knowledge and understanding of the industry. We design these events based on what mid-level creatives tell us they need to navigate and adapt to their changing industries. We conduct regular surveys to understand what the current challenges are and how best to remove the barriers people need to thrive.

The Connect Forums are the jewels in the Connect calendar. These are full-day professional development events and this year the forums were bigger than ever.

In 2025, the Film and TV Forum, supported by Amazon MGM Studios, brought together 400 Connect members to London where they attended sessions covering leadership, story structure, budgeting and tax advice for freelancers. The Games Forum, in partnership with Epic Games and PlayStation, provided sessions on studio leadership, funding for developers and sustainable change. Both forums offered networking opportunities and the chance to have new headshots taken and travel bursaries provided to support attendance.

Feedback from attendees was extremely positive, with people praising the practical insights, honest industry conversations and the many opportunities to connect with their peers. Almost all Connect members surveyed at the Film and TV Forum **(99%) had met at least one new person**, and 86% said they would follow up with **at least one new connection in a professional capacity**. Three quarters of attendees surveyed (76%) at the Games Forum felt it would **help with their career progression**.

BAFTA Scotland also hosted a Connect Film and TV Forum in Glasgow for the first time. While BAFTA Cymru hosted Connect Roundtables and Networking with director Ashley Way, producer David P. Davis and writer/director Janis Pugh (Cymru Breakthrough winner).

“It was definitely the best BAFTA event in Scotland that I’ve attended ... the quality of the panels was superb. Enlightening and inspirational – I am a writer/director, so all the panels felt very relevant to me.” – Connect Forum attendee, Glasgow

CHAMPIONING ARTISTIC EXCELLENCE IN NORTH AMERICA

In 2025, BAFTA North America supported over 2,500 members, giving them exclusive access to a range of career-boosting events and 200 screenings across Los Angeles and New York.

These screenings included Q&As with incredible onscreen and behind-the-camera talent, including Julia Roberts, Brendan Fraser, George Clooney, Adam Sandler, Timothée Chalamet, Josh Safdie and Yorgos Lanthimos.

BAFTA North America currently supports 278 BAFTA Connect members, 9 US Scholars and 12 BAFTA Breakthrough participants as part of its commitment to supporting early to mid-career creatives in the US.

It also runs the Vance Byrd Mentorship Programme, a four-year programme that supports talented, underserved students across Los Angeles as they transition from high school to college. The programme, which pairs each participant with a BAFTA mentor to support their professional growth, was named in honour of Vance Byrd, a BAFTA mentee whose life was cut short by gun violence in 2015.

In 2025, through the Vance Byrd Mentorship Programme we made six visits to high schools in Los Angeles that have a high proportion of children from low-income families. BAFTA members including, Colleen Atwood, Donald Mowat and John Stevenson gave presentations

to students on various aspects of the screen industries. In addition to these visits, we have set up a direct mentorship programme with the senior Film Production class at John F Kennedy High School, where 10-12 BAFTA members meet with students weekly to help transform their previously-created film treatments into short film scripts and support them in creating their pitches.

In June, BAFTA North America held the BAFTA Student Awards to showcase the next generation of talented storytellers from around the globe, which were selected and voted on by BAFTA members. As part of this work, student participants visited film and game studios, attended workshops with industry professionals and enjoyed screenings and networking opportunities with BAFTA members.

We also host BAFTA Tea Parties. These prestigious events celebrate British and international film and TV talent, and serve as a key fixture in the Awards season calendar. The Tea Parties also enable US-based members to participate in the excitement and discussion around our ceremonies.



Lisa Ann Walter at the BAFTA TV Tea Party presented by BBC Studios, Delta Air Lines and Virgin Atlantic at The Maybourne Beverly Hills

YOUNG BAFTA: SUPPORTING & INSPIRING

Throughout 2025, BAFTA continued to help support children and young people to explore their own creativity and develop transferable skills, including problem-solving, teamwork and communication, vital for their future career success.

With our unique access to screen industry professionals we provided more opportunities for memorable and meaningful encounters with industry insiders, inspiring young people, raising their career aspirations and helping to make the screen industries seem more accessible to everyone.

Through our Young BAFTA schools programme, we provided imaginative and inspiring ways to encourage children and young people to express themselves confidently and discover more about the vast range of careers in the screen industries.



Across the year, over 680,000 young people engaged with Young BAFTA

686

10-18 year olds entered our flagship **Young Game Designers** and **Young Presenter competitions**.

38,000

11-18 year olds directly engaged through our work.

3,000

7-10 year olds took part in **10 Young BAFTA Roadshows at schools in areas of high socio-economic deprivation across the UK** with children's mental health charity, Place 2Be.

237,360

young people and their families visited the Power-Up Exhibitions in Manchester, Bradford and London.



(L-R clockwise); Killa Kela, Alex Peters and Lauren Layfield attend the BAFTA x Crown Estate Key Skills Day; Anjali Shibu attends the Young Games Designers Showcase; Tristain Thompson interviews Nabhaan Rizwan at the BAFTA Television Awards with P&O Cruises; Elizabeth Okogwu attends the BAFTA Young Presenters Finalist Day.

BUILDING SKILLS

In March, we held our annual **Transferable Skills Day** in partnership with The Crown Estate, gathering 164 students from six local London schools across year groups 10-13 in an event hosted by BBC Radio 1 Presenter Lauren Layfield. Through four interactive sessions, pupils built essential core skills, transferable across all jobs and industries, and discovered the range of careers that are available in the screen arts.

Following the event, teachers we surveyed reported that their students were now more aware of some of the roles and careers available in the screen arts and more aware of the key skills required to work in these industries. Many also reported that they would continue this learning through their own teaching.

To mark **National Careers Week**, in partnership with IntoFilm, BAFTA 195 Piccadilly opened its doors to 230 students and teachers from 20 schools for a day designed to ignite creative young minds. Sessions included acting spotlights with actors Kit Connor and Susan Wokoma and expert panels on storytelling. The event ended with a roundtable session for teachers and careers advisers on how to discuss creative careers with their students.

Our **BAFTA Young Presenters** competition helps children and young people strengthen two key skills: confidence and public speaking. This year, around 300 young hopefuls applied, and four finalists were selected from across the UK. Throughout 2025, the winners – Elizabeth Okogwu and Afraz Hussain – hosted content alongside Young Presenters alumni for the BAFTA and Young BAFTA YouTube channels. This included behind-the-scenes interviews with cast from two of the year’s most exciting family film releases, Christmas Karma and Zootropolis 2.

In November, Elizabeth and Afraz also had the opportunity to host the Young BAFTA Showcase, which brought over 600 people to BAFTA 195 Piccadilly for a day of interactive activities, workshops, presentations and creative challenges for 7–14 year olds.

“ I wanted to support and be involved in the BAFTA Young Presenters competition because I know how life-changing opportunities like this can be for young people.

Seeing the passion, confidence and talent of those taking part was truly inspiring. Initiatives like this are so important for opening doors and helping the next generation find their voice.

”

Katie Piper

Presenter, Writer, Campaigner and BAFTA Young Presenters judge



BAFTA Young Presenter finalists, Perrez Ampofo, Afraz Hussain, Isaac Kamidora, Hannah Ogunyade and Ben Doyle, with judge Katie Piper at the BAFTA Young Presenter Finalist Day

PROMOTING CREATIVITY ACROSS THE COUNTRY

We travelled the UK, bringing awe-inspiring school workshops to thousands of children in Nottingham, Cardiff, Durham, Glasgow, Aberdeen, Birmingham, Oldham, Bradford and London.

We do this in partnership with Place2Be, a children’s mental health charity with over 30 years’ experience working with pupils, families and staff in UK schools.

“The BAFTA Place2Be Roadshow was an amazing experience for our pupils. The assembly was fantastic and gave the children the opportunity to asks questions about how their favourite shows were produced. As well as allowing them to practise presenting skills, it has inspired some children to consider presenting as a career. Thank you, BAFTA and Place2Be, for the amazing opportunity!

Susan Paddon
Assistant Headteacher,
Prince of Wales Primary, Enfield

We primarily focus on schools with a large percentage of students on free school meals, to enable children from disadvantaged areas to access information and resources about creative careers. Each roadshow uses the power of storytelling and the screen arts to bring the joy of creativity into classrooms and promote vital life-skills, such as confidence, communication, teamwork and creative expression.

For each visit, we bring the brightest talent from children’s TV to host workshops for 7-10 year olds. Guests at this year’s roadshows included presenters Kia Pegg, Ben Shires, Sam Homewood, Ashley John-Baptiste and De-Graft Mensah. They were joined by alumni from our Young Game Designers and Young Presenters programmes, who shared their stories to show how self-belief and perseverance can pay off.

We also strengthened our ties to Bristol, announcing a new partnership between Aardman Animations and Young BAFTA to support the next generation of animators through a year-round learning programme.

Feedback from nine school leaders on the 2025 roadshows:

- + **100% strongly agreed** the roadshow was **uplifting for the whole school**
- + **100% strongly agreed** the roadshow helped pupils to **develop some of their communication skills**
- + **100% strongly agreed** the roadshow had a **positive impact on pupils’ confidence**
- + **89% strongly agreed** the roadshow provided **opportunities for team working**
- + **78% strongly agreed** the roadshow **helped pupils think a career in the screen industries might be for them**



(L-R clockwise): Students onstage at the BAFTA and The Crown Estate’s Transferable Skills Day ; Worksheet close-up at the BAFTA x Crown Estate Key Skills Day; Student poses with a BAFTA trophy at the BAFTA x Crown Estate Key Skills Day

TAKING GAMING TALENT TO THE NEXT LEVEL

Our Young Game Designers programme celebrated its 15th year in 2025. The competition continues to be a springboard for talented young people to explore their passion for games.

4,600

visits to our online Ideas Generator

238,000

people saw our Young Game Designers exhibition at The Science Museum'

In 2025, 350 young people (aged between 10-18) entered the competition, giving them a chance to design, develop and present their new game ideas to the world. We also provided a rich programme of creative support, including online workshops, which 6,200 young people tuned into, alongside mentoring sessions, finalist webinars and the Young Game Designers Weekend showcase.

To spark inspiration, we shared game ideas generator packs with schools to encourage game-making creativity in the classroom, and the associated on-line prompt tool received 4600 unique visits.

The Science Museum's Power Up exhibition, which featured Young Game Designers winners' games in London, Manchester and Bradford, was seen by 238,000 people.



Jack Pexton and Matthew Scott at the Young Game Designers Showcase



Jack Rafferty attends the Young Games Designer Showcase

IN FOCUS

JACK RAFFERTY JUMPS AHEAD

Jack Rafferty, 18, first came into the BAFTA orbit when he was 11. After entering The Great Fraction Adventure into BAFTA Young Game Designers, Jack experienced his first ‘pinch-me’ moment when he was selected as a finalist.

Since then, Jack has submitted multiple games across the Game Making categories and has been selected as a finalist three more times. He has also attended multiple games events and networked with fellow game enthusiasts and industry practitioners – and with it, his talent and confidence have grown.

This year, Jack released his most ambitious game to date: The Victor Initiative, a multi-chapter adventure that is a culmination of seven-years of learning. While developing the game, Jack was able to collaborate with other competition alumni on aspects like artwork, as well as tap into the BAFTA games network to secure big-name voiceover talent, including Inel Tomlinson, Samantha Béart, Sam Lake and Dave Jones.

After releasing the game, Jack attended a Young BAFTA Roadshow where he spoke about his experience and urged other young people to follow their dreams.

“Every single game I’ve made I’ve learnt something new,” says Jack. “I remember going to my first YGD [Young Games Designers] event and being terrified to talk to anyone. [But] you’ve got to start somewhere, and this is one of the best places to start.”

“ If you’ve ever been curious about game design or concepting in general, or just coming up with a fun idea, this is the best place. Try it out, see what people think. You’re never going to get a more supportive network than BAFTA YGD so give it a go. ”

Jack Rafferty
BAFTA YGD Finalist

WHAT'S NEXT



OUR PRIORITIES FOR 2026

CHAMPION

- + Scope a public-facing programme of activities to champion the screen arts and engage the public in great storytelling;
- + Make continued progress towards membership diversity targets;
- + Deliver new income to support scale and engagement in the BAFTA Games Awards;
- + Align Awards in Scotland and Wales to strengthen our service to the nations' screen sector;
- + Deliver rebrand of BAFTA Albert to promote and boost awareness of sustainable practices in the screen arts.

CHANGE

- + Plan a public affairs framework to promote the screen arts in the public domain and drive progress within the screen sector;
- + Create a manifesto for BAFTA Scotland and BAFTA Cymru to strengthen purpose and output;
- + Expand BAFTA Albert's emission reduction work for news, sports and live programme;
- + Develop and improve tools and resources to measure and drive change.

CREATE

- + Increase partnership audiovisual activation to support the corporate social responsibility programmes of partners and extend reach for our purpose and values.

EQUIP

- + Assess all BAFTA talent programmes for inclusion in the new Invest in Talent framework, with recommendations for scale or impact;
- + Develop a BAFTA-wide mentoring programme across all three screen sectors, using BAFTA members as mentors;
- + Scope the Advocate Network, a formal programme for BAFTA alumni to give back by volunteering in our talent programmes.



Lauren Lyle and Shelli McCoy backstage at the BAFTA Scotland Awards

HOW TO SUPPORT US



Josie Gibson and Vicky Pattison at the BAFTA Television Awards with P&O Cruises

We know that talent is everywhere, but opportunity is not. As an independent arts charity, we rely on the support of our partners and donors to help fund our vital work.

We exist because of the thousands of individuals and organisations who believe in our mission and support us. Every contribution, no matter the size, makes a difference.

Thanks to the vision and extraordinary generosity of our donors, supporters, partners and members, we can pursue our central purpose: discovering, nurturing and inspiring creative talent across film, games and TV. We're working to make these industries truly inclusive while celebrating the exceptional stories that enrich our culture.

Your support doesn't just fund our programmes. It helps to build a more open, diverse, creative landscape where talent can flourish and outstanding storytelling is recognised and celebrated.

DID YOU KNOW?

We're registered with the Fundraising Regulator, and we're committed to following the Code of Fundraising Practice.



Audience attend the Hamnet Preview; an Annual Patron Event supported by Bulgari

YOUR SUPPORT MEANS THE WORLD

BAFTA is an independent arts charity. This means none of our work would be possible without the amazing support of our patrons and partners, and we would like to say a huge thank you for your ongoing vision, generosity and commitment.

BECOME A PATRON

Our patrons are passionate about supporting new and unheard voices and ensuring the screen industries are open to all. As a thank you for their generosity, we invite patrons to a series of unique events throughout the year, including Q&As, receptions, panel discussions and preview screenings with leading creatives. To learn more about becoming a patron, email fundraising@bafta.org.

BECOME A MEMBER

Our members help us deliver our mission in many ways. They share their knowledge, help us identify those with talent and drive change within our industries. Each annual membership subscription provides vital funds for our work. If you have at least five years' experience, you can apply to become a BAFTA member. If you're at an earlier stage of your career, BAFTA Connect membership might be for you. Visit the BAFTA website or email membership@bafta.org to find out more.

HOST AN EVENT AT BAFTA 195 PICCADILLY

Hiring a space at our iconic London headquarters gives you access to a world-class space and state-of-the-art facilities. Not only is it a spectacular way to wow your guests, it's a great way to support the future growth of the arts in the UK. If you're interested in learning more about hiring our venue, contact baftapiccadilly@bafta.org.

PARTNER WITH US

We work with a diverse range of brands and organisations all year round. Each one believes in what we do and contributes to the prestige and impact of our events and Awards. There are plenty of opportunities to work with us, so reach out at partnerships@bafta.org to find out more.



(L-R): Paul English and Mark Bonnar at the BAFTA Patron event held at Gleneagles Townhouse, Edinburgh, Scotland



BAFTA Chair Sara Putt delivers her welcoming speech during the EE BAFTA Film Awards

REMEMBER US IN YOUR WILL

Leaving a gift in your will to BAFTA means you will be supporting and promoting the next generation of talent in film, games and TV. To find out more, contact fundraising@Bafta.org.

DONATE

Charitable gifts play a pivotal role in our work. If you would like to talk to a member of the team about making a donation, please contact fundraising@Bafta.org. You can also name a seat in BAFTA 195's iconic Princess Anne Theatre, where we host our screenings and events.

A NOTE FROM OUR TRUSTEES

Given the activities carried out by BAFTA as described in this report, the trustees are satisfied that the Charity is providing public benefit under the Charities Act 2011. 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.

SPONSORS, PARTNERS & DONORS

Our profound thanks go to all the sponsors, partners, supporters, individuals, trusts and foundations that have chosen to support us throughout the year, including those who wish to remain anonymous:

BAFTA

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Aardman
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BAFTA CYMRU

Bad Wolf
BBC Cymru Wales
Bottlegreen
Casillero del Diablo
Champagne Taittinger
Channel 4
Creative Wales
Deloitte
EE

Executive Cars Wales
Gorilla
Hildon
Lancôme
S4C

BAFTA SCOTLAND

BBC Scotland
bottlegreen
Casillero del Diablo
Champagne Taittinger
Channel 4
Deloitte
Edit 123
EE
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Hildon
Lancôme
Samsung
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BAFTA NORTH AMERICA

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The Envelope/The Los Angeles Times
The Four Seasons Los Angeles at Beverly Hills
The Hollywood Reporter
The London West Hollywood
The Mandarin Oriental
The Maybourne Beverly Hills
The Maybourne Group
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Alexandra & Tope Lawani
Alfiya Askar Abulkhair
Ali Cook
Amanda Brill
Andrew Law & Diana Abousleiman
Anita Albrecht
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Maria, David & James Cumming
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The Mayor of London’s Good Growth Fund
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WDM Entertainment
Wendy Buck
Dr William Waggott & Sabine Simmross
Zilberman Film Foundation

And all the generous supporters of our Illuminating
BAFTA 195 Redevelopment Campaign.



FINANCIAL REVIEW

REVIEW OF THE FINANCIAL POSITION

The year represented a period of consolidation following a number of years of financial change, with continued focus on developing commercial income streams and strengthening core activities across the Group. Total Expenditure of £32,525k (2024: £30,119k) exceeded total income of £30,853k (2024: £29,313k), resulting in a net expenditure in the year, after FX and investments, of £1,649k (2024: £639k).

However, this reported position continues to be significantly influenced by the accounting impact of the redevelopment of BAFTA 195 Piccadilly and associated fundraising. Excluding these effects, the Group generated an underlying surplus from ordinary operations, reflecting continued growth in income streams alongside active management of cost pressures.

As highlighted in previous years, the lasting impact of the fundraising and redevelopment of BAFTA 195 Piccadilly continues to affect the reported results and can make it more difficult to assess the underlying performance of the Group’s ongoing operations. The most significant of these impacts is depreciation on the redevelopment works, which totalled £1,421k in the year (2024: £1,534k). Fundraising income previously recognised for the redevelopment, together with historically designated surpluses, is held in reserves and released over time with the depreciation of the associated fixed assets. Income relating to the Capital Campaign continues to be recognised as cash is received, contributing £159k in the year (2024: £334k), alongside ongoing stewardship costs of £159k (2024: £115k) and net interest costs of £232k (2024: £253k) on the loan used to bridge the time between development expenditure and the receipt of pledges. Excluding these items from the net expenditure reported above results in an underlying net income from ordinary operations of £4k (2024: net income of £929k).

FUNDRAISING

Income from Grants and Donations decreased to £1,773k (2024: £2,225k), primarily reflecting the absence of the biennial BAFTA Gala and the recognition in the prior year of a £440k endowment. This was further impacted by a reduction in income from the Capital Campaign,

which contributed £159k in the year (2024: £334k).

The Capital Campaign, which funded the redevelopment of BAFTA 195 Piccadilly, closed in March 2022. Income continues to be recognised as pledged amounts are received, as a proportion of pledges cannot be recognised until cash is collected. As a result, income from the campaign is expected to reduce gradually over time, reflecting earlier efforts to secure upfront payment and contractual commitments.

Costs of raising funds for Grants and Donations increased to £1,189k (2024: £1,004k) as a result of impairment losses arising on accrued donation income under Deeds of Covenant.

Collection of Capital Campaign pledges continued during the year, with £705k received (2024: £1,179k). As these amounts are collected, they are used to repay the term loan, reducing the outstanding balance £3,879k (2024: £4,408k). While the Group holds cash and liquid investments in excess of the loan balance, a higher level of repayment is not currently considered appropriate, as this would reduce free reserves below the target level set out in the reserves policy.

AWARDS

The Awards ceremonies continued to represent a central part of our activity and a highlight of the UK film, games and television industries. Income increased to £12,625k (2024: £11,163k), driven primarily by growth in sponsorship, alongside higher entry volumes and increases in ticketing income, reflecting continue strong demand for the Awards.

Costs increased to £12,948k (2024: £11,305k), with the significant driver being higher event production costs, alongside increases in broadcast Productions costs to £3,330k (2024: £3,003k). These increases reflect ongoing inflationary pressures within events and television production, and continued investment in enhancing the scale and quality of the Awards ceremonies, where cost growth has outpaced income increases in the short term.

Income from Productions also increased to £2,097k (2024: £1,803k), supported by strong international sales of broadcast rights for the Film and Television Awards..

MEMBERSHIP

Membership fees continue to represent a strong and reliable source of income. Income increased to £4,683k (2024: £4,261k), reflecting the introduction of an annual increase in membership rates, alongside a continued high standard of applicants and targeted growth in membership numbers.

BAFTA ALBERT

BAFTA Albert continued to grow in scale and influence across the industry, with income increasing to £2,020k (2024: £1,383k). This increase reflects both continued growth in membership and an element of forward funding, including contributions received in advance to support the development of the next generation toolkit, alongside one-off project specific income in the year.

Costs were broadly stable at £1,811k (2024: £1,779k), reflecting the impact of increased resourcing in the prior year and a revised operating structure designed to support delivery to the industry at scale.

While reported income has increased, a proportion relates to funding for future development and delivery rather than underlying operating activity. BAFTA Albert therefore continues to require ongoing investment to support its long-term sustainability and the continued development of its tools and services

PROGRAMMES

Programmes income decreased to £564k (2024: £893k). Sponsorship income for some initiatives was more challenging to secure during the year.

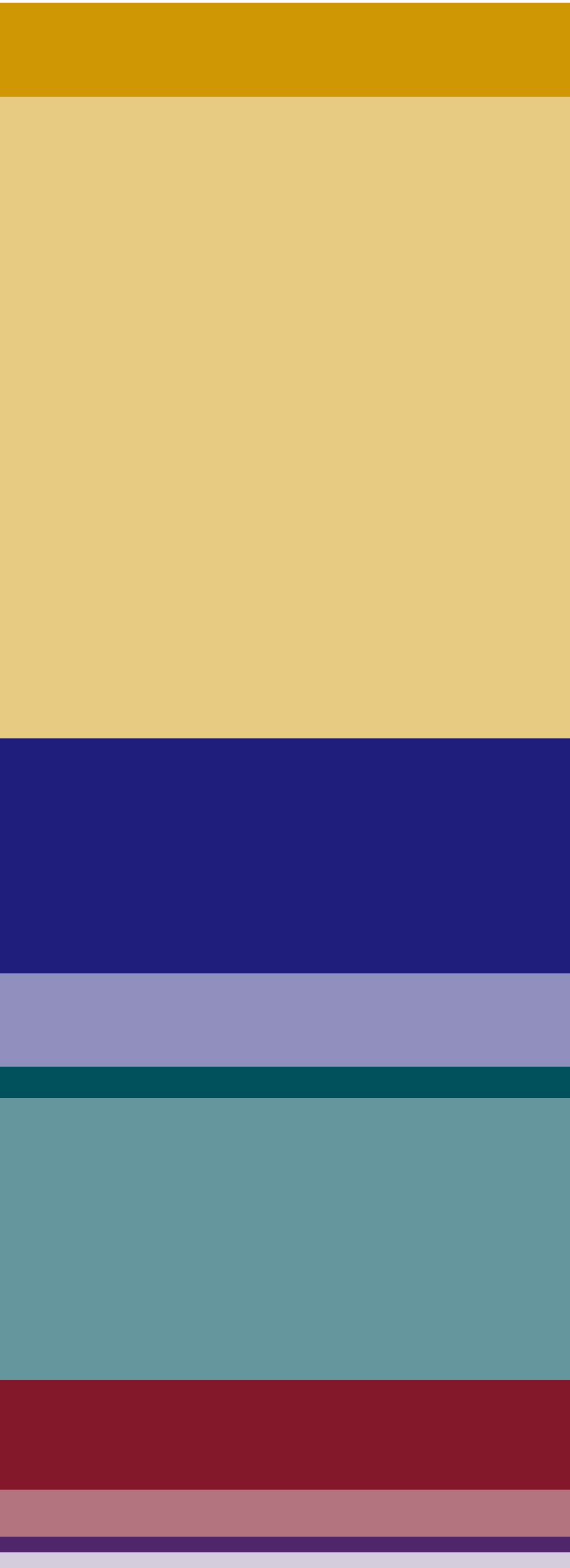
BAFTA 195

Hospitality income decreased slightly to £5,740k (2024: £5,975k), reflecting a more challenging trading environment in the latter part of the year, alongside operational capacity constraints which impacted sales activity.

Following a period of strong post-redevelopment growth, a more stable market allowed for continue focus on driving higher-value bookings and balancing commercial use of the building with Membership and Programmes activity.

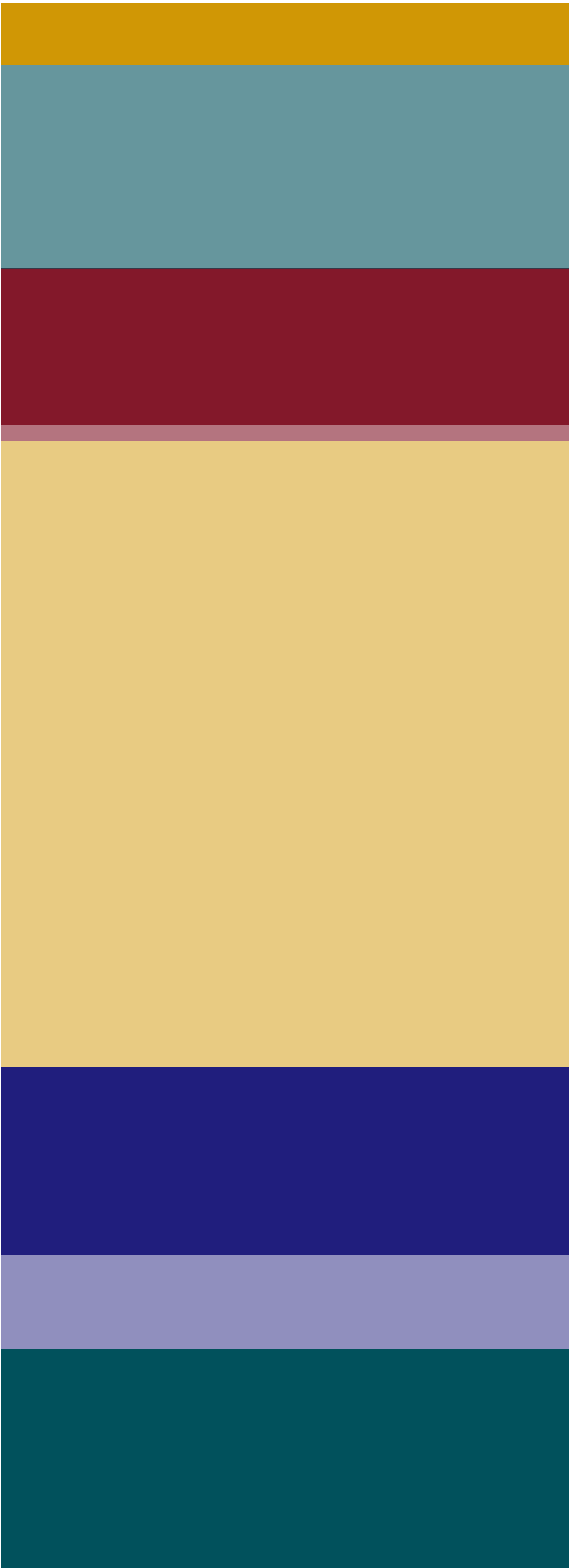
Expenditure remained well controlled, increasing to £4,390k (2024: £4,290k), reflecting ongoing cost pressures within the hospitality sector.

2025 INCOME



- GRANTS AND DONATIONS £1,773k: 6%**
Includes the income from: BAFTA patron programme, fundraising for 195 Piccadilly redevelopment and general fundraising
- AWARDS £12,625k: 41%**
Includes the income from: sponsorship, ticketing and entry fees for the Film Awards, Games Awards, Television Awards, Television Craft Awards, Cymru Awards and Scotland Awards
- MEMBERSHIP £4,683k: 15%**
Includes the income from: membership fees
- SUSTAINABILITY £2,020k: 6%**
Includes the income from: Albert membership, related partnerships and project funding
- PROGRAMMES £564k: 2%**
Includes the income from: sponsorship and box office for lectures, BAFTA Elevate, Young BAFTA, BAFTA Breakthrough, Scholarships, Bursaries, BAFTA Young Game Designers, BFI NETWORK x BAFTA Mentoring programme
- HIRING £5,740k: 18%**
Includes the income from: food and beverage and room hire generated in BAFTA 195 Piccadilly
- PRODUCTIONS £2,097k: 7%**
Includes the income from: broadcast of Film and Television Awards, other programming, e.g. overseas sales of BAFTA-owned programmes
- OTHER COMMERCIAL ACTIVITIES £937k: 3%**
Includes the income from: year-round sponsors of BAFTA, not directly associated with an event or activity, BAFTA Media Technology commercial work, commercialisation of video and photographic assets and our social media
- INVESTMENT INCOME £187k: 1%**
Includes the income from: bank interest and investment income
- OTHER INCOME £227k: 1%**
Includes income from: exchanges of goods and services not directly associated with an event or activity

2025 EXPENDITURE



- GRANTS AND DONATIONS £1,189k: 4%**
Includes the cost of: BAFTA patron programme, fundraising stewardship for general fundraising and ongoing stewardship for the 195 Piccadilly redevelopment fundraising campaign
- HIRING £4,390k: 13%**
Includes costs associated with: hiring of BAFTA 195 including staff costs, food and beverage
- PRODUCTIONS £3,330k: 10%**
Includes the cost of: broadcast of Film and Television Awards, production of other programming, e.g. overseas sales of BAFTA-owned programmes
- OTHER COMMERCIAL ACTIVITIES £466k: 1%**
Includes the cost of: BAFTA Media Technology commercial work, costs of commercialisation of our video and photographic assets and staff time spent on supporting year-round corporate partners
- AWARDS £12,948k: 40%**
Includes the cost of: staging the Film Awards, Games Awards, Television Awards, Television Craft Awards, Cymru Awards and Scotland Awards
- MEMBERSHIP £3,861k: 12%**
Includes the cost of: member events, the members' club and membership support services
- SUSTAINABILITY £1,811k: 6%**
Includes the cost of: provision of the BAFTA Albert toolkit, carbon calculator, certification and sustainable production training
- PROGRAMMES £4,530k: 14%**
Includes the cost of: screenings, TV previews, lectures, masterclasses, BAFTA Elevate, Young BAFTA, BAFTA Breakthrough, Scholarships, Bursaries, BAFTA Young Game Designers, BFI NETWORK x BAFTA Mentoring programme

FINANCIAL POLICIES

INVESTMENT POLICY

Investment policies across the Group reflect the differing objectives and risk appetites of the BAFTA Charity and BAFTA North America, balancing the generation of returns with capital risk.

For the BAFTA Charity, the priority is to maintain liquidity and protect capital. Accordingly, the majority of funds are held in fixed-term interest-bearing deposits. A small proportion of funds is held in longer-term investments, including £185k (2024: £165k) held with investment manager Brewin Dolphin and £440k (2024: £440k) of gifted investment property, both of which are restricted to generating income to support scholarships.

BAFTA North America adopts a broader investment approach, reflecting its different funding model and investment objectives. Funds are invested through Bank of America and JP Morgan Chase, acting as custodians and managers. General operating reserves are invested in lower-risk, balanced income funds, while endowed funds supporting scholarships are invested with a higher risk appetite to achieve long-term capital growth and income generation.

Investment decisions are delegated to professional managers within parameters set by the respective Boards. Oversight of investment performance and policy is undertaken by the Finance & Commercial Committee of BAFTA and the Finance Committee of BAFTA North America, with regular reporting to the Boards. The investment policies are reviewed periodically, and performance is monitored against appropriate benchmarks.

In 2025, BAFTA North America’s scholarship endowment achieved a net return of 13.3% (2024: 11.4%) and operating reserves achieved a net return of 9.1% (2024: 7.1%). Overall, investments generated a net return of \$218k (2024: \$205k), including income of \$60k (2024: \$61k).

RESERVES POLICY

The trustees regularly review the Group’s reserves levels, and the reserves policy is reviewed by the Audit & Risk Committee at least annually. These reviews take into account the nature of the Group’s income streams and expenditure commitments, risks specific to the Group and those present in the wider economy, as well as opportunities associated with the development of the Group’s strategy.

BAFTA benefits from a relatively stable income base and retains the

ability to adjust the scale of its expenditure in line with in-year income while continuing to deliver its charitable aims. The reserves policy is therefore designed to provide resilience against variability in key income streams, such as partnerships income and capital campaign receipts, and to support areas of committed expenditure, including staffing. In setting the policy, the trustees also consider the principal risks and uncertainties facing the Group, alongside other factors such as potential non-payment of pledges and the impact of inflation.

A target level of free reserves has been set at £1.6m, equivalent to approximately 1.2 months of operating costs based on the forthcoming annual budget for the BAFTA Group. Free reserves held at the year end were £2.0m, equivalent to approximately 1.5 months.

At the year end, the Group held total funds of £30,556k (2024: £32,205k), of which £932k (2024: £784k) were restricted funds and £1,183k (2024: £1,239k) were endowments not available for general purposes. Unrestricted reserves were therefore, £28,441k (2024: £30,182k), including £26,406k of designated funds (2024: £27,700k). Free reserves were £2,035k (2024: £2,482k). Where free reserves exceed the target level, these are retained to support strategic priorities and investment, with potential uses including further loan repayment where appropriate, as determined by the Board of Trustees.

FUNDRAISING POLICY

The Board’s current priority is to secure funding to support our charitable activities, including its Invest in Talent programmes and activity delivered at BAFTA 195 Piccadilly. Fundraising activity is targeted and relationship-led, focussed on major donors, partners and events such as the bi-annual BAFTA Film Gala, and also the repayment of the loan taken out to fund completion of that project.

Fundraising is undertaken by an internal team and is not outsourced to professional fundraisers or commercial participators. The team operates in accordance with applicable standards and regulations, with particular regard to the fair and respectful treatment of donors, including those who may be in vulnerable circumstances.

The Charity is registered with the Fundraising Regulator and is committed to adhering to the Code of Fundraising Practice. Feedback from donors is considered as part of ongoing development of fundraising activity. No complaints were received in relation to fundraising activities during the year (2024: none).

GOING CONCERN

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

- + Its available reserves, as outlined in the Reserves Policy, which have been determined with reference to the Group’s income variability, cost base and risk profile;
- + sponsorship and broadcast agreements already in place for 2026 through to 2029, particularly in relation to our Awards;
- + the expected level of membership renewals, based on historical experience;
- + forward bookings of BAFTA 195 allied with expectations based on historical performance;
- + pledges made in relation to the 195 Piccadilly redevelopment campaign;
- + the loan facility in place to allow for gradual payment of outstanding donations.

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

RISK MANAGEMENT

The Charity undertakes a comprehensive and ongoing risk management process supported by business continuity planning, a formal incident management and escalation framework, and a suite of risk registers covering key areas including commercial, financial, technological, reputational, operational, staffing, governance, legal and compliance risks. Each risk is assessed on its likelihood, potential impact and expected timeframe, using a structured scoring framework to support consistent evaluation and prioritisation.

Risk registers are reviewed by senior management on a rolling monthly basis. A consolidated risk heat map highlights the Group’s principal and emerging risks and is presented to the Audit & Risk Committee at each meeting. Risks assessed as having a higher potential impact or likelihood, or which are evolving rapidly, are escalated for discussion by the Board of Trustees.

The Group’s incident management and escalation process provides a clear and consistent framework for identifying, responding to and learning from incidents across the organisation. Significant incidents are escalated to the Business Resilience Group, which supports coordinated response and recovery activities and ensures appropriate oversight.

This integrated approach enables the Group to identify, monitor and actively manage its principal risks, supported by controls and mitigation actions which are regularly reviewed and refined.

In addition, compliance with legal and regulatory requirements is monitored through a separate compliance register, which is reviewed by the Audit & Risk Committee at each meeting.

The principal risks and uncertainties facing the Charity, together with the key mitigation strategies in place, are set out in the tables on the next page.

PRINCIPAL RISKS AND UNCERTAINTIES

BAFTA groups principal risks under three broad headings — Business Model, Financial Stability, and Reputation — reflecting the areas most critical to our ability to deliver our charitable aims. These risks are enduring in nature, rather than one-off operational matters, and are closely linked to our role as a leading arts charity operating at the intersection of culture, industry and public engagement.

BUSINESS MODEL

Our business model is built on delivering world-class Awards, events, and learning programmes funded by a mix of fundraising, commercial activities, partnerships, and membership. Sustaining this model depends on maintaining relevance, operational resilience, and the confidence of our industry and audiences.

RISK AREA	DESCRIPTION	MITIGATION AND CONTROLS	RESIDUAL RISK
Integrity of Awards	Perceived or actual compromise of the Awards process could undermine trust in BAFTA and reduce engagement from members, audiences and industry partners.	Awards processes are subject to regular review, with a focus on fairness, transparency and diversity, and are continually developed in dialogue with members and industry stakeholders. Deloitte independently scrutinises our voting systems and processes, providing assurance of integrity.	Regular reviews and independent oversight reduce risk; however, the high profile of the Awards means they remain subject to ongoing scrutiny.
Delivery and operational resilience	Inability to deliver major events, including the Awards ceremonies, or ongoing activity at BAFTA 195 Piccadilly, due to disruption from staffing, suppliers, technology, or venue issues.	Detailed operational plans are in place for major events, supported by contingency arrangements for suppliers, technology, and venues. A core team is supplemented by experienced contractors, and robust health and safety and security standards are maintained. Regular maintenance and systems checks at BAFTA 195 Piccadilly ensure the venue remains ready to host both major events and ongoing activity.	Controls are well established; however, live events remain inherently exposed to unforeseen external or logistical disruption.
Information security	Cyber-attack or failure of information systems could disrupt operations or compromise sensitive data, undermining service delivery.	BAFTA operates a range of technical and organisational security measures, including access controls, multi-factor authentication, regular penetration testing, and secure back-up and recovery systems. Staff receive ongoing cyber security training and participate in simulated phishing exercises to maintain a strong culture of vigilance.	Ongoing vigilance is required due to rapidly evolving threats; while controls are well developed, the risk cannot be fully mitigated.

FINANCIAL STABILITY

As an arts charity that is predominantly self-funded, our activities depend on maintaining a diverse and sustainable income base, alongside disciplined financial management and active monitoring of key income streams. This ensures we can invest in our mission while remaining resilient to changes in economic conditions and income variability.

RISK AREA	DESCRIPTION	MITIGATION AND CONTROLS	RESIDUAL RISK
Income generation and funding	Loss or reduction of one or more key income streams, or delays in receiving committed income, could limit our ability to deliver planned activities.	BAFTA maintains a diversified income base across partnerships, events, membership, and commercial activities, with long-term agreements in place where possible. Financial performance is actively managed through annual budgeting, regular reforecasting and ongoing monitoring of key income streams. Free reserves are maintained in line with the Board-approved policy to provide resilience against income variability.	Diversification and reserves provide resilience, however economic conditions and changes in partner priorities or market demand may impact income levels and timing.

REPUTATION

Our reputation underpins its influence and ability to convene talent, partners and audiences in support of its charitable aims. As a high-profile organisation operating at the intersection of culture, industry and public engagement, BAFTA is exposed to heightened and enduring reputational risks arising from its own actions and decisions, from those with whom it is associated, and from wider sector and societal developments.

RISK AREA	DESCRIPTION	MITIGATION AND CONTROLS	RESIDUAL RISK
Actions and decisions	Damage to our reputation and credibility arising from its own activities, decisions and governance processes, including the delivery of Awards, programmes and wider industry initiatives.	BAFTA maintains robust governance and decision-making processes to protect the integrity of its activities. Awards processes are subject to regular review, with a focus on fairness, transparency and diversity, and are independently scrutinised. Clear policies and procedural controls underpin the delivery of programmes and wider industry initiatives, supported by defined roles, responsibilities and oversight by senior management and the Board of Trustees.	Mitigations are well established; however, the nature and complexity of our activities and decision-making mean that residual risk remains, particularly where judgement is required and decisions may be subject to scrutiny.
Association and alignment	Damage to our reputation arising from its association with individuals or organisations – including members, nominees, partners, sponsors and donors – whose actions or conduct risk bringing BAFTA into disrepute or are inconsistent with its values.	BAFTA safeguards its reputation through clear standards set out in its Membership Codes and related policies, which require conduct that upholds its values and does not bring the organisation into disrepute. Associations with partners, sponsors and other stakeholders are subject to a structured, risk based evaluation process, with appropriate escalation to senior management and the Board of Trustees. Contractual protections and a formal complaints and disciplinary framework enable potential breaches to be addressed.	Mitigations are embedded, but the high profile of BAFTA means reputational risk can never be fully eliminated.
External scrutiny and societal context	Damage to our reputation arising from heightened public, media and industry scrutiny, including in response to events, decisions or wider societal debates, which may be amplified by our profile and cultural influence.	BAFTA actively monitors media, industry and public discourse to identify emerging risks and respond in a timely manner. Dedicated media management and crisis response processes are in place to manage incidents and support clear and consistent communication. Lessons learned from incidents are incorporated into continuous improvement of governance, processes and communications.	Despite established processes and active management, our high public profile and the speed at which issues can develop and be amplified mean that reputational risks arising from external scrutiny cannot be fully mitigated.

STRUCTURE, GOVERNANCE & MANAGEMENT

ORGANISATIONAL STRUCTURE

There are five companies within the Group. BAFTA, ‘the Charity’, is the parent company and has a wholly owned trading subsidiary, BAFTA Enterprises Limited. BAFTA Enterprises Limited houses our sponsorship and partnership arrangements (primarily related to Awards and Programmes), the advertising in the printed Awards show notes and the production and sale of our Awards broadcasts and other programming.

BAFTA Enterprises Limited, in turn, has three wholly owned trading subsidiaries:

- + 195 Piccadilly Limited oversees the hospitality operations at BAFTA 195 and manages the use of the building by the Charity and the hiring of the facilities, to third parties;
- + BAFTA Albert Limited supports the film and TV industries to reduce the environmental impacts of production and to create content that supports a vision for a sustainable future;
- + BAFTA Media Technology Limited provides software, specifically key systems that were developed in-house to support the BAFTA Awards processes and events. This software is also made available to third parties on a commercial basis, with accompanying support and implementation services.

BAFTA Enterprises Limited, BAFTA Media Technology Limited and 195 Piccadilly Limited transfer any trading surpluses to the Charity under Gift Aid.

BAFTA North America is also consolidated in these Financial Statements, the basis for which is disclosed in the accounting policies notes. BAFTA North America is responsible for furthering the Charity’s operations, aspirations and impact in the US.

CHARITABLE OBJECTS

The main object for which the Charity is established is to promote and advance education, and cultivate and improve public taste, in the visual arts in particular:

- + By stimulating original and creative production work in the field of film and TV and other education, entertainment and information media;
- + by encouraging a high standard of arts and technique in persons engaged in such production; and
- + by encouraging and promoting the results of experiment and research in the improvement of the standard of the art, sciences and techniques of producing in film, TV and other education, entertainment and information media.

GOVERNANCE OF BAFTA

BAFTA is governed by a Board of Trustees, with members of the Board acting as both the Charity trustees and company directors. The Board meets a minimum of six times a year to review the Group accounts, receive reports and updates from the executives, committees and advisory groups, debate issues and agree strategies for implementation.

The BAFTA governance framework is set out in its Memorandum and Articles of Association and its governance is aligned with the Charity Governance Code. The Board, supported by the Governance & Appointments Committee, keeps governance arrangements under regular review to ensure they remain compliant, effective and fit for purpose. To support effective governance and the work of the Board, BAFTA operates three General Purpose Committees. Each committee plays a distinct role in ensuring strong oversight and accountability across the organisation. The Governance & Appointments Committee provides oversight of the Board’s governance arrangements in line with the Memorandum and Articles of Association and leads on the recruitment and selection for appointments across the boards and committees. Appointments and elections are undertaken with regard to the skills, experience and diversity required to support our charitable mission. The Audit & Risk Committee provides oversight and assurance as to the effectiveness and robustness of the Group’s financial controls and risk management systems. The Finance & Commercial Committee assists the Board in overseeing business development, commercial strategy, financial strategy and overall financial management across the Group.

Operating on behalf of the Board, the Film, Games and Television Committees provide sector-specific advice and recommendations on editorial programmes, Awards and relevant policy, to support delivery of our mission in line with the approved strategy. BAFTA Cymru and BAFTA Scotland are overseen by the BAFTA committees in those nations, who act under delegated responsibility from the Board. The Membership Council advises the Board of Trustees how best to serve the interests of members of the British Academy while balancing these with the British Academy’s charitable functions. The Membership Council also serves as a conduit between the membership and the Executive, providing a platform for constructive dialogue and strategic input. Members of the British Academy will stand for election for seats on the sector committees and the Membership Council; elections happen every year and strict rules and procedures are followed. Election results are monitored by an independent scrutineer.

BAFTA North America, 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 BAFTA.

RECRUITMENT & APPOINTMENT OF NEW TRUSTEES

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

- + The Chair and Deputy Chair(s) of BAFTA;
- + the Chair of the Film Committee;
- + the Chair of the Games Committee;
- + the Chair of the TV Committee;
- + the Chair of the Learning, Inclusion & Talent Committee.

The Deputy Chair(s) for the first and second years of the then Chair’s term is (are) appointed by the Board of Trustees. The Deputy Chair for the third year of the then Chair’s term is elected by the Board of Trustees and the elected members of the sector committees from one of their number. That Deputy Chair then becomes the Chair of BAFTA when the previous Chair steps down at the end of their term.

The Chairs of the Film, Games, TV and Learning, Inclusion & Talent Committees are elected to such positions by the elected members of the sector committees and members of the Board who have not been co-opted to their position on the Board.

In addition, the Board may choose to co-opt up to eight members, selected for their skills and experience. Current practice is to co-opt the Chairs of the Governance & Appointments Committee, the Audit & Risk Committee, the Finance & Commercial Committee, and the Chair and Deputy Chair of the Board of BAFTA North America. The constitution also includes provisions for rotation and retirement of Board members.

INDUCTION & 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, covering the structure and governance of BAFTA and their role and responsibilities as trustee. Further bespoke training takes place as required.

MANAGEMENT OF BAFTA

Day-to-day management of the operations and activities of BAFTA is delegated by the Board to the chief executive officer (CEO), who is the senior manager of our staff. The CEO is supported in this role by the senior leadership team.

Our approach to remuneration is designed to allow us to attract and retain the talented and motivated people we need to deliver the charitable objectives and strategic aims of BAFTA. We aim to pay competitively in the sectors in which we operate, within the context of affordability.

We regularly perform a salary benchmarking exercise and use this to develop a pay banding structure, which also allows us to review the relativity of salaries internally. The Remuneration Committee, a subcommittee of the Governance & Appointments Committee, meet to review the remuneration policy and any changes to pay that have been proposed by the Executive. This committee also sets the pay for the CEO.

FUNDS HELD AS CUSTODIAN

BAFTA is the sole corporate trustee of the Anthony Asquith Fund, a registered charity with the objective to promote, encourage and foster the aesthetic appreciation of music, especially in connection with films, to members of the general public. Further detail is provided in note 23 of the Financial Statements (see page 116).

REFERENCE & ADMINISTRATIVE DETAILS

CHARITY DETAILS

(CORRECT AS OF JULY 2026)

TRUSTEES/DIRECTORS

* Co-opted members

- Sara Putt (Chair)
- Hilary Rosen (Deputy Chair)
- Suzi Brennan*
- Sally Habbershaw*
- Ralph Lee*
- Rosemary Leith, Lady Berners-Lee*
- Andrew Miller MBE*
- Joyce Pierpoline*
- Ade Rawcliffe
- Siobhan Reddy*
- Bal Samra*
- Tara Saunders
- Emily Stillman

ADVISERS TO THE BOARD

Medwyn Jones, Marc Samuelson, Shrina Shah

BAFTA PRESIDENT

HRH The Prince of Wales, KG KT

BAFTA VICE-PRESIDENT

Dame Pippa Harris DBE, Vice-President for Television

CHIEF EXECUTIVE OFFICER

Jane Millichip

REGISTERED OFFICE

195 Piccadilly
London
W1J 9LN

LEGAL ENTITY

COMPANY LIMITED BY GUARANTEE AND REGISTERED CHARITY

REGISTERED COMPANY
NUMBER

00617869

REGISTERED CHARITY NUMBER

216726

DATE OF INCORPORATION

31 December 1958

GOVERNING INSTRUMENT

Memorandum and Articles of Association

GOVERNANCE &
APPOINTMENTS COMMITTEE

Shrina Shah (Chair), Sara Curran, Medwyn Jones, Michael Pritchett, Sara Putt, Ade Rawcliffe, Marc Samuelson

AUDIT & RISK COMMITTEE

Suzi Brennan (Chair), Sadia Ahmed, Martin Baker, Ruth Denyer, Medwyn Jones, Patrick Keegan, Sonia Magris, Laura McGaughey, Gurdip Ryatt, Marc Samuelson, Deborah Wettstein

FINANCE & COMMERCIAL
COMMITTEE

Bal Samra (Chair), Suzi Brennan, Mick Desmond, Adam Hurst, Dan Ison, Rosemary Leith (Lady Berners-Lee), Sara Putt, Michael Sherman, Hilary Strong, Chris Stylianou OBE

FILM COMMITTEE (* CO-OPTED)

Emily Stillman (Chair), Anthony Andrews (Deputy Chair), Iain Canning, Rebecca Davies*, Nainita Desai, David Garrett*, Anna Higgs, Alexa Jago, Kat Mansoor, Molly Manning Walker*, Ray Panthaki, Jason Solomons, Barnaby Thompson

GAMES COMMITTEE (* CO-OPTED)

Tara Saunders (Chair), Des Gayle (Deputy Chair), Katherine Bidwell, Tony Clark*, Adele Cutting, Charu Desodt, Alejandro Arque Gallardo*, Imre Jele*, Alyx Jones, Veronica Lallier*, Aaron Ludlow*, Anna Mansi, Marilena Papacosta*, Andrea Sancio*, Sitara Shefta*

TELEVISION COMMITTEE
(* CO-OPTED)

Hilary Rosen (Chair), Christine Healy (Deputy Chair), Furquan Akhtar*, Adeel Amini, Camilla Arnold, Fraser Ayres, Alison Barnett, Emma Butt, Carl Callam*, Caroline Levy, Kiran Nataraja*, Mona Qureshi*, Ade Rawcliffe, Hayley Reynolds, Denise Seneviratne*

MEMBERSHIP COUNCIL
(* CO-OPTED)

Michael Pritchett (Chair), Gemma Brown*, Sara Curran, David Davis, James Dean, Deola Folarin, Lesley Jackson*, James Stone*

LEARNING, INCLUSION
& TALENT COMMITTEE
(* CO-OPTED)

Ade Rawcliffe (Chair), James Levison (Deputy Chair), Sheila Atim*, Fraser Ayres*, Heloise Beaton*, Heather Carey*, Sandy Chidley*, Rebecca Davies*, Charu Desodt*, Loran Dunn*, Sally Folkard*, Sarita Malik*, Faraz Osman*, Kalaiyashni Puvanendran*, Sarah Wright*

CYMRU COMMITTEE
(* CO-OPTED)

Lee Walters (Chair), Kezia Burrows, David P Davis, Ifty Khan, Gwawr Lloyd*, Gavin Murphy*, Sorelle Neil*, Paul Osbaldeston*, Stifyn Parri, Pete Rogers, Jenny Thompson, Nicko Vaughan, Sioned Wyn, Llinos Wynne*

SCOTLAND COMMITTEE
(* CO-OPTED)

Dani Carlaw (Chair), Raisah Ahmed, Joanna Clements, Dave Donald*, Andrea Gibb, Brian Gomez*, Lydia Hampson, Craig Hunter, Jeannot Hutchison*, Andrew Lockyer, Michael Logan*, Martin McCardie, Angela Murray, Claire Scally*, Toby Stevens

BAFTA NORTH AMERICA
BOARD

Joyce Pierpoline (Chair), Sally Habbershaw (Deputy Chair), Deborah Wettstein (Treasurer), Jonathan Katz (Secretary), Tara Grace, Nyasha Hatendi, David Linde, Leanne Loombe, Siobhan Reddy, Rochelle Rose, Julia Bianco Schoeffling, Teddy Schwarzman, Niels Swinkels, Jason Weinberg

OTHER COMMITTEES &
ADVISORY GROUPS

- + Remuneration Committee
- + Young BAFTA Advisory Group
- + Disability Advisory Group

REGISTER OF INTERESTS

The trustee register of interests is available for inspection on application.

BAFTA ADVISERS

AUDITOR

Crowe U.K. LLP
55 Ludgate Hill
London EC4M 7JW

BANK

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

SOLICITORS

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

Deloitte LLP
1 New Street Square
London EC4A 3HQ

AUDITOR

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

ANNUAL ACCOUNTS

STATEMENT OF TRUSTEES’ RESPONSIBILITIES

The trustees are responsible for preparing the report of the trustees and the Financial Statements in accordance with applicable law and regulations. Company law requires the trustees to prepare Financial Statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards) and applicable law. Under company law, the trustees, who are also the directors, must not approve the Financial Statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the Group and of the Group’s net income/ expenditure for that period. In preparing these Financial Statements, the trustees are required to:

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

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

Charity and the Group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PROVISION OF INFORMATION TO AUDITORS

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

- + so far as the director is aware, there is no relevant audit information of which the company’s auditors are unaware; and the director has taken all steps that they ought to have taken as a director in order to make themselves aware of any relevant audit information and to establish that the company’s auditors are aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of S418 of the Companies Act 2006.
The report of trustees and the contained strategic report have been approved by the Board of Trustees and signed on their behalf by:



Sara Putt
BAFTA Chair
195 Piccadilly
London
W1J 9LN
14 July 2026

INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF BAFTA

OPINION

We have audited the Financial Statements of BAFTA for the year ended 31 December 2025, 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 true and fair view of the state of the Group’s and the charitable company’s affairs as of 31 December 2025;
- + give true and fair view of the Group’s 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 (page 94). 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

In auditing the Financial Statements, we have concluded that the trustees’ use of the going concern basis of accounting in the preparation of the Financial Statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company or the Group’s ability to continue as a going concern for a period of at least 12 months from when the Financial Statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The trustees are responsible for the other information contained within the annual report. 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.

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 this gives rise to a material misstatement in the Financial Statements themselves. 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 directors’ report and 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 directors’ report and strategic report included within the trustees’ report have 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 or the directors’ report included within the trustees’ report.

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

- + adequate and proper accounting records have not been kept; or
- + the Financial Statements are not in agreement with the accounting records and returns; or
- + certain disclosures of trustees’ remuneration specified by law are not made; or
- + we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Statement Of Trustees’ Responsibilities on page 92, 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 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.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations, are set out below.

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.

EXTENT TO WHICH THE AUDIT WAS CONSIDERED CAPABLE OF DETECTING IRREGULARITIES, INCLUDING FRAUD

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the Financial Statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and Group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the Financial Statements. The laws and regulations we considered in this context were the Companies Act 2006 and the Charities Act 2011 together with the Charities SORP (FRS102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related Financial Statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the Financial Statements but compliance with which might be fundamental to the charitable company’s and the Group’s ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the Group for fraud. The laws and regulations we considered in this context for the UK operations included General Data Protection Regulation (GDPR) and Health and Safety legislation.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the Financial Statements from irregularities, including fraud, to be within the timing of recognition of income and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management, and the Finance, Audit & Risk Committee about its own identification and assessment of the risks of irregularities, testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the Financial Statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the Financial Statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

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.



Dipesh Chhatralia
Senior Statutory Auditor
Signed for and on behalf of:
Crowe U.K. LLP Statutory Auditor
55 Ludgate Hill
London
EC4M 7JW
24 July 2026

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 December 2025 (incorporating an income and expenditure account)

	NOTES	UNRESTRICTED FUNDS £'000	RESTRICTED FUNDS £'000	ENDOWMENT FUNDS £'000	TOTAL FUNDS 2025 £'000	UNRESTRICTED FUNDS £'000	RESTRICTED FUNDS £'000	ENDOWMENT FUNDS £'000	TOTAL FUNDS 2024 £'000
INCOME FROM DONATIONS AND LEGACIES									
Grants and donations	3	1,157	603	13	1,773	1,286	481	458	2,225
		1,157	603	13	1,773	1,286	481	458	2,225
CHARITABLE ACTIVITIES									
Awards		12,625	-	-	12,625	11,163	-	-	11,163
Membership		4,683	-	-	4,683	4,261	-	-	4,261
Sustainability		2,020	-	-	2,020	1,383	-	-	1,383
Programmes		564	-	-	564	893	-	-	893
		19,892	-	-	19,892	17,700	-	-	17,700
OTHER TRADING ACTIVITIES									
Hiring		5,740	-	-	5,740	5,975	-	-	5,975
Productions		2,097	-	-	2,097	1,803	-	-	1,803
Other commercial		937	-	-	937	1,049	-	-	1,049
		8,774	-	-	8,774	8,827	-	-	8,827
Investment income		171	(11)	27	187	333	6	27	366
Other income		227	-	-	227	195	-	-	195
TOTAL INCOME		30,221	592	40	30,853	28,341	487	485	29,313

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (CONT.)

For the year ended 31 December 2025 (incorporating an income and expenditure account)

	NOTES	UNRESTRICTED FUNDS £'000	RESTRICTED FUNDS £'000	ENDOWMENT FUNDS £'000	TOTAL FUNDS 2025 £'000	UNRESTRICTED FUNDS £'000	RESTRICTED FUNDS £'000	ENDOWMENT FUNDS £'000	TOTAL FUNDS 2024 £'000
EXPENDITURE ON RAISING FUNDS									
Grants and donations		1,189	-	-	1,189	1,004	-	-	1,004
Hiring		4,390	-	-	4,390	4,290	-	-	4,290
Productions		3,330	-	-	3,330	3,003	-	-	3,003
Other commercial		466	-	-	466	407	-	-	407
	4	9,375	-	-	9,375	8,704	-	-	8,704
CHARITABLE ACTIVITIES									
Awards		12,948	-	-	12,948	11,305	-	-	11,305
Membership		3,778	83	-	3,861	3,732	-	-	3,732
Sustainability		1,811	-	-	1,811	1,779	-	-	1,779
Programmes		4,079	441	10	4,530	4,107	482	10	4,599
	4	22,616	524	10	23,150	20,923	482	10	21,415
TOTAL EXPENDITURE	4	31,991	524	10	32,525	29,627	482	10	30,119
NET EXPENDITURE BEFORE INVESTMENTS		(1,770)	68	30	(1,672)	(1,286)	5	475	(806)
OTHER RECOGNISED GAINS/(LOSSES)									
Gains on investments	12	49	15	105	169	31	8	80	119
FX gain/(loss) on consolidation	24	(31)	(59)	(56)	(146)	25	9	14	48
NET EXPENDITURE		(1,752)	24	79	(1,649)	(1,230)	22	569	(639)
Transfers between funds	19	11	124	(135)	-	666	(551)	(115)	-
NET MOVEMENT ON FUNDS		(1,741)	148	(56)	(1,649)	(564)	(529)	454	(639)
Total funds brought forward		30,182	784	1,239	32,205	30,746	1,313	785	32,844
TOTAL FUNDS CARRIED FORWARD	19	28,441	932	1,183	30,556	30,182	784	1,239	32,205

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities.

The notes on pages 99 to 117 form part of these Financial Statements.

CONSOLIDATED & CHARITY BALANCE SHEETS

As at 31 December 2025, company registration no. 00617869

	NOTES	GROUP 2025 £'000	GROUP 2024 £'000	CHARITY 2025 £'000	CHARITY 2024 £'000
FIXED ASSETS					
Intangible	11	471	323	254	480
Tangible	11	28,577	29,793	28,510	29,766
Investments	12a	6,542	5,177	4,603	3,269
Investments in subsidiaries	12b	-	-	385	385
TOTAL FIXED ASSETS		35,590	35,293	33,752	33,900
CURRENT ASSETS					
Stock		39	48	-	-
Debtors	13	7,208	8,352	3,554	3,751
Cash at bank		4,277	4,698	1,691	2,439
TOTAL CURRENT ASSETS		11,524	13,098	5,245	6,190
LIABILITIES					
Amounts falling due within one year	14	(13,209)	(16,186)	(6,933)	(9,760)
NET CURRENT LIABILITIES		(1,685)	(3,088)	(1,688)	(3,570)
TOTAL ASSETS LESS CURRENT LIABILITIES		33,905	32,205	32,064	30,330
Amounts falling due after more than one year	16	(3,349)	-	(3,349)	-
NET ASSETS		30,556	32,205	28,715	30,330
REPRESENTED BY:					
Restricted funds	19	932	784	583	500
Endowment funds	19	1,183	1,239	440	440
Unrestricted funds:					
General funds	19	2,035	2,482	1,993	2,823
Designated funds	19	26,406	27,700	25,699	26,567
TOTAL FUNDS		30,556	32,205	28,715	30,330

The notes on pages 99 to 117 form part of these Financial Statements.

Approved and authorised for issue by the Board of BAFTA and signed on its behalf by:



Sara Putt
Chair of BAFTA
14 July 2026

CONSOLIDATED CASH FLOW STATEMENTS

For the year ended 31 December 2025

		2025 £'000	2024 £'000
CASH FLOWS FROM OPERATING ACTIVITIES			
NET CASH PROVIDED BY OPERATING ACTIVITIES	A.	2,186	2,915
CASH FLOWS FROM INVESTING ACTIVITIES			
Dividends, interest and rents from investments		53	132
Purchase of property, plant and equipment		(646)	(136)
Proceeds from the sale of investments		12,138	6,080
Purchase of investments		(13,350)	(5,900)
NET CASH (USED IN) / PROVIDED BY INVESTING ACTIVITIES		(1,805)	176
CASH FLOWS FROM FINANCING ACTIVITIES			
New borrowing		3,986	-
Repayment of borrowings		(4,772)	(1,800)
NET CASH USED IN FINANCING ACTIVITIES		(786)	(1,800)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD		(405)	1,291
Cash and cash equivalents at the beginning of the reporting period		4,698	3,396
Foreign currency gain/(loss) on consolidation		(16)	11
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	B.	4,277	4,698
A) RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES			
NET EXPENDITURE FOR THE REPORTING PERIOD (AS PER THE SOFA)		(1,672)	(806)
Adjustments for:			
Depreciation charges		1,662	1,766
Gifted endowment fixed asset investment		-	(440)
Fees on investments		21	20
Dividends, interest and rents from investments		(187)	(366)
Loss on the disposal of fixed assets		52	7
Interest charged on bank loan		256	413
Decrease/(increase) in stocks		9	(23)
Decrease in debtors		1,144	1,668
Increase in creditors		901	676
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES		2,186	2,915
B) ANALYSIS OF CASH AND CASH EQUIVALENTS			
Cash in hand		4,277	4,698
TOTAL CASH AND CASH EQUIVALENTS		4,277	4,698

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 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 Companies 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

After reviewing the forecasts and projections for the Charity, 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 81 to 84.

GROUP FINANCIAL STATEMENTS

These Group Financial Statements consolidate the results of the Charity, including its branches in North America, Scotland and Wales, and its wholly-owned subsidiaries, BAFTA Enterprises Limited, 195 Piccadilly Limited, BAFTA Media Technology Limited and BAFTA Albert Limited, on a line-by-line basis.

BAFTA North America has been consolidated in these Financial Statements as it meets the tests required by FRS102 and the Charity SORP. BAFTA exercises control by virtue of various agreements and operating arrangements, which means that, in practice, it is able to govern the financial and operating policies of BAFTA North America. BAFTA North America’s purposes are aligned with those of BAFTA and its activities, therefore, contribute to both the aims and purposes of BAFTA.

No separate Statement of Financial Activities (SOFA) 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 FRS102 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 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. Permanent

endowment funds are endowment funds where the Charity must invest and maintain the capital sum in perpetuity and may only spend or apply the investment income earned thereon.

INCOME

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

- + 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;
- + Exchanges of goods and services are included at current market value where their value is ascertainable and material. The estimated valuation is based on the value of the contribution to the Charity or the valuation the Charity would have had to pay to acquire the goods and services;
- + 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;
- + Annual membership subscriptions are accounted for on an accruals basis;
- + Income from hospitality, 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, 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 and 5 to the Financial Statements (pages 101–102). Where costs cannot be directly attributed to particular headings, they are allocated to activities on a basis consistent with the use of resources:

- + Building and facilities costs are allocated on the basis of the use of the building;
- + 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 ACTIVITIES

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

2. ACCOUNTING POLICIES (CONT.)

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 the Group were £2,563k (2024: £2,513k) and for the Charity were £625k (2024: £605k). Investments in subsidiaries are held at cost, less impairment.

Accrued income arising from legally enforceable Deeds of Covenant is classified as a basic financial asset. Such balances are initially recognised at transaction value and subsequently measured at amortised cost, less any impairment. At each reporting date, an assessment is made as to whether there is objective evidence of impairment. Where such evidence exists, an impairment loss is recognised in the SOFA as the difference between the carrying amount and the recoverable amount of the asset. Impairment losses are recognised within expenditure.

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 – separate identifiable components with different useful economic lives are depreciated over the shorter of their useful economic life or the period of the lease
- + Computer equipment – 33.3% straight line (included within furniture and equipment)

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% for off-the-shelf software and 20% for bespoke internally developed solutions, 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.

CRITICAL ACCOUNTING JUDGEMENTS

In the application of the Group’s accounting policies, described elsewhere in 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 relating 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.

Such estimates include:

- + Provision for depreciation of tangible fixed assets – following the successful completion of the BAFTA 195 Piccadilly redevelopment in 2021, the book value of tangible fixed assets in the Group rose to more than £35m with a corresponding increase in the associated depreciation charge. All assets within this category are depreciated in line with the stated policy elsewhere in this note 2 but, due to the value, any changes in estimates or judgement applied here will have significant impact.
- + Provision for depreciation of internally generated intangible fixed assets – ongoing systems development by BAFTA Media Technology qualifying for capitalisation as internally generated intangible fixed assets is highly technical and bespoke in nature. These assets are depreciated in line with the stated policy elsewhere in this note 2, but there is limited scope for clear comparisons to be drawn with commercially available off-the-shelf software that might help inform an objective assessment of the expected useful economic life of these systems.
- + Valuation of donated services and facilities and exchanges of goods and services – the SORP affords a choice of valuation methods which, by their nature, are subjective. All amounts recognised in the year were valued in line with the stated policy elsewhere in this note (2) but are inherently subjective.
- + Provision for irrecoverable debts – any value recognised is the result of the application of judgement by management with regards to which debts are considered recoverable or not and, as such, is highly subjective.

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 transaction. Exchange gains and losses are recognised in the SOFA.

3. VOLUNTARY INCOME

	2025 £'000	2024 £'000
GRANTS AND DONATIONS		
Grant funding	262	138
Donations	1,353	1,345
Donated goods and services	-	262
Legacies	-	440
HMRC Gift Aid	158	40
TOTAL	1,773	2,225

4. TOTAL EXPENDITURE

	DIRECT COSTS £'000	SUPPORT COSTS £'000	2025 TOTAL £'000	2024 TOTAL £'000
RAISING FUNDS				
COSTS OF GENERATING VOLUNTARY INCOME				
Grants and donations	1,093	96	1,189	1,004
ACTIVITIES TO GENERATE FUNDS INCLUDING COST OF GOODS				
Hiring	1,985	2,405	4,390	4,290
Productions	2,693	637	3,330	3,003
Other commercial	284	182	466	407
TOTAL EXPENDITURE ON RAISING FUNDS	6,055	3,320	9,375	8,704
CHARITABLE ACTIVITIES				
Awards	10,482	2,466	12,948	11,305
Membership	2,114	1,747	3,861	3,732
Sustainability	1,366	445	1,811	1,779
Programmes	3,306	1,224	4,530	4,599
TOTAL EXPENDITURE ON CHARITABLE ACTIVITIES	17,268	5,882	23,150	21,415
TOTAL EXPENDITURE	23,323	9,202	32,525	30,119

An impairment loss of £400k (2024: £nil) has been recognised in the year in respect of accrued income.

5. SUPPORT COSTS

	PERSONNEL £'000	PREMISES £'000	ADMINISTRATION £'000	FINANCE £'000	GOVERNANCE £'000	OTHER £'000	2025 TOTAL £'000	2024 TOTAL £'000
GENERATING INCOMING RESOURCES	751	1,918	187	156	54	254	3,320	3,331
CHARITABLE EXPENDITURE								
Awards	1,335	364	312	205	41	209	2,466	2,331
Membership	207	1,284	63	49	7	137	1,747	1,751
Sustainability	186	48	119	42	13	37	445	442
Programmes	368	586	89	66	14	101	1,224	1,261
TOTAL CHARITABLE EXPENDITURE	2,096	2,282	583	362	75	484	5,882	5,785
TOTAL SUPPORT COSTS	2,847	4,200	770	518	129	738	9,202	9,116
2024 TOTAL	2,835	4,020	857	327	371	706	9,116	

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 195.

6. OPERATING COSTS

	2025 £'000	2024 £'000
NET INCOME FOR THE YEAR IS STATED AFTER CHARGING		
DEPRECIATION CHARGE FOR THE YEAR		
Owned assets	1,662	1,766
Loss on disposal of fixed assets	52	7
OPERATING LEASE RENTALS		
Leasehold property	1,145	714
Plant and machinery	15	6
AUDITORS		
Fees payable to the Charity’s auditors for the audit of the Charity’s annual accounts	50	48
The audit of the Charity’s subsidiaries pursuant to legislation	26	25
TOTAL AUDIT FEES	76	73
Tax services	10	10
Carbon Calculator auditing	-	1
TOTAL NON-AUDIT FEES	10	11

7. TRUSTEES

During the year, costs of £2,605 (2024: £2,046) were reimbursed or paid directly by the Charity in relation to training, travel and subsistence expenses incurred by the trustees. The number of trustees who had expenses paid by the Charity was six (2024: three). A further £5,228

was paid directly by the Charity for a training session attended by all trustees (2024: £394). No trustees received any remuneration during the year for their services to the Charity (2024: £nil).

8. RESULTS OF THE CHARITY

	2025 £'000	2024 £'000
Gross incoming resources	15,775	15,013
Gift Aid	6,312	6,638
Resources expended	(23,702)	(21,798)
NET EXPENSE FOR THE YEAR	(1,615)	(147)

The Charity is entitled to receive £6,312k in Gift Aid donations relating to profits earned by its trading subsidiaries in 2025 which have been accrued in these accounts. The legal obligation necessary to accrue these amounts exists under Deed of Covenant between the relevant

subsidiary and the Charity at the reporting date, thus satisfying the amendment to FRS102 in December 2017 requiring Gift Aid donations be accounted for as a distribution to owners rather than a donation.

9. STAFF COSTS

	2025 NO.	2024 NO.
THE AVERAGE MONTHLY NUMBER OF EMPLOYEES BY ACTIVITY		
Executive	1	1
Sustainability	19	18
Awards	14	13
BAFTA Cymru and BAFTA Scotland	12	12
BAFTA North America	9	9
Communications	16	14
Corporate Partnerships	5	5
Finance	8	9
Fundraising	6	5
Hospitality	67	64
IT/Technical	15	14
Learning, Inclusion & Talent	13	19
Membership	5	5
Other	10	6
People & Governance	4	3
Production	18	18
TOTAL	222	215

9. STAFF COSTS (CONT.)

	2025 £'000	2024 £'000
STAFF COSTS		
Wages and salaries	9,624	8,795
Social security costs	1,068	865
Other pension costs	613	547
TOTAL	11,305	10,207

	2025 £'000	2024 £'000
THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO MORE THAN £60,000 IN THE YEAR		
£60,001 - £70,000	11	14
£70,001 - £80,000	7	1
£80,001 - £90,000	1	1
£90,001 - £100,000	2	4
£100,001 - £110,000	4	5
£110,001 - £120,000	5	2
£120,001 - £130,000	1	-
£130,001 - £140,000	-	1
£140,001 - £150,000	1	-
£150,001 - £210,000	-	-
£210,001 - £220,000	1	1
TOTAL	33	29

The key management personnel of the Charity comprise the senior leadership team, including Chief Executive Officer, Director of Finance, Director of Operations, Director of People, Director of Awards and Content, Director of Learning, Inclusion, Policy & Membership, Director of Commercial, Director of Engagement Marketing & Communications, Director of BAFTA Albert and the Director of BAFTA North America. The total employee benefits of the key management personnel of the Charity, including employer’s pension contributions, were £1,501k (2024: £1,350k).

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

Redundancy costs totalling £154k (2024: £nil) are included in Wages and Salaries within total staff costs.

10. TAXATION

As a charity, BAFTA is exempt from taxation of income and gains to the extent these are applied to its charitable objects.

11. TANGIBLE AND INTANGIBLE FIXED ASSETS

	LEASEHOLD IMPROVEMENTS £'000	TECHNICAL EQUIPMENT £'000	FURNITURE & EQUIPMENT £'000	TOTAL TANGIBLE FIXED ASSETS £'000	ASSETS UNDER DEVELOPMENT £'000	SOFTWARE £'000	TOTAL INTANGIBLE FIXED ASSETS £'000
GROUP COST							
1 January 2025	31,850	3,000	820	35,670	-	1,001	1,001
Transfers	-	-	-	-	-	-	-
Additions	152	60	124	336	310	-	310
Disposals	(54)	(3)	(31)	(88)	-	-	-
31 DECEMBER 2025	31,948	3,057	913	35,918	310	1,001	1,311
DEPRECIATION							
1 January 2025	3,484	1,809	584	5,877	-	678	678
Transfers	-	-	-	-	-	-	-
Charged in the year	1,045	308	147	1,500	-	162	162
Disposals	(5)	(3)	(28)	(36)	-	-	-
31 DECEMBER 2025	4,524	2,114	703	7,341	-	840	840
NET BOOK VALUE							
31 DECEMBER 2025	27,424	943	210	28,577	310	161	471
31 DECEMBER 2024	28,366	1,191	236	29,793	-	323	323

11. TANGIBLE AND INTANGIBLE FIXED ASSETS (CONT.)

	LEASEHOLD IMPROVEMENTS £'000	TECHNICAL EQUIPMENT £'000	FURNITURE & EQUIPMENT £'000	TOTAL TANGIBLE FIXED ASSETS £'000	ASSETS UNDER DEVELOPMENT £'000	SOFTWARE £'000	TOTAL INTANGIBLE FIXED ASSETS £'000
CHARITY COST							
1 January 2025	31,850	2,982	753	35,585	-	1,544	1,544
Transfers	-	-	-	-	-	-	-
Additions	140	60	85	285	-	-	-
Disposals	(55)	(3)	(11)	(69)	-	-	-
31 DECEMBER 2025	31,935	3,039	827	35,801	-	1,544	1,544
DEPRECIATION							
1 January 2025	3,484	1,801	534	5,819	-	1,064	1,064
Transfers	-	-	-	-	-	-	-
Charged in the year	1,046	305	138	1,489	-	226	226
Disposals	(5)	(3)	(9)	(17)	-	-	-
31 DECEMBER 2025	4,525	2,103	663	7,291	-	1,290	1,290
NET BOOK VALUE							
31 DECEMBER 2025	27,410	936	164	28,510	-	254	254
31 DECEMBER 2024	28,366	1,181	219	29,766	-	480	480

12. FIXED ASSET INVESTMENTS

(A) GROUP AND CHARITY INVESTMENTS

	GROUP 2025 £'000	GROUP 2024 £'000	CHARITY 2025 £'000	CHARITY 2024 £'000
COMMERCIAL INVESTMENTS				
VALUE OF INVESTMENT PORTFOLIO BROUGHT FORWARD	2,513	1,945	605	153
FUND MOVEMENTS				
Purchases at cost	-	-	-	-
Gifted endowment fixed asset	-	440	-	440
Disposal proceeds	(38)	(80)	-	-
Revaluations (incl. fees)	(80)	89	5	4
Unrealised gains	169	119	15	8
Realised gains	-	-	-	-
TOTAL FUND MOVEMENTS	51	568	20	452
MARKET VALUE AT 31 DECEMBER	2,564	2,513	625	605

	GROUP 2025 £'000	GROUP 2024 £'000	CHARITY 2025 £'000	CHARITY 2024 £'000
MIXED-TERM CASH DEPOSITS				
VALUE OF CASH DEPOSITS BROUGHT FORWARD	2,664	2,603	2,664	2,603
MOVEMENTS				
Deposits matured during the year	(12,100)	(6,000)	(12,100)	(6,000)
Deposits placed during the year	13,350	5,900	13,350	5,900
NET MOVEMENT	1,250	(100)	1,250	(100)
Interest earned	64	161	64	161
MARKET VALUE AT 31 DECEMBER	3,978	2,664	3,978	2,664

HISTORICAL COST OF PORTFOLIOS	6,050	4,838	3,844	3,394
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GROUP	INVESTMENT PROPERTY £'000	QUOTED INVESTMENTS £'000	CASH DEPOSITS £'000	2025 TOTAL £'000
Investment assets in the UK	440	73	3,986	4,499
Investment assets outside the UK	-	1,927	116	2,043
TOTAL	440	2,000	4,102	6,542

CHARITY	INVESTMENT PROPERTY £'000	QUOTED INVESTMENTS £'000	CASH DEPOSITS £'000	2025 TOTAL £'000
Investment assets in the UK	440	73	3,986	4,499
Investment assets outside the UK	-	104	-	104
TOTAL	440	177	3,986	4,603

THE FOLLOWING INDIVIDUAL HOLDINGS REPRESENTED
MORE THAN 5% VALUE OF THE TOTAL PORTFOLIO

NatWest Liquidity Manager Deposit Account (35-day notice)
Bank of America Private Bank (Pigott Scholarships)
Bank of America Private Bank (BAFTA North America)
Park Plaza County Hall London hotel suite

2025 TOTAL £
3,846,828
987,651
856,633
440,000

12. FIXED ASSET INVESTMENTS (CONT.)

(B) INVESTMENTS IN SUBSIDIARIES

THE CHARITY			
The registered office of our four 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 Enterprises 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	Develop software to be used in the processes of BAFTA and commercialise that software externally once development is complete
195 Piccadilly Limited (incorporated in the UK) Company no. 08275569	Ordinary	100% (indirect) ¹	Manage the hiring and hospitality business at BAFTA 195 in London
BAFTA Albert Limited (incorporated in the UK) Company no. 13168781	Ordinary	100% (indirect) ¹	Bring the film and TV industries together to tackle their environmental impact

¹ Wholly owned subsidiary of BAFTA Enterprises Limited.

(C) BAFTA ENTERPRISES LIMITED

At 31 December 2025, the aggregate amount of BAFTA Enterprises Limited’s assets, liabilities, share capital and reserves were:		
	2025 £’000	2024 £’000
Current assets	4,818	4,278
Creditors: amounts falling due within one year	(4,433)	(3,893)
NET ASSETS	385	385
REPRESENTED BY:		
Share capital	385	385
Reserves	-	-
NET ASSETS	385	385

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

	2025 £’000	2024 £’000
Turnover	8,804	8,320
Cost of sales	(2,733)	(2,451)
GROSS PROFIT	6,071	5,869
Administrative expenses	(1,209)	(1,036)
OPERATING PROFIT	4,862	4,833
Interest payable	-	-
Interest receivable	11	8
RESULT ON ORDINARY ACTIVITIES AFTER TAXATION	4,873	4,841

In 2026, the Charity is entitled to receive £4,873k in Gift Aid donations relating to profits earned by BAFTA Enterprises Limited in 2025 (2024: £4,841k).

12. FIXED ASSET INVESTMENTS (CONT.)

(D) 195 PICCADILLY LIMITED

At 31 December 2025, the aggregate amount of 195 Piccadilly Limited’s assets, liabilities, share capital and reserves were:

	2025 £’000	2024 £’000
Tangible fixed assets	67	27
Current assets	2,068	1,893
Creditors: amounts falling due within one year	(2,135)	(1,920)
NET ASSETS	-	-
REPRESENTED BY:		
Share capital	-	-
Reserves	-	-
NET ASSETS	-	-

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

	2025 £’000	2024 £’000
Turnover	5,916	6,162
Cost of sales	(3,981)	(3,698)
GROSS PROFIT	1,935	2,464
Administrative expenses	(966)	(898)
OPERATING PROFIT	969	1,566
Interest payable	-	-
Interest receivable	12	9
RESULT ON ORDINARY ACTIVITIES AFTER TAXATION	981	1,575

In 2026, the Charity is entitled to receive £981k in Gift Aid donations relating to the distributable element of profits earned by 195 Piccadilly Limited in 2025 (2024: £1,575k).

(E) BAFTA MEDIA TECHNOLOGY LIMITED

At 31 December 2025, the aggregate amount of BAFTA Media Technology Limited’s assets, liabilities, share capital and reserves were:

	2025 £’000	2024 £’000
Current assets	422	255
Creditors: amounts falling due within one year	(422)	(255)
NET ASSETS	-	-
REPRESENTED BY:		
Share capital	-	-
Reserves	-	-
NET ASSETS	-	-

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

	2025 £’000	2024 £’000
Turnover	1,652	1,387
Cost of sales	(1,127)	(1,097)
GROSS PROFIT	525	290
Administrative expenses	(68)	(69)
OPERATING PROFIT	457	221
Interest payable	-	-
Interest receivable	1	1
RESULT ON ORDINARY ACTIVITIES AFTER TAXATION	458	222

In 2026, the Charity is entitled to receive £458k in Gift Aid donations relating to profits earned by BAFTA Media Technology Limited in 2025 (2024: £222k).

12. FIXED ASSET INVESTMENTS (CONT.)

(F) BAFTA ALBERT LIMITED

At 31 December 2025, the aggregate amount of BAFTA Albert Limited’s assets, liabilities, share capital and reserves were:

	2025 £’000	2024 £’000
Intangible fixed assets	494	74
Current assets	396	678
Creditors: amounts falling due within one year	(968)	(1,259)
NET LIABILITIES	(78)	(507)
REPRESENTED BY:		
Share capital	-	-
Reserves	(78)	(507)
NET LIABILITIES	(78)	(507)

The reserves deficit of £78k is comprised of i) the operating profits and losses in the year following incorporation, and ii) the closing reserves deficit of £105k on Albert Consortium activity, which was transferred to BAFTA Albert Limited upon incorporation.

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

	2025 £’000	2024 £’000
Turnover	2,060	1,423
Cost of sales	(1,414)	(1,356)
GROSS PROFIT	646	67
Administrative expenses	(217)	(348)
OPERATING PROFIT/(LOSS)	429	(281)
Interest payable	-	-
Interest receivable	-	-
RESULT ON ORDINARY ACTIVITIES AFTER TAXATION	429	(281)

In 2026, the Charity expects to receive £nil in Gift Aid donations from BAFTA Albert Limited due to its reserves deficit. Until cleared, the deficit will prevent the distribution of any profits made under the Gift Aid scheme.

13. DEBTORS

	GROUP 2025 £’000	GROUP 2024 £’000	CHARITY 2025 £’000	CHARITY 2024 £’000
Trade debtors	3,668	4,649	334	214
Other debtors	153	9	140	9
Amounts owed by Group undertakings	-	-	-	132
Prepayments and accrued income	3,387	3,694	3,080	3,396
TOTAL	7,208	8,352	3,554	3,751

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	GROUP 2025 £'000	GROUP 2024 £'000	CHARITY 2025 £'000	CHARITY 2024 £'000
Trade creditors	1,340	809	818	593
Other creditors	97	140	385	386
Other taxation and social security costs	1,341	1,356	152	183
Amounts owed to Group undertakings	-	-	488	-
Accruals and deferred income	9,901	9,437	4,560	4,154
Provisions	-	36	-	36
NatWest term loan (due in less than 1 year)	530	4,408	530	4,408
TOTAL	13,209	16,186	6,933	9,760

15. DEFERRED INCOME

	GROUP 2025 £'000	GROUP 2024 £'000
Balance at 1 January	8,095	7,666
Amount released to incoming resources	(7,706)	(7,151)
Amount deferred in the year	8,531	7,580
MARKET VALUE AT 31 DECEMBER	8,920	8,095

Deferred income comprises income from annual membership subscriptions that extend into 2026 and income in respect of sponsorship and partnerships, entries, tickets and deposits relating to our 2026 Awards ceremonies, events and corporate hires.

Deferred income as at 1 January which remains deferred at 31 December relates to benefits purchased by BAFTA 195 redevelopment patrons, which span several years and are released accordingly.

16. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	GROUP 2025 £'000	GROUP 2024 £'000	CHARITY 2025 £'000	CHARITY 2024 £'000
NatWest term loan (within one to five years)	2,120	-	2,120	-
NatWest term loan (after five years)	1,229	-	1,229	-
TOTAL	3,349	-	3,349	-

The building redevelopment loan was refinanced into a term loan during 2025.

The term loan is repayable no later than 120 months after the loan was drawn. The loan was drawn in July 2025, meaning repayment is required no later than July 2035. Repayment of the loan and interest is made by regular monthly instalments. Interest is charged on the outstanding balance at 2.25% over base rate.

The term loan is secured in the form of 1st Legal Charge against the leasehold and associated assets of 195 Piccadilly, London.

The term loan is subject to the following covenants:

- + The term loan must not exceed 50% of the aggregate market value of 195 Piccadilly as evidenced by the most recent valuation addressed to the lender, from a valuer acceptable to the lender.

No covenants were breached during the period under review.

ANALYSIS OF CHANGES IN NET DEBT	01 JANUARY 2025 £'000	CASH FLOWS £'000	NON-CASH £'000	31 DECEMBER 2025 £'000
Cash and cash equivalents	4,698	(397)	(24)	4,277
Loans falling due within one year	(4,408)	4,018	(140)	(530)
Loans falling due after more than one year	-	(3,232)	(117)	(3,349)
TOTAL	290	389	(281)	398

17. 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 2025, there were 10,121 members (2024: 9,667).

18. RELATED PARTY TRANSACTIONS

BAFTA Group intercompany balances as at 31 December 2025 are shown below:

	SERVICE CHARGE £'000	GIFT AID £'000	OTHER £'000	2025 TOTAL £'000	2024 TOTAL £'000
BAFTA (THE CHARITY)					
BAFTA Enterprises Limited	1,157	4,873	(6,780)	(750)	(218)
195 Piccadilly Limited	470	981	(1,869)	(418)	(721)
BAFTA Media Technology Limited	35	458	204	697	228
BAFTA Albert Limited	81	-	(97)	(16)	843
	1,743	6,312	(8,542)	(487)	132
BAFTA ENTERPRISES LIMITED					
BAFTA (The Charity)	(1,157)	(4,873)	6,780	750	218
195 Piccadilly Limited	-	-	827	827	867
BAFTA Media Technology Limited	-	-	40	40	11
BAFTA Albert Limited	-	-	232	232	(215)
	(1,157)	(4,873)	7,879	1,849	881
195 PICCADILLY LIMITED					
BAFTA (The Charity)	(470)	(981)	1,869	418	721
BAFTA Enterprises Limited	-	-	(827)	(827)	(867)
BAFTA Media Technology Limited	-	-	-	-	2
	(470)	(981)	1,042	(409)	(144)
BAFTA MEDIA TECHNOLOGY LIMITED					
BAFTA (The Charity)	(35)	(458)	(204)	(697)	(228)
BAFTA Enterprises Limited	-	-	(40)	(40)	(11)
195 Piccadilly Limited	-	-	-	-	(2)
BAFTA Albert Limited	-	-	394	394	87
	(35)	(458)	150	(343)	(154)
BAFTA ALBERT LIMITED					
BAFTA (The Charity)	(81)	-	97	16	(843)
BAFTA Enterprises Limited	-	-	(232)	(232)	215
BAFTA Media Technology Limited	-	-	(394)	(394)	(87)
	(81)	-	(529)	(610)	(715)

A service charge of £1,157 (2024: £1,001k) was charged by BAFTA to BAFTA Enterprises 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 are expected to be repaid in full during 2026. No amounts were written off during the year.

In 2026, the Charity is entitled to receive £4,873k in Gift Aid donations relating to profits earned by BAFTA Enterprises Limited in 2025 (2024: £4,841k).

A service charge of £470k (2024: £445k) 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 are expected to be repaid in full during 2026. No amounts were written off during the year.

In 2026, the Charity is entitled to receive £981k in Gift Aid donations relating to the distributable element of profits earned by 195 Piccadilly Limited in 2025 (2024: £1,575k).

A service charge of £35k (2024: £32k) 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, all of which are expected to be repaid in full during 2026. No amounts were written off during the year.

In 2026, the Charity is entitled to receive £458k in Gift Aid donations relating to profits earned by BAFTA Media Technology Limited in 2025 (2024: £222k).

A service charge of £81k (2024: £215k) was charged by BAFTA to BAFTA Albert 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 annual subscriptions for group membership of the Albert Directorate, all of which are expected to be repaid in full during 2026. No amounts were written off during the year.

In 2026, the Charity expects to receive £nil in Gift Aid donations from BAFTA Albert Limited due to its reserves deficit. Until cleared, the deficit will prevent the distribution of any profits made under the Gift Aid scheme.

A trustee of the Charity is also key management personnel of DDA Public Relations Ltd. The Charity purchased services totalling £60k and incurred disbursements of £3k from DDA PR Ltd in relation to PR services for the Film Awards during the year (2024: £30k services, £3k disbursements).

A director of BAFTA Media Technology Ltd (who is also key management personnel of the Charity) is also a trustee of Creative Diversity Network. BAFTA Media Technology Ltd received income from Creative Diversity Network totalling £68k for software licences, support fees and technical consultancy during the year (2024: £8k).

In both scenarios, all appropriate conflict of interest policies were followed and the individuals identified did not participate in any related decision making.

19. FUNDS

		1 JANUARY 2025 £'000	INCOMING £'000	OUTGOING £'000	TRANSFERS £'000	GAINS/LOSSES £'000	31 DECEMBER 2025 £'000
RESTRICTED FUNDS							
Programmes	i	499	386	(360)	-	15	540
Digital Accelerator	ii	-	125	(83)	-	-	42
BAFTA Scotland	iii	-	68	(68)	-	-	-
BAFTA North America	iv	285	13	(13)	124	(59)	350
		784	592	(524)	124	(44)	932
DESIGNATED FUNDS							
Programmes	v	203	-	(203)	-	-	-
Fixed Assets – General	vi	386	-	-	343	-	729
Fixed Assets – 195 Redevelopment	vi	25,320	-	-	(350)	-	24,970
Building development loan repayment	vii	658	-	-	(658)	-	-
Building	viii	-	-	(63)	63	-	-
BAFTA North America	ix	1,133	-	-	(426)	-	707
		27,700	-	(266)	(1,028)	-	26,406
ENDOWMENT FUNDS							
Programmes – Restricted	x	440	-	-	-	-	440
Building – Unrestricted	xi	-	13	-	(13)	-	-
BAFTA North America	xii	799	27	(10)	(122)	49	743
		1,239	40	(10)	(135)	49	1,183
GENERAL FUNDS		2,482	30,221	(31,725)	1,039	18	2,035
CONSOLIDATED FUNDS		32,205	30,853	(32,525)	-	23	30,556

19. FUNDS (CONT.)

RESTRICTED FUNDS

- i.

The restricted Programmes category represents a variety of funds that support activity within the Charity’s year-round programme focused on educating the public, inspiring the next generation and supporting new talent and skills development within film, games and TV. Funds of note include:

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

+ Scholarships – representing a combination of investment assets transferred to BAFTA on the merger with The David Lean BAFTA Foundation which, alongside donations received from a range of donors, are committed to assisting talented people in need of financial support to study postgraduate courses in film, games or TV.
- ii.

The Digital Accelerator restricted income fund represents funds received by BAFTA as part of the Bloomberg Digital Accelerator Program which helps arts organisations strengthen tech and management practices that are key to long term innovation and success. Specifically for BAFTA this will mean developing our CRM and data analytics tools.
- iii.

The BAFTA Scotland fund represents funds raised from various patrons to develop and deliver Programmes activity in Scotland.
- iv.

The Pigott Scholarships restricted income fund is the accumulated investment surplus earned on the related \$1m permanent endowment (xii) which is used to award annual scholarships to talented individuals pursuing postgraduate studies in filmmaking.

DESIGNATED FUNDS

- v.

The designated Programmes category represents a single fund that supports activity within the Charity’s year-round programme focused on educating the public, inspiring the next

- generation and supporting new talent and skills development within film, games and TV.
- vi.

The designated fixed assets categories represent both tangible and intangible fixed assets that are used to carry out the Charity’s activities and are not readily available for spending.
- vii.

The designated Building development loan repayment reserve represents funds set aside for repayment of the building development loan.
- viii.

The designated Building category represents funds supporting investment in redevelopment of the Charity’s premises, enabling 195 Piccadilly to remain as its long-term home.
- ix.

The designated BAFTA North America fund represents all accumulated surpluses earned by BAFTA North America not subject to external restrictions that are designated by the Charity for ongoing use in delivering BAFTA North America’s charitable activities in the USA.

ENDOWMENT FUNDS

- x.

The restricted Programmes endowment fund represents the fair value of a legacy gift to BAFTA of a suite in a central London hotel. The suite itself is a restricted endowment. The proceeds earned on the suite will be used to provide bursaries to talented individuals training in film and TV directing.
- xi.

The unrestricted Building endowment fund represents expendable endowment funds received in support of the redevelopment of the Charity’s premises. The trustees have approved the conversion of all such endowments received in the year to unrestricted income funds, as they deem that it is in the Charity’s best interests to apply these funds to the BAFTA 195 building redevelopment.
- xii.

The Pigott Scholarships endowment fund is a \$1m permanent endowment established by Mark Pigott KBE for the purposes of awarding annual scholarships to talented individuals pursuing postgraduate studies in filmmaking.

TRANSFERS BETWEEN FUNDS

- iv./xii.

Pigott Scholarships – Transfer investment gains on the permanently restricted endowment principal of \$1m to restricted income fund for programme expenditure.
- vi.

Fixed Assets – Transfer maintaining value of the designated fund to ensure sufficient coverage remains against fixed assets at the year end.
- viii./xi.

Building – With the BAFTA 195 redevelopment project concluded, any related fundraising activity is converted/transferred in the year to the appropriate restricted or designated fixed asset reserve.
- ix.

BAFTA North America – Transfer adjusting the value of reserves designated for use in the US in line with BAFTA North America unrestricted trading results for the year.
- viii.

Building development loan repayment – Net transfer of opening reserves drawn down to fund repayment in the year and designation of surplus free reserves for future repayments.

19. FUNDS (CONT.)

	1 JANUARY 2024 £'000	INCOMING £'000	OUTGOING £'000	TRANSFERS £'000	GAINS/LOSSES £'000	31 DECEMBER 2024 £'000
RESTRICTED FUNDS						
Programmes	436	461	(406)	-	8	499
Fixed Assets – 195 Redevelopment	648	-	-	(648)	-	-
BAFTA North America – Pigott Scholarships	229	26	(76)	97	9	285
	1,313	487	(482)	(551)	17	784
DESIGNATED FUNDS						
Programmes	-	-	(202)	405	-	203
Academy	-	-	(216)	216	-	-
Fixed Assets – General	530	-	-	(144)	-	386
Fixed Assets – 195 Redevelopment	24,780	-	-	540	-	25,320
Building development loan repayment	991	-	-	(333)	-	658
Building	-	-	(28)	28	-	-
BAFTA North America – General	1,198	71	-	(136)	-	1,133
	27,499	71	(446)	576	-	27,700
ENDOWMENT FUNDS						
Programmes – Restricted	-	440	-	-	-	440
Building – Unrestricted	-	18	-	(18)	-	-
BAFTA North America – Pigott Scholarships	785	27	(10)	(97)	94	799
	785	485	(10)	(115)	94	1,239
GENERAL FUNDS	3,247	28,270	(29,181)	90	56	2,482
CONSOLIDATED FUNDS	32,844	29,313	(30,119)	-	167	32,205

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	FIXED ASSETS & INVESTMENTS £'000	NET CURRENT ASSETS £'000	NON-CURRENT LIABILITIES £'000	2025 TOTAL £'000	FIXED ASSETS & INVESTMENTS £'000	NET CURRENT ASSETS £'000	NON-CURRENT LIABILITIES £'000	2024 TOTAL £'000
RESTRICTED FUNDS								
Programmes	185	355	-	540	166	333	-	499
Digital Accelerator	-	42	-	42	-	-	-	-
BAFTA North America	350	-	-	350	285	-	-	285
	535	397	-	932	451	333	-	784
DESIGNATED FUNDS								
Programmes	-	-	-	-	-	203	-	203
Fixed Assets – General	729	-	-	729	386	-	-	386
Fixed Assets – 195 Redevelopment	28,319	-	(3,349)	24,970	29,728	(4,408)	-	25,320
Building development loan repayment	-	-	-	-	658	-	-	658
BAFTA North America	847	(140)	-	707	823	310	-	1,133
	29,895	(140)	(3,349)	26,406	31,595	(3,895)	-	27,700
ENDOWMENT FUNDS								
Programmes – Restricted	440	-	-	440	440	-	-	440
BAFTA North America	743	-	-	743	799	-	-	799
	1,183	-	-	1,183	1,239	-	-	1,239
GENERAL FUNDS	3,977	(1,942)	-	2,035	2,008	474	-	2,482
NET ASSETS	35,590	(1,685)	(3,349)	30,556	35,293	(3,088)	-	32,205

21. COMMITMENTS UNDER OPERATING LEASES

	2025 PROPERTY	2025 FURNITURE & EQUIPMENT	2024 PROPERTY	2024 FURNITURE & EQUIPMENT
	£'000	£'000	£'000	£'000
Expiring within one year	1,256	14	1,145	15
Expiring in the second to fifth year	2,794	10	3,140	24
Expiring after five years	30,350	-	31,065	-
TOTAL	34,400	24	35,350	39

£32,929k of the Property balance (2024: £33,442k) relates to a license dated 15 February 1989 between BAFTA Enterprises Limited and The David Lean BAFTA Foundation in respect of premises at 195 Piccadilly, London W1J 9LN. This lease was transferred to BAFTA on 30 June 2011

as part of the merger with The David Lean BAFTA Foundation and was renewed in 2018 for a further 45 years. The license to BAFTA Enterprises Limited continues for the foreseeable future.

22. PENSION COMMITMENT

The Charity and its subsidiary entities comply with the Pension Automatic re-enrolment process, meaning all entitled employees for the Group are enrolled in its personal pension scheme, unless they have opted out. 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 £613k (2024: £547k). Contributions outstanding at the year-end amounted to £24k (2024: £74k).

23. 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 2025 and total funds carried forward at 31 December 2025 were as follows:

	2025 £'000	2024 £'000
Balance at 1 January	28	26
Net movement in funds	2	2
BALANCE AT 31 DECEMBER	30	28

24. BAFTA NORTH AMERICA

At 31 December 2025, the aggregate amount of BAFTA North America’s assets, liabilities and reserves were:

	2025 £’000	2024 £’000
Investments	1,940	1,907
Debtors	180	111
Cash	245	706
Creditors: amounts falling due within one year	(565)	(508)
NET ASSETS	1,799	2,217
REPRESENTED BY:		
Endowment funds	743	799
Restricted funds	350	285
General funds	707	1,133
NET ASSETS	1,800	2,217

BAFTA North America’s reserves of £1,800k as at 31 December 2025 were comprised of i) the trading loss of £271k arising in 2025, ii) opening reserves of £2,217k from the prior period, and iii) foreign currency revaluation of £146k on both of these items which has been recognised as a loss on consolidation within the SOFA.

BAFTA North America’s reserves of £2,217k as at 31 December 2024 were comprised of i) the trading loss of £434k arising in 2024, ii) opening reserves of £2,603k from the prior period, and iii) foreign currency revaluation of £48k on both of these items which has been recognised as a gain on consolidation within the SOFA.

BAFTA North America’s trading results for the year are summarised below:

	2025 £’000	2024 £’000
Income	1,271	1,240
Expenditure	(1,762)	(1,852)
DEFICIT BEFORE INTEREST AND INVESTMENTS	(491)	(612)
Interest receivable	65	67
Gains on investments	155	111
RESULT FOR THE PERIOD	(271)	(434)



BAFTA ANNUAL REPORT & ACCOUNTS

YEAR ENDED: 31 DECEMBER 2025

COMPANY REGISTRATION NO.
00617869

CHARITY NO.
216726

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BAFTA Enterprises Limited
BAFTA Media Technology Limited
BAFTA Albert Limited
195 Piccadilly Limited
BAFTA North America

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