

# ANNUAL REPORT & ACCOUNTS 2024



# WELCOME

Welcome to BAFTA’s Annual Report & Accounts for 2024, a year in which our commitment to creativity, equity and community remained at the heart of everything we do.

From emerging voices to iconic industry figures, this year we saw a vibrant display of innovation, resilience, and excellence that speaks to the continued strength and evolution of the screen arts.

We celebrated and showcased remarkable film, games and TV across six award ceremonies in Cardiff, Glasgow and London. We are delighted to report that we attracted 3.8 million viewers on BBC One and iPlayer to the EE BAFTA Film Awards and 2.8 million to the BAFTA TV Awards with P&O Cruises. Our combined social reach exceeded 100 million views. The BAFTA Games Awards made significant strides in our campaign to see game design acknowledged as a true screen art, rather than simply as a tech platform.

BAFTA’s purpose is to enrich the cultural landscape, to level the playing field, to drive progress, and to celebrate and inspire great work in the screen arts. These principles have guided us through another challenging year in the screen sector. The effects of global economic pressures, the aftershocks of industry strikes, and the precarious position of many freelancers have continued to shape our landscape. We know many in our community continue to navigate uncertainty, and we remain steadfast in our mission to provide understanding, opportunity and support for those most affected.

In response, we have expanded our reach and impact through new and existing initiatives that enable career progress, such as BAFTA Connect, BAFTA Breakthrough and BAFTA Elevate, while our Young BAFTA programme continues to work with, and for, children, young people and the creatives who serve them.

We have expanded our Prince William BAFTA Bursary Programme to support people starting out in the industry, whose career is stymied by financial barriers. And we have launched further mentoring and development opportunities across crafts and sectors. These programmes are not only opening doors, they are enabling talented creatives and practitioners to thrive once inside.

Sustainability remains a major focus. Building on last year’s strategic review of BAFTA Albert, our sustainability arm, we have intensified our work with industry leaders to cut harmful emissions, improve biodiversity, and integrate climate-conscious storytelling into more productions. This work is urgent and essential, and we are proud to play a role in moving the industry towards a more responsible future.

Throughout 2024, we invested in building a stronger, more connected BAFTA community. We held more screenings, networking events, and workshops across the UK and internationally than ever before, and we committed to continuing this work. BAFTA should be a welcoming and inspiring space for all our members, wherever they are and whatever their background.

A core focus for us this year has been member engagement across BAFTA and our branches in Wales, Scotland and North America. We took important steps in implementing recommendations from our Governance Review to ensure that our members’ voices are heard, and actively shape BAFTA’s direction. We are grateful to the many members who gave their time to serve on juries, committees, advisory groups and mentoring schemes — their expertise and passion are what make BAFTA so impactful.

Internally, we have worked hard to live the values we advocate. We conducted company-wide workshops to develop value statements that now inform our teams culture and guide how we work and who we strive to be as an organisation. We made progress on staff diversity and launched a major training programme to ensure our people continue to grow and develop.

As we look ahead, we do so with hope, determination and gratitude. We are inspired by what we achieved together, and we are buoyed by what is to come. Our focus will remain on broadening access, amplifying underrepresented voices, and ensuring BAFTA plays a leading role in shaping a more inclusive, sustainable, and creatively vibrant screen industry. And in doing so, a more representative sector brings richer, more diverse, more inclusive stories for us to celebrate on the public stage. And we hope these stories not only encourage people to engage actively in the screen arts, but also inspires future creatives and practitioners to join us.

Thank you to our members, volunteers, donors, partners and supporters. As an independent arts charity, we could not do this without you. Thank you to our dedicated staff and our brilliant Board of Trustees.

We take this journey together, in trust, and a shared belief that storytelling is fundamental to our understanding of the human condition and society. The screen arts play a vital role in our cultural health and societal wealth, serving as both mirror and catalyst for the conversations that shape our world.

“From emerging voices to iconic industry figures, this year we saw a vibrant display of innovation, resilience, and excellence”



Sara Putt, BAFTA Chair



Sara Putt  
BAFTA Chair



Jane Millichip, BAFTA CEO



Jane Millichip  
BAFTA CEO

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# ABOUT US

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2024

Director Christopher Nolan and his producer wife Emma Thomas accept Best Film for Oppenheimer during the EE BAFTA Film Awards, starring BAFTA winning actors Cillian Murphy and Emily Blunt





# CONTENTS

BAFTA exists to enrich the cultural landscape by championing exceptional talent and storytelling across film, games and TV. As the UK's leading arts charity in the screen industries, we unite more than 13,500 extraordinary creative minds in a mission to level the playing field, drive meaningful progress, and inspire celebration of the arts that define our culture.

For 77 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 charitable work 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 children as young as seven in schools 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 and bursaries 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 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, BAFTA creates a world where the screen arts thrive at the heart of our cultural landscape – where people from all backgrounds can 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 – WHERE  
PEOPLE FROM ALL BACKGROUNDS  
FLOURISH IN THE SCREEN INDUSTRIES,  
BRINGING US RICH AND DIVERSE  
STORIES TO CELEBRATE.



## OUR MISSION

TO CHAMPION,  
CHANGE, CREATE  
& EQUIP.





Students attend the BAFTA x Crown Estate Transferable Skills Day at BAFTA 195 Piccadilly



# 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 creative 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.



# IN EVERYTHING WE DO, WE...

Engage and grow a community of members who are active in our mission.

Produce programmes and events that equip and enable.

Deliver Awards that celebrate all we stand for.

Inspire members and the public through created and curated content.

Debate and develop best practice. Promote and communicate it.

Lead and collaborate on work to drive climate action.

Scale BAFTA with income-generating and commercial activities.

Support BAFTA with efficient operations, effective technology and a vibrant culture.



# WHAT WE DO

BAFTA ANNUAL REPORT & ACCOUNTS

2024



Emma Stone accepts her award for Best Actress for *Poor Things* on stage during the EE BAFTA Film Awards



WE CHAMPION <sup>14</sup>

WE CHANGE <sup>24</sup>

WE CREATE <sup>44</sup>

WE EQUIP <sup>50</sup>



*Laura Capaldi, Selena Mackay, Mark Downie, Connie Sheddin, Andrew Ferguson and Stu Gray accept the Entertainment Award for The Agency: Unfiltered on stage during the BAFTA Scotland Awards*



# WE CHAMPION





We champion the screen arts by showcasing excellence and raising awareness of their positive social, economic and environmental impact. Through our ceremonies and talent programmes, we help the public understand the exceptional work happening in the screen industries.

As the convening voice for our industries, we leverage our high-profile platform to advocate for improved industry support and recognition of our sector’s economic contribution, cultural enrichment, and role as a force for positive change. We champion emerging talent who participate in our programmes, too, raising their profiles and enabling career progression.



Top left clockwise: BAFTA winning actor Kit Young for Out of Darkness at the BAFTA Scotland Awards; Fellowship award recipient Floella Benjamin at the BAFTA Television Awards with P&O Cruises; Matthew Stark, Gwendelyn Foster and Georg Backer winners of New Intellectual Property award for Viewfinder at the BAFTA Games Awards; BAFTA winning director and writer Cord Jefferson of American Fiction for Adapted Screenplay at the EE BAFTA Film Awards



# OUR AWARDS: SPOTLIGHTING OUTSTANDING TALENT & STORYTELLING FROM AROUND THE WORLD

As a series of global showcases that celebrate British creativity, our ceremonies harness enormous soft power, supporting our creative industries as one of the UK government's eight growth areas and helping to shape policy through their demonstrated cultural and economic impact. With the world's eyes upon us, we not only celebrate national talent alongside their international counterparts but also drive inward investment and reinforce the political and economic case for continued support of the screen arts.


Our awards recognise and celebrate the extraordinary storytellers of our time, and the craft that goes into making the films, games and TV shows that enrich our culture. Not only do our awards drive creatives and practitioners to excel, they inspire audiences and game players around the world.

In 2024, we hosted six Awards ceremonies across the UK. Millions of people watched from all over the world as we championed a diverse range of incredible talent, from in front of and behind the camera.




OUR 2024 AWARDS IN NUMBERS

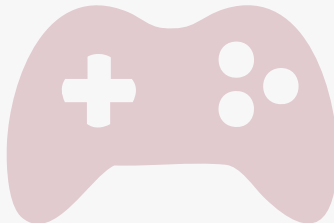
We’re bucking the trend for Awards ceremonies, maintaining viewers for our TV broadcasts and growing our audiences on social media, while engaging the 7,000 industry practitioners who attended our world-class events:



**3.8 MILLION** people watched the EE BAFTA Film Awards on BBC One and iPlayer. Our social media campaign generated **36m video views** and we gained press coverage in **26 countries**.



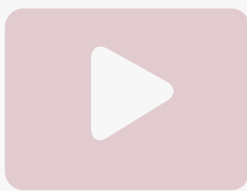
Our BAFTA Scotland Awards highlights programme, broadcast first on BBC Scotland and then on BBC One Scotland, **tripled last year’s viewing peaks at 8,000 and 22,000** respectively.



BAFTA Games Awards livestream had **38,893 views** in the first 24 hours and **3.95M** views across our other social channels.



BAFTA Television Craft Awards, our industry ceremony dedicated to celebrating behind-the-camera creatives in TV, was attended by **527** craftspeople.



BAFTA Television Awards with P&O Cruises had an **average audience of 2.7m views**. We also received **42.3M** video views on social media



The BAFTA Cymru Awards was streamed on BAFTA YouTube. Content across BAFTA Cymru’s social media channels on the day generated **765,000+** impressions.



# CELEBRATING THE FULL SPECTRUM OF THE SCREEN INDUSTRIES

Our awards recognise contributions across crafts – from brand new faces to established practitioners, from those who spark ideas to those who keep everything running smoothly behind the scenes. We celebrate everything from full-length features to eight-minute shorts, innovative new games to long-standing TV formats.

## WE RECOGNISE NEW TALENT

Tristan Thompson, 14, and Kara Gillespie, 18, won the BAFTA Young Presenters Competition. They received a year of mentoring, industry introductions and interview opportunities (see page 36). They have also fronted our Young BAFTA YouTube content and represented BAFTA at industry events, helping us inspire more young people. Mia McKenna-Bruce won the EE Rising Star Award at the EE BAFTA Film Awards – the only one presented at the ceremony chosen by the public.

Writer and actress Kat Sadler won Emerging Talent: Fiction for *Such Brave Girls* and director Fred Scott won Emerging Talent: Factual for *London Bridge: Facing Terror* at the TV Craft Awards. At the Games Awards, developers Abhi, Sam Elkana and Shahrin Khan won the Debut Game award for *Venba*. BFI NETWORK & BAFTA Mentoring – in partnership with BFI Flare – is our programme supporting the next generation of LGBTQIA+ creatives. Programme mentee Cheri Darbon was nominated in the British Short Film category at the Film Awards for *Festival of Slaps*.



*Such Brave Girls* cast; Kat Sadler, Lizzie Davidson, Paul Bazely, Freddie Meredith and Louise Brealey, winners of the Scripted Comedy awards at the BAFTA Television Awards with P&O Cruises



## WE CELEBRATE OUTSTANDING CONTRIBUTION

Our highest accolade, the Fellowship, recognises an exceptional contribution and action for positive change to the screen arts. In 2024, Samantha Morton and Baroness Floella Benjamin received the Fellowship, joining such icons like Alfred Hitchcock, Maggie Smith and Shigeru Miyamoto. June Givanni, curator, writer, film programmer and founder of the June Givanni Pan-African Cinema Archive, received the Outstanding British Contribution to Cinema award. She has been preserving, studying and celebrating

Black filmmaking for over 40 years. Our Special Award is another way we celebrate the people and organisations whose inspiring work has changed the screen industries for the better. SpecialEffect, MAMA Youth Project, Horrible Histories and Lorraine Kelly all received a Special Award in 2024. Sports commentator Hazel Irvine won Outstanding Contribution to Television at the BAFTA Scotland Awards. In Wales, former BBC Cymru Wales head of drama and production company Bad Wolf co-founder, Julie Gardner MBE, received the Outstanding Contribution to Television Award. And actor Mark Lewis Jones received the Siân Phillips Award, which is given to an individual who has made a significant contribution to film or TV.



Above: Outstanding British Contribution to Cinema award recipient June Givanni at the EE BAFTA Film Awards

IN FOCUS



Dr Mick Donagan accepts the Special Award for games charity SpecialEffect, presented by Sir Ian Livingstone during the BAFTA Games Awards

## THE IMPACT OF A BAFTA SPECIAL AWARD

Recognising outstanding contributions to film, games, and TV, we pay tribute each year to a small number of organisations and individuals with our highest honours.

MAMA Youth Project received a Special Award this year, paying tribute to their work to encourage young people from underrepresented groups to develop skills in the TV and wider media industry.

Founded by TV veteran Bob Clarke in 2005, the organisation has helped over 800 talented young people access screen arts careers, with a remarkable 90 per cent getting jobs in the industry. In his acceptance speech, Clarke said: “This is great recognition for the years of hard work ... [that’s been] put into changing the lives of young people from challenging backgrounds and, at the same time, supporting our industry to be more representative.”

UK games charity SpecialEffect was recognised with a Special Award for their work across the games industry to level the playing field by encouraging innovation in technology to make games accessible to all. They told us: “We have had such a wonderful increase in support since being awarded a BAFTA. A large trust fund will be visiting our offices and awarding us a cheque for £10,000 at the end of the month, and have said it was the endorsement from BAFTA that had prompted them to support us. So thank you, it is very much appreciated.”



# STORIES HAVE THE POWER TO CHANGE LIVES

Samantha Morton in a photoshoot ahead of a lunch celebrating her receiving the BAFTA Fellowship award

“

For me, this [award] is really nothing short of a miracle.

When I first saw Ken Loach’s *Kes* on a huge telly that was wheeled into my classroom, I was forever changed. Because seeing poverty and people like me, my life and my family on the screen, I recognised myself. You see, representation matters. In 2008, I directed my first film, *The Unloved*, and it was about faith, my belief in God, and it was hope and forgiveness. But as much as anything, it was what I wanted to tell little Sam, homeless and cold, hungry and alone, that you’ll have a family one day, and you’ll have a life beyond what the government statistics have laid out for you. Because you matter. So don’t give up.

You see, the stories we tell, they have the power to change people’s lives. Film changed my life. It transformed me, and it led me here today. So, I want to thank BAFTA for this extraordinary honour and for believing that my name is worthy to appear alongside past recipients.

This means more to me than they will ever know.

”

**Samantha Morton**

in her acceptance speech for the BAFTA Fellowship



# CHAMPIONING CHILDREN'S PROGRAMMING & EDUCATIONAL STORYTELLING

Film, games and TV help support children's learning and skills development. We're here to support those creating this vital content and shout about how important it is. In 2024, we celebrated some iconic programmes and people, recognising the contribution they've made to inspiring young minds and creating a long-lasting love for stories.

Recognised with a BAFTA Special Award in 2024, *Horrible Histories* is a live-action historical and musical sketch comedy TV series, based on the bestselling books of the same name. It's had an extraordinary cultural and social impact on people of all ages. We announced the award by creating a light-hearted video, which we shared on our BAFTA social media channels. It featured our former BAFTA Young Presenter winner Jeriah Kibusi revealing the news to Henry VIII in his dressing room. The video had 52,000 views on Instagram.

We recognised Floella Benjamin's groundbreaking work with children and young people with a BAFTA Fellowship. In her acceptance speech, she thanked BAFTA for acknowledging children's television. "I'm so proud of my work for children, making them feel loved, confident, hopeful and worthy, as I took them through the windows of imagination," she said. "I believe everyone in our industry has that same responsibility as we are privileged to be able to influence society's thinking and behaviour, which in turn, affects the nation's children. So it's important that we provide high quality, regulated content that reflects children's lives, no matter where or how they are watching."



Ben Ward, Emily Lloyd-Saini, Jessica Ransom, Jim Howick, Simon Farnaby, Mathew Baynton, Simon Welton awarded the Children's Achievement Special Award for *Horrible Histories* during Young BAFTA Showcase hosted by Inel Tomlinson at BAFTA 195 Piccadilly

## DEMONSTRATING WHY CHILDREN'S CONTENT MATTERS

We hosted thought-provoking masterclasses and panel discussions on children's programming. In June, senior figures representing the children's industry – including BBC Children's Kez Margie, Kate O'Connor from Animation UK, Lego Group's Anna Rafferty and screenwriter Nathan Byron – asked: "Why does children's content matter?". They considered how children's storytelling carries with it great responsibility,

as it helps shape socially engaged and informed citizens of tomorrow. We also hosted a panel with *Horrible Histories* programme makers in November at BAFTA 195 Piccadilly as part of our Young BAFTA Showcase weekend, discussing how the series inspires children to learn history.

We announced three new categories celebrating children's TV and its craft teams for the 2025 Awards ceremonies. Andrew Miller, Chair of the Young Bafta Advisory Group, said: "The children's media industry has so often been at the forefront of progressive, innovative and inspirational storytelling. Many on and off-screen creatives and practitioners working across the sector owe their careers to children's media, including me."



# CONVENING THE INDUSTRY, STRENGTHENING RELATIONSHIPS & ADVOCATING FOR OUR MEMBERS

As a leading screen academy and arts charity, we use our profile to convene, champion and advocate for the industry. Every year, we organise and attend a range of events to gain support, raise money and further our work.

We organised our most successful ever BAFTA Gala. Over 400 people attended the biennial fundraising event – a mix of established industry professionals, people who’ve taken part in our programmes, young presenters, patrons and key industry players. The Gala is a vital fundraiser for us and also raises awareness of our wider work.

Our patron HRH, The Prince of Wales met with recipients of the Prince William BAFTA Bursary – in 2024, 58 emerging creatives received grants of up to £2,000 each – during an event at our London headquarters. Attendees included film director Paul Greengrass, comedian and actor Stephen Merchant, actress and author Celia Imrie, and actor and filmmaker Andy Serkis, who all support our bursary programme.

We brought together key industry and policymakers at the inaugural BAFTA Cannes lunch at the Cannes Film Festival – the first time we’ve attended in an official capacity as an academy. It was a chance to raise awareness of our mission as a charity among international peers outside of Awards season. Guests included industry leaders and peers, prospective donors and supporters, on-screen talent and alumni of BAFTA Elevate, BAFTA Breakthrough and our scholarship programmes, plus representatives from the GREAT campaign and Department for Digital, Culture, Media and Sport (DCMS).

We celebrated the strong links between the UK and US screen industries at a reception at Winfield House, the US ambassador’s residence. The event shone a light on how, as a global academy and arts charity, we help level the playing field in the industry.



Guests attend a special showcase of the next generation of film, games and TV talent, co-hosted with the Royal African Society at BAFTA 195 Piccadilly, 2024



IN FOCUS

# TIME FOR TEA WITH BAFTA NORTH AMERICA

As part of our work to champion the creative screen industries in the US, we held a new special event in New York. The inaugural New York Tea Party in October highlighted emerging talent and celebrated groundbreaking film and TV. Industry professionals, creators and talent attended, including Daniel Craig, Kieran Culkin, Marianne Jean-Baptiste and Mike Leigh.

We also brought back our TV Tea event in Los Angeles, after a four-year break following Covid-19. Professionals from the UK, the US and beyond came together to celebrate excellence in TV. Our Vance Byrd mentees – a scheme for talented students from underserved communities in Los Angeles – were selected to volunteer at TV Tea. They gained experience creating content for our social media, assisting in the interview room and collecting footage of the event.



Guests attend the BAFTA TV Tea Party in Los Angeles  
Far right image: (left to right) Colman Domingo and Teo Yoo at the BAFTA TV Tea Party in Los Angeles



(Left to right) Eubha Akilade, Jack Gemmell, Miriam Nyarko, Sophie Chater and guest accept the Short Film & Animation award for 'Blackwool' on stage during the at the BAFTA Scotland Awards

WE CHANGE





# WE CHANGE

We work with the screen industries to drive diversity, equity and inclusion, changing attitudes and behaviour to create a better future. Through best practice advocacy, we ensure underrepresented and marginalised groups are seen and supported while helping people overcome barriers by building networks, confidence and profiles.

We lead by example, continuously improving our organisation to achieve our charitable goals and create opportunities for emerging talent.



All images at BAFTA 195 Piccadilly. Clockwise from top left: PC Williams and Mathieu Ajan attend the BAFTA Connect Forum: Building a Portfolio Career; (left to right) Faye Ward, Hong Khaou, Nathaniel Price, Ariyon Bakare, Bernardine Evaristo, Sharon D Clarke, Lennie James and Miquita Oliver on stage at BAFTA TV Preview of Mr Loverman; Class Representation in Soaps, post networking drinks; Audience at BAFTA Connect event.



# A BLUEPRINT FOR A GREENER INDUSTRY: USING OUR INFLUENCE ON CLIMATE CHANGE

Films, games and TV reach vast audiences around the world. They are powerful tools to raise awareness, educate and influence others when it comes to adopting sustainable practices. BAFTA albert is here to support the industry across the UK and internationally to reduce the environmental impact of production and create content that champions a vision for a sustainable future. Here's a snapshot of what BAFTA albert has achieved in 2024.

## LEADING THE WAY WITH OUR CLIMATE ACTION BLUEPRINT

Following an in-depth consultation in 2023, BAFTA albert launched the Climate Action Blueprint for the screen industries.

This shows how production companies, broadcasters, studios and everyone within the industry can make essential changes

to become more sustainable in the way they work. It focuses on four areas: standards, measurement and reporting; culture and capability; sustainable production; and content and storytelling.

A task force has been set up for each area, which includes representatives from across the film and TV industries. These groups meet regularly to identify challenges and opportunities in each of the areas.





Breakthrough Journey with BAFTA winning actress Molly Windsor, on the set of Make Up

## MEASURING ENVIRONMENTAL IMPACT

We launched the second round of the Studio Sustainability Standard, which helps studios worldwide to measure their environmental impact. Studios that take part are graded and provided with individual reports detailing areas where they can cut emissions. Studios can resubmit data every other year and see how they are progressing against targets to become even more sustainable. In 2024, 30 studios took part in the Standard. All of those who had previously submitted data improved their scores from the previous year.

The BAFTA albert Toolkit continues to be a valuable tool in driving decarbonisation within the screen industries. The toolkit includes a carbon calculator, which helps productions calculate their potential carbon emissions, and a carbon action plan, which provides a strategy to decarbonise on set. When productions complete both and are assessed by the BAFTA albert team, they are awarded certification.

In 2024, we awarded  
**1,800+**  
productions certification.

## TRAINING THE INDUSTRY FOR SUCCESS

The new BAFTA albert Academy offers anyone working in the screen industries access to the latest learning and training opportunities, helping drive change on and off-screen.

The Academy was launched in 2024 with 15 workshops covering sustainable production and climate storytelling, along with an e-learning course developed in partnership with ScreenSkills. In 2024, 4,720 people from across the screen industries took part in training.

## FORMING INTERNATIONAL PARTNERSHIPS

Following our successful work to drive decarbonisation and increase storytelling about climate change in the UK, we have developed a way of working with others to do the same across the globe. The ambition is to drive sustainability on and off screen globally. Sustainable Screens Australia was our first international partner to operate under the newly designed model. Over the past year, we have supported it with training, and 37 Australian productions have now received certification.

## TRACKING CLIMATE CONTENT ON SCREEN

Helping create content that supports a sustainable future is a key part of what we do at BAFTA albert. The team has worked closely with the industry to understand what type of content drives change and tracks impact to understand where there are opportunities for development. In 2024, as part of the Climate Content Pledge, BAFTA albert brought six major UK broadcasters together with a commitment to capture data about how much climate content was being created and shown on screen. The first round of data will be available in 2025. We are working with OKRE to create an industry standard framework to evaluate the impact of climate content.



# MAKING VOTING IN OUR AWARDS FAIR & EFFECTIVE

A BAFTA nomination or win can be life-changing. That's why our system for voting needs to be as fair and effective as possible. Nominations are made and voted on by industry peers – a particular honour for those who receive them and we encourage a diverse and expert voting membership.

We recognise and champion the vast pool of multicultural talent in our Awards ceremonies. We continued to embed and build on our diversity standards and add additional conditions for entry to our awards to make this happen. And we will keep striving to level the playing field so that all films, games and TV are able to be considered on merit.



(Left to right) Backstage with Ellie Simmonds, Jasleen Kaur Sethi and Colleen Flynn after winning Single Documentary for Ellie Simmonds: Finding My Secret Family at BAFTA Television Awards with P&O Cruises



## MAKING IT FAIRER – UPDATING OUR AWARDS CRITERIA

As part of our work to have a positive influence on the screen industries, we review and refine the eligibility criteria for our awards. For the 2024 Film Awards, we introduced new conditions of entry for some categories, which included requiring an anti-bullying and harassment policy as well as a sustainability policy. UK-based productions are also required to provide information about meeting at least three of the British Film Institute’s (BFI) Diversity Standards.

## MAKING IT EASIER – IMPROVING BAFTA VIEW

BAFTA View is an essential way for members to connect to our awards. The online viewing platform allows them to watch every entered film and TV programme and download games. We continued to update and improve BAFTA View, introducing a new player on the BAFTA View Fire TV app with improved functionality. For the 2024 Film Awards, unique viewings on BAFTA View by voting members went up by 16 per cent. In North America, we made winning films from the BAFTA Student Awards available for the first time on BAFTA View, so members could experience this diverse collection of global talent.

## INVOLVING THE PUBLIC

We continue to engage the public in our work with our Audience Awards: the EE Rising Star Award at the EE BAFTA Film Awards; The P&O Cruises TV Memorable Moment Award; EE Game of the Year; and BAFTA Scotland Audience Award for Favourite Scot on Screen in partnership with Screen Scotland.

Public voters regularly see the people they’ve voted for in the EE Rising Star Award go on to have huge careers, including James McAvoy (2006), Kristen Stewart (2009) and John Boyega (2015). Our partners are crucial in supporting us to drive awareness and encourage the public to vote in these awards, through all their media channels.



Colman Domingo backstage at EE BAFTA Film Awards



# STRIVING FOR DIVERSE REPRESENTATION & AUTHENTIC PORTRAYAL

To ensure screen stories represent diversity authentically, we ran masterclasses in 2024 focused on authentic character and thematic portrayal. Recognising the screen industries' power to showcase multiple perspectives and build empathy, we advocate for direct community involvement in their own onscreen representation.



(Left to right) Kirsty Mitchell, Elinor Lawless, Jon Sen, Liza Mellody, Michael Stevenson and Neet Mohan at BAFTA Television Awards with P&O Cruises

## PUTTING THE 'CLASS' IN MASTERCLASS

We held a masterclass on class representation in soaps. This focused on how shows can effectively represent class through performance, casting, writing and producing. The panels featured actors, casting directors, executive producers and writers from EastEnders, Casualty, Coronation Street, Hollyoaks and Emmerdale. Insights from the discussions included the career pathways that soaps offer into the industry; what the TV industry can learn from soaps regarding authentic representation on screen; and the positive impact that the genre's storylines can have on society.

## RAISING AWARENESS AROUND MENTAL HEALTH AND SOCIAL MOBILITY IN THE GAMES INDUSTRY

The second Games Mental Health Summit took place at BAFTA 195 Piccadilly on 3 June 2024 in collaboration with Safe in our World, a charity that promotes mental health awareness in the games industry. Highlights of the event included a session to tackle low social mobility and poor mental health in the industry. Other subjects discussed included ethnicity and gender identity. Recommendations from the event included removing degree-level qualifications from job requirements and encouraging working in the games industry as a viable career option in diverse communities.

## CREATING CONTENT TO SUPPORT DIVERSE REPRESENTATION

Every year, we share stories, elevate people's voices and promote equity and inclusion with a range of content.

During South Asian Heritage Month, we filmed a special BAFTA One-to-One conversation with actors Priya Kansara and Taj Atwal. As well as their careers, they discussed what South Asian Heritage Month means to them and the impact of representation on screen. For Black History Month, we shared in-depth interviews with the cast, crew and writer of the BBC's Mr Loverman.

In North America, we co-hosted panels with the African American Film Critics Association (AAFCA) to highlight the cross-cultural perspectives of black creatives in the film and TV industries. These in-person panels provided a space for members of the AAFCA and BAFTA communities to connect and reflect on the topics discussed.

BAFTA Breakthrough and BFI Flare x BAFTA alumni shared their LGBTQIA+ film, games and TV recommendations on our social media during Pride Month. This year's BFI Flare x BAFTA cohort featured in key trade and LGBTQIA+ press, including Deadline, Screen, Attitude and Diva.



# VOICING DIFFERENT EXPERIENCES

Sophie Willan and Lemn Sissay on stage during Q&A for the second series of Alma's Not Normal at BAFTA 195 Piccadilly

“

It's really important to have working-class voices, but also voices from different experiences. And it's still very much a white male, hetero, middle-class/upper-class dominated industry. We want to be challenging that from all angles. And I can do that from the angles I know, which is care experience, female, mental health, working-class. The more gatekeepers, the more people that we have in the industry that are actually coming from those backgrounds, the more we'll commission work that comes from those backgrounds. It was a small northern woman who first commissioned me, and I think that's not a coincidence because we commission work that we understand, about worlds that we understand.

On Alma's Not Normal, we had a paid training scheme for working-class and care experienced people on both series. So it's not just about in front of the camera, but behind the camera – the directors of photography, the directors, the producers, they need to be of different experiences, too.

”

## **BAFTA Winner Sophie Willan**

star of the hit BBC comedy Alma's Not Normal, in an interview on our YouTube channel



# ENCOURAGING CREATIVE APPROACHES TO ACCESSIBILITY

Much of our role focuses on advocating for good work practices and accessibility for everyone involved in creating screen stories. We embed access provision for deaf, disabled and neurodivergent talent throughout our events, activities and Awards ceremonies, while providing training and wellbeing support to our Connect cohort.

In September, we hosted an industry event to spotlight the crucial and interconnected roles of access, intimacy and wellbeing coordinators in film and TV production. Led by actor, author and broadcaster Samantha Baines, the event's first panel discussed the importance of access coordinators and unpacked the transformative impact of the role on production environments.

The same month, we held a masterclass at Abertay University exploring ways to improve accessibility in games design. Over 50 people attended, including BAFTA members, the public and students soon to graduate in game design.

Searra Leishman, cccessibility and UX design manager at Hyper Luminal Games, and an Abertay University graduate, led a session highlighting the company's approach to embedding accessibility options in their new title, Pine Hearts. Features included customisable text size and spacing, a dyslexia-friendly font, various visual colour modes and alternative controls.

For more on how we're making our Awards ceremonies, events and systems more accessible, see page 40.



This image and below: BAFTA LIT Masterclass on Industry Best Practice: Coordinating Access, Intimacy and Wellbeing On-Set at BAFTA with networking at BAFTA 195 Piccadilly







Guests attend Young Game Designers Showcase at BAFTA 195 Piccadilly

# SUPPORTING YOUNG PEOPLE: INSPIRING CREATIVITY & DEVELOPING TRANSFERABLE SKILLS

To safeguard the future of the screen industries, we must ensure they reflect our society and culture. This requires building sustainable talent pipelines by engaging young people while they're still at school.

A 2022 BFI report revealed a significant knowledge gap among 13-16 year olds about screen industry careers, compounded by careers teams who lack current information about opportunities and pathways. The report concluded that creating a sustainable talent pipeline depends on inspiring young people to pursue screen careers during their school years.

Our schools work addresses this challenge by inspiring lifelong love of the screen arts and giving children opportunities to express themselves creatively, learn new skills, and discover creative careers. In Spring 2024, we launched a members' survey to identify valued transferable skills, using these insights to inform our programming. We also welcomed Clore Leadership Fellow Makeda McMillan on secondment from Small Green Shoots to develop this work.

“For me, as a BAFTA member, it's really important to be able to give back. And I can do that by giving some of my time. From the Young Game Designers Awards through to our young presenters, BAFTA does so much valuable work in that field.”

**Andrew Miller MBE**

BAFTA member, trustee, and chair of the Young BAFTA Advisory Group





# NEW SKILLS AND POTENTIAL CAREERS

In 2024, we supported over 8,000 young people to hear from film, games and TV professionals, in person and online. This type of meaningful encounter can inspire and guide young people, making the screen industries seem more accessible and providing valuable insights and connections to help them navigate the industry. They can also help spark a lifelong love of the screen arts.

Our Young BAFTA Roadshows with Place2Be help primary school children develop life skills, such as teamwork and communication. In 2024, our Roadshow made stops in Cardiff, Derby, Edinburgh, Glasgow, Hastings, Leeds, London, Manchester and Nottingham. Through hands-on experience, such as workshops with game designers, animators, actors and writers, they encouraged pupils to explore their creativity and discover different roles in the screen industry.

During our Young BAFTA visit to the Isle of Bute in Scotland, all children aged seven and above on the island – that’s around 350 – took part in transferable skills workshops covering game design and presenting. We were joined by TV presenters Ben Shires and Shanequa Paris, and Kara Gillespie, BAFTA’s new Young Presenter winner.

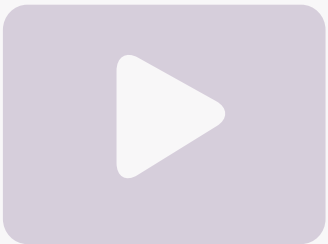
Our Transferable Skills Day in partnership with the Crown Estate brought together 150 young people from schools in Westminster to BAFTA 195 Piccadilly for a day of masterclasses from professionals across film, games and TV. The sessions highlighted the many different areas and opportunities they

can explore, the transferable skills needed – many of which they may already have – and excited them about the prospect of working in the screen industries.

Our Young BAFTA Showcase event for schools and families encouraged young people to be creative and explore opportunities in the screen industries. Over 900 people took part across the two days of workshops and masterclasses, including BAFTA-winning Horrible Histories-themed events throughout the Showcase. Schools and colleges from London, Essex, Sheffield, Stoke-on-Trent and Wolverhampton attended. Yusuf Khan, careers lead at Mulberry Academy Shoreditch, said: “Our students really enjoyed taking part in the different workshops and were truly inspired by the events. So much so, they were asking about what subjects they should pursue in their GCSEs in order to seek a career in TV and film.”

In North America, our Vance Byrd Mentorship Program supports students aged 18 to 22 coming out of the Los Angeles public school system by illuminating paths to work in Hollywood. In 2024, we held nine workshops hosted by professionals, including cinematographer Pawel Pogorzelski, makeup artist Donald Mowat and voice actor Jennifer Sun Bell.

The BAFTA Student Awards celebrate emerging global talent in film, games and TV. They recognise outstanding work submitted by universities worldwide, across categories including animation, live-action, documentary, games and immersive content. In 2024, 30 creatives from 15 finalist projects were flown to Los Angeles for a week of curated programming, industry exposure and exclusive meetings with leading Hollywood decision-makers, offering a transformative launchpad into the creative industries.



Nearly  
**1 MILLION**  
people engaged with Young BAFTA  
by attending our events, watching  
our YouTube content and visiting  
BAFTA Young Game Designers  
exhibits at London's Science Museum.



BAFTA Young Games Designer Winner Thiago van Vlerken Rene (right) and guest attend BAFTA Young Games Designers Showcase at BAFTA 195 Piccadilly



# SUPPORTING YOUNG PEOPLE: EXPLORING ISSUES, SHARING IDEAS & TALENTS

Young people use the screen arts to explore life's big questions. Understanding how films, games and TV are made helps them develop critical skills and the ability to tell their own stories and explore the issues that matter to them. Our Young Game Designers programme, for example, demonstrates this through the range of themes entrants explore, including climate change, global conflict, gender identity and mental health and wellbeing. And our Young Presenters work with a social mission theme each year. Tied into Children's Mental Health Week, the 2024 theme was My Voice Matters.

## BAFTA YOUNG GAME DESIGNERS

Through the Young Game Designers programme, we support young people aged 10 to 18 to create, develop and present their new game idea to the world. In 2024, our 49 finalists were competing for two awards – the Game Concept Award and the Game Making Award – across two age groups, 10-14 and 15-18. By engaging with the competition, young people work on and demonstrate a wide range of transferable skills including, communication, team-working and problem-solving.

Our Young Game Designers featured in the Science Museum's interactive gallery, which explores the best games and consoles from the past five decades. Hosted in London and Manchester, the exhibition had 245,302 visitors in 2024.

Emily Brown, 2022 BAFTA Breakthrough and Lead Designer at *ustwo* games, was a judge on the 2024 Young Game Designers programme. She said: "It was incredible to see the level of creativity and imagination... The finalists for the concept category communicated the essence of their idea and backed it up with details. They placed us in the world they wanted to create. I'm excited about the new perspectives and ideas of the next generation of game makers."





## BAFTA YOUNG PRESENTERS

Our Young Presenters competition gives young people a chance to try out their dream job of becoming a presenter and interviewing famous faces from the world of film, games and TV while at the same time working on their

confidence and oratory skills. Two winners, one aged 10-14 and the other aged 15-18, then have the chance to front content for the Young BAFTA YouTube Channel and represent BAFTA at special events around the UK. Their interviews share behind the scenes insights in an accessible way for children.

“

My first experience as a Young BAFTA Presenter was visiting the Isle of Bute for a Roadshow at Rothesay Academy and telling students about opportunities with Young BAFTA.

I'd attended a Roadshow myself a few years earlier in Stirling, so to be standing in front of the pupils as a BAFTA Young Presenter was crazy.

Other highlights included interviewing on the red carpet for EE at the BAFTA Scotland Awards. It was an unforgettable experience: chatting with nominees and presenters and watching Edith Bowman host the Awards ceremony gave me so much inspiration for my future.

I'm so proud to be a BAFTA Young Presenter and it's helping me in a career that I've always wanted. I'm incredibly grateful to BAFTA and the team. Being a BAFTA Young Presenter has changed my life!

”

**Kara Gillespie**

Young Presenters competition winner 2024

# LIFE- CHANGING EXPERIENCES



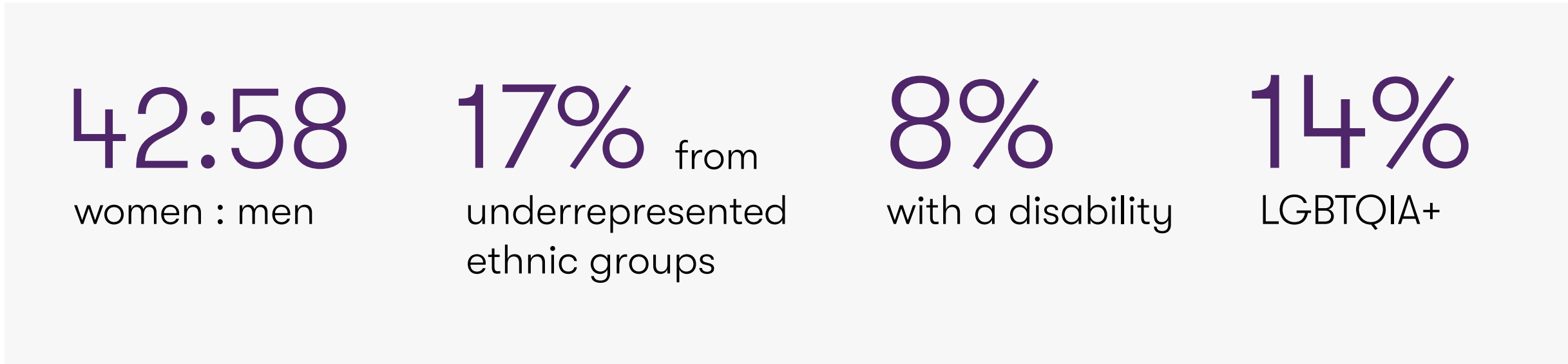
# MAKING SURE OUR MEMBERSHIP IS REPRESENTATIVE OF SOCIETY

In 2024, we continued to grow and broaden our membership of professionals from the film, games and TV industries with 13,500 members who are experts across the creative disciplines. With branches in London, Glasgow, Cardiff and North America, our members are located across 50 countries around the world.

We represent the UK’s largest film and TV industry voting bodies, with 8,100 and 6,000 members respectively. And our games voting membership was at a record high of 1,300 in 2024 – the 20th year of the Games Awards.

A record-breaking number of applications were received for membership in 2024. Every application is individually assessed by BAFTA and industry professionals who volunteer on BAFTA’s sector committees, as well as our Board members.

## OUR MEMBERSHIP IN NUMBERS



### IN FOCUS 🔍



Guests attend BAFTA Guru Live Scotland, 2024

## HOW BAFTA MEMBERS BENEFIT & GIVE BACK

Our members are at the heart of BAFTA. Nothing you read about in this review would have happened without them. As expert practitioners, they vote in our awards, sit on juries and selection panels for our talent programmes, share skills and knowledge at events, and mentor up-and-coming talent. Their membership fees

support our activities as a charity, which allows us to keep championing, creating, changing and equipping the screen industries. From networking events around the country to screenings, masterclasses and Q&As, our members enjoy a range of benefits, while contributing immeasurably more to our mission.

“The thing that makes me most proud to be a BAFTA member is the impact we can have in changing the face of the industry.”

**Ade Rawcliffe**  
BAFTA member, trustee and chair of the Learning, Inclusion & Talent Committee





Types of BAFTA membership:

- + Full membership for experienced professionals.
- + BAFTA Connect for emerging and mid-career talent working in film, games and TV.
- + Branch membership for professionals based in:
  - Scotland
  - Wales
  - North America

Our global membership reached 13,500 in 2024. Almost one in five members are in the US (18%).

From 3,500 applications, we welcomed 1,200 new members in 2024, of whom 60 per cent are based outside of London. These included a record 280 Games members and 565 BAFTA Connect members.

Connect has been an important part of our plans to widen access into the screen industries and help foster community for those without existing industry connections, particularly in England’s North East, Scotland and Wales. To date, it has provided over 2,600 talented people from across the screen industries with a tailored programme of support, to help build consistent and sustained careers in their chosen craft specialism.

Members are recognising the value of being a BAFTA member and staying with us throughout their careers. For example, 92 per cent of Games members renewed their membership, a figure that’s improving year-on-year.

## IMPROVING BENCHMARKING

In December 2024, we launched a new membership diversity survey to build a clear picture of our membership and the wider screen industries. We updated some questions, in line with changes to the 2021 Census and Ofcom’s workforce survey and following consultation with other screen industry organisations including the Creative Diversity Network, the Film and TV Charity and our own

Disability Advisory Group. The revised questions will help us improve benchmarking across the industry. Survey results are informing the programmes we run and the support we offer and, importantly, highlighting gaps in representation so we can focus on reaching them.

## ENCOURAGING APPLICATIONS

To increase membership applications from people from underrepresented groups, we’re working with over 50 partner organisations, including:

- + TV Collective, a community of networking TV professionals of colour, which connects their members to paid opportunities, the industry and each other.
- + Code Coven, an organisation dedicated to forwarding opportunities for marginalised game developers at all levels.
- + Deaf & Disabled People in TV (DDPTV), a private online space for deaf, disabled and neurodivergent people working in TV to connect with like-minded professionals, share job opportunities, and ask for and give advice and guidance.

## LISTENING AND LEARNING FROM ALL OUR MEMBERS

Our members voted overwhelmingly in favour of having a BAFTA Membership Council. In fact, 98 per cent wanted to see an elected body to represent their views. The Membership Council is now an official part of our governance structure and gives all our members an effective forum to raise any issues they have around their membership.

### IN FOCUS

# CONNECTING MEMBERS WITH EACH OTHER

In 2024, we continued to hold our regular monthly member socials at BAFTA 195 Piccadilly and industry events across the UK and North America, fostering new connections and career opportunities across all levels of our membership. We also introduced a new Membership Directory,

where members are already sharing their profile and contact details with other members. This is further facilitating career-enhancing networking between Full and Connect members across all sectors and regions.



BAFTA members attend networking event Video Games for All



# BAFTA 195 PICCADILLY: A VERSATILE & REWARDING SPACE

Our headquarters, BAFTA 195 Piccadilly, is the London home of our global membership. It is also a thriving, award-winning hospitality business – named the Most Versatile Venue at the London Venue and Catering Awards – whose profits help fund our charitable work. In 2024, the building generated £6m of revenue.

An average of 20 events a week take place at BAFTA 195, from meetings to screenings, half-day workshops to multi-day events. We're committed to making sure the use of BAFTA 195 remains focused on our work as an academy and charity. In 2024, 78 per cent of all activities, outside of the members club, were for BAFTA and 22 per cent were for commercial clients.

Many organisations in the creative industries hire out BAFTA 195 for private events, including Disney, Banijay, Warner Bros, Discovery and Paramount; alongside businesses such as The Crown Estate, JLL, Waverton and Carrier. In 2024, we delivered around 175 commercial events with an average event value of £30,000 – a 20 per cent increase on the average event value in 2023. This increase demonstrates that we're able to increase our revenue and deliver charitable programmes of activity within the same space.

I love to bring guests to BAFTA.

There is a sense of awe and wonderment just walking into reception. And I feel that every time I come here.

**Paul Brett**

BAFTA member of 30 years





# IMPROVING ACCESS AT EVENTS & INDUSTRY FACILITIES

We want every interaction with BAFTA to be as valuable, enjoyable and comfortable as possible, whether someone is watching our Awards ceremonies at home, attending an event, or taking part in one of our programmes. We've worked with our Disability Advisory Group, disabled-led organisation TripleC and the TV Access Project, an alliance of broadcasters and streamers, to gain feedback and make adjustments to our work.

## ENSURING OUR EVENTS AND CEREMONIES ARE ACCESSIBLE

We continually improve events and Awards ceremonies year-round. Improvements we've made in 2024 include:

- + Every red carpet must be accessible for all guests, no different routes or step-free ways around – everyone follows the same route.
- + When they book, all guests receive a link to an access form, which we use to discuss any adjustments we can make to make their BAFTA experience even better.
- + We offer calls and meetings in advance to discuss any adjustments we can make to personalise their experience, and provide chaperones to help navigate the red carpet and the full event.
- + All event venues must be fully accessible. There must be no place you can't get to on-site. For winners, every ceremony has a ramp to the stage and step-free access to the red carpet and backstage press interviews.
- + Accessible walkthroughs and rehearsals are offered to any nominees or presenters to test out ramps, microphones or just see the space before the ceremony starts.
- + A dedicated quiet space is provided at all events, clearly marked, that all stewards and security know about.





## PUSHING FOR BETTER ACCESSIBILITY IN PRODUCTION SPACES

We worked with the TV Access Project to launch a hub for production spaces, capturing information about their accessibility features. This information will be used to train TV industry production staff on how to think more about accessibility at the pre-production stage.



## MORE INCLUSIVE SPACES – ONLINE AND IN PERSON

We redesigned the event booking dashboard on our events and ticket management system with an emphasis on accessibility and have submitted it for Web Content Accessibility Guidelines (WCAG) AA rating certification. This means a website is accessible to all users, including disabled people. The system can now collect attendee data, such as accessibility requirements, which is fundamental to delivering our mission of driving progress on diversity and inclusion, ensuring access to our events for underrepresented groups.

We've made sure that access requirements are either available as standard or are simple to request when booking. For example, we ensured that more seats in the Princess Anne Theatre at BAFTA 195 Piccadilly could be easily removed for more wheelchair accessibility.

(Left to right) Scene clapper; Actor and presenter, BAFTA Winner Lenny Rush, at the BAFTA Television Awards with PSO Cruises

IN FOCUS

# PROVIDING INFORMATION IN THE WELSH LANGUAGE

Although we're not a public body legally required to provide services in both Welsh and English, we are a leading arts charity operating in a bilingual nation. BAFTA Cymru, our branch in Wales, is committed to promoting best practice and showing respect and understanding for the Welsh language.

In 2024, our commitment has been demonstrated through a range of initiatives, including hosting Welsh-language events with translation services, issuing all member communications bilingually and ensuring our Awards ceremonies are fully bilingual. This includes featuring a mix of Welsh-speaking presenters and hosts.



(Left to right) Lindy Hemming and Paul King in conversation at BAFTA Cymru: An Audience with Lindy Hemming



# IMPROVING OUR GOVERNANCE

In 2024, we continued to improve the way we're structured, organised and guided, so we can deliver on our mission as a charity. And, vitally, that we can listen to and engage with all our members in an open and constructive way. An important part of this work was making sure our governance is as effective as it can be.

In 2023, we carried out a detailed governance review, which revealed that we needed to simplify our structure, be clearer on how our boards and committees operate, and have a more straightforward way for members to influence decision-making. To address this, the BAFTA Board will:

- + Streamline our governance structure, for example by forming just two committees to oversee and advise the Board on all financial and commercial activities.
- + Be more transparent on how trustees and committee members are appointed. We'll ensure that all non-elected volunteer positions are advertised to members and filled based on the skills we need to deliver our mission.

- + Create clearly defined terms of reference for all of our boards and committees that are available to all members.
- + Make roles and responsibilities clearer for all our committees, and help them connect and work together.
- + Introduce a Membership Council to better and more directly represent member concerns across the organisation.

We're a unique community of remarkable practitioners working across film, games and TV. An improved framework of governance will make our community even stronger and better able to fulfil our charitable mission. See page 72 for more detail.





# DEVELOPING OUR PEOPLE

Throughout 2024, our people initiatives continued to focus on driving progress in employee development, workplace culture, and diversity, inclusion and belonging. We are committed to creating a dynamic, supportive and culturally sensitive organisation where people can do their best work. We continue to live by our workplace values: Curiosity, Togetherness, Celebration, Striving for Better, and Positive Impact.

## TRAINING AND DEVELOPMENT

In 2024 we saw the continuation of our leadership development programmes with our partner RED10. We have now supported over 90 per cent of management staff to complete key training modules such as: knowing yourself and others, influencing skills, building trust in work relationships, confidence and assertiveness, and giving feedback and having tricky conversations. We also expanded our programme of development to include professional skills in Excel, SharePoint and safeguarding.

## EMPLOYEE ENGAGEMENT AND WELLBEING

With a high completion rate of over 90 per cent, our employee engagement survey saw a rise in overall satisfaction of 80 per cent, a rise in 4 per cent year-on-year. There were notable increases across, enablement, workload and wellbeing, too.

We also introduced a suite of new policies, including an enhanced family leave benefits package and a subscription to the Body Coach fitness plan for all staff. We continue to make work-life balance a focus, with flexible working practices to support this.

## DIVERSITY AND INCLUSION

We continued to strengthen our employee resource groups: Racial & Ethnic Diversity Network (RED); The Queer Network (+ Allies); Parents and Carers Group; The BAFTA Earth Network (BEN); and The Deaf, Disabled and Neurodivergent Network (DANN), renamed to better represent staff with disabilities.

All staff have been offered disability awareness training using industry advisors, Triple C, and we're proud to become a disability confident employer. We are particularly heartened to learn that 88 per cent of our staff felt that individual differences – cultures, backgrounds and ideas, for example – are respected at BAFTA.



BAFTA Queer Network (+ Allies) employee resource group event



BAFTA staff at the Employee Town Hall Staff Quarterly



*Behind the scenes filming content with the BAFTA production and digital team, image featuring BAFTA nominated actor Manon Gage*

WE CREATE





## WE CREATE

As well as celebrating and curating outstanding creative content in the screen industries, we produce and distribute our own.

Using our expertise and influence, we work with some of the biggest stars in the world to create exciting content that helps us with our mission as a charity. This includes podcasts, red carpet shows for social media, YouTube livestreams, as well as the TV production of our Awards. We'll continue to build on and elevate this aspect of work into the future.



From top left clockwise: Behind the scenes with BAFTA's digital team interviewing red carpet hosts Alex Zane and Clara Amfo; Lenny Rush interviewed by BAFTA Young Presenter Elsie Adams at BAFTA Television Awards with P&O Cruises; Behind the scenes with BAFTA productions teams;





# A BAFTA FOR THE FUTURE: BROADENING OUR REACH & STAYING RELEVANT IN A CHANGING WORLD

We listen to our members and the public to make sure our Awards stay relevant to both the industry and our diverse audiences – particularly younger people.

We do this through our choice of hosts, the shows and films we showcase, as well as the supporting content we create and the different platforms we use to share it.



Over **83M** views on our  
TikTok content in 2024

(Top to bottom) Red carpet host Clara Amfo and Michelle Visage at the BAFTA Television Awards with P&O Cruises; In the control room with BAFTA's production team during filming of the red carpet livestream broadcast



EE BAFTA FILM AWARDS

In 2024, the EE BAFTA Film Awards red carpet was hosted by broadcasters and presenters Clara Amfo and Alex Zane on our YouTube channel, X and Facebook. Journalist and internet creator Zainab Jiwa was live from the red carpet exclusively on our TikTok.

Award winners and presenters were invited to make a call to their fans or loved ones using our unique Golden Telephone, inspired by a phone booth. They shared what the night, and BAFTA, means to them. In 2024, the Golden Telephone calls had 836,000 views across Instagram, TikTok, YouTube and X – an incredible 2,300p per cent increase on last year’s photo booth activity.

We filmed content for social media with our host, David Tennant, that was used to promote the BBC broadcast and engage younger audiences. It gained 4.6m views across all platforms.

Ahead of the Awards, we created a pop-up podcast studio at BAFTA 195 Piccadilly. We launched our brand new 10-episode podcast, Countdown to the BAFTAs, to promote the 10 films nominated in the Best Film category. Alex Zane interviewed producers from each film, including Christopher Nolan, Margot Robbie and Bradley Cooper.

Short films often get less press coverage. So, we raised awareness of this diverse genre through a short film nominees showcase at BAFTA 195 and on our YouTube channel. We also produced a special episode podcast spotlighting the British Short Film category nominees and championing the emerging talent involved. This included one-to-one interviews with the creative teams behind each short film.

BAFTA GAMES AWARDS

We brought the BAFTA Games Awards to its biggest audience yet. Alongside promotions of the Awards across our own social channels – gaining 3.6m video views and 766,000 engagements – and securing 1,066 articles written in the press and online, we worked closely with popular influencers and content creators to promote our activities to a wider games demographic.

Ahead of the ceremony, we collaborated with content creators and podcasters Easy Allies to produce a panel show discussing our longlist of nominees. It gained 77,000 views across social media.

We reached new audiences with a public poll that asked: Who is the most iconic video game character of all time? Over 4,000 people responded and Lara Croft was crowned the winner. The poll received over 500 articles of media coverage, from The Times to the Daily Star, BBC’s Newsbeat to Entertainment Weekly. The BAFTA poll was even the subject of a quiz question on Ant & Dec’s Saturday Night Takeaway TV show.

Of the people who watched our Games Awards livestream, **70%** said it encouraged them to play more games.



(Left to right) EE Rising Star winner Mia McKenna-Bruce and BAFTA Nominated Director Molly Manning Walker at EE BAFTA Film Awards 2024;



Nodji Jeter winner of the Performer in a Leading Role award at BAFTA Games Awards, 2024





Hosts Rob Beckett and Romesh Ranganathan onstage during the BAFTA Television Awards with P&O Cruises

## BAFTA TELEVISION AWARDS WITH P&O CRUISES

Award-winning comedy duo and best friends Rob Beckett and Romesh Ranganathan hosted the BAFTA Television Awards with P&O Cruises in 2024. The popular hosts helped deliver an audience peak of 4.4 million nationally on BBC One – the show’s highest ratings since 2021. One-third of adults said that the hosts were a reason they would watch these Awards. We also

brokered broadcast agreements with several international platforms, enabling us to reach more audiences around the world.

Our TikTok live, hosted by Liverpoolian presenter and comedian Charley Marlowe, helped us reach just under 10m views from content on TikTok and Instagram – up 270% on last year.

The Golden Telephone returned and accumulated 3.4m views across all platforms.



Following our TV Awards, 24% of adults felt **more positively towards British TV**, increasing to **39%** for under 34s.




We gained **408,000 new followers across all social platforms**, helping us celebrate film, games and TV with new audiences.



**68%** of our TikTok followers are aged 18-34.

**Millions viewed, liked, listened to, commented on and shared BAFTA-owned content on social media in 2024:**

 **82+ MILLION**

 **63 MILLION**

 **16 MILLION**

 **21.4 MILLION**

 **77+ MILLION**



# REACHING MILLIONS WITH INSPIRING BEHIND THE SCENES CONTENT

Our On Set films take viewers behind the scenes, providing an insight into the creative process that goes into producing our favourite TV shows. Our six films had 174,0011 views. Checkpoints interviews game developers and industry figures, exploring their gaming memories and perspectives on the industry. Our five checkpoints had 131,557 views. My Film Firsts interviews celebrities about their love of film and their first cinema and film or TV experiences. In 2024, we produced 16, which had 542,327 views in total. Our two Crafting Worlds behind-the-scenes videos had 53,505 views. Our three Roll Play videos, a series where actors discuss their iconic roles, were viewed a total of 536,624 times.

Any revenue we make from YouTube content is invested back into making year-round content for our audiences.

# FOLLOW YOUR SPARK

We returned to cinemas with our Follow Your Spark trailer. It highlights the support we offer new talent that equips them with the tools to sustain careers in the industry – from bursaries to mentorship – and serves to inspire the next generation. Targeting younger audiences, the trailer played ahead of films such as Gladiator II, Wicked, It Ends with Us and Trap.

# A NEW AND IMPROVED WEBSITE

We launched our redesigned [bafta.org](https://www.bafta.org) website in November, having carried out an in-depth audit of over 13,000 pages of our old site. We repositioned the website with storytelling front and centre, allowing us to articulate our mission, purpose and

vision clearly. The site now provides a destination for aspiring talent across film, games and TV to discover the range of programmes on offer, explore a wealth of resource material and learn how BAFTA can support individuals to navigate successful and sustainable careers.

We want as many people as possible to be able to use the website, too. So we made improvements including enabling users to: change colours, contrast levels and fonts; zoom in up to 400 per cent without the text spilling off the screen; navigate most of the website using a keyboard or speech recognition software; and listen to most of the website using a screen reader. We’ve also made the website text as simple as possible to understand. We worked with Digital Accessibility Centre throughout the website’s development, conducting design reviews, template testing, and an accessibility audit including testing with disabled users. Following the audit, we aim to make the fixes required to meet Web Content Accessibility Guidelines (WCAG) AA rating certification by October 2025.

# SPOTLIGHTING THE INDUSTRY’S MOST IMPORTANT TOPICS

We commissioned five Spotlight feature articles covering important topics in the industry, which were sent to our members and published on our website. Our Spotlight features help members understand our purpose as an academy and arts charity, as well as their role as members and how they can help bring about positive change in the industry. Topics focus on people and organisations that are making a difference – from Special Award winners June Givanni and SpecialEffect to commentary on recent BAFTA events such as on access, intimacy and wellbeing coordinators on set, class representation in soaps, and why children’s content matters.

# IN 2024, WE PUT ON

 256  
SCREENINGS

&

 214 CREATIVE  
EVENTS

across the UK and North America – offering creative inspiration, networking opportunities, shared experience and career development.



Guests attend the BAFTA Elevate Closing Reception at BAFTA 195 Piccadilly



Students of Rothesay Academy at the Young BAFTA Roadshow, 2024

WE EQUIP





## WE EQUIP

We provide the tools and support people need to navigate successful, vibrant and sustainable careers in the screen industries – whoever they are and wherever they're from.

When we come across barriers, we work with industry partners to encourage debate, create new opportunities and find solutions.



(Clockwise from top left) Competition finalists Manjeevan Khanijau and Alastair Cooke at the Young Games Designers Showcase; Guest at the BAFTA Young Games Designers Showcase; Students attend the BAFTA x Crown Estate Transferable Skills Day



# HELPING PEOPLE MAP OUT THEIR CAREERS & GET NOTICED

When you're just starting out in the screen industries, it can be hard to get information about what your career progression could look like, and what your next steps should be. This is particularly true for people from low-income backgrounds, who might have limited access to industry events and informal networks of people working in film, games and TV. We offer a range of support, from online resources to mentoring, new talent forums to networking opportunities.

## DRIVING FORWARD NEW CAREERS

BAFTA Guru Live in Glasgow and Cardiff is our open-to-all festival for talent starting their careers. In 2024, the events connected people starting out in film, games and TV with direct access to some of the best names in the business. Sessions were designed to help new entrants feel empowered to drive their own careers. They offered insights into the

realities of how the industry works, as well as how to get noticed, develop and progress a sustainable career.

At BAFTA Guru Live Scotland, sessions included: Shorts: Building a Festival Strategy, Locations: Dos & Don'ts, The Art of Sound Design, and Financing 101. There were also free taster sessions from BECTU Vision, an organisation that delivers training opportunities to the freelance film and TV workforce in Scotland. The sessions covered safety on sets, building strong freelance foundations and building sustainable resilience.



Guests attend BAFTA Guru Live Scotland





- + 100 per cent of attendees surveyed said they enjoyed their Guru Live Scotland experience, and 100 per cent found the sessions informative and helpful towards their career development. Of those who attended, 18 per cent identified as being from a working-class background, 18 per cent identified as belonging to an underrepresented ethnic group, and 23 per cent said they had a disability, impairment or learning difference.
- + Guru Live Cymru featured sessions on writing for TV, acting for screen, and factual storytelling, and concluded with networking drinks to encourage peer-to-peer connection and collaboration. Survey feedback showed that 67 per cent of Guru Live Cymru attendees felt they had a better understanding of how to navigate the early stages of a career in film and TV; 67 per cent reported increased confidence in taking the next steps in their careers; and 67 per cent felt inspired by the creatives they met.

## A TOOLKIT FOR FIRST-TIME FILMMAKERS

We continued to promote our toolkit that demonstrates how short films can act as a calling card and offers insights on how to strategise for a successful career. The toolkit is a collection of filmed conversations with filmmakers, short film funders and festival programmers. Topics include funding, marketing and the festival circuit.

## OPENING UP OPPORTUNITIES TO MEET, SOCIALISE AND NETWORK

Following the success of our Games Socials, we introduced a new monthly networking event at BAFTA 195 Piccadilly. Around 200 members attend the events each month, which are well received by members.

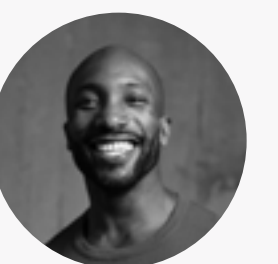
We also created more informal networking opportunities for those new to the industry. Lots of BAFTA scholars, bursary recipients and programme participants are invited to our patron events, such as Q&As and dinners, which are a great chance to network, make valuable connections and raise their profile. For example, BAFTA scholars spoke at our reception at the US ambassador's residence and regularly attend events for our patrons and supporters (see page 77).

To encourage more networking opportunities and connectivity for BAFTA Cymru members, we launched a members' bar initiative with Cardiff Townhouse, Coppa Club. Members can meet on the first Monday of every month in a dedicated space at the venue, as well as enjoying other benefits throughout the week.

“Let's connect, let's swap details.

And then you start these conversations, and you never know where that can lead to.”

**Mekel Bailey**  
BAFTA member



(Clockwise from top left) BAFTA Young Presenter Tristan Thompson filming for Cheltenham Literature Festival; The Art of Sound with Stuart Wilson talk at BAFTA Guru Live Scotland; Guests attend a roundtable session at the BAFTA Connect Forum in Manchester



# TAILORED SUPPORT: TACKLING BARRIERS TO SUCCESS

Stories change lives. They influence how we think, how we behave, and they inspire us. That’s why the stories being told, and the people telling them, must reflect the society we live in. For this to happen, the screen industries must be open to talented people from all backgrounds. This is central to our vision, and one of the ways we drive change is by investing and improving representation to enrich our culture.

## TELLING LGBTQIA+ STORIES

BFI Network & BAFTA Mentoring, in partnership with BFI Flare, is a BAFTA programme that supports emerging creatives to develop their LGBTQIA+ stories for the screen in the UK and internationally. They’re selected based on the quality of their existing work and the potential of the exciting, challenging and original work they’re developing.

In 2024, the programme celebrated its 10th anniversary. Over the past decade, the programme has supported 60 talented individuals, many of whom have gone on to build successful and sustainable careers across film and TV, garnering BAFTA wins and nominations along the way. Importantly, the programme has played a vital role in strengthening and amplifying LGBTQIA+ storytelling in the UK, contributing to a richer, more representative creative landscape.

Throughout the year, mentees benefited from over 30 meetings with senior industry professionals and received personalised one-to-one wellbeing support – with 100 per cent of the cohort agreeing the programme had a meaningful impact on their career. Mentors of the 2024 cohort were writer and director Lena Dunham, TV director Peter Hoar, writer and director Craig Mazin, writer and producer Russell T Davies, and producer Christine Vachon.

Producer Savannah James-Bayly, 2017 BFI Flare x BAFTA alumna, said: “The BFI Flare x BAFTA mentorship had a profound impact on my career and, honestly, my life. The scheme and continued relationship to the festival has birthed innumerable friendships, a business venture, and was where I first met writer/director Amrou Al-Kadhi, forming a longstanding collaboration that led to our debut feature Layla, which we’re delighted to bring home to open this year’s festival. The BFI Flare x BAFTA mentorship was the perfect incubator to hatch that relationship... I could not recommend the experience more highly.”



BAFTA winning executive producer Sarah Drummond and writer Adam Bennett-Lea attend the BAFTA BFI Flare x Mentee Lab Day





## GETTING NEW CREATIVES SEEN AND HEARD

The BAFTA Rocliffe New Writing Competition showcases new writing to the industry and supports aspiring screenwriters to take their career to the next level. It's been running for 24 years and we have over 1,000 entries a year. Three are selected to have their work performed by professional actors, and every entrant gets tailored feedback from a professional script editor.

In 2024, we formed a new partnership with The Black List, a platform for writers to showcase their projects to industry professionals and get high-quality evaluations from vetted readers. The BAFTA Rocliffe New Writing shortlist is featured as "one to watch" on The Black List website – another way we're helping new creatives get their work seen.

## ACCELERATING THE CAREERS OF FUTURE LEADERS

BAFTA Elevate is a programme that empowers mid-senior level creatives from underrepresented backgrounds to navigate the challenges of the industry and develop key leadership skills that will progress their careers. Now in its fifth cycle, the programme is always guided by research and industry consultation, with each intake focusing on a different craft. The current cohort, which opened for applications in September 2024, is focused on supporting development producers, producers, directors and producer-directors working in documentary and specialist factual, across film and TV. We are proud to be partnering with British luxury menswear house dunhill as the first headline sponsor of the Elevate programme.

Gina Lyons, a producer who entered BAFTA Elevate in 2022, said: "The programme made a huge difference. It changed

my attitude, which extended my goals. It gave me validation, a network, confidence and the self-confidence I was lacking."

Run in partnership with Netflix, BAFTA Breakthrough is designed to help talented people, particularly from underrepresented groups, convert initial success into a sustainable career. Chosen by the industry, it gives a platform to film, games and TV talent at that critical breakthrough moment in their career. It's for screenwriters, actors, game designers, producers, costume designers, directors, editors and production designers.

On 21 November, 43 must-watch creatives working in film, games and TV were announced as part of this year's BAFTA Breakthrough– 21 from the UK, 13 from the US and nine from India.

The 2024 EE BAFTA Film Awards nominees featured three past participants from BAFTA Breakthrough: Ella Glendining in the Outstanding Debut by a British Writer, Director or Producer category for *Is There Anybody Out There?*; Vivian Oparah in the Lead Actress category for *Rye Lane*; Charlotte Regan's film *Scrappier* and Raine Allen Miller's film *Rye Lane* both in the Outstanding British Film category. In Games, Samantha Béart was nominated for Performer in a Leading Role in *Baldur's Gate 3*. At the TV Craft Awards, alumni Jack Rooke won Writer: Comedy, and Aisha Bywaters won Scripted Casting.

Abubakar Salim, CEO and founder of Surgent Studios, a film and game company that creates original narratives for multiple platforms, was a BAFTA Breakthrough participant and BAFTA nominee. He won his first BAFTA for his 2024 game *Tales of Kenzera: ZAU*. He said: "Since the nomination, I've been really fortunate to have worked in more video games, and do more TV and film. The Breakthrough programme really aided and helped connect me with other game developers, as well as directors. I remember coming to BAFTA with these kind of crazy sketches and drawings and asking the team: 'Can you guys help me turn this into a game?' The connections they put me in touch with have been really lovely and helpful, and I think things like that has truly helped and aided me to get where I am now."



# SUPPORTING PEOPLE TO UPSKILL

Inspiring and supporting up-and-coming creative talent as they enter the world of film, games and TV is an important part of our mission at BAFTA. We know that training and skills development can be prohibitively expensive for many. So, to help level the playing field, we offer a range of financial support through bursaries and scholarships.

The Prince William BAFTA Bursary programme, now in its fourth year, awarded 58 emerging creatives grants of up to £2,000. These grants went to production assistants, costume designers, writers, game designers, and camera and sound trainees to help them progress in their crafts. The bursaries cover essential costs such as specialist equipment, training and relocation costs, that might otherwise lock talented people out of a screen arts career.

Bursaries were awarded to 16 people based in Wales, the highest number in Wales since the initiative began. One recipient, Rebs Fisher Jackson, has also gone on to receive a Fulbright-BAFTA Postgraduate Scholarship, which provides funding for UK students to pursue a master's degree in film or a discipline related to the practical art forms of the moving image, at any accredited US university.

Eighteen bursaries were awarded to people based in Scotland, covering everything from driving lessons to a waterproof jacket for a young crew member to keep out the Scottish rain.

In 2024, we supported a new bursary in partnership with the Refugee Journalist Project, offering grants to individuals who've been forcibly displaced. We awarded £30,000 to 11 recipients including journalists, editors, directors and videographers.

BAFTA North America provides over \$100,000 in scholarships to students studying at US universities who are from the UK, the US, Iran, India, Tanzania and Guatemala.

In the past two years, we have given over to support bursaries and scholarships in

# £500,000

both the UK and the US.



“

The bursary has helped me immensely – it paid for my driving lessons, and now, having passed, I've had the option to take on a lot more AP responsibilities with setting up and directing shoots, having received my first AP credit at the end of last year. I work in wildlife film production, and so often the places we go are incredibly remote, and some location crews are restricted to people who can drive.



**Seth Daood**

Prince William BAFTA Bursary recipient

”



# PRINCE WILLIAM BAFTA BURSARIES

*Celia Imrie, Stephen Merchant and His Royal Highness the Prince of Wales attend a special showcase of the next generation of film, games and television talent at 195 Piccadilly, 2024*



**Kaljeven  
Singh Lally**

Prince William BAFTA  
Bursary recipient

“The bursary allowed me to take part in an NFTS Scotland writing course, giving me a chance to create stable grounding as a writer. I have gone on to gain a treatment commission for a feature film, I was selected for the Funny Features Talent Lab and the Channel 4 New Writers Scheme. It’s been nearly a decade since I started working in this industry professionally and, for the first time, I feel like I can say there is momentum behind my main passion.”



The BAFTA bursary enabled me to move from Yorkshire to London and take a promotion that I’d been offered. It was my first step up as an assistant producer and since then, I’ve worked in more assistant producer roles and started to build up my career regionally, which was my end goal. As a working-class Northerner, having the funds to take that opportunity in London was vital for me and made a world of difference.



**Tammie Ash**

Prince William BAFTA  
Bursary recipient





# BUILDING CAPACITY FOR A SUSTAINABLE CAREER

BAFTA Connect members enjoy a programme of workshops, full-day forums and events as well as peer-to-peer networking, all designed to help them develop their craft and understanding of the industry. Activities for our BAFTA Connect membership are programmed based on feedback from them about the barriers they are facing.

At the start of each membership year, we run a survey for Connect members where we ask about the information they want and knowledge they're looking to develop. In response, we create a programme of events. For example, in September, we hosted an industry event to spotlight the crucial roles of access, intimacy and wellbeing coordinators in film and TV production, after members told us they'd benefit from further understanding of best practice in these areas.

In Wales, we continued our bespoke Connect with... programme for our Connect members, offering direct access and removing barriers to key industry advice, support and guidance. Sessions with industry experts included writer Daf James, producer Bekki Wray-Rogers, journalist Catrin Nye, costume designer Ffion Elinor, make up artist Kate Roberts and production designer Gerwyn Lloyd. They covered topics including first steps into the industry, developing ideas for TV, delivering to budgets and timescales, and pathways to reaching your goals. We also offered guided tours of Dragon Studios, one of the leading film studios in Wales.

Our Connect X Screen Fringe Networking Event in Edinburgh in August was an opportunity to meet with other Connect members and invited guests. Together, we celebrated the work of stage and screen practitioners against the backdrop of the Edinburgh Festival Fringe.

“BAFTA Connect is an incredible programme that facilitates networking and amazing learning events covering a wide range of topics from a range of highly experienced industry professionals.”

**Mark Backler**

BAFTA Connect member



Guests attend BAFTA Connect: Finding, Signing and Working with an Agent Networking at 195 Piccadilly



“Connect has been life-changing for me, especially in terms of finding a group of peers and seniors and building a personal and professional community. This “tribe” offers support, professional guidance, constructive advice, and valuable insights into all aspects of the industry that would otherwise be very difficult to access. The friendships and professional links I’ve built through Connect have made a huge difference for me as an actor, a freelancer working in the interactive/creative industries, and as a person.”



**Marta da Silva**  
BAFTA Connect member



**Chris Procopiou**  
BAFTA Connect member

“Being part of BAFTA Connect has been an incredibly rewarding experience. The opportunity to engage with like-minded professionals and gain insights from industry leaders has had a real impact on both my creative work and my approach to sound design. The connections I’ve made have opened doors to new opportunities, and the feedback and support from the community continue to inspire me. I’m grateful for the ongoing support and the chance to be part of such an esteemed network.”



BAFTA Connect members attend BAFTA Connect: Finding, signing and working with an agent panel discussion event at 195 Piccadilly, 2024



# BUILDING SKILLS AROUND SUSTAINABILITY

When it comes to sustainability, one of the key ways we can make a difference at BAFTA is by addressing the skills gap within the screen industries.

So, in September, we launched the albert Academy, an online hub for sustainable training, offering courses and resources to help film and TV professionals learn about and implement sustainable practices, both on and off-screen. We launched 15 interactive workshops focusing on sustainable production practices and climate storytelling, and a new Sustainability Champions course for people who are eager to champion green practices in their organisations or productions.

Reducing or eliminating greenhouse gas emissions in the film industry has been a key focus of our partnership with the BFI, which was renewed for a second year in 2024. We do this through building skills around sustainability. Highlights from the year include five new film-focused training courses, with over 200 people from across the industry participating.

One training workshop participant told us: “The opportunity to get training like this is fantastic, thank you. I have been recommending albert to my film colleagues. The delivery and timing is just right, the interactive element works well too as it creates an open discussion space.”

In 2024, 4,720 people took part in albert Academy training; **98%** said they felt their careers and professional development would benefit.



Matt Scarff, BAFTA Albert Managing Director at the Albert Consortium, The Climate Action Blueprint at BAFTA 195 Piccadilly



Guest panel discussion at the Albert Consortium, The Climate Action Blueprint at BAFTA 195 Piccadilly



# WHAT'S NEXT

BAFTA ANNUAL REPORT & ACCOUNTS 2024



We continue to pursue our strategic vision, purpose, mission and strategic objectives into 2025 and beyond.

OUR PURPOSE

Enrich the cultural landscape. Level the playing field.  
Drive progress. Inspire and celebrate.

OUR VISION

We want to create a world in which the screen arts thrive at the heart of our cultural landscape; where people from all backgrounds thrive in the screen industries; bringing rich, more diverse stories for us to celebrate.

OUR MISSION

To champion, change, create and equip.

OUR STRATEGIC OBJECTIVES

- + Engage and grow a community of members who are active in our mission.
- + Produce programmes and events that equip and enable.
- + Inspire members and the public through created and curated content.
- + Deliver Awards that celebrate all we stand for.
- + Debate and develop best practice. Promote and communicate it.
- + Lead and collaborate on work to drive climate action.
- + Scale BAFTA with income generating and commercial activities.
- + Support BAFTA with efficient operations, effective technology and a vibrant culture.



BAFTA Young Presenter Tristan Thompson interviewed actor Chloe Lea for Children's Mental Health Week





# HOW TO SUPPORT US



Barry Keoghan and Colman Domingo backstage at the EE BAFTA Film Awards



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 – every contribution, no matter the size, makes a difference.

Thanks to the vision and extraordinary generosity of our donors, foundations, trusts, partners and members, we can pursue our core 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.



# YOUR SUPPORT MEANS THE WORLD

## 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 and receptions, panel discussions and preview screenings with leading creatives. To learn more about becoming a patron, email [fundraising@bafta.org](mailto: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](mailto: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](mailto:baftapiccadilly@bafta.org).

## PARTNER WITH US

We work with a diverse range of brands and organisations all year round, and 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](mailto:partnerships@bafta.org) to find out more.

## 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](mailto: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](mailto: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.



Fellowship recipient Baroness Floella Benjamin with dancer and presenter Oti Mabuse at the BAFTA Television Awards, with P&O Cruises



# FINANCIAL REVIEW



# REVIEW OF THE FINANCIAL POSITION

This year was one of consolidation after a number of years of financial change, with the organisation focusing on developing income streams at 195 Piccadilly and driving fundraising growth through the BAFTA Gala. Total Expenditure of £30,119k (2023: £27,778k) exceeded total income of £29,313k (2023: £25,888k) resulting in a net expenditure in the year, after FX and investments, of £639k (2023: net expenditure £1,859k).

As highlighted in previous years, the impact of the fundraising and redevelopment on the results is significant and will continue to be, which can make it harder to perceive the underlying performance of the ordinary operation. The main ongoing impact is the depreciation of the redevelopment works for BAFTA 195, which totalled £1,534k in the year (2023: £1,683k). The fundraising income previously recognised for the redevelopment, along with historically designated surpluses, are held in reserves. Those reserves are released as the associated fixed asset is depreciated. Fundraising income relating to the Capital Campaign also continues to be recognised, with £334k this year (2023: £618k), as do costs of ongoing stewardship of £115k (2023: £192k) and net interest costs of £253k (2023: £486k) relating to the development loan taken out to bridge the time between development expenditure and the receipt of pledges. Excluding these figures from the net expenditure figure noted above shows an underlying ordinary operation net income of £929k (2023: net expenditure of £116k). The biennial BAFTA Gala generated £400k of this surplus and that was designated for use on Learning, Inclusion & Talent programmes across 2024 and 2025.

## FUNDRAISING

The increase in Grants and Donations income to £2,225k (2023: £1,591k) was primarily driven by the recognition of an endowment of £440k, along with the impact of the biennial BAFTA Gala which took place in 2024. These were partially offset by movement in income for the Capital Campaign, which funded the redevelopment of BAFTA 195, which fell to £334k this year (2023: £618k). The campaign closed in

March 2022 and, while income continues to flow as a proportion of the pledges cannot be recognised as income until received as cash, they will gradually decrease in scale each year as we targeted upfront payment and contractual agreements wherever possible. The BAFTA Gala drove the majority of the increase in costs of raising funds for Grants and Donations, which rose to £1,004k (2023: £706k).

The collection of the Capital Campaign pledges continues and £1,179k was collected in the year (2023: £1,077k). As pledges are received, they are used to pay off a proportion of the building development loan and a reserve of £658k (2023: £991k) has been created at the year end with this intention. The balance of the building development loan has fallen to £4,408k (2023: £5,795k) as these repayments are made. Although the total of cash and liquid investments exceeds the loan balance, it is not considered appropriate to repay a larger proportion of the loan because, aside from some of those investments being ineligible as they relate to restricted funds, doing so would result in the Group not meeting its reserves policy and, in light of the identified risks, this would not be recommended. The loan balance is disclosed within current liabilities in 2024 as, at the year end, it was due for repayment within one year. However it has been refinanced as a long-term loan facility in 2025.

## AWARDS

The Awards ceremonies maintained their position as the highlight of the calendar for the UK film, games and TV industries. However, maintaining the high standards expected of such events in an economy experiencing high levels of inflation, which were particular acute in the fields of events and TV production, meant we saw substantial cost increases, with Awards costs rising to £11,305k (2023: £9,966k) and Productions to £3,003k (2023: £2,675k). These increases were anticipated and so the corresponding income streams were boosted with price increases for both entry to the Awards and tickets to the events, with further boosts provided by record levels of entries and sold-out

Awards ceremonies. A further major driver for the improvement in Awards income to £11,163k (2023: £10,217k) was our incredibly supportive suite of partners and sponsors, who continue to value the BAFTA brand so highly. Excellent sales of the international rights for the Film Awards and the Television Awards broadcasts helped drive the increase in Productions income to £1,803k (2023: £1,636k).

## MEMBERSHIP

Membership fees continue to be a strong and reliable income stream. An increase in the membership rates, after remaining stable for three years, and overall member numbers, thanks to very high standards of applicants and targeted invitations, saw Membership income rise to £4,261k (2023: £3,953k).

## BAFTA ALBERT

As BAFTA albert’s position and influence on the TV industry continues to increase, in particular with the move from most major broadcasters to make albert certification mandatory, the organisation has increased in scale to accommodate the greater demands. These changes have resulted in the increase in Sustainability costs to £1,779k (2023: £1,584k) as staff levels have increased to meet demand, in particular for certification. This increase in staffing has also resulted in a larger allocation of overhead costs as requirement for office space and support services have also increased. Sustainability income has also increased to £1,383k (2023: £1,248k) as the expected increase in costs were in part addressed by increased membership income, however those increases were insufficient to cover the full shortfall and so additional income sources are being developed to further close this gap.

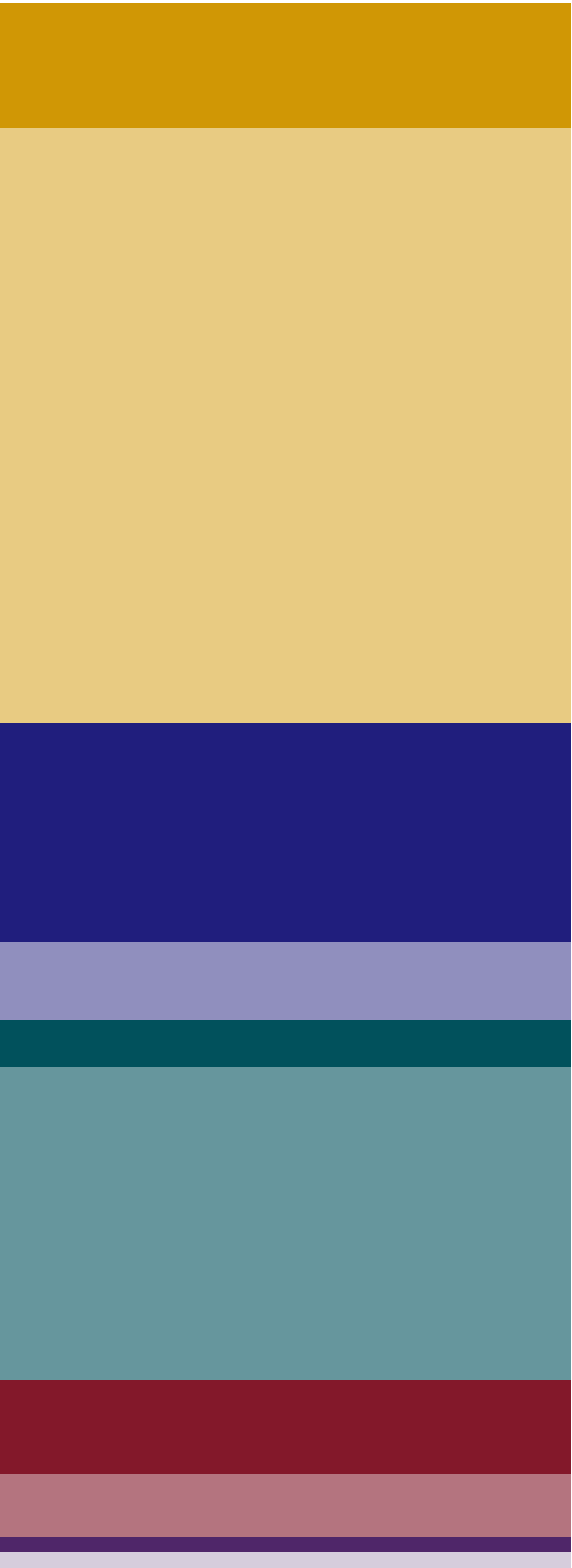
## LEARNING, INCLUSION & TALENT

Learning, Inclusion & Talent income fell to £893k (2023: £910k). Fundraising income was maintained at a consistent level but obtaining sponsorship income for some of our initiatives faced some headwinds.

## BAFTA 195

Hospitality income continued to increase, reaching £5,975k (2023: £5,039k) after a very challenging hospitality market in 2023 which suffered from staff shortages, cost inflation and transport strikes creating substantial market uncertainty. A calmer year from a commercial perspective allowed us to drive greater commercial revenues, which returned greater profit margins as we prioritised larger, higher value events to ensure availability of the building for Membership and Learning, Inclusion & Talent activity.





2024 INCOME

- GRANTS AND DONATIONS £2,225K: 8%**  
Includes the income from: BAFTA patron programme, fundraising for 195 Piccadilly redevelopment and general fundraising
- AWARDS £11,163K: 38%**  
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 £4,261K: 14%**  
Includes the income from: membership fees
- SUSTAINABILITY £1,383K: 5%**  
Includes the income from: albert membership, related partnerships and project funding
- LEARNING, INCLUSION & TALENT £893K: 3%**  
Includes the income from: fundraising, sponsorship and box office for lectures, BAFTA Elevate, Young BAFTA, BAFTA Breakthrough, Guru Live, Scholarships, BAFTA Young Game Designers, BFI NETWORK x BAFTA Mentoring programme
- HOSPITALITY £5,975K: 20%**  
Includes the income from: food and beverage and room hire generated in BAFTA 195
- PRODUCTIONS £1,803K: 6%**  
Includes the income from: broadcast of Film and Television Awards, other programming, eg overseas sales of BAFTA-owned programmes
- OTHER COMMERCIAL ACTIVITIES £1,049K: 4%**  
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 £366K: 1%**  
Includes the income from: bank interest and investment income
- OTHER INCOME £195K: 1%**  
Includes income from: exchanges of goods and services not directly associated with an event or activity



2024 EXPENDITURE

- GRANTS AND DONATIONS £1,004K: 3%**  
Includes the cost of: BAFTA Gala, BAFTA patron programme, fundraising stewardship for general fundraising and ongoing stewardship for the 195 Piccadilly redevelopment fundraising campaign
- HOSPITALITY £4,290K: 14%**  
Includes costs associated with: hiring of BAFTA 195 including staff costs, food and beverage
- PRODUCTIONS £3,003K: 10%**  
Includes the cost of: broadcast of Film and Television Awards, production of other programming, eg overseas sales of BAFTA-owned programmes
- OTHER COMMERCIAL ACTIVITIES £407K: 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 £11,305K: 38%**  
Includes the cost of: staging the Film Awards, Games Awards, Television Awards, Television Craft Awards, Cymru Awards and Scotland Awards
- MEMBERSHIP £3,732K: 13%**  
Includes the cost of: member events, the members' club and membership support services
- SUSTAINABILITY £1,779K: 6%**  
Includes the cost of: provision of the BAFTA albert toolkit, carbon calculator, certification and sustainable production training
- LEARNING, INCLUSION & TALENT £4,599K: 15%**  
Includes the cost of: screenings, lectures, masterclasses, BAFTA Elevate, Young BAFTA, BAFTA Breakthrough, Guru Live, Scholarships, BAFTA Young Game Designers, BFI NETWORK x BAFTA Mentoring programme



## INVESTMENT POLICY

Separate approaches to Investment currently exist within the consolidated group, and the policies are reflective of the relative attitudes to risk between the BAFTA Charity and BAFTA North America.

The investment policies balance the benefits of returns on investment against capital risk.

For the BAFTA Charity, as a major capital project has recently been undertaken and a long-term loan is currently in place against which repayment will be carried out, priority has been placed on maintaining cash in a liquid form and minimising capital risk, rather than maximising return. As such, the majority of funds are held in fixed-term interest-bearing deposit accounts with only £165k (2023: £153k) held with investment manager Brewin Dolphin, and £440k (2023: £nil) of gifted investment property at a central London hotel, both of which are restricted to generating income in support of scholarships over the longer term.

BAFTA North America maintains investments with Bank of America and JP Morgan Chase, which serve as both custodians and managers for the funds. These funds include monies for general operating reserves as well as endowed for scholarships. BAFTA North America’s investment policy balances the benefits of returns on investment against capital preservation in accordance with the funds’ intended use. BAFTA North America’s general operating reserves utilise a low-risk, balanced-income fund approach as this fund covers ongoing reserves where appetite for capital risk is lower. Monies endowed for scholarships utilise a more aggressive balanced appreciation approach that targets a higher return to ensure sufficient returns are generated to cover the cost of the provision of providing scholarships each year.

The Board of Trustees of the Charity and that of BAFTA North America have delegated decision-making on investment matters to their respective investment managers, in accordance with investment principles and guidelines set down from time to time by those Boards. Monitoring of investment performance is delegated to the Finance & Commercial Committee of BAFTA and Finance Committee of BAFTA North America respectively, which monitor the composition and performance of the funds on a regular basis and, where material movements are noted in material balances, undertakes a comprehensive review with the investment managers, reporting back to the respective Boards. The Finance & Commercial Committee and Finance Committee periodically review the investment policies under which the managers operate, and

refers any recommendations for changes in investment policy to the respective Boards for approval.

The investment guidelines require the managers to invest in high-quality, liquid securities that provide a high level of diversification in order to minimise risk. Performance is measured against benchmarks established in accordance with the goals of the fund.

In 2024, the BAFTA North America scholarship endowment achieved a net return of 11.4% (2023: net return of 15.8%) and the operating reserves achieved a net return of 7.1% (2023: net return of 9.3%). As a whole, BAFTA North America’s investments generated a net return of \$205k (2023: net return of \$246k), including income of \$61k (2023: \$56k).

## RISK MANAGEMENT

The Charity undertakes a comprehensive risk management process. This process is underpinned by business continuity plans, incident escalation processes and a set of extensive risk registers each covering a specific key risk area, including commercial, financial, technological, reputational, operational, staffing, governance, legal and compliance risks. Each risk is assessed in terms of its likelihood of occurrence, the timeframe over which it would develop and its impact, categorised using a traffic light system.

This detailed risk register is reviewed monthly by senior management on a rolling basis, and a risk heat map is prepared and presented for review and discussion by the Audit & Risk Committee at each meeting. Matters perceived to carry greater risk are discussed by the Board of Trustees. This formal process exists to assess business risk and support the risk management strategy.

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

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

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

## PRINCIPAL RISKS AND UNCERTAINTIES

BAFTA’s principal risks are grouped 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 they 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 Awards process could undermine trust in BAFTA and reduce engagement from members, audiences, and industry partners.   | Awards procedures are reviewed regularly with a focus on fairness, transparency, and diversity. We continue to evolve our processes in dialogue with members and industry stakeholders. Deloitte independently scrutineers our voting systems and processes, providing assurance of integrity.   | Regular reviews and independent oversight reduce risk, but public scrutiny remains intense.                                |
| Operational resilience | Inability to deliver major events, such as the Awards ceremonies, or ongoing events and hires at BAFTA 195 Piccadilly, due to disruption from staffing, suppliers, technology, or venue issues. | We maintain detailed operational plans for all major events, backed by contingency arrangements for suppliers, technology, and venues. Our core team is supported by a network of experienced contractors, and we uphold rigorous health and safety, and security standards. Regular maintenance and systems checks at BAFTA 195 Piccadilly help ensure the venue remains ready to host both major and smaller events. | Plans and processes are well established, but live events remain exposed to unforeseen external or logistical disruptions. |
| Information security   | Cyber-attack or failure of information systems could disrupt operations or compromise sensitive data, undermining service delivery.   | We operate a wide range of technical and organisational security measures, including strict access controls, multi-factor authentication, regular penetration testing, and secure back-up and recovery systems. All staff receive ongoing cyber security training and take part in simulated phishing exercises, helping maintain a strong culture of vigilance.   | Ongoing vigilance required due to rapidly evolving threats; mitigations considered robust for current needs.               |



FINANCIAL STABILITY

As an arts charity that generates its own income, BAFTA’s activities depend on maintaining a diverse, sustainable income base. Careful financial management is essential to ensure we can invest in our mission and weather external pressures.

| RISK AREA           | DESCRIPTION  | MITIGATION AND CONTROLS  | RESIDUAL RISK  |
|---------------------|--|--|--|
| Financial stability | Loss of one or more key income stream, or delays in receiving committed income, could limit our ability to deliver planned activities. | Our income is deliberately diversified across sponsorships, partnerships, events, membership, and commercial activities, with long-term agreements in place where possible. We nurture relationships with partners and members to maintain high retention and ensure timely collection of pledged income. Our annual budgeting process is supported by regular reforecasts and reviews of the competitive environment, and our free reserves are held at the target level. | Diversification and reserves provide resilience, but economic conditions and partner priorities can shift quickly. |

REPUTATION

BAFTA’s reputation underpins its influence and ability to convene talent and partners. As a high-profile organisation, we are exposed to reputational risks from our own actions, from those with whom we associate, and from wider sector or societal debates.

| RISK AREA            | DESCRIPTION  | MITIGATION AND CONTROLS  | RESIDUAL RISK  |
|----------------------|--|--|--|
| Reputation and brand | Damage to BAFTA’s reputation, credibility, or brand due to incidents, processes, association with others whose reputation is harmed, or sector/societal criticism. | We safeguard BAFTA’s brand through clear policies and contractual controls, including a donations policy and member codes of conduct. Specialist advisers support us in areas such as safety, security, PR, and legal compliance. We maintain business continuity and disaster recovery plans, have dedicated media management resources and crisis escalation processes, and engage proactively on sector-wide issues to uphold trust in BAFTA’s role and values. | Mitigations are embedded, but the high profile of BAFTA means reputational risk can never be fully eliminated. |

FINANCIAL POLICIES

RESERVES POLICY

The trustees regularly review the Group’s reserves levels and the reserves policy is reviewed by the Audit & Risk Committee at least once per year. The reviews consider the nature of the Group’s income streams and expenditure commitments, risks specific to the Group and those present in the wider economy, along with opportunities associated with developments in the Group’s strategy.

BAFTA’s income profile is consistent and reliable. BAFTA is also able to flex the scale of its expenditure to align with in-year income and continue to deliver on its charitable aims. As such, the reserves policy has been developed to support those income streams where material variability may be seen, such as Capital Campaign receipts and sponsorship income, along with those expenditure areas where commitment level and cost is high, such as staff costs. In addition, consideration has been made regarding strategic opportunities and the key risks identified in the Principal Risks and Uncertainties tables, as well as a number of other risks including non-payment of pledges and the potential impact of ongoing inflation. A free reserves target level has been set at £2.48m, which equates to two months of operating costs based on the forthcoming annual operating cost budget for the BAFTA Group.

At the year’s end, the Group’s total funds held amounted to £32,205k (2023: £32,844k), of which £784k (2023: £1,313k) were restricted funds and £1,239k (2023: £785k) were endowments, not available for general purposes. The Group’s unrestricted reserves were, therefore, £30,182k (2023: £30,746k), including £27,700k of designated funds (2023: £27,499k). Free reserves were £2,482k (2023: £3,247k). Any unrestricted funds in excess of the reserves policy have been designated for repayment of the loan facility. This will take place in 2025 unless the board identifies a movement in risk levels or an alternative strategic opportunity which they conclude would be a better use for those funds.

FUNDRAISING POLICY

The current priority of the Board is to attract donations to fund charitable activities, including those taking place in the redeveloped

BAFTA 195 Piccadilly, and also the repayment of the loan taken out to fund completion of that project. It maintains a donations policy to guide its decision-making in this area.

Fundraising is only carried out internally and fundraising activities are not outsourced to professional fundraisers or commercial participators. Our internal team is briefed on the standards and obligations that must be met in all our fundraising activities, particularly in protecting individuals who may be in vulnerable circumstances. We seek feedback from donors to understand their experience within the process and identify areas where we can make further improvements. The Charity is registered with the Fundraising Regulator and is committed to adhering to the Code of Fundraising Practice. No complaints were received in relation to fundraising activities during the year (2023: one).

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;
- + sponsorship and broadcast agreements already in place for 2025 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.



# 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 the Awards and Learning, Inclusion & Talent programme), 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, BAFTA albert Limited and BAFTA Media Technology Limited. The first oversees the hospitality operations at BAFTA 195 and manages the use of the building by the Charity and the hiring of the facilities, namely the Princess Anne Theatre, Ray Dolby Room and Run Run Shaw Theatre, to third parties. BAFTA albert supports the global 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 BAFTA’s 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 promising 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.

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. 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 assists the Board in overseeing business development, commercial strategy, financial strategy, and overall financial management across the Group.

The Film, Games and TV Committees operate under the delegated authority of the Board and oversee BAFTA’s mission in their respective sectors. BAFTA Cymru and BAFTA Scotland are overseen by the BAFTA committees in those nations, who act under delegated responsibility from the Board. As part of the governance review the role of Council was amended and in September 2024, at the AGM, a new Membership Council was formed. Its remit is to: advise the Board of Trustees how best to serve the interests of Members of the Academy while balancing these with the 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 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.

In 2023, the Board initiated an organisation-wide governance review. The purpose of the governance review was to assess the current governance structure of the Board, subsidiaries and committees of

BAFTA and the current processes, policies, and procedures in place with the aim of ensuring (i) compliance with legal and regulatory obligations and up-to-date best practice guidance, (ii) appropriate governance and oversight of the activities of BAFTA, and (iii) it is ‘fit for purpose’ to help BAFTA deliver on its strategy going forward. The Board also seeks to ensure that members have a clear route or forum to raise topics that impact their membership. A number of recommendations relating to continued compliance with the Charity Governance Code were also made and are being implemented. In the last quarter of 2024 the Governance & Appointments Committee commenced the implementation of those recommendations in consultation with the Board, executive team and membership.

## 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 TV Committee
- + the Chair of the Games Committee
- + the Chair of the Learning, Inclusion & Talent Committee

The officers 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. These Board members also take part in the election of the chair and deputy chair of BAFTA. Current practice is to co-opt the chairs of the Audit & Risk Committee, the Finance & Commercial Committee, the Governance & Appointments 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 BAFTA's staff.

BAFTA's 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 sub committee of the Governance & Appointments Committee, meet to review the remuneration policy and any proposed changes to pay 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 104).



# REFERENCE & ADMINISTRATIVE DETAILS



# CHARITY DETAILS

(CORRECT AS OF 1 AUGUST 2025)

## TRUSTEES/DIRECTORS

- \* Co-opted members
- + Sara Putt (Chair)

+ Julie La’Bassiere\* (Deputy Chair)

+ Siobhan Reddy\* (Deputy Chair)

+ Suzi Brennan\* (appointed 15 April 2025)

+ Sally Habbershaw\* (appointed 14 February 2025)

+ Anna Higgs

+ Patrick Keegan\*

+ Ralph Lee\*

+ Andrew Miller MBE\*

+ Joyce Pierpoline\*

+ Ade Rawcliffe

+ Hilary Rosen

+ Bal Samra\*

+ Tara Saunders

## ADVISERS TO THE BOARD

Medwyn Jones, Marc Samuelson

## BAFTA PRESIDENT

HRH The Prince of Wales, KG KT

## BAFTA VICE-PRESIDENTS

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

617869

## REGISTERED CHARITY NUMBER

216726

## SECTOR COMMITTEES

Film Committee, Games Committee, Television Committee

## MEMBERS OF THE FILM COMMITTEE (\* CO-OPTED)

Anna Higgs (Chair), Emily Stillman (Deputy Chair), Anthony Andrews, Iain Canning, Rebecca Davies\*, Nainita Desai, Şöpe Dirisù\*, Sarah Gavron\*, Julie La’Bassiere, Kat Mansoor\*, Ray Panthaki, David Proud, Jason Solomons, Barnaby Thompson, Rachel Wang

## MEMBERS OF THE GAMES COMMITTEE (\* CO-OPTED)

Tara Saunders (Chair), Des Gayle (Deputy Chair), Giles Armstrong\*, Katherine Bidwell, James Brooksby, Lucy Boxall\*, Rosemary Buahin\*, Adele Cutting\*, Sam D’Elia\*, Charu Desodt, Alyx Jones, Li Ma\*, Del Walker, Jonathan Wilson\*

## DATE OF INCORPORATION

31 December 1958

## GOVERNING INSTRUMENT

Memorandum and Articles of Association

## MEMBERS OF THE TELEVISION COMMITTEE (\* CO-OPTED)

Hilary Rosen (Chair), Christine Healy (Deputy Chair), Furquan Akhtar, Adeel Amini, Peter Andrews\*, Alison Barnett, Emma Butt, Carl Callam\*, Caroline Levy, Rajiv Nathwani, Katie Player\*, Ade Rawcliffe, Hayley Reynolds\*, Denise Seneviratne\*, Sue Vertue, Claire Zolkwer\*

## MEMBERS OF THE LEARNING, INCLUSION & TALENT COMMITTEE

Ade Rawcliffe (Chair), Alex Roxton, Anna Hollinrake, Anthony Andrews, Claire Zolkwer, Claire Baines, Del Walker, Heather Carey, Isabelle Croissant, Kalaiyashni Puvanendran, Lisa Vicary, Louise Blythe, Michelle Sporle, Nosa Eke, Sandy Chidley, Sarah Joyce, Sheila Atim



MEMBERS OF  
THE GOVERNANCE &  
APPOINTMENTS COMMITTEE

Bal Samra (Chair), Ade Rawcliffe, Marc Samuelson,  
Medwyn Jones, Michael Pritchett, Sara Curran, Sara Putt

MEMBERS OF THE AUDIT &  
RISK COMMITTEE

Suzi Brennan (Chair), Josephine Coyle, Laura McGaughey,  
Medwyn Jones, Patrick Keegan, Sonia Magris

MEMBERS OF THE FINANCE &  
COMMERCIAL COMMITTEE

Bal Samra (Chair), Suzi Brennan, Mick Desmond, Adam Hurst,  
Dan Ison, Sara Putt, Michael Sherman, Hilary Strong, Chris Stylianou OBE

MEMBERSHIP COUNCIL

Michael Pritchett (Chair), Sara Curran, James Dean, Mike Downey,  
Deola Folarin, Libby Savill

MEMBERS OF THE CYMRU  
COMMITTEE (\* CO-OPTED)

Lee Walters (Chair), Kezia Burrows, David P Davis, Catrin Lewis Defis,  
John Giwa-Amu, Jayne Gregory, Ifty Khan, Gwawr Lloyd\*,  
Gavin Murphy\*, Paul Osbaldeston\*, Stifyn Parri, Sara Sugarman,  
Jenny Thompson, Non Tudur Williams\*, Sioned Wyn, Llinos Wynne\*

MEMBERS OF THE  
SCOTLAND COMMITTEE  
(\* CO-OPTED)

Dani Carlaw (Chair), Raisah Ahmed, Heather Campbell\*,  
Linda Fraser\*, Dawn Hill, Craig Hunter\*, Jeannot Hutchison\*,  
Terri Langan\*, Mark Leese, Neil McPhillips, Angela Murray, Ryan Pasi,  
Paul Sng\*, Toby Stevens, Kristin Stevenson

MEMBERS OF THE BAFTA  
NORTH AMERICA BOARD

Joyce Pierpoline (Chair), Sally Habbershaw (Deputy Chair),  
Josephine Coyle (Treasurer), Jon Katz (Secretary), Alexis Alexanian,  
Tara Grace, Nyasha Hatendi, Tracy Ifeachor, Julie La’Bassiere,  
David Linde, Frank Marshall, Siobhan Reddy, Rochelle Rose,  
Julia Bianco Schoeffling, Jonathan Sehring, Niels Swinkels

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.



# 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

3 Mills Studios  
BENlabs  
Bobbi Brown  
Britbox  
Bvlgari  
Cartoon Network  
Champagne Taittinger  
Christie  
CinemaNext  
Criterion Games  
Digital Cinema Media  
Deloitte  
Dolby  
Dunhill  
Edward James Hair  
EE  
Epic Games  
ETC  
Floral Street  
GHD  
Global  
Harbottle & Lewis  
Hildon  
Hotcam  
Kirwin & Simpson  
Lancôme  
The Langham Hotel  
Moonbug Entertainment  
Netflix

Nickelodeon  
The Partnership Group  
P&O Cruises  
PlayStation  
QSC  
The Savoy  
ScreenSkills High-end TV Skills Fund  
Sea Containers London  
Schwarzkopf Professional  
Villa Maria  
Warner Bros. Games  
Wizards of the Coast  
Woodford Reserve  
Xbox

## BAFTA CYMRU

BBC Cymru Wales  
Champagne Taittinger  
Channel 4  
Coco & Cwtsh  
Creative Wales  
Deloitte  
EE  
Executive Cars Wales  
Gorilla  
Hildon  
Lancôme  
S4C  
Villa Maria

## BAFTA SCOTLAND

BBC Scotland  
Champagne Taittinger  
Channel 4  
Deloitte  
Edit 123  
EE  
Hildon  
Innis & Gunn  
Johnnie Walker Princes Street  
Lancôme  
Material  
Screen Scotland  
STV  
Villa Maria

## BAFTA NORTH AMERICA

Backstage  
BBC Studios Los Angeles  
Britbox  
Champagne Taittinger  
Delta Air Lines  
The Envelope/The Los Angeles Times  
ESPN Films  
Fairmont Century Plaza  
Fiji Water  
The Four Seasons Los Angeles at Beverly Hills  
Getty Images  
Heineken  
The Hollywood Reporter  
The London West Hollywood  
The Maybourne Beverly Hills  
The Maybourne Group  
Netflix  
The Pierre New York  
Quixote  
Screen International  
Soho House West Hollywood  
Story Kitchen  
Tanqueray/Diageo  
Variety  
Virgin Atlantic  
The Wrap  
Yugo



BAFTA PATRONS & SUPPORTERS

- 5451 Productions

Aidan Turner

Alexandra and Tope Lawani

Alfiya Askar Abulkhair

Ali Cook

Amanda Berry CBE

Amanda Brill

Anita Albrecht

Andy Payne OBE

Andy Serkis

Anna Otkina

Annalisa Jenkins

Annika Ji

Banijay Group

Bates Wells

BFI Network

Brian Abel

Brook and Anita Land

Callum McDougall

Carnival Film & Television

Carolyn Dailey

Celia Imrie

Clore Duffield Foundation

Codemasters

Col and Karen Needham

Conway van Gelder Grant

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Sir David Jason OBE

DB Weiss

Divyesh Tailor

Dolby Laboratories

Donald Taffner Jr

The Dorfman Foundation

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Ealing Studios

Eddie Marsan
- Eilene Davidson

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Elena Baturina

Felicity Percy

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Franz Pagot AIC MBKS

The Galashan Trust

Gwendoline Christie

Hamish McAlpine

Heather and Marshal Farrer

HollyJolly Foundation

Houda Lakhdar Ghazal

Isabel Lewren and Magnus Rausing

James and Victoria Corcoran

James P Axiotis

Janelle McCurdy

The JJ Charitable Trust

Jody Ford

Joe Calder

John Caudwell Foundation

Jorge and Lindsey Villon

Julie La’Bassiere

Kelly Sumner

Ken and Julie LaGrande

Ken Ross OBE and Rachael Ross MBE

Kevin and Carrie Burke

Kim Habraken

The Kirsh Foundation

Left Bank Pictures

Lionsgate

Lloyd Lee

Loula Lefkaritis

Luke Evans

Mahdi Yahya

Marian Derham

Marisa Abela

Mark Wilson

The Mayor of London’s Good Growth Fund

- MeMore TV

Michelle and Simon Orange

Mike and Laura Diiorio

Natalie and Ian Livingstone

NBCUniversal

Netflix

New Name Entertainment

Paige and Patrick Nelson

Paul Greengrass CBE

Peter Capaldi

Peter Samengo-Turner

Pia DeCarlucci

Dame Pippa Harris DBE

Prop Store Ltd

Pure Land Foundation

The Ray and Dagmar Dolby family

Rege-Jean Page

Reuben Foundation

Richard Stone

The Risman Foundation

Robert Barnowske

The Rosemarie Nathanson Charitable Trust

Sabina Reeves

Sandra Hudson

Sarah Monk

Seng Huang and Peggy Lee

Shaw Foundation Hong Kong

Shelley Hasseldine

Simon and Annalisa Morris

Stephen Merchant

Steven Spielberg and Kate Capshaw

Tej and Tara Lalvani

Thompson and Caroline Dean

The Thompson Family Charitable Trust

Tina Micklethwait

Tinopolis

Twickenham Film Studios

Ulf Ek and Georgia Di Mattos Ek

United Agents

- Vera Wang

Vicky Deigman

The Walt Disney Studios

Warner Bros. Discovery

Wendy Buck

Dr William Waggott

Zilberman Film Foundation
- And all the generous supporters of our Illuminating  
BAFTA 195 Redevelopment Campaign.



# 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  
22 September 2025



# INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF BAFTA

## OPINION

We have audited the Financial Statements of BAFTA for the year ended 31 December 2024, 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 2024;
- + 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 82). 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’s 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 80, 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](http://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  
29 September 2025



# CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 December 2024 (incorporating an income and expenditure account)

|   | NOTES | UNRESTRICTED FUNDS<br>£'000 | RESTRICTED FUNDS<br>£'000 | ENDOWMENT FUNDS<br>£'000 | TOTAL FUNDS 2024<br>£'000 | UNRESTRICTED FUNDS<br>£'000 | RESTRICTED FUNDS<br>£'000 | ENDOWMENT FUNDS<br>£'000 | TOTAL FUNDS 2023<br>£'000 |
|---|-------|-----------------------------|---------------------------|--------------------------|---------------------------|-----------------------------|---------------------------|--------------------------|---------------------------|
| <b>INCOME FROM DONATIONS AND LEGACIES</b> |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Grants and donations                      | 3     | 1,286                       | 481                       | 458                      | 2,225                     | 1,013                       | 555                       | 23                       | 1,591                     |
|   |       | <b>1,286</b>                | <b>481</b>                | <b>458</b>               | <b>2,225</b>              | 1,013                       | 555                       | 23                       | 1,591                     |
| <b>CHARITABLE ACTIVITIES</b>              |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Awards                                    |       | 11,163                      | -                         | -                        | 11,163                    | 10,217                      | -                         | -                        | 10,217                    |
| Membership                                |       | 4,261                       | -                         | -                        | 4,261                     | 3,953                       | -                         | -                        | 3,953                     |
| Sustainability                            |       | 1,383                       | -                         | -                        | 1,383                     | 1,248                       | -                         | -                        | 1,248                     |
| Learning, Inclusion & Talent              |       | 893                         | -                         | -                        | 893                       | 910                         | -                         | -                        | 910                       |
|   |       | <b>17,700</b>               | <b>-</b>                  | <b>-</b>                 | <b>17,700</b>             | 16,328                      | -                         | -                        | 16,328                    |
| <b>OTHER TRADING ACTIVITIES</b>           |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Hospitality                               |       | 5,975                       | -                         | -                        | 5,975                     | 5,039                       | -                         | -                        | 5,039                     |
| Productions                               |       | 1,803                       | -                         | -                        | 1,803                     | 1,636                       | -                         | -                        | 1,636                     |
| Other commercial                          |       | 1,049                       | -                         | -                        | 1,049                     | 791                         | -                         | -                        | 791                       |
|   |       | <b>8,827</b>                | <b>-</b>                  | <b>-</b>                 | <b>8,827</b>              | 7,466                       | -                         | -                        | 7,466                     |
| <b>INVESTMENT INCOME</b>                  |       | 333                         | 6                         | 27                       | 366                       | 124                         | 6                         | 28                       | 158                       |
| <b>OTHER INCOME</b>                       |       | 195                         | -                         | -                        | 195                       | 345                         | -                         | -                        | 345                       |
| <b>TOTAL INCOME</b>                       | 18    | <b>28,341</b>               | <b>487</b>                | <b>485</b>               | <b>29,313</b>             | 25,276                      | 561                       | 51                       | 25,888                    |



# CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (CONT.)

For the year ended 31 December 2024 (incorporating an income and expenditure account)

|                                    | NOTES | UNRESTRICTED FUNDS<br>£'000 | RESTRICTED FUNDS<br>£'000 | ENDOWMENT FUNDS<br>£'000 | TOTAL FUNDS 2024<br>£'000 | UNRESTRICTED FUNDS<br>£'000 | RESTRICTED FUNDS<br>£'000 | ENDOWMENT FUNDS<br>£'000 | TOTAL FUNDS 2023<br>£'000 |
|------------------------------------|-------|-----------------------------|---------------------------|--------------------------|---------------------------|-----------------------------|---------------------------|--------------------------|---------------------------|
| EXPENDITURE ON RAISING FUNDS       |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Grants and donations               |       | 1,004                       | -                         | -                        | 1,004                     | 706                         | -                         | -                        | 706                       |
| Hospitality                        |       | 4,290                       | -                         | -                        | 4,290                     | 4,055                       | -                         | -                        | 4,055                     |
| Productions                        |       | 3,003                       | -                         | -                        | 3,003                     | 2,675                       | -                         | -                        | 2,675                     |
| Other commercial                   |       | 407                         | -                         | -                        | 407                       | 638                         | -                         | -                        | 638                       |
|                                    | 4     | 8,704                       | -                         | -                        | 8,704                     | 8,074                       | -                         | -                        | 8,074                     |
| CHARITABLE ACTIVITIES              |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Awards                             |       | 11,305                      | -                         | -                        | 11,305                    | 9,966                       | -                         | -                        | 9,966                     |
| Membership                         |       | 3,732                       | -                         | -                        | 3,732                     | 3,620                       | -                         | -                        | 3,620                     |
| Sustainability                     |       | 1,779                       | -                         | -                        | 1,779                     | 1,584                       | -                         | -                        | 1,584                     |
| Learning, Inclusion & Talent       |       | 4,107                       | 482                       | 10                       | 4,599                     | 4,019                       | 515                       | -                        | 4,534                     |
|                                    | 4     | 20,923                      | 482                       | 10                       | 21,415                    | 19,189                      | 515                       | -                        | 19,704                    |
| TOTAL EXPENDITURE                  | 4     | 29,627                      | 482                       | 10                       | 30,119                    | 27,263                      | 515                       | -                        | 27,778                    |
| NET EXPENDITURE BEFORE INVESTMENTS |       | (1,286)                     | 5                         | 475                      | (806)                     | (1,987)                     | 46                        | 51                       | (1,890)                   |
| OTHER RECOGNISED GAINS/(LOSSES)    |       |                             |                           |                          |                           |                             |                           |                          |                           |
| Gains on investments               | 12    | 31                          | 8                         | 80                       | 119                       | 45                          | (2)                       | 100                      | 143                       |
| FX gain/(loss) on consolidation    | 24    | 25                          | 9                         | 14                       | 48                        | (63)                        | (3)                       | (46)                     | (112)                     |
| NET EXPENDITURE                    |       | (1,230)                     | 22                        | 569                      | (639)                     | (2,005)                     | 41                        | 105                      | (1,859)                   |
| Transfers between funds            | 19    | 666                         | (551)                     | (115)                    | -                         | 1,689                       | (1,538)                   | (151)                    | -                         |
| NET MOVEMENT ON FUNDS              |       | (564)                       | (529)                     | 454                      | (639)                     | (316)                       | (1,497)                   | (46)                     | (1,859)                   |
| Total funds brought forward        |       | 30,746                      | 1,313                     | 785                      | 32,844                    | 31,062                      | 2,810                     | 831                      | 34,703                    |
| TOTAL FUNDS CARRIED FORWARD        | 19    | 30,182                      | 784                       | 1,239                    | 32,205                    | 30,746                      | 1,313                     | 785                      | 32,844                    |

The SOFA includes all gains and losses recognised in the year. All incoming resources expended derive from continuing activities.  
The notes on pages 87 to 105 form part of these Financial Statements.



# CONSOLIDATED AND CHARITY BALANCE SHEETS

As at 31 December 2024, company registration no. 00617869

|  | NOTES | GROUP 2024<br>£'000      | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000    | CHARITY 2023<br>£'000 |
|--|-------|--------------------------|---------------------|--------------------------|-----------------------|
| <strong>FIXED ASSETS</strong>                          |       |                          |                     |                          |                       |
| Intangible   | 11    | 323                      | 453                 | 480                      | 718                   |
| Tangible   | 11    | 29,793                   | 31,300              | 29,766                   | 31,289                |
| Investments  | 12a   | 5,177                    | 4,548               | 3,269                    | 2,756                 |
| Investments in subsidiaries                            | 12b   | -                        | -                   | 385                      | 385                   |
| <strong>TOTAL FIXED ASSETS</strong>                    |       | <strong>35,293</strong>  | 36,301              | <strong>33,900</strong>  | 35,148                |
| <strong>CURRENT ASSETS</strong>                        |       |                          |                     |                          |                       |
| Stock  |       | 48                       | 25                  | -                        | -                     |
| Debtors  | 13    | 8,352                    | 10,020              | 3,751                    | 4,958                 |
| Cash at bank   |       | 4,698                    | 3,396               | 2,439                    | 924                   |
| <strong>TOTAL CURRENT ASSETS</strong>                  |       | <strong>13,098</strong>  | 13,441              | <strong>6,190</strong>   | 5,882                 |
| <strong>LIABILITIES</strong>                           |       |                          |                     |                          |                       |
| Amounts falling due within one year                    | 14    | (16,186)                 | (11,103)            | (9,760)                  | (4,758)               |
| <strong>NET CURRENT (LIABILITIES)/ASSETS</strong>      |       | <strong>(3,088)</strong> | 2,338               | <strong>(3,570)</strong> | 1,124                 |
| <strong>TOTAL ASSETS LESS CURRENT LIABILITIES</strong> |       |                          |                     |                          |                       |
| Amounts falling due after more than one year           | 16    | -                        | (5,795)             | -                        | (5,795)               |
| <strong>NET ASSETS</strong>                            |       | <strong>32,205</strong>  | 32,844              | <strong>30,330</strong>  | 30,477                |
| <strong>REPRESENTED BY:</strong>                       |       |                          |                     |                          |                       |
| Restricted funds                                       | 19    | 784                      | 1,313               | 500                      | 1,085                 |
| Endowment funds  | 19    | 1,239                    | 785                 | 440                      | -                     |
| Unrestricted funds:                                    |       |                          |                     |                          |                       |
| General funds  | 19    | 2,482                    | 3,247               | 2,823                    | 3,092                 |
| Designated funds                                       | 19    | 27,700                   | 27,499              | 26,567                   | 26,300                |
| <strong>TOTAL FUNDS</strong>                           |       | <strong>32,205</strong>  | 32,844              | <strong>30,330</strong>  | 30,477                |

The notes on pages 87 to 105 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  
22 September 2025



# CONSOLIDATED CASH FLOW STATEMENTS

31 December 2024

|  |    | 2024<br>£'000  | 2023<br>£'000 |
|--|----|----------------|---------------|
| <b>CASH FLOWS FROM OPERATING ACTIVITIES</b>  |    |                |               |
| NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES                                  | A. | 2,915          | (1,353)       |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES</b>  |    |                |               |
| Dividends, interest and rents from investments   |    | 132            | 87            |
| Purchase of property, plant and equipment  |    | (136)          | (101)         |
| Proceeds from sale of property, plant and equipment                                    |    | -              | 210           |
| Proceeds from the sale of investments  |    | 6,080          | 78            |
| Purchase of investments  |    | (5,900)        | (2,600)       |
| <b>NET CASH PROVIDED BY / (USED IN) INVESTING ACTIVITIES</b>                           |    | <b>176</b>     | (2,326)       |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES</b>  |    |                |               |
| Repayment of borrowings  |    | (1,800)        | (2,392)       |
| <b>NET CASH USED IN FINANCING ACTIVITIES</b>   |    | <b>(1,800)</b> | (2,392)       |
| <b>CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD</b>                     |    | 1,291          | (6,071)       |
| Cash and cash equivalents at the beginning of the reporting period                     |    | 3,396          | 9,565         |
| Foreign currency gain/(loss) on consolidation  |    | 11             | (98)          |
| <b>CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD</b>                    | B. | <b>4,698</b>   | 3,396         |
| <b>A) RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES</b> |    |                |               |
| <b>NET EXPENDITURE FOR THE REPORTING PERIOD (AS PER THE SOFA)</b>                      |    | (806)          | (1,890)       |
| Adjustments for:   |    |                |               |
| Depreciation charges   |    | 1,766          | 1,914         |
| Gifted endowment fixed asset investment  |    | (440)          | -             |
| Fees on investments  |    | 20             | 18            |
| Dividends, interest and rents from investments   |    | (366)          | (158)         |
| Loss on the disposal of fixed assets   |    | 7              | 5             |
| Interest charged on bank loan  |    | 413            | 485           |
| (Increase)/decrease in stocks  |    | (23)           | 44            |
| Decrease/(increase) in debtors   |    | 1,668          | (2,477)       |
| Decrease in creditors  |    | 676            | 706           |
| <b>NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES</b>                           |    | <b>2,915</b>   | (1,353)       |
| <b>B) ANALYSIS OF CASH AND CASH EQUIVALENTS</b>  |    |                |               |
| Cash in hand   |    | <b>4,698</b>   | 3,396         |
| <b>TOTAL CASH AND CASH EQUIVALENTS</b>   |    | <b>4,698</b>   | 3,396         |

The comparative cash flow statement for the year ended 31 December 2023 has been restated.

An amount of £2,392k previously reported as an operating cash flow has been restated as a financing cash flow. An amount of £209k previously reported as an investing cash flow has been restated as an operating cash flow. An amount of £98k previously reported as an investing cash flow has been restated as a reconciling item within the net change in cash and cash equivalents. All restatements are to correct classification errors.

The impact of these restatements is to increase cash flows from operating activities by £2,183k, increase cash flows from investing activities by £307k and decrease cash flows from financing activities by £2,392k. The net change in cash and cash equivalents over the period increases by £98k.



# 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 Charities Act 2011 and UK Generally Accepted Practice.

BAFTA meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated.

### GOING CONCERN

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 66 to 70.

The NatWest building development loan was due for repayment on 15 January 2025. The loan balance on the reporting date was £4.4m. The bank agreed a three-month extension to the loan in early 2025 allowing time to work through refinancing discussions. These discussions successfully concluded in 2025 and the building development loan has been refinanced into a 10-year term loan due for repayment in 2035.

## 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 and, 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 principle 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:

1. Donated services and facilities are included at the value to the Charity where this can be quantified. No amounts are included in the Financial Statements for services donated by volunteers;
2. 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;
3. Where grants are related to performance and specific deliverables, these are accounted for as the Charity earns the right to consideration by its performance. Where income is received in advance of performance, it is deferred and included in creditors. Where entitlement occurs before income is received, this is accrued. In particular, donation income is accrued where entitlement occurs as a result of a Deed of Covenant existing at the reporting date. Otherwise, grants and donations are recognised when they become receivable;
4. Annual membership subscriptions are accounted for on an accruals basis;
5. Income from 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 note 4 and 5 to the financial statements (pages 89-90). Where costs cannot be directly attributed to particular headings, they are allocated to activities on a basis consistent with the use of resources:

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

## RAISING FUNDS

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

## CHARITABLE ACTIVITIES

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

## FINANCIAL INSTRUMENTS

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

Investments, including bonds held as part of an investment portfolio, are held at fair value at the balance sheet date, with gains and losses recognised within income and expenditure. At the balance sheet date, investment assets held at fair value through income and expenditure for the Group were £1,962k (2023: £1,856k) and for the Charity were £154k (2023: £143k). Investments in subsidiaries are held at cost less impairment.



## 2. ACCOUNTING POLICIES (CONT.)

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

In the view of the trustees, none of the assumptions concerning the future or estimates or judgements made, as 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

|                                       | 2024<br>£'000          | 2023<br>£'000 |
|---------------------------------------|------------------------|---------------|
| <strong>GRANTS AND DONATIONS</strong> |                        |               |
| Grant funding in the branches         | 138                    | 130           |
| Donated goods and services            | 262                    | -             |
| Legacies                              | 440                    | -             |
| HMRC Gift Aid                         | 40                     | 101           |
| Donations to BAFTA North America      | 93                     | 188           |
| Donations to BAFTA UK                 | 1,252                  | 1,172         |
| <strong>TOTAL</strong>                | <strong>2,225</strong> | 1,591         |

4. TOTAL EXPENDITURE

|   | DIRECT COSTS<br>£'000   | SUPPORT COSTS<br>£'000 | 2024 TOTAL<br>£'000     | 2023 TOTAL<br>£'000 |
|---|-------------------------|------------------------|-------------------------|---------------------|
| <strong>RAISING FUNDS</strong>  |                         |                        |                         |                     |
| <strong>COSTS OF GENERATING VOLUNTARY INCOME</strong>                 |                         |                        |                         |                     |
| Grants and donations  | 860                     | 144                    | 1,004                   | 706                 |
| <strong>ACTIVITIES TO GENERATE FUNDS INCLUDING COST OF GOODS</strong> |                         |                        |                         |                     |
| Hospitality   | 1,858                   | 2,432                  | 4,290                   | 4,055               |
| Productions   | 2,399                   | 604                    | 3,003                   | 2,675               |
| Other commercial  | 256                     | 151                    | 407                     | 638                 |
| <strong>TOTAL EXPENDITURE ON RAISING FUNDS</strong>                   | <strong>5,373</strong>  | <strong>3,331</strong> | <strong>8,704</strong>  | 8,074               |
| <strong>CHARITABLE ACTIVITIES</strong>                                |                         |                        |                         |                     |
| Awards  | 8,974                   | 2,331                  | 11,305                  | 9,966               |
| Membership  | 1,981                   | 1,751                  | 3,732                   | 3,620               |
| Sustainability  | 1,337                   | 442                    | 1,779                   | 1,584               |
| Learning, Inclusion & Talent  | 3,338                   | 1,261                  | 4,599                   | 4,534               |
| <strong>TOTAL EXPENDITURE ON CHARITABLE ACTIVITIES</strong>           | <strong>15,630</strong> | <strong>5,785</strong> | <strong>21,415</strong> | 19,704              |
| <strong>TOTAL EXPENDITURE</strong>                                    | <strong>21,003</strong> | <strong>9,116</strong> | <strong>30,119</strong> | 27,778              |



5. SUPPORT COSTS

|                                      | PERSONNEL<br>£'000 | PREMISES<br>£'000 | ADMINISTRATION<br>£'000 | FINANCE<br>£'000 | GOVERNANCE<br>£'000 | OTHER<br>£'000 | 2024 TOTAL<br>£'000 | 2023 TOTAL<br>£'000 |
|--------------------------------------|--------------------|-------------------|-------------------------|------------------|---------------------|----------------|---------------------|---------------------|
| <b>GENERATING INCOMING RESOURCES</b> | 742                | 1,911             | 214                     | 106              | 117                 | 241            | 3,331               | 3,244               |
| <b>CHARITABLE EXPENDITURE</b>        |                    |                   |                         |                  |                     |                |                     |                     |
| Awards                               | 1,296              | 219               | 367                     | 120              | 147                 | 182            | 2,331               | 1,944               |
| Membership                           | 205                | 1,292             | 66                      | 32               | 27                  | 129            | 1,751               | 1,770               |
| Sustainability                       | 201                | 33                | 98                      | 25               | 30                  | 55             | 442                 | 381                 |
| Learning, Inclusion & Talent         | 391                | 565               | 112                     | 44               | 50                  | 99             | 1,261               | 1,253               |
| <b>TOTAL CHARITABLE EXPENDITURE</b>  | 2,093              | 2,109             | 643                     | 221              | 254                 | 465            | 5,785               | 5,348               |
| <b>TOTAL SUPPORT COSTS</b>           | <b>2,835</b>       | <b>4,020</b>      | <b>857</b>              | <b>327</b>       | <b>371</b>          | <b>706</b>     | <b>9,116</b>        | 8,592               |
| <b>2023 TOTAL</b>                    | 2,585              | 4,104             | 653                     | 269              | 259                 | 722            | 8,592               |                     |

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

|   | 2024<br>£'000 | 2023<br>£'000 |
|---|---------------|---------------|
| <b>NET INCOME FOR THE YEAR IS STATED AFTER CHARGING</b>                               |               |               |
| <b>DEPRECIATION CHARGE FOR THE YEAR</b>   |               |               |
| Owned assets  | 1,766         | 1,914         |
| Loss on disposal of fixed assets  | 7             | 214           |
| <b>OPERATING LEASE RENTALS</b>  |               |               |
| Leasehold property  | 714           | 643           |
| Plant and machinery   | 6             | 9             |
| <b>AUDITORS</b>   |               |               |
| Fees payable to the Charity’s auditors for the audit of the Charity’s annual accounts | 48            | 46            |
| The audit of the Charity’s subsidiaries pursuant to legislation                       | 25            | 24            |
| <b>TOTAL AUDIT FEES</b>   | <b>73</b>     | 70            |
| Tax services  | 10            | 11            |
| Carbon Calculator auditing  | 1             | -             |
| <b>TOTAL NON-AUDIT FEES</b>   | <b>11</b>     | 11            |

7. TRUSTEES

During the year, costs of £2,046 (2023: £1,767) 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 three (2023: three). A further £394

was paid directly by the Charity for a training session attended by all trustees. No trustees received any remuneration during the year for their services to the Charity (2023: £nil).



8. RESULTS OF THE CHARITY

|                                 | 2024<br>£'000 | 2023<br>£'000  |
|---------------------------------|---------------|----------------|
| Gross incoming resources        | 15,013        | 12,505         |
| Gift Aid                        | 6,638         | 4,873          |
| Resources expended              | (21,798)      | (20,771)       |
| <b>NET EXPENSE FOR THE YEAR</b> | <b>(147)</b>  | <b>(3,393)</b> |

The Charity is entitled to receive £6,638k in Gift Aid donations relating to profits earned by its trading subsidiaries in 2024 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

|  | 2024<br>NO. | 2023<br>NO. |
|--|-------------|-------------|
| <b>THE AVERAGE MONTHLY NUMBER OF EMPLOYEES BY ACTIVITY</b> |             |             |
| Executive  | 1           | 1           |
| Sustainability   | 18          | 14          |
| Archive, Heritage & Exhibitions                            | -           | 2           |
| Awards   | 13          | 12          |
| BAFTA Cymru and BAFTA Scotland                             | 12          | 11          |
| BAFTA North America  | 9           | 8           |
| Communications   | 14          | 12          |
| Corporate Partnerships                                     | 5           | 5           |
| Finance  | 9           | 8           |
| Fundraising  | 5           | 6           |
| Hospitality  | 64          | 54          |
| IT/Technical   | 14          | 14          |
| Learning, Inclusion & Talent                               | 19          | 16          |
| Membership   | 5           | 4           |
| Other  | 9           | 8           |
| Production   | 18          | 18          |
| <b>TOTAL</b>   | <b>215</b>  | <b>193</b>  |

9. STAFF COSTS (CONT.)

|                       | 2024<br>£'000 | 2023<br>£'000 |
|-----------------------|---------------|---------------|
| <b>STAFF COSTS</b>    |               |               |
| Wages and salaries    | 8,795         | 7,731         |
| Social security costs | 865           | 756           |
| Other pension costs   | 547           | 474           |
| <b>TOTAL</b>          | <b>10,207</b> | <b>8,961</b>  |

|   | 2024<br>£'000 | 2023<br>£'000 |
|---|---------------|---------------|
| <b>THE NUMBER OF EMPLOYEES WHOSE EMOLUMENTS AMOUNTED TO MORE THAN £60,000 IN THE YEAR</b> |               |               |
| £60,001 - £70,000   | 14            | 6             |
| £70,001 - £80,000   | 1             | 3             |
| £80,001 - £90,000   | 1             | 3             |
| £90,001 - £100,000  | 4             | 5             |
| £100,001 - £110,000   | 5             | 4             |
| £110,001 - £120,000   | 2             | -             |
| £120,001 - £130,000   | -             | -             |
| £130,001 - £140,000   | 1             | -             |
| £140,001 - £200,000   | -             | -             |
| £200,001 - £210,000   | -             | 1             |
| £210,001 - £220,000   | 1             | -             |
| £220,001 - £230,000   | -             | 1             |
| <b>TOTAL</b>  | <b>29</b>     | <b>23</b>     |

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 £1,350k (2023: £1,596k).

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

Redundancy costs totalling £nil (2023: £63k) 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<br>IMPROVEMENTS<br>£'000 | TECHNICAL<br>EQUIPMENT<br>£'000 | FURNITURE &<br>EQUIPMENT<br>£'000 | TOTAL TANGIBLE<br>FIXED ASSETS<br>£'000 | TOTAL INTANGIBLE<br>FIXED ASSETS<br>£'000 |
|-----------------------------------|------------------------------------|---------------------------------|-----------------------------------|---|---|
| <strong>GROUP COST</strong>       |                                    |                                 |                                   |   |   |
| 1 January 2024                    | 31,908                             | 3,043                           | 1,046                             | 35,997                                  | 880                                       |
| Transfers                         | -                                  | -                               | (73)                              | (73)                                    | 73  |
| Additions                         | -                                  | 42                              | 42                                | 84                                      | 52  |
| Disposals                         | (58)                               | (85)                            | (195)                             | (338)                                   | (4)                                       |
| <strong>31 DECEMBER 2024</strong> | <strong>31,850</strong>            | <strong>3,000</strong>          | <strong>820</strong>              | 35,670                                  | 1,001                                     |
| <strong>DEPRECIATION</strong>     |                                    |                                 |                                   |   |   |
| 1 January 2024                    | 2,497                              | 1,500                           | 700                               | 4,697                                   | 427                                       |
| Transfers                         | -                                  | -                               | (73)                              | (73)                                    | 73  |
| Charged in the year               | 1,045                              | 391                             | 149                               | 1,585                                   | 181                                       |
| Disposals                         | (58)                               | (82)                            | (192)                             | (332)                                   | (3)                                       |
| <strong>31 DECEMBER 2024</strong> | <strong>3,484</strong>             | <strong>1,809</strong>          | <strong>584</strong>              | 5,877                                   | 678                                       |
| <strong>NET BOOK VALUE</strong>   |                                    |                                 |                                   |   |   |
| <strong>31 DECEMBER 2024</strong> | <strong>28,366</strong>            | <strong>1,191</strong>          | <strong>236</strong>              | <strong>29,793</strong>                 | <strong>323</strong>                      |
| <strong>31 DECEMBER 2023</strong> | 29,411                             | 1,543                           | 346                               | 31,300                                  | 453                                       |

|                                   | LEASEHOLD<br>IMPROVEMENTS<br>£'000 | TECHNICAL<br>EQUIPMENT<br>£'000 | FURNITURE &<br>EQUIPMENT<br>£'000 | TOTAL TANGIBLE<br>FIXED ASSETS<br>£'000 | TOTAL INTANGIBLE<br>FIXED ASSETS<br>£'000 |
|-----------------------------------|------------------------------------|---------------------------------|-----------------------------------|---|---|
| <strong>CHARITY COST</strong>     |                                    |                                 |                                   |   |   |
| 1 January 2024                    | 31,908                             | 3,025                           | 988                               | 35,921                                  | 1,428                                     |
| Transfers                         | -                                  | -                               | (69)                              | (69)                                    | 69  |
| Additions                         | -                                  | 34                              | 26                                | 60                                      | 51  |
| Disposals                         | (58)                               | (77)                            | (192)                             | (327)                                   | (4)                                       |
| <strong>31 DECEMBER 2024</strong> | <strong>31,850</strong>            | <strong>2,982</strong>          | <strong>753</strong>              | 35,585                                  | 1,544                                     |
| <strong>DEPRECIATION</strong>     |                                    |                                 |                                   |   |   |
| 1 January 2024                    | 2,497                              | 1,486                           | 649                               | 4,632                                   | 710                                       |
| Transfers                         | -                                  | -                               | (69)                              | (69)                                    | 69  |
| Charged in the year               | 1,045                              | 390                             | 143                               | 1,578                                   | 288                                       |
| Disposals                         | (58)                               | (75)                            | (189)                             | (322)                                   | (3)                                       |
| <strong>31 DECEMBER 2024</strong> | <strong>3,484</strong>             | <strong>1,801</strong>          | <strong>534</strong>              | 5,819                                   | 1,064                                     |
| <strong>NET BOOK VALUE</strong>   |                                    |                                 |                                   |   |   |
| <strong>31 DECEMBER 2024</strong> | <strong>28,366</strong>            | <strong>1,181</strong>          | <strong>219</strong>              | <strong>29,766</strong>                 | <strong>480</strong>                      |
| <strong>31 DECEMBER 2023</strong> | 29,411                             | 1,539                           | 339                               | 31,289                                  | 718                                       |



12. FIXED ASSET INVESTMENTS

(A) GROUP AND CHARITY INVESTMENTS

|   | GROUP 2024<br>£'000 | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000 | CHARITY 2023<br>£'000 |
|---|---------------------|---------------------|-----------------------|-----------------------|
| <b>COMMERCIAL INVESTMENTS</b>                 |                     |                     |                       |                       |
| VALUE OF INVESTMENT PORTFOLIO BROUGHT FORWARD | 1,945               | 1,845               | 153                   | 151                   |
| <b>FUND MOVEMENTS</b>                         |                     |                     |                       |                       |
| Purchases at cost                             | -                   | -                   | -                     | -                     |
| Gifted endowment fixed asset                  | 440                 | -                   | 440                   | -                     |
| Disposal proceeds                             | (80)                | (78)                | -                     | -                     |
| Revaluations (incl. fees)                     | 89                  | 35                  | 4                     | 5                     |
| Unrealised gains                              | 119                 | 143                 | 8                     | (3)                   |
| Realised gains                                | -                   | -                   | -                     | -                     |
| TOTAL FUND MOVEMENTS                          | 568                 | 100                 | 452                   | 2                     |
| MARKET VALUE AT 31 DECEMBER                   | 2,513               | 1,945               | 605                   | 153                   |

|  | GROUP 2024<br>£'000 | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000 | CHARITY 2023<br>£'000 |
|--|---------------------|---------------------|-----------------------|-----------------------|
| <b>MIXED-TERM CASH DEPOSITS</b>        |                     |                     |                       |                       |
| VALUE OF CASH DEPOSITS BROUGHT FORWARD | 2,603               | -                   | 2,603                 | -                     |
| <b>MOVEMENTS</b>                       |                     |                     |                       |                       |
| Deposits matured during the year       | (6,000)             | -                   | (6,000)               | -                     |
| Deposits placed during the year        | 5,900               | 2,600               | 5,900                 | 2,600                 |
| NET MOVEMENT                           | (100)               | 2,600               | (100)                 | 2,600                 |
| Interest earned                        | 161                 | 3                   | 161                   | 3                     |
| MARKET VALUE AT 31 DECEMBER            | 2,664               | 2,603               | 2,664                 | 2,603                 |

|                               | GROUP 2024<br>£'000 | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000 | CHARITY 2023<br>£'000 |
|-------------------------------|---------------------|---------------------|-----------------------|-----------------------|
| HISTORICAL COST OF PORTFOLIOS | 4,838               | 4,578               | 3,394                 | 2,600                 |

| GROUP                            | INVESTMENT PROPERTY<br>£'000 | QUOTED INVESTMENTS<br>£'000 | CASH DEPOSITS<br>£'000 | 2024 TOTAL<br>£'000 |
|----------------------------------|------------------------------|-----------------------------|------------------------|---------------------|
| Investment assets in the UK      | 440                          | 60                          | 2,676                  | 3,176               |
| Investment assets outside the UK | -                            | 1,903                       | 98                     | 2,001               |
| TOTAL                            | 440                          | 1,963                       | 2,774                  | 5,177               |

| CHARITY                          | INVESTMENT PROPERTY<br>£'000 | QUOTED INVESTMENTS<br>£'000 | CASH DEPOSITS<br>£'000 | 2024 TOTAL<br>£'000 |
|----------------------------------|------------------------------|-----------------------------|------------------------|---------------------|
| Investment assets in the UK      | 440                          | 60                          | 2,674                  | 3,174               |
| Investment assets outside the UK | -                            | 95                          | -                      | 95                  |
| TOTAL                            | 440                          | 155                         | 2,674                  | 3,269               |

|   |                 |
|---|-----------------|
| THE FOLLOWING INDIVIDUAL HOLDINGS REPRESENTED MORE THAN 5% VALUE OF THE TOTAL PORTFOLIO | 2024 TOTAL<br>£ |
| NatWest Liquidity Manager Deposit Account (35-day notice)                               | 1,547,328       |
| NatWest Liquidity Manager Deposit Account (95-day notice)                               | 1,116,607       |
| Bank of America Private Bank (Pigott Scholarships)                                      | 970,916         |
| Bank of America Private Bank (BAFTA North America)                                      | 839,722         |
| Park Plaza County Hall London hotel suite   | 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<br>(incorporated in the UK)<br>Company no. 01163351      | Ordinary         | 100%                            | Primary trading subsidiary managing commercial activity and membership services for BAFTA                                     |
| BAFTA Media Technology Limited<br>(incorporated in the UK)<br>Company no. 06226648 | Ordinary         | 100%<br>(indirect) <sup>1</sup> | Develop software to be used in the processes of BAFTA and commercialise that software externally once development is complete |
| 195 Piccadilly Limited<br>(incorporated in the UK)<br>Company no. 08275569         | Ordinary         | 100%<br>(indirect) <sup>1</sup> | Manage the hiring and hospitality business at BAFTA 195 in London   |
| BAFTA albert Limited<br>(incorporated in the UK)<br>Company no. 13168781           | Ordinary         | 100%<br>(indirect) <sup>1</sup> | Bring the film and television industries together to tackle their environmental impact  |

<sup>1</sup> Wholly-owned subsidiary of BAFTA Enterprises Limited.

### (C) BAFTA ENTERPRISES LIMITED

At 31 December 2024, the aggregate amount of BAFTA Enterprises Limited’s assets, liabilities, share capital and reserves were:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Current assets                                 | 4,278         | 5,504         |
| Creditors: amounts falling due within one year | (3,893)       | (5,119)       |
| <b>NET ASSETS</b>                              | <b>385</b>    | 385           |
| <b>REPRESENTED BY:</b>                         |               |               |
| Share capital                                  | 385           | 385           |
| Reserves                                       | -             | -             |
| <b>NET ASSETS</b>                              | <b>385</b>    | 385           |

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

|   | 2024<br>£’000 | 2023<br>£’000 |
|---|---------------|---------------|
| Turnover  | 8,320         | 8,246         |
| Cost of sales                                       | (2,451)       | (2,207)       |
| <b>GROSS PROFIT</b>                                 | <b>5,869</b>  | 6,039         |
| Administrative expenses                             | (1,036)       | (1,461)       |
| <b>OPERATING PROFIT</b>                             | <b>4,833</b>  | 4,578         |
| Interest payable                                    | -             | -             |
| Interest receivable                                 | 8             | 16            |
| <b>RESULT ON ORDINARY ACTIVITIES AFTER TAXATION</b> | <b>4,841</b>  | 4,594         |

In 2025, the Charity is entitled to receive £4,841k in Gift Aid donations relating to profits earned by BAFTA Enterprises Limited in 2024 (2023: £4,595k).



12. FIXED ASSET INVESTMENTS (CONT.)

(D) 195 PICCADILLY LIMITED

At 31 December 2024, the aggregate amount of 195 Piccadilly Limited’s assets, liabilities, share capital and reserves were:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Tangible fixed assets                          | 27            | 11            |
| Current assets                                 | 1,893         | 1,728         |
| Creditors: amounts falling due within one year | (1,920)       | (1,739)       |
| 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:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Turnover                                     | 6,162         | 5,298         |
| Cost of sales                                | (3,698)       | (3,327)       |
| GROSS PROFIT                                 | 2,464         | 1,971         |
| Administrative expenses                      | (898)         | (868)         |
| OPERATING PROFIT                             | 1,566         | 1,103         |
| Interest payable                             | -             | -             |
| Interest receivable                          | 9             | 32            |
| RESULT ON ORDINARY ACTIVITIES AFTER TAXATION | 1,575         | 1,135         |

In 2025, the Charity is entitled to receive £1,575k in Gift Aid donations relating to the distributable element of profits earned by 195 Piccadilly Limited in 2024 (2023: £209k).

(E) BAFTA MEDIA TECHNOLOGY LIMITED

At 31 December 2024, the aggregate amount of BAFTA Media Technology Limited’s assets, liabilities,share capital and reserves were:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Current assets                                 | 255           | 403           |
| Creditors: amounts falling due within one year | (255)         | (403)         |
| NET ASSETS                                     | -             | -             |
| REPRESENTED BY:                                |               |               |
| Share capital                                  | -             | -             |
| Reserves                                       | -             | -             |
| NET ASSETS                                     | -             | -             |

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

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Turnover                                     | 1,387         | 1,198         |
| Cost of sales                                | (1,097)       | (1,041)       |
| GROSS PROFIT                                 | 290           | 157           |
| Administrative expenses                      | (69)          | (88)          |
| OPERATING PROFIT                             | 221           | 69            |
| Interest payable                             | -             | -             |
| Interest receivable                          | 1             | -             |
| RESULT ON ORDINARY ACTIVITIES AFTER TAXATION | 222           | 69            |

In 2025, the Charity is entitled to receive £222k in Gift Aid donations relating to profits earned by BAFTA Media Technology Limited in 2024 (2023: £69k).



12. FIXED ASSET INVESTMENTS (CONT.)

(F) BAFTA ALBERT LIMITED

At 31 December 2024, the aggregate amount of BAFTA albert Limited’s assets, liabilities, share capital and reserves were:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Intangible fixed assets                        | 74            | 132           |
| Current assets                                 | 678           | 693           |
| Creditors: amounts falling due within one year | (1,259)       | (1,051)       |
| NET LIABILITIES                                | (507)         | (226)         |
| REPRESENTED BY:                                |               |               |
| Share capital                                  | -             | -             |
| Reserves                                       | (507)         | (226)         |
| NET LIABILITIES                                | (507)         | (226)         |

The reserves deficit of £507k 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:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Turnover                                     | 1,423         | 1,288         |
| Cost of sales                                | (1,356)       | (1,098)       |
| GROSS PROFIT                                 | 67            | 190           |
| Administrative expenses                      | (348)         | (286)         |
| OPERATING LOSS                               | (281)         | (96)          |
| Interest payable                             | -             | -             |
| Interest receivable                          | -             | -             |
| RESULT ON ORDINARY ACTIVITIES AFTER TAXATION | (281)         | (96)          |

In 2025, 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 2024<br>£’000 | GROUP 2023<br>£’000 | CHARITY 2024<br>£’000 | CHARITY 2023<br>£’000 |
|--|---------------------|---------------------|-----------------------|-----------------------|
| Trade debtors                            | 4,649               | 5,248               | 214                   | 822                   |
| Other debtors                            | 9                   | 128                 | 9                     | 25                    |
| Other taxation and social security costs | -                   | -                   | -                     | 8                     |
| Amounts owed by Group undertakings       | -                   | -                   | 132                   | 350                   |
| Prepayments and accrued income           | 3,694               | 4,644               | 3,396                 | 3,753                 |
| TOTAL                                    | 8,352               | 10,020              | 3,751                 | 4,958                 |



14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

|   | GROUP 2024<br>£'000 | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000 | CHARITY 2023<br>£'000 |
|---|---------------------|---------------------|-----------------------|-----------------------|
| Trade creditors   | 809                 | 1,493               | 593                   | 901                   |
| Other creditors   | 140                 | 231                 | 386                   | 385                   |
| Other taxation and social security costs                    | 1,356               | 1,020               | 183                   | 126                   |
| Accruals and deferred income                                | 9,437               | 8,359               | 4,154                 | 3,346                 |
| Provisions  | 36                  | -                   | 36                    | -                     |
| NatWest building development loan (due in less than 1 year) | 4,408               | -                   | 4,408                 | -                     |
| TOTAL   | 16,186              | 11,103              | 9,760                 | 4,758                 |

The NatWest building development loan is repayable no later than 42 months after the first instalment of the loan was drawn down. Initial funds were drawn down in July 2021, meaning repayment is required no later than January 2025. Interest is charged on the outstanding balance at 2.25% over base rate.

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

The loan is subject to the following covenants:

- + The loan cannot exceed 40% of the projected market value of the property upon completion as evidenced by the most recent valuation addressed to the lender, from a valuer acceptable to the lender;

- + The loan plus the projected remaining development costs for completing the development, as evidenced by the most recent budget approved by the bank, cannot exceed 40% of the projected costs of undertaking the development, as set out in the budget approved by the bank prior to the drawdown of the loan.

No covenants were breached during the period under review.

The bank agreed a three-month extension to the loan in early 2025 allowing time to work through refinancing discussions. These discussions successfully concluded in 2025 and the building development loan has been refinanced into a 10-year term loan due for repayment in 2035.

| ANALYSIS OF CHANGES IN NET DEBT            | 01 JANUARY 2024<br>£'000 | CASH FLOWS<br>£'000 | NON-CASH<br>£'000 | 31 DECEMBER 2024<br>£'000 |
|--|--------------------------|---------------------|-------------------|---------------------------|
| Cash and cash equivalents                  | 3,396                    | 1,302               | -                 | 4,698                     |
| Loans falling due within one year          | -                        | 1,800               | (6,208)           | (4,408)                   |
| Loans falling due after more than one year | (5,795)                  | -                   | 5,795             | -                         |
| TOTAL                                      | (2,399)                  | 3,102               | (413)             | 290                       |



15. DEFERRED INCOME

|                                       | GROUP 2024<br>£'000 | GROUP 2023<br>£'000 |
|---------------------------------------|---------------------|---------------------|
| Balance at 1 January                  | 7,666               | 6,829               |
| Amount released to incoming resources | (7,151)             | (5,862)             |
| Amount deferred in the year           | 7,580               | 6,699               |
| <b>MARKET VALUE AT 31 DECEMBER</b>    | <b>8,095</b>        | <b>7,666</b>        |

Deferred income comprises income from annual membership subscriptions that extend into 2024 and income in respect of sponsorship and partnerships, entries, tickets and deposits relating to our 2024 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 2024<br>£'000 | GROUP 2023<br>£'000 | CHARITY 2024<br>£'000 | CHARITY 2023<br>£'000 |
|--|---------------------|---------------------|-----------------------|-----------------------|
| NatWest building development loan (due in less than 5 years) | -                   | 5,795               | -                     | 5,795                 |
| <b>TOTAL</b>   | <b>-</b>            | <b>5,795</b>        | <b>-</b>              | <b>5,795</b>          |

The NatWest building development loan was repayable within less than 1 year and is presented on note 14.

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 2024, there were 9,667 (2023: 9,182) members.



# 18. RELATED PARTY TRANSACTIONS

BAFTA Group intercompany balances as at 31 December 2024 are shown below:

|                                | SERVICE CHARGE<br>£'000 | GIFT AID<br>£'000 | OTHER<br>£'000 | 2024 TOTAL<br>£'000 | 2023 TOTAL<br>£'000 |
|--------------------------------|-------------------------|-------------------|----------------|---------------------|---------------------|
| BAFTA (THE CHARITY)            |                         |                   |                |                     |                     |
| BAFTA Enterprises Limited      | 1,001                   | 4,841             | (6,060)        | (218)               | (140)               |
| 195 Piccadilly Limited         | 445                     | 1,575             | (2,741)        | (721)               | (222)               |
| BAFTA Media Technology Limited | 32                      | 222               | (26)           | 228                 | 342                 |
| BAFTA albert Limited           | 215                     | -                 | 628            | 843                 | 607                 |
|                                | 1,693                   | 6,638             | (8,199)        | 132                 | 587                 |
| BAFTA ENTERPRISES LIMITED      |                         |                   |                |                     |                     |
| BAFTA (The Charity)            | (1,001)                 | (4,841)           | 6,060          | 218                 | 140                 |
| 195 Piccadilly Limited         | -                       | -                 | 867            | 867                 | 735                 |
| BAFTA Media Technology Limited | -                       | -                 | 11             | 11                  | 15                  |
| BAFTA albert Limited           | -                       | -                 | (215)          | (215)               | 147                 |
|                                | (1,001)                 | (4,841)           | 6,723          | 881                 | 1,037               |
| 195 PICCADILLY LIMITED         |                         |                   |                |                     |                     |
| BAFTA (The Charity)            | (445)                   | (1,575)           | 2,741          | 721                 | 222                 |
| BAFTA Enterprises Limited      | -                       | -                 | (867)          | (867)               | (735)               |
| BAFTA Media Technology Limited | -                       | -                 | 2              | 2                   | 1                   |
|                                | (445)                   | (1,575)           | 1,876          | (144)               | (512)               |
| BAFTA MEDIA TECHNOLOGY LIMITED |                         |                   |                |                     |                     |
| BAFTA (The Charity)            | (32)                    | (222)             | 26             | (228)               | (342)               |
| BAFTA Enterprises Limited      | -                       | -                 | (11)           | (11)                | (15)                |
| 195 Piccadilly Limited         | -                       | -                 | (2)            | (2)                 | (1)                 |
| BAFTA albert Limited           | -                       | -                 | 87             | 87                  | 43                  |
|                                | (32)                    | (222)             | 100            | (154)               | (315)               |
| BAFTA ALBERT LIMITED           |                         |                   |                |                     |                     |
| BAFTA (The Charity)            | (215)                   | -                 | (628)          | (843)               | (607)               |
| BAFTA Enterprises Limited      | -                       | -                 | 215            | 215                 | (147)               |
| BAFTA Media Technology Limited | -                       | -                 | (87)           | (87)                | (43)                |
|                                | (215)                   | -                 | (500)          | (715)               | (797)               |

A service charge of £1,001k (2023: £1,453k) 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 2025. No amounts were written off during the year.

In 2025, the Charity is entitled to receive £4,841k in Gift Aid donations relating to profits earned by BAFTA Enterprises Limited in 2024 (2023: £4,595k).

A service charge of £445k (2023: £385k) 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 2025. No amounts were written off during the year.

In 2025, the Charity is entitled to receive £1,575k in Gift Aid donations relating to the distributable element of profits earned by 195 Piccadilly Limited in 2024 (2023: £209k).

A service charge of £32k (2023: £59k) 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 2025. No amounts were written off during the year.

In 2025, the Charity is entitled to receive £222k in Gift Aid donations relating to profits earned by BAFTA Media Technology Limited in 2024 (2023: £69k).

A service charge of £215k (2023: £155k) 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 2025. No amounts were written off during the year.

In 2025, 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.

The Charity received aggregate donations from trustees in 2024 totalling £nil (2023: £100k).

A trustee of the Charity is also key management personnel of DDA Public Relations Ltd, a company that provided PR services for the Film Awards to the Charity during the year. The Charity purchased services totalling £30k (2023: £nil) and incurred disbursements of £3k from DDA PR Ltd. All appropriate conflict of interest policies were followed and the trustee did not participate in any decision making relating to this contract.



19. FUNDS

|   |      | 1 JANUARY 2024<br>£'000 | INCOMING<br>£'000 | OUTGOING<br>£'000 | TRANSFERS<br>£'000 | GAINS/LOSSES<br>£'000 | 31 DECEMBER 2024<br>£'000 |
|---|------|-------------------------|-------------------|-------------------|--------------------|-----------------------|---------------------------|
| RESTRICTED FUNDS                          |      |                         |                   |                   |                    |                       |                           |
| Learning, Inclusion & Talent              | i    | 436                     | 461               | (406)             | -                  | 8                     | 499                       |
| Fixed Assets – 195 Redevelopment          | ii   | 648                     | -                 | -                 | (648)              | -                     | -                         |
| BAFTA North America - Pigott Scholarships | iii  | 229                     | 26                | (76)              | 97                 | 9                     | 285                       |
|   |      | 1,313                   | 487               | (482)             | (551)              | 17                    | 784                       |
| DESIGNATED FUNDS                          |      |                         |                   |                   |                    |                       |                           |
| Learning, Inclusion & Talent              | iv   | -                       | -                 | (202)             | 405                | -                     | 203                       |
| Academy                                   | v    | -                       | -                 | (216)             | 216                | -                     | -                         |
| Fixed Assets – General                    | vi   | 530                     | -                 | -                 | (144)              | -                     | 386                       |
| Fixed Assets – 195 Redevelopment          | vi   | 24,780                  | -                 | -                 | 540                | -                     | 25,320                    |
| Building development loan repayment       | vii  | 991                     | -                 | -                 | (333)              | -                     | 658                       |
| Building                                  | viii | -                       | -                 | (28)              | 28                 | -                     | -                         |
| BAFTA North America - General             | ix   | 1,198                   | 71                | -                 | (136)              | -                     | 1,133                     |
|   |      | 27,499                  | 71                | (446)             | 576                | -                     | 27,700                    |
| ENDOWMENT FUNDS                           |      |                         |                   |                   |                    |                       |                           |
| Learning, Inclusion & Talent - Restricted | x    | -                       | 440               | -                 | -                  | -                     | 440                       |
| Building – Unrestricted                   | xi   | -                       | 18                | -                 | (18)               | -                     | -                         |
| BAFTA North America - Pigott Scholarships | xii  | 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                    |



## 19. FUNDS (CONT.)

### RESTRICTED FUNDS

- i.

The restricted Learning, Inclusion & Talent 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 television. Funds of note include:
- + Young BAFTA – a variety of donations from individuals in support of BAFTA’s work with school children and young people, including a project with Place2Be, the children’s mental wellbeing charity, promoting good mental wellbeing 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 television.
- ii.

The restricted fixed assets category represents tangible fixed assets related to BAFTA 195 Piccadilly that are used to carry out the Charity’s activities and are not readily available for spending.
- iii.

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

- iv.

The designated Learning, Inclusion & Talent 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 television.
- v.

The designated Academy category currently includes a single distinct fund – the BAFTA Gala reserve, representing surpluses set aside from the biennial event that are then allocated to Learning, Inclusion & Talent (iv) for spending.
- 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 Learning, Inclusion & Talent 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 television 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

- + Pigott Scholarships (iii./xii.) – Transfer investment gains on the permanently restricted endowment principal of \$1m to restricted income fund for programme expenditure.

+ Fixed Assets – 195 Redevelopment (ii./vi.) – Transfer releasing amount equal to 2024 depreciation charged on BAFTA 195 redevelopment fixed assets from the restricted fund and to top up the designated fund to ensure sufficient coverage remains against fixed assets at the year end.

+ Building (viii./xi.) – With the redevelopment project concluded, any related fundraising activity is converted/ transferred in the year to the appropriate restricted or designated fixed asset reserve.

+ BAFTA North America (ix.) – Transfer adjusting the value of reserves designated for use in the US in line with BAFTA North America unrestricted trading results for the year.

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

+ BAFTA Gala (iv./v.) – Transfer of the proceeds from the 2024 BAFTA Gala into the Learning, Inclusion & Talent designated fund for spending across 2024 and 2025.



19. FUNDS (CONT.)

|   | 1 JANUARY 2023<br>£'000 | INCOMING<br>£'000       | OUTGOING<br>£'000         | TRANSFERS<br>£'000       | GAINS/LOSSES<br>£'000 | 31 DECEMBER 2023<br>£'000 |
|---|-------------------------|-------------------------|---------------------------|--------------------------|-----------------------|---------------------------|
| <strong>RESTRICTED FUNDS</strong>         |                         |                         |                           |                          |                       |                           |
| Learning, Inclusion & Talent              | 458                     | 422                     | (442)                     | -                        | (2)                   | 436                       |
| Fixed Assets – 195 Redevelopment          | 2,297                   | -                       | -                         | (1,649)                  | -                     | 648                       |
| Building                                  | -                       | 17                      | -                         | (17)                     | -                     | -                         |
| BAFTA North America - Pigott Scholarships | 55                      | 122                     | (73)                      | 128                      | (3)                   | 229                       |
|   | <strong>2,810</strong>  | <strong>561</strong>    | <strong>(515)</strong>    | <strong>(1,538)</strong> | <strong>(5)</strong>  | <strong>1,313</strong>    |
| <strong>DESIGNATED FUNDS</strong>         |                         |                         |                           |                          |                       |                           |
| Learning, Inclusion & Talent              | 214                     | -                       | (214)                     | -                        | -                     | -                         |
| Academy                                   | 365                     | -                       | (365)                     | -                        | -                     | -                         |
| Fixed Assets – General                    | 667                     | -                       | -                         | (137)                    | -                     | 530                       |
| Fixed Assets – 195 Redevelopment          | 23,816                  | -                       | -                         | 964                      | -                     | 24,780                    |
| Building development loan repayment       | 1,690                   | -                       | -                         | (699)                    | -                     | 991                       |
| Building                                  | -                       | -                       | (64)                      | 64                       | -                     | -                         |
| BAFTA North America - General             | 1,180                   | -                       | -                         | 18                       | -                     | 1,198                     |
|   | <strong>27,932</strong> | <strong>-</strong>      | <strong>(643)</strong>    | <strong>210</strong>     | <strong>-</strong>    | <strong>27,499</strong>   |
| <strong>ENDOWMENT FUNDS</strong>          |                         |                         |                           |                          |                       |                           |
| Building – Unrestricted                   | -                       | 23                      | -                         | (23)                     | -                     | -                         |
| BAFTA North America - Pigott Scholarships | 831                     | 28                      | -                         | (128)                    | 54                    | 785                       |
|   | <strong>831</strong>    | <strong>51</strong>     | <strong>-</strong>        | <strong>(151)</strong>   | <strong>54</strong>   | <strong>785</strong>      |
| <strong>GENERAL FUNDS</strong>            | <strong>3,130</strong>  | <strong>25,276</strong> | <strong>(26,620)</strong> | <strong>1,479</strong>   | <strong>(18)</strong> | <strong>3,247</strong>    |
| <strong>CONSOLIDATED FUNDS</strong>       | <strong>34,703</strong> | <strong>25,888</strong> | <strong>(27,778)</strong> | <strong>-</strong>       | <strong>31</strong>   | <strong>32,844</strong>   |



20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

|   | FIXED ASSETS &<br>INVESTMENTS<br>£'000 | NET CURRENT<br>ASSETS<br>£'000 | NON-CURRENT<br>LIABILITIES<br>£'000 | 2024 TOTAL<br>£'000 | FIXED ASSETS &<br>INVESTMENTS<br>£'000 | NET CURRENT<br>ASSETS<br>£'000 | NON-CURRENT<br>LIABILITIES<br>£'000 | 2023 TOTAL<br>£'000 |
|---|--|--------------------------------|-------------------------------------|---------------------|--|--------------------------------|-------------------------------------|---------------------|
| RESTRICTED FUNDS                          |  |                                |                                     |                     |  |                                |                                     |                     |
| Learning, Inclusion & Talent              | 166                                    | 333                            | -                                   | 499                 | 153                                    | 283                            | -                                   | 436                 |
| Fixed Assets – 195 Redevelopment          | -                                      | -                              | -                                   | -                   | 648                                    | -                              | -                                   | 648                 |
| BAFTA North America - Pigott Scholarships | 285                                    | -                              | -                                   | 285                 | 229                                    | -                              | -                                   | 229                 |
|   | 451                                    | 333                            | -                                   | 784                 | 1,030                                  | 283                            | -                                   | 1,313               |
| DESIGNATED FUNDS                          |  |                                |                                     |                     |  |                                |                                     |                     |
| Learning, Inclusion & Talent              | -                                      | 203                            | -                                   | 203                 | -                                      | -                              | -                                   | -                   |
| Academy                                   | -                                      | -                              | -                                   | -                   | -                                      | -                              | -                                   | -                   |
| Fixed Assets – General                    | 386                                    | -                              | -                                   | 386                 | 530                                    | -                              | -                                   | 530                 |
| Fixed Assets – 195 Redevelopment          | 29,728                                 | (4,408)                        | -                                   | 25,320              | 30,575                                 | -                              | (5,795)                             | 24,780              |
| Building development loan repayment       | 658                                    | -                              | -                                   | 658                 | 991                                    | -                              | -                                   | 991                 |
| Building                                  | -                                      | -                              | -                                   | -                   | -                                      | -                              | -                                   | -                   |
| BAFTA North America - General             | 823                                    | 310                            | -                                   | 1,133               | 778                                    | 420                            | -                                   | 1,198               |
|   | 31,595                                 | (3,895)                        | -                                   | 27,700              | 32,874                                 | 420                            | (5,795)                             | 27,499              |
| ENDOWMENT FUNDS                           |  |                                |                                     |                     |  |                                |                                     |                     |
| Learning, Inclusion & Talent – Restricted | 440                                    | -                              | -                                   | 440                 | -                                      | -                              | -                                   | -                   |
| Building – Unrestricted                   | -                                      | -                              | -                                   | -                   | -                                      | -                              | -                                   | -                   |
| BAFTA North America - Pigott Scholarships | 799                                    | -                              | -                                   | 799                 | 785                                    | -                              | -                                   | 785                 |
|   | 1,239                                  | -                              | -                                   | 1,239               | 785                                    | -                              | -                                   | 785                 |
| GENERAL FUNDS                             | 2,008                                  | 474                            | -                                   | 2,482               | 1,612                                  | 1,635                          | -                                   | 3,247               |
| NET ASSETS                                | 35,293                                 | (3,088)                        | -                                   | 32,205              | 36,301                                 | 2,338                          | (5,795)                             | 32,844              |



21. COMMITMENTS UNDER OPERATING LEASES

|                                      | 2024 PROPERTY | 2024 FURNITURE & EQUIPMENT | 2023 PROPERTY | 2023 FURNITURE & EQUIPMENT |
|--------------------------------------|---------------|----------------------------|---------------|----------------------------|
|                                      | £'000         | £'000                      | £'000         | £'000                      |
| Expiring within one year             | 1,145         | 15                         | 714           | 6                          |
| Expiring in the second to fifth year | 3,140         | 24                         | 2,350         | 11                         |
| Expiring after five years            | 31,065        | -                          | 31,185        | -                          |
| TOTAL                                | 35,350        | 39                         | 34,249        | 17                         |

£33,442k of the Property balance (2023: £34,115k) 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 £547k (2023: £478k). Contributions outstanding at the year-end amounted to £74k (2023: £6k).

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 2024 and total funds carried forward at 31 December 2024 were as follows:

|                        | 2024<br>£'000 | 2023<br>£'000 |
|------------------------|---------------|---------------|
| Balance at 1 January   | 26            | 26            |
| Net movement in funds  | 2             | -             |
| BALANCE AT 31 DECEMBER | 28            | 26            |



## 24. BAFTA NORTH AMERICA

At 31 December 2024, the aggregate amount of BAFTA North America’s assets, liabilities and reserves were:

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Investments                                    | 1,908         | 1,792         |
| Debtors  | 111           | 549           |
| Cash   | 706           | 707           |
| Creditors: amounts falling due within one year | (508)         | (445)         |
| <b>NET ASSETS</b>                              | <b>2,217</b>  | 2,603         |
| <b>REPRESENTED BY:</b>                         |               |               |
| Endowment funds                                | 799           | 785           |
| Restricted funds                               | 285           | 229           |
| General funds                                  | 1,133         | 1,589         |
| <b>NET ASSETS</b>                              | <b>2,217</b>  | 2,603         |

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 reserves of £2,603k as at 31 December 2023 were comprised of i) the trading surplus of £649k arising in 2023, ii) opening reserves of £2,066k from the prior period, and iii) foreign currency revaluation of £112k on both of these items which has been recognised as a loss on consolidation within the SOFA.

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

|  | 2024<br>£’000 | 2023<br>£’000 |
|--|---------------|---------------|
| Income   | 1,240         | 1,994         |
| Expenditure  | (1,852)       | (1,552)       |
| <b>(DEFICIT)/SURPLUS BEFORE INTEREST AND INVESTMENTS</b> | <b>(612)</b>  | <b>442</b>    |
| Interest receivable                                      | 67            | 62            |
| Gains on investments                                     | 111           | 145           |
| <b>RESULT FOR THE PERIOD</b>                             | <b>(434)</b>  | 649           |





BAFTA ANNUAL REPORT & ACCOUNTS

YEAR ENDED: 31 DECEMBER 2024

COMPANY REGISTRATION NO.  
00617869

CHARITY NO.  
216726

BAFTA

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