



A Very British View Of What's Good

The British Academy of Film and Television Arts
Annual Review 2005/06



BRITISH
ACADEMY
OF FILM AND
TELEVISION
ARTS

The BAFTA Group

British Academy of Film and Television Arts

BAFTA is a charity with principal objects to promote and advance education through its events and to cultivate and improve public taste in the film, television and video games industries. Its principal activities are the staging of UK and International Awards ceremonies, special tribute evenings and an ever expanding education and events programme. BAFTA has approximately 6,500 members worldwide.

BAFTA Management Limited

BML is BAFTA's trading company whose purpose is to exploit the commercial opportunities arising from the charity's brand and status. Its main activities are individual and corporate membership services, hire and running of 195 Piccadilly, publishing and management of corporate relations.

The UK Nations and Regions

BAFTA Cymru and BAFTA Scotland are BAFTA's non-autonomous UK branches. In England, BAFTA collaborates with all eight Regional Screen Agencies outside London, taking its screening and events programme to every corner of England. The Nations and Regions allow BAFTA to operate on a truly national basis whilst providing a focal point for promoting regional issues for a regional membership.

The US Branches

BAFTA/LA and BAFTA East Coast are BAFTA's autonomous overseas affiliates that cater for British and non-British members who have made significant contributions to the British film or television industries.

The David Lean BAFTA Foundation

DLBF is a separate charity that was originally set up to receive the donation of royalties from HRH The Queen which enabled BAFTA to move into 195 Piccadilly. As such, the DLBF is the leaseholder of 195 Piccadilly and also presides over assets gifted for BAFTA's benefit by David Lean. The DLBF has similar objects to BAFTA.

Front cover: Actor in a Supporting Role winner, Jake Gyllenhaal, in the multi BAFTA-winning *Brokeback Mountain*.

Credit: Entertainment Films

The British Academy Award is based on a design by Mitzi Cunliffe © BAFTA Publishing 2006

Notice of the Annual General Meeting

The Academy's 46th Annual General Meeting (AGM) will take place at 6.30 pm on Monday 3 July at 195 Piccadilly, London. The AGM agenda is as follows:

1. To receive the minutes of the 2005 AGM
2. To receive the Chairman's report
3. To receive the Accounts for the year ended 31 December 2005
4. To reappoint Deloitte as auditors
5. Results of the 2006/07 Sector Committee Elections
6. Any Special Business

Proxy Voting

Any member entitled to attend is also entitled to appoint a proxy to vote on his or her behalf at the AGM, by way of a designated form provided in advance of the meeting. The proxy must be a member of the Academy. Proxy votes may only be cast on a vote given on a poll (i.e. not on any vote taken by a show of hands).

Duncan Kenworthy OBE
Chairman



Amanda Berry
Chief Executive



Kevin Price
Chief Operating Officer



The British Academy Awards offer a very British view of what's good.

Of course, times change. Who would have thought, 20 years ago, that a love story between two men in stetsons, or a stop-motion animation about a rampaging man-rabbit in northern England, would win our major Film Awards in 2006?

One thing that doesn't change is our standard of excellence. Every year, the Awards deliver the verdict of British academicians in the film, television and video games industries on the best work of the year. Every year, they inspire practitioners to outperform themselves; and they guide British audiences in their tastes and choices.

In both respects, the public benefits. And public benefit is central to our mission of supporting, developing and promoting the art forms of the moving image.

Times and tastes may change, but our vision is clear. Our standards of excellence will never date. And that's something we all take pride in.



Image: *Wallace And Gromit: The Curse Of The Were-Rabbit*, winner of the Alexander Korda Award for Outstanding British Film of the Year. Credit: © 2005 DreamWorks Animation LLC and DreamWorks LLC. TM & © Aardman Animations, LTD.

Our vision

To support, develop and promote the art forms of the moving image, by identifying and rewarding excellence, inspiring practitioners and benefiting the viewing public.

Our values

- *Trust and credibility*, which derive from an expert and engaged voting membership;
- *Shared standards of excellence* between practitioners of the moving image;
- *British benefit*, in terms of both British industries and British audiences;
- *Financial stability*, not to be pursued at the cost of integrity.

Our strategy: how we achieve our vision

We work to ensure that the Academy, through its voting systems, juries and the informed expertise of its membership, sets accepted standards of excellence for industry and audience alike.

We give awards annually in the film, television and video games sectors, conduct an education and events programme, and encourage debate.

We host screenings and events to help inform members and practitioners, and work to maintain a wide public platform in London and across our Nations and Regions on which to promote awareness of the Academy's standards of excellence.

We work to preserve a sound financial base to support these charitable activities, by operating an active and profitable trading company.

Structure and Governance: The Strategic Review

It was only appropriate, given the nature of our organisation, that there should be a nailbiting climax to the production of this Annual Review. On 15 May – just days before we went to press – an extraordinary general meeting (EGM) of the Academy voted to adopt new articles of association – effectively a new constitution that will radically improve the way we operate.

It was accepted emphatically: a superb response rate from members resulted in a ‘for’ vote of over 95%, easily surpassing the 75% required for approval.

The purpose of the new articles of association is to put in place the organisational machinery that will allow the Academy to fulfill its charitable remit more effectively. This time last year, as a result of the first half of the Strategic Review led by management consultant Deloitte, we were able to set out an updated vision for the Academy: a summary, in fact, of everything the Academy has always stood for.

The first phase of the Strategic Review gained a consensus for the Academy’s mission. The next task was to create the governance structure best suited to delivering that vision. Which is what the EGM on 15 May was all about.

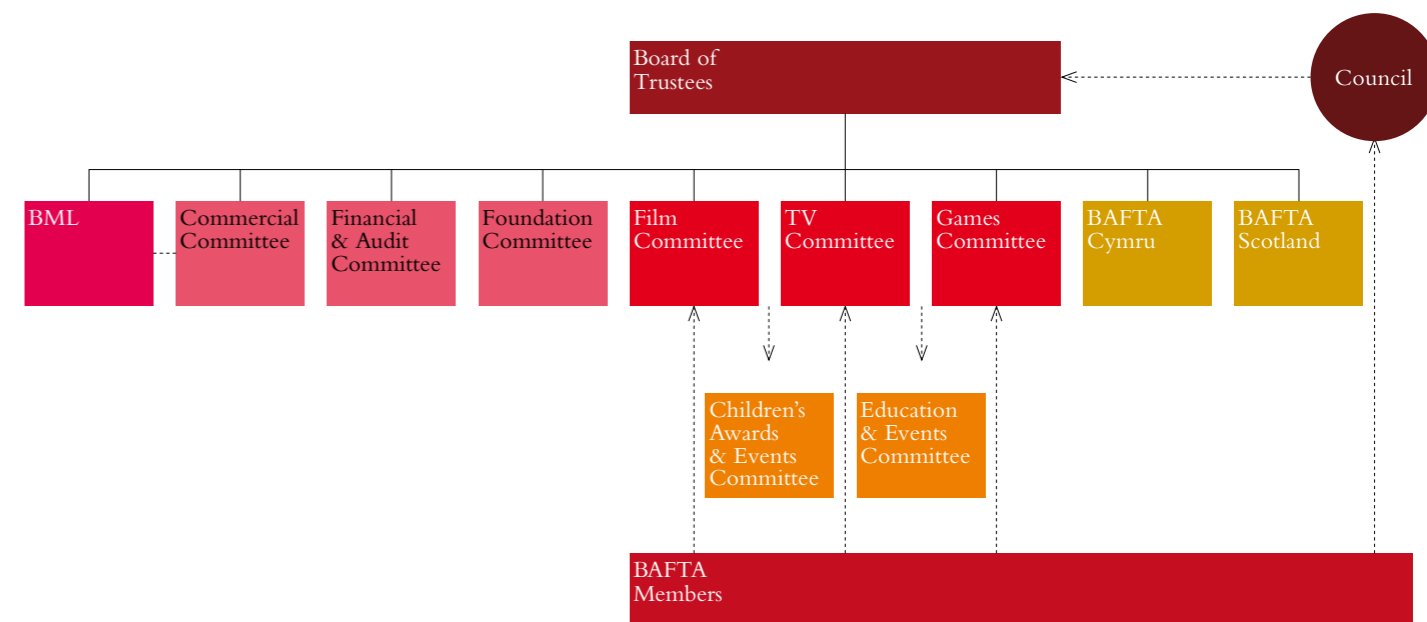
The changes proposed got to grips with the twin issues of efficiency and representation. Like many other charities

that have found themselves with large trustee bodies, the Academy has struggled to make a Council of 30 people work effectively. In terms of numbers, the Council was representative of the membership; in terms of enabling discussion of complex issues in sufficient detail, its size wasn’t ideal.

Apart from rationalisation and simplification, the main change to our governance is the switch of executive responsibility from a Council of 30 to a Board of Trustees of 12 – a change solidly in line with Charity Commission recommendations about effective charity governance. The individuals serving on the Board will act as both charity trustees and company directors, and will be ultimately responsible for driving the Academy’s charitable remit.

The Board will also be supported by a number of specialist committees – including the three sector committees of Film, Television and Video Games –

BAFTA’s New Structure



dealing with individual areas of the Academy’s activities and administration. In our annual elections, members will be elected directly to these sector committees.

Support – and scrutiny – will come from a new advisory Council that will act as the ‘conscience’ of the Academy, meeting twice a year to debate the Board’s plans and review their results. The new Council will include all elected committee members as well as past chairmen, key representatives from the Academy’s Nations and Regions, and six directly elected member representatives – upwards of 50 people in all.

We’re very excited by the changes. The overwhelming acceptance of our new articles, in which the new governance structure is enshrined, is a huge step forward for the Academy. The changes will make us more effective and keep us in line with charity best practice and proposed legislation.

No doubt some fine-tuning will be

needed over the coming years. The nailbiting won’t be completely over until the changes are bedded in. But we’re confident the new, streamlined structure is just the clearing of the decks we need to deliver the Academy’s mission in the years ahead.

Pride and Passion: the Membership

No-one can make a great movie, television series or video game without the dedication of the people around them. A project with a purpose that team members can believe in, that manages to mobilise their commitment, passion and sense of unity, is already halfway to succeeding. The enterprise of the Academy is no different.

Our purpose, laid down in our vision statement, cannot be fulfilled without the passionate support of our members. We believe the reorganisation described on the previous pages will empower the Academy's leadership to govern with commitment, energy and focus. What's just as important is that every member understands and feels proud of our purpose too, and thinks about what they can offer to help us achieve it. This is a project in which everyone can play a part.

In this respect, we want everyone to feel an echo of why the Academy was established by Messrs Lean, Korda, Reed et al in 1947. A more impassioned group of practitioners there has never been. They set up the Academy as a charity because there was a benefit to the public at the heart of its mission. The viewing public would, enlightened by the awards of the Academy, learn to appreciate the developing art form of film and enjoy the work of an industry

that was striving, year after year, to do better work. Nothing about that mission has changed except, of course, the addition of exciting new moving art forms like television and video games.

The golden BAFTAs have been sought-after for decades, encouraging work that motivates and inspires practitioners while developing the tastes of our audiences. The standards set by those Awards regularly attract new members whose know-how, along with the Academy's educational events, helps to maintain the membership's unique level of expertise and engagement. And that collective intelligence is what gives the BAFTAs their credibility. That's the way it has been and should always be: a virtuous circle that raises standards to the highest.

The Academy does not exist, like a club, solely for the benefit of its members, though the membership is essential to its purpose. The expertise of BAFTA members allows the Academy to carry-out its mission.

Right: Members begin to arrive for one of over 70 engaging events held at 195 during the past year. Credit: Helen Jones



And the efforts of the new Board and its advisory Council will be directed towards developing the most expert and engaged membership the Academy has ever had. That way, we can maximise the trust and credibility given to our Awards.

Following our cap on membership numbers, we must continue to nurture the composition of the Academy to reflect that of our industries. A 'young and sexy BAFTA'? No – just an Academy that is vibrant, informed and representative, not unengaged and out of step. This year, we have been able to increase representation from the video games and craft areas. And, for the Film Awards, we were able to expand chapter voting to eight categories with chapters of more than 80 people – a vote of confidence for the expert body of opinion in each of those categories.

We know that members need to be engaged on more levels. Which is why, this year, we introduced a Members section of

www.bafta.org, which includes a searchable directory of members and is soon to offer an online booking facility through which members will be able to reserve seats at Academy screenings or events. We will also be organising more events to allow members to meet and engage with their peers, such as the cinematographers' masterclass of this year, and the evening events we have held at 195 for individual chapters.

An expert, engaged and impassioned membership can strengthen the Academy's virtuous circle in very practical ways. With the appointment of a new Education Officer, we will be extending our education and events programme, and building up the public-facing side of the Academy. We will need more members to help us, by acting as guest speakers and ambassadors, giving talks in schools, for example, and inspiring a new generation to love the art forms of the moving image.



Image: Paul Haggis and Thandie Newton of *Crash* celebrate BAFTA wins, for Original Screenplay and Actress in a Supporting Role. A contented James McAvoy, winner of the Orange Rising Star Award, stands right. Credit: © Greg Williams/Art + Commerce

The 10th British Academy Children's Film & Television Awards *in association with Time Warner* 27 November 2005

Animation **The Little Reindeer** Jonathan Peel, Dave Unwin (Millimages UK/CiTV)
Drama **My Life As A Popat** Laurence Bowen, Beryl Richards, Manoj Raithatha (Feelgood Fiction/CiTV)
Entertainment **RAD: The Groms Tour America** Christian Stevenson, Wayne Yates (Sunset and Vine Productions/Five)
Factual **Serious Arctic** Marshall Corwin, Audrey Neil, Nick Hopkin (CBBC/CBBC)
Feature Film **The Incredibles** John Walker, Brad Bird (Walt Disney Pictures/Pixar Animation Studios/Buena Vista International)
Interactive **Smile** The Production Team (Darrall Macqueen/CBBC)
International Jakers! **The Adventures Of Piggley Winks** John Over (Mike Young Productions for Entara/CBBC)
Pre-School Animation **Peppa Pig** Phil Davies, Mark Baker, Neville Astley (Astley, Baker, Davies/Nickelodeon UK)
Pre-School Live Action **Boogie Beebies** Clare Bradley, Brendan McCaul (CBeebies/CBeebies)
Presenter **Michaela Strachan** Michaela's Wild Challenge (Two Hand Productions/Five)
Schools Drama **Scene: Oddsquad** Hilary Durman, John Godber, Jane Thornton (Resource Base/BBC Two)
Schools Factual – Primary **Primary Geography – India: Mumbai, Urban India** Michelle Jones (CBBC Education/BBC Two)
Schools Factual – Secondary **School Of Hard Knocks** James Capria (UMTV Ltd/Channel 4)
Writer – Adapted **Barbara Cox** Wipe Out (CBBC Education/BBC Two)
Writer – Original **John Godber & Jane Thornton** Scene: Oddsquad (Resource Base/BBC Two)

The Orange British Academy Film Awards 19 February 2006

Academy Fellowship **Lord Puttnam** CBE
Michael Balcon Award for Outstanding British Contribution to Cinema **Chuck Finch & Bill Merrell Alexander Korda Award for the Outstanding British Film of the Year** **Wallace & Gromit: The Curse Of The Were-Rabbit** Claire Jennings, David Sproxton, Nick Park, Steve Box, Mark Burton, Bob Baker
Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in their First Feature Film **Joe Wright (Director)** *Pride & Prejudice*
Film **Brokeback Mountain** Diana Ossana, James Schamus
David Lean Award for Achievement in Direction **Ang Lee** *Brokeback Mountain*
Original Screenplay **Crash** Paul Haggis, Bobby Moresco
Adapted Screenplay **Brokeback Mountain** Larry McMurtry, Diana Ossana

Film Not in the English Language **De Battre Mon Coeur S'Est Arreté (The Beat That My Heart Skipped)** Pascal Caucheteux, Jacques Audiard
Actor in a Leading Role **Philip Seymour Hoffman** *Capote*
Actress in a Leading Role **Reese Witherspoon** *Walk The Line*
Actor in a Supporting Role **Jake Gyllenhaal** *Brokeback Mountain*
Actress in a Supporting Role **Thandie Newton** *Crash*
Anthony Asquith Award for Achievement in Film Music **Memoirs Of A Geisha** John Williams
Cinematography **Memoirs Of A Geisha** Dion Beebe
Editing **The Constant Gardener** Claire Simpson
Production Design **Harry Potter And The Goblet Of Fire** Stuart Craig
Costume Design **Memoirs Of A Geisha** Colleen Atwood
Sound **Walk The Line** Paul Massey, DM Hemphill, Peter F Kurland, Donald Sylvester
Achievement in Special Visual Effects **King Kong** Joe Letteri, Christian Rivers, Brian Van't Hul, Richard Taylor
Make-Up & Hair **The Chronicles Of Namia: The Lion, The Witch And The Wardrobe** Howard Berger, Gregory Nicotero, Nikki Gooley
Short Animation Film **Fallen Art** Jarek Sawko, Piotr Sikora, Tomek Bagiński
Short Film **Antonio's Breakfast** Howard Stogdon, Amber Templemore-Finlayson, Daniel Mulloy
Orange Rising Star Award **James McAvoy**

The British Academy Television Awards *Sponsored By Pioneer* 7 May 2006

Academy Fellowship **Ken Loach**
Special Award **Sunset & Vine** For Its Innovative Development Of Cricket Production On Channel 4
Dennis Potter Award **Russell T Davies**
Alan Clarke Award **Adam Curtis**
Richard Dimbleby Award **Jamie Oliver**
Actor **Mark Rylance** *The Government Inspector* (Channel 4)
Actress **Anna Maxwell Martin** *Bleak House* (BBC One)
Entertainment Performance **Jonathan Ross** *Friday Night With Jonathan Ross* (BBC One)
Comedy Performance **Chris Langham** *The Thick Of It* (BBC Four)
Single Drama **The Government Inspector** David Aukin, Jonathan Curling, Peter Kosminsky (Mentorn Productions/Channel 4)
Drama Series **Doctor Who** Phil Collinson, Russell T Davies, Julie Gardner (BBC Wales/BBC One)
Drama Serial **Bleak House** Nigel Stafford-Clark, Justin Chadwick, Susanna White, Andrew Davies (A BBC/WGBH Co-production In Association With Deep Indigo For BBC One)
Continuing Drama **EastEnders** The Production Team (BBC Continuing Drama Series/BBC One)
Factual Series **Jamie's School Dinners** Andrew Conrad, Robert Thirkell, Dominique Walker (Fresh One Productions/Channel 4)

Huw Wheldon Award For Specialist Factual **Holocaust – A Music Memorial Film From Auschwitz** The Production Team (BBC/BBC Two)
Flaherty Award For Single Documentary **Make Me Normal** Brian Hill, Zac Beattie, Jonathan Smith (Century Films/Channel 4)
Features **The Apprentice** Dan Adamson, Tanya Shaw, Peter Moore (Mark Burnett Productions/Talkback/BBC Two)
Sport **The Ashes: England v Australia** The Production Team (Sunset & Vine/Channel 4)
News Coverage **BBC Ten O'Clock News: 7th July 2005 – London Bombs** The Production Team (BBC News/BBC One)
Current Affairs **Dispatches: Beslan** Eamonn Matthews, Kevin Sim (Mentorn Oxford/Channel 4)
Interactivity **Coast** The Production Team (BBC/BBC Two)
Low Grade Award For Entertainment Programme **The X Factor** The Production Team (Talkback Thames In Association With SYCO TV/ITV1)
Situation Comedy **The Thick Of It** The Production Team (BBC Comedy/BBC Four)
Comedy Programme Or Series **Help** Paul Whitehouse, Chris Langham, Jane Berthoud, Declan Lowney (BBC Comedy/BBC Two)
Pioneer Audience Award For Best Programme Of 2005 **Doctor Who**

The British Academy Television Craft Awards 19 May 2006

Special Award **Eileen Diss**
Interactive Innovation **BBC Open Earth Archive**
Break-Through Talent *sponsored by HBO Films* **Lee Phillips** *How To Start Your Own Country* (Leafstorm/BBC Two)
Costume Design **Bleak House** Andrea Galer (A BBC/WGBH Co-Production in association with Deep Indigo for BBC One)
Director *sponsored by Sony Pictures Television* **International** **Brian Percival** *Much Ado About Nothing* (BBC Drama Series & Serials/ BBC Drama Northern Ireland/BBC One)
Editing Factual **The Year London Blew Up: 1974** Paul Binns (Blast! Films/Channel 4)
Editing Fiction/Entertainment *sponsored by Pepper* **Post Production** **Bleak House** Paul Knight (A BBC/WGBH Co-Production in association with Deep Indigo for BBC One)
Make-Up & Hair Design **Help** Vanessa White, Neill Gorton (BBC Comedy/BBC Two)
New Media Developer **Lee Phillips, Julian Pearson, Patrick Cameron** *How To Start Your Own Country/ Citizen TV website* (Leafstorm/BBC Two/BBCi/www.citizensrequired.com)
Original Television Music *sponsored by Sebastian McLean International Ltd* **Elizabeth I** Rob Lane (Company Pictures/Channel 4)
Photography Factual **Tsunami: 7 Hours On Boxing Day** Paul Otter (Diverse Productions/BBC One)

Photography & Lighting Fiction/Entertainment **The Girl In The Cafe** Chris Seager (Tightrope Pictures/BBC One)
Production Design *sponsored by Men From Mars* **Bleak House** Simon Elliott (A BBC/WGBH Co-Production in association with Deep Indigo for BBC One)
Sound Factual **Tsunami: 7 Hours On Boxing Day** Ben Baird, Gregor Lyon, Brian Howell (Diverse Productions/BBC One)
Sound Fiction/Entertainment **Colditz** The Sound Team (Granada Drama & Comedy/ITV1)
Titles **Life In The Undergrowth** Mick Connaire (BBC Natural History Unit/BBC One)
Visual Effects **Hiroshima** Red Vision, Mike Tucker, Gareth Edwards (BBC Specialist Factual Science Department/BBC One)
Writer **Peter Kosminsky** *The Government Inspector* (Mentorn Productions/Channel 4)

The British Academy Awards

The Orange British Academy Film Awards

The Film Awards keep getting bigger and better. The most tangible symbol of this on the night was physical, in the form of a larger-than-ever red carpet area that took

Right: Actress nominee Ziyi Zhang meets the press at the Film Awards. *Memoirs Of A Geisha* went on to win three BAFTAs. Credit: © Greg Williams/Art + Commerce



stars on a tour of the gardens in Leicester Square and over a spectacular glass bridge before reaching the doors of the Odeon. The rain did nothing to dampen the celebratory mood of onlookers and guests. Up above the Odeon, five giant LED screens beamed clips of nominated movies, with sound, across the West End.

Five years ago, the show was seen only by a UK television audience. In 2006, the two-hour package was bought by 231 territories and principalities, from Abu Dhabi to Zimbabwe, making it the highest-selling exported UK programme in the last year. The host who continues to have the most was Stephen Fry, for the sixth consecutive year – an achievement in itself that will go down in the Academy's annals.

Joining Stephen was a stellar procession of presenters and nominees, including Lord Attenborough, Imelda Staunton, George Clooney, Ralph Fiennes, Rachel Weisz, Charlize Theron, Jude Law, Pierce Brosnan, Kristin Scott Thomas, Thandie Newton and Jake Gyllenhaal. The final pair listed were, of

Right: Reese Witherspoon, Actress in a Leading Role winner for her performance in *Walk The Line*. Credit: Twentieth Century Fox

course, receiving as well as giving: Thandie picked up the Actress in a Supporting Role BAFTA for her part in *Crash*, while Jake picked up the equivalent Actor Award for his role in *Brokeback Mountain*. The latter won the Film and Adapted Screenplay awards and its director, Ang Lee, received the David Lean Award for Direction for the second time, following *Crouching Tiger, Hidden Dragon* in 2001.

The Alexander Korda Award for the Outstanding British Film went to *Wallace & Gromit: Curse Of The Were-Rabbit*, while the Actress and Actor in a Leading Role BAFTAs were won by two memorable portrayals in biopics: Reese Witherspoon, for her performance as June Carter in *Walk The Line*, and Philip Seymour Hoffman, playing the lead in *Capote*. The Academy's Fellowship was awarded to David Puttnam, whose acceptance speech won a standing ovation.

Orange, sponsoring the Awards for the ninth year in succession, put its name to a new emerging talent prize. The Orange Rising Star Award, judged by a panel that included Sir Alan Parker and Cate Blanchett, went to James McAvoy.



It had been a long wait for the nominees. Their names had been announced five weeks earlier, in a live broadcast from 195 Piccadilly watched by millions live on BBC Breakfast and Sky. Members had voted in record

numbers using the Academy's online voting system. The Film Committee, encouraged by results in 2005, expanded chapter voting to cover eight categories with chapters of 80 members or more.

In the intervening weeks after the nominations announcement, a regional screening and Q&A programme sponsored by Orange, Cineworld and the *Daily Telegraph* took nominated films and their makers to 14 cities across the country. The *Telegraph* published a special BAFTAs edition of its Saturday magazine celebrating British talent. Posters on the sides of 100 London Buses and in 300 London Underground sites (courtesy of Viacom) made sure the event escaped no-one's notice in the capital.

A showpiece trailer, produced by Duncan Kenworthy and the wizards at Framestore and PPC, played on 1800 cinema screens for three weeks. It inserted the golden BAFTA into 14 classic movie scenes featuring pursuits and precious objects. The mask was seen being swiped by the Lavender Hill Mob, hanging from Frodo Baggins' neck in *The Lord Of The Rings*,

Right: Jubilant Carl Foreman Award winner Joe Wright celebrates backstage. Credit: © Greg Williams/Art + Commerce

in a memorable sequence that ended with the line, 'The Hunt Is On'. All services were given free, and gratefully received.

On the night itself, many of the British nominees and presenters, as well as those who had flown in from around the world, were treated to full styling, hair and skincare



services in our Styling Suites at Claridge's from Official Partners such as Nicky Clarke, Lancôme, *Esquire* and *Harper's Bazaar* magazines. Some fantastic photography by Greg Williams and others captured all the glamour, as well as the abundant backstage bonhomie.

Right: Gollum reaches for the BAFTA mask on Frodo's neck in the Film Awards trailer.



on top of the stack of gold bars in the back of the bus in *The Italian Job*, and in Indiana Jones' grasp in a South American temple at the start of *Raiders Of The Lost Ark*. The excerpts were then spliced together

The British Academy Television Awards sponsored by Pioneer

A few years ago, not even a certain time-travelling doctor could have foreseen the dramatic increase in competition for the Television Awards. This year, the highest ever number of entries, at 380, demonstrated the high regard in which the Awards continue to be held.

As with the Film Awards, the buzz about television's big night is growing. The nominations were announced six weeks before the ceremony, and speculation about who might come out on top started there

Left: Richard Dimbleby Award winner Jamie Oliver, whose *School Dinners* programme won the Factual Series BAFTA too.
Credit: Channel 4
Right: Actor winner Mark Rylance as Dr David Kelly in multi BAFTA-winning *The Government Inspector*.
Credit: Channel 4



and then. Viacom once again provided 100 bus sides and 300 London Underground poster sites to promote the Awards, and the Nominees' Party at the Landmark Hotel on 20 April drew its best ever attendance.

Grosvenor House once again provided the setting for the ceremony on 7 May, which was screened on ITV1 and ITV2 the following night. We welcomed back Davina McCall as host, and Pioneer as headline sponsor. The Pioneer Audience Award this year was for Best Programme of 2005, and the public voted on an award shortlist drawn up by a specially selected panel of TV experts. The winner was *Doctor Who* (presented onstage to co-star Billie Piper and a dalek), which also scooped the

BAFTA for Drama Series, while its writer, Russell T Davies, received the Dennis Potter Award.

The Audience Award wasn't the only one in which the public had played a critical part. The success of Factual Series Award winner *Jamie's School Dinners* was due in no small part to the popular clamour for better school food that it created, while the dramatic images shot by 7/7 tube train passengers on their mobile phones helped to gain the *BBC Ten O'Clock News* its award in the News Coverage category.

Ken Loach was the enormously popular recipient of the Academy's Fellowship, for



40 years of groundbreaking television and filmmaking since *Cathy Come Home*. *Bleak House*'s Anna Maxwell Martin won the Actress BAFTA, and the production won in the Drama Serial category. Other winners included Jonathan Ross, *The X Factor*, *EastEnders*, *The Apprentice*, *The Thick Of It* and Channel 4's drama, *The Government Inspector*. BBC Two's *Coast* picked up the first dedicated Interactive Award, for a programme or series which had been enriched by the interactivity offered by new media.

The British Academy Television Craft Awards

The Television Craft Awards are in danger of becoming a phenomenon. In their inaugural year they comprised a small ceremony at 195. Six years on, there was a packed house at the Dorchester, big name sponsors and no shortage of stars in attendance, helping to turn the spotlight on talent behind the camera for factual, fiction and entertainment productions.

Competition for the Craft Awards has become intense: the Awards attracted almost 800 entries for just 16 categories. This was

Left: The cast of *Bleak House*, which was nominated for 11 BAFTA Awards and won five.
Credit: BBC
Right: Double BAFTA-winner Lee Phillips of *How To Start Your Own Country*.
Credit: BBC



despite the introduction of modest entry fees, which raised funds for the event. The growth has helped to generate the most extensive media coverage to date, and recruit category sponsors. Sony Pictures Television International, Sebastian McLean and Pepper Post Production returned as sponsors and were joined this year by HBO and Men From Mars.

The show was hosted for the second year by Jon Culshaw, and presenters included Andy Serkis, Bill Nighy, Denis Lawson, Rufus Sewell, Kim Cattrall and Ashley Jensen. *Bleak House*, the BBC's showpiece adaptation, was nominated in eight categories and won three. Other winners included *Tsunami: Seven Hours On Boxing Day*, which

collected two BAFTAs for Sound and Photography, *Hiroshima*, with a BAFTA win for Visual Effects, and *Elizabeth I*, for Original Television Music. Eileen Diss, the production designer whose work on *Longitude* and *Jeeves And Wooster* won BAFTAs in 2000 and 1992 respectively, received this year's Special Award.

The Writer Award drew a heavyweight list of nominees, including Andrew Davies, Russell T Davies and Ricky Gervais, but it was Peter Kosminsky who won, in his debut as television screenwriter for *The Government Inspector*. The Director Award went to Brian Percival for *Much Ado About Nothing*.



There were three new Awards this year, and two of them were won by Lee Phillips, the man behind *How To Start Your Own Country*. Phillips picked up the Breakthrough Talent Award, created to recognise standout emerging talent in any of the Craft areas, and the New Media Developer Award, which allowed broadcasters and production companies to nominate individuals for outstanding work in any form of new media, such as web, mobile or red-button interactive television. The Interactive Innovation Award, dedicated to creators of new content watched and/or interacted with via a variety of platforms, was won by the BBC Open Earth Archive.

The British Academy Children's Film and Television Awards
in association with Time Warner

In the ten years since the first Children's Awards, the entertainment landscape of younger audiences has changed completely. In 1995, the Awards launched with just seven categories; in 2005, the number had almost doubled – a reflection of the new complexity and diversity of children's film and television.

Traditional media now compete with the internet, mobile phone services and electronic games, and responsible film and programme-makers have an ongoing battle on their hands to retain their audiences. Which makes the job of the Children's Awards, and the Academy's rewarding of excellence in the field, that much more important.

Time Warner was the new headline sponsor for the Awards, which took place on 27 November 2005 at the London Hilton. Emma Forbes hosted the event, which featured a 10th birthday clips package, put together by Marc Baker, looking back over

Right: Michaela Strachan, winner of the Presenter BAFTA for Michaela's Wild Challenge.
Credit: Five

Right: Animation winner, The Little Reindeer.
Credit: ITV

Myleene Klass, Nell McAndrew and surprise guest presenter Euan Blair.

The young viewing public got to have a say in the Awards, too, through the BAFTA Kids' Vote, which ran as a nationwide poll on both CBBC and CiTV. The top ten family films at the box office were promoted at free screenings at 20 Cineworld sites around the country. More



than 32,000 votes were cast in two weeks at both the CBBC and CiTV websites, and the film that came out on top was Tim Burton's magical remake of *Charlie And The Chocolate Factory*. Freddie Highmore (Charlie) was there to pick up the prize. Other winners included CiTV's *My Life As A Popat* and *The Little Reindeer*, CBBC's *Serious Arctic*, *Wipe Out* and *Smile*, and *Michaela's Wild Challenge* and *Rad: The Groms Tour America*, both on Five.



the Awards' formative years. Liberty X's performance of Shalamar's 'A Night To Remember' was another memorable moment for the 650 guests. Among those presenting the awards were Brian Cant,

In Development: The British Academy Video Games Awards

October 2006 will see the return of The British Academy Video Games Awards, on a scale that will confirm the games sector's elevation by the Academy to equal prominence with the film and television industries. Just as our Awards nights for

Right: *Indiana Jones 2007* (working title): in development for Playstation 3 and X-Box 360.
Credit: LucasArts

Right: *Gran Turismo HD*: in development for Playstation 3.
Credit: SCEE



Film and Television provide the standards by which everything in those industries is judged, the Video Games Awards will establish new global benchmarks for creativity and impact.

The move to introduce a higher-profile Video Games Awards follows one of the key recommendations of the Academy's Strategic Review. The craft and artistry behind this phenomenal growth industry must be recognised, both by the wider entertainment community and the public at large.

We have an opportunity – a responsibility too – to recognise video game creation as an art form of the moving image, rewarding excellence to the benefit of the industry's audience. And what an audience it is. In 2005, the games industry in the UK was worth £1.35 billion – almost 50% more than Brits spent on cinema tickets in the same period.

In the same way that the great and good of film were assembled by the

Academy in 1947 to provide their industry with leadership, we have brought together the cream of the video games industry in a brand new committee to guide the development of the new Awards. It includes senior representatives from Ubisoft, Sega, EA, SI Games, SCEE, Vivendi Universal Games, Eidos, Activision and Nintendo, and from the publishers' and developers' industry bodies, ELSPA and TIGA.

The strong backing we have enjoyed from major publishers, combined with the Academy's reputation and links with the wider entertainment industry, put the Awards in a unique position to earn gaming and game production the attention they deserve. The Awards night, on 5 October, will provide a glittering finale to the international London Games Festival, and benefit from the media interest in the festival's associated conferences and launches.

The 16 categories are being judged in two phases. The first involves selected industry members shortlisting titles released between 1 January and 31 December 2006; for further scrutiny in the second phase by the BAFTA juries, which will comprise



Academy members, industry creatives and games journalists.

They may be games, but we're taking them very seriously indeed.

Image: Our Media Partner, *Radio Times*, promoted the TV Awards by organising a star-studded group shot for the cover of the magazine. Credit: © Mark Harrison/Radio Times



England

Spring 2005 marked a step change in the Academy's presence across England, with the launch of BAFTA in the Regions, a programme of over 70 screenings and events throughout the country, in partnership with

Right: Mark Kermode, Stephen Woolley and Damien O'Donnell at the BAFTA Short Film Paradise event at Brief Encounters, Bristol. Credit: Tim Hughes



Regional Screen Agencies. The programme has allowed us to take our screenings and events further, to Academy members and the public in all eight English regions outside London and, in its first year, it has been an unqualified success.

Our work aims to extend the scope of the Academy's educational activity, by celebrating excellence and inspiring practitioners and other audiences, wherever they are. The screenings are generally previews and a special focus is given to bringing audiences productions they might not otherwise see. For example, we gave members of the Manchester Yemeni community a rare chance to see the feature *A New Day in Old Sana'a*, and to take part in a discussion afterwards with its British-Yemeni director, Bader Ben Hirsi.

We have also been taking lesser-seen BAFTA-winning and nominated productions out on the road. On the first night of the Kinofilm Festival in Manchester, we were able to screen all of this year's nominated short films and animated short films to a

packed house. The same animated short films enjoyed an outing in May at the Norwich International Animation Festival. And we have been able to stage more Q&A sessions with practitioners beyond the M25. Among these was a screening of the controversial documentary, *Unknown White Male*, which was followed by a lively Q&A with its director Rupert Murray in Newcastle and with producer Beadie Finzi in Bristol. Dominic Savage, Steve Coogan, Ray Winstone, Shirley Henderson and Paul Abbott also took part in Q&As around the country following film and television screenings.

Our work with festivals around the UK included events such as Stephen Woolley's interview with Mark Kermode at Bristol's Brief Encounters Festival, a talk with Jeremy Isaacs on his TV career at the Bristol Festival of Ideas and a keynote address by Julian Fellowes at the first International Screenwriters Festival. Some events responded to regional research among members. An example was Meet The Agents, in association with South West Screen, which gave local writers and directors the chance to pair-up with agents from the capital. The coming year will see us building on this great start.

BAFTA Scotland

All year round, BAFTA Scotland offers its members, mainly in Glasgow and Edinburgh, a great service with around 70 preview screenings a year at Cineworld Cinemas. But the two highlights of the year are the BAFTA Scotland Interview at the Edinburgh International Film Festival in August and the now annual BAFTA Scotland Awards, which recognised film, television, interactive media and new talent at Glasgow's Radisson SAS Hotel in November.

This year's interview featured Festival Director Shane Danielson in conversation with Working Title co-founder Tim Bevan.

For the predominantly young festival audience it was both a treat and an education to have the big-time producer of films such as *My Beautiful Laundrette* and *Bridget Jones's Diary* willing to freely impart so much knowledge.

The switch in 2004 to an annual awards event has received a wholesale

Right: Glasgow-born producer Iain Smith receives Scotland's Orange Award for Outstanding Achievement in Film. Credit: David Gordon



thumbs-up from the Scottish industry and membership. This year, the number of television entries increased significantly and included a high proportion of networked programmes. There was an especially strong

Left: Laura Fraser with Chris O'Dowd, Best Actor winner at the BAFTA Scotland Awards for his role in *Festival*. Credit: David Gordon
Right: The multiple BAFTA Award-winning team behind *Doctor Who* at the BAFTA Cymru Awards. Credit: Huw John



showing in the categories of documentary and current affairs.

Among the winning productions were *Sea Of Souls* and *Location, Location, Location*. The Best Film and Best Screenplay awards

went to *On A Clear Day*, starring Peter Mullan and Brenda Blethyn, while *Festival's* Annie Griffin and Chris O'Dowd won Best Director and Best Actor. Iain Smith, BAFTA-winning producer of *Local Hero*, *The Killing Fields* and *The Mission*, received the Orange Award for Outstanding Achievement in Film.

BAFTA Cymru

The BAFTA Cymru Awards drew an audience of 1000 to the Cardiff International Arena in April 2006, where *Doctor Who* dominated proceedings, taking five of the 31 awards, including Best Drama Series.

In addition, the lady herself was in attendance to present the Siân Phillips Award for an outstanding contribution by a Welsh man or woman to a feature film or network programme, which went to *Doctor Who's* writer-producer, Russell T Davies. The leads (Brian Hibbard and Helen Griffin) in the low-budget movie *Little White Lies* swept up the Best Actor and Best Actress Awards, and the one-off drama *Dad* won awards for Lucy Gannon (Best Screenwriter) and Venita



Gribble (Best Design). Writer and broadcaster John Humphrys was presented with the BAFTA Cymru Special Award. Sian Williams and Rhodri Williams co-hosted the evening, with Sian Reeves, Huw Edwards

and Duncan Kenworthy among the presenters.

Elsewhere in the calendar, BAFTA Cymru put on more than 40 members' screenings in Cardiff, staged a premiere and a politicians-on-film discussion at the Cardiff Screen Festival, contributed a masterclass in

Left: Screenwriter Andrew Davies conducts a masterclass at the Ffresh Festival in Aberystwyth. Right: Dame Elizabeth Taylor meets an enthusiastic press at BAFTA/LA's Britannia Awards. Credit: Berliner Photography



literary adaptation with Andrew Davies to the Ffresh Student Moving Image Festival, and brought Amma Asante to the Chapter Arts Centre for a screening of *A Way Of Life* and a Q&A with schoolchildren, as part of National Schools Film Week.

Right: Cate Blanchett, Britannia Award recipient Mike Newell and Johnny Depp in Los Angeles. Credit: Berliner Photography

BAFTA/LA

The West Coast affiliate of the Academy is flourishing, with a vibrant annual awards event and an outreach programme that can genuinely be said to have changed lives in Los Angeles.

The 2005 BAFTA/LA Cunard Britannia Awards took place in November at the Beverly Hilton Hotel in Beverly Hills. The awards honour the biggest names and highest achievers in the film business, and this year's recipients certainly fitted the bill. Dame Elizabeth Taylor was present to receive the Britannia Award for Artistic Excellence in International Entertainment. Mike Newell was presented with the John Schlesinger Britannia Award for Artistic

Excellence in Directing, and BAFTA founder Ronald Neame received the inaugural Cunard Britannia Award for Lifetime Contributions to International Film. Tom Cruise received the Stanley Kubrick Britannia Award for Excellence in Film. Craig Ferguson was host, and presenters



included Dennis Hopper, Cate Blanchett, Jon Voight, Shirley Maclaine, Sir Anthony Hopkins and Johnny Depp.

Each year, BAFTA/LA hosts around 100 screenings and seminars. Its first seminar



at the American Film Market, *Gimme Shelter: Making Movies In The UK*, was a sell-out success. It also funds scholarships for British students to study at the UCLA School of Theater, Film and Television.

Right: George Clooney, CBS news anchor Dan Rather and BAFTA East Coast Chair Christina Thomas in New York. Credit: Jill Hawkins

Cunard became the Awards' first headline sponsor, signing a three-year agreement. Sponsorship of LA activity also grew substantially this year and has helped to support an active outreach programme. The crown of that programme is the Screening Room at Helen Keller Park. In 2005, BAFTA/LA was instrumental in turning a small concrete building in a south central LA park into an auditorium for the local community, equipped with digital projector, screen and seating, as well as computers for local youngsters.

What was unusual about this was that the park was at the centre of a turf war between ten rival gangs; in the 12 months prior to the opening, it had seen five fatal drive-by shootings. BAFTA/LA brought in films and talent for Q&A sessions, and local residents turned out in force. Since the movie-house arrived, the killings have stopped, the gangs have called a truce, and the project has been commended by the City, the County and the Sheriff's Department.

It's an amazing story. All it needs now is someone to make a film about it.

BAFTA East Coast

The Academy's East Coast affiliate continues to grow and gain strength. The focus this year has been on improving its management systems in order to help make membership of BAFTA the same the world over. To this end, several successful summit meetings were held with BAFTA London and BAFTA/LA, aimed at harmonising the policies and activities of the Academy's international affiliates. Ultimately, a more formal executive management will be needed to run BAFTA East Coast.

Away from the discussions, the satellite Film Awards event offered 300 members and guests their annual chance to meet, eat, drink and enjoy the live event feed from the Odeon Leicester Square. The Hudson

Theatre once again provided the opulent surroundings, and more sponsors than ever joined the party, including HBO, BBC America, VisitBritain, Lionsgate, Claridge's Miramax and Universal.

Remarkably, cast and crew from a wide selection of films had appeared before



packed members' screenings and Q&As in New York in the lead-up to the big night. The final event in the series, for example, featured stars from *Good Night, And Good Luck* in a lively evening's conversation with CBS newsman, Dan 'The Don' Rather.

There is one area of the Academy's activity that isn't in the spotlight. It's the one in which our members, industries and audiences get to tap into the knowledge, skills and experience of the talent in our ranks. And it's one that we want to develop.

'Education & Events' might sound like a convenient lumping together of two minor and unrelated areas of Academy activity. But it's actually nothing of the sort. In putting together our varied programmes of events, in London as well as in the Nations and Regions, education is the unifying theme.

Giving fellow professionals and members of the public the opportunity to learn from those in the creative vanguard in each of our three industries is central to our vision. It makes for an engaged, expert membership, helps to raise standards, and offers a very direct benefit to our audiences. Our screenings and Q&A sessions, workshops, lectures, masterclasses, tributes and members' events are all tailored to achieving one or more of those aims.

The Academy's core screening programme continued to highlight a mix of British and international productions eligible for our Awards, while two additional weekend events at 195 – the Premiere Japan 05 Film Festival in September and the Arab Cinema Weekend in March – responded to the growing appetite in the UK for world cinema. In putting the programme together, the priority is always to give BAFTA members and the public the chance to enjoy screenings, masterclasses and Q&As with leading lights in our industries.

Our events for aspiring film and television talent included a one-day Fiction Workshop that heard from screenwriters, rights lawyers and literary agents about the challenges of adapting books into screenplays. Our evening 'docudrama' event in January brought an expert panel together, including Ken Loach and writer Tony Grisoni, to discuss the convergence of drama and documentary.

Among the BAFTA Tribute events was a magical evening dedicated to Ossie Morris BSC, the 90-year-old cinematographer whose experiences and anecdotes from behind the lens enchanted a packed house for two and a half hours. An evening with Julie Andrews to mark the 40th anniversary of *The Sound Of Music* caused an unprecedented clamour for tickets and was broadcast ten times over the Christmas period by Sky Movies.

Other highlights included two unforgettable lectures. It was an honour – and something of a coup – to welcome Woody Allen for 2005's David Lean Lecture. The evening was the chance of a lifetime for around 300 members to see and hear, in person, a filmmaking legend. And for every member who couldn't attend there was a full print programme and transcript of the event in the post.

For the Annual Television Lecture this year, we shared an inspiring and insightful evening with writer Paul Abbott, one of the industry's most popular and successful creative voices.

It is our aim to make all of our events more accessible and enlightening, while keeping them just as entertaining. In the future, we will be filming more of our key events and making them available for download by anyone – member or non-member – from www.bafta.org. And our appointment of an Education Officer will lend a huge boost to our efforts to reach schoolchildren and students. Working with educational authorities and other industry bodies, we will create a framework to mobilise the expertise of our membership and inspire the BAFTA winners of the future.

By reaching more people in cinemas, schools and colleges, we aim to turn education about our industries into memorable events. And to make every event an education.

Right: Woody Allen gives the 2005 David Lean Lecture.
Credit: Marc Hoberman



Left: Sir Sydney Samuelson (l) and Duncan Kenworthy (r) flank Ossie Morris BSC at his well-deserved Tribute.
Credit: Rebekah Tolley
Right: Hilary Bevan Jones interviews screenwriter Paul Abbott after the Annual Television Lecture.
Credit: Helen Jones



Without funds, we are unable to achieve our charitable remit. The glitz, glamour and excitement of our Awards nights are major selling points for the Academy. And as anticipation of our big events intensifies and extends worldwide, sponsors and corporate partners have more reason than ever to get involved.

Let's take the one night of the year when the eyes of the world are on us: The Orange British Academy Film Awards. Coverage of this year's event was such that it really was the eyes of the world watching. The two-hour television package, produced by Endemol for the BBC, was bought by 231 territories and principalities worldwide. Press coverage – the overwhelming majority of it positive – continued its exponential rise of the last few years.

Sponsors and Official Partners like statistics like that. But what they really like is the mileage that the event has now: the build-up in the weeks beforehand, and all the attention it garners. The nominations announcement was broadcast live to the nation on BBC Breakfast and Sky. The tour of nominated films, sponsored by Orange, the *Daily Telegraph* and Cineworld, went to cities including London, Glasgow, Cardiff and Manchester. Press activity got underway earlier than ever, not least because of the

advance interest generated in industry publications by Official Partners such as Nicky Clarke, Lancôme and Audi. All partners enjoyed the event's high profile on the night.

Sponsorship of the Film Awards is growing year-on-year as a result of the extended life the event has taken on. Orange once again contributed hugely to the event in its ninth year as title sponsor. One of the biggest growth areas is the Official Partner programme itself. While some companies – including American Airlines, Audi, Lancôme and Taittinger – have supported the Awards for several years, the programme has been expanded dramatically, with the focus on our Style Suites in Claridge's. This year, around 50 presenters and nominees were dressed and buffed for the ceremony by experts from a number of prestige brands, including stylists provided by *Esquire* and *Harper's Bazaar*, and received a goody box of gifts from all our Official Partners.

We were delighted to welcome back Pioneer as headline sponsor for the Television Awards, and to offer our presenters and

netted £10,000 for the original maquette of Bob the Builder and £8000 for the Dark Knight's very own cowl from *Batman Begins*.

Left: Christina Ricci arrives at the Film Awards in an Audi. Credit: Helen Jones
Right: Daniel Craig in Casino Royale. A chance to spend the day with the film's composer David Arnold was one of our Screen Dreams auction lots. Credit: CASINO ROYALE © 2006 Danjaq, LLC and United Artists Corporation. All rights reserved.



nominees the services of an impressive array of Official Partners in our Style Suites at the Landmark Hotel in fashionable Marylebone. And, for the 10th Children's Film and Television Awards, Time Warner joined us as headline sponsor. Our corporate sponsorship programme is now almost at full capacity, and our Corporate Partners are enjoying the benefits of a venue that, following its refurbishment, is now coming into its own. We have been able to offer outstanding event packages for companies and their guests, such as a screening followed by a gourmet dinner, in the luxury of 195.

Fundraising

On the fundraising front, almost two-thirds of the 213 seats in the Princess Anne Theatre have been endowed. We've got some great names on them, including all four Beatles, Sir Alfred Hitchcock, Steven Spielberg, Dustin Hoffman, Sir Michael Caine, Sir Mick Jagger, and Bob and Harvey Weinstein.

No seats, but there have been plenty of unique lots in our auctions this year. The BAFTA section of Bonhams' Rock 'n' Roll and Film Memorabilia auction in November

For our Screen Dreams auction this June, we were partnered by Medicinema, an industry charity working with hospitals to provide cinemas for patients. This fantastic joint event drew an incredible response from the industry, who helped us tempt bidders with an amazing array of 'experiences money can't buy'. Up for grabs were Halle Berry's bikini from *Die Another Day*, two walk-on parts in the next Working Title movie, and packages for the Academy's Film and Television Awards in 2007 with a night in the Official Hotel, clothes and make-up by our Official Partners and a chauffeur car provided by Audi.

Not a bad line-up. And neither is our collection of sponsors, partners, associates and patrons. To all of them, we owe our sincerest thanks.

The Academy is sincerely grateful to the following significant donors* who have generously contributed to our vital fundraising initiatives to date:

Aardman	John Hurt CBE	Technicolor
Alan Whicker CBE	Jonathan Ross	The Mackintosh Foundation
Amanda Ross	Julia Short	The Really Useful Group
Andrew Davies	Kevin Price	The Satyajit Ray Foundation UK
Angus Deayton	Lee Lighting	The Walt Disney Company
Avid	Lewis Rudd	The Woolf Charitable Trust
Baker Tilly	Literary Estate of Roald Dahl	Tony Scott
Barry Norman	Lucasfilm	Twentieth Century Fox
BBC Television	Madonna Ciccone	United International Pictures
Bentley Productions	Mark Shivas	Variety Club of Great Britain
Blake Edwards	Martin Scorsese	Verve Pictures
British Board of Film Classification	Matthew Vaughn	Vicky Deigman
Bruce Forsyth OBE	Merchant Ivory	VUE Entertainment
California Tourism	Metro-Goldwyn-Mayer	Warner Bros. Pictures
Carnival Films	Michael Douglas	Working Title
Channel Four Television	& Catherine Zeta-Jones	Yoko Ono Lennon
Charlie Parsons	Michael Palin CBE	
Cosgrove Hall Films	Michael Parkinson CBE	*The Academy respects those wishing to remain anonymous.
Create TV & Film	Miramax	
Creative Technology	Momentum Pictures	
Daily Mail General Trust	MTV Networks Europe	Correct as at 2 May 2006
Dame Elizabeth Taylor DBE	Nigel Lythgoe	
Dame Judi Dench DBE	Olswang	
Dame Julie Andrews DBE	Orange	
Dame Maggie Smith DBE	Pathé	
Dame Thora Hird Charitable Trust	Patricia Hitchcock O'Connell	
Daniel Day-Lewis	Patricia Routledge CBE	
David Dimbleby	Patrick Stewart	
David Heyman	Paul and Heather McCartney	
David Joss Buckley	Paul O'Grady	
David Parfitt	Pedro Almodóvar	
Debbie Wiseman MBE	Peter Orton	
Deluxe Laboratories	Pinewood Shepperton Studios	
Derek Webster	Professor Phil Redmond	
Duncan Kenworthy OBE	Radio Times	
Dustin Hoffman	Red Bull – Jaguar	
E! Entertainment Television	Red Production Company	
Endemol	Richards Butler	
Entente Distribution	Ringo Starr MBE	
EON Productions	Rolls-Royce	
Family of George Harrison	Roman Polanski	
Film Finances	Ronnie Barker OBE	
Five	Royal Bank of Scotland	
George Clooney	Seventh Art Productions	
Graham Howe	Sheila Hancock	
Graham Norton	Sheila Hayman	
Grampian TV & Scottish TV	Sir Alan Parker	
Granada	Sir Ben Kingsley	
Granada International Archive	Sir Bob Hoskins	
Granada Ventures	Sir Cliff Richard OBE	
Guy East	Sir Elton John CBE	
Harvey Weinstein	Sir Michael Caine CBE	
Icon Film Distributors	Sir Mick Jagger	
Jack and Niki Cardiff	Sir Ridley Scott	
Janette Scott Rademaekers	Sir Tim Rice	
Jeremy Thomas	Stephen Fry	
JG Hogg Charitable Trust	Steven Soderbergh	
John Barry OBE	Tartan Film Distributors	

For the purposes of reporting, the BAFTA Group comprises The British Academy of Film and Television Arts (BAFTA), and its trading subsidiary BAFTA Management Limited (BML).

	2005 £'000	2004 £'000
Total incoming resources (including restricted funds of £464k; 2004: £795k)		
BAFTA	3,777	3,123
BML	5,178	3,967
Combined (incl. consolidation adjustment)	6,903	5,860
Surplus/(deficit) after tax (including restricted funds of (£145k); 2004: £57k)		
BAFTA	219	171
BML	(194)	30
Combined (incl. consolidation adjustment)	10	187
Cash/(overdraft)		
BAFTA	700	884
BML	(1,719)	(1382)
Combined	(1,019)	(498)
Capital and Reserves (including restricted funds of £102k; 2004: £246k)		
BAFTA	1,466	1,247
BML – deficit	(331)	(137)
Combined (incl. consolidation adjustments)	1,370	1,360

The financial information set out does not constitute the charity's statutory accounts for the year ended 31 December 2005. Statutory accounts for 2004 have been delivered to the Registrar of Companies and the Charity Commission and those for 2005 will be delivered after 6 June 2006. The auditors have reported on those accounts; their reports were unqualified and did not contain statements under Section 237 (2) or (3) of the Companies Act 1985.

These summarised financial statements may not contain sufficient information to allow for a full understanding of the financial affairs of The British Academy of Film and Television Arts. For further information, the full annual accounts, the independent auditors' report on those accounts and the Trustees' Annual Report should be consulted; copies of these can be obtained from the members-only area of the website or by writing to: Kevin Price, Company Secretary, BAFTA, 195 Piccadilly, London, W1J 9LN. It would help the Academy if such requests are accompanied by a stamped (82p) and self addressed A4 size envelope.

Auditors' Statement To The Members of The British Academy of Film & Television Arts

We have examined the summary financial statements which comprise the group financial summary, consolidated statement of financial activities, consolidated balance sheet and consolidated cash flow statement.

This report is made solely to the Charities' members, as a body, in accordance with Accounting and Reporting by Charities: a Statement of Recommended Practice 2005. Our audit work has been undertaken so that we might state to the Charities' members those matters we are required to state to them in an auditors' 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 Charity and the Charities' members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of members and auditors

The members are responsible for preparing the summary financial statements in accordance with the recommendations of Accounting and Reporting by Charities: a Statement of Recommended Practice. Our responsibility is to report to you our opinion on the consistency of the summary financial statements with the full financial statements and Members' Annual Report. We also read the other information contained in the summary annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summary financial statements.

Basis of opinion

We conducted our work having regard to Bulletin 1999/6 *The auditors' statement on the summary financial statement* and Practice Note 11 *The audit of charities* issued by the Auditing Practices Board for use in the United Kingdom.

Opinion

In our opinion, the summary financial statements are consistent with the full financial statements and the Members' Annual Report of The British Academy of Film and Television Arts for the year ended 31 December 2005.

Deloitte & Touche LLP

Chartered Accountants and Registered Auditors, London

6 June 2006

The British Academy of Film & Television Arts & subsidiary undertaking

Consolidated Statement of Financial Activities (incorporating an income and expenditure account)

	Unrestricted Funds 2005	Restricted Funds 2005	Total Funds 2005	Total Funds 2004
	£	£	£	(As restated*) £
For the year ended 31 December 2005				
Incoming Resources				
Incoming Resources From Generated Funds				
Voluntary income				
– Grants	–	50,000	50,000	–
– General donations:				
Raising the Roof	–	345,947	345,947	742,265
Gifts in Kind	147,398	33,520	180,918	–
– Core funding	77,000	–	77,000	90,404
	224,398	429,467	653,865	832,669
Activities for generating funds				
– Membership subscriptions	827,306	–	827,306	784,001
– Income from hiring	1,794,892	–	1,794,892	829,504
– Commercial sponsorship & broadcast fees	1,212,037	–	1,212,037	1,282,396
– Publishing	482,044	–	482,044	430,284
– Other commercial activities	151,162	–	151,162	124,303
	4,467,441	–	4,467,441	3,450,488
Investment income	21,548	9,192	30,740	27,791
Incoming Resources From Charitable Activities				
– Awards ceremonies	1,659,545	–	1,659,545	1,423,960
– Educational events	25,650	25,000	50,650	79,147
	1,685,195	25,000	1,710,195	1,503,107
Other Incoming Resources				
	40,357	–	40,357	45,789
Total Incoming Resources	6,438,939	463,659	6,902,598	5,859,844
Resources Expended				
Cost Of Generating Funds				
Costs of generating voluntary income:				
– Raising the Roof	–	84,902	84,902	81,215
Fundraising trading: costs of goods sold and other costs				
– Membership services	706,931	–	706,931	651,671
– Hiring	2,071,937	–	2,071,937	1,207,598
– Sponsorship & broadcast fees	127,681	–	127,681	159,023
– Publishing	392,588	–	392,588	430,005
– Other	40,894	–	40,894	32,222
– Exceptional – roof repair	–	451,006	451,006	617,501
	3,340,031	535,908	3,875,939	3,179,235
Charitable Activities				
– Awards ceremonies	2,299,891	–	2,299,891	1,834,697
– Educational events	561,417	22,299	583,716	572,891
	2,861,308	22,299	2,883,607	2,407,588
Governance Costs	83,050	50,000	133,050	85,965
Total Resources Expended	6,284,389	608,207	6,892,596	5,672,788
Net Income/(Expenditure) For The Year	154,550	(144,548)	10,002	187,056
Reconciliation of Funds				
Total funds brought forward	1,113,418	246,145	1,359,563	1,172,507
Total funds carried forward	1,267,968	101,597	1,369,565	1,359,563

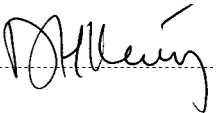
The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities.
*As a result of the implementation of SORP 2005, certain comparative figures have been restated. There is no effect on total funds or net incoming resources.

Consolidation and Company Balance Sheets

	Group 2005	Group 2004	Charity 2005	Charity 2004
	£	£	£	£
As at 31 December 2005				
Fixed Assets				
– Intangible assets	234,569	249,229	–	–
– Tangible assets	2,385,429	1,992,931	72,660	–
	2,619,998	2,242,160	72,660	–
Current Assets				
– Stocks	23,918	27,801	5,790	16,361
– Debtors	2,123,903	1,953,251	1,452,962	1,191,159
– Cash at bank and in hand	847,138	885,273	700,001	883,799
	2,994,959	2,866,325	2,158,753	2,091,319
Creditors: amounts falling due within one year	(4,245,392)	(3,748,922)	(765,739)	(844,179)
Net Current (Liabilities)/Assets	(1,250,433)	(882,597)	1,393,014	1,247,140
Total Assets Less Current Liabilities	1,369,565	1,359,563	1,465,674	1,247,140
Represented by:				
Funds				
– Unrestricted	1,267,968	1,113,418	1,364,077	1,000,995
– Restricted	101,597	246,145	101,597	246,145
	1,369,565	1,359,563	1,465,674	1,247,140

Approved by the Council of the Academy on 2 May 2006 and signed on its behalf by:

Duncan Kenworthy OBE Chairman of Council



Consolidated Cash Flow Statement

	2005	2004
	£	£
As at 31 December 2005		
Net cash flow from operating activities	327,573	281,303
Returns On Investments and Servicing of Finance		
– Interest received	21,547	27,791
– Interest paid	(73,057)	(11,439)
Taxation	131	(27,366)
Capital Expenditure		
– Purchase of tangible fixed assets	(797,321)	(1,345,834)
Cash Outflow Before Financing	(521,127)	(1,075,545)
Financing		
– Capital element of finance lease payments	–	(437)
Decrease In Cash In The Year	(521,127)	(1,075,982)

Reconciliation Of Net Cash Flow To Movement In Net Funds

	2005	2004
	£	£
Decrease in cash in the year	(521,127)	(1,075,982)
Finance lease repayments	–	437
Movement In Net Debt In The Year	(521,127)	(1,075,545)
Net (Debt)/Funds at 1 January 2005	(497,761)	577,784
Net Debt at 31 December 2005	(1,018,888)	(497,761)

By Popular Demand: Hospitality at 195

Our home can help us achieve our vision by doing more than earn its keep. After a post-refurbishment pause, 195 Piccadilly

Right: Diners at 195 enjoy the popular in-house Film Awards screening and dinner event. Credit: Wilde Fry



is certainly doing that, providing an outstanding experience for members and corporate guests, and generating funds to further the Academy's remit.

The facilities, environment, catering and service available must reach the same standards of excellence the Academy demands in every other area. What we now hear from members, the industry and our customers suggests those standards are being recognised.

Right: Nik Powell, Akbar Asif, Lord Attenborough and Mrs Asif enjoy the NFTS charity screening of *Mughal-E-Azam* at 195. Credit: Liam Iandoli

It wasn't always the case. It takes a while after a major makeover for a building's new identity to become established. Customers don't take risks with venues that are shrouded in scaffolding. But, in 2006, 195 has made up for the quiet start by breaking its revenue targets, month after month. Hiring income in 2006 is expected to grow by up to 50% on 2005.

The boom in business is due to the popularity of our first floor facilities – the David Lean Room, Foyer Bar and adjoining exhibition space – for seminars, conferences, screenings and dinners. Repeat business is a vital part of the venue's success: several of our Corporate Partners, such as Deloitte and Orange, keep coming back having first sampled the hospitality as part of their partnership package.

The obvious benefit to BAFTA of a commercially successful headquarters is in the availability of funds to bring other parts of the building, such as the lift, up to the same standard. With these improvements, we can now offer partners and other industry bodies a complete experience at 195. Our fundraising events have attracted larger audiences and our members are discovering the value of a high quality, contemporary, private space in the West End.

Feedback about the Members' Bar and Restaurant, and the meeting rooms and facilities overlooking them has been tremendously positive. But we would like as many members as possible to make use of 195. The new non-smoking policy has made a difference, and extra members' events we have held there, such as the Chocolate Day for families during the Easter holiday, which featured a screening of *Charlie And The Chocolate Factory*, a chocolate tasting and buffet lunch, have helped to put 195



on the map with a new crowd.

Word-of-mouth is the only marketing tool for our members' facilities. Look out for many more special events in the next 12 months. And spread the word about 195!

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