Are you just watching, or learning?
The art forms of the moving image have never meant so much to so many.

How were you first inspired? By a thrilling piece of dialogue? A moving portrayal? A directorial masterstroke? A faultless evocation of time and place?

Inspiration comes in many forms. As practitioners in the art forms of the moving image, we can find it easily in the work of our peers and predecessors. Many of those works will enthuse and inspire our audiences, of course. But there is much more we can all offer – every single one of us.

By engaging the public in other ways – in talks, lectures, Q&As, festivals, workshops and masterclasses – we enhance the understanding and the enjoyment of our art forms. That’s the very real public benefit that this Academy can deliver.

Our new Learning & Events strategy promises inspiration for thousands – perhaps millions. The partnerships, pilot projects, learning programmes and broadcasts that we’ve been developing will bring insights and enjoyment to these audiences. At live events and online, through webcasts and archive material, we’re opening doors to directing, producing, performing, designing and every kind of craft.

We all have inspiration to offer. So pass it on.
Inspiration is what the Academy aims to deliver. And today we’re delivering more of what we believe to be inspiring, to more people, through more channels than ever before.

We have our events: lectures, workshops, masterclasses, Q&As and screenings. We have a hugely enhanced website, allowing online access to event highlights for thousands. We have our publications. And, of course, we have our annual awards ceremonies, which attract worldwide attention for the achievements they celebrate.

We are constantly striving to raise both the quality and quantity of these activities. This review hopefully conveys the quality of what we’re doing. To quantify it, we have devised a range of key performance indicators that offer a genuine reflection of how much we’re doing to deliver inspiration. On the following two pages we present our KPIs for 2007, alongside comparable figures for 2006 (where available) and targets for 2008.

We hope you’ll agree that the numbers are encouraging. For the other part of the story, read on.

### Our aims

**Learning & Events**

To develop our first formal learning strategy, focusing on strategic partnerships, for reaching a wider public and industry audience

**Membership**

To make greater use of the wealth of talent within our membership

### How we performed

1. **Our Learning & Events strategy was completed and approved.** It is based on reaching UK target groups by working with partner institutions, engaging the membership in the learning process and using our online resources to maximum effect.

2. Across the UK, we staged 10% more BAFTA events and 30% more screenings than in 2006.

3. More than 24,000 people attended our events, which spanned: a celebratory weekend of Mexican cinema; the David Lean Lecture; the first Annual Video Games Lecture; a series of events at Latitude Festival; and the *Life In Pictures* series.

4. Thousands of people gained access to these and other events highlights via online webcasts.

### In numbers:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008 (target)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Events staged</td>
<td>102</td>
<td>113</td>
<td>120</td>
</tr>
<tr>
<td>Screenings held</td>
<td>273</td>
<td>355</td>
<td>360</td>
</tr>
<tr>
<td>Partner institutions</td>
<td>30</td>
<td>24</td>
<td>30</td>
</tr>
<tr>
<td>People reached</td>
<td>21,596</td>
<td>21,575</td>
<td>25,000</td>
</tr>
</tbody>
</table>

1. As part of our drive to develop the most expert and engaged membership, all sector committees reviewed their membership criteria. We continue to explore changes to our structure to allow us to invite even more high-calibre members into the Academy.

2. We continued to improve our dialogue with members through Chairman’s surgeries, email and better communication channels.

3. We saw a rise in the number of members standing in the 2007 Sector Committee and Council elections.

---

Left: Wii Sports performed exceptionally well at the Video Games Awards, taking home six BAFTAs. Credit: Courtesy of Nintendo
Our aims

Archives & Publishing
To enrich the Archive to the Academy’s best advantage, and re-invent BAFTA online

Relationships with Broadcasters
To take more creative ownership of our broadcasts, with new programmes across multiple channels

Financial Stability
To consolidate our good financial position to allow increased spending on charitable purposes

How we performed

1. With funding from the David Lean BAFTA Foundation, we launched the Archive Digitisation project, with a view to online access from mid-2008
2. We relaunched the BAFTA website with a new booking system, webcasts, a new online events calendar, and saw an immediate growth in online traffic
3. We appointed a new web partner and our first full-time Web Editor

In numbers:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008 (target)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unique visitors to the BAFTA website</td>
<td>508,450</td>
<td>516,339</td>
<td>750,000</td>
</tr>
<tr>
<td>BAFTA publications</td>
<td>22</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>BAFTA publications’ distribution reach</td>
<td>93,300</td>
<td>104,030</td>
<td>110,000</td>
</tr>
</tbody>
</table>

1. We established C4 as our partner for Video Games, and entered negotiations for a longer-term relationship with the BBC for the Film and TV Awards broadcasts. All three broadcasts were co-productions
2. Happy Birthday BAFTA was our first new TV commission, jointly produced with ITV Productions

In numbers:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008 (target)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total viewers reached by all BAFTA television broadcasts</td>
<td>7.38m</td>
<td>12.69m</td>
<td>9.0m</td>
</tr>
</tbody>
</table>

1. We reported a net contribution in excess of £400k – a financially successful year
2. Financial highlights included: securing our first single headline sponsor for the Video Games Awards; re-signing Orange as ongoing Film Awards sponsor. BAFTA Scotland also secured Lloyds TSB Scotland as its ongoing Awards sponsor
3. The Corporate Partnership programme was relaunched with encouraging initial results

In numbers:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008 (target)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total income from the BAFTA Group</td>
<td>749k</td>
<td>831k</td>
<td>850k</td>
</tr>
<tr>
<td>Total charitable expenditure</td>
<td>377k</td>
<td>421k</td>
<td>430k</td>
</tr>
</tbody>
</table>

Top right: Legendary television performer Bruce Forsyth graciously accepts his Academy Fellowship.
Credit: Charlie Gray

Objectives in 2008

Our main activity objectives for 2008 are:

— To produce seven world-class awards ceremonies within agreed budgets
— To continue implementing the BAFTA Learning & Events strategy
— To deliver a wide-ranging, high-quality, sustainable events programme, focused on key audiences in London and with partners across England, Scotland and Wales
— To webcast at least 25 events from 195 Piccadilly and the English regions
— To begin digitising the BAFTA archive and place it on www.bafta.org
— To maintain the cap on membership numbers whilst making more spaces available for high-calibre new members
— To continue to extend the impact, interest and audience of www.bafta.org
— To deliver three first-class awards broadcasts, taking greater creative control of each, and produce new television programming through BAFTA Productions

Our other corporate objectives for 2008 include:

— To launch the Foundation Committee and a fundraising strategy aimed at ensuring the long-term financial stability of the Academy
— To improve the Academy’s environmental impact
— To work more closely with the American branches of the Academy
— To establish a buildings strategy for managing the countdown to the end of the current 195 Piccadilly lease in 2023.
“Where you’ll find fresh, vibrant, un-cliched stories is in people who haven’t written them yet.”

Jimmy McGovern (at BAFTA Writers: In Conversation)

The stories that haven’t been told yet. The scenes that haven’t been shot yet. The games that haven’t been dreamed of yet. These are the things that get us all out of bed in the morning. These are the things that keep our art forms alive.

This year, the Academy stepped up its Learning & Events programme. It is all about realising potential: of gifted people in schools, colleges and at the start of new careers to rejuvenate our industries; of the BAFTA membership to inspire and encourage those burgeoning talents; and, ultimately, by maintaining that flow of quality and innovation, it is about the potential to secure the well-being of our art forms, for the long-term benefit of our audiences.

The potential is there, it just has to be unlocked. And that’s what we’re doing, through events such as the one in Liverpool in March 2008 at which Jimmy McGovern was speaking. McGovern, together with two previously unknown writers commissioned by him to contribute episodes to the BAFTA-winning The Street, captivated his hometown audience with insights and anecdotes from one of the most innovative drama series of recent times. For writers and non-writers alike, his words were an inspiration.

The Academy’s new, sustainable learning programme builds on the tireless efforts of our Learning & Events committee, chaired by Krishnendu Majumdar, and staff to dramatically extend the reach of our events and partnerships. Having grown our audience, and reached parts of society and the country that had never before encountered BAFTA up close, the next step is to sharpen our focus and to seek out more concertedly the groups and individuals who would benefit most dramatically from the inspiration on hand.

A new strategy

In 2007, we appointed the Academy’s first Head of Learning & Events to develop and implement a new strategy, which has now been approved by the Board. Driving the strategy is a vision of what the Academy will ultimately deliver:

— A sustainable model of collaborative, creative learning and events
— Inspiration for audiences and support for their development
— A dynamic space at 195 Piccadilly in which ideas are generated, to be developed further in partner venues
— A programme for the development of cultural and visual literacy, hand-in-hand with industry growth and debate.

The strategy sets out how we’ll make this happen. In 2008, pilot projects are in development aimed at engaging BAFTA members, our industries, and four key public groups: 7–18 year olds, students, career starters, and diverse adult community groups.

We’ll be developing our use of 195 Piccadilly as a venue for learning events and extending our work at venues in London and in the regions by nurturing new and existing partnerships. Our marketing to those core
audiences will become more targeted. Once the pilot year is complete, the programme will be fine-tuned and long-term plans put in place.

The rebuilt, redesigned BAFTA website is playing a lead role in the strategy, bringing webcast highlights from Academy events, lectures and Q&A sessions to desktops and homes all over the UK. There will be other resources online too, supporting different strands in the programme, which include lectures, debates, industry workshops, families, festivals, schools and new talent.

Through live events and online activity, our aim is to dramatically increase access to the phenomenal expertise and experience in our ranks. We know that members and industry representatives are behind us; many have registered their interest in working with us, as mentors, speakers, workshop leaders or event co-producers, and we’ll be capitalising on this resource regularly in the future.

**Building on success**

The months gone by offer a sense of the new programme’s potential. Our BAFTA Families strand has cast a spell over young cinemagoers with talks from the likes of Wallace & Gromit DP Tristan Oliver (at 195 Piccadilly) and Harry Potter storyboard artist Temple Clark (at the Leeds Young People’s Festival). Cinéformation, a regular BAFTA in the Regions event, is a forum in Bristol for the city’s vibrant independent film and video-making community. Each month, Cinéformation spotlights a different craft with practical workshops, interviews, masterclasses and demonstrations. The past 12 months have seen sessions devoted to screenwriting, animation, music video production, wardrobe and make-up, as well as film publicity.

BAFTA in the Regions, run throughout England with the eight Regional Screen Agencies, has flourished. The number of screenings and events in the last 12 months has exceeded 200; the scope of the programme, though, is harder to convey. Since July 2007, it has encompassed the keynote speech by Namco’s acclaimed designer Keita Takahashi at Nottingham’s GameCity festival, a Satyajit Ray workshop in Bradford and a Life In Pictures event in Brighton with Mike Leigh.

Other memorable moments included the BAFTA/O2 opening night at Bite The Mango film festival, our first involvement with this Bradford-based event, and director Joe Wright’s return to Redcar – where several of Atonement’s key scenes had been shot – for a very special event that included a street party and screening for the hundreds of local extras that appeared in the BAFTA-winning movie.

Audiences at BAFTA headquarters, meanwhile, have been treated to occasions such as a four-day festival of Mexican cinema at 195 Piccadilly, the annual David Lean Lecture by David Lynch, the Truth Or Dare debate, which probed the limits of reality television, Life In Pictures evenings with Tilda Swinton, Alfonso Cuarón and the Coen Brothers, and the Video Games Lecture by legendary Sims creator Will Wright.

The inspiration has flowed freely among our Scottish and Welsh communities, too. Scottish Students on Screen, now staged by BAFTA Scotland at Glasgow’s Centre for Contemporary Arts, offers students an entire marketplace of some of the biggest names in the moving image
Learning & Events cont/d

industries from which to gather advice and insight. Scotland is now blessed with a number of centres of filmmaking excellence, and one of the highlights of the one-day festival’s packed timetable was a masterclass with producer Barry Mendel, whose credits include The Sixth Sense, *The Royal Tenenbaums* and *Munich*. In the evening, industry representatives were treated to a showcase of the country’s emerging talent at an awards ceremony in the concert hall of the Royal Scottish Academy of Music and Drama. For the young award-winners, it was an unforgettable night.

In Wales, a stream of close encounters with leading practitioners have brought young BAFTA Cymru members one step closer to the industry. There were sellout audiences for a season of masterclasses (in association with TAPS Cymru) featuring screenwriter Lucy Gannon (*Soldier, Soldier, Peak Practice*), television producers Mervyn Watson (*Dalziel And Pascoe, Casualty*) and Ruth Caleb (*Judge John Deed, Tomorrow La Scala!*), and a BAFTA Cymru-sponsored session with screenwriter Tim Firth (*Calendar Girls, Kinky Boots*) at the Ffresh moving image festival.

**In America**

On top of our burgeoning activity in the UK, our overseas affiliates in the US have enjoyed an eventful year of their own. BAFTA Los Angeles created a new scholarship for British film and television students at UCLA in 2007. Helen Keller Park remains a sanctuary from gang violence thanks to BAFTA/LA’s digital screening room, which has become a community stronghold and now regularly hosts mentoring events and pre-release screenings from major studios. The activity there is slowly building confidence in the area; the Park’s long-neglected public pool has also been restored and re-opened.

All BAFTA Nations and Regions offices receive fantastic support from the film community’s leading lights in staging screenings and Q&A sessions that continue to inspire and delight audiences. BAFTA East Coast in New York, for example, hosted more than 100 screenings with Q&As from many actors and crew members, including Daniel Day-Lewis, the cast of *No Country For Old Men*, Ang Lee, writer Diablo Cody and the cast of *Juno*, and many more. Another East Coast highlight was November’s event at Hunter College, at which Andrew Davies provided a fascinating and funny insight into the job of turning classic novels into fresh, contemporary television.

The stories that haven’t been written yet are out there. By mobilising the industry to inspire and nurture talent, our Learning & Events programme is helping to write them.
Clockwise from top left:
1. Armstrong & Miller recreated a classic Morecambe & Wise sketch as part of our Happy Birthday BAFTA broadcast. Credit: ITV Productions
2. Leading Actress winner Marion Cotillard (La Vie En Rose) signs autographs on the red carpet at the Orange British Academy Film Awards. Credit: Greg Williams/Art+Commerce
3. BAFTA winners Shane Meadows and Mark Herbert after a screening of This Is England at the Latitude Festival. Credit: Zoe Ryan
24 October 2007

The British Academy Video Games Awards in association with PC World

“This award... gives me a lot of pride for our industry, to see that we are getting recognition, that games are a culturally significant art form and can really have a positive benefit on society.”

*Will Wright, the Academy's inaugural Video Games Fellow*

With game-playing as popular a pursuit as watching television and movies, BAFTA – a standard-bearer for excellence recognised in every household – has taken the lead in establishing authoritative benchmarks for judging quality in the video games field.

The Video Games Awards continue to gain momentum, and the increase in participation by the industry in 2007 was dramatic. Across 13 categories, there were 1028 entries – a 66% increase on the previous year.

This was all the more remarkable given that entry fees had been introduced. In all, 54 companies entered 164 titles. Another vital indicator of the Awards' growing status was the acquisition of our first sole headline sponsor in PC World.

At the ceremony, hosted by Vic Reeves at an illuminated Battersea Evolution and televised on E4, Wii Sports dominated proceedings, winning in six categories. The game, which allows players to compete on virtual reality golf courses, bowling lanes and boxing rings, has got families up and down the UK picking up the remote to join in. The Academy's inaugural Games Fellowship was awarded to Will Wright, creator of The Sims and one of the industry's true pioneers.

25 November 2007

The British Academy Children's Awards in association with Electronic Arts

“There is no more important audience than children.”

*Mick Robertson, Children’s television producer and Special Award winner*

With original programming experiencing a crisis of funding, no field within the Academy’s remit is in greater need of support than children's television. In 2007, by renaming the Awards and uniting television, film, video games and interactive media under a broader, more powerful umbrella, the Academy generated significantly more interest and mobilised more support for the cause of children's TV.

The clearest demonstration of the abundance of talent in children's entertainment and learning was in the nominations. Among the winning productions on the night, hosted by Keith Chegwin, were Charlie And Lola, The Secret Show and The Slammer.

And the flow of talent shows no sign of drying up. Fourteen-year-old Rosalind Peters was the inaugural winner of the 'CBBC Me & My Movie' prize, in association with BAFTA, and hoped it would be “the first of many BAFTAs!” The competition, launched on Blue Peter in April 2007 and supported by CBBC’s website and roadshows, attracted nearly 200 entries from children across the UK.
10 February 2008
The Orange British Academy Film Awards

“It almost seems insulting to still be judging the BAFTAs as a stepping stone to the Oscar; it is clearly a world-class event in its own right.”

Screen International

With the Hollywood writers’ strike affecting key American awards ceremonies, US networks dispatched reporters and TV crews to London in unprecedented numbers to capture the red carpet excitement and glamour.

What they got in the bargain was an Awards ceremony, hosted by Jonathan Ross (at the Royal Opera House), of a quality to rival any in the world, rewarding excellence in filmmaking, as seen by the best in the business – the BAFTA membership.

Viewers around the globe saw a celebration of the dedication and creativity evident in films such as Atonement, Juno, This Is England and No Country For Old Men. They also witnessed a successful night for British performers and practitioners, from Daniel Day-Lewis and Tilda Swinton to writer Matt Greenhalgh and composer Christopher Gunning.

The regional cinema tour of nominated films visited 17 towns and cities, and there were over 200 entries in the Orange-sponsored 60 Seconds of Fame competition. On the night, the busy grandstand in Covent Garden Piazza gave excited fans the chance to chat with winners such as Anthony Hopkins and watch the Awards live on a big screen. At home, viewers interacted with the broadcast via their red buttons.

The interaction continued on the BAFTA website, where we offered new ways to explore the Awards. We made hundreds of new “friends” through social networking site Bebo, whilst a wealth of new content gave the BAFTA website a surge of hits with 750,000 page views, including 160,000 new visitors, in the two weeks either side of the ceremony.

20 April 2008
The British Academy Television Awards supported by Sky+

“This is as good as it gets.” Bruce Forsyth

This year’s ceremony, hosted by Graham Norton at the London Palladium, drew praise from all quarters for its organisation, production, presenters, pace and tone – not to mention the all-important results.

The event won extensive broadcast coverage on terrestrial and digital channels, plus eight national newspaper front covers. The audience for the two-hour BBC One broadcast averaged 5.6 million – up by 12% on 2007 and a 22% audience share – and peaked at 6.2 million. As its profile continues to rise, with it rises the standards by which the viewing audience judge what’s on their screens.

Among the most popular triumphs were Harry Hill’s TV Burp, which picked up two masks in the Entertainment Performance and Entertainment Programme categories, and the BBC’s hit comedy Gavin & Stacey, which took the Sky+ Audience Award and the Comedy Performance BAFTA for co-creator James Corden. A Fellowship for Bruce Forsyth, 50 years after he first appeared on Saturday Night At The London Palladium, went down a storm. The legendary entertainer was genuinely touched to receive a golden mask, and a rapturous standing ovation.

From top:
1. Atonement won two BAFTAs in 2008, including Best Film.
   Credit: Universal Pictures
2. Boy A won four BAFTAs, including one for actor Andrew Garfield.
   Credit: Channel 4
The British Academy Television Craft Awards

If proof were needed, this year’s Television Craft Awards showed that the best viewing is as much about performances behind the camera and their technical virtuosity, as it is about the performances in front of it.

A full-to-capacity event in the Dorchester Ballroom, hosted by Claudia Winkleman, saw Channel 4’s powerful drama Boy A claim three BAFTAs for Direction, Editing and Photography. BBC One collected two wins for Cranford in Sound and Production Design, whilst Morna Ferguson and Lorraine Glynn took home the Costume Design BAFTA for ITV’s My Boy Jack.

In the lead-up to the event, voting members were able to view and listen to all shortlisted programmes in the two Sound categories on the BAFTA website – a first for the Academy, and something we hope to develop in future. Three new interactive categories reflected the innovation in online programming and user-generated content, with the BBC’s iplayer and E4’s Skins among the winners.

The final award of the night, presented by the legendary Sir Bill Cotton, went to two true masters of their art – veteran comedy writing duo David Croft and Jimmy Perry – who received the Special Award.

Nations & Regions Awards

Each of the Academy’s annual awards ceremonies in Scotland, Wales and Los Angeles is a major calendar date, recognising emerging local talent and rewarding those that have gone on to international fame.

A glittering stage at the Hyatt Regency Century Plaza was the scene for the BAFTA/LA Cunard Britannia Awards on 1 November. Its honours went to Kate Winslet, Casino Royale director Martin Campbell, Denzel Washington and New Line Cinema’s founders Bob Shaye and Michael Lyne. Richard Curtis received the first BAFTA/LA Humanitarian Award for his tireless work in raising funds to ease suffering in Africa. As part of the BritWeek celebrations surrounding 50 years of the British Consul General’s official residence in Los Angeles, BAFTA/LA held a night to celebrate British comedy in May. Simon Pegg, Harry Hill and Billy Connolly were all honoured.

In Scotland, at Glasgow’s magnificent City Halls, 800 guests gathered for the Lloyds TSB BAFTA Scotland Awards on 18 November and saw the Last King Of Scotland win in several categories, including Best Film and Best Screenplay, before its star, James McAvoy, picked-up Best Actor. Thousands more were able to follow proceedings ‘live’ online for the first time. Among the other film winners was Glasgow-born composer Craig Armstrong, for Outstanding International Achievement, while TV winners included Rebus and Consenting Adults.

The 17th BAFTA Cymru Awards ceremony was a memorable one, taking over Cardiff’s spectacular Wales Millennium Centre on 27 April. Inside the WMC’s Donald Gordon Theatre, 1000 guests and 300 paying members of the public raised the roof for the winners, including Doctor Who (BBC Wales), The History Of Mr Polly (ITV Wales) and Green Bay’s Calon Gaeth (Small Country) for S4C. Ioan Gruffudd, TV’s Hornblower and star of the Fantastic Four movies, collected the Siân Phillips Award.

Clockwise from top left:
1. Denzel Washington was honoured at the BAFTA/LA Cunard Britannia Awards. Credit: Berliner Studios
2. Sophia Myles won the BAFTA Scotland Award for Best Actress in Hallam Foe. Credit: Neil Davidson
3. Actor Ioan Gruffudd received BAFTA Cymru’s Siân Phillips Award. Credit: Huw John
Financial stability and the successful delivery of our charitable remit go hand in hand. The surge in business at 195 towards the end of 2007 brought a welcome boost to the Academy’s bottom line, and our commercial partnership activities offered more good news.

On the Awards front, we secured our first single headline sponsor for Video Games in PC World, and extended our relationship with Orange, our Film title sponsor for the past ten years. We also welcomed Sky+ as headline sponsor for the Television Awards and continued our successful partnership with EA as Children’s Awards sponsor.

Our Awards Partnership programme continued to grow, in Film particularly. Escada and Aquascutum joined the list of prestigious brands in the Style Suites at our new Official Hotel, The Dorchester. The demand for involvement from a prestigious range of brands is testament to how these collaborations deliver value.

Interest in the Craft Awards also grew in 2008, with three new category sponsors in Munro Acoustics, mediacity:uk and Swarovski. Meanwhile, BAFTA Scotland made healthy progress, securing Lloyds TSB Scotland as its continuing Awards sponsor.

Having operated a range of year-round Corporate Partnership schemes that have generated valuable income streams for the Academy, we took the step of repackaging them to create a clearer, more tangible structure, with encouraging initial results. There are now four levels available:

— Corporate Partners, who enjoy the full range of hospitality-led benefits
— Corporate Associates, enjoying partnership rights but with a smaller range of benefits
— Corporate Supporters, who are either event sponsors, key suppliers to the Film or Television Awards or donors of products or services to the Academy; and
— Academy Supporters, including film industry companies and TV broadcasters.

A full list of corporate partners can be found on www.bafta.org.

Charities like clarity or, at least, their donors do. Now that we are making our charitable aims clearer, we are optimistic that more good financial news will follow.

For the purposes of reporting, the BAFTA Group comprises The British Academy of Film and Television Arts (BAFTA), and its trading subsidiaries BAFTA Management Limited (BML) and BAFTA Productions Limited (BPL). The financial information to follow is extracted from BAFTA’s (unaudited) financial statements.

<table>
<thead>
<tr>
<th>Total incoming resources</th>
<th>2007 £’000</th>
<th>2006 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(including restricted funds of £58k; 2006: £314k)</td>
<td></td>
<td></td>
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<tr>
<td>BAFTA</td>
<td>4,619</td>
<td>4,164</td>
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<tr>
<td>BML</td>
<td>6,454</td>
<td>6,112</td>
</tr>
<tr>
<td>BPL</td>
<td>633</td>
<td></td>
</tr>
<tr>
<td>Combined (incl. consolidation adjustment)</td>
<td>8,314</td>
<td>7,499</td>
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</table>

<table>
<thead>
<tr>
<th>Surplus/(deficit) after tax</th>
<th>2007 £’000</th>
<th>2006 £’000</th>
</tr>
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<tbody>
<tr>
<td>(including restricted funds of £34k; 2006: £252k)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAFTA</td>
<td>814</td>
<td>778</td>
</tr>
<tr>
<td>BML</td>
<td>(324)</td>
<td>(207)</td>
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<td>BPL</td>
<td>(68)</td>
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<td>Combined (incl. consolidation adjustment)</td>
<td>442</td>
<td>809</td>
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<tr>
<th>Cash</th>
<th>2007 £’000</th>
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<tbody>
<tr>
<td>BAFTA</td>
<td>1,510</td>
<td>1,594</td>
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<tr>
<td>BML</td>
<td>(694)</td>
<td>(1,200)</td>
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<tr>
<td>BPL</td>
<td>89</td>
<td></td>
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<tr>
<td>Combined</td>
<td>905</td>
<td>394</td>
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<table>
<thead>
<tr>
<th>Capital and Reserves</th>
<th>2007 £’000</th>
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<tr>
<td>(including restricted funds of £387k; 2006: £354k)</td>
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<tr>
<td>BAFTA</td>
<td>3,344</td>
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<td>BML</td>
<td>(861)</td>
<td>(537)</td>
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<td>BPL</td>
<td>(68)</td>
<td></td>
</tr>
<tr>
<td>Combined</td>
<td>2,620</td>
<td>2,179</td>
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</table>

The financial information set out does not constitute the charity’s statutory accounts for the year ended 31 December 2007. Statutory accounts for 2006 have been delivered to the Registrar of Companies and the Charity Commission and those for 2007 will be delivered following signature.

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 by writing to: Kevin Price, Company Secretary, BAFTA, 195 Piccadilly, London, W1J 9LN. It would help the Academy if such requests were accompanied by a stamped (46p) and self-addressed A4 size envelope.

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Left: The Lancôme team at work in the Dorchester Style Suites before the Film Awards.

Credit: Nick Harvey
**Consolidated Statement of Financial Activities**  
(Incorporating an income & expenditure account)

**Unrestricted Funds**  
**Restricted Funds**  
**Total Funds 2007**  
**Total Funds 2006**

**For the year ended 31 December 2007**

**Incoming Resources**

**Incoming Resources From Generated Funds**

- **Voluntary income**
  - Grants: 46,542
  - General donations:
    - Raising the Roof: 491
    - Gifts in Kind: 16,440
  - Fundraising & donations: 99,083
  - Gifts in Kind: 16,440
  
  **Total: 162,065**

**Activities for generating funds**

- **Membership subscriptions**: 1,019,975
- **Income from hiring**: 2,247,476
- **BAFTA Productions**: 632,916
- **Other commercial activities**: 125,750
- **Investment income**: 30,459

**Total: 4,026,117**

**Incoming Resources From Charitable Activities**

- **Awards ceremonies**: 3,949,033
- **Archive**: 83,360
- **Educational events**: 15,726

**Other Incoming Resources**: 61,662

**Total Incoming Resources: 8,255,662**

**Resources Expended**

**Cost Of Generating Funds**

- **Membership subscriptions**: 1,019,975
- **Membership services**: 746,703
- **Hiring**: 2,040,857
- **BAFTA Productions**: 654,081
- **Other commercial activities**: 83,532

**Total: 3,556,196**

**Charitable Activities**

- **Awards ceremonies**: 3,351,699
- **Archive**: 83,360
- **Educational events**: 2,040,857
- **BAFTA Productions**: 654,081
- **Other commercial activities**: 83,532

**Total: 4,712,435**

**Governance Costs**

- **Awards ceremonies**: 99,083
- **Archive**: 99,086
- **Educational events**: 227,879
- **BAFTA Productions**: 654,081
- **Other commercial activities**: 83,532

**Total: 1,102,433**

**Total Resources Expended: 7,847,717**

**Net Income For The Year: 407,945**

**Reconciliation of Funds**

- **Total funds brought forward: 1,825,432**
- **Total funds carried forward: 2,233,377**

---

**Consolidated & Charity Balance Sheets**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible assets</td>
<td>205,249</td>
<td>219,909</td>
<td></td>
<td>131,117</td>
</tr>
<tr>
<td>Tangible assets</td>
<td>2,417,184</td>
<td>2,332,689</td>
<td>471,026</td>
<td></td>
</tr>
<tr>
<td><strong>Total: 2,622,433</strong></td>
<td>2,552,598</td>
<td>571,026</td>
<td>131,117</td>
<td></td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>19,496</td>
<td>20,568</td>
<td>798</td>
<td>2,760</td>
</tr>
<tr>
<td>Debtors</td>
<td>1,824,384</td>
<td>1,974,767</td>
<td>2,178,954</td>
<td>1,773,538</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>1,790,453</td>
<td>2,032,517</td>
<td>1,510,098</td>
<td>1,994,026</td>
</tr>
<tr>
<td><strong>Total: 3,634,333</strong></td>
<td>4,027,852</td>
<td>3,689,580</td>
<td>3,370,324</td>
<td></td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due within one year</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total: 3,634,333</strong></td>
<td>4,027,852</td>
<td>3,689,580</td>
<td>3,370,324</td>
<td></td>
</tr>
<tr>
<td><strong>Net Current (Liabilities)/Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Assets Less Current Liabilities</strong></td>
<td>2,620,406</td>
<td>2,178,529</td>
<td>3,344,183</td>
<td>2,495,926</td>
</tr>
<tr>
<td><strong>Reconciled by:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Hilary Bevan Jones, Chairman of the Board**

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**Consolidated Cash Flow Statement**

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net cash flow from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return On Investments and Servicing of Finance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest received</td>
<td>30,459</td>
<td>30,698</td>
</tr>
<tr>
<td>Interest paid</td>
<td>(28,999)</td>
<td>(78,587)</td>
</tr>
<tr>
<td>Total</td>
<td>1,460</td>
<td>2,111</td>
</tr>
<tr>
<td><strong>Capital Expenditure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of tangible fixed assets</td>
<td>519,027</td>
<td>251,820</td>
</tr>
<tr>
<td>Proceeds on disposal of tangible fixed assets</td>
<td>945</td>
<td>6,444</td>
</tr>
<tr>
<td><strong>Increase in Cash in the year</strong></td>
<td>510,466</td>
<td>1,412,884</td>
</tr>
</tbody>
</table>

---

**Reconciliation Of Net Cash Flow To Movement In Net Funds**

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Debt at 1 January 2007</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Debt at 31 December 2007</td>
<td>393,996</td>
<td>1,018,883</td>
</tr>
<tr>
<td>Net Debt at 31 December 2007</td>
<td>(393,996)</td>
<td>(1,018,883)</td>
</tr>
<tr>
<td><strong>Net Funds at 31 December 2007</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Funds at 31 December 2007</td>
<td>904,462</td>
<td>393,996</td>
</tr>
</tbody>
</table>

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The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities.
195 Piccadilly is our home. It’s the setting for numerous Academy events, from screenings to lectures, interviews to masterclasses. And it’s a home-from-home for BAFTA members, where they can meet, network, relax, eat, watch a pre-release film screening with Q&A, attend an event or book a room for their own occasion.

An inspired redesign of the bar and restaurant last August by Nick Jones and the in-house design team at Soho House has been well received by our members. The transformation to a less formal, cosy but contemporary bar and dining room, married to fabulous food and genial stewardship, has generated a real buzz. Members have been returning in considerable number with friends, family and colleagues.

195 is much more than home, though. This year, room hire and associated spend alone generated close to £1 million for BAFTA to invest in its charitable activities. The building is our single largest source of income; for what we want to do as an Academy, it’s a lifeline. The increase in business in the bar and restaurant has added to the bottom line, and improvements to the Boardroom and the Princess Anne Theatre (including a pair of brand new Barco digital projectors) have also helped to keep bookings buoyant.

In addition to big corporate events such as conferences, AGMs and product launches, 195 is offering much more of what the public want: film screenings and themed events with a special BAFTA touch. A pre-release screening of the new Indiana Jones film with a jungle-themed reception, dinner parties with wine tastings, the live relay of the Film Awards with guests treated to a live band and a starring role on the front cover of Empire magazine… Whatever happens at 195, it’s always a little bit special.
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 learning 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 has developed a collaboration with all eight Regional Screen Agencies outside London which takes 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.

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