

Are you just watching, or learning?



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.

The art forms
of the moving
image have
never meant
so much
to so many.



From left to right:

1. Hilary Bevan Jones
Chairman
2. Amanda Berry
Chief Executive
3. Kevin Price
Chief Operating Officer

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

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 21,000 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: | 2006 | 2007 | 2008 (target) |
|----------------------|--------|--------|---------------|
| Events staged | 102 | 113 | 120 |
| Screenings held | 273 | 355 | 360 |
| Partner institutions | 30 | 24 | 30 |
| People reached | 21,596 | 21,575 | 25,000 |

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

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

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

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: | 2006 | 2007 | 2008 (target) |
|--|---------|---------|---------------|
| Unique visitors to the BAFTA website | 508,450 | 516,539 | 750,000 |
| BAFTA publications | 22 | 21 | 22 |
| BAFTA publications' distribution reach | 93,300 | 104,050 | 110,000 |

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

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: | 2006 | 2007 | 2008 (target) |
|--|-------|--------|---------------|
| Total viewers reached by all BAFTA television broadcasts | 7.38m | 12.69m | 9.0m |

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

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: | 2006 | 2007 | 2008 (target) |
|-----------------------------------|-------|-------|---------------|
| Total income from the BAFTA Group | 7499k | 8314k | 8500k |
| Total charitable expenditure | 3779k | 4214k | 4300k |

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

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-clichéd 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 dreamt 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

We inspire future practitioners with learning programmes and events.



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

Clockwise from top left:

1. *A Life In Pictures* with the Coen Brothers.

Credit: Marc Hoberman
2. Our Black to the Future weekend offered one of many forums for discussion and debate. Credit: James Kennedy

3. In conversation with the lively Meera Syal at 195.

Credit: Marc Hoberman
4. Juno writer Diablo Cody and star Ellen Page get dramatic at a BAFTA East Coast event. Credit: Jill Hawkins

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:

1. Carl Reiner, Morgan Freeman and Jack Nicholson share a joke at BAFTA/LA. Credit: Adrian Carr
2. Producer Barry Mendel at a Scottish Students on Screen masterclass. Credit: Alan Wylie
3. Screenwriter Tim Frith held a BAFTA-Cymru sponsored session at the Ffresh festival. Credit: Keith Morris



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*

23 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.

**BAFTA is here
to keep the art
forms of the
moving image
moving forward.**

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 Oscars; 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



11 May 2008

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 Lynne. 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*

4. Children's Awards Factual winner, *The Wrong Trainers*.

Credit: *Newsround/CBBC*

The British Academy Video Games Awards in association with PC World (23 October 2007)
Academy Fellowship
Will Wright

Action & Adventure
Crackdown (Xbox 360) – Development Team (Realtime Worlds/Microsoft Game Studios)

Artistic Achievement
Okami (PS2) – Atsushi Inaba (Clover (Capcom)/Capcom)

Best Game
BioShock (Xbox 360) – Development Team (2K Boston/2K Australia/2K Games)

Casual
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Gameplay
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Innovation
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Multiplayer
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Original Score
Okami (PS2) – Atsushi Inaba (Clover (Capcom)/Capcom)

Sports
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Story & Character
God Of War 2 (PS2) – Cory Barlog, David Jaffe, Marianne Krawczyk (SCE Santa Monica Studio/SCEE)

Strategy & Simulation
Wii Sports (Wii) – Development Team (Nintendo/Nintendo)

Technical Achievement
God Of War 2 (PS2) – Tim Moss, Christer Ericson (SCE Santa Monica Studio/SCEE)

Use of Audio
Crackdown (Xbox 360) – Development Team (Realtime Worlds/Microsoft Game Studios)

BAFTA Ones To Watch Award in association with Dare To Be Digital
Ragnarawk – Voodoo Boogy (Malcom Brown, Robert Clarke, Peter Carr, Lynne Robertson, Finlay Sutton)

The PC World Gamers Award Football Manager 2007 (PC) – (Sports Interactive/SEGA)

The British Academy Children's Awards in association with Electronic Arts (25 November 2007)

Special Award
Mick Robertson

Animation
The Secret Show – Christopher O'Hare, Tony Collingwood, Andrea Tran (Collingwood O'Hare Entertainment/CBeebies/CBBC)

Break-Through Talent
Charles Martin (Director) – My Life As A Popat

Channel of the Year
CBeebies

Drama
That Summer Day – Hannah Pescod, Jon East, Clive Bradley (Hat Trick Productions/CBBC)

Entertainment
The Slammer – Steve Ryde, Jeanette Goulbourn, John Payne (CBBC/CBBC)

Factual
The Wrong Trainers – Kez Margrie (CBBC/CBBC)

Feature Film
Happy Feet – George Miller, Bill Miller, Doug Mitchell (Kingdom Pictures/Warner Bros UK)

Independent Production
Company of the Year
Aardman

Interactive
The Secret Show (website) – Glynn Hayward, Dylan James, Tony Collingwood (Complete Control/BBC Worldwide/Collingwood O'Hare Entertainment)

International
SpongeBob Squarepants – Stephen Hillenburg, Alan Smart (United Plankton Pictures Inc for Nickelodeon/Nickelodeon UK)

Learning Primary
Espresso Education: Espresso Primary – Mike Spooner, David Summers (Espresso Education)

Learning Secondary
Recollections – Eyewitnesses Remember The Holocaust – Karen Pollock, Ian Wall, David Willing (Holocaust Educational Trust/JSC Shoah Foundation Institute for Visual History and Education/Film Education/Picture Production Company)

Pre-School Animation
Charlie And Lola – Claudia Lloyd, Kitty Taylor (Tiger Aspect Productions/CBeebies)

Pre-School Live Action
In The Night Garden – Anne Wood, Andrew Davenport, Dirk Campbell (Ragdoll Productions/CBeebies)

Presenter
Barney Harwood – Smile (Darrall Macqueen/CBBC)

Short Form
Nick Big Green Thing – Claire Norowzian, Akin Akinsiku, Sonia Ortiz Alcón (Nickelodeon UK & Foreign Office/Nickelodeon UK)

Video Game
Buzz! Junior: Jungle Party (PS2) – Dave Allsopp, Paul Johnson, Ivan Davies (Sony Computer Entertainment Europe/SCEE External Development Studio/Magenta Software)

Writer
Bridget Hurst – Charlie And Lola (Tiger Aspect Productions/CBeebies)

The BAFTA Kids' Vote in association with Electronic Arts
The Simpsons Movie

CBBC Me & My Movie, in association with BAFTA
The Unwelcome Stranger – Rosalind Peters (aged 14, Norfolk)

The Orange British Academy Film Awards (10 February 2008)

Academy Fellowship
Anthony Hopkins

Outstanding British Contribution to Cinema
Barry Wilkinson

Adapted Screenplay
The Diving Bell And The Butterfly – Ronald Harwood

Animated Film
Ratatouille – Brad Bird

Best British Film
This Is England – Mark Herbert/Shane Meadows

Best Film
Atonement – Tim Bevan/Eric Fellner/Paul Webster

The Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in their First Feature Film
Matt Greenhalgh (writer) – Control

Cinematography
No Country For Old Men – Roger Deakins

Costume Design
La Vie En Rose – Mariit Allen

Director
Joel Coen/ Ethan Coen – No Country For Old Men

Editing
The Bourne Ultimatum – Christopher Rouse

Film Not in the English Language
The Lives Of Others – Quirin Berg/Max Wiedemann/Florian Henckel von Donnersmarck

Leading Actor
Daniel Day-Lewis – There Will Be Blood

Leading Actress
Marion Cotillard – La Vie En Rose

Make Up & Hair
La Vie En Rose – Jan Archibald/Didier Lavergne

Music
La Vie En Rose – Christopher Gunning

Original Screenplay
Juno – Diablo Cody

Production Design
Atonement – Sarah Greenwood/Katie Spencer

Short Animation
The Pearce Sisters – Jo Allen/Luis Cook

Short Film
Dog Altogether – Diarmid Scrimshaw/Paddy Considine

Sound
The Bourne Ultimatum – Kirk Francis/Scott Millan/David Parker/Karen Baker Landers/Per Hallberg

Special Visual Effects
The Golden Compass – Michael Fink/Bill Westenhofer/Ben Morris/Trevor Wood

Supporting Actor
Javier Bardem – No Country For Old Men

Supporting Actress
Tilda Swinton – Michael Clayton

The Orange Rising Star Award
Shia LaBeouf

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

Academy Fellowship
Bruce Forsyth

Special Award
Paul Watson

Actor
Andrew Garfield – Boy A

Actress
Eileen Atkins – Cranford

Comedy Performance
James Corden – Gavin & Stacey

Comedy Programme
Fonejacker – Ed Tracy, Kayvan Novak, Helen Williams, Mario Stylianides (Channel 4/Hat Trick Productions Ltd)

Continuing Drama
Holby City – Production Team (BBC One/BBC Drama Productions)

Current Affairs
China's Stolen Children – A Dispatches Special – Jezza Neumann, Sky Zeh, Brian Woods, Kate Blewett (Channel 4/True Vision)

Drama Serial
Britz – Peter Kosminsky, David Aukin, Hal Vogel, Steve Clark-Hall (Channel 4/Daybreak Pictures)

Drama Series
The Street – Jimmy McGovern, Sita Williams, Terry McDonough, John Chapman (BBC One/Granada Productions)

Entertainment Performance
Harry Hill – Harry Hill's TV Burp

Entertainment Programme
Harry Hill's TV Burp – Spencer Millman, Peter Orton, Harry Hill (ITV1/Avalon Television Ltd)

Factual Series
The Tower: A Tale Of Two Cities – Simon Ford, Rachel Innes-Lumsden, Anthony Wonke, Ines Cavill (BBC One/BBC)

Features
Ramsay's Kitchen Nightmares – Production Team (Channel 4/Optom Television)

Interactivity
Spooks Interactive – Production Team (bbc.co.uk/spooks/Kudos Film And Television/Hoodlum Active)

International
Heroes – Tim Kring, Joe Pokaski, Paul Edwards, Dennis Hammer (BBC Two/SCI FI Channel/NBC Universal Television)

News Coverage
Sky News – Glasgow Airport Attack – Production Team (Sky News/Sky News)

Single Documentary
Lie Of The Land – Molly Dineen, Catherine Bailey, Justin Krish, Mark Frith (C4/RTO Pictures)

Single Drama
The Mark Of Cain – Tony Marchant, Nicola Shindler, Lynn Horsford, Marc Munden (Channel 4/Red Production Company)

Situation Comedy
Peep Show – Sam Bain, Jesse Armstrong, Robert Popper, Becky Martin (Channel 4/Objective Productions)

Specialist Factual
Andrew Marr's History Of Modern Britain – Andrew Marr, Chris Granlund, Tom Giles, Clive Edwards (BBC Two/BBC)

Sport
ITV F1: Canadian Grand Prix Live – Neil Duncanson, Gerard Lane, Kevin Chapman, Steve Aldous (ITV1/North One Television)

Sky+ Audience Award for the Programme of the Year
Gavin & Stacey

The British Academy Television Craft Awards (11 May 2008)

Special Award
David Croft and Jimmy Perry

Break-Through Talent sponsored by Media City:UK
Jezza Neumann (director) – China's Stolen Children – A Dispatches Special (Channel 4/True Vision)

Costume Design
Amy Roberts – Oliver Twist (BBC One/BBC Drama Productions/WGBH Boston)

Director Factual
Jezza Neumann – China's Stolen Children (Channel 4/True Vision)

Director Fiction/Entertainment sponsored by Sony Pictures Television International
John Crowley – Boy A (Channel 4/Cuba Pictures)

Editing Factual
Folko Boermans – Parallel Worlds, Parallel Lives (BBC Four/BBC Scotland)

Editing Fiction/Entertainment sponsored by Pepper Post Production
Lucia Zucchetti – Boy A (Channel 4/Cuba Pictures)

Interactive – Creative Contribution
Chloe Moss, Holly Hughes, Max Gogarty – Skins (E4/Company Pictures)

Interactive Innovation – Content
Nathan Mayfield, Thom Saunders, Anthony Mullins – Spooks Interactive (BBC/Kudos Film and Television/Hoodlum Active)

Interactive Innovation – Service/Platform
Tony Ageh, Anthony Rose, Ian Hunter – BBCiPlayer (BBC)

Make Up & Hair Design
Morna Ferguson, Lorraine Glynn – My Boy Jack (ITV1/Ecosse Films)

Original Television Music
Adrian Johnston – Capturing Mary (BBC Two/A Talkback Thames Production for BBC Films and HBO)

Photography Factual
Wayne Derrick – Tribe (Nenets) (BBC Two/BBC Wales/Discovery Channel)

Photography & Lighting Fiction/Entertainment sponsored by Hotcam
Rob Baird – Boy A (Channel 4/Cuba Pictures)

Production Design sponsored by Men-From-Mars
Donal Woods – Cranford (BBC One/BBC Drama Productions/WGBH Boston in association with Chestermead Ltd)

Sound Factual
Paul Paragon, Mike Hatch, Ben Baird – War Oratorio (More 4/Oxford Film & Television)

Sound Fiction/Entertainment sponsored by Munro Acoustics
Paul Hamblin, Graham Headicar, Andre Schmidt, Peter Brill – Cranford (BBC One/BBC Drama Productions/WGBH Boston in association with Chestermead Ltd)

Titles
Tal Rosner – Skins (E4/Company Pictures)

Visual Effects sponsored by Autodesk
Jellyfish Pictures – Fight For Life (BBC One/BBC)

Writer
Steven Moffatt – Doctor Who (Blink) (BBC One/BBC Wales)

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.

| | 2007 £'000 | 2006 £'000 |
|--|---------------|---------------|
| Total incoming resources | | |
| (including restricted funds of £58k; 2006: £314k) | | |
| BAFTA | 4,619 | 4,164 |
| BML | 6,454 | 6,112 |
| BPL | 633 | - |
| Combined (incl. consolidation adjustment) | 8,314 | 7,499 |
| Surplus/(deficit) after tax | | |
| (including restricted funds of £34k; 2006: £252k) | | |
| BAFTA | 814 | 778 |
| BML | (324) | (207) |
| BPL | (68) | - |
| Combined (incl. consolidation adjustment) | 442 | 809 |
| Cash | | |
| BAFTA | 1,510 | 1,594 |
| BML | (694) | (1,200) |
| BPL | 89 | - |
| Combined | 905 | 394 |
| Capital and Reserves | | |
| (including restricted funds of £387k; 2006: £354k) | | |
| BAFTA | 3,344 | 2,496 |
| BML | (861) | (537) |
| BPL | (68) | - |
| Combined (incl. consolidation adjustments) | 2,620 | 2,179 |

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.



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 2007 £ | Restricted Funds 2007 £ | 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 | 30,000 | 76,542 | 66,000 |
| General donations: | | | | |
| Raising the Roof | – | 491 | 491 | 276,577 |
| Fundraising & donations | 99,083 | – | 99,083 | – |
| Gifts in Kind | 16,440 | – | 16,440 | 95,489 |
| | 162,065 | 30,491 | 192,556 | 438,066 |
| Activities for generating funds | | | | |
| Membership subscriptions | 1,019,975 | – | 1,019,975 | 932,206 |
| Income from hiring | 2,247,476 | – | 2,247,476 | 2,383,980 |
| BAFTA Productions | 632,916 | – | 632,916 | – |
| Other commercial activities | 125,750 | – | 125,750 | 106,612 |
| | 4,026,117 | – | 4,026,117 | 3,422,798 |
| Investment income | | | | |
| | 30,459 | 7,550 | 38,009 | 37,962 |
| Incoming Resources From Charitable Activities | | | | |
| Awards ceremonies | 3,949,033 | – | 3,949,033 | 3,460,362 |
| Archive | – | – | – | – |
| Educational events | 26,326 | 20,000 | 46,326 | 86,260 |
| | 3,975,359 | 20,000 | 3,995,359 | 3,546,622 |
| Other Incoming Resources | | | | |
| | 61,662 | – | 61,662 | 53,276 |
| Total Incoming Resources | 8,255,662 | 58,041 | 8,313,703 | 7,498,724 |
| Resources Expended | | | | |
| Cost Of Generating Funds | | | | |
| Costs of generating voluntary income: | | | | |
| Grant | – | 2,340 | 2,340 | – |
| Raising the Roof | – | 321 | 321 | 31,442 |
| Fundraising & donations | 31,003 | – | 31,003 | – |
| Fundraising trading: costs of goods sold and other costs | | | | |
| Membership services | 746,703 | – | 746,703 | 726,367 |
| Hiring | 2,040,857 | – | 2,040,857 | 2,028,207 |
| BAFTA Productions | 654,081 | – | 654,081 | – |
| Other commercial activities | 83,552 | – | 83,552 | 33,506 |
| | 3,556,196 | 2,661 | 3,558,857 | 2,819,522 |
| Charitable Activities | | | | |
| Awards ceremonies | 3,351,699 | – | 3,351,699 | 3,071,410 |
| Archive | 83,360 | – | 83,360 | – |
| Educational events | 757,376 | 21,448 | 778,824 | 707,493 |
| | 4,192,435 | 21,448 | 4,213,883 | 3,778,903 |
| Governance Costs | | | | |
| | 99,086 | – | 99,086 | 91,335 |
| Total Resources Expended | 7,847,717 | 24,109 | 7,871,826 | 6,689,760 |
| Net Income For The Year | 407,945 | 33,932 | 441,877 | 808,964 |
| Reconciliation of Funds | | | | |
| Total funds brought forward | 1,825,432 | 353,097 | 2,178,529 | 1,369,565 |
| Total funds carried forward | 2,233,377 | 387,029 | 2,620,406 | 2,178,529 |

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

Consolidated & Charity Balance Sheets

| | Group 2007 £ | Group 2006 £ | Charity 2007 £ | Charity 2006 £ |
|---|--------------------|--------------------|----------------------|----------------------|
| As at 31 December 2007 | | | | |
| Fixed Assets | | | | |
| Intangible assets | 205,249 | 219,909 | – | – |
| Tangible assets | 2,417,184 | 2,332,689 | 571,026 | 131,117 |
| | 2,622,433 | 2,552,598 | 571,026 | 131,117 |
| Current Assets | | | | |
| Stocks | 19,696 | 20,568 | 798 | 2,760 |
| Debtors | 1,824,384 | 1,974,767 | 2,178,954 | 1,773,538 |
| Cash at bank and in hand | 1,790,453 | 2,032,517 | 1,510,098 | 1,594,026 |
| | 3,634,533 | 4,027,852 | 3,689,850 | 3,370,324 |
| Creditors: amounts falling due within one year | (3,636,560) | (4,401,921) | (916,693) | (1,005,515) |
| Net Current (Liabilities)/Assets | (2,027) | (374,069) | 2,773,157 | 2,364,809 |
| Total Assets Less Current Liabilities | 2,620,406 | 2,178,529 | 3,344,183 | 2,495,926 |
| Represented by: | | | | |
| Funds | | | | |
| Unrestricted | 2,233,377 | 1,825,432 | 2,957,154 | 2,142,829 |
| Restricted | 387,029 | 353,097 | 387,029 | 353,097 |
| | 2,620,406 | 2,178,529 | 3,344,183 | 2,495,926 |

Approved by the Board on 6 May 2008 and signed on its behalf by:

Hilary Bevan Jones, *Chairman of the Board*



Consolidated Cash Flow Statement

| | 2007 £ | 2006 £ |
|--|----------------|------------------|
| As at 31 December 2007 | | |
| Net cash flow from operating activities | 1,027,133 | 1,706,149 |
| Returns On Investments and Servicing of Finance | | |
| Interest received | 30,459 | 30,698 |
| Interest paid | (28,999) | (78,587) |
| | – | – |
| Taxation | | |
| Capital Expenditure | | |
| Purchase of tangible fixed assets | (519,072) | (251,820) |
| Proceeds on disposal of tangible fixed assets | 945 | 6,444 |
| Increase In Cash in the year | 510,466 | 1,412,884 |

Reconciliation Of Net Cash Flow To Movement In Net Funds

| | 2007 £ | 2006 £ |
|---|----------------|----------------|
| Movement In Net Debt In The Year | | |
| Net Debt at 1 January 2007 | 510,466 | 1,412,884 |
| | 393,996 | (1,018,888) |
| Net Funds at 31 December 2007 | 904,462 | 393,996 |

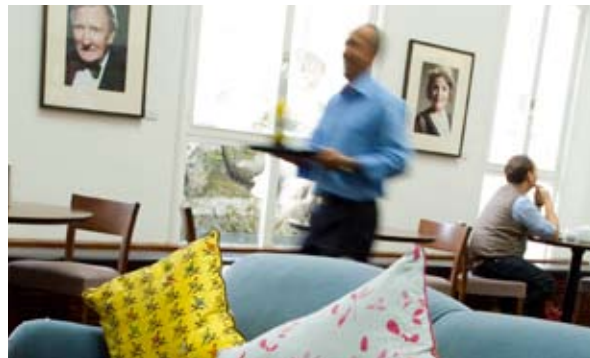
195 Piccadilly is our home. It's the setting for numerous Academy events, from screenings to lectures, interviews to masterclasses. And it's a home-from-home for BAFTA members, where they can meet, network, relax, eat, watch a pre-release film screening with Q&A, attend an event or book a room for their 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.



From top:

1. The makeover in our members' bar offers a more relaxed surrounding.

Credit: *Tricia de Courcy Ling*

2. HRH The Prince of Wales, in the Princess Anne Theatre, speaking at the Integrated Health Awards.

Credit: *Andy Hendry*

Officers of the Academy

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Deputy Chairman, Television
Finola Dwyer
Chairman, Film
Michael Harris
Paul Jackson
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Alison Owen
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Maggie Rodford
David Thompson

Elected Members of the Television Committee

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Peter Salmon
Julian Scott
Jocelyn Stevenson

Sue Thexton
John Willis

Elected Members of the Video Games Committee

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Paul Jackson
Ian Livingstone
Andy Nuttall
Martin Wright

Academy Staff

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Kevin Price
Lisa Prime
Peter Raymond
Pete Reynolds
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Louise Robertson
Sunita Shroff
Helen Slater
Kelly Smith
Eileen Soutter
Linda Stewart-Birch
Adam Tuck
Tricia Tuttle
Helen Wadsworth
Nick Williams

195 Piccadilly

Madani Begacimi
Jenny Bones
Driss Djillali
Rick Gustafson
Monica Kuszneruk
Kamel Lakari
Sean Lawson
Joe Levin
Graham Lloyd-Bennett
Anton Manganaro
Katie Nelson
Siôn Parry
Samantha Ratcliffe
Bogdan Starzec
Jan Starzec
Masik Wasik

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.

Company details

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 HOWARD SMITH
PAPER

