

# Review of the Year



Welcome to *BAFTA's Review of the Year 09/10* – a chance to go behind the scenes and see how we work.



## Executive Message

Like a BAFTA mask in the making, the Academy has endured a fair degree of heat this year... and emerged in better shape at the end of it.

Prince William's enthusiastic acceptance of the BAFTA Presidency in February was a great endorsement of our charitable role. His Royal Highness became our fifth President, succeeding Lord Attenborough, who has been tireless in his support of the Academy since becoming a member in 1959 and to whom we owe a great deal of thanks.

The presentation of the Fellowship to Shigeru Miyamoto, signaling the arrival of BAFTA's Video Games Awards as the premier global Video Games Awards ceremony was another highlight in our year.

Our theme for 2009/10 has been a year of Reviews. We've looked at our buildings, Awards, our branch network and publishing: each throwing up strategies which will shape our future as a strong, vibrant Academy and UK charity.

Most importantly, however, we have delivered all our charitable promises and exceeded many, despite the tough economic climate. The number of BAFTA learning events around the UK has risen substantially, and the increase in traffic on [bafta.org](http://bafta.org) is proof that more people than ever are sharing what we have to offer.

Our members have been fundamental in helping us bring opportunities to young people and career starters, in particular. And, although it may be less visible than the Awards ceremonies, it is perhaps this work which will inspire most to reach out for the BAFTA mask in future generations.



**David Parfitt**  
Chairman



**Amanda Berry**  
Chief Executive



**Kevin Price**  
Chief  
Operating  
Officer

*BAFTA: The leading independent charity, supporting, promoting and developing the art forms of the moving image.*

*Image – The mould of the iconic BAFTA mask.  
(BAFTA / Mark Hoberman)*





## A Year of Reviews

### Planning for the future

BAFTA is a byword for excellence. This has not come about by accident but through years of dedication from Academy staff and members in making our Awards and events the very best of their kind.

Nearly everything we do already meets the high standards we set ourselves. But as our activities and influence broaden and the BAFTA brand gains stature around the world, we constantly aim to improve what we do and how we do it.

Over the past 12 months we have conducted four fundamental reviews across our organisation. These follow the strategic review of five years ago, which yielded a fresh mission for the Academy and a renewed commitment to our charitable causes.

We have been focusing on three areas of great importance for BAFTA: our branches, representing BAFTA in Scotland, Wales and the US; our Awards, through which we recognise and reward excellence; and our building, 195 Piccadilly, which has been our home and the centre of our activity for more than 30 years.

*Image – (BAFTA/ Jamie Simonds)*



**Inside View —**  
Amanda Berry,  
BAFTA Chief Executive

We want to continue to develop and grow as an Academy, improving our international reach and bringing our charitable activities to a larger audience.



## A Year of Reviews

### The Branches Review

Over the past 25 years, BAFTA Scotland, BAFTA Cymru, BAFTA East Coast and BAFTA/LA have advanced the Academy's name and influence far beyond what has been possible from a single base in London. Each franchise has taken root and grown independently, through its own blend of events, membership activities and Awards.

What our latest review has revealed is a need for clarity and consistency in the Academy's relationship with its branches. Most importantly, in order for our charitable activities to have maximum impact, BAFTA should mean the same thing everywhere. If we convey the same values and standards wherever our name appears, we can strengthen our membership and standing, and take our charitable remit to a global audience.

Our programme to unify the Academy will help create a larger and more joined-up network of BAFTA members. We will have opportunities to stage more international events and learning initiatives, and to build stronger links between our three industries. The opportunities for global sponsorship and fundraising will increase, too, with extra benefits for our members.

*Image – Actor Anthony Mackie joins the line for the New York screening of *The Hurt Locker*. (BAFTA East Coast / Katie Taylor)*



**Inside View** —  
Christina Thomas,  
Chief Executive BAFTA  
in New York

We have produced more events this year, several in association with other organisations in our field. Applications are up and the rewards of membership are truly appreciated.



## A Year of Reviews

### **The Awards Review: Defining, refining**

A natural outcome of identifying the need for consistency and clarity across BAFTA has been to look at how we reward excellence. Our branches in LA, Scotland and Wales have each operated their own successful Awards for a number of years. A full-scale review offered the chance to assess best practice and refine where necessary.

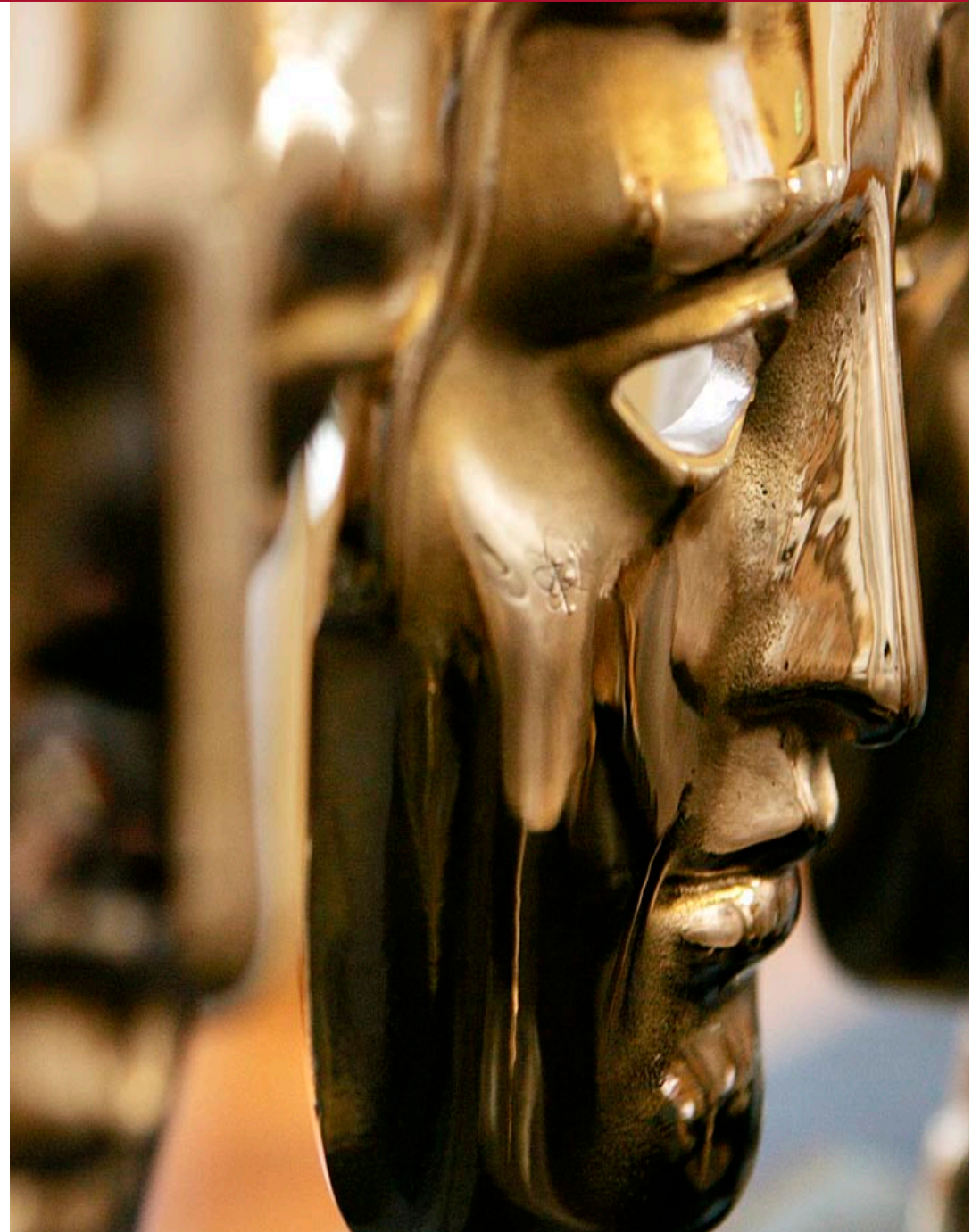
Working with our review partners Deloitte, we examined every aspect of our Awards systems, from the logistics of the entry and judging processes through category definitions and special awards to audiences and ceremonies, seeking out opportunities for improvements and flagging up issues we may need to be aware of in the long term.

As expected, no glaring deficiencies were uncovered. However, the review revealed a need to keep closer track of developments in communication technology and the consumption of media. In response, a new Technology Committee will monitor how these factors impact our Awards. We will also develop an Awards 'bible' that captures best practice in all our Awards processes.

The review also highlighted the need to establish unique qualifying criteria for the BAFTA Scotland and BAFTA Cymru Awards in order to clarify their role and place alongside the Film, Television and Video Games Awards.

The review process is ongoing so that our Awards maintain the standards our industries deserve.

*Image – (BAFTA / Mark Hoberman)*



## A Year of Reviews

### The Buildings Review: A moving matter?

195 Piccadilly is our home. We have been here for more than 30 years, a period that has seen the Academy develop and grow beyond recognition. The building is an intrinsic part of what we do: our main London venue for members', partners' and corporate events, and a vital generator of income that we can plough back into our charitable Learning & Events programme.

But 195 isn't ours, and in 13 years our lease on the property expires. Ideally, 195 would remain our home. But that may not be an option, and now is a good time to begin thinking seriously about all likely scenarios, and how we prepare for a possible move.

The Buildings Review has been looking at issues such as the pressure to redevelop property in the Piccadilly area, and the possible consequences for our section of this famous thoroughfare. Finding a new home to meet our needs would be a challenge and take time; how should we proceed? Could we lease another space? Could we, should we share space with another, like-minded institution?

Other issues include funding: how do we meet the costs of a move, which could run into millions of pounds? Whatever the outcome, we need to start raising a major capital sum to cover the costs, when they come. Nothing can be allowed to interrupt the work we do throughout the year in inspiring and rewarding excellence – even a move from 195.

*Image – The busy members bar at 195 Piccadilly. (BAFTA/ Ed Miller)*

**Inside View —**  
Kevin Price, Chief  
Operating Officer

195 Piccadilly is at the heart of the Academy and its security as our long term home, or an alternative with comparable prestige and facilities, will be a priority.





## 195 Piccadilly

### The place to be

195 Piccadilly continues to offer our members a convenient and stylish meeting place in the capital. It is also our principal London venue for screenings and other events. On most days, the bar and restaurant are buzzing with the conversation of members and their guests.

But 195 is more than a home or a West End base. In a successful partnership with the Capital Group, we have developed one of London's most in-demand corporate venues. Our facilities there generate the revenue we need to do our charitable work. And it all supports our core activity, of inspiring people to bring their talents to our industries for the future benefit of our audiences.

It is important to continue to improve those facilities to meet the demands of our customers. In the last 12 months, we have carried out a facelift of the entrance at 195. We have refurbished the staircase, and upgraded the world class projector in the Princess Anne Theatre to allow the screening of films in 3D – something we are frequently asked for.

We will carry on working hard to make 195 a green as well as a pleasant place. In October 2009, we signed up to The Guardian's 10:10 campaign, whose signatories are aiming to reduce their carbon emissions by 10% by the end of 2010. Our efforts to minimise 195's carbon footprint will build on the progress we have made across the organisation in recycling and waste reduction.

*Image – Entrance to BAFTA's Head Quarters at 195 Piccadilly. (BAFTA / Jamie Simonds)*

**Inside View —**  
Helen Kirwan,  
Head of Facilities

195 Piccadilly continues to be a uniquely exciting venue in the heart of the Capital, offering exceptional facilities, fantastic catering and first-class service.



## Key Performance Indicators 1

### Above and beyond

We didn't just do what we said we would in 2009; we went way beyond it on many measures of our performance, particularly in our core, rapidly expanding Learning & Events programme.

Our target number of events for 2009 was 150; we actually staged 218 events, 31% more than in 2008. There were big rises in the number of BAFTA events for career starters and in the area of video games. We also achieved a large increase – more than double our target – in the number of partner institutions that we worked with on those events. And we beat, by a large margin, our ambitious target for unique visitors to our website.

As the figures show, our commitment to the Academy's mission is stronger than ever. We are reaching more people in more places, with a greater diversity of events and media. And we're planning more of the same for 2010.

### Number of events staged

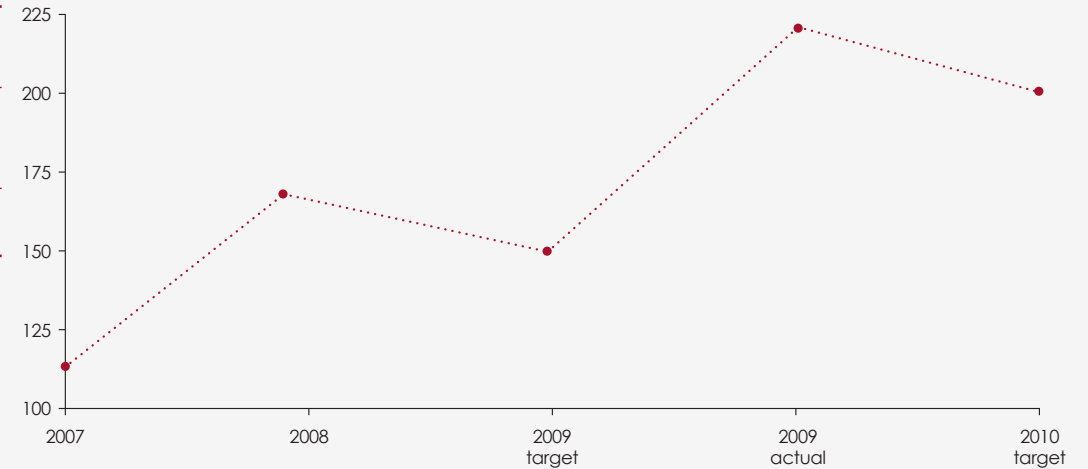
2007	2008	2009 target	2009 actual	2010 target
113	166	150	218	200

### Our objectives

- To re-state our commitment to career starters
- To strengthen our events programme outside London
- To increase our number of Video Games events

### What we achieved

- We staged 95 events for career starters
- Our number of events increased by 31%
- Nearly half (44%) of our events took place outside London
- We more than tripled the number of Video Games events, from 8 to 26



# 44%

of our events took place outside of London

# 31%

increase in the number of events



## Key Performance Indicators 2

### Number people reached through our events

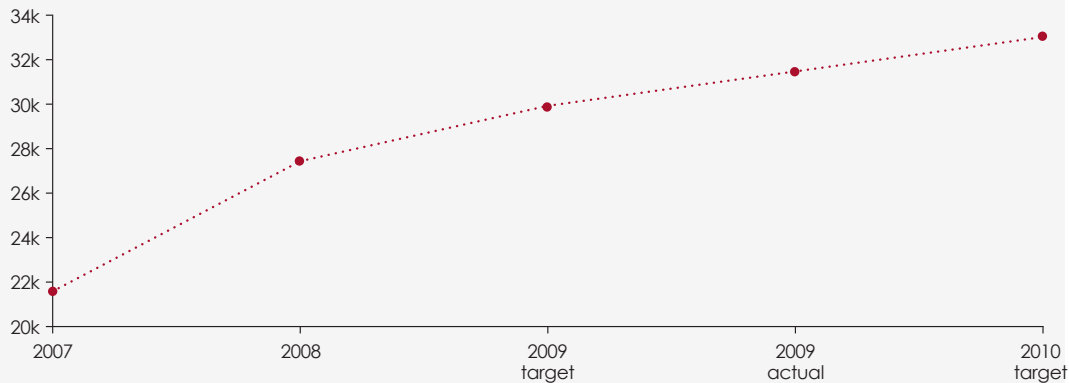
2007	2008	2009 target	2009 actual	2010 target
21,575	27,417	30,000	31,800	<b>33,000</b>

#### Our objectives

- To widen the reach of our programme
- To continue to develop the audience of career starters
- To increase the number of people accessing BAFTA's events online

#### What we achieved

- Our overall audience increased by 6%
- Our average attendance was up nearly 10% to 87%
- Between [bafta.org](http://bafta.org) and our YouTube channels, we reached a global audience of nearly 1.8million who viewed our event webcasts.



### Number of screenings held

2007	2008	2009 target	2009 actual	2010 target
355	332	325	257	<b>275</b>

#### Our objectives

- To increase our attendance figures
- To maintain the balance of genres within our film screenings programme, particularly foreign language films.

#### What we achieved

- Average attendance increased from 33.4% to 50.4% due to better marketing and closer monitoring and evaluation.
- Some films were only screened once to improve attendance, reflected in an overall increase of 17%. Despite fewer screenings, there was only a small drop in the number of films screened (from 183 to 165).
- We maintained the percentage of foreign films screened at 25%

### Number of institutions

2007	2008	2009 target	2009 actual	2010 target
24	66	50	106	<b>100</b>

#### Our objectives

- To establish new partnerships with venues both in and outside London
- To work strategically with partners to increase audiences, particularly of career starters
- To increase income through working closely with strategic partners

#### What we achieved

- We saw an increase in the number of partners, more than double the target
- We achieved 14,000 newsletter sign-ups through targeting partners

## Key Performance Indicators 3

### Number of unique visitors to the BAFTA website

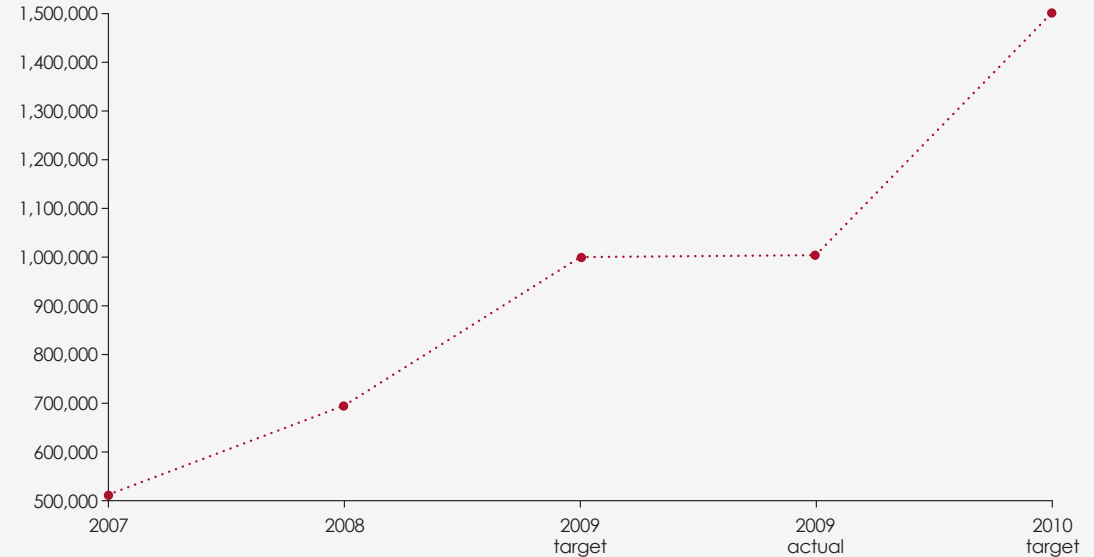
2007	2008	2009 target	2009 actual	2010 target
516,539	695,537	1,000,000	1,090,298	<b>1,500,000</b>

#### Our objectives

- To raise further awareness of our activities
- To target key audiences with specific content as part of our growing educational remit
- To add value to the BAFTA membership
- To create new online revenue streams for the charity

#### What we achieved

- We raised awareness of BAFTA and its activities through a 35% increase in unique visitors to [bafta.org](http://bafta.org)
- We targeted career starters with the launch of the Access All Areas sub-brand
- We reached young audiences through the BAFTA Kids Vote – over 425,000 votes were cast
- We offered greater value to the membership through the provision of new information and services to members online
- Our webcast views totalled nearly 1.8million across our online platforms.
- We brought greater value to our partners through online promotion and content sharing



# 35%

increase in unique visitors to [bafta.org](http://bafta.org)

# 425k

votes cast for the BAFTA Kids Vote





## Key Performance Indicators 4

### Number of young people reached through our competitions and initiatives

2007	2008	2009 target	2009 actual	2010 target
Unknown	179,670	Not set	426,320	<b>500,000</b>

#### Our objectives

- To improve the range and reach of activities for young people
- To enable more young people to access industry expertise through working with strategic partners

#### What we achieved

- The young people audience increased by 137%
- We continued partnerships with CBBC and BBC Learning, and forged new ones with Channel 4, Film Education, DePict and BBC Blast.

### Number of BAFTA publications

2007	2008	2009 target	2009 actual	2010 target
21	18	18	16	<b>10</b>

#### Our objectives

- To oversee introduction of in-house production on smaller publications
- To support our Awards and L&E activity with original, well-written and insightful material
- To support other BAFTA activity (e.g. Fundraising) as necessary

#### What we achieved

- Our first in-house productions of the David Lean Lecture brochure and the Douglas Slocombe tribute brochure for L&E
- Our first in-house production of the Children's Awards brochure
- Introduction of five separate covers for the Film Awards brochure, creating a collectable 'set'

### Total viewers reached by all BAFTA television broadcasts

2007	2008	2009 target	2009 actual	2010 target
12.69m	8.8m	8.5m	9.9m	<b>9m</b>

#### Our objectives

- To deliver two Awards broadcasts, taking greater creative control of each

#### What we achieved

- We delivered two first-class Awards broadcasts for our Film and Television Awards, and grew our audience to 9.9million viewers in the UK

### Total income from the BAFTA Group

2007	2008	2009 target	2009 actual	2010 target
£8314k	£8651k	£9000k	£9237k	<b>£9000k</b>

### Total charitable expenditure

2007	2008	2009 target	2009 actual	2010 target
£4214k	£4503k	£4500k	£4571k	<b>£4500k</b>

## Learning & Events 1

### Moving on

It has often been said that BAFTA means different things to different people: golden masks and red carpet ceremonies to the public, a base in Piccadilly to London members, a great venue to corporate guests and so on. What's often been missed is that all these things are about one thing: advancing the arts of the moving image.

Our Awards set standards for others to follow. Our facilities at 195 generate the revenue we need to work. And it all supports our core charitable activity, of inspiring people to bring their talents to our industries, for the future benefit of our audiences.

We deliver that inspiration through our Learning & Events programme. Every year that passes, the programme grows as we deliver more events, more opportunities to learn about our arts, in more places across the UK. Much of its success so far we owe to BAFTA members who have come forward to share their experience, insight and skill.

BAFTA is a charity, and its membership includes hundreds of practitioners at the top of their industries. To fulfill our charitable function, we need those members to play as full a part as they can in helping to deliver our services, and build on the great progress we are making.

In 2009, the number of events staged rose by 31%, from 166 to 218, or four every week, to which we drew a total audience of almost 32,000 people. We more than trebled our number of video games events and enjoyed a 17% increase in attendance at members screenings, thanks to improved marketing, more advanced booking and an increase in one-off screenings.

Even more pleasing was the fact that we almost doubled the number of partner organisations that we worked with to deliver these events (from 66 to 106), and established new, vital alliances with venues up and down the UK. In fact, almost half of all our events took place outside London. The good news for anyone who misses an event is that many are available to watch as webcasts in the Access All Areas section of [bafta.org](http://bafta.org), which over the last 12 months has become a treasure trove of material for students of film, television and video games.

*Image – BAFTA event: 'Make Your Own Show and Party' in which young people learnt about the making of film, TV and video games before putting their skills to the test at a party hosted by BAFTA and EA. (BAFTA / Ed Miller)*





## Learning & Events 2

### Starting careers

We continued to put enormous energy into our programme for career starters, supporting new and emerging talent who wish to forge a career in our industries and help them take their first steps. In 2009, we staged a total of 95 career starter events, where newcomers could meet, talk and connect with professionals, all across the UK.

The Short Sighted! sessions, for example, which bring together figures in the short film business to guide fellow filmmakers in getting their work distributed, are a great example of how an event that was a success in London can be just as powerful elsewhere. The series, run in partnership with Shooting People, has so far visited Newcastle, Liverpool, Jersey and Edinburgh, and helped hundreds of budding independent filmmakers.

For the BAFTA members that take part, our events are a chance to glimpse the freshest talent, as it emerges. The touring Microbudget Roadshow focused on low-budget filmmaking, with directors and producers sharing their experience of making a shoestring go a long, long way. We also held a day of 15-minute surgeries for young visitors to the Eurogamer fairs in Leeds and London to learn from games industry professionals.

We took twice-BAFTA-nominated actor, and now director, David Morrissey on tour for a series of Masterclasses around the country, with guests including fellow actors Adrian Dunbar, Helen Elizabeth and Vicky McClure. Other Masterclasses have featured Bill Nighy, Shane Meadows, and *Lost* production team, Damon Lindelof and Carlton Cuse. And the BAFTA Roccliffe New Writing Forums have branched out around the UK to provide a platform for aspiring British screenwriters.

*Image – Noel Fielding (as the Spirit of Jazz) and Jennifer Saunders (as Joan Collins) join BAFTA-winning make-up artist Christine Cant at her Life In Make-Up event. (BAFTA / Ed Miller)*

**Inside View —**  
Tim Hunter,  
Head of BAFTA  
Learning & Events

BAFTA's learning programme acts as a gateway to industry expertise for different public audiences – helping them to learn from some of the best minds in Film, TV and Video Games.



## Learning & Events 3

### Mentoring young people

Creative projects involving Film, Television and Video Games are proving to be a powerful means of improving the confidence and social skills of disadvantaged young people. After a successful pilot year helping 13-25-year-olds in London, the BAFTA Youth Mentoring Programme, run in partnership with Media Trust, has secured funding for a further 12 months from the RBS group and the Paul Hamlyn Foundation, allowing it to extend to other cities in the UK.

The pilot involved around 30 BAFTA members from a range of disciplines, supporting young people on media projects that tap into the members' own expertise and experience. Mentors are matched with existing youth projects and help participants develop transferable skills and gain confidence in their own abilities.

Participating organisations have included Equal People, which supports young people with learning difficulties, DNA Mix Young Fathers Project, Mediabox, a fund for youth-led media projects, Cricklewood Homeless Concern and LIVE Futures in Brixton, where producer Damian Jones was able to offer four participants work experience on his film, *Sex & Drugs & Rock & Roll*. Other mentors have included *Revolutionary Road* co-producer Pippa Harris, *Marple* writer Stewart Harcourt and award-winning documentary producer Caroline van den Brul.

In September, a special showcase event at 195 Piccadilly celebrated the remarkable achievements of the young people taking part by screening their short films and hearing about their experiences.

We've also helped young people access our members' expertise through competitions and other targeted initiatives, as well as through our partnership with Film Club, which brings filmmakers to schools around the country.

*Image – BAFTA Storyboard Workshop with Jay Clarke at London Film Day. (BAFTA / Ed Miller)*



**Inside View —**  
Basi Akpabio,  
BAFTA mentor

It was really powerful to meet young people who live just down the road but are living very different lives from me...one of the best things I've done all year!





## Learning & Events 4

### Tributes, lectures and live appearances

It has been another rich and varied year for BAFTA events at 195 Piccadilly and around the country.

'The Life In...' strand of events, which invites the very best creative talents in Film, TV and Video Games to discuss their careers in front of a live audience, continues to attract big audiences. The line-up of 'Life In Pictures' guests at 195 was impressive, including Terry Gilliam, Viggo Mortensen, Vincent Cassel, Quentin Tarantino, James Cameron and Mira Nair. Outside London, our guests included Michael Palin at Ely Cathedral and David Attenborough at the Brighton Dome.

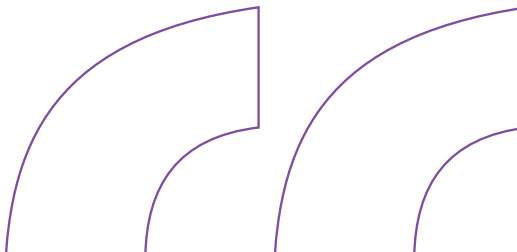
There were also our magical Stately Screenings at National Trust properties, the Monty Python reunion in New York and 'An Evening With...' events in which Kiefer Sutherland, film editor Pietro Scalia and comedy producer Caryn Mandabach offered absorbing insights into their respective careers and crafts.

Our Tributes celebrated the careers of pioneering animator Ray Harryhausen, master cinematographer Douglas Slocombe, television producer Betty Willingale and legendary film director, Lewis Gilbert.

Director Atom Egoyan was invited to deliver the David Lean lecture in October, and gave a fascinating insight into the motivations, inspirations and penetrating characterisations behind such acclaimed films as *Exotica*, *The Sweet Hereafter* and *Where The Truth Lies*.

The continued success of these events is thanks to the hard work, time and energy of every participant, member and guest involved.

*Image* – Visionary filmmaker and BAFTA Fellow Terry Gilliam discusses his Life in Pictures. (BAFTA / Ed Miller)



**Inside View** —  
Krishnendu Majumdar,  
Learning and Events  
Committee Chair

BAFTA's learning programme is about inspiration and excellence – through championing major creative talent, we inspire a new generation to strive for excellence.



## Membership

### Give and take

Being a member of BAFTA means being part of BAFTA. This Academy is a community of industry experts, selected for their achievements and talents, and they contribute in many ways.

Every time a BAFTA member casts a vote in one of our Awards categories, for example, they are making a contribution to our recognition of excellence. Their expertise and time is precious.

But we also aim to bring that expertise to bear much more directly in our development of excellence. The Learning & Events programme at the heart of our charitable mission stands or falls by the quality of members input. There is enough quality in our ranks to inspire a nation of future performers, directors, designers and technicians, and it is our aim to put that talent to the very best use.

Initiatives such as the BAFTA and Media Trust Youth Mentoring Programme and our workshops for career starters bring out the very best in our members and their audiences. As we continue to develop and extend our L&E programme, we will keep looking to members to play their part in their Academy.

Today, our members have more to gain as well as give; more ways to get involved with what we do and more ways to benefit from it. We hope they'll keep giving and keep gaining from being part of BAFTA.

*Image – Animation Workshop with Paul Donellon at London Film Day in March 2010. (BAFTA / Jamie Simonds)*





## Awards

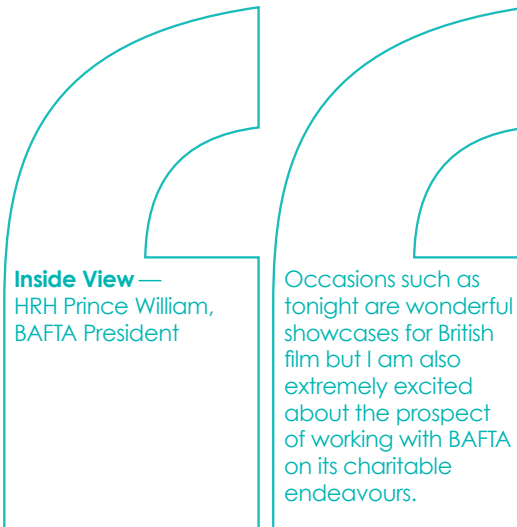
### From strength to strength

It has been another record-breaking 12 months for the British Academy Awards ceremonies. And in an economic environment that has broken records of the wrong kind, that really is saying something.

The Kids' Vote at the EA British Academy Children's Awards received twice as many votes as the previous year, and there was a 60% rise in entries for the Me & My Movie Award. The interest in the Orange British Academy Film Awards took another giant leap, and we took over extra space at the Royal Opera House to allow the public to watch the Awards live and hear from the winners as they came off stage. Almost 10,000 people watched the GAME British Academy Video Games Awards live, online. At the Craft Awards we announced the winner of the very first BAFTA/BBC Blast Screen Skills competition and we welcomed Philips as title sponsor and You Tube as Audience Award sponsor to the Television Awards.

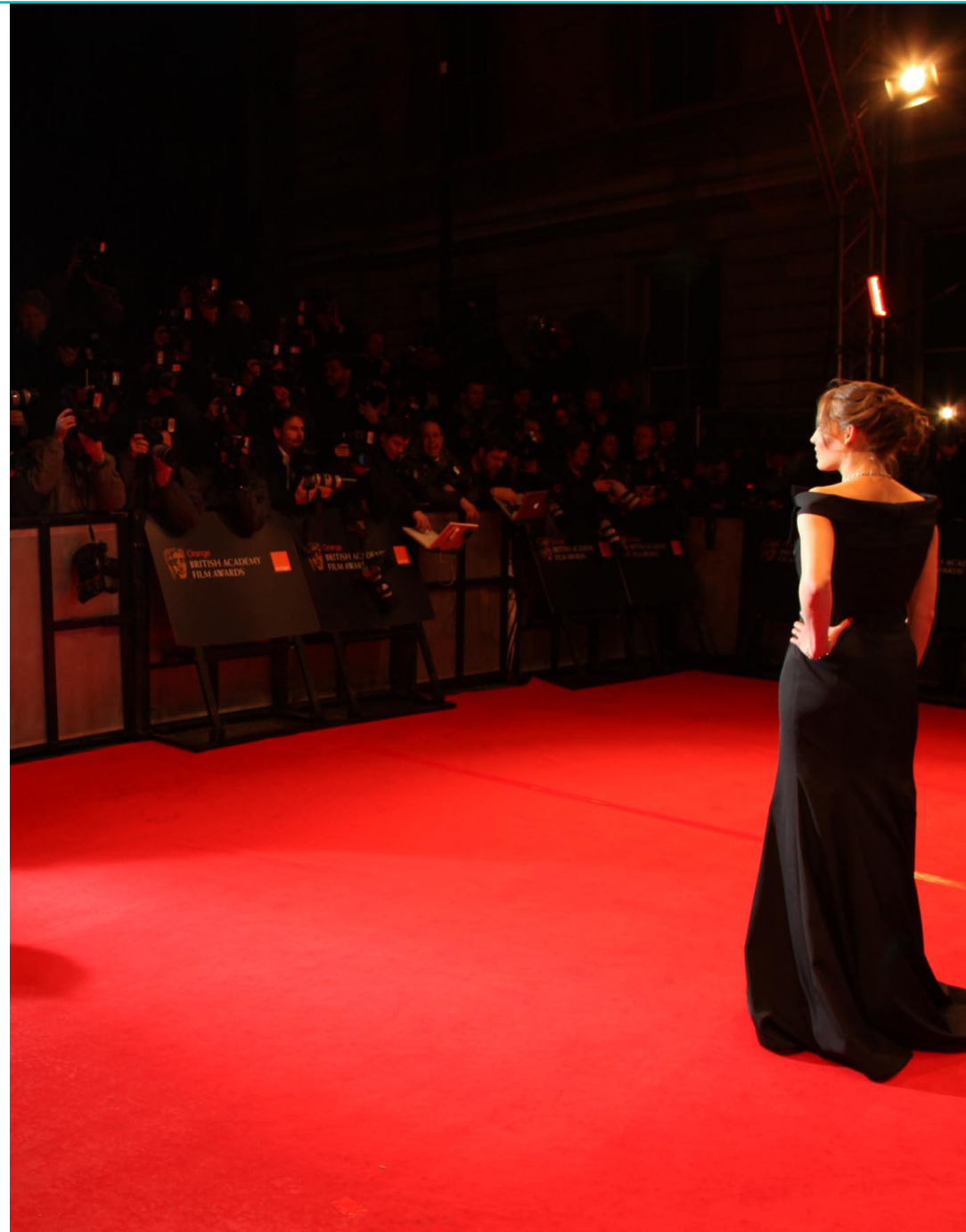
All this reflects our commitment to maintaining the quality and integrity of our Awards, as well as increasing access to them. Each ceremony represents the culmination of a year's planning; each Award crowns years of work and dedication. And each year it gets harder to win one. A BAFTA mask is an award like no other, and every winner is an inspiration.

*Image – Red carpet arrivals at the Orange British Academy Film Awards. (BAFTA / Dave Dettman)*



**Inside View** —  
HRH Prince William,  
BAFTA President

Occasions such as tonight are wonderful showcases for British film but I am also extremely excited about the prospect of working with BAFTA on its charitable endeavours.



## BAFTA/LA Britannia Awards

5 November 2009

BAFTA/LA, the Academy's presence in Hollywood, continues to bring together the West Coast's Film and Television communities and carry out valuable education and outreach works in the community at large. Its showpiece event, each November, is the BAFTA/LA Britannia Awards ceremony, at which emerging and established individuals are honoured for their contributions to advancing the entertainment arts.

A stellar audience gathered at the Hyatt Regency in Century Plaza to acclaim two Hollywood greats: Robert De Niro was presented with the Stanley Kubrick Britannia Award for Excellence in Film, and Kirk Douglas received the Britannia Award for Worldwide Contribution to Filmed Entertainment.

Also honoured were Danny Boyle (John Schlesinger Britannia Award for Artistic Excellence in Directing), Colin Firth (BAFTA/LA Volvo Humanitarian Award) and Emily Blunt (Britannia Award for British Artist of the Year).

*Image* – Screen legend Kirk Douglas accepts the BAFTA/LA Britannia Award for Worldwide Contribution to Filmed Entertainment. (BAFTA / Berliner Studio)

**Inside View** —  
Donald Haber, BAFTA/  
LA Executive Director  
& Chief Operating  
Officer

The Britannia Awards  
are a celebration and  
the evening's success  
provides additional  
resources to help  
improve the quality of  
the creative industry  
in which we work.





# Review of the Year

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BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## BAFTA/LA Britannia Awards

### **BAFTA/LA Britannia Awards Winners—**

#### **Stanley Kubrick Britannia Award for Excellence in Film**

Robert De Niro

#### **Britannia Award for British Artist of the Year**

Emily Blunt

#### **John Schlesinger Britannia Award for Artistic Excellence in Directing**

Danny Boyle

#### **BAFTA/LA Volvo Humanitarian Award**

Colin Firth

#### **Britannia Award for Worldwide Contribution to Filmed Entertainment**

Kirk Douglas

## BAFTA Scotland Awards

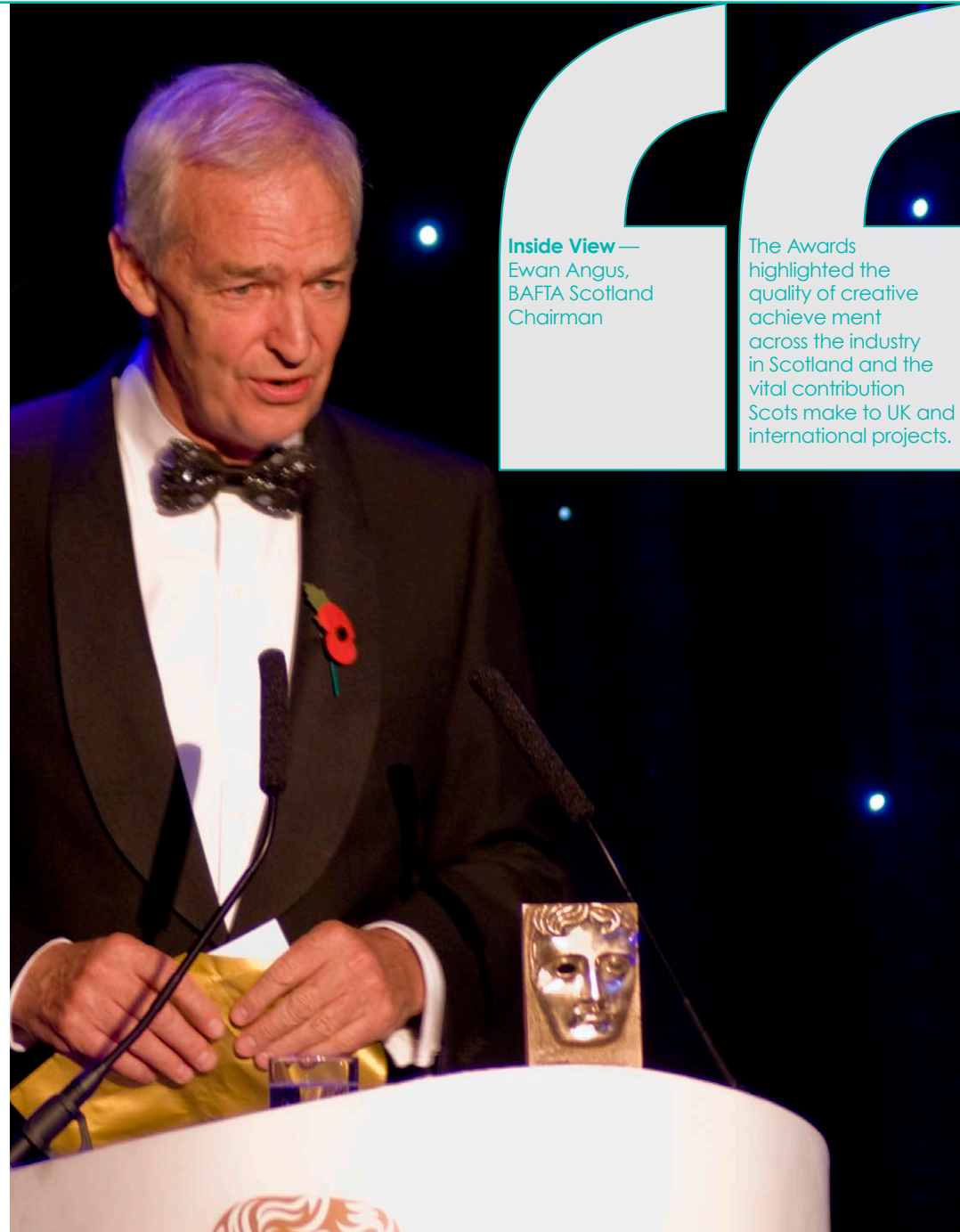
8 November 2009

A full house turned out for the BAFTA Scotland Awards ceremony and dinner at a spectacular new venue: the Glasgow Science Centre, located in the city's media district on the banks of the Clyde.

The production at the centre of the evening was the political satire, *In The Loop*: local boy Armando Iannucci picked up the main writing and directing awards and Peter Capaldi won Best Acting Performance in a Film. Robert Carlyle (*The Unloved*) and Daniela Nardini (*New Town*) both beat off strong competition to pick up the two Acting Performance in TV awards. The acclaimed "Edinburgh noir" debut from director Justin Molotnikov, *Crying With Laughter*, came away with the Feature Film award.

BAFTA Scotland also recognises other debuts and the best work by newcomers with its New Talent Awards, which took place at the Mitchell Theatre, Glasgow on 19 March. The NTAs attract a high standard of work in film and video games from Scottish universities, and reward the most promising Scots on television. Among the winners were up-and-coming actor Eric Robertson (*Narrow Gauge*), 17-year-old film director Michael Ferns (*Kirk!*), and the team of game designers from University of Abertay, Dundee that created *SHRUNK!*

*Image* – Jon Snow presents the award for Outstanding Contribution to Scottish Broadcasting to Jeremy Isaacs. (BAFTA Scotland / Michele Dillon)



**Inside View** —  
Ewan Angus,  
BAFTA Scotland  
Chairman

The Awards highlighted the quality of creative achievement across the industry in Scotland and the vital contribution Scots make to UK and international projects.





## BAFTA Scotland Awards

### BAFTA Scotland Awards Winners—

#### Entertainment Programme

Rab C Nesbitt Christmas Special

#### Childrens Programme

Kntv: The Act Of Sex

#### Factual Programme

Sighthill Stories

#### Factual Series

Terry Pratchett: Living With Alzheimers

#### News And Current Affairs

Panorama: Britain's Homecare Scandal

#### Television Drama

New Town

#### Acting Performance In Television(Female)

Daniela Nardini

#### Acting Performance In Television(Male)

Robert Carlyle

#### Outstanding Contribution To Broadcasting

Sir Jeremy Isaacs

#### Writing In Film/Television

Jesse Armstrong, Simon Blackwell,  
Armando Iannucci, Tony Roche

#### Directing In Film/Television

Armando Iannucci

#### Web

Blipfoto.Com

#### Interactive

Cybraphon

#### Game

Flock!

#### Outstanding International Achievement

David Jones

#### Animation

The Happy Duckling

#### Short Film

Life Of A Pigeon

#### BAFTA Scotland Award For Craft (In Memory Of Robert Mccann)

Patrick Doyle

#### Acting Performance In Film

Peter Capaldi

#### Feature Film

Crying With Laughter

## EA British Academy Children's Awards

29 November 2009

The threat to original children's television production that has emerged in recent years seems to have engendered a sense of community and purpose among programme-makers. The EA British Academy Children's Awards continues to offer the best evidence of this, gaining stature every year thanks to the combined efforts of BAFTA's Children's Committee and our partners.

Among the winners on the night, hosted by dynamic duo Dick and Dom, were Nick Jr (Channel of the Year), *Coraline* (Feature Film), *LittleBigPlanet* (Video Game), BBC2's *Off By Heart* (Learning, Primary) and *Big and Small Online* (Interactive). EA was a fantastic title sponsor once again.

The CBBC Me & My Movie Award in association with BAFTA drew 800 entries from 6-14-year-old short filmmakers – 300 more than in 2008. Workshops around the country and an ongoing commitment from previous years' entrants swelled the interest in the competition, which was won – following a stringent judging process culminating in a final decision from a BAFTA 'super jury' – by Lauren from the Isle of Man, with her ingenious animation, *Vern's Vacation*.

The Awards offer graphic proof of the appetite among children for television, film and other media. Under-14s came

out in force in the weeks leading up to the ceremony to make their voice heard in the BAFTA Kids' Vote, which invited children to choose the best programme, film, game and website of the year.

More than 425,000 votes were cast – double the number of 2008 – by almost 160,000 unique voters. Producers and broadcasters made available a mass of downloadable content that visitors to the Kids' Vote site could access by playing the brilliant, animated 'Grab-a-Goody' game. Disney's *Hannah Montana* picked up the film and television awards, while *Wii Sports Resort* was the winner in the game category and *Club Penguin* won best website.

One more important award was made by BAFTA, at the First Light Awards in March. We were partners in the new First Light Open Access Award, which invited 13-19-year-olds to submit their short films for consideration by a BAFTA panel. First Light provides funding for young people from all backgrounds to invest in media projects. The winner from a three-strong shortlist was decided by a public vote: *AWOL* by Megan Salter, a 'captivating film', in the words of the jury. We look forward to further collaborations with First Light in the future.

*Image* – 14-year-old Lauren accepts the 'Me and My Movie' award for her animated film *Vern's Vacation*. (BAFTA / Philip Tull)



**Inside View** —  
Megan Salter,  
winner First Light Open  
Access Award

When they called out  
*AWOL* as the winner  
we were speechless!  
Winning this award  
has really inspired us  
to continue making  
films.



# Review of the Year



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## EA British Academy Children's Awards

### EA British Academy Children's Awards Winners—

#### Animation

Lost and Found  
Sue Goffe, Philip Hunt  
Studio AKA/Contender Entertainment/E1  
Entertainment Group/Channel 4

#### Break-through Talent Award

Adam Shaw - Blue Zoo

#### Channel Of The Year

Nick Jr

#### Drama

Rhestr Nadolig Wil (Wil's Christmas List)  
The Production Team  
Boomerang/S4C

#### Entertainment

Election  
Carolyn Payne, Tina Gortmans  
Diverse Production/CBBC

#### Factual

Serious Ocean  
Marshall Corwin  
CBBC/CBBC

#### Feature Film

Coraline  
Bill Mechanic, Henry Selick, Claire  
Jennings, Mary Sandell  
Laika Inc/ Universal

#### Independent Production Company

Astley Baker Davies

#### Interactive

Big and Small Online  
The Development Team  
Plug-in Media/Kindle Entertainment/  
CBeebies online

#### International

The Penguins of Madagascar  
Bob Schooley, Mark McCorkle, Bret  
Haaland  
Dreamworks/Nickelodeon/Nickelodeon  
UK

#### Learning - primary

Off By Heart  
Antonia Bird, Rebecca Simor  
Silver River with BBC Learning/BBC2

#### Learning – Secondary

Troubled Minds  
Andy Glynne  
Mosaic Films/Teachers TV

#### Pre-School Animation

Ben and Holly's Little Kingdom  
Phil Davies, Neville Astley, Mark Baker  
Astley Baker Davies/E1 Kids/Nick Jr. UK

#### Pre-School Live Action

Bookaboo  
Lucy Goodman, Ian Emes  
Happy Films/CiTV

#### Presenter

Richard Hammond – Richard Hammond's  
Blast Lab  
DCD/September Films/Hamster's Wheel  
Productions/CBBC

#### Short Form

See Something, Say Something  
Jane Laffey, Greg Villalobos, Martin Orton  
Bold Creative/Nickelodeon UK

#### Video Game

LittleBigPlanet  
The Development Team  
Media Molecule/SCEE XDev Studio  
Europe

#### Writer

Helen Blakeman  
Dustbin Baby  
Kindle Entertainment Ltd/CBBC

#### BAFTA Kids Vote

Children between the ages of 7 and 14  
voted for their favourite Film, TV Show,  
Video Game and Website of the last year  
at [www.baftakidsvote.org](http://www.baftakidsvote.org)

#### Feature Film

Hannah Montana The Movie  
(U) Disney

#### Television

Hannah Montana  
Disney Channel

#### Video Game

Wii Sports Resort  
(PEGI 7+) Nintendo

#### Website

Club Penguin

## Orange British Academy Film Awards

**21 February 2010**

The Royal Opera House once again played host to movie industry royalty and film's freshest talent. This year, we were proud to welcome HRH Prince William of Wales. In his first official duty as the Academy's President, he won the warmest of receptions.

In the audience were a record number of award nominees, many jetting in from around the world for the occasion, and a few forced by flight delays into a dash from Heathrow. They witnessed high drama – *The Hurt Locker* collecting six awards including Best Film, Director and Original Screenplay, Vanessa Redgrave's acceptance from Prince William of the Academy Fellowship – and a procession of star presenters, including Robert Pattinson, Mickey Rourke, Kate Winslet, Matt Dillon, Dustin Hoffman, Uma Thurman, Guy Pearce and Colin Firth, all ably marshalled by Jonathan Ross.

The lure of the occasion remained strong for sponsors and partners, despite the economic gloom. It was the 13th year as title sponsor for Orange, and British Airways launched a three-year partnership with us. Loyal backing from sponsors such as Audi, Cineworld, CBS Outdoor, Daily Telegraph, HSPG, Lancôme, M.A.C Cosmetics and Champagne Taittinger helped to make 2010 one of our most successful ever Film Awards.

Nearly 400 members of the public packed the Linbury Studio next door to enjoy a live broadcast and hear from winners as soon as they had stepped off the main stage.

Our video packages of red carpet and backstage interviews, and ceremony highlights on our website received more than 200,000 views in the 24 hours after the event, drawing thousands of visitors to [bafta.org](http://bafta.org) for the first time and driving traffic to other parts of the site. On television, an average audience of 3.6 million watched the main highlights show on BBC One.

As digital platforms become a fixture in all our lives, the Film Awards took a first step towards harnessing the new technology. A pilot scheme gave voting members the opportunity to download films nominated in the category of Film Not in the English Language.

*Image – Supporting Actor winner Christoph Waltz with Anna Kendrick, backstage at the Orange British Academy Film Awards. (BAFTA /Greg Williams)*







## Orange British Academy Film Awards

### Orange British Academy Film Awards Winners—

**Academy Fellowship**  
Vanessa Redgrave

**Outstanding British Contribution To  
Cinema**  
Joe Dunton

**Best Film**  
The Hurt Locker  
Kathryn Bigelow, Mark Boal, Nicolas  
Chartier, Greg Shapiro

**Outstanding British Film**  
Fish Tank  
Kees Kasander, Nick Laws, Andrea Arnold

**Outstanding Debut By A British Writer,  
Director Or Producer**  
Duncan Jones, Director  
Moon

**Director**  
The Hurt Locker  
Kathryn Bigelow

**Original Screenplay**  
The Hurt Locker  
Mark Boal

**Adapted Screenplay**  
Up in the Air  
Jason Reitman, Sheldon Turner

**Film Not In The English Language**  
A Prophet  
Pascal Caucheteux, Marco Cherqui, Alix  
Raynaud, Jacques Audiard

**Animated Film**  
Up  
Pete Docter

**Leading Actor**  
Colin Firth  
A Single Man

**Leading Actress**  
Carey Mulligan  
An Education

**Supporting Actor**  
Christoph Waltz  
Inglourious Basterds

**Supporting Actress**  
Mo'Nique  
Precious: Based on the Novel Push by  
Sapphire

**Music**  
Up  
Michael Giacchino

**Cinematography**  
The Hurt Locker  
Barry Ackroyd

**Editing**  
The Hurt Locker  
Bob Murawski, Chris Innis

**Production Design**  
Avatar  
Rick Carter, Robert Stromberg, Kim Sinclair

**Costume Design**  
The Young Victoria  
Sandy Powell

**Sound**  
The Hurt Locker  
Ray Beckett, Paul N. J. Ottosson

**Special Visual Effects**  
Avatar  
Joe Letteri, Stephen Rosenbaum, Richard  
Baneham, Andrew R. Jones

**Make Up & Hair**  
The Young Victoria  
Jenny Shircore

**Short Animation**  
Mother Of Many  
Sally Arthur, Emma Lazenby

**Short Film**  
I Do Air  
James Bolton, Martina Amati

**Orange Rising Star Award**  
Kristen Stewart

## GAME British Academy Video Games Awards

19 March 2010

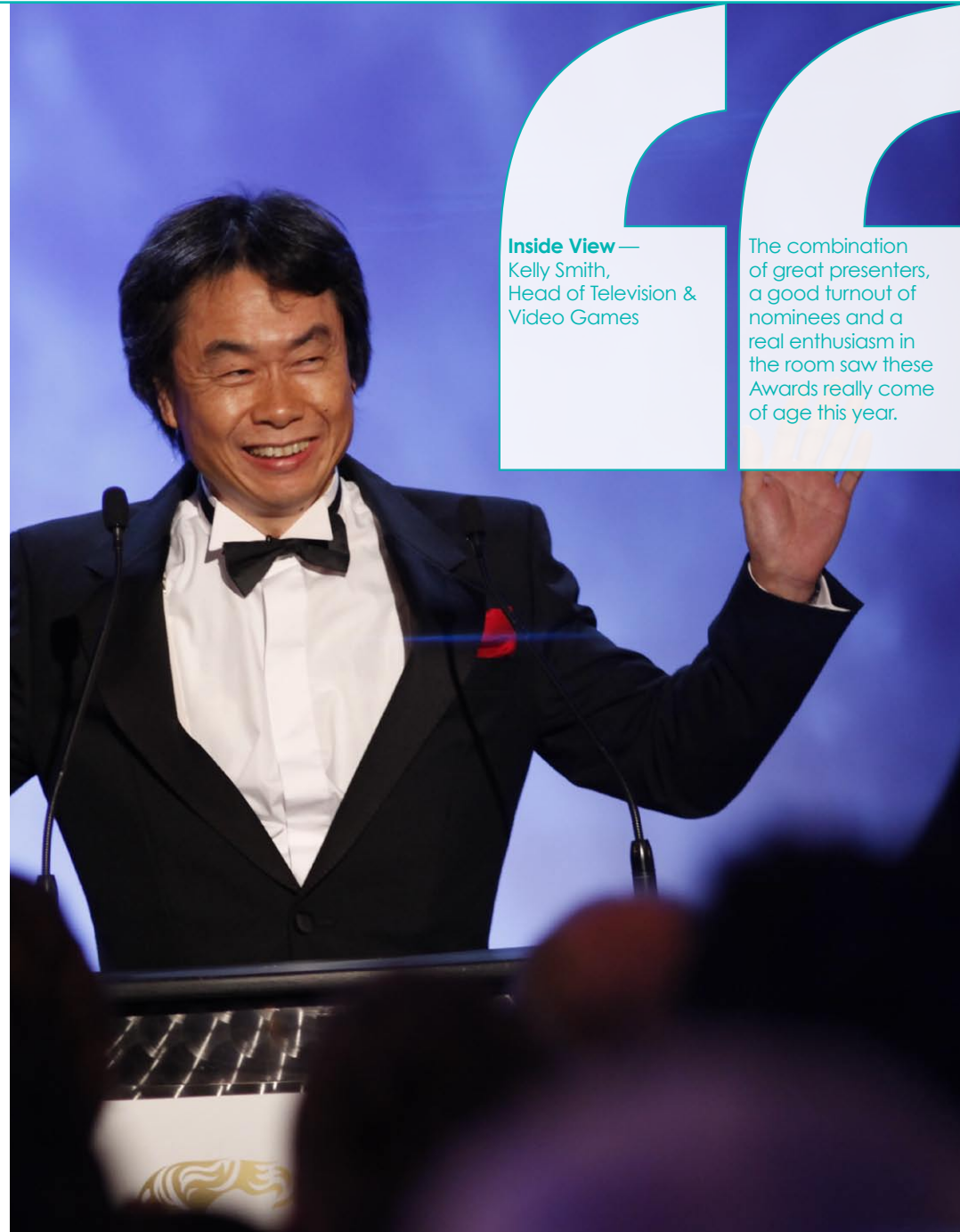
Guests and nominees received the full star treatment on arrival at the Video Games Awards: red carpet, flashing lights from a cordoned-off press zone, filmed interviews with guests as they arrived... It all served to reinforce our message that excellence in game production is right up there on a par with film and television.

Underlining that fact was the presence of Shigeru Miyamoto, one of the gaming industry's bona fide legends. He was there to receive the Academy Fellowship in recognition of his work as Nintendo's creator-in-chief, with design credits that read like a who's who of gaming, including *Mario Bros*, *Donkey Kong*, *The Legend of Zelda*, *Nintendogs* and *Wii Music*.

There to see the man they call 'the father of modern video games' was an audience packed with nominees. Around 10,000 people watched the evening unfold on a live webcast on [bafta.org](http://bafta.org). Among the other stars of the evening were Evan Welles and Christophe Balestra, who picked up four BAFTAs for *Uncharted 2: Among Thieves* (Story, Action, Original Score and Use of Audio), and the development team behind *Batman: Arkham Asylum* that won the coveted Best Game mask.

For the GAME Award of 2009, the public voted *Call of Duty: Modern Warfare 2* into the winning position. And a five-strong team from Scotland, the Butterflies, collected the BAFTA Ones to Watch Award in association with Dare To Be Digital for their innovative platform game, *SHRuNK!* The award, in its third year, was created to encourage and reward innovation from emerging games designers.

*Image* – Gaming legend Shigeru Miyamoto accepts the Academy Fellowship at the GAME British Academy Video Games Awards. (BAFTA / Brian Ritchie)



**Inside View** —  
Kelly Smith,  
Head of Television &  
Video Games

The combination  
of great presenters,  
a good turnout of  
nominees and a  
real enthusiasm in  
the room saw these  
Awards really come  
of age this year.





## GAME British Academy Video Games Awards

### GAME British Academy Video Games Awards Winners—

#### Fellowship

Shigeru Miyamoto

#### Action

Uncharted 2: Among Thieves  
Development Team  
(Sony Computer Entertainment/Naughty  
Dog and SCE Foster City Studio)

#### Artistic Achievement

Flower  
Development Team  
Sony Computer Entertainment/  
ThatGameCompany and SCE Santa  
Monica Studio

#### Best Game

Batman: Arkham Asylum  
Development Team  
Eidos/Rocksteady Studios

#### Family & Social

Wii Sports Resort  
Katsuya Eguchi, Takayuki Shimamura,  
Yoshikazu Yamashita  
Nintendo/Nintendo

#### Gameplay

Batman: Arkham Asylum  
Development Team  
Eidos/Rocksteady Studios

#### Handheld

LittleBigPlanet (PSP)  
Team  
Sony Computer Entertainment/SCE  
Cambridge Studio & XDEV Studio Europe

#### Multiplayer

Left 4 Dead 2  
Gabe Newell, Chet Faliszek, Tom Leonard  
Valve/EA

#### Original Score

Uncharted 2: Among Thieves  
Greg Edmonson, Clint Bajakian, Jonathan  
Mayer  
Sony Computer Entertainment/Naughty  
Dog and SCE Foster City Studio

#### Sports

FIFA 10  
Andrew Wilson, David Rutter, Gary  
Paterson  
Electronic Arts/EA Canada

#### Story

Uncharted 2: Among Thieves  
Development Team  
Sony Computer Entertainment/Naughty  
Dog and SCE Foster City Studio

#### Strategy

Empire: Total War  
Development Team  
Sega/Creative Assembly

#### Use of Audio

Uncharted 2: Among Thieves  
Amy Hennig, Bruce Swanson, Greg  
Edmonson  
Sony Computer Entertainment/Naughty  
Dog and SCE Foster City Studio

#### Use of Online

FIFA 10  
Andrew Wilson, David Rutter, Gary  
Paterson  
Electronic Arts/ EA Canada

#### BAFTA Ones To Watch Award in association with Dare to Be Digital

Shrunk!  
Vyintas Kazdailis, Andrew Macdonald,  
Michael Cummings, Jacek Wernikowski,  
Stuart Kemp  
(The Butterflies)

#### GAME Award of 2009

Call of Duty: Modern Warfare 2  
(Infinity Ward/Activision)

## British Academy Television Craft Awards

23 May 2010

Our invitation to members in September to put their names forward for inclusion on juries for the Television Craft (and Children's) Awards met with a fantastic response, and the combination of fresh points of view on the judging panels and the availability of online viewing of entries at the voting stage gave an exciting edge to the nominations of behind-the-scenes talent.

There was no shortage of fresh points of view at the London Hilton, either. Four teenage creatives were nominated for the inaugural BBC Blast and BAFTA Screen-Skills Award, having been selected by a BAFTA jury from a group of eight bursary winners in four categories: Harriet Beaney (scriptwriter), Jack Crocker (editor), Joe Reed (composer) and Sam Shetabi (director of photography). It was DOP Sam who finally won out, for *Cubicle*, an energetic, edgy music video shot around London at night.

From first-timers to past masters of the small screen: *Coronation Street's* production team was honoured with this year's Special Award, in recognition of 50 years of outstanding creative teamwork and nurturing of talent. Michael Apted, Paul Abbott, Jack Rosenthal, Paula Milne, John Finch and Peter Eckersley are just some of the greats who have emerged from the Corrie ranks over the years.

*Mo*, Channel 4's biopic of the late Mo Mowlam, was one of the big winners of the evening, picking up the awards for Director: Fiction, Editing: Fiction and Make-Up & Hair Design. The other multi-award winner was *Red Riding*, the series of adaptations of David Peace's novel trilogy, which won in Costume Design (for the instalment set in 1974) and Photography & Lighting: Fiction (for the 1983 episode).

The Entertainment Production Team award, created this year to recognise the skill and innovation that goes into producing television's most popular shows, went to *The X Factor*, whose polish, glamour and own indefinable ingredient saw off competition from *The Apprentice*, *Top Gear* and *Britain's Got Talent*.

*Image* – The Special Award was presented to the cast and team behind Britain's longest running soap opera, *Coronation Street*. (BAFTA / Richard Kendal)





# Review of the Year



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## British Academy Television Craft Awards

### British Academy Television Craft Awards Winners—

#### Special Award

Coronation Street Production Team

#### Break-through Talent sponsored by The Farm

Jessie Versluys (director)  
The Hospital/Katie: My Beautiful Face  
Channel 4/North One Productions/  
Mentorn Media

#### Costume Design sponsored by Swarovski

Natalie Ward  
Red Riding 1974  
Channel 4/Revolution Films

#### Director Factual sponsored by ProductionBase

Patrick Forbes  
The Force  
Channel 4/An Oxford Film & Television  
Production

#### Director Fiction sponsored by ProductionBase

Philip Martin  
Mo  
Channel 4/ITV Studios

#### Editing Factual

Gregor Lyon  
The Secret Life Of The Berlin Wall  
BBC Two/Diverse Productions

#### Editing Fiction

Kristina Hetherington  
Mo

#### Entertainment Production Team sponsored by HotCam

X Factor  
ITV1/talkbackTHAMES

#### Interactive Creative Contribution

Production Team  
Embarrassing Bodies/Embarrassing Bodies  
Live  
Channel 4/Maverick TV

#### Make Up & Hair Design sponsored by MAC

Chrissie Baker  
Mo  
Channel 4/ITV Studios

#### Original Television Music

Martin Phipps  
Small Island  
BBC One/Ruby Films & Television/AL Films

#### Photography Factual

Camera Team  
Yellowstone (Winter)  
BBC Two/BBC Productions, Bristol

#### Photography & Lighting Fiction

David Higgs  
Red Riding 1983  
Channel 4/Revolution Films

#### Production Design

Claire Kenny  
Gracie!  
BBC Four/BBC Productions

#### Sound Factual

George Foulgham, Lisa Marie McStay  
Trawlermen  
BBC One/BBC Productions, Birmingham

#### Sound Fiction

Paul Hamblin, André Schmidt, Catherine  
Hodgson, Bosse Persson  
Wallander  
BBC One/A Left Bank Pictures/Yellowbird/  
TKBC Production with ARD Degeto/WGBH  
Boston/TV4/Film i Skane

#### Titles

Marc Craste, Damon Collins, Tim  
McNaughton, Freddy Mandy  
BBC Winter Olympics  
BBC/Studio AKA

#### Visual Effects

Tom Turnbull, Joel Collins, Rene Morel  
The Day Of The Triffids  
BBC One/Power

#### Writer

Guy Hibbert  
Five Minutes Of Heaven  
BBC Two/Big Fish Films/Ruby Films

#### BBC Blast & BAFTA Screen-Skills Award

Sam Shetabi (19, London)  
Director Of Photography

## BAFTA Cymru Awards

23 May 2010

While the Craft Awards were being bestowed in London, Cardiff was enjoying its own night of the stars at the Wales Millennium Centre, with BAFTA Cymru's 19th Annual Awards for Film, Television and Interactive Media.

Co-hosts Cerys Matthews and Aled Jones led the celebration of Welsh talent for the audience of guests, professionals and, for the third year, members of the public. One of the highlights was the presentation of the Siân Phillips Award to Rob Brydon: "I've not won an award in Wales since 1984 – Porthcawl Comprehensive Drama Student of The Year – so I'm both delighted and relieved this fallow spell has come to an end."

The BAFTA Cymru Lifetime Achievement Award honoured Dr Geraint Stanley Jones CBE, Chairman of Sgrŷn Cymru, the Welsh media agency. Among the category winners were *Torchwood* (Best Drama Series for Television), *One Family In Wales* (Best News & Current Affairs), *A Bit Of Tom Jones* (Best Film/Drama) and *Ryan A Ronnie*, winner of four categories; best actor, best director of a film/drama, screenwriter and photography direction.

*Image* – Rob Brydon, recipient of the Siân Phillips Award. (BAFTA Cymru / Huw John)



**Inside View** —  
Lisa Nesbitt,  
BAFTA Cymru Director

The 19th annual Awards Ceremony shaped up to become our biggest and best yet - honouring the very best Welsh talent.



# Review of the Year



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## BAFTA Cymru Awards

### BAFTA Cymru Awards Winners—

#### Best Film/Drama

A Bit Of Tom Jones?  
Andrew "Shinko" Jenkins / Peter Watkins-  
Hughes

#### Best Drama Series / Serial For Television

Torchwood - Children Of The Earth Day  
One  
Peter Bennett

#### Best News & Current Affairs

One Family In Wales  
Jayne Morgan / Karen Voisey

#### Best Factual Programme

Frontline Afghanistan  
Gareth Jones

#### Best Documentary / Drama Documentary

Carwyn  
Dylan Richards / John Geraint

#### Best Light Entertainment

Dudley - Pryd O Ser  
Dudley Newbery / Garmon EMyr

#### Best Music Programme

Bryn Terfel's Snowdonia: Closer To Home -  
Iwan Russell  
Jones / Rhian Williams

#### Best Children's Program

Grandpa In My Pocket - Miss Smiley's  
Summer Show  
Mellie Buse / Jan Page

#### Best Youth Programme

Zig Zag Love  
Jane Dauncey

#### Best Short Film

The List  
Rungano Nyoni

#### Best Interactive

The Sarah Jane Adventures  
Richard Jenkins / Anwen Aspden

#### Best Director Of Photography: Drama

Ryan A Ronnie  
Peter Thornton

#### Best Camera: Not Drama

Top Dogs: Adventures In War, Sea & Ice  
Polar  
Wayne Derrick

#### Best Sound

Ar Y Tracs - Gareth Meirion Thomas /  
Simon H Jones

#### Best Editor

Torchwood  
Children Of The Earth Day One - Will  
Oswald

#### Best Lighting Director - Not Camera

Cyngerdd Dathlu Karl Jenkins  
Martyn Rourke

#### Best Design

Doctor Who - The Waters Of Mars  
Edward Thomas

#### Best Titles

Y Daith  
Roughcollie

#### Best Costume

Ar Y Tracs  
Ffion Elinor

#### Best Make-Up

Doctor Who  
The End Of Time Part One  
Barbara Southcott

#### Best Coverage Of A Live Event

Scrum V Live  
Huw Tal

#### Best Screenwriter

Ryan A Ronnie  
Meic Povey

#### Best Original Music Soundtrack

Cwcw  
John E. R. Hardy

#### Best Director: Film/Drama

Ryan A Ronnie  
Rhys Powys

#### Best Director

Carwyn  
Dylan Richards

#### Best Actor

Ryan A Ronnie  
Aled Pugh

#### Best Actress

Cwcw  
Eiry Thomas

#### Best On-Screen Presenter

The Prince And The Plotter  
Huw Edwards

## Philips British Academy Television Awards

6 June 2010

Perhaps, with the World Cup just days away, the viewing public could identify a little closer with the mixture of anticipation and trepidation with which nominees approached this year's Television Awards. Assigning the ceremony to its new calendar slot of early June allowed more breathing space within the Awards season, easing congestion with voting and event organisation, and added a more summery air to proceedings on the red carpet outside the London Palladium.

As the Television Awards confirm year after year, the UK is a world-beater in the talent it brings to the small screen, from classically-trained actors to Saturday night TV frontmen to the best producers in the business. There were more entries than ever for this year's Awards – a remarkable fact in itself, given the state of the economy – and three new categories recognising individual performers.

Julie Walters won her sixth competitive BAFTA for her lead performance in *Mo*, making her the second most rewarded actress in BAFTA's history, after Judi Dench. Kenneth Branagh picked up the Leading Actor award, his first for acting, for *Wallander*, while Matthew McFadyen (*Criminal Justice*) and Rebecca Hall (*Red Riding 1974*) won the new Supporting Actor and Supporting Actress awards. The one multiple award-winner was *The Thick Of It*, which topped the Situation Comedy category and whose stars Peter Capaldi

and Rebecca Front won the newly-created *Male and Female Performance in a Comedy* awards.

After five previous nominations in the *Entertainment Performance* category and no wins, Ant and Dec finally triumphed, and later presented the Special Award to their *Britain's Got Talent* boss, Simon Cowell, in recognition of his outstanding contribution to the entertainment industry and support of new talent. Arts champion and veteran broadcaster Melvyn Bragg was awarded the Academy Fellowship, closing the ceremony with an impassioned speech about the importance of supporting the arts.

Among the other award-winners were *The Armstrong and Miller Show* (Comedy Programme), *Mad Men* (International) and *The Inbetweeners*, which won the YouTube Audience Award after thousands of TV fans cast their vote through our YouTube channel.

*Image* – Ant and Dec wait for the Awards to begin in the auditorium at the London Palladium. (BAFTA / Charlie Gray)



**Inside View** —  
Melvyn Bragg,  
Academy Fellow in  
2010

BAFTA is a very good organisation. Just to know it's there is a great thing. It's what our industry needs: a place of assembly, of celebration, where work can be shown.



# Review of the Year



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## Philips British Academy Television Awards

### Philips British Academy Television Awards Winners—

#### Fellowship

Melvyn Bragg

#### Special Award

Simon Cowell

#### Leading Actor

Kenneth Branagh  
Wallander  
(BBC One)

#### Leading Actress

Julie Walters  
Mo (Channel 4)

#### Supporting Actor

Matthew MacFadyen  
Criminal Justice (BBC One)

#### Supporting Actress

Rebecca Hall  
Red Riding 1974  
(Channel 4)

#### Entertainment Performance

Anthony McPartlin & Declan Donnelly  
I'm A Celebrity....Get Me Out Of Here!  
(ITV1)

#### Female Performance in a Comedy Role

Rebecca Front  
The Thick Of It (BBC Two)

#### Male Performance in a Comedy Role

Peter Capaldi  
The Thick Of It (BBC Two)

#### Single Drama

The Unloved  
Samantha Morton, Tony Grisoni, Kate  
Ogborn, Andrew Eaton (Channel 4/  
Revolution Films)

#### Drama Series

Misfits  
Production Team (E4/Clerkenwell Films)

#### Drama Serial

Occupation  
Peter Bowker, Derek Wax, Nick Murphy,  
Laurie Borg (BBC One/Kudos Film & TV)

#### Continuing Drama

EastEnders  
Production Team (BBC One/BBC  
Productions)

#### International

Mad Men  
Matthew Weiner, Scott Hornbacher (BC  
Four/Lionsgate)

#### Factual Series

One Born Every Minute  
Production Team (Channel 4/ Dragonfly  
Productions)

#### Specialist Factual

Inside Nature's Giants  
David Dugan, Julian Thomas, Alex Tate,  
Yvonne Bainton (Channel 4/Windfall  
Films)

#### Single Documentary

Wounded  
Sara Hardy, Jane Aldous, Gwyn  
Jones, Roger Courtiour (BBC One/BBC  
Productions)

#### Features

Masterchef: The Professionals  
Karen Ross, Carla-Maria Lawson, Antonia  
Lloyd, David Ambler (BBC Two/Shine  
Television)

#### Current Affairs

Terror in Mumbai (Dispatches)  
Dan Reed, Eamonn Matthews (Channel  
4/Quicksilver Media)

#### News Coverage

ITV News at Ten – Haiti  
Mark Austin, Bill Neely, Dave Harman,  
John Irvine (ITV1/ITN)

#### Sport

World Athletics Championships  
Production Team (BBC Two/BBC Sport)

#### New Media

Virtual Revolution  
Dan Gluckman, Julian Philips, Dominic  
Crossley-Holland, Dan Biddle (BBC Two/  
BBC Productions)

#### Entertainment Programme

Britain's Got Talent  
Production Team (ITV1/Syco/Talkback  
Thames)

#### Comedy Programme

The Armstrong and Miller Show  
Alexander Armstrong, Ben Miller, Caroline  
Norris, Dominic Brigstocke (BBC One/Toff  
Media)

#### Situation Comedy

The Thick of It  
Armando Iannucci, Adam Tandy (BBC  
Two/BBC Productions)

#### YouTube Audience Award

The Inbetweeners  
(E4/Bwark Productions)

## Archive

### From paper to pixels

The BAFTA Archive is an extraordinary resource, holding photography and audio dating back to the Academy's earliest days, video of Awards ceremonies from the 1960s onwards, plus publications and committee records that offer fascinating insights into BAFTA's growth and development.

A visit to [www.bafta.org/archive/](http://www.bafta.org/archive/) offers a tantalising glimpse of what's in our store. Our ambition is to digitally duplicate everything we have so that much more can be enjoyed by members and the public.

Supported in 2009 by the David Lean BAFTA Foundation, we have now digitised 40% of our photographic and video archive and almost 60% of our audio material. Alongside the digitisation programme, we also bid for and won grants for two projects from the Technology Strategy Board. Both projects are feasibility studies addressing issues that face content owners like BAFTA in the UK's push for growth in the communications industries, known as *Digital Britain*.

We have also curated seven new exhibitions at 195 Piccadilly including the stunning portraiture taken by Ellis Parrinder at our Film Awards in 2009, and taken forward our dialogue with national exhibition partners who we hope will help BAFTA's exhibitions and archive to reach a wide public audience in future. We have also rekindled our Heritage Interview programme through which we capture the memories of important Academy and industry craftsmen and women for the benefit of future generations.

*Image – Richard Attenborough on the stage at 195 Piccadilly for the presentation of the 1982 Craft Awards on March 14 1983. (BAFTA Archive)*

**Inside View** —  
Karena Smith,  
BAFTA Archive  
Manager

By collecting and preserving BAFTA history and digitising our Archive holdings, BAFTA actively protects and shares the heritage of British Film, Television and Video Games.





## Fundraising & Corporate Development

### Alternative sources

The renewal of our charitable mission following the major strategic review of 2005-06 and our commitment to learning and events mean we now have a platform to seek new sources of funding. In the last 12 months, we have been developing our fundraising capacity, in order to attract new donors and supporters alongside our commercial partners and sponsors.

BAFTA now embodies a cause – the development of opportunities in our industries for new creative talent – that is attractive to charitable donors such as foundations, trusts and philanthropists. We want to make a real difference to the lives of people who might not otherwise get the chance to learn, develop their talent and launch a career. And there are others who want to make that difference, too.

In 2009, we developed a fundraising strategy that will open up these new streams of support for specific, discreet projects. This year, we took the first step in that plan and appointed our first Head of Fundraising. And we saw the strategy quickly bear fruit in the form of a grant from the Paul Hamlyn Foundation to support the BAFTA and Media Trust Mentoring Scheme, and two grants from the Technology Strategy Board for Archive projects. We will continue to step up our fundraising activities with trusts and foundations in the next 12 months.

Given the economic climate, our sponsors and partners have shown great loyalty and commitment to continue their association with the BAFTA brand. We are lucky to have so many respected and illustrious brands on board.

Our long-standing loyal partners such as Orange, Audi, Taittinger and HSPG are continually complemented by our new additions, including many of our strategic partners such as iTunes, YouTube, Brightcove and TCM. This incredible balance of partners not only provides financial stability but also enables us to touch audiences way beyond our natural reach. New partner British Airways for example, provide a crucial allowance of flights throughout the year, but also broadcast their association with us on-board their flights.

Evian, Vedett & Villa Maria have also joined us during the past year, each providing us with vital stock to ensure there's never a dry mouth in the house at any of our key events. In February 2010, Hotel Chocolat worked with Asprey providing the most exquisite chocolate shop for our Film Awards nominees at the Official Nominees Party, whilst Taittinger and Grey Goose Vodka provided delicious cocktails.

From hotels, to cars, to paper and champagne, the list of technical partners is lengthy. Barco and Dolby together

create one of the best audio visual experiences at the Princess Anne Theatre. Philips are now in their second year of supporting the TV Awards and our style partners; Lancôme, Charles Worthington, Escada, M.A.C, Aquascutum and the British Fashion Council amongst others, truly make our red carpets some of the most glamorous stretches of runway in the world.

Needless to say, each one of our 60 plus partners is as important as the next and we hope that with time and the evolution of our current and future projects, our portfolio will continue to grow.

*Image* – A make up artist from M.A.C, one of our category sponsors at the British Academy Television Craft Awards, backstage with TV presenter Angelica Bell. (BAFTA / Richard Kendal)



# Review of the Year



BRITISH ACADEMY  
OF FILM AND TELEVISION ARTS

## Thanks

With thanks to the following partners for their generous support throughout the year:

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## BAFTA Staff 1

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*Deputy Chairman of the Academy*

Ted Childs OBE

Finola Dwyer  
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Michael Harris

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Ray Maguire  
*Chairman, Video Games Committee*

Krishnendu Majumdar  
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*Deputy Chairman, Television Committee*

Nik Powell  
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Kevin Price  
*Chief Operating Officer*

Michael Harris  
*Chairman, Finance and Audit Committee*

Medwyn Jones  
*Chairman, Commercial Committee*

### Committees:

#### Elected Members of the Film Committee

Finola Dwyer — Chairman  
Nik Powell — Deputy Chairman  
Angela Allen MBE  
David Arnold  
Jeremy Brock  
Lisa Bryer  
Dominique Green  
Pippa Harris  
Justin Johnson  
Kate Lee

#### Elected Members of the Television Committee

John Willis — Chairman  
Andrew Newman — Deputy Chairman  
Roy Ackerman  
Foz Allan  
Kenton Allen  
Lynn Horsford  
Jane Lush  
Krishnendu Majumdar  
Anne Morrison  
Julian Scott

#### Elected Members of the Video Games Committee

Chairman — Ray Maguire  
Harvey Elliott  
Ian Livingstone  
Sanjay Mistry  
Andy Nuttall

#### Council of Management

The Council comprises all the elected members of the sector committees in addition to: Dawn Airey, Ewan Angus, Lord Attenborough, Michael Attwell, Hilary Bevan Jones, Ted Childs, Larry Chrisfield, Tim Corrie, Andrew Curtis, James Dean, Mike Downey, Stephen Garrett, Michael Grade, Michael Harris, Gillian Hawser, Stephen Heppell, Paul Islwyn Thomas, Linda James, Duncan Kenworthy OBE, Kevin Lygo, Eddie Mirzoeff CVO CBE, Dianne Nelmes, Estelle Overs, David Parfitt, Alvin Rakoff, Simon Relph CBE, Tim Richards, Peter Rudge, Sir Sydney Samuelson CBE and Dewi Vaughan Owen.



## BAFTA Staff 2

### Academy Staff 2009/10

Yemi Adenle  
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Helen Anderson  
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Giles Barnett  
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Jim Bradshaw  
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Terry Buegg  
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Jan Starzec  
Masik Wasik





## The BAFTA Group

### British Academy of Film and Television Arts

BAFTA is a charity whose vision is to support, develop and promote the art forms of the moving image by identifying and rewarding excellence, inspiring practitioners and benefiting the public. Its principal activities are the staging of UK and International Awards ceremonies 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 is developing a collaboration with all eight Regional Screen Agencies outside London which will take 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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