



Sixty Years Of Moving Images

British Academy of Film and Television Arts
Annual Review 2006/07



BRITISH
ACADEMY
OF FILM AND
TELEVISION
ARTS



“The future of
British films
depends on how
they are made.
If the standard
is high then the
future is rosy.”

– *Carol Reed, late 1940s*

Carol Reed's manhunt
thriller, *Odd Man Out*,
was the Academy's
first Best British Film,
released in 1947 and
awarded in 1948.
Credit: Rex Features

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Notice of the Annual General Meeting

The Academy's 47th Annual General Meeting (AGM) will take place at 6:30pm on Monday 2 July 2007 at 195 Piccadilly, London. The AGM agenda is as follows:

1. To receive the minutes of the 2006 AGM
2. To receive the Chairman's report
3. To receive the Accounts for the year ended 31 December 2006
4. To reappoint Deloitte as auditors
5. Results of the 2007/08 Sector Committee Elections
6. Any Special Business

PROXY VOTING

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



Hilary Bevan Jones
Chairman



Kevin Price
Chief Operating Officer



Amanda Berry
Chief Executive

Embracing Change: 60 Years of Excellence

When David Lean and his esteemed colleagues established this Academy in 1947, their aim was “to recognise those who had contributed outstanding creative work towards the advancement of British film.”

The Academy has witnessed huge change in the art forms of the moving image since. We have followed new directions in cinema. When television became a mass medium, we embraced it. Today, the immense creativity of the best video games is enjoyed by millions, and demands our recognition.

These art forms and this Academy continue to evolve. Our programme of events is growing in size and scope. Webcasting is bringing the best of them to an audience of thousands, sometimes millions. The Strategic Review has rejuvenated the Academy and renewed our mission.

As we review the last 12 months, we also look forward to celebrating ever more moving images that inspire, inform and entertain.



The colourful world of *LocoRoco* was a double BAFTA winner at last year's Video Games Awards. Credit: Sony Computer Entertainment Europe/Inc

Postscript: The Strategic Review

The Strategic Review has given the Academy a renewed sense of purpose and provided a turning point in our history. Here, we reflect on what the Review has achieved.



The coveted BAFTA masks await their winners. Credit: Marc Hoberman

The benefits of the Strategic Review were twofold. The first thing it did was crystallise the Academy's remit into a clear, unambiguous statement that we could all sign up to:

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

The second big stride forward was the reform of the Academy's governance to carry out that mission in line with current charity best practice. Following the Extraordinary General Meeting of 15 May 2006, we introduced a 12-strong executive Board of Trustees supported by an advisory Council of 50 – a system that would make us lighter on our feet and better equipped to respond to developments in our fast-moving industries.

The Board has delivered a strategic plan that will concentrate our efforts on five key strands of activity:

- Learning and Events: *implementing a new learning strategy, focusing on partnerships, to reach a wider public audience and the industry;*
- Membership: *making greater use of the wealth of talent within this unique asset;*
- Archive and Publishing: *managing and enriching our archive through improved links with our branches and re-inventing BAFTA online;*
- Relationships with Broadcasters: *taking more creative ownership of our broadcasts, with new programmes across multiple channels;*
- Financial Stability: *consolidating our good financial position to allow increased spending on charitable purposes.*

Learning is at the heart of our remit. Later this year, our first education policy will be signed off, providing a framework to guide the growth of our initiatives in this area. In development by the Events Committee are new exciting strands of industry and public events, which will be launched in the months to come.

We want to encourage our members to bring their experience and knowledge to our educational events; there is so much more we can do with the extraordinary talent that exists among our membership.

Our education programme will offer opportunities for practitioners to not only pass on what they know but to learn new things in the process. In an Academy, everyone should be taking part. Our aim is this: to make BAFTA the first online port-of-call for anyone interested in learning more about the best films, television and games.

Our historical archive is another asset we can make more of, and is now under the care of Doreen Dean and the Archive Committee. We're adding to it all the time through an ongoing programme of interviews with inspirational figures conducted across the Academy's various branches in the US and UK. But our legacy includes everything we do today as well as in the past. Week in, week out, we are capturing the highlights of our events programme for posterity while making many of them available online for all to download.

A major development in the area of television is our creation of BAFTA Productions, which will give the Academy greater involvement in the broadcast of future awards, and allow us to generate a range of other programmes across all major channels.

Finally, finances. The Academy is in excellent financial health. Our policy of sustained, prudent financial management has led to the creation of two new committees in the last 12 months: a Financial & Audit Committee, to carry out due diligence and risk assessment, and a Commercial Committee, which will drive income generation. These measures, along with our strong sponsorship performance and the realisation of 195's full revenue-earning potential as a hospitality venue, mean we can deliver our remit from a stable financial position.

In allowing the Academy to look inwards for a time, the Strategic Review also enables us to look forward, and to make good on all that our mission promises.



David Lean's 1962 epic, *Lawrence Of Arabia*, was screened on our 60th Anniversary after members voted it their favourite BAFTA-winning film.
Credit: Rex Features

The Benefit of Experience: Education & Events

“Inside each and every one of you, deep inside the core of your being, is a winner waiting to be awakened and unleashed upon the world.” We probably wouldn’t put it quite like Richard, the father/failed life coach in *Little Miss Sunshine*, but we too want to help bring new, undiscovered talent to fruition.

Fortunately, our workshops and classes are better attended than Richard’s. And they’re full of people to whom the Academy offers learning opportunities from experienced, accomplished practitioners. If we’re lucky, our events will arm them with the knowledge they need to ‘unleash’ their own BAFTA-worthy film, TV programme or video game, or simply feed their interest in any one of these formats.

Awards nights are just one part of the Academy’s charitable remit of supporting the art forms of the moving image. The rest of the time, we’re working to promote excellence, maintain an expert, engaged membership and enhance public appreciation through an ongoing series of workshops, masterclasses, Q&A sessions and lectures.

Every week, at events across the UK, Los Angeles and New York, members and non-members of the Academy benefit from insights and inspiration that simply aren’t available anywhere else. Our membership, and the extraordinary wealth of knowledge, skills and experience it embodies, is our greatest asset. The Strategic Review recognised the importance of maximising this asset. Learning is now at the heart of our mission. And, in the past 12 months, we have made vast strides in bringing inspiration to a much larger and broader audience.

Two hundred and thirteen people can fit into the Princess Anne Theatre at 195 Piccadilly. However, we can now bring showpiece events from there to millions, as many of our recent Q&As, interviews, tributes and lectures, plus several classics from the past, can now be downloaded from www.bafta.org as video or audio podcasts. The demand for these has taken even us by surprise. An interview with Bollywood actor/producer Aamir Khan, for example, had been downloaded by over 1.5 million people when this review went to print.

The web is our new shop window. The potential it offers us for sharing what we have is enormous – and we are keen to embrace it. We now have the ability to inspire audiences worldwide, not just in London or elsewhere in the UK. We are aiming to secure the funding and resources to record, edit and podcast many events at 195, as well as in the Regions, for universal access and to enhance our archive. We also want to make more vintage recordings currently sitting in that archive available to all. Our newly established BAFTA Productions arm will give us more control over our own broadcasts and webcasts, and more input when we partner with others.

As for the events themselves, they are multiplying in number, diversity and quality. There are numerous

Bollywood megastar
Shah Rukh Khan
with a young fan at
our BAFTA goes
Bollywood weekend.
Credit: Sohail Anjum





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1 Filmmaker Oliver Stone enjoys a Q&A session after delivering the Annual David Lean Lecture. Credit: Marc Hoberman

2 President of HBO Films, Colin Callender, answers questions after giving the Annual Television Lecture. Credit: Marc Hoberman

strands to our programmes at 195 and in the Nations and Regions, and we enjoy successful partnerships with a host of like-minded organisations and charities. We want to be the first port-of-call for anyone interested in the making of films, TV or video games.

To that end, we are now in the process of developing a clear learning strategy that places greater emphasis on partnerships with other organisations. This framework will enable us to plan our events and partnerships with greater focus and better reflect fresh impulses in our industries and art forms. Putting the new strategy into practice, we are blessed to have an Events Committee whose energy and imagination in developing new initiatives such as the *Life in Pictures* and *Reunions* strands is transforming the way the Academy goes about its mission.

LONDON

At 195, audiences enjoyed Oliver Stone's David Lean Lecture, and the Annual Television Lecture by HBO Films president Colin Callender. An in-house tribute to veteran filmmaker Bryan Forbes was closely followed by a *Screen Icons* weekend dedicated to Bollywood legend Amitabh Bachchan. The popular *A Life In Pictures* series featured Cate Blanchett, Anthony Minghella and Paul Greengrass. And a stream

of film and TV screenings, followed by Q&As with directors, writers and cast, kept our audiences up-to-speed on the making of the newest productions.

Events at the Academy averaged one per week and, even without significant marketing, drew an increasingly public audience: up to 50% on some occasions.

Our International Film weekends continued with festivals devoted to Arab, Japanese and Italian cinema. One of our most vibrant and successful events ever was July's *BAFTA Goes Bollywood*, a three-day series of interviews, masterclasses and film screenings with some of the biggest stars of Indian cinema, including actors Shah Rukh Khan, Preity Zinta, Aamir Khan, Ajay Devgan and producer/directors Karan Johar and Yash Chopra.

In September, we hosted a debate featuring major players in children's TV programming to examine the implications of the decision to ban junk food advertising from UK screens. A computer games industry forum in the same month examined the role of writing for games. Will Wright, creator of The Sims, inspired practitioners from all our industries about the creativity in games. The *Bright Young Things* event in October gave fellow performers, fans, directors and producers the chance to meet some of

the UK's most promising actors and actresses while a weekend of Carl Foreman Award screenings and discussions put outstanding new directors, writers and producers in the spotlight. A Television and Young People (TVYP) event in April allowed teenagers to meet and learn from industry professionals.

ENGLISH REGIONS

Beyond London, events have been just as lively. The Academy's partnership with the Regional Screen Agencies has dramatically boosted the number and range of events and screenings across England. The 11 months up to May 2007 witnessed a total of 116 such events, attended by some 22,000 people, compared to 61 events in the preceding 12 months. Since July 2006, we have worked with 20 new partner organisations and charities, ranging from the Edinburgh TV Festival's TVYP and Manchester's Kurdish Film Festival to Gamecity in Nottingham and the Flip Animation Festival in Wolverhampton.

A cross-section through the BAFTA diary of the last 12 months reveals the scope of our involvement: providing support for the Kendal Mountain Film Festival; hosting the hugely popular *BAFTA Goes Bollywood On Tour* at Mela 06 in Birmingham; sponsoring a tour of the UK's premier international

documentary event, Sheffield Doc/Fest; hosting a *Life In Pictures* event with Virginia McKenna OBE on the Isle of Wight; and staging an exclusive, inspirational masterclass in Bristol with director Richard Eyre, followed by a screening of *Notes On A Scandal*. On top of these, BAFTA workshops around the country have covered subjects as diverse as casting, advertising, CGI special effects, title sequence design and camera operation.

BEYOND ENGLAND

To ensure the integrity and quality of our Awards, it is vital that our voting members are as informed as possible about eligible productions. Throughout the year, BAFTA members in Wales, Scotland, New York and Los Angeles can take their pick from full programmes of screenings, many of which are followed by Q&As with the stars, directors or producers.

But these four branches/affiliates also maintain their own education and outreach programmes. One of the major successes of BAFTA/LA, for example, is its digital screening room in Helen Keller Park. The 50-seat theatre, converted from a derelict building, has brought culture, entertainment and education to a part of Los Angeles that is a 40-minute bus ride from any library, theatre or museum. Their tea parties,



1 Actor Gael García Bernal at a *Babel* Q&A in London. Credit: Marc Hoberman

2 Actress Virginia McKenna was the subject of a *Life in Pictures* event on the Isle of Wight. Credit: Jon Bilton

3 Co-stars Leonardo DiCaprio and Djimon Hounsou at a BAFTA/LA Q&A for *Blood Diamond*. Credit: Adrian Carr



1 Helen Mirren and Peter Morgan at a BAFTA East Coast Q&A for *The Queen*. Credit: Jill Hawkins

2 BAFTA Scotland's Scottish Students on Screen event included script sessions for students to get advice from industry professionals. Credit: Alan Wylie

held on the weekends of the Golden Globe and Emmy Awards ceremonies, continue to raise funds for their education and scholarship activities. BAFTA/LA stages several major seminars each year, and is extending its outreach into the TV field with events such as that which took members on an eye-opening journey behind the scenes at *American Idol*.

BAFTA East Coast also has plans to expand its TV and non-screening events. Highlights of the last 12 months were its British Academy Film Awards gala event for 300 members at a new venue, the spectacular art deco surroundings of The Supper Club in Manhattan. They also hosted a reception on the roof of Soho House New York for young British filmmakers whose films were being presented at the TriBeCa Film Festival 2007. Amongst the many talented filmmakers, actors and crew in town for Q&A sessions, that continue to be a big draw, were Penelope Cruz, director Emilio Estevez, Will Smith, *The Queen*'s Helen Mirren and Peter Morgan and *Catch A Fire* star, Derek Luke.

BAFTA Scotland put Sean Connery in the hot seat for the 18th annual BAFTA Scotland Interview at the Edinburgh International Film Festival in August 2006. Its screening programme brings a film a week to Cineworld in Glasgow and three a month

to Edinburgh. Offering professional and diverse insights at Q&As were *Becoming Jane*'s director Julian Jarrold, writer Kevin Hood and producer Douglas Rae as well as *Hot Fuzz*'s special effects supervisor, Mike Kelt. A closing night event for the Isle of Skye's Celtic Media Festival saw a screening of *The Last King Of Scotland* followed by an interview with producer Charles Steel, whilst their Scottish Students on Screen event comprised screenings, masterclasses and workshops.

BAFTA Cymru, likewise, organises around 40 members' screenings a year. Most of these are at cinemas in Cardiff but a sell-out showing of *Casino Royale*, at the historic Coliseum Cinema Porthmadog in North Wales, made a valuable contribution to the cinema's survival fund. BAFTA Cymru also lent its support to the Cyfrwng Conference 2007, an important new annual event at Swansea University examining the future development of the media in Wales, as well as ongoing support to the Ffresh Student Moving Image Festival of Wales in February.

Award Winners List 2006/2007



BAFTA winner Forest Whitaker as a ponderous Idi Amin in *The Last King Of Scotland*. Credit: FilmFour/DNA Films Ltd

THE BRITISH ACADEMY VIDEO GAMES AWARDS
in association with Nokia N-Gage and PC World (5 October 2006)

Innovation
Dr Kawashima's Brain Training: How Old Is Your Brain?
(Nintendo/Nintendo)

Artistic Achievement
Shadow Of The Colossus
(Sony Computer Entertainment Europe (SCEE)/Sony Computer Entertainment Inc. (SCEI))

Character
LocoRoco in LocoRoco
(SCEE/Sony Computer Entertainment Japan (SCEJ))

Strategy
Rise And Fall: Civilizations At War (Midway/ Midway)

Casual & Social
Buzz!: The Big Quiz
(SCEE/Relentless Software)

Screenplay
Psychonauts (Majesco/Doublefine)

Children's
LocoRoco (SCEE/SCEJ)

Gameplay
sponsored by Nokia N-Gage
Lego Star Wars II: The Original Trilogy
(LucasArts/Traveller's Tales)

Simulation
The Movies
(Feral Interactive/Lionhead Studios)

Multiplayer
Dungeons & Dragons Online: Stormreach (Atari/Turbine)

Action & Adventure
sponsored by PC World
Shadow Of The Colossus
(SCEE/SCEI)

Technical Achievement
sponsored by Skillset
Tom Clancy's Ghost Recon Advanced Warfighter
(Ubisoft/Ubisoft Paris)

Sports
Fight Night Round 3
(EA Sports/EA Chicago)

Original Score
Tomb Raider: Legend
(Eidos Interactive/Crystal Dynamics)

Soundtrack
Guitar Hero
(RedOctane/Harmonix Music Systems Inc)

Audio
Electroplankton
(Nintendo/Nintendo)

Game
sponsored by PC World
Tom Clancy's Ghost Recon Advanced Warfighter
(Ubisoft/Ubisoft Paris)

The Gamers' Award
sponsored by Nokia N-Gage (and voted for by readers of The Sun's 'Something For The Weekend')
24: The Mobile Game

THE BRITISH ACADEMY CHILDREN'S FILM & TELEVISION AWARDS
in association with Electronic Arts (26 November 2006)

Special Award
Nigel Pickard

Animation
The Amazing Adrenalini Brothers!
David Hodgson, Dan Chambers, Claire Underwood (Pesky Ltd, Studio B Productions, CiTV)

Channel of the Year
Nickelodeon UK

Drama
The Giblets Boys
Nick Fisher, Clive Parsons, Davina Belling
(Film and General Productions/CiTV)

Entertainment
Raven
Matthew Napier, Paul Hineman
(CBBC Scotland/CBBC)

Factual
Michaela's Wild Challenge
Jonathan Frisby, Luke Gallie
(Two Hand Productions/Five)

Feature Film
Wallace And Gromit: The Curse Of The Were-Rabbit
Nick Park, Steve Box, Peter Lord, David Sproxton
(Aardman/Dreamworks Animation/UIP)

Independent Production
Company of the Year
Darrall Macqueen

Interactive
Level Up (Interactive TV and Website)
Rob Corradi, Siobhan Mulholland, Peter Davies (Preloaded/BBC)

International
Lazy Town
Magnús Scheving, Raymond P Le Gué, Jonathan Judge
(Lazy Town Productions For Nick Jr UK/Nick Jr UK)

Learning Primary
Mapping Our World
(www.oxfam.org.uk/coolplanet/mappingourworld)
Rachel Harrison, Glynn Hayward
(Oxfam GB/Complete Control)

Learning Secondary
Timelines: Empire
Andrew Chater (Lodestar Productions/ BBC Learning/BBC Two)

Pre-School Animation
Pocoyo Production Team
(Granada Kids/Zinkia Entertainment/ Cosgrove Hall Films/CiTV)

Pre-School Live Action
CBeebies Springwatch
Clare Bradley, Tony Reed, Aliex Yuill
(BBC/CBeebies)

Presenter
Holly Willoughby
Holly & Stephen's Saturday Showdown (The Foundation/ Granada Kids/CiTV)

Short Form
Purple And Brown
Ben Lock, Rich Webber
(Aardman/Nickelodeon UK)

Writer
Peter Tabern
Johnny And The Bomb
(Childsplay TV/BBC One)

The BAFTA Kids' Vote in association with Electronic Arts
Harry Potter And The Goblet Of Fire

THE ORANGE BRITISH ACADEMY FILM AWARDS
(11 February 2007)

The Academy Fellowship
Anne V Coates

Michael Balcon Award for Outstanding British Contribution to Cinema
Nick Daubeny

Best Film
The Queen
Andy Harries/Christine Langan/ Tracey Seaward

Alexander Korda Award for the Outstanding British Film of the Year
The Last King Of Scotland
Andrea Calderwood/Lisa Bryer/ Charles Steel/Kevin Macdonald/ Peter Morgan/Jeremy Brock

Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in Their First Feature Film
Andrea Arnold (Director)
Red Road

David Lean Award for Achievement in Direction
United 93
Paul Greengrass

Original Screenplay
Little Miss Sunshine
Michael Arndt

Adapted Screenplay
The Last King Of Scotland
Peter Morgan/Jeremy Brock

Film Not in the English Language
Pan's Labyrinth
Alfonso Cuarón/Alvaro Augustin/ Guillermo Del Toro

Animated Feature Film
Happy Feet
George Miller

Actor in a Leading Role
Forest Whitaker
The Last King Of Scotland

Actress in a Leading Role
Helen Mirren
The Queen

Actor in a Supporting Role
Alan Arkin
Little Miss Sunshine

Actress in a Supporting Role
Jennifer Hudson
Dreamgirls

Anthony Asquith Award for Achievement in Film Music
Babel
Gustavo Santaolalla

Cinematography
Children Of Men
Emmanuel Lubezki

Editing
United 93
Clare Douglas/Christopher Rouse/ Richard Pearson

Production Design
Children Of Men
Jim Clay/Geoffrey Kirkland/ Jennifer Williams

Costume Design
Pan's Labyrinth
Lala Hueté

Sound
Casino Royale
Chris Munro/Eddy Joseph/Mike Prestwood Smith/Martin Cantwell/ Mark Taylor

Achievement in Special Visual Effects
Pirates Of The Caribbean: Dead Man's Chest
John Knoll/Hal Hickel/ Charles Gibson/Allen Hall

Make Up & Hair
Pan's Labyrinth
José Quetglas/Blanca Sánchez

Short Animation Film
Guy 101
Ian Gouldstone

Short Film
Do Not Erase
Asitha Ameresekere

The Orange Rising Star Award
Eva Green

THE BRITISH ACADEMY TELEVISION CRAFT AWARDS
(22 April 2007)

Special Award
Sydney Lotterby

Break-Through Talent
sponsored by HBO Films
Shoot The Messenger
Sharon Foster (BBC/BBC Two)

Costume Design
The Virgin Queen
Amy Roberts
(BBC Drama/Power co-production/ BBC One)

Director
sponsored by Sony Pictures Television International
Soundproof
Edmund Coulthard
(BBC Drama co-production in association with Blast!/BBC Two)

Editing Factual
Rain In My Heart
Dave King (BBC/BBC Two)

Editing Fiction/Entertainment
sponsored by Pepper Post Production
Longford
Melanie Oliver
(Granada Production for Channel 4 in association with HBO)

Interactive Innovation
Four Docs
Magic Lantern Productions
http://www.channel4.com/fourdocs/ (Magic Lantern Productions/ Channel 4)

Make-Up & Hair Design
Jane Eyre
Anne 'Nosh' Oldham
(BBC/BBC One)

New Media Developer
Me: TV
Peter Drake, Jon Donaldson, Mark Owen (Nickelodeon UK)

Original Television Music
sponsored by Sebastian McLean International Ltd
Prime Suspect: The Final Act
Nicholas Hooper
(ITV Productions/ITV1)

Photography Factual
Simon Schama's Power Of Art
Tim Cragg
(BBC London Arts/BBC Two)

Photography & Lighting Fiction/Entertainment
sponsored by Hotcam
Shoot The Messenger
David Katznelson (BBC/BBC Two)

Production Design
sponsored by Men-From-Mars
An Audience With Take That...Live!
Bill Laslett (ITV Productions/ITV1)

Sound Factual
9/11: The Twin Towers
Peter Baldock, Tim White, Cliff Jones
(Dangerous Films Ltd/HBO/ BBC One)

Sound Fiction/Entertainment
Tsunami: The Aftermath
Sound Team (Kudos Film & Television/HBO/BBC One)

Titles
Match Of The Day FIFA World Cup 2006
Mark Walters, Chris Grubb,

Louise Braham (Red Bee Media/ BBC One/BBC Two)

Visual Effects
sponsored by Autodesk
Terry Pratchett's Hogfather
Simon Thomas, Oliver Money
(Mob Films/Sky One)

Writer
Longford
Peter Morgan
(Granada Production for Channel 4 in association with HBO)

THE BRITISH ACADEMY TELEVISION AWARDS
sponsored by Pioneer (20 May 2007)

Academy Fellowship
Richard Curtis

Special Award¹
Andy Harries

Actor
Jim Broadbent
Longford

Actress
Victoria Wood
Housewife, 49

Entertainment Performance
Jonathan Ross
Friday Night With Jonathan Ross

Comedy Performance
Ricky Gervais
Extras

Single Drama
Housewife, 49
Victoria Wood, Piers Wenger, Gavin Millar, David Threlfall
(ITV Productions/ITV1)

Drama Series
The Street
Jimmy McGovern, Sita Williams, David Blair, Ken Horn
(Granada Productions/BBC One)

Drama Serial
See No Evil: The Moors Murders
Lisa Gilchrist, Neil McKay, Jeff Pope, Chris Menaul (ITV Productions/ITV1)

Continuing Drama
Casualty
Production Team (BBC/BBC One)

Factual Series
Ross Kemp On Gangs
Clive Tulloh, Amelia Hann, Ross Kemp
(Tiger Aspect Productions/Sky One)

Specialist Factual²
Nuremberg: Goering's Last Stand
Peter Nicholson, Simon Berthon, Dan Korn, Piers Vellacott
(3BM Television/C4)

Single Documentary³
Evicted
Brian Woods, Deborah Shipley, Jeremy Wales, Katy Sheppard
(True Vision/BBC One)

Features
The Choir
Jamie Isaacs, Ludo Graham, Drew Hill, Sam Grace
(Twenty Twenty/BBC Two)

Sport
F1: Hungarian Grand Prix – Jenson Button's First Win
Neil Duncanson, Gerard Lane
(North One Television/ITV1)

News Coverage
Granada Reports: Morecambe Bay Production Team
(Granada/ITV)

Interactivity
Terry Pratchett's Hogfather
Aidan Conway, Giles Pooley, Rod Brown, Ian Sharples
(Mob Film Company/Sky One Networked Media)

International
Entourage
Doug Ellin, Mark Wahlberg, Steve Levinson (HBO/ITV2)

Entertainment Programme⁴
The X Factor
Richard Holloway, Claire Horton, Andrew Linares, Siobhan Greene
(TalkbackThames in Association with Syco TV/ITV1)

Situation Comedy
The Royle Family: Queen Of Sheba
Caroline Aherne, Craig Cash, John Rushton, Phil Mealey
(Granada Productions/BBC One)

Comedy Programme
That Mitchell & Webb Look
David Kerr, Gareth Edwards, Robert Webb, David Mitchell
(BBC Comedy/BBC Two)

Pioneer Audience Award
Life On Mars

¹ given in honour of Alan Clarke
² given in honour of Huw Wheldon
³ given in honour of Robert Flaherty
⁴ given in honour of Lew Grade

The British Academy Awards

THE BRITISH ACADEMY VIDEO GAMES AWARDS in association with Nokia N-Gage and PC World

From the Academy’s perspective, games represent an emerging art form of the moving image with limitless potential to enlighten as well as entertain. Our role is to encourage creative excellence in the field for the benefit of its rapidly growing audience. Don’t be fooled by the word ‘Games’: the stakes in this sector couldn’t be higher.

In 2006, 65 million games were sold in the UK – more than one per person – and sales of £1.36 billion made the British games market the third largest in the world.

The relaunched British Academy Video Games Awards are already playing a key role in defining, articulating and rewarding that excellence, and putting it on a par with achievement in film and television. With the continued support of ELSPA, TIGA, the London Development Agency and our Video Games Committee members, we can reinforce their mainstream acceptance as a legitimate art form.

The Awards, sponsored jointly by Nokia N-Gage and PC World, drew a crowd of more than 600 key industry players to Camden’s newly renovated Roundhouse on 5 October 2006. Devoted gamer Vernon Kay hosted proceedings, and Andy Serkis, Colin Salmon, Alesha Dixon, Paul Gambaccini and Jon Culshaw were among the guest presenters. The voting process, involving over 300 qualified industry shortlisters choosing from more than 600 games by 135 different developers, revealed not only the quality but also the diversity of software now available. The titles that came out on top ranged from *Dr Kawashima’s Brain Training: How Old Is Your Brain?* (Innovation) and *Guitar Hero* (Soundtrack) to the double-winners, the jellified musical world of *LocoRoco* (Children’s; Character) and the epic *Shadow Of The Colossus* (Artistic Achievement; Action & Adventure).

Tom Clancy’s Ghost Recon Advanced Warfighter was also a double winner, for Game and Technical Achievement. Other winners included *Buzz!* *The Big Quiz*, *Psychonauts*, *Electroplankton* and *Tomb Raider: Legend* – as wide a range of entertainment as anyone could have wished for.

THE BRITISH ACADEMY CHILDREN’S FILM AND TELEVISION AWARDS in association with Electronic Arts

Now is the most important time in our history to celebrate children’s television. Despite the many choices available to youngsters, from watching films to playing video games to online interactivity, the wide variety of children’s TV programming is in jeopardy. In addition to competition from other media, the recent ban on junk food advertising has also posed a serious challenge to the industry. There was widespread concern in 2006, given the financial impact of this advertising ban, that the UK’s talentbase for children’s programme-making could be left unfunded.

Despite some clouds on the horizon, the 13th British Academy Children’s Television Awards on 26 November was, as usual, a lively affair. In two of three new categories, Nickelodeon UK was named Channel of the Year, while Independent Production Company of the Year was Darrall MacQueen, whose hits include *Smile* and *Animal Spies*. Other winning programmes were *Raven* (Entertainment), *The Giblets Boys* (Drama) and *Michaela’s Wild Challenge* (Factual).

Wallace And Gromit: The Curse Of The Were-Rabbit took home the Feature Film award, and Aardman also triumphed in the third new category, Short Form, with its hysterical, minute-long claymation series *Purple And Brown*. Among the other BAFTA-winning programmes were *Raven* (Entertainment), *The Giblets Boys* (Drama) and *Lazy Town* (International). The BAFTA Kid’s Vote in association with Electronic Arts (EA) attracted 100,000 votes – three times as many as in 2005 – and was won by *Harry Potter And The Goblet Of Fire*.

Host Reggie Yates was admirably supported by presenters including *Stormbreaker*’s Alex Pettyfer, *Robin Hood*’s Richard Armitage, Kelly Brook and Ben Fogle.

EA has proven to be a most positive sponsor, keen to promote the sharing of skills across all media and to examine how games and interactive technology can be best applied in the classroom. The shift to a digital curriculum was also reflected in the Learning categories, which drew a strong showing in the nominations from web-based programmes.

1 Fantasy video game *Shadow Of The Colossus* won for Technical Achievement and Action & Adventure. Credit: Sony Computer Entertainment Europe/Inc

2 *Guitar Hero* rocked its way to the top to take the Video Games BAFTA for Soundtrack. Credit: Red Octane/Harmonix Music Systems Inc

3 A visibly delighted Holly Willoughby accepts her Children’s Awards BAFTA for Presenter. Credit: Dave Fisher

4 *Timelines: Empire*, A five hour whistle-stop tour of British history for teenagers, won the Children’s BAFTA for Learning Secondary. Credit: BBC



THE ORANGE BRITISH ACADEMY
FILM AWARDS

Ever since Carol Reed’s *Odd Man Out* picked-up the British Academy Award for Best Film in 1948, international filmmakers have been inspired by BAFTA winners and spurred by the gold standard the awards represent.

The move from the Odeon Leicester Square to Covent Garden’s Royal Opera House for this year’s Film Awards on 11 February 2007 paid off handsomely. The scale and elegance of the venue conferred extra grandeur on the proceedings, hosted for the first time by Jonathan Ross. “God, I wish I could sing,” Helen Mirren was heard to say as she took the stage to receive her award. The success of British film talent at what is a thoroughly international awards event made many understand the relevance of our Awards, and their contribution to UK cinema over 60 years.

It was an evening when the stars, in a new, more spectacular setting, seemed to glitter even more brightly than usual. The stars of *The Queen* and *The Last King Of Scotland*, Helen Mirren and Forest Whitaker, were monarchs of all they surveyed.

British filmmaking had an exceptional year. The Film BAFTA went to *The Queen* and the David Lean Award for Achievement in Direction was won by Paul Greengrass for *United 93*. Writers Peter Morgan and Jeremy Brock (*Last King Of Scotland*) picked up the Adapted Screenplay award and there were other British triumphs in Sound (*Casino Royale*) and Editing (*United 93*). Andrea Arnold, director of Glasgow drama *Red Road*, topped a strong list of British nominees for the Carl Foreman Award.

Mexican cinema had reason to be proud, with the work of three of its directors featuring strongly. A total of six awards went to Guillermo Del Toro’s *Pan’s Labyrinth*, Alejandro González Iñárritu’s *Babel* and Alfonso Cuarón’s *Children Of Men*. Three of the four main acting awards went to Americans – Forest Whitaker, Alan Arkin (*Little Miss Sunshine*) and Jennifer Hudson (*Dreamgirls*).

The celebrations weren’t confined to the opera house. Outside in the Covent Garden Piazza, a giant screen played the 15 winning regional films in the first 60 Seconds of Fame competition, before Ken Russell and Mark Kermode announced the winner

as Alex Garcia for his film, *Happy Birthday Granddad*. The competition, supported by Orange and the BBC Nations and Regions, invited budding filmmakers to enter minute-long movies on the theme of ‘Celebrate’. The entry of over 300 films revealed the fantastic depth of imagination and skill that exist even at an amateur level in the UK.

The night before, BAFTA hopefuls had rubbed shoulders at the inaugural Film Nominees’ Party, sponsored by Sky, in the magical surroundings of the Natural History Museum. After the ceremony on Sunday, winners, nominees and guests took stock at dinner and the after-show party that followed, sponsored by E! Entertainment.

The aftermath revealed the scale of the Awards’ success. The UK TV audience for the two-part show on BBC One reached 3.9 million – up by 900,000 on 2006. Around 240,000 of those viewers made use of their remote’s interactive red-button, which accessed a BAFTA-produced film trivia quiz and competition. Once again, the TV programme was seen by audiences around the world. Every national newspaper but one (we won’t name them) made the Awards a front-page story.

More people voted in the awards than ever before, now that it is compulsory for all film voting members. Online public voting for The Orange Rising Star Award (won by *Casino Royale* co-star Eva Green) rose by 20%. Total attendance for Cineworld’s regional tour of nominated films exceeded 36,000, up by almost a third on 2006.

The ceremony might have had its echoes of royalty but it is the participation of the Academy’s membership and the public that makes the Film Awards so special.

THE BRITISH ACADEMY TELEVISION
CRAFT AWARDS

The musical passage that builds suspense, the editing of a killer set-piece, the costumes and sets that transport us to a different age... These strokes of creativity add so much to our enjoyment of Television, and British audiences are fortunate to be served by a wealth of talent in the craft of TV programme-making.

This year, The British Academy Television Craft Awards continued to celebrate the tremendous skill in factual and entertainment productions as well as

1 Spanish fantasy drama *Pan’s Labyrinth* won three BAFTAs, including Film Not in the English Language. Credit: Picturehouse/Optimum Releasing

2 *Casino Royale* star Eva Green won The Orange Rising Star Award. Credit: Ian Derry

3 *The Last King Of Scotland* director Kevin MacDonalld with his BAFTA for Outstanding British Film of the Year. Credit: Ian Derry

4 Royal drama *The Queen* scored a double win at the Film Awards for Best Film and Actress in a Leading Role. Credit: Pathé Pictures International



drama. A full house at the Dorchester on 22 April saw controversial drama *Shoot The Messenger* win for both Breakthrough Talent (director Sharon Foster) and Photography & Lighting Fiction/Entertainment (David Katznelson).

Entries from right across the TV spectrum challenged the traditional dominance of period drama. *An Audience With Take That... Live!* took the BAFTA for Production Design (Bill Laslett) – the first non-drama to win in this category. Football sprung a result too, scoring its first BAFTA for *Match Of The Day's FIFA World Cup 2006's* striking titles.

The Special Award, presented by David Jason, went to veteran comedy and drama producer Sydney Lotterby, who had given David his TV break in *Open All Hours* as well as masterminding such enduring classics as *Porridge* and *Yes, Minister*.

Peter Morgan completed a hat-trick, collecting the coveted Writer award for *Longford* just weeks after his double win at the Film Awards. Edmund Coulthard won for directing urban thriller *Soundproof*, whilst the documentary and drama awards for sound went to *9/11: The Twin Towers* and *Tsunami: The Aftermath* respectively. Nicholas Hooper's dramatic score for *Prime Suspect: The Final Act* took the BAFTA for Original Television Music.

Joining host Jon Snow were presenters including Jim Broadbent, Martin Freeman, Emilia Fox and Philip Glenister. Post-event media coverage of the Awards showed a sharp improvement and sponsorship continued to grow, with new names Hotcam and Autodesk joining our renewing sponsors, Sebastian McLean International, Sony Pictures Television International, Pepper Post Production, HBO and Men From Mars.

THE BRITISH ACADEMY TELEVISION AWARDS sponsored by Pioneer

A smaller screen, an expanding choice of channels, a neverending stream of new things to watch has by no means compromised the quality of today's television programming, as our outstanding mix of BAFTA nominations demonstrated. British television audiences have been privy to yet another year of high quality programming that continues to inform, move and entertain. The range of entries was as wide as it

could possibly be, and the results unearthed some real treasures when announced at the London Palladium on 20 May.

The event, hosted this year by Graham Norton, continues to draw a huge audience keen to follow the fortunes of their favourite shows. Nearly 6 million viewers – up on 5 million in 2006 – watched at home. The Awards were a co-production, with Whizz Kid Entertainment, and the two-hour as-live programme was broadcast by BBC One on the same evening.

Victoria Wood's performance in ITV1's *Housewife*, 49 won her the Actress BAFTA. The story about an embattled mother and wife during the Second World War, also written by Wood, picked up the BAFTA for Single Drama too.

The X Factor (Entertainment Programme) and *See No Evil: The Moors Murders* (Drama Serial) were among the other ITV winners. Meanwhile, the BBC's *Casualty* beat its soap rivals to the Continuing Drama award for the first time, while Jimmy McGovern's hard-hitting six-part tale of life in a northern town *The Street* took the Best Drama BAFTA. In the Features category, *The Choir*, which followed the unlikely path of a secondary school choir from no-hopers to world finalists, fought off strong competition. None of the main channels' evening news programmes won in the News Coverage category; instead, it went to a regional broadcast, *Granada Reports: Morecambe Bay*, for its coverage of the cockling deaths trial.

After polling a record number of public votes, The Pioneer Audience Award went to *Life On Mars*. Pioneering producer Andy Harries, who brought *Cold Feet*, *The Royle Family*, *Longford* and *The Deal* to our screens, was honoured with the Special Award. Finally, the Academy's highest accolade, the Fellowship, was presented by Stephen Fry to Richard Curtis, for his creation of some of the most memorable British comedy (*Blackadder*, *The Vicar Of Dibley* and *Notting Hill* included) and his devoted work as a co-founder of Comic Relief.

The glittering after-party was held, for the first time, at the Natural History Museum where guests enjoyed a range of gourmet buffet treats before dancing the night away. A magnificent end to a sterling night, and a sterling TV year.



1 Comedians David Mitchell and Robert Webb with their BAFTAs for Comedy Programme. Credit: Ian Derry

2 Jim Broadbent won the Actor BAFTA for his portrayal as the eponymous Lord Longford. Credit: Channel 4

3 Victoria Wood took home two BAFTAs, Actress and Single Drama, for *Housewife*, 49. Credit: ITV

4 Ross Kemp with his Factual Series BAFTA for *Ross Kemp On Gangs*. Credit: Ian Derry

Nations & Regions Awards

BAFTA/LA CUNARD BRITANNIA AWARDS
BAFTA/LA’s annual awards are few in number but big in stature. Hollywood’s biggest names turn out to watch, present and receive the four awards, and in November 2006, it was a big night for all at the Hyatt Regency Century Plaza Hotel. Top of the bill at the 15th Awards was a legend: Clint Eastwood, who was presented with the Stanley Kubrick Britannia Award for Excellence in Film by Forest Whitaker and Tim Robbins. Sir Sidney Poitier received the Cunard Britannia Award for Lifetime Contributions to International Film from Halle Berry and his daughter, Sydney.

The John Schlesinger Britannia Award for Artistic Direction went to Anthony Minghella; Sydney Pollack and Robin Wright Penn were there to present the award to the writer/director of *Cold Mountain* and *The English Patient*. The Britannia Award for British Artist of the Year was presented to star of *The Constant Gardener* Rachel Weisz by Michael Sheen and Dustin Hoffman. It was a glittering occasion, generously supported by title sponsor Cunard – for the second year – and a host of other sponsors including British Airways, Volvo, American Airlines, Bombardier and Waterford Wedgwood.

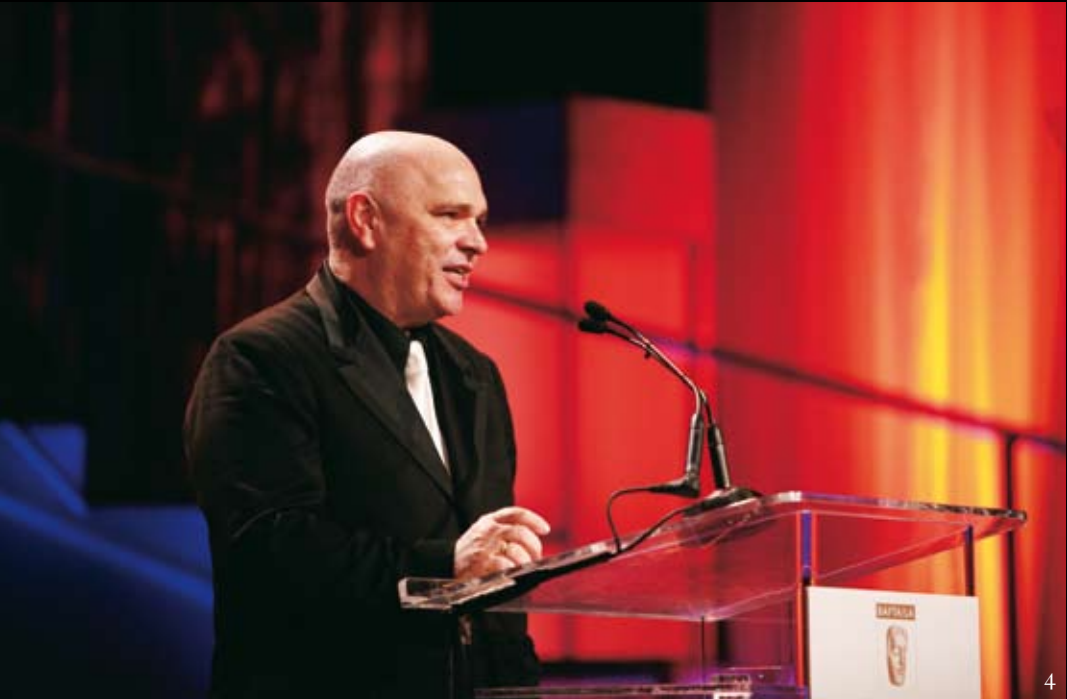
THE BAFTA SCOTLAND AWARDS *sponsored by Lloyds TSB Scotland*
Every year, BAFTA Scotland members and guests gather to celebrate the best Scottish film and television talent. Having switched to an annual event in 2004, the Awards are quickly gaining stature; this year, they gained their first headline sponsor, in Lloyds TSB Scotland, and for the event at Glasgow’s beautifully restored City Halls in November there was a record crowd of 850, entertained by host Lorraine Kelly.

Dominating the film categories was *Red Road*, the Cannes Jury Prize-winning story of a CCTV operator in Glasgow who notices an unwelcome figure from the past on her screens. Andrea Arnold won the Best Director and Best Screenplay awards, while Kate Dickie picked up Best Actress. Janet McBain, curator of the Scottish Screen Archive, received the award for Outstanding Achievement in Film. Among the winners in television were

the atmospheric crime thriller *Low Winter Sun* (Best Drama) and Richard Dawkins’ exploration of religion, *The Root Of All Evil? - The Virus Of Faith*.
BAFTA Scotland’s New Talent Awards have regularly uncovered names to watch. In 1998, for example, the Kodak Prize was won by Lynne Ramsay, who went on to direct the acclaimed feature *Morvern Callar* in 2002. In 2006, this celebration of emerging talent included compelling, energetic short, *Hikikomori* (Best New Work) and Bryan Larkin who was awarded Best First Time Director for his expert portrayal of an actor in the engaging short, *Scene*.

THE BAFTA CYMRU AWARDS
An audience of around 1000 producers, performers, practitioners and broadcasters made their way to Cardiff International Arena in April for the 16th Annual BAFTA Cymru Awards for film, television and new media. As well as the treat of having presenter Leslie Phillips deliver his trademark ‘Hellooo...’ in Welsh as well as English, the audience saw BBC Wales’ *Doctor Who* scoop a total of eight awards, including those for Screenwriter (Russell T Davies), Actor (David Tennant) and Director: Drama (Graeme Harper). Its spin-off, *Torchwood*, picked up four awards, including Drama Series and Actress (Eve Myles).

S4C’s Welsh language productions went home with an impressive eight awards, while the prestigious Gwyn Alf Williams Award went to Judith Davies and Jonathan Owen for their ITV documentary on the 1966 mine tip disaster, *Aberfan*.
Barcud Derwen, the TV facilities group, was once again a tremendous main sponsor. Andrew Davies, the master of literary adaptation, received the BAFTA Cymru Special Award, and Michael Sheen, who played Tony Blair in *The Queen*, was presented with the Siân Phillips Award.



- 1 Britannia Award winner Sidney Poitier with Halle Berry. Credit: Alex Berliner © Berliner Studio/BEImages
- 2 Actor David Tennant accepts his BAFTA Cymru Award for his role in *Dr Who*. Credit: Huw John
- 3 *Red Road*’s Kate Dickie arrives at the BAFTA Scotland Awards where she went on to win for Actress. Credit: Alan Wylie
- 4 Anthony Minghella accepts the John Schlesinger Britannia Award for Excellence in Directing. Credit: Peter Wintersteller © Berliner Studio/BEImages



Sci-fi police drama *Life On Mars* triumphed with a record number of votes for the Pioneer Audience Award for Best Programme of 2006. Credit: BBC

Very Special Surroundings: Hospitality at 195



A busy and sociable evening in our members' bar at 195 Piccadilly.
Credit: Marc Hoberman

BAFTA is synonymous with extraordinary quality. Having championed excellence in film, TV and games production for 60 years, we find ourselves in possession of a prestige brand that can attract high quality sponsors and commercial partners. The benefits of association with BAFTA are felt by our members, as well as organisations and individuals using the hospitality facilities at 195 Piccadilly. The venue now offers an experience that is as special as BAFTA itself, and it is increasingly in demand.

In fact, since the refurbishment was completed in 2005, 195 has become one more asset we simply couldn't do without. In the last 12 months, its net contribution to the Academy was £1 million; the 12 months prior to the renovations brought in £650,000. What we offer now is one of the most sought-after venues in the West End. The David Lean Room and Foyer Bar on the first floor provide a large, elegant and flexible space for conferences, gala dinners, parties, presentations, weddings and launches, all of which are complemented by the exceptional service offered by dedicated, highly-experienced staff.

The most rewarding development in the past 12 months is the way members have warmed to our improved premises. We are seeing more people at screenings, meeting colleagues for breakfast, coffee

or lunch, and dropping by for an after-dinner drink. And members' events such as our cocktail evenings, seasonal children's events, the annual Academy Quiz Night and a Texas Hold 'Em Poker Tournament, have all proved popular.

Continued improvement in our 195 business means we have been able to reinvest funds in improving the facilities. For example, we took the plunge – not literally – and replaced 195's ageing lift with a brand new cabin and machinery. Members and visitors are appreciating the change, and our bottom line is benefiting, too, from savings in maintenance costs. Later this year, with the Council's blessing, we will begin work on refurbishing the lavatories on the first and second floors, whilst the Restaurant is to undergo further improvements this Summer with a view to a more accessible, round-the-clock menu in more laid-back surroundings.

We hope to invite you back to enjoy the seriously pleasurable experience of a visit to 195 very soon.

Commercial Partnerships and Fundraising

While our Awards nights celebrate outstanding performances, their own financial performance is also reason to be happy. The big occasions don't just cover their costs; they generate precious capital that we can plough back into our educational initiatives.



1 Consultations and styling at the Mark Hill style suite for the Television Awards. Credit: Marc Hoberman

2 Our inaugural Film Awards Nominees' Party at the Natural History Museum was sponsored by Sky. Credit: Richard Kendal

It's been an exceptional year for our commercial partnerships, and we continue to welcome new sponsors on board. We now have what we call a core 'family' of supporters – loyal sponsors, partners and suppliers – who share our aspirations for the art forms of the moving image, and whose values echo those of the Academy. Partnering with BAFTA means much more to these brands than an association with the Academy for a few nights a year. Our partners take an ongoing, active and creative part in trying to make our events the best of their kind.

Orange, in its tenth year of sponsoring the Film Awards, followed the introduction of its Rising Star Award in 2006 by developing, with the Academy, the 60 Seconds of Fame competition. Aspiring filmmakers were invited to shoot a minute-long movie on the theme of 'Celebrate', and to upload it to the Orange website. The 60 Seconds of Fame stage in Covent Garden's Piazza was a huge hit with fans outside the main event.

The move of the Film Awards to the Royal Opera House went down exceptionally well with sponsors. The support of year-round partners American Airlines, Audi, Highland Spring, Kirin Ichiban and Champagne Taittinger continued, and Cartier joined the prestigious group of Official

Partners dressing the nominees in our Style Suites at Claridge's. These days, a BAFTA nomination is a passport to a wonderful Awards weekend experience. The Film Awards Style Suites were open to nominees from the Friday morning preceding the ceremony, with Lancôme providing facials (to plenty of male, as well as female nominees), Nicky Clarke and his team on hair, and styling by *Esquire* and *Harper's Bazaar*. On Saturday evening, it was off to the inaugural official Nominees' Party – sponsored by Sky – at the Natural History Museum. Sunday evening began with a champagne reception, sponsored by *The Sunday Telegraph*. After the ceremony and dinner, to finish the weekend off, there was an after-show party in the ballroom at the Grosvenor House, for which E! Entertainment was another first-time sponsor.

Pioneer returned for a third year as headline sponsor of the Television Awards. As well as giving us The Pioneer Audience Award for Best Programme, it staged a highly successful viral marketing campaign around the theme of TV obsessions and provided the tiered seating that gave members of the public a grandstand view of the stars as they arrived for the after-show party at the Natural History Museum. New Official Partners in the Style Suites at



Marylebone's Landmark Hotel included hair expert Mark Hill and women's stylist Coast. M.A.C, Austin Reed and QVC completed the line-up of styling solutions.

Joint headline sponsorship from two of the biggest names in the games market, Nokia N-Gage and PC World, helped to get the revitalised Video Games Awards off to a spectacular start. An impressive list of category sponsors in the Television Craft Awards included HBO, Sony Pictures Television International and Autodesk. For the Children's Television Awards, we secured a two-year sponsorship agreement with Electronic Arts. EA's commitment to developing the digital curriculum and the educational value of games is reflected in its enthusiasm for the Awards.

Just as our Awards nights have grown in stature in recent years, our events programme is developing at an even faster rate, attracting outstanding support from a wide range of commercial partners. The programme, at 195 Piccadilly and in the Regions, is central to our mission of engaging our members and audiences, and encouraging excellence. It is a mission that major brands as well as industry bodies can identify with. BAFTA Goes Bollywood, for example, was able to draw support from organisations such as Lloyds TSB International Private Banking, Film

London, Citibank NRI Business and Cobra Beer. Our latest final fundraising event was the second Screen Dreams auction of fabulous, money-can't-buy experiences on 7 June 2007. For the second year, we partnered with MediCinema, the charity that puts big-screen cinemas into hospitals. Proceeds from the latest auction, sponsored by Bank of America, will go towards a MediCinema at the new Children's Centre in Newport, south Wales, and to the Academy's own charity initiatives.

Final auction lots were being finalised as this Review was going to print but there will have been no shortage of bidders for Eva Green's Roberto Cavalli outfit from *Casino Royale*, a private screening for 200 friends at 195 Piccadilly, or a personal portrait by celebrity photographer John Swannell. For the lucky bidders, it will be a memorable night.

The Academy, meanwhile, is lucky to have sponsors and partners that help make our events memorable. To all of them, we offer our warmest thanks.

The BAFTA Group

BRITISH ACADEMY OF FILM AND TELEVISION ARTS

BAFTA’s 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, special tribute evenings and an ever-expanding education and events programme. BAFTA has approximately 6,500 members worldwide.

BAFTA MANAGEMENT LIMITED

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

THE UK NATIONS & REGIONS

BAFTA Cymru and BAFTA Scotland are BAFTA’s non-autonomous UK branches. In England, BAFTA has 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 and the public.

THE US BRANCHES

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

THE DAVID LEAN BAFTA FOUNDATION

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

BAFTA Group Financial Summary

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

	2006 £’000	2005 £’000
Total incoming resources (including restricted funds of £314k; 2005: £464k)		
BAFTA	4,164	3,777
BML	6,112	5,178
Combined (incl. consolidation adjustment)	7,499	6,903
Surplus/(deficit) after tax (including restricted funds of £252k; 2005: (£145k))		
BAFTA	778	219
BML	(207)	(194)
Combined (incl. consolidation adjustment)	809	10
Cash/(Overdraft)		
BAFTA	1,594	700
BML	(1,200)	(1,719)
Combined	394	(1,019)
Capital and Reserves (including restricted funds of £102k; 2005: £102k)		
BAFTA	2,496	1,466
BML – deficit	(537)	(331)
Combined (incl. consolidation adjustments)	2,179	1,370

The financial information set out does not constitute the charity’s statutory accounts for the year ended 31 December 2006. Statutory accounts for 2005 have been delivered to the Registrar of Companies and the Charity Commission and those for 2006 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 are accompanied by a stamped (82p) and self addressed A4 size envelope.

The British Academy of Film and Television Arts

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME & EXPENDITURE ACCOUNT)

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2006	2006	2006	2005
				(as restated*)
For the year ended 31 December 2006	£	£	£	£
Incoming Resources				
Incoming Resources From Generated Funds				
Voluntary income				
– Grants	56,000	10,000	66,000	127,000
– General donations:				
Raising the Roof	–	276,577	276,577	345,947
Gifts in Kind	95,489	–	95,489	180,918
	151,489	286,577	438,066	653,865
Activities for generating funds				
– Membership subscriptions	932,206	–	932,206	827,306
– Income from hiring	2,383,980	–	2,383,980	1,794,892
– Commercial sponsorship & broadcast fees	1,275,775	–	1,275,775	1,212,037
– Publishing	575,536	–	575,536	482,044
– Other commercial activities	106,612	–	106,612	151,162
	5,274,109	–	5,274,109	4,467,441
Investment income	30,698	7,264	37,962	30,740
Incoming Resources From Charitable Activities				
– Awards ceremonies	1,609,051	–	1,609,051	1,659,545
– Educational events	66,260	20,000	86,260	50,650
	1,675,311	20,000	1,695,311	1,710,195
Other Incoming Resources	53,276	–	53,276	40,357
Total Incoming Resources	7,184,883	313,841	7,498,724	6,902,598
Resources Expended				
Cost Of Generating Funds				
Costs of generating voluntary income:				
– Raising the Roof	–	31,442	31,442	84,902
Fundraising trading: costs of goods sold and other costs				
– Membership services	726,367	–	726,367	689,304
– Hiring	2,028,207	–	2,028,207	1,957,133
– Commercial sponsorship & broadcast fees	114,130	–	114,130	138,184
– Publishing	390,248	–	390,248	409,043
– Other commercial activities	33,506	–	33,506	44,395
Exceptional – roof repair	–	–	–	451,006
	3,292,458	31,442	3,323,900	3,773,967
Charitable Activities				
– Awards ceremonies	2,567,032	–	2,567,032	2,375,163
– Educational events	686,594	20,899	707,493	602,713
	3,253,626	20,899	3,274,525	2,977,876
Governance Costs	81,335	10,000	91,335	140,753
Total Resources Expended	6,627,419	62,341	6,689,760	6,892,596
Net Income For The Year	557,464	251,500	808,964	10,002
Reconciliation of Funds				
Total funds brought forward	1,267,968	101,597	1,369,565	1,359,563
Total funds carried forward	1,825,432	353,097	2,178,529	1,369,565

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	Group	Charity	Charity
	2006	2005	2006	2005
	£	£	£	£
As at 31 December 2006				
Fixed Assets				
– Intangible assets	219,909	234,569	–	–
– Tangible assets	2,332,689	2,385,429	131,117	72,660
	2,552,598	2,619,998	131,117	72,660
Current Assets				
– Stocks	20,568	23,918	2,760	5,790
– Debtors	1,974,767	2,123,903	1,773,538	1,452,962
– Cash at bank and in hand	2,032,517	847,138	1,594,026	700,001
	4,027,852	2,994,959	3,370,324	2,158,753
Creditors: amounts falling due within one year	(4,401,921)	(4,245,392)	(1,005,515)	(765,739)
Net Current (Liabilities)/Assets	(374,069)	(1,250,433)	2,364,809	1,393,014
Total Assets Less Current Liabilities	2,178,529	1,369,565	2,495,926	1,465,674
Represented by:				
Funds				
– Unrestricted	1,825,432	1,267,968	2,142,829	1,364,077
– Restricted	353,097	101,597	353,097	101,597
	2,178,529	1,369,565	2,495,926	1,465,674

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

Hilary Bevan Jones, *Chairman of Council*



CONSOLIDATED CASH FLOW STATEMENT

	2006	2005
	£	£
As at 31 December 2006		
Net cash flow from operating activities	1,706,149	327,573
Returns On Investments and Servicing of Finance		
– Interest received	30,698	21,547
– Interest paid	(78,587)	(73,057)
Taxation	–	131
Capital Expenditure		
– Purchase of tangible fixed assets	(251,820)	(797,321)
– Proceeds on disposal of tangible fixed assets	6,444	–
Increase/(Decrease) In Cash in the year	1,412,884	(521,127)

RECONCILIATION OF NET CASH FLOW TO MOVEMENT IN NET FUNDS

	2006	2005
	£	£
Movement In Net Debt In The Year	1,412,884	(521,127)
Net (Debt)/Funds at 1 January 2006	(1,018,888)	(497,761)
Net Funds/(Debt) at 31 December 2006	393,996	(1,018,888)



Anticipation mounts as organisers work the red carpet before The Orange British Academy Film Awards in 2007.
Credit: Richard Kendal

Officers of the Academy

BOARD OF TRUSTEES

Hilary Bevan Jones
Chairman of the Academy
Tim Corrie
Deputy Chairman, Television
Finola Dwyer
Deputy Chairman, Film
Michael Harris
Paul Jackson
Chairman, Video Games
Duncan Kenworthy OBE
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Chairman, Education & Events
David Parfitt
Chairman, Film
Simon Relph CBE
Peter Salmon
Chairman, Television
Sophie Turner-Laing

Lord Attenborough Kt. CBE
President
Michael Grade CBE
Vice President

Amanda Berry
Chief Executive
Kevin Price
Chief Operating Officer

Michael Harris
Chairman, Finance & Audit Committee
Sophie Turner-Laing
Chairman, Commercial Committee

Elected Members of the Film Committee

Angela Allen MBE
Amma Asante
Jane Cussons
Finola Dwyer
Joyce Glasser
Tristan Oliver
David Parfitt
Nik Powell
Maggie Rodford
David Thompson

Elected Members of the Television Committee

Barbara Benedek
Richard Broke
Tim Corrie
Jill James
Peter Kosminsky
Krishnendu Majumdar
Peter Salmon
Julian Scott
Jocelyn Stevenson
Sue Thexton

Elected Members of the Video Games Committee

Grant Dean
Paul Jackson
Ian Livingstone
Andy Nuttall

ACADEMY STAFF

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Kevin Price
Chief Operating Officer
Linda Stewart-Birch
Facilities & HR Officer
Helen Wadsworth
PA to the Chief Operating Officer
Nick Williams
PA to the Chief Executive

Advertising Sales

Louise Robertson
Advertising Sales Executive
Brooks Livermore
Advertising Sales

Archive

Doreen Dean MBE
Academy Archivist

Awards

Clare Brown
Head of Production
Anne-Marie Flynn
Head of Awards
Louise Beasley
Awards Officer, Film
Donna Bell
Awards Officer, Television
Lisa Prime
Awards Officer, Children's & Craft
Peter Reynolds
Production Manager, BAFTA Events
Helen Slater
Production Coordinator
Kelly Smith
Awards Officer, Television & Video Games
Jo Stein
Awards Administrator
Adam Tuck
Multimedia Coordinator



Anticipation mounts as organisers work the red carpet before The Orange British Academy Film Awards in 2007.
Credit: Richard Kendal

BAFTA Productions

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Producer

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[Christine Gasbjerg](#)
Legal and Corporate Officer
[Natalie Moss](#)
Commercial Partnerships Coordinator
[Peter Raymond](#)
Corporate Development Consultant

Education & Events

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Events and Screenings Coordinator
[Mariayah Kaderbhai](#)
Events Producer/
Screenings Programmer
[Kam Kandola](#)
Regional Programmer
[Dora Gorman](#)
Events & Screenings Administrator

Finance

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Financial Controller
[Helen Raddon](#)
A/Financial Controller
[Toby Coke](#)
Finance Officer
[Janina Mundy](#)
Membership Coordinator

Information Technology

[Matt Hodgson](#)
IT Consultant

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[Christine Beck](#)
Editorial Coordinator

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[Anne Freeman](#)
[Eileen Soutter](#)
Club Hosts
[Yemi Adenle](#)
[Tanja Goess](#)
[Lisa Kay](#)
[Sunita Shroff](#)

Technical

[Keith Fawcett](#)
Head of Technical Services
[Stuart Allison](#)
Projectionist
[Matt Cook](#)
Facilities/Technical Assistant
[Angus Martin](#)
Chief Projectionist

195 Piccadilly

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Managing Director, Capital Group
[Siôn Parry](#)
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[Katherine Heath](#)
Events Coordinator
[Monica Kuszneruk](#)
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Corporate Events Executive
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[Anton Manganaro](#)
Head Chef
[Bogdan Starzec](#)
Banqueting Manager

Nations and Regions

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[Lisa Nesbitt](#)
Director, BAFTA Cymru
[Ann Oswald](#)
Manager, BAFTA Cymru
[Gillian Rose](#)
Chairman, BAFTA East Coast
[Christina Thomas](#)
Chief Executive,
BAFTA East Coast
[Peter Morris](#)
Chairman, BAFTA/LA
[Donald Haber](#)
Director, BAFTA/LA
[Sandy Ross](#)
Chairman, BAFTA Scotland
[Alison Forsyth](#)
Director, BAFTA Scotland
[Aisla Cullen](#)
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