

EE BAFTA Film Awards

Rules and Guidelines 2022/23
Feature Film Categories

British Academy of Film and Television Arts
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A. INTRODUCTION

The British Academy Film Awards are presented annually to recognise, honour and reward individuals for outstanding achievement in feature films released in the UK within the Awards year.

These rules and guidelines apply only to the 22 competitive feature film categories. Two short film awards, British Short Film and British Short Animation are also presented. Rules and guidelines for these categories are [available separately](#).

B. TIMETABLE

2022	
Tuesday 4 October	First Deadline to enter into Outstanding Debut by a British Writer, Director or Producer (films released 1 Jan – 1 October 2022)
Tuesday 4 October	Entries for the British film categories should be submitted to the BFI for consideration against their Diversity Standards by this date at the latest
Tuesday 18 October	Deadline for submission of BAFTA View/Stage One entry forms (confirming film eligibility, categories each film will be entered into including performance categories) Final Deadline to enter Outstanding Debut by a British Writer, Director or Producer & films entered for Debut should be available to jurors by this date
Monday 14 November	Deadline for Stage Two entry submission (confirming individual candidates for nomination) plus statements and appeals
Monday 5 December	Draft Entered Films list to be made available to voters and entrants
Wednesday 7 December	Deadline for requests to changes to the Draft Entered Films list
Friday 9 December	Round One voting opens at 10:00 & Entered Film List distributed Films released up to 30 November must be made available to BAFTA voters on the BAFTA View portal by this date to qualify
Tuesday 27 December	On appeal films releasing 1 December 2022 or later must be made available on BAFTA View by this date
Friday 30 December	Round One voting closes at 18:00
2023	
Friday 6 January	Longlists announcement
Friday 6 January	Round Two voting opens at 18:00
Friday 13 January	Round Two voting closes 15:00 / Deadline for SVFX reels
Thursday 19 January	Nominations announcement
Friday 20 January	Round Three voting opens at 10:00
Wednesday 1 – Sunday 12 February	The Sessions
Tuesday 14 February	Round Three voting closes at 18:00
Friday 17 February	Entered films to have been screened to the public by this date (except for Films Not In The English Language (FNIEL) and Documentaries, which must be screened to the public by 31 March)
Sunday 19 February	EE BAFTA Film Awards

All times are BST/GMT unless stated otherwise.

BAFTA accepts no responsibility for entrants missing deadlines.

C. ELIGIBILITY

It is the intention of the rules that the British public should have had an opportunity to see entered films prior to the ceremony and films should therefore have been screened and marketed to a public paying UK audience within the eligibility period described below. Films should not be screened purely to qualify them, and the Film Committee will not accept an entry that otherwise meets the below criteria if they do not deem the release to have been meaningful.

Films must have been available to the UK public for the first time in the UK between 1 January 2022 & 17 February 2023. There is an exception for Films Not in The English Language (FNIEL) and Documentaries which are eligible if they have been made available to the UK public for the first time between 1 January 2022 & 10 March 2023. Note that the start of the eligibility period for the 2024 Awards will be 1 January 2023.

Films are eligible if they have been theatrically exhibited publicly for the first time to a paying audience on at least ten commercial screens in the UK for at least seven days in aggregate (not including festival screenings).

Films which have not had this number of screenings, but have been exhibited publicly on at least one commercial screen in the UK for no fewer than seven days in aggregate may be eligible for Outstanding Debut by a British Writer, Director or Producer only. These screenings need not be at the same venue. Outstanding Debut titles may also qualify with an international release or by screening at festivals included in the [Debut Qualifying Festival List](#). Please contact awards@bafta.org as soon as possible if you intend to submit to this category.

Films which are eligible for Documentary or Film Not in the English Language have a lower screening threshold, and may be entered for all categories if they have been exhibited publicly on at least one commercial screen in the UK for no fewer than seven days in aggregate (not including festival screenings). These need not be at the same venue.

At the committee's discretion, and only in exceptional circumstances, a film which has been available to the UK public through other patterns or forms of distribution may be considered for entry; please contact awards@bafta.org as soon as possible if you wish to appeal for consideration. The committee will not consider any initial requests received after the Stage One entry deadline (Tuesday 18 October 2022).

Evidence of the qualifying releases as described above must be provided prior to the Stage One entry deadline (Tuesday 18 October 2022). Films being entered for Outstanding Debut must also be available at the latest to jurors by this date.

Films are not eligible if they:

- Have a running time of less than 70 minutes
- Are filmed versions of theatre or other live performances
- Have been previously entered into the British Academy Film, Television, or Television Craft Awards

Where a film is released in more than one language version, only one version can be entered and this should be the original language version. Where multiple versions of a film (e.g. extended or reduced cuts) are released, the version which had the widest theatrical or online release in the UK within the eligibility period should be entered. To avoid confusion at voting stage, the title of the film both on entry information and all campaign materials should be as programmed and marketed in the UK.

Feature films from all countries are eligible in all feature categories, with the exception of Outstanding British Film and Outstanding Debut, which are for British films only.

Some categories have additional specific eligibility criteria, for details please see the [CATEGORIES](#) section.

Entrants will be asked for details of the production company's policy on bullying and harassment. Having a B&H policy is not a requirement of entry. This can be provided up to the Stage Two entry deadline. Entrants will also be asked to confirm that they accept BAFTA's right to suspend or rescind any nomination or award should BAFTA be made aware of information relating to the film which is capable of bringing BAFTA into disrepute.

Whilst not a requirement for entry, entrants across all film categories will be encouraged to submit basic details of their Diversity Standards information. Meeting the BFI Diversity Standards remains mandatory for Outstanding British Film and Outstanding Debut.

Entrants of British titles will be asked for information about the production's sustainability programme. This is not an entry requirement, but will be used to provide insights into how the British screen industry is engaging with sustainability. This can be provided up to the Stage Two entry deadline.

Entrants will be asked to provide information, via a dropdown list, of the gender/gender identity of all candidates for nomination. This can be provided up to the Stage Two entry deadline. By submitting this data entrants are agreeing that the person concerned is happy to share this information and that it can be stored and used in compliance with BAFTA's privacy policy. If entrants are unable to provide this information they should select 'Do Not Know'.

BAFTA View

BAFTA View for the 2023 season opens on 1 August 2022. To qualify, all titles must be made available to BAFTA voting members on 'BAFTA View', BAFTA's online viewing platform, as soon as possible after the date of release and within 60 days of UK release for a minimum of 30 consecutive days, once BAFTA View opens.

Further, all titles released up to 30 November 2022 must be available to voting members via BAFTA View by the date that Round One voting opens (9 December 2022), and through each subsequent Round if the film is longlisted or nominated.

Films released in the UK between 1 December 2022 and 17 February 2023 (10 March for Documentary and FNIEL titles) must be made available on BAFTA View by the date Round One voting opens (9 December 2022). On appeal, these films may qualify if made available on BAFTA View before 27 December 2022; Films opening after 1 January 2023 which cannot be screened to BAFTA members before these dates should be entered for the 2024 ceremony.

All films, without exception, must be available in each subsequent Round on BAFTA View if longlisted or nominated. For more information on how to make your film available on BAFTA View, see [MAKING ENTRIES AVAILABLE TO VOTERS](#).

BRITISH FILM CATEGORIES - Additional BFI Diversity Standards eligibility requirements

All films entered in the Outstanding British Film and/or Outstanding Debut by a British Writer, Director or Producer categories must have met at least two of the four BFI Diversity Standards, one of which to be Standard C. Entries should be submitted separately to the BFI for assessment against the Standards as early as possible, ideally by 4 October 2022 to avoid delays confirming eligibility for these categories (*this is two weeks prior to Stage One entry deadline*).

BAFTA's intention with this rule is to encourage better representation and increased inclusivity across the British industry, rather than to exclude any films or film-makers from the awards. Films will not be excluded if they can show - through their BFI assessment - that they have made all best efforts to make the project as inclusive and representative as possible.

Projects at all stages of development and production have the opportunity to make changes that may help them to meet the Standards, however, BAFTA strongly encourages productions to engage with the Standards and interrogate their creative and hiring processes as early as possible in development and pre-production. With the BFI, BAFTA will track which Standards qualifying British films meet, with the intention of an annual review to make additional Standards compulsory and in line with the BFI's pass criteria for future BAFTA Awards.

For more information about the BFI Diversity Standards, or to submit a film for consideration go to <http://www.bfi.org.uk/diversitystandards>

CHOOSING WHICH CEREMONY TO ENTER

An entry can be made either to EE BAFTA Film Awards or the BAFTA Television and/or Television Craft Awards, not both:

- If a work was intended to receive its first exhibition as a public, paid-entry cinema screening and has a subsequent eligible release, it should be entered to the Film Awards
- If a work receives its first exhibition as a television broadcast, it should be entered to the Television and/or Television Craft Awards
- Documentaries which are commissioned (rather than acquisitions) by broadcasters/streamers and released in UK will only be eligible for the Film awards on appeal; otherwise documentaries should be entered into the Television/Television Craft Awards
- If a work was intended to receive its first exhibition theatrically, but does not have a subsequent eligible release, it may be eligible for the Television and/or Television Craft Awards if subsequently broadcast (however, programmes that have had a theatrical release and then been subsequently re-cut for television are ineligible unless a significant amount of new material has been shot specifically for the television broadcast)
- If a work (over 70 minutes) was intended to be theatrically released into cinemas and on television or online on the same day, then it will be eligible either for the Television and/or Television Craft Awards or for the Film Awards, not both
- If a work receives its first exhibition online/VOD, it may be eligible for the Television and/or Television Craft Awards (see separate Rules and Guidelines for those ceremonies)
- An eligible film submitted for the BAFTA Film Awards, and subsequently edited for broadcast/online release will not be eligible for the BAFTA Television / BAFTA Television Craft Awards (and vice versa)

Feature films can be entered into the following British Academy Awards: BAFTA Children's Awards, BAFTA Scotland Awards, BAFTA Cymru Awards and the BAFTA Film Awards.

Any release which falls outside of these definitions will not normally be eligible. Final decisions regarding a film's eligibility are made by BAFTA's Film Committee or its representatives.

D. ENTRY

Who can enter a film?

A film may be entered by its producer or UK distributor or a representative thereof ('entrant'). Others may suggest films for entry by emailing awards@bafta.org; the film's distributor or producer will be asked to provide all necessary information to complete the entry if they wish.

Entry Process

There is a three stage entry process * to enter a feature film:

1. BAFTA View: Basic film details for BAFTA View
2. Stage One: Basic film details to confirm eligibility, categories being entered & early appeals
3. Stage Two: Full details of candidates plus final submission of statements & appeals

**Note there is a separate one stage entry form for Debut titles - see page 10 below.*

Final exhibited on-screen credits are used to determine eligibility in all categories. Entrants should complete the online entry form with reference to the on-screen credits. If the form is not completed in full, BAFTA cannot guarantee the accuracy of credits listed for voting or nomination.

BAFTA reserves the right to withdraw entries and change and/or withdraw named candidates/nominees at any stage of the entry and judging process and post nominations.

Once round one of voting has begun it is not possible for entrants to withdraw entries on any grounds. If an entered film is withdrawn for any reason after the Entered Films List is issued to voters, it cannot be entered in any subsequent year, even if its release date has changed.

Films eligible for the Documentary category and films eligible for Outstanding Debut may choose to enter those categories only. All other entered films will be automatically included in competition for Best Film and any other film categories for which they are eligible; entrants must choose which craft categories their films are entered for.

Entry Fees:

There is a fee per film for entering films for the Film Awards in 2023, which will be payable at the end of completing the Stage Two entry process and once films have been approved.

No charge	Outstanding Debut, British Short Film, British Short Animation
£700	Outstanding British, Documentary, FNIEL only
£7,000	All others including Animated Film

There is an appeals process if entrants are not in a position to pay this fee. Please contact awards@bafta.org as soon as possible for further details.

BAFTA View – Enter the film

The first stage of the entry process is to gather information for BAFTA View. The BAFTA View form is available for entry year-round. Once Stage One entry opens, the information gathered on the BAFTA View entry form will be progressed to Stage One.

For BAFTA View, entrants are invited to register and enter via entry.bafta.org.

Entrants are required to provide the following information:

- Title
- A synopsis (without credits, reviews, awards or festival win references) (350 characters including spaces)
- A shorter synopsis for use in the Film Digest which can include credits (270 characters including spaces)
- Running Time
- BBFC rating
- If the Director is female or male and/or from an under-represented group
- If the main storyline is about under-represented groups
- If the cast are from under-represented groups
- If the film is British, a documentary, a Film Not in the English Language, Animated
- Key cast
- Key crew
- Portrait AND landscape poster image or key artwork. No press reviews, stars or festival selection are permitted on this artwork. Portrait images must be at least 320x480px with a ratio of 2:3.
- Confirm that the film is available with Hard of Hearing (HOH) subtitles
- Film website (no promotional content is permitted)
- Film video file *
- Film video file – HoH version *

All films are made available to voting members on BAFTA View. You can upload your film to your BAFTA media library in advance of submitting your entry forms or directly from the entry form itself. We recommend that entrants upload videos in advance as it will allow time for your video file to upload and transcode whilst you complete the entry form.

* Uploading the film is optional for the BAFTA View stage, but mandatory by the dates as set out on page 5 in BAFTA View for Round One, and in subsequent rounds if the film is longlisted or nominated

To qualify, films must be made available to BAFTA voters within 60 days of release in UK. It is mandatory to provide a hard of hearing (HOH) version.

Stage One: Confirm eligibility and categories

- Provide the release date in UK
- Provide evidence of the qualifying release
 - Please provide any relevant information which will demonstrate that the release is genuine and not just to qualify it for the Awards, i.e. confirm details of the film's theatrical release, release date, BBFC classification if available, type of release (saturation, limited, key cities etc.)/number of screens, list of cinema chains showing the film, and admission figures
- Provide a copy of all credits given on-screen in the film's opening and closing credit roll and/or cards; these can be in any format, provided all text is legible and is included as it appears on screen
- Provide a poster credit block
- Confirm which categories they wish to enter for each film
- Confirm if the film has been shown on British television in the previous 12 months

The following information can be provided for the Stage One deadline, or the Stage Two deadline

- Confirm if the production company has a Bullying & Harassment policy (and upload if available)
- Confirm the gender/gender identity of each candidate for nomination
- Provide basic diversity standards information

If entering the following categories:

- **Documentary**
Documentaries which are commissioned by broadcasters/streamers and released theatrically in UK will only be eligible for the Film awards on appeal, which must be uploaded by the Stage One entry deadline
- **Screenplay**
Confirm whether the Screenplay is original or based on pre-existing material
- **Original Score**
 - Complete and upload the music tracker spreadsheet which includes time duration of original, sourced and unknown cues (a template is provided on the entry site)
 - Confirm the percentage of original score and original song music composition in the film
 - Provide a cue sheet, marked up to indicate which cues were originally composed for the film (clearly marked if there is more than one eligible composer)

The provision of a cue sheet and completed tracker is mandatory to enter this category; please note that this will be made available to voters during Round One, Two and Three voting
- **Outstanding British Film**
Confirm if the candidates for nomination (Writer, Director, Producer) are British, and confirm the percentage of the cast and crew that are British. This will be indicated by a drop-down percentage between 0%-100% and whether they are British passport holders, resident in UK or abroad and for how many years. Further information about the film is required, including if the film was developed in UK, shot and/or post produced in UK, that the film has been submitted to the BFI for consideration against the Diversity Standards. This information is used to cross-check eligibility of the title as British, and to determine the commitment of the candidates for nomination to the British film industry. For British films, entrants should also provide information about the production company's sustainability programme
- **Performance categories**
Confirm whether performers are being submitted for Leading Actor/Actress or Supporting Actor/Actress, along with their names and character names
- **Film Not in the English Language**
Confirm that the non-English dialogue in the entered film exceeds 50% of the total dialogue
- **Casting**
A photo grid of the cast and/or a full cast list is not mandatory but welcomed, and can be uploaded at this stage or at Stage Two. A template of a photo grid is available on the entry site. Supporting statements for the Casting category may also be uploaded at this stage or at Stage Two (see [CASTING](#)). Casting statements are optional.
- **Special Visual Effects**
Supporting statements may be uploaded at this stage or at Stage Two (see [SPECIAL VISUAL EFFECTS](#)). Special Visual Effects statements are optional.

- **Make Up & Hair**

A supporting statement may be uploaded at this stage or at Stage Two (see [MAKE UP & HAIR](#)). The Make Up & Hair statement is optional.

At the end of the entry form for Stage One, entrants will be asked to confirm if they are entering anyone under the age of 18 (because if nominated, BAFTA has a staff and production code of conduct if any attendees at the ceremony are under 18).

Entrants will be asked to confirm that they understand BAFTA's production requirements for clips and licences, and agree to those points set out in Section M of the Rulebook.

The entrant will also be asked to confirm that they accept BAFTA's right to suspend or rescind any nomination or award should BAFTA be made aware of information relating to the film which is capable of bringing BAFTA into disrepute.

At the end of the form, the entrant can 'submit'; if there are any required fields incomplete the entrant will be prompted to answer before being able to 'submit'. Once successful, an email to be sent to the entrant as a record of the information provided.

Stage One entry forms must be completed in full at entry.bafta.org and submitted, along with all required supporting materials, no later than Tuesday 18 October (exceptions may be made for films opening in the UK after this date. Please contact awards@bafta.org to request an extension to this deadline; requests must be made before the deadline). If the required information and supporting materials are not received, BAFTA reserves the right not to list a film in the relevant category.

Uploading the film to BAFTA View is optional for Stage One or Stage Two, but mandatory by the dates as set out on page 5 for Round One, and in subsequent rounds if the film is longlisted or nominated.

Once approved by BAFTA, entrants will receive an email confirming their entry has been accepted and will be asked to log onto the system and complete the Stage Two entry form. All information entered on the BAFTA View and Stage One forms will be copied to the second stage form.

Once the film has been approved in Stage Two an invoice will be issued to cover the fee for the film's entry. This invoice should be paid within 60 days of issue.

Stage Two: Confirming candidates for nomination

Once a film has been accepted for entry, the film's distributor or producer ('entrant') will then be asked to proceed to Stage Two of the online entry form at entry.bafta.org, and provide the names of the individual candidates for nomination in each category, headshots of performers, statements for specific categories), and any appeals for exceptions (see [APPEALS](#)).

Stage Two entry should be completed as soon as possible, but no later than Monday 14 November. Exceptions may be made for films opening in the UK after this date. Please contact awards@bafta.org to request an extension to this deadline; requests must be made before the stage one deadline.

If the entrant wishes to submit the Stage Two form without a video file, the entrant can use a placeholder media library file in its place. Once the video file is ready for upload, it can be uploaded to the placeholder file in the BAFTA media library which will add it to the Stage Two entry.

Appeals must be submitted at this stage at the latest, to ensure that appeals can be considered by the Committee.

Further information regarding candidates for nomination may be requested, and candidates will be given deadlines for responding; BAFTA reserves the right to list individual nominees as "TBC" if the required information is insufficient or not supplied in time.

Outstanding Debut by a British Writer, Director or Producer

There is a separate single stage entry form for Outstanding Debut. In addition to general information (title, synopsis, running time, genre, type of release, distributor information etc.), entrants will be asked to submit the eligible candidates for nomination, plus information to determine the film's eligibility as British:

- Candidates (name, credit, nationality, CV and previous feature details if applicable) and whether they are British passport holders, resident in UK or abroad and for how many years
- Where a candidate shares a credit with a non-debut candidate, a statement detailing the different roles is required
- Entrants will be asked to confirm the percentage of the crew and cast that are British. This will be indicated by a drop-down percentage between 0%-100%. This is used to cross-check eligibility of the title as British
- The entrant will also be asked for specific information about the production including:
 - Finance
 - Development
 - Production
 - Post-production
 - Setting
 - Underlying Material
- Entrants will also need to confirm that they have contacted BFI regarding a Diversity Standards assessment, and whether the film has passed the British Cultural test
- Credit block (upload)
- Opens credits (upload)
- Credit roller/End Credits (upload)
- Poster image (or key still)
- Confirm if the production company has a Bullying & Harassment policy (and upload if available)
- Confirm that they accept BAFTA's right to suspend or rescind any nomination or award should BAFTA be made aware of information relating to the film which is capable of bringing BAFTA into disrepute.
- Confirm the gender/gender identity of each candidate for nomination
- Entrants should also provide information about the production company's sustainability programme
- If the Debut film is a documentary, and has been commissioned by a broadcaster or a streamer, an appeal must be uploaded by the first Debut entry deadline
- For unreleased British titles, being selected for specific festivals may qualify the film for the Debut category only, so please cross-check against the [Debut Qualifying Festivals list](#) to determine if the film is eligible as festival information will be required

Correct entry information is the responsibility of the entrant. BAFTA is not liable for errors in listings that are the result of incorrect information being submitted on the entry form. BAFTA cannot be held responsible for films being entered in the wrong categories or any other incorrect information

E. AWARD CATEGORIES AND RULES

This section focuses on specific eligibility criteria for each category and states who is eligible as a candidate for nomination. These are the names that will be listed as nominees or winners should a film be nominated or win in that category. The voting process for each category is also summarised.

GIFT OF ACADEMY AWARDS:

1. FELLOWSHIP

This award is in the gift of BAFTA's Board and Film Committee. The Fellowship is the highest accolade the Academy can bestow. It is presented to an individual with a substantial body of work, in recognition of an outstanding and exceptional contribution to film.

2. SPECIAL - OUTSTANDING BRITISH CONTRIBUTION TO CINEMA

This award is in the gift of BAFTA's Board and Film Committee. The primary purpose of this award is to honour the talents of a British industry individual whose achievements have changed the face of cinema and/or who would not usually be recognised in other award categories.

These Gift of Academy Awards would usually be presented during the annual Awards ceremony, but may also be presented at a different time of year, at the Board's discretion. The awards' definitions and opportunity to submit suggestions are available on a year round basis.

FILM CATEGORIES:

3. BEST FILM

All feature-length films of any genre are eligible for this award, including Outstanding British film, films not in the English language, animated films and documentaries. All films entered for the Film Awards are automatically considered for Best Film, with the exception of Documentary and Outstanding Debut, which can be submitted only for those single categories.

Voting

- Longlist, nominations and the winner are decided by all voters in all Rounds

Candidates for nomination

- Eligibility is limited to the producer(s) of the film
 - If the film has been submitted to the Producers Guild of America (PGA) for certification, all producers who have been deemed eligible for the Guild's "Producers Mark" or have been deemed eligible via the Guild's 'Awards-Only' process, should be listed, and any producer not recognised by the Guild will not be considered as a candidate for nomination
 - Otherwise, a maximum of three producers may be listed. Appeals will not be considered
- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

4. OUTSTANDING BRITISH FILM

This award was created to recognise initiative and endeavour in British film, aiming to reward outstanding and original British filmmaking which shows exceptional creativity and innovation.

Additional eligibility criteria

- A film must have significant creative involvement by individuals who are British (UK passport holders or permanently resident in the UK for at least six years up to and including the eligibility period). If the candidate for nomination is a UK passport holder but is not resident in UK, or if the candidate is a resident but not a UK passport holder they will be asked a series of questions to demonstrate a commitment to the UK film industry. Entrants will be asked to confirm the following details: country of residence, length of residency, details of the projects the candidate has in development, and for candidates with UK passports based elsewhere, if the candidate has plans to return and work in the UK
- If applicable, the entrant should also confirm if the film has passed the BFI Cultural Test
- If none of the candidates for nomination are British (as specified above) the film will only be eligible in exceptional circumstances. Final decisions on eligibility rest with BAFTA's Film Committee
- The film must have met at least two of the four BFI Diversity Standards, one to be Standard C (see [ELIGIBILITY](#))

Voting

- The longlist is decided by an opt-in chapter
- Nominations are decided by the opt-in chapter and the nominating jury
- The winner is decided by all voters in Round Three

Candidates for nomination

- Director(s), writer(s) and a maximum of three producers are eligible
- Candidate for nomination rules for the Director, Best Film and Adapted/Original Screenplay categories apply to this category. Note that for qualifying British films which have not been submitted to the PGA, a maximum of three producers may be listed. Appeals for additional producers will be considered.

5. OUTSTANDING DEBUT BY A BRITISH WRITER, DIRECTOR OR PRODUCER

This award was established to encourage British filmmaking by recognising individuals in the selected disciplines whose first film sets them apart as a talent with a distinct vision and potential. It was previously presented as the Carl Foreman Award for Special Achievement by a British Writer, Director or Producer in their First Feature Film.

- This is a new talent award; therefore, candidates with a significant number of lead credits in any genre or discipline may not be recognised in this category at the discretion of the film committee and/or jury, if it is not deemed to be meaningful
- Where a candidate is credited in the same role on two or more films released in the same eligibility year, the film shot first would be regarded as the candidate's debut

Additional eligibility criteria: the film

- The film should be eligible for Outstanding British Film as specified above
- In exceptional or extenuating circumstances, the Film Committee may consider a British writer, producer or director who makes their feature debut as writer, producer or director on a film without other British creative involvement
- If applicable, the entrant should also confirm if the film has passed the BFI Cultural Test

Additional eligibility criteria: the candidate

- The candidate must hold a UK passport, or have been permanently resident in the UK for at least six years up to and including the eligibility period
- If the candidate for nomination is a UK passport holder but is not resident in UK, or if the candidate is a resident but not a UK passport holder they will be asked a series of questions to demonstrate a commitment to the UK film industry, providing the following details: where they currently reside, the length of time they have lived there, if they plan to return and work in the UK, details of the projects they have in development and the producers involved
- The candidate must be a substantive writer, producer or director. Ancillary roles such as an assistant director will not be considered
- The film must be the candidate's first feature film (fiction or documentary) as a writer, director or producer
 - The film should be theatrically released in the UK during the eligibility period
 - If the film is not released in the UK, but receives a theatrical release of at least seven commercial screenings anywhere in the world during the eligibility period, it may be eligible to enter. Please email awards@bafta.org before submitting your entry form.
 - If the film is not released theatrically within 12 months following its festival premiere it may be eligible if it has been programmed at a minimum of two British festivals and/or one international A-list festival on the new [Debut Qualifying Festival list](#)
 - At the discretion of the Film Committee, previously ineligible debut films in the last three years (due to no distribution) which would now qualify with the new festival clause may qualify
 - At the discretion of the Film Committee, filmmakers who have had their previous film in festivals only (and therefore did not qualify previously) may qualify with their second film if it is released theatrically within the eligibility period
 - It is important to note that debut films qualifying via the festival route will not be eligible to enter future Film Awards even with a subsequent theatrical release (as films can only be entered once)

Voting

- The longlists, nominees and winner are decided by a jury. It is not open to member voting at any stage
- The award is presented at the jury's discretion
- For full details of the jury procedure for this award see [VOTING, CHAPTERS AND JURIES](#)

Candidates for nomination

- Debut Director(s), writer(s) and producer(s) are eligible; no other credits will be eligible for this category

Additional submission material

- Where a candidate shares a credit with a non-Debut candidate, we ask for a statement detailing the different roles the debut candidate and more established director/writer/producers took, and why it was an outstanding debut for the candidate. If not provided, the jury may not be able to consider the Debut candidates' work
- CVs for all candidates for nominations, for jury consideration

- Entrants to this category are required to provide online screeners of the film for the jury members (entry.bafta.org), and must be provided by the Stage One entry deadline

6. FILM NOT IN THE ENGLISH LANGUAGE

Additional eligibility criteria

- All feature-length films with predominantly (over 50%) non-English language dialogue are eligible

Voting

- Longlist, nominations and the winner are decided by an opt-in chapter

Candidates for nomination

- The director(s) and a maximum of one lead producer (the producer with the most creative input to the film) should be listed (appeals for additional producer candidates will not be accepted). If the film has been submitted to the Producers Guild of America (PGA) for certification, all producers who have been deemed eligible for the Guild's "Producers Mark" or have been deemed eligible via the Guild's 'Awards-Only' process, will be considered as a candidate for nomination
- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

7. ANIMATED FILM

Additional eligibility criteria

- A film will be classed as an animated feature film if it is primarily animated throughout the majority of the length of the film and has a significant number of animated major characters
- This award will not usually be presented if fewer than eight animated features have been entered
- The number longlisted will be between five and eight, nominations will be between three and five, at the discretion of the Film Committee and dependent on number of entries

Voting

- Longlist, nominations and the winner are decided by an opt-in chapter

Candidates for nomination

- The director(s) and a maximum of one lead producer (the producer with the most creative input to the film) should be listed (appeals for additional producer candidates will not be accepted). If the film has been submitted to the Producers Guild of America (PGA) for certification, all producers who have been deemed eligible for the Guild's "Producers Mark" or have been deemed eligible via the Guild's 'Awards-Only' process, will be considered as a candidate for nomination
- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

8. DOCUMENTARY

Additional eligibility criteria

- A film will be classed as a documentary if it is predominantly factual in content; this includes re-enactments, animation, archive footage and stills as well as documentary footage. Dramatised factual subjects will not qualify as documentaries
- Documentaries which are commissioned by broadcasters/streamers and released in UK will only be eligible for the Film awards on appeal; this appeal should be submitted via the entry site by the Stage One deadline. The appeal should include information about the production companies involved, if the documentary has had festival screenings, the running time, if it was reviewed and advertised on release, etc. Documentary acquisitions do not require an appeal

Voting

- The longlist is decided by an opt-in chapter
- Nominations are decided by the opt-in chapter and the nominating jury
- The winner is decided by an opt-in chapter in Round Three

Candidates for nomination

- The director(s) will be listed for nomination
- If another individual (usually a producer) shared equal creative input with the director(s), their name may also be submitted (appeals for additional producer/candidates will not be accepted). If the film has been submitted to the Producers Guild of America (PGA) for certification, all producers who have

been deemed eligible for the Guild's "Producers Mark" or have been deemed eligible via the Guild's 'Awards-Only' process, will be considered as a candidate for nomination

- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

CRAFT CATEGORIES:

9. DIRECTOR

Voting

- The longlist is decided by the Directing chapter and by the longlisting jury
- Nominations are decided by the Directing chapter and the nominating jury
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the director(s) of the film

10. SCREENPLAY (ORIGINAL/ADAPTED)

There are two Screenplay categories, Original Screenplay and Adapted Screenplay.

Additional eligibility criteria

- Where a script is based on another pre-existing narrative source (e.g. novel, play, short story, video game, TV show or another film) it will be considered adapted. This includes:
 - Sequels and prequels, and other stories based around pre-existing characters
 - Screenplays based on pre-existing stories or characters in the public domain (even where not adapted from a specific source)
- Where a script is based on real life events, it will be considered original, unless based on specific pre-existing narrative source material (including autobiographies, memoirs, diaries and documentaries) in which case it will be considered adapted
- Feature scripts expanded from short films will generally be considered adapted. Exceptions will be considered where the short represents only an element of the feature rather than the complete narrative idea
- These categories are open to fiction films; films which have been entered for the Documentary category should not be entered into these categories

Interpretation of these rules, and whether films compete as original or adapted, rests with BAFTA's Film Committee; where an entrant feels that an exception to the rules as outlined above should be considered, the Committee will consider appeals, which should be uploaded via the entry site by the Stage One deadline

Voting

For both categories:

- The longlists and nominations are decided by the Screenwriting chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the credited writer(s) of the screenplay: 'story by' or similar credits, and writers of source material, are not eligible

11. PERFORMANCE

There are four performance categories: Leading Actress, Leading Actor, Supporting Actress and Supporting Actor. The following applies to all four categories. Nominees and/or winners in any of the four performance categories can request (via email to awards@bafta.org) that their certificate and BAFTA mask plaque be revised to carry the term Performer rather than Actor or Actress.

Additional eligibility criteria

- All individual performers are eligible for consideration in these categories, including voice performers
- These categories are open to fiction films; films which have been entered for the Documentary category should not be entered into these categories

Voting

- The category in which individuals are placed, whether Leading or Supporting, is determined by the entrant. BAFTA will largely adhere to the category selected by the entrant but will also monitor entries and reserves the right to change the category. The final decisions on category eligibility rest with BAFTA's Film Committee
- Candidates cannot be longlisted more than once in a category
- The longlist in each category is decided by the Acting chapter and by the longlisting jury
- Nominations are decided by the Acting chapter and the nominating jury
- The winners are decided by all voters

Additional submission material

- A headshot is required by the Stage Two deadline for each submitted performer

12. CASTING

Voting

- The longlist is decided by the Casting chapter
- The Nominations are decided by the nominating jury
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the casting director(s) to a maximum of two

Additional submission material

- An optional supporting statement from the Casting Director of up to 3,000 characters may be submitted for consideration in Rounds One and Two (a template is provided via the entry site)
- An optional photo grid of the cast and/or the full cast list to be made available to the Casting chapter, Jury and voters

13. ORIGINAL SCORE

Additional eligibility criteria

- A film is eligible if more than 70% of all of the music featured in it is an originally composed score, written specifically for the film
- Films with between 50% and 70% of an originally composed score may be eligible if it is clear which music in the film is an original score, and which is source or licensed music used to complement an original score; films using pre-existing instrumental music extensively as score should not be entered
- The music of original songs created specifically for the film may contribute to the total amount of original score composition
- Films which predominantly use phrases from pre-existing scores extensively as score (for example sequels/prequels or films within a franchise) should not be entered
- Final decisions on eligibility rest with BAFTA's Film Committee

Voting

- The longlist and nominations are decided by the Music chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the primary composer of the original score, responsible for the overall conception, design and execution of the work as a whole
- Where the primary composer created less than 50% of the original composition, additional composers may be considered if each additional composer has written a minimum of 20% of the total original composition

Additional submission material

- Entrants must supply a music cue sheet with original cues (score and song) clearly marked, specifying the overall percentage of original composition. Where there is more than one composer, the percentage of cues each has written must be clearly marked.
- Entrants must supply a completed music tracker form, noting the timings from the cue sheet, and whether cues are original music, original songs, source, or unknown (a template is available on the entry site)
- The music tracker form and the music cue sheet will be made available on BAFTA View to the Music chapter in Round One and Two and to all voters in Round Three voting
- For films with less than 70% original score, an appeal statement from the director or a producer, detailing how the original score (including originally composed song music) and source music are used in the film, can be uploaded on Stage One on the entry site, and may be requested

14. CINEMATOGRAPHY

Voting

- The longlist and nominations are decided by the Cinematography chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the director(s) of photography

15. PRODUCTION DESIGN

Voting

- The longlist and Nominations are decided by the Production Design chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the production designer(s) and one set decorator

16. COSTUME DESIGN

Voting

- The longlist and nominations are decided by the Costume Design and Make Up & Hair chapters
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the costume designer(s)

17. MAKE UP & HAIR

Voting

- The longlist and nominations are decided by the Costume Design and Make Up & Hair chapters
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to two individuals – the Head(s) of Department
- If there are additional candidates with a significant creative involvement, these may be submitted, to up a maximum of four candidates in total without exception. No appeals for more than four will be considered.
- Assistants are not eligible

Additional submission material – optional

- A short statement about the Make Up & Hair achieved within the production may be submitted for circulation to the Make Up & Hair chapter during Round One and Round Two voting and to all voters during Round Three voting. This statement should explain how the key elements of the production were achieved and should be a fair reflection of both the make up and the hair design in the production
- The statement can include images (stills from the film only), and should be no longer than 1000 words
- This statement can be submitted either at Stage One or Stage Two entry. Any statements received after the Stage Two entry deadline or which do not adhere to the stated guidelines may not be made available to the chapter in time for the start of Round One voting

18. EDITING

Voting

- The longlist and nominations are decided by the Editing chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the editor(s) of the film
- Assistants are not eligible

19. SOUND

Voting

- The longlist and Nominations are decided by the Sound chapter

- The winner is decided by all voters

Candidates for nomination

- A maximum of three names should be submitted. Eligibility is limited to:
 - The person with overall responsibility for recording the on-set/production sound – usually credited as “Sound Mixer”
(If no production sound mixer is credited, alternative equivalent production sound credits may be accepted; for example, a dialogue mixer will be accepted for animated films)
 - The supervising sound editor
(if no supervising sound editor is credited, a sound designer may be entered in lieu)
 - The re-recording mixer
If more than one person receives equal credit in any of the above roles, additional candidates with these credits may also be submitted (up to a strict maximum of five in total)
- In exceptional cases, individuals who had direct responsibility for a specific element of the sound recording, editing or mixing but are credited in a role other than those specified above and deemed to have made an equal or greater contribution to the sound in the film may be submitted on appeal (up to a strict maximum of five in total).
- If any candidates other than the roles listed above are submitted, an appeal statement detailing the contribution and split of work for ALL candidates for nomination must be submitted with the Stage Two entry
- Assistants are not eligible

Additional submission material

- Films longlisted for Sound are requested to submit an eight-minute clip (unedited from the film) to be shown to Sound chapter members at 195 Piccadilly in London ahead of the Round Two nominations voting deadline for the Sound chapter

20. SPECIAL VISUAL EFFECTS

This award is for special effects and visual effects and recognises achievement in both of these crafts.

Voting

- The longlist and nominations are decided by the Special Visual Effects chapter
- The winner is decided by all voters

Candidates for nomination

- Eligibility is limited to the most senior production visual effects supervisor; this shall be assumed to be the person with the most prominent on-screen credit. If two or more people receive equally prominent credit, they may also be submitted (up to a strict maximum of four candidates in total)
- If the film features significant practical effects, a special effects supervisor should be submitted
If two or more people receive equal credit as special effects supervisor, they may also be submitted (up to a strict maximum of four candidates in total)
- Other names (up to a strict maximum of four candidates for nomination in total) may be submitted on appeal if they were directly responsible for a particular element of the film which is integral to the overall effects and for which the special effects supervisor(s) or main visual effects supervisor(s) were not directly responsible. The film’s producer(s) and senior special and visual effects supervisor(s) should be fully consulted in the process of selecting any additional candidates for nomination put forward
- If additional candidates are submitted on this basis, an appeal statement detailing the contribution and split of work for ALL candidates for nomination must be submitted with the Stage Two entry
- VFX or SFX producers, coordinators and executives are not eligible unless it can be shown that they are directly and creatively responsible for the effects achieved

Additional submission material – optional

- Short statements about the effects achieved within the production may be submitted for circulation to the Special Visual Effects chapter during Round One and Round Two voting and to all voters during Round Three voting. This statement should explain how the key elements of the production were achieved and should be a fair reflection of both the special and visual effects in the production
- The statement can include images (stills from the film only), and should be no longer than 1000 words
- This statement can be submitted either at Stage One or Stage Two entry. Any statements received after the Stage Two entry deadline or which do not adhere to the stated guidelines may not be made available to the chapter in time for the start of Round One voting
- A short reel may be submitted for circulation to all voters during Round Three voting. This reel should demonstrate how key scenes/effects included within exhibited prints of the film were achieved and it should be a fair reflection of both the special and visual effects input into the production

- The reel may last a maximum of five minutes. 'Before and after' footage may be included. There should be no voiceover or talking heads, but factual captions may be used
- This reel should be submitted via [entry.bafta.org](https://www.bafta.org/entry) by 13 January 2022. Any reels received after this date or which do not adhere to the stated guidelines may not be made available to voters in time for the start of Round Three voting. Please note that reels will only be published on BAFTA View to voters for nominated films, not for all entered films in Round One & Round Two voting

SHORT FILM CATEGORIES

Two short film awards, British Short Film and British Short Animation are also presented. Rules and guidelines for these categories are [available separately](#).

APPEALS

Any films or proposed candidates for nomination who fall outside of the rules stated here will not be accepted without a formal appeal. Appeals should contain short statements from the film's producer(s), from the individual(s) concerned and from team members working directly with the individual(s) as appropriate. All appeals should be received as early as possible, and unless otherwise stated, prior to the Stage Two entry deadline via awards@bafta.org.

BAFTA may choose not to present any of the above awards at the ceremony or to present fewer nominations. The Film Committee is the arbiter of all category eligibility

F. VOTING, CHAPTERS & JURIES

Outstanding Debut by a British Writer, Director or Producer is in the gift of a jury appointed by BAFTA and is not open to voting by members at any stage. The remaining awards are wholly voted for by members of BAFTA.

VOTING PROCEDURES

Voting is restricted to registered voters and jurors. Voting is conducted online and each round is authenticated by BAFTA's appointed independent scrutineers. Voters must vote or register their abstention at every stage of voting.

Before Round One voting opens, all entrants will be sent the Draft Entered Film List - the entrant is required to check their entry details and assume full responsibility for errors and omissions. All registered voters are informed of voting rules and provided with the list of eligible films (Entered Film List) that have been entered. This list and the voting ballot in each round shall refer only to the film title and not to individual candidates for nomination, with the exception of the performance categories, where the name of the performer, their character's name and the film title will be listed.

Round One voting: Longlists

- All voters will be allocated a film group with approximately 15 films to watch in Round One. These will be randomly allocated, and will be a range of films including documentary, films not in the English language, British, and so forth. Voters should watch their allocated films before voting in Round One
- Voters are encouraged to watch as many films as possible in the months leading up to the Round One voting deadline, especially films in their assigned craft and/or opt-in chapter
- All voters vote for the longlists for Best Film, 10 longlisted places are available
- For Outstanding British Film, the opt-in chapter will vote for their top 15 in Round One. 15 longlist places are available in this category:
- For Documentary, 10 longlisted films are decided by an opt-in chapter in Round One. 10 longlist places are available in this category:
- The Acting chapter vote for their top 10 in each performance category. Their vote will determine the first seven in the longlists for Leading Actor, Leading Actress, Supporting Actor, and Supporting Actress. The final three places of 10 in each category will be determined by a longlisting jury, selected from those ranked 8-15 in the chapter vote
- The Directing chapter will vote for their top 16, which will determine the first five female directors and first five male directors in the longlist. The final three places for female and three for male directors will be

determined by a longlisting jury, selected from the next eight ranked for female and for male director in the chapter vote. The Director category will have a longlist of 16: 8 female and 8 male directors

- The relevant chapter votes for the longlists for Casting, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay and Original Screenplay, each chapter will vote for their top ten, and there are 10 longlist places available in each category
- In Outstanding British Film, Animated Film, Documentary and Film Not in the English Language only members of the relevant opt-in chapter vote for the longlists. Documentary and FNIEL will each have a longlist of 10 and Animated Film will have a longlist of eight (confirmed before the stage two entry deadline, based on the number of entries)
- In Outstanding Debut, the longlist is voted for by a jury
- Voters may cast a number of votes corresponding to the longlist number in the relevant category (usually 10). They need not use all their votes. They should abstain in any category where they feel unqualified to vote or where they have not seen a considerable number of films
- Voters are asked to rank their votes in order of preference. For all categories points will be applied based on the voters' ranking (10 points for first preference, 9 for second and so on)
- The longlisted films in each category will be the films with the highest number of points from the ranked voting; the number of films longlisted (and therefore the number of votes each member may cast) in each category will be agreed by the Film Committee before voting begins. This will usually be 10
- In the event of a tie, the total number of votes (regardless of ranking) will be used to decide which entries are longlisted. If there remains a tie, additional films may be listed on the longlist
- The results are scrutinised by BAFTA and its scrutineers to ensure there are no anomalies prior to the activation of Round Two voting

Round Two voting: Nominations

- All voters vote for the five nominations for Best Film
- In Outstanding British Film, the five films ranked highest (1-5) in the longlist will be nominated. The remaining five nominations are voted for by a nominating jury from films on the longlist ranked 6-15. There will be ten nominations for Outstanding British Film
- For Documentary, the two films ranked highest in the longlist will be nominated. The remaining three nominations are voted for by a nominating jury from films on the longlist ranked 3-10
- For the four performance categories, the three performances ranked highest in the Longlist in each of the four categories will be automatically nominated. The remaining three nominations in each category are voted for by separate nominating juries from films on the longlists ranked 4-10
- For Director, the two films ranked highest in the longlist will be automatically nominated, regardless of gender. The remaining four nominations are voted for by a nominating jury from films on the longlist placed 3-16
- The relevant chapter votes for the nominations for Original Score, Cinematography, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay and Original Screenplay
- In Animated Film and Film Not in the English Language only members of the relevant opt-in chapter vote for the nominations
- In Outstanding Debut, the nominations are voted for by a jury
- In Casting, the five nominations are voted for by a jury
- Voters may cast a number of votes corresponding to the number of nominations in the relevant category (usually five). They need not use all their votes. They should abstain in any category where they feel unqualified to vote or where they have not seen a considerable number of films
- Voters are asked to rank their votes in order of preference. For all categories points will be applied based on the voters' ranking (five points for first preference, four for second and so on)
- The nominations will be the films in each category with the highest number of points from the ranked voting
- The number of nominations (and therefore number of votes each member may cast) in each category will be agreed by the Film Committee before voting begins. This will usually be five (Animated Film will have between 3-5, based on the number of entries)
- In the event of a tie, the total number of votes (regardless of ranking) will be used to decide which entries are nominated. If there remains a tie, additional nominations may be listed
- Voters must abstain in a category if they have not seen all of the longlisted films in that category, or if their knowledge of advancements in that craft is not up-to-date
- The results are scrutinised by BAFTA and its scrutineers to ensure there are no anomalies prior to the activation of Round Three voting

Round Three voting: Winners

- All voters vote for the winner of Best Film, Outstanding British Film, Leading Actor, Leading Actress, Supporting Actor, Supporting Actress, Director, Casting, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay and Original Screenplay
- Members of the relevant opt-in chapter vote for the winners of Documentary, Film Not in the English Language and Animated Film
- In Outstanding Debut, a jury selects the winner
- Voters must abstain in a category if they have not seen all of the nominated films in that category, or if their knowledge of advancements in that craft is not up-to-date
- Voters cast one vote each; the film/individual receiving the most votes is the award winner

CHAPTERS

Craft chapters

- Chapters are made up of voters with expertise and experience in the specialised field relating to a category (e.g. sound, editing). A chapter contains at least 100 voters
- Chapters vote for the top placements in the longlists in the following categories: Director, Leading Actor, Supporting Actor, Lead Actress, Supporting Actress
- Chapters vote for the longlists in the following categories: Casting, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay, Original Screenplay
- Chapters vote for the top placements in the nominations in the following categories: Director, Leading Actor, Supporting Actor, Lead Actress, Supporting Actress
- Chapters vote for the nominations in the following categories: Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay, Original Screenplay
- It is not permissible for entrants to target these chapters in their campaigns

Opt-in chapters

- Any voter with a particular interest or expertise in the category may join an opt-in chapter so long as they commit to watching additional films and understand the criteria of excellence in those categories. Opt-in chapters exist for Animated Film, Documentary, Film Not in the English Language and Outstanding British Film
- Only members of the relevant opt-in chapter vote for the longlists in that category
- The top five ranked films voted for by the opt-in chapter in Outstanding British Film are nominated (the remaining five nominations are selected by a nominating jury)
- The top two ranked films voted for by the opt-in chapter in Documentary Film are nominated (the remaining three nominations are selected by a nominating jury)
- Only members of the relevant opt-in chapter for Animated Film and Film Not in the English Language vote for the nominations in that category
- Only members of the relevant opt-in chapter for Animated Film, Documentary and Film Not in the English Language vote for the overall winner in that category

JURY RULES AND PROCEDURES

Jury Chairs are predominantly appointed from the sector Committees. For the Film Awards, the chairs for longlisting, Outstanding British, Casting, Director, Documentary, the four performance categories and EE Rising Star Award have been appointed from the Committee. The Outstanding Debut, British Short Film and British Short Animation Jury Chair positions are open for applications from any film voting member and are selected based on their expertise, commitment and availability.

Once a chair is appointed, they work with the Awards team to build the lists of jurors made up of members of BAFTA, where specific expertise knowledge is needed. Members are invited to put their names forward to be added to a panel of potential jurors each year. These lists are subject to Film Committee approval.

BAFTA juries should be diverse and representative and for the Film Awards the following best practice guidelines will be followed:

These juries will endeavour to incorporate a diversity of voice and thought and:

- Will have seven jurors present to be quorate, and will not usually exceed 12 jurors in total, except in instances where a larger number of voices is required
- Will be made up of a majority of experts with significant experience in the relevant discipline, complemented by a number of jurors from other disciplines/genres and voices that represent emerging talent
- Each jury will be fully comprised of BAFTA members unless specific circumstances demand external expertise
- In order to ensure balance and that the demographic make-up of the jury is as wide as possible, each jury should contain:
 - Good representation of gender diversity and from under-represented ethnicities
 - Represent a range of diversity indicators and those from underrepresented groups - including but not limited to age, LGBTQI+, D/deaf & disabled, socioeconomic background and location
- A juror cannot participate in the same jury in two consecutive years, apart from on juries where there is specified a need for continuity
- A juror must not have any conflicts of interest: jurors must not have any direct connection with any of the longlisted films: they cannot have worked on them, have a credit on them or have commissioned them. Any possible conflicts of interest, such as personal and professional connections to the candidates for nomination, must be declared to BAFTA before the meeting takes place. The jury chair and BAFTA Awards Team will determine what constitutes a conflict of interest
- All jury chairs and jurors must complete bias training prior to the jury meeting, and earlier in the process if possible
- All jury chairs will attend a Jury chair briefing with the Chair of the Film Committee, to ensure they are fully aware of how meetings should be run, specific rules for their category, etc
- Jurors and jury chairs must watch all longlisted titles prior to attending the jury meeting
- Jury meetings will be run as open, safe environments, enabling all jurors to speak and vote, freely; Jury Chairs will hold members accountable to contributing to this approach
- During jury meetings, voting is confidential and automatically relayed to BAFTA's scrutineers; jurors are not aware of final results with this process
- The list of jurors is not made public until the day of the ceremony, to avoid lobbying. Jurors are asked to keep their involvement confidential until that time, to avoid lobbying, and sign an NDA to ensure that all discussions within the meeting remain confidential

Outstanding British Film

- The jury will be a minimum of seven and a maximum of 20, drawn from a pool of jurors selected by the chair of the jury (usually the chair or deputy chair of the BAFTA Film Committee; if both have a conflict of interest with a film under consideration another member of the Film Committee will act as chair of the jury); if, for any reason, a jury of seven cannot be formed, then BAFTA's Film Committee will decide the five nominations
- The pool of jurors will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December 2022
- The 15 films with the most points after Round One ranked voting will be longlisted, of which the five films with the most points will be nominated. The next 10 films with the most points will form the jury list of films to consider
- The nominating jury will be informed, in confidence, of the five films already nominated and remaining titles on the longlist, but not the order in which they were ranked
- Any juror with a conflict of interest with any film in the top 15 or who has not seen all 15 films (including the five automatically nominated) will be asked to stand down from the jury
- The jury will select five films from the longlist to be nominated in addition to the five opt-in chapter's selection, making a total of ten nominations
- When nominations are announced, there will be no distinction made between a nomination selected by the opt-in chapter vote and a nomination selected by the jury

Outstanding Debut by a British Writer, Director or Producer

- The jury will meet up to six times over the course of the Awards year and will agree a longlist by consensus. At their final meeting, the jury select five nominees and a winner from the longlist
- The jury chair is appointed by the Chair of the BAFTA Film Committee

- The jury is appointed by the jury chair in conjunction with BAFTA and its Film Committee and should be diverse and represent a wide range of experience and skills within the industry,
- Any juror with a conflict of interest with a longlisted film may not participate in the final voting for the nominees and winner, but may continue to contribute to the longlisting process until this point

Documentary

- The jury will be a minimum of seven and a maximum of 12, drawn from a pool of jurors selected by the chair of the jury (usually a member of the BAFTA Film Committee) working with the Awards team
- The 10 films with the most points after Round One ranked voting will be longlisted, of which the two films with the most points will be nominated. The remaining 8 longlisted films will form the jury list of films to consider
- The jury will be informed, in confidence, of the two films already nominated and remaining titles on the longlist, but not the order in which they were ranked
- Any juror with a conflict of interest with any film in the top 10 or who has not seen all 10 films (including the two automatically nominated) will be asked to stand down from the jury
- The jury will select three films from the longlist to be nominated in addition to the two opt-in chapter's selection, making a total of five nominations
- When nominations are announced, there will be no distinction made between a nomination selected by the opt-in chapter vote and a nomination selected by the jury

Directing

- In Round One (longlist), the Directing chapter will determine the first five female directors and first five male directors in the longlist. The final three places for female and three for male directors will be determined by a longlisting jury (a subgroup of the Film Committee), selected from the next eight ranked for female and for male director in the chapter vote. The Director category will have a longlist of 16: 8 female and 8 male directors
- The two films ranked highest in the longlist, as voted for by the Directing chapter, will be automatically nominated, regardless of gender. In Round Two, the remaining four nominations are voted for by a nominating jury from films on the longlist placed 3-16
- In Round Two, the nominating jury will be a minimum of seven and a maximum of 12, drawn from a pool of jurors selected by the chair of the jury (usually a member of the BAFTA Film Committee) working with the Awards team
- The pool of jurors will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December 2022
- The jury will be informed, in confidence, of the two films already nominated and remaining titles on the longlist, but not the order in which they were ranked
- Any juror with a conflict of interest with any film or who has not seen all 16 films (including the two automatically nominated) will be asked to stand down from the jury
- The jury will select four nominations from the remaining titles on the longlist of 14
- When nominations are announced, there will be no distinction made between nominations selected by the chapter vote and nominations selected by the jury

Performance

- In Round One (longlist), the Acting chapter vote will determine the first seven in the longlists for Leading Actor, Leading Actress, Supporting Actor, Supporting Actress, of which the three performances with the most votes in each of the four categories will be nominated. The final three places in the longlist in each category will be determined by a longlisting jury (a subgroup of the Film Committee), selected from those ranked 8-15 in the chapter vote
- In Round Two there will be a nominating jury for each of the performance categories; each will be a minimum of seven and a maximum of 12, drawn from a pool of jurors selected by the chair of the jury (usually a member of the BAFTA Film Committee) working with the Awards team
- The pool of jurors for both the longlisting and nominating juries will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December 2022
- The juries will be informed, in confidence, of the three performances already nominated and remaining titles on the longlist, but not the order in which they were ranked

- Any juror with a conflict of interest with any film or who has not seen all 10 films (including the three automatically nominated) will be asked to stand down from the jury
- Each nominating jury will select three nominations from the longlist of seven in each category
- When nominations are announced, there will be no distinction made between a nominations selected by the chapter vote and a nominations selected by the jury

Casting

- The jury will be a minimum of seven and a maximum of 12, drawn from a pool of jurors selected by the chair of the jury (usually a member of the BAFTA Film Committee) working with the Awards team
- The pool of jurors will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December 2022
- The ten films with the most points after Round One ranked voting by the Casting chapter will form the jury longlist
- Any juror with a conflict of interest with any film in the longlist or who has not seen all ten films will be asked to stand down from the jury
- The Casting jury will select the five nominations from the longlist of ten

All decisions made by BAFTA and its juries regarding longlisting, nominations and winners are confidential and final. No correspondence will be entered into as to why particular entries were or were not longlisted/nominated

G. VOTING, CHAPTERS AND JURIES – SUMMARY TABLE

	Round One voting: Longlists	#	Round Two voting: Nominations	#	Round Three: Winners
Best Film	All voters vote up to 10 ranked Top 10 are longlisted	10	All voters vote for 5 ranked 5 nominations	5	All voters
Outstanding British Film	Opt-in British Film chapter votes up to 15 ranked Top 15 are longlisted of which top 5 are nominated	15	Jury considers films placed 6-15 and votes for 5 nominations 10 nominations	10	All voters
Outstanding Debut by a Writer, Director or Producer	Jury Longlist of 10	10	Jury 5 nominations	5	Jury
Leading Actress Leading Actor Supporting Actress Supporting Actor	Acting chapter votes for up to top 10 ranked. Top 7 are longlisted of which top 3 are nominated. Longlisting jury selects final 3 from those placed 8-15 10 are longlisted of which top 3 are nominated	10	Jury for each category considers 13 longlisted (placed 3-15), and votes for 4 nominations 6 nominations in each category (3 chapter/3 jury)	6	All voters
Director	Directing chapter votes for up to top 16 ranked. Top 2 in chapter vote are nominated regardless of gender; top 5 female directors and top 5 male directors are longlisted (including nominees) Longlisting jury selects final 3 female and final 3 male directors based on next placed 8 films by each 16 (8:8) are longlisted	16 (8:8)	Jury considers 16 longlisted titles, and votes for 4 nominations 6 nominations (2 chapter/4 jury)	6	All voters
Original Score Cinematography Production Design Editing Sound Special Visual Effects Costume Design/ Make Up & Hair * Adapted/Original Screenplay	Music chapter Cinematography chapter Production Design chapter Editing chapter Sound chapter Special Visual Effects chapter Costume Design and Make Up & Hair chapters Screenwriting chapter Each chapter votes for up to top 10 ranked; 10 are longlisted in each	10	Music chapter Cinematography chapter Production Design chapter Editing chapter Sound chapter Special Visual Effects chapter Costume Design and Make Up & Hair chapters Screenwriting chapter Each chapter votes for top 5 ranked 5 nominations in each	5	All voters
Casting	Casting chapter votes for up to top 10 ranked 10 are longlisted	10	Jury considers longlist and selects 5 nominations 5 nominations	5	All voters
Animated Film **	Opt-in Animation chapter Chapter votes for up to top 8 ranked / Top 8 are longlisted	8	Opt-in Animation chapter Chapter votes for top 4 ranked / Top 4 are nominated	4	Opt-in chapter
FNIEL	Opt-in FNIEL chapter Chapter votes for up to top 10 ranked / Top 10 are longlisted	10	Opt-in FNIEL chapter Chapter votes for top 5 ranked / Top 5 are nominated	5	Opt-in chapter
Documentary	Opt-in Documentary chapter Chapter votes for up to top 10 ranked / Top 10 are longlisted, of which top two are nominated	10	Jury considers films placed 3-10 and votes for 3 nominations 5 nominations (2 opt in chapter, 3 jury)	5	Opt-in chapter

*Members of the Costume Design chapter and Make Up & Hair chapter vote in both categories

** These Longlist & nomination numbers are confirmed by Film Committee based on entry levels at Stage One deadline

H. MAKING ENTRIES AVAILABLE TO VOTERS

If any aspect of your campaigning is not covered in these rules and guidelines, please do not assume it is permitted. If an entrant has any queries contact awards@bafta.org

Any infringement of the letter or spirit of these rules will be referred to BAFTA's Film Committee, who will impose penalties which will include a ban on further communications with voters, restrictions on award ticket purchasing and/or disqualification of the film

BAFTA encourages entrants to provide plenty of opportunities for voters to see entered films. BAFTA is duty-bound to provide a level playing field for all entered films regardless of their origin or PR budget. Communications to our voters are permitted with the sole purpose of informing them about opportunities to view films.

The following rules and guidelines exist to maintain this fair and level playing field and to protect our voters' personal contact information and they should be respected in letter and spirit.

BAFTA reserves the right to enforce penalties for entrants who do not abide by these rules when interacting with voters (see [COMMUNICATION TO MEMBERS](#)).

Piracy

BAFTA takes a very serious view of film theft and will work with entrants to help prevent it. All BAFTA members sign up to a code of conduct setting out their responsibilities regarding piracy. This code is available upon request.

Film Websites

Websites specially designed for awards season can be included in emails or linked from the BAFTA View portal. If a specially designed awards website is not available, note that the public promotional website can be included however the same rules apply - websites cannot include any reviews, review stars or reference to nominations, longlists or awards won, except for BAFTA longlisting or nomination.

WAYS FOR VOTERS TO SEE FILMS

BAFTA View: BAFTA's year-round online viewing portal

It is an eligibility requirement that films are available to voting members on BAFTA View, our online screening portal, for films being entered for consideration for the Film Awards. Films should be made available within 60 days of the UK release date – see full information under BAFTA View. This is the centralised hub, with two factor authentication, where all films can be accessed by voters. Regular Film Digests are issued by BAFTA to voters with newly added titles. Distributors can either upload their films to BAFTA to host, or can link their films securely from their own platforms to BAFTA View, giving a seamless experience for BAFTA voters to access all eligible films.

Full details about how to make films available are on the following page.

BAFTA's year-round official screenings programme

BAFTA offers its voters opportunities to see entered films via the official BAFTA screenings programme (England (London), Wales (Cardiff), Scotland (Glasgow), North America (Los Angeles and New York)).

Official screenings are films programmed by BAFTA within the screening priorities, and screened in London, Scotland, Cymru and BAFTA North America.

Programmed for voting purposes, these screening priorities are: Films that adhere to the BFI Diversity Standards - projects that demonstrate a meaningful and/or pioneering commitment to inclusion in at least two of the following areas; on-screen representation, themes and narratives, creative leadership & project

team, industry access & opportunities and audience development; British independent films that adhere to the BFI Diversity Standards, profile underrepresented talent on/off screen and champion stories from unfamiliar voices; Films that have a female director; Films with a small release – i.e. those which are not widely available to view elsewhere either on an online viewing platform or using a BAFTA membership card in commercial cinemas and are in line with at least one other priority; Films that are in line with the other priorities and can additionally be categorised by Animation, Documentary and FNEIL; Films that have received awards or official selections at top tier festivals and meet one or more of the other priorities.

BAFTA welcomes cast and crew attendance at post-screening Q&As. Due to programming restrictions, not all screenings can include a Q&A. Some films are also programmed by BAFTA which are not within the screening priorities. Full details are available from BAFTA – email awards@bafta.org

We also encourage voters to see films on general release in the cinema, online, at film festivals and via our offers with exhibitors.

It is not possible for BAFTA to screen all films released within the Awards year. Entrants are encouraged to allow voters free access to eligible films at additional theatrical screenings and access to films whilst they are on cinema release. These are in addition to all films made available on BAFTA View.

What entrants may offer to voters

In addition to being available on BAFTA View, entrants may offer voters the opportunity to see films in the following ways:

- At distributors in-person or online or screenings, with or without introductions/Q&As
- On general release/other public screenings

Note that the distribution of DVDs is not permitted.

With hundreds of films released each year, BAFTA strongly recommends that entrants offer opportunities for voters to see their films throughout the year, not just during the 'awards season', and that opportunities to see entered films are offered to voters well in advance of Round One voting opening.

BAFTA will publish all available films on the BAFTA View portal along with supplied supporting material, and will send regular Film Digests to voters with newly added titles (title, synopsis, thumbnail portrait poster image).

Entrants may make other relevant materials available to voters to better inform them about a film. For further information about what is and is not permitted see [SECTION I](#) for rules governing how entrants may communicate with voters.

BAFTA VIEW: Guidelines

BAFTA gives film voting members access to the BAFTA View site. Access to this is secured using two-factor authentication (username + password + SMS code). Members who are eligible to vote will be able to access films uploaded via the entry site's built in video functionality (option 1 below), or films registered with BAFTA View Admin (option 2 below).

As BAFTA accepts films for BAFTA View year round, there is a separate entry form which entrants must complete - on entry.bafta.org - to make their film available online to members. This entry form gathers information that will be published on BAFTA View, such as title, running time, UK certification, key credits, a creditless synopsis and poster artwork. Any information entered on the BAFTA View form will be copied over to the Stage One form once Stage One entry opens. Approval of the BAFTA View form does not guarantee eligibility for the film awards (this is provided at Stage One).

The two ways a film can be made available online to members are as follows:

1. **Entry site (entry.bafta.org) built-in video platform**

Entrants' films are hosted on BAFTA's bespoke video platform. Using BAFTA's own "Electron" video distribution platform (<https://baftaelectron.com/>). This is fully integrated into the BAFTA Awards Entry System (<https://entry.bafta.org>) via the BAFTA Media Library and BAFTA View, so does not require

entrants to create a separate account on Electron. Videos are uploaded via the Media Library on entry.bafta.org and are then made available to BAFTA members through BAFTA View via the entry forms. See [SECTION J](#) for technical specification. There is no additional charge to host films with BAFTA using our "Electron" platform.

2. BAFTA View API

Entrants' films are hosted on their own third party platforms and seamlessly integrated with BAFTA's systems. This is also integrated with the entry and voting sites and provides the benefit that members can view films seamlessly on BAFTA View but does not need separate credentials or instructions. The difference from option 1 is that entrants can use their existing video delivery platform - BAFTA View API acts as a go-between which talks to the entrant's video platform on behalf of the BAFTA member and retrieves the details of where BAFTA should send the member's browser to watch the film. Only BAFTA members can use BAFTA View to view the entrant's content. BAFTA View API can send the entrant's video platform details of each BAFTA member that views the video(s) so entrants can still uniquely identify each viewer. See [SECTION J](#) for technical specification. Note that any costs (i.e. security, transcoding, steaming etc) relating to making films available via the entrants' own platforms is payable by the entrant.

Once the link between BAFTA View API and the entrant's existing video platform has been set up, the entrant should create a record in their BAFTA Media Library in order to add the film to any entry forms.

Please note that any online screener provided must be available to BAFTA staff to carry out their work within the awards, comms and production teams as well as the writers of the broadcast show. Thank you for providing this access.

PRIVATE IN-PERSON SCREENINGS

Compulsory

- Email lists of members who have opted in to receive invitations will be provided for the geographical area relevant to the screening (these geographical opt-in areas are: UK, West Coast US, East Coast US, ROW). Individual lists for regions, and specific countries are available on request. Invitations must be extended to all voters on the relevant list provided during Round One. If a film is entered only into the Documentary category, it is permissible to invite only members of the relevant chapter to a screening. Otherwise all members in the relevant geographical area should be invited to all screenings in each Round
- After the longlist and nominations announcements, and if a film is longlisted or nominated only in Animated Film, Documentary, Film Not in the English Language, then it is permissible to invite only members of these relevant opt-in chapter to a screening
- The procedure for confirming successful/unsuccessful applications for tickets must be clearly stated in the invitation to voters (including the expected timeframe within which voters should receive a response)
- Inappropriate behaviour not in line with BAFTA's code of conduct, including regular no-shows, must be registered with BAFTA
- Access information to the screening venue must be included in screening invitations (i.e. whether there is wheelchair access etc.)
- Information about subtitles and availability of other access, such as audio description, should be included in the email invitation

Preferred

- Entrants should ensure there are sufficient tickets available, proportionate to demand by BAFTA members
- Not all voters will be able to respond immediately to screening invitations. It is fairer to collect responses within a certain timeframe and then allocate tickets at random
- Once confirmed, it is recommended that a cancellation period is clearly stated in the confirmation email (e.g. a minimum of 48 hours prior to the screening date)
- Please consider running a waiting list so that voters can be informed of any last-minute availability due to cancellations
- Please provide a minimum of one screening with subtitles, and if hosting a Q&A consider providing a BSL / ASL interpreter
- If making a Q&A available online, please publish with subtitles/closed captions

- Screening or event guidance for non-visible disabilities should also be included where possible
- Please consider asking members to show their BAFTA membership card when they arrive for the screening

Permitted

- Complimentary food and drink at in-person screenings, but not on a scale where it could be seen as an inducement is permitted during Round One and Round Two (but other than water, not during Round Three)
- A Reception of any kind should not be referenced in the screening invitation; however, entrants can indicate a preferred arrival time in addition to the start time of the film
- Introductions/Q&As with cast and/or crew from the film. Q&As are permitted for the sole purpose of enabling our voters to be better informed about films. It is permissible to film a Q&A. The resultant footage may be made available online (audio or video) and on the film's website. A Q&A agreement must be signed and returned to awards@bafta.org before the entrant invites voters to any filmed Q&A event. Download the agreement from awards.bafta.org/entry
- Screening or Q&A hosts (individuals with no direct association to the film, to a maximum of one per screening/Q&A) are permitted during Round One and Round Two at in-person screenings only (not virtual screenings)
- Advertising screenings as "hosted by" or attended by any individual without a direct association to the film, including moderators/interviewers is permitted in Round One and Round Two for in-person screenings (not virtual screenings)
- Distribution of print material at the screening supplying information about the film (limited to up to two A4/Letter sized sides) e.g. stills, images, extended synopsis, credit block, FYC list, images, website address

Not permitted

- A Reception of any kind in the screening invitation
- Other than water, complimentary food and drink during Round Three (after nominations are announced)
- Gifts to screening attendees
- Late admission of voters into screenings and/or allowing behaviour that may disadvantage viewing conditions of the film for other voters
- Print material cannot include any reviews, review stars, quotes, or reference to nominations, longlists or awards won, except for BAFTA longlisting or nomination.
- Selective ticket distribution to chapter members or on any other basis
- Screening or Q&A hosts (individuals with no direct association to the film (other than moderators/interviewers)) during Round Three
- Advertising screenings as "hosted by" or attended by any individual without a direct association to the film, including moderators/interviewers during Round Three

PRIVATE ONLINE SCREENINGS

Compulsory

- Email lists of members who have opted in to receive invitations will be provided for the screening. Invitations must be extended to all voters on the relevant list provided during Round One. If a film is entered only into the Documentary category, it is permissible to invite only members of the relevant chapter to a screening. Otherwise all members should be invited to all screenings prior to and during Round One, Round Two and Round Three
- After the longlist and nominations announcements, if a film is longlisted or nominated only in Animated Film, Documentary and/or Film Not in the English Language, it is permissible to invite only members of these relevant opt-in chapters to a screening
- The procedure for confirming successful/unsuccessful applications for tickets must be clearly stated in the invitation to voters (including the expected timeframe within which voters should receive a response)
- Inappropriate behaviour not in line with BAFTA's code of conduct, including regular no-shows, must be registered with BAFTA

Preferred

- Not all voters will be able to respond immediately to screening invitations. It is fairer to collect responses within a certain timeframe and then allocate tickets at random
- Once confirmed, it is recommended that a cancellation period is clearly stated in the confirmation email (e.g. a minimum of 48 hours prior to the screening date)

- Please consider running a waiting list so that voters can be informed of any last-minute availability due to cancellations
- Please provide an option for subtitles, or a minimum of one screening with subtitles, and if hosting a Q&A consider providing closed captioning and/or a BSL/ASL interpreter
- Screening or event guidance for non-visible disabilities should also be included where possible

Permitted

- Introductions/Q&As with cast and/or crew from the film. Q&As are permitted for the sole purpose of enabling our voters to be better informed about films. It is permissible to film a Q&A. The resultant footage may be made available online (audio or video). A Q&A agreement must be signed and returned to awards@bafta.org before the entrant invites voters to any filmed Q&A event. Download the agreement from awards.bafta.org/entry

Not permitted

- Late admission of voters into screenings and/or allowing behaviour that may disadvantage viewing conditions of the film or the Q&A for other voters
- Selective ticket distribution to chapter members or on any other basis
- Introductions or Q&As involving hosts (individuals with no direct association to the film, other than moderators/interviewers)
- Advertising screenings as "hosted by" or attended by any individual without a direct association to the film, including moderators/interviewers

OTHER MATERIALS

Permitted

- Soundtracks may be offered for films eligible for the Original Score category
 - A link to stream or download a soundtrack or score may be included in mails (i.e. screenings etc), or featured on a film's website
 - These should include only music written for and featured in the film; if a retail version is provided which includes pre-existing tracks or music not featured in the film, accompanying information should highlight clearly which tracks are original compositions for the film and therefore for consideration by voters
- Screenplays may be offered for films listed in either the Adapted or Original Screenplay category
 - A link to download a screenplay may be included in mails (i.e. for screenings) or featured on a film's website
 - Hard copy screenplays may be offered to voters and sent on request only
 - The screenplay provided should be the shooting script. It should be unadorned and should not contain any illustrations or other information

Not permitted

- DVD Screeners
- Emails to voters specifically about the soundtrack/score or the screenplay
- 'Inspired by' albums
- 'Making of' books, including e-books
- The material that an adapted screenplay is based on (e.g. a book or play)
- Hard copy mailings of screenplays except at a voter's request
- Retail copies of screenplays
- Sheet music of scores
- Any other material not listed above

Unpermitted material may not be distributed to members in any way, including being given out at screenings or being included with other mailings to BAFTA members (for example by trade publications).

On general release/other public screenings

Information about a film's general theatrical release should be sent via email to voters. Once per film, and only if the mail includes details of complimentary access for BAFTA members to attend a screening. Any restrictions on this offer (i.e. guest will pay) should be clearly stated and admission should be on presentation of the voter's BAFTA membership card.

Information about films on release which are not complementary for voters to attend can be included within mails about online screeners and private screenings.

Note that any email relating to a film's theatrical release should be included in the permitted total in each voting round (one per week per title, to a maximum of ten during Round One).

Voters may be offered tickets to premieres or other special screenings, but this is subject to approval by local BAFTA offices and should be restricted to the screening only (i.e. not any after-screening parties).

I. COMMUNICATION TO MEMBERS

General

Voters must not at any time:

- be offered any incentive of any kind either to see an entered film, or to vote for it
- be asked if they intend to vote, or have voted for, an entered film
- be asked if they are a member of a Craft chapter
- be contacted directly about entries via Facebook, Twitter or any other social network

Voters should adhere to the BAFTA members code of conduct; any breaches of the code of conduct must be reported to membership@bafta.org.

Emails

Emails during Round One (pre-longlisting) can be sent up to and including Tuesday 27 December 2022. Emails relating to longlisted films (pre-nominations) can be sent between Friday 6 January and Wednesday 11 January 2023. Emails relating to nominated films (post-nominations) can be sent between Thursday 19 January and Sunday 12 February 2023.

It is the intention of these rules to ensure that as many pieces of information as possible are consolidated into as few communications with voters to help to reduce the volume of mailings sent. Fewer, more concise and informative emails are more effective.

Emails may be sent if they contain any of the following pieces of information:

- A new private in-person or online film screening or Q&A / once per film, and only if the mail includes details of complimentary access for BAFTA members to attend a film on theatrical release:
 - In the pre-longlisting period (Round One), mail outs may not exceed more than one per week per title, to a maximum of ten mails
 - In the pre-nominations period (Round Two), mail outs may not exceed more than one per week per title
 - In the post-nominations period (Round Three), mail outs may not exceed more than one per week per title
- 'per week' is Monday-Sunday
- At no point – across the three Rounds, can screening//Q&A emails exceed one per week per title
- One short review (max 25 words – no stars) can be included under the synopsis in the email copy

Emails not permitted

- Any emails about screenplays or soundtracks/score (information pertaining to these categories can be included in Screening/Q&A mails, under the screening/Q&A information, and the film's website)
- Any emails about a film being available on the BAFTA View portal (BAFTA will issue a regular Film Digest listing newly added titles). However, information pertaining to a film being available on BAFTA View and a BAFTA official programme Q&A can be included in Screening/Q&A mails, under the screening/Q&A information, and the film's website

Compulsory

As outlined above, it is compulsory to consolidate information regarding screening invitations in each round, and in the pre-longlisting period to a maximum of ten emails.

Should BAFTA determine that excessive numbers of emails are being sent by an entrant, access to mailing lists will be revoked.

Compulsory templates for each of the above permitted emails are included in the [APPENDIX](#). These templates must be used for all email communications with members except with the express written permission of BAFTA. Templates may be combined (e.g. information about an in-person screening and online screening may be included in the same email) or used to include information about a screenplay or score. However, the word count for synopses and additional information remain the same per email.

It is not compulsory to send mailings to BAFTA to approve before sending them to voters, but if you are unsure about whether your planned communication is within the rules, please contact awards@bafta.org before sending it.

Where a mistake has been made and needs to be rectified, contact awards@bafta.org seeking permission before sending a correction.

Mailings must be sent to all voters except as otherwise specified in these rules and guidelines.

Permitted

- One short review (max 25 words – no stars) can be included under the synopsis in the email copy)
- Reference to the host and/or moderator can be included under the participating/attending film talent.
- For both review and reference to host/moderator the font size should be similar to the font size used for the synopsis
- Reference to BAFTA programmed screenings or Q&As

Not permitted

- Credits or reference to awards in the film's synopsis
- Press/Review Stars in email copy
- Targeting the Craft chapters with any kind of communication, invite or incentive
- Emails including information about screenings that are already full
- Emails containing images, company or film logos (including text logos) and/or coloured backgrounds
- Emails marked as 'high importance'
- Emails over 50kb in size
- Emails with attachments
- The use of BAFTA in your email address or any implication that BAFTA is the originator of the message
- Referring to your awards campaign office as 'the Academy office' or 'the BAFTA office'. Please instead use '[Entrant's Name] Awards Office'
- Emails thanking members for voting
- Sending emails during a Round which relate to opportunities to view the film during a future Round (exceptions to this will be considered on a case by case basis, particularly for films which open theatrically in January - March 2023)

Access to mailing lists

Regular entrants (or companies who regularly act on behalf of entrants) can apply to have direct access to BAFTA email mailing lists. Applicants will need to meet BAFTA's requirements regarding the security, storage and use of any data provided. Applications for approval can be made using the Distributor Security form at entry.bafta.org.

Approved companies will sign an agreement regarding use of BAFTA data. Confidentiality agreements must be signed by representatives of all companies handling voters' data, and each company should receive the necessary data directly from BAFTA; data should not be passed between companies. Voters' data must be protected at all times; this includes ensuring that email addresses are not visible to other recipients in sent emails.

Voters' details must not be printed and must be destroyed from all systems by Monday 9 January 2023 (if a film is not longlisted), by Monday 23 January 2023 (if a film is not nominated), and otherwise by Wednesday 22 February 2023. Any automated mailing system which stores voters' data outside of this time should not be used.

Regular updates to the lists will be provided; any changes should be reflected in entrants' own systems as quickly as possible.

BAFTA email addresses are included on the list of voters to ensure relevant staff are included in all communication to members; do not remove these addresses.

Please note, voters must opt-in to have their data passed on to entrants, but cannot then opt out of being contacted by specific entrants; if a voter contacts entrants asking to be removed from their mailing list, please pass this on to membership@bafta.org.

Voters' details are released with the sole purpose of informing them about opportunities to see an eligible film or access information about it, as set out in these rules and guidelines. Any other use of voters' details is not permitted.

Entrants who are not approved or are unable to meet the security requirements for direct access to member data are able to send emails via mailing houses and publicists who are approved to access the data directly. The membership department are also able to send a very limited number of emails on behalf on entrants on a strictly first come first served basis and subject to capacity.

Entrants should compose an email based on the compulsory templates, (available in the [APPENDIX](#)) and send to awards@bafta.org, requesting it to be forwarded on to voters on a specified date. BAFTA staff will then send this email on to voters. Email content must be provided at least one week in advance of the date the email is intended to be sent to voters. BAFTA reserves the right to edit the content to ensure it adheres to these rules and guidelines; major changes will be sent back to the entrant for approval.

Where members are required to reply to entrants' emails (for example to RSVP to a screening invitation), members will be able to reply directly; any subsequent communication must adhere to these rules and guidelines.

J. ONLINE SCREENER TECHNICAL SPECIFICATION

1. Entry site (entry.bafta.org) built-in video platform

The BAFTA entry site and BAFTA View aims to provide the best possible viewing experience for the entrants' content. In order to achieve this, we request that you provide a high quality version of your file. Our video specification is below.

	Specification
File format	.mp4 / .mov
Audio codec	Stereo audio (one audio stream with two channels L and R) / dual mono
Bit rate	15 – 20 mbps (or as high as possible)
Aspect ratio	Must be 16:9 (i.e. Full HD: 1920x1080)
File size	Up to 15GB

Please upload your video(s) as soon as possible to the BAFTA Media Library so any playback issues can be resolved before entries close. After your video has uploaded, please go to the BAFTA Media Library, play the file back, and contact awards@bafta.org if you have any other questions or problems with uploading.

BAFTA accepts no liability for any file created to the wrong specification and is therefore not available to be streamed in the voting site. It is the entrants' responsibility to make sure the file is created to the correct format, to check the video transcodes and confirm the video is uploaded to the correct entry

2. BAFTA View Admin

BAFTA View Admin acts on behalf of the BAFTA member to retrieve the details of where to send the member's browser to watch the film. BAFTA View Admin can send the entrant's video platform details of each BAFTA member that views the video(s) so entrants can still uniquely identify each viewer.

When you use the BAFTA View Admin, the video will be served. You will be liable for all video delivery costs incurred on the platform you use as a result of BAFTA members viewing your content. We will authenticate BAFTA members who access the voting site and only pass the viewing links generated by your video platform to authenticated members. However, the security of the video stream and any copy protection measures are the responsibility of your video delivery platform

K. LONGLISTS, NOMINATIONS AND WINNERS

- The longlist and nominations for each category will always be listed in alphabetical order by film title, except for performance nominations, which will be listed in alphabetical order by performer's name
- Except as otherwise stated within these Rules, there will be 10 longlisted and five nominations in each category
- In the Outstanding Debut category if a debut director, writer and/or producer is nominated, any other co-credited directors, writers and/or producers involved will be acknowledged in the published list of nominations
- The winners' press release and list is the definitive source of information about award winners
- All individual named nominees will receive a certificate of nomination
- All individuals named as award winners will receive a BAFTA award (mask) and a winner's certificate
- The award mask may not be reproduced or used in any commercial manner unless prior permission has been obtained from BAFTA
- The BAFTA award remains the property of the British Academy of Film and Television Arts, to remain in the care of the recipient or their descendants. Should the award leave the care of the recipient or their descendants, BAFTA reserves the right to purchase the mask back for a fee of £1. The award must not be sold on to any third party
- Award winners unable to collect their BAFTA award(s) on the night of the ceremony must arrange collection from BAFTA within 12 months of the ceremony
- Additional masks, to a maximum of two, may be purchased by producers of films which win in three categories: Film Not in the English Language, Documentary and Animated Film. Eligible candidates for nomination in each of these three categories is reserved for the Director and one other (usually the producer with equal creative input as the Director plus additional producers as confirmed via PGA). Additional producers are not eligible as candidates, but may be entered during Stage Two as eligible to purchase BAFTA masks. Please note that these producers will not be acknowledged as nominees or winners, the names of the producers who will be eligible for these additional masks must be submitted during Stage Two of the entry process; names will be cross-checked against the credits to confirm their roles as producers. Appeals for additional masks, above the maximum of two, will not be accepted, and executive, assistant, co-producers will not be eligible. This option is also only available in these three categories. Note also that certain companies directly involved with the winning films in certain categories may purchase a duplicate winner certificate so that they can have a record of their involvement in a winning film.

L. BAFTA LOGOS

All requests for logos should be made via www.bafta.org/media-centre/logos.

Entrants may use the 'EE BAFTA Film Awards', 'BAFTA Nominee' or 'BAFTA Winner' logos online, in print and in broadcasts only once a film has been nominated for or won an award.

Logos are available from BAFTA before the nominations announcement for advance artwork preparation, but may only be used if the film receives a nomination or wins an award.

A summary of the guidelines for use:

- The Logo cannot be cropped or altered in any way
- An exclusion zone (half the height of the BAFTA 'mask' all the way around the logo) must be observed

- Example(s) artwork featuring the Logo must be supplied for final approval and permission by BAFTA
- The positive inversion of the mask is to be used on light coloured backgrounds; the negative on dark
- Each instance of logo use must be approved by BAFTA, with proofs of the logos in situ provided by email (brand@bafta.org)

M. CLIP USAGE & LICENCE AGREEMENTS

- Clips from nominated films will be shown at the EE BAFTA Film Awards and these clips may form part of the television and online broadcasts in the UK and around the world
 - BAFTA commits that it will not select any clip which could be construed as a 'spoiler' for any viewer who has not yet seen the film, but otherwise requires the freedom to select suitable clips to illustrate the craft or the individual nominated and to complement the clips selected for the other nominated films/individuals
 - Part of BAFTA's charitable remit is to promote excellence to as large an audience as possible. In order to fulfil this, BAFTA intends to make clips of the nominated films available to the public on BAFTA's websites and social media channels
 - For editorial and timing reasons, BAFTA's co-production company, will contact the entrant directly to ask for HD clips for use in the ceremony. This will be over and above the EPK
- The technical specification for the HD clips is:
- On the proviso that all films are released in the UK, please supply the clips from the UK version of the film which will have a frame rate of 25fps, as per UK broadcast requirements
 - For content originally created at 24fps, to convert to 25fps the clips should be subjected to a 4% speed increase and the audio pitch should be shifted to correct the speed up
 - If this is not available, please supply the clips at their native frame rate (usually 24fps or 23.976fps) so the production company can do the conversion themselves
 - Please **do not** send clips converted from 24 to 25fps by repeating a frame every second, as the change is noticeable on playback and not broadcast quality
- For craft categories, BAFTA's co-production company will be in touch to request production design sketches, costume design sketches and hair and makeup stills, as well as B-roll for all categories
 - We would be grateful if you could comply with all requests in a timely manner
 - BAFTA will send the entrant a clip license to sign to confirm which clips are to be used and where
 - By entering a film for consideration, the film's owners are deemed to have conveyed to BAFTA the right to choose excerpts from the film at BAFTA's sole discretion for incorporation into the worldwide television broadcasts and on the BAFTA website and associated websites (including but not limited to, [YouTube.com/BAFTA](https://www.youtube.com/BAFTA), [YouTube.com/BAFTAGuru](https://www.youtube.com/BAFTAGuru), [Facebook.com/BAFTA](https://www.facebook.com/BAFTA), @BAFTA on [Twitter](https://twitter.com/BAFTA) and [Instagram](https://www.instagram.com/BAFTA)) for use in the context only of the Awards for one year from March 2023
 - Upon entering a film via <https://entry.bafta.org/> for EE BAFTA Film Awards consideration, the entrant will be asked to confirm the following:
 - That they have the authority, on behalf of the film and filmmakers, to agree to grant the above licence
 - That they agree to grant the above licence
 - If you foresee any problems with the granting of this license, please contact awards@bafta.org before entering the film

N.CONTACTS AND USEFUL LINKS

Deirdre Hopkins Head of Film Tel: +44 (0)20 7292 5864 awards@bafta.org	Voting procedures & Rules Industry Relations Film entry & Eligibility Approvals of materials/FYC All appeals
Edward Hubbard Film Officer Tel: +44 (0) 20 7292 5818 awards@bafta.org	General enquiries – all award categories Film entry and rules Approvals of materials/emails Nominees
Timothy Hughes Head of Membership Tel: +44 (0)20 7292 5833 membership@bafta.org	Membership enquiries Voter lists and information (UK) Confidentiality agreements
Nick Williams Marketing and Communications Manager Tel: +44 (0)20 7292 5847 nickw@bafta.org	Press & communications enquiries
Mariayah Kaderbhai Head of Programmes Tel: +44 (0)20 7292 5808 mariayahk@bafta.org	Screening and Events programme
Lisa Gault BAFTA Tech Product Manager lisag@bafta.org	BAFTA View API enquiries
Matthew Wiseman Executive Director & Head of BAFTA North America Tel: +1 323 658 6590 x 195 matthew.wiseman@baftala.org	Awards and Events Industry/Studio Relations Partnership Opportunities
Lisa Harrison Director of Operations, BAFTA North America Tel: +1 212 235 2088 x 106 lisah@bafta.org	Systems Enquiries Membership enquiries
Arwen Barr Program and Membership Manager, North America Tel: +1 212 2088 x 107 arwenb@bafta.org	Screening and Events Program (North America) Voter Lists and Information (North America) Membership Enquiries
http://entry.bafta.org	Entry forms Distributor security mailing list forms
www.bafta.org/media-centre/logos	Logo use requests

British Academy of Film and Television Arts
 195 Piccadilly | London | W1J 9LN
 T +44 (0)20 7734 0022 W www.bafta.org

O. APPENDIX: TEMPLATES FOR EMAILS TO VOTERS

The following templates must be used when communicating to voters about a film for consideration

In-Person Screening invitations

Subject Line:

[TITLE OF FILM]- New screening(s)

Body of email:

FOR YOUR CONSIDERATION FOR THE EE BAFTA FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [CLASSIFICATION]

New screening opportunity for BAFTA members:

[DATE], [TIME], [VENUE *]

[DETAILS OF Q&A where applicable]

[name of host/moderator can be included here under film talent Round One and Round Two only, font size (max) 10]

[DATE], [TIME], [VENUE]

[DETAILS OF Q&A where applicable]

[Information about how to RSVP and when/how voters should expect to hear if successful]

[SYNOPSIS- Max 100 words, no credits permitted]

[ONE REVIEW – max 25 words]

[INFO ABOUT FILM- Max 200 words- must NOT include review stars; names of relevant cast and crew members; any information about which categories the film has been entered into or been longlisted/nominated in should be included in this section – note that information about non-BAFTA award nominations is not allowed]

For more information about this film: [WEBLINK] including screenplay/score etc

[Optional: credit block- NB this should be in text rather than an image, in a font no bigger than the rest of the text, and presented as over several lines or in a vertical list]]

*include venue access information, if the film screening will be subtitled, and if Q&A will have a BSL or ASL interpreter please.

Example: 'Platoon':

Subject line:

PLATOON – New screening

Body of email:

FOR YOUR CONSIDERATION FOR THE EE BAFTA FILM AWARDS:

PLATOON

Orion Pictures, 120 mins, 15

New screening opportunity for BAFTA members:

6pm, Monday 4 September 2014, at a central London venue.

This screening will be followed by a Q&A with writer and director, Oliver Stone, hosted by John Doe

6.30pm, Monday 11 September 2014, at a central London venue.

To request tickets, please email rsvp@platoonfilm.com by 16 August stating which screening you would like to attend. Successful bookings will be confirmed by 20 August. Space is limited, so priority will be given to members requesting single seats.

Chris Taylor has swapped a privileged life at University for frontline duty with Bravo Company in Vietnam. Under the command of veteran warrior Sgt. Barnes and the calm, brooding Sgt. Elias, Chris soon realises that his war will be far from the patriot's heroic journey he'd signed up for. As he is exposed to the horrors of war and duality of man, Chris is faced with a moral crisis that will define him. Inspired by Oliver Stone's own experiences in combat, *Platoon* is a masterful, unflinching infantryman's view of the defining conflict of the American 21st Century, the Vietnam War.

Oliver Stone set the bar about the Vietnam war. The Guardian

Starring Charlie Sheen, Tom Berenger and Willem Dafoe, and written and directed Oliver Stone

For more information about this film: www.platoonfilm.com

Online Screening (and Q&A) Invitation

Subject Line:

[TITLE OF FILM]- New Online Screening (and Q&A)

Body of email:

FOR YOUR CONSIDERATION FOR THE EE BAFTA FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [CLASSIFICATION]

New online screening opportunity for BAFTA members:

[DATE], [TIME] *

[Instructions of how to RSVP or access film; where lengthy instructions are necessary please put "see below for full instructions"]

[SYNOPSIS- Max 100 words]

[ONE REVIEW – max 25 words]

[INFO ABOUT FILM- Max 200 words- must NOT include review stars; names of relevant cast and crew members; any information about which categories the film has been entered into or been longlisted/nominated in should be included in this section – note that information about non-BAFTA award nominations /wins is not allowed]

For more information about this film: [WEBLINK] including screenplay/score etc

[Optional: credit block- NB this should be in text rather than an image, in a font no bigger than the rest of the text, and presented as over several lines or in a vertical list]

[Full instructions for accessing film (where necessary); this would include any wording required by the platform making the film available]

*include if the film screening will be subtitled, and if Q&A will be closed captioned please.

General release

Subject Line:

[TITLE OF FILM]- See it in cinemas

Body of email:

FOR YOUR CONSIDERATION FOR THE EE BAFTA FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [CLASSIFICATION]

On general release from [DATE]

[For Films on limited release only- list of cinemas where film is showing *]

[Information about free access arranged for BAFTA members]

[SYNOPSIS- Max 100 words]

[ONE REVIEW – max 25 words]

[INFO ABOUT FILM- Max 200 words- must NOT include review stars; names of relevant cast and crew members; any information about which categories the film has been entered into or been nominated in should be included in this section – note that information about other award nominations /wins is not allowed]

For more information about this film: [WEBLINK]

[Optional: credit block- NB this should be in text rather than an image, in a font no bigger than the rest of the text, and presented over several lines or in a vertical list]]

*if available please include venue access information, if the any film screenings will be subtitled

P. APPENDIX: CHECKLIST OF INFORMATION REQUIRED FOR ENTRY

The following list outlines the information you will need to complete your entry to BAFTA View, at Stage One and at Stage Two. Note that the entry form for Outstanding Debut has a single entry stage, outlined below Stage Two.

BAFTA View:

- Entrant and contact details
- Title
- A synopsis (without any credits, reviews, awards or festival win references) (max. 350 characters including spaces)
- A shorter synopsis to use on the Film Digest with credits (max 270 characters including spaces)
- Running Time
- BBFC rating (if available)
- Release Date in UK
- If the Director is female or male, and from an under-represented group
- If the main storyline is about under-represented groups
- If the cast are from under-represented groups
- Key cast
- Key crew
- Portrait AND landscape poster image or key artwork. No press reviews, stars or festival selection are permitted on this artwork. Portrait images must be at least 320x480px with a ratio of 2:3.
- If the film is British, a documentary, a Film Not in the English Language, Animated
- Confirm that the film is available with Hard of Hearing (HOH) subtitles
- Film website (no promotional material)
- Film video file (optional for View, Stage One or Stage Two)
- Film video file – HoH version (optional for View, Stage One or Stage Two)

All films are made available to voting members on BAFTA View. You can upload your film to your BAFTA media library in advance of submitting your entry forms or directly from the entry form itself. We recommend that entrants upload videos in advance as it will allow time for your video file to upload and transcode whilst you complete the entry form.

Uploading the film is optional for the BAFTA View stage, Stage One and Stage Two, but please see the BAFTA View section on page 5 regarding deadlines for upload.

To qualify, films must be made available to BAFTA voters within c60 days of release in UK once BAFTA View is open for the coming awards season. It is mandatory to provide a hard of hearing (HOH) version.

Once submitted, the entry will be approved, and if the film file has been uploaded it will be published on BAFTA View. It is mandatory to provide a hard of hearing (HOH) version.

All relevant information provided on BAFTA View entry will be carried into the Stage One form.

Stage One Entry Form – confirm eligibility plus categories being entered

General information

- UK Distributor (and contact details)
- Type of Release (wide/limited/key cities etc)
- Credit block (upload)
- Opens credits (upload)
- Credit roller/End Credits (upload)
- Select the type of film and key categories you wish to enter
 - Animated Film
 - Documentary
 - Documentary Only
 - Film Not in the English Language (FNIEL)
 - British
 - None of the above

Your film will be automatically entered for Best Film (unless you select Documentary Only).

Specific Information required depending on the type of film being submitted:

- PGA/Producer - for Best Film, you will be asked if the film has been submitted to the PGA for their stamp and if confirmed, to enter the names of the producers approved by PGA, otherwise you can enter a maximum of three producers only
- For Documentary, if the film has been commissioned by a broadcaster or a streamer, an appeal must be uploaded by the Stage One entry deadline
- Confirm if the entry has been broadcast on British television in the previous 12 months
- For FNIEL, you will need to confirm that the film has over 50% of non-English language dialogue
- For Outstanding British Film you will be asked to confirm the percentage of the crew that are British (Director, Producer, Writer, HoD's etc.). This will be indicated by a drop-down percentage between 0%-100%. This is used to cross-check eligibility of the title as British.
 - You will also be asked for specific information about the production including:
 - Finance
 - Development
 - Production
 - Post-production
 - Setting
 - Underlying Material
 - You will also need to confirm if you have contacted BFI regarding a Diversity Standards assessment, and whether the film has passed the British Cultural test

Categories

In this section, you will select the categories you wish to enter.

For the following categories, you will need to confirm entry and provide or upload specific additional information:

- Screenplay – answer specific questions about whether the screenplay is adapted or original, the original source material if adapted, and whether you wish to appeal for the screenplay to be considered as Original. If appealing, upload the appeal statement
- Original Score – you will need to complete the music tracker (there is a template on the entry site) based on timings on the cue sheet (which indicate if a cue is originally composed or sourced); the template is designed to automatically calculate the percentage of original score. Based on the rules (above), if the percentage is above 50% you will be able to enter the category, however on the entry form you must confirm the percentage is above 50%, and then upload BOTH the music tracker and the cue sheet
- Performance – across the four performance categories, you will need to provide the performers name and their character name (these will be listed on the ballot sheet), and also select whether the performer should be considered for Leading Actor/Actress or

Supporting Actor/Actress. Note that the order in which they are entered is the order they will be listed on the Entered Film List; however, they will be listed alphabetically by first name on the ballot sheet

- Special Visual Effects – although not mandatory, you can upload the supporting statement now (or during Stage Two)
- Casting – although not mandatory, you can upload the supporting statement (there is a template on the entry site, with sample questions to guide the content of the statement)
- Make Up & Hair – although not mandatory, you can upload the supporting statement now (or during Stage Two)
- Gender/Gender identity, Diversity Standards information, Sustainability and Bullying and Harassment policies – not mandatory for Stage One, you can provide/upload this information where requested

For all other categories, you should select the categories you wish to enter (these are tick boxes).

At the end of the entry form for Stage One, you'll be asked to confirm if you are entering anyone under the age of 18 (because if nominated, BAFTA has a staff and production code of conduct if any attendees at the ceremony are under 18).

You'll be asked to confirm that you understand BAFTA's production requirements for clips and licences, and agree to those points set out in Section M of the Rulebook.

As the entrant, you'll also be asked to confirm that you accept BAFTA's right to suspend or rescind any nomination or award should BAFTA be made aware of information relating to the film which is capable of bringing BAFTA into disrepute.

At the end of the form, the entrant can 'submit'; if there are any required fields incomplete the entrant will be prompted to answer before being able to 'submit'. Once successful, an email to be sent to the entrant as a record of the information provided.

Stage Two

Once your entry has been assessed and confirmed as eligible (this will be done as quickly as possible, but because of the volume of entries may not be until after the Stage One deadline), it will be progressed to Stage Two. The entrant will receive an automatic notification to this effect, and invited to complete the entry process in Stage Two.

In this stage, the entrant will provide the remaining information required:

- The names of the individual candidates for nomination for each category (note that if there is more than one eligible candidate for nomination for a category with space for one name, please type one person's full name in 'firstname' and the second person's full name in 'surname')
- Publicity stills (please ensure the file names include the name of the film)
- For the performance categories - headshots of submitted performers
- For Casting – a cast photogrid and/or cast list (there is a blank template of the photogrid on the entry site) (these are not mandatory)
- For Casting and Special Visual Effects, this is the final opportunity to upload supporting statements (these are optional)

The following information can be provided for the Stage One deadline, or the Stage Two deadline

- Confirm if the production company has a Bullying & Harassment policy (and upload if available)
- Confirm the gender/gender identity of each candidate for nomination
- Although not mandatory, entrants are asked to provide basic diversity standards information

Outstanding Debut by a British Writer/Director/Producer Entry Form

Please note that entries for the Outstanding Debut category is done via a **separate form**, as this process starts earlier as it is a jury only category. It is also a single stage entry form and so will not progress to stage two.

General information

- Film title
- Synopsis
- Running time
- BBFC Rating
- Genre
- UK Distributor (and contact details)
- Type of Release (wide/limited/key cities etc). If qualifying via a festival, you will need to provide confirmation of the screening i.e. an email from the festival or a copy of the programme page
- Candidates (name, credit, nationality, CV and previous feature details if applicable)
- Where a candidate shares a credit with a non-debut candidate, a statement detailing the different roles is required
- You will be asked to confirm the percentage of the crew that are British (Director, Producer, Writer, HoD's etc.). This will be indicated by a drop-down percentage between 0%-100%. This is used to cross-check eligibility of the title as British.
- You will also be asked for specific information about the production including:
 - Finance
 - Development
 - Production
 - Post-production
 - Setting
 - Underlying Material
- You will also need to confirm if you have contacted BFI regarding a Diversity Standards assessment, and whether the film has passed the British Cultural test.
- Credit block (upload)
- Opens credits (upload)
- Credit roller/End Credits (upload)
- Poster image (or key still)
- Confirm if the production company has a Bullying & Harassment policy (and upload if available)
- Confirm that they accept BAFTA's right to suspend or rescind any nomination or award should BAFTA be made aware of information relating to the film which is capable of bringing BAFTA into disrepute.
- Confirm the gender/gender identity of each candidate for nomination
- Entrants should also provide information about the production company's sustainability programme

If the Debut film is a documentary, and has been commissioned by a broadcaster or a streamer, an appeal must be uploaded by the first entry deadline.

You'll also be asked to confirm that you understand BAFTA's production requirements for clips and licences, and agree to those points set out in Section M of the Rulebook and confirm that you agree to BAFTA's [Entrant Privacy Policy](#) in line with data protection.

At the end of the form, the entrant can 'submit'; if there are any required fields incomplete the entrant will be prompted to answer before being able to 'submit'. Once successful, an email to be sent to the entrant as a record of the information provided.