

BAFTA 2020 REVIEW



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1. BACKGROUND

Following the Film Awards nominations publication in January 2020, BAFTA announced a full and unlimited Review of all aspects of the Awards. The aim of the Review was to consider the processes and conditions that led to the nominations and ways these might be improved, and present solutions for the issues identified regarding the voting processes, the makeup of the voting membership and the rules around campaigning. The Review also considered how these solutions can help drive positive change in the wider industry.

The BAFTA Board established a Steering Group (SG) in March 2020, with BAFTA Board and Committee members, BAFTA staff and independent advisors, including diversity and inclusion experts. The Review process included an exhaustive consultation with industry professionals. It was a consultation unprecedented in BAFTA's history, taking the feedback of more than 400 people over the course of three months. This hugely valuable process has been the backbone to this Report and all of the recommendations contained in it.

During the course of the Review, world events have profoundly altered the context of this work. The coronavirus pandemic has changed every aspect of our industries and put enormous pressure on those working in them. It is clearly understood that the same groups who have been under-recognised in BAFTA's awards have disproportionately suffered in recent months. The murder of George Floyd, the mass protests around the Black Lives Matter movement and the continuing racial tension in the US and elsewhere have brought the gravity of this work into sharp focus. BAFTA is just one organisation operating in one sector of the economy, but it has a very high profile and what it decides in this Review will resonate beyond the sector, nationally and internationally. The Steering Group (SG) recognises and accepts its responsibility here and has devoted itself to creating a report that should make a useful contribution to industry progress; it is the least that can be offered in response to the extraordinary contributions made by so many people to this process despite their experience of discrimination and exclusion.

The Steering Group members are:

- Krishnendu Majumdar – Producer; Chair of BAFTA
- Kathryn Busby – Executive Vice-President, TriStar Television
- Noel Clarke – Actor, Writer, Director, Producer
- Dr Sadia Habib – Academic and Co-founder, RizTest
- Anna Higgs – Head of Entertainment Media Partnerships, Northern Europe Facebook
- Nahrein Kemp – Film & TV Executive, Film London; Founder, Equal Access Network
- Kate Lee – Founder and Partner, Freuds
- Dee Poku – Founder and CEO, WIE; founder, The Other Festival
- Ade Rawcliffe – Group Director of Diversity and Inclusion, ITV Commissioning
- Marc Samuelson – Producer
- Tara Saunders – Director of Studio Operations, Sony Interactive Entertainment
- Jennifer Smith – Head of Inclusion, British Film Institute
- Sam Tatlow – Talent Manager, ThinkBIGGER; Disability Specialist

BAFTA staff:

- Emma Baehr – Director of Awards & Membership
- Imogen Faris – Film Officer
- Deirdre Hopkins – Head of Film
- Timothy Hughes – Membership Manager
- Tim Hunter – Director of Learning & New Talent
- Mariayah Kaderbhai – Head of Programmes
- Matthew Wiseman – CEO, BAFTA LA

2. EXECUTIVE SUMMARY

Scope & Objective

An immediate and unlimited review of the Film Awards to identify and put solutions in place for the 2021 Awards and beyond, to include all aspects of the voting processes, membership and the rules around campaigning. The Steering Group (SG) was also charged with considering all findings from the extensive consultation phase with recommendations being made across all areas of the charity, including Television Awards, Television Craft Awards and the Games Awards, the Learning & New Talent programme, 195 Piccadilly, production, BAFTA communications, partnerships, company structure (Board, Committees, staff), and how BAFTA can shine a light on D/deaf and disabled talent.

The Awards Review is the start of real change at BAFTA, and not the end point. Taken as a whole, the Review findings are designed to deliver real structural and cultural change for the Academy.

BAFTA's Vision

The British Academy of Film and Television Arts has a vital role to play in the broader ecosystem. Film, Games and Television are vitally important to British culture – telling stories that give expression to our identity and our humanity. Diversity lies at the heart of a vibrant, relevant and sustainable industry and the creative soul of our sector needs support and engagement if we are to realise the ambitions that are surely shared by so many, to create a better industry.

BAFTA believes it is everyone's responsibility to play their part – who we train, educate, hire, develop, champion and celebrate – and BAFTA must be at the centre of this. Crucially, BAFTA must constantly review its practice and culture and make any changes necessary to build a long term momentum for change.

BAFTA's Call to Action to its members and to the industry

We also wish to call on our members – leaders in our industry – to take on board the findings and recommendations in this Review and to think about what they can do in their own roles, companies, etc, to effect change. We call on the industry as a whole not just to consider how it engages with BAFTA but also to think about these issues itself. Alongside a genuine commitment to mid-career support for those from underrepresented groups, we encourage our members to support the many industry initiatives helping to build a more diverse industry; members are also encouraged to have bias awareness training in their companies.

We also need to make BAFTA a welcoming organisation for new members. BAFTA should be a forum for support where members can talk about their issues. We promise to make BAFTA's newly refurbished headquarters accessible and welcoming to all members, especially those with disabilities, and the community outside London – both in the UK and around the world.

We are publishing this Review in full, not only so that we can be fully transparent about our conclusions and how they were reached but also in the hope that others in the industry will find it useful. We will be working with all of our partners to consider how the issues contained here might apply to their work and how we can work together to find solutions.

Findings and Recommendations

The SG's recommendations in this Report focus primarily on the Film Awards and Membership. These interventions are intersecting and interdependent – no one measure will resolve the systemic issues that BAFTA and the industry face. Nor do we consider these reforms to be short term. This is an issue that BAFTA is committed to tackle on a continuous basis and something we will continue to review in order to make improvements. Each of these interventions, along with the additional data gathered, is designed to be tracked so we can monitor its impact, review and make necessary iterations and incremental improvements in the future. Each year, we will have rich data from our membership survey, Awards and Learning & New Talent programme. The process of reform should be continuous.

2. EXECUTIVE SUMMARY cont'd

The recommendations are described in detail in this paper but, in summary, are:

The Steering Group

- This will continue to meet quarterly to ensure that the interventions outlined in this Report are delivering change and will continue to liaise with members and the industry to promote diversity and inclusion in our industry.

Membership

- A very large-scale, rapid intervention into the makeup of the membership through invitation, with targets for three years to be published and performance against the targets announced each year. At least 1,000 new members with a focus on underrepresented groups to be added over the next two annual membership cycles. Candidates for invitation will need to meet the existing eligibility criteria.
- BAFTA will engage and collaborate with organisations that have networks of practitioners from underrepresented groups.
- All members will be required to engage in a diversity survey in order to vote. The results will be published and monitored to inform the recruitment of new members' year on year. This data will enable BAFTA to work at a chapter level to push for diversity, gender parity and inclusion.
- BAFTA will work to counter the misconception that one must be 'invited' to join BAFTA, that one needs to be proposed or that membership (and film voting membership) is capped.
- Additional interventions across BAFTA's work regarding disability.

Awards Rules and Voting Processes

- Radical changes to the viewing process with the introduction of all entered films being available on the new BAFTA View portal, along with some 'required viewing' for all voting members in Round One.
- Bias training introduced and required of all voting members, as well as jury chairs and jury members, alongside a deeper consideration of the issues which influence 'Excellence'.
- Introduction of a new Round One in all categories, which will give members the opportunity to select and progress entries in individual categories to the next nominating round, which will then create the nominations.
- Introduction of a jury stage in five key categories in Round Two, between chapter longlisting voting in Round One and all member voting in Round Three.
- Compulsory viewing by all voters of all longlisted films in every category in order to vote in Round Two.
- Addition of a Longlisting Jury, made up of a subgroup of the Film Committee, to ensure diversity on the longlists of the Director and four Acting categories.
- A major intervention regarding female directors at the longlisting stage.
- Increased nominations in key categories to allow for broader representation of nominees.
- Much stronger emphasis on British Films and the British industry generally by, for example, increasing the nominations for Outstanding British Film to 10 and each nominated film to be profiled in the ceremony.

Campaigning

- New and robust BAFTA-curated viewing programme strategy to increase the range of films accessible and broaden the viewing of all members. New regulations for all distributor and studio campaigning to counteract impacts of better resourced films reaching members more effectively.

Industry Issues

- BAFTA wholeheartedly endorses the BFI's Diversity Standards, included in BAFTA Awards eligibility since 2018, as the main tool through which we can join forces with others in the industry to effect meaningful change. We will continue to support the BFI's work to develop the Standards and ensure that they are properly embedded within the working culture of the industry.

3. REVIEW TIMELINE

2020

- Mid-March: Formation of the Steering Group
- April: Research and literature review
- Mid-May – mid-August: Consultation
- August: Analysis and recommendations agreed
- Early September: Recommendations to the Board
- September: Stage one of changes implemented for Film Awards 2021 (Rules & Guidelines published) and Membership
- Ongoing and longer term: implementation across BAFTA, Film, Games and Television Awards

4. THE WORK SO FAR

The Steering Group (SG) has hosted 50 in-depth and lengthy Evidence Meetings with Engaged Parties (EPs) over a three-month period (mid-May – mid-August 2020). To date, the SG has met with 402 EPs, including more than 200 BAFTA members, with many follow-up meetings. Attendees have included members who contacted BAFTA following the announcement of the nominations in January; invited individuals from underrepresented groups; representative and advocacy organisations (including PACT, BFI, BECTU, Directors UK, ScreenSkills, Time's Up UK, Equity, Writers Guild UK, WeAreDocWomen, BBC Films, Film Four, Annenberg Inclusion Initiative, WFTV UK, Film Distributors Association, The Black List, Outfest, SAG-AFTRA Foundation, Glass Elevator, Disability Action Group, National Hispanic Media Coalition, CAPE (Coalition of Asian Pacifics in Entertainment)); members of BAFTA's Board, committees and staff in the UK, Los Angeles and New York; plus members of BAFTA's talent programmes and initiatives, including Elevate, BAFTA Crew, etc; as well as distributors, agencies and media. These people include many of the most prominent filmmakers, performers and executives in the industry.

Each meeting has been recorded and minuted, with anonymised summaries and notes on key themes and comments generated circulated to the SG after each meeting. These, along with emails and letters received, are being reviewed and cross-checked by independent diversity expert, Professor Doris Ruth Eikhof, University of Glasgow, who currently leads the Arts and Humanities Research Council project 'Everyday Diversity in the UK screen sector', to examine the key themes arising from the Evidence Meetings. All EPs have also been invited to complete a diversity survey and a post-meeting survey to give them an opportunity to feed back about any themes or topics they could not share during the meeting, and to comment on the meeting itself, to ensure BAFTA is providing a safe and respectful place for discussion. These key themes have also been collated and shared within BAFTA so the full organisation is aware of all points raised during this consultation.

Members of BAFTA have been contacted regularly following the announcement of the nominations at the beginning of the year, invited for their comments and also to be part of the Review consultation with the SG. The issues, key themes and recommendations from this Review have been debated in detail by the SG (which has met 12 times to date), the BAFTA sectoral committees at their monthly meetings (which are attended by elected and co-opted BAFTA members), the BAFTA Board and Council. In addition, there will be 'town hall' meetings in the autumn to explain the findings of the Review and communicate the changes and next steps to members.

4. THE WORK SO FAR cont'd

STATEMENT FROM INDEPENDENT EXPERT

BAFTA's aim for its stakeholder consultation within the 2020 Review was to engage a broad range of voices in a timely manner, and to invite criticism, critique and constructive comments to inform reflection on BAFTA's practices and procedures in Awards voting and nomination and beyond.

Comparison of the themes and issues discussed in the consultation with current academic and industry research did not raise concerns about significant thematic gaps in the consultation. The evidence available for the Independent Expert Review suggests that the consultation was open, critical and constructive and thus achieved its aim within the 2020 Review.

With 402 Engaged Parties consulted via Evidence Meetings and subsequent survey, the consultation constituted an impressive effort at stakeholder engagement. The 2020 Review Steering Group and BAFTA made considerable time and resource available for the consultation, and this investment should be positively recognised. The sample of stakeholders engaged in the consultation was not representative of BAFTA's membership or the UK film & TV industries. However, representativeness would have required a stakeholder sample curated and recruited by BAFTA. As the main aim of the consultation within the 2020 Review was to solicit, in an inclusive manner, criticism, critique and constructive feedback, using a non-curated sample was appropriate within the parameters of the 2020 Review.

Doris Ruth Eikhof
Professor of Cultural Economy & Policy
School of Culture and Creative Arts
University of Glasgow

5. FUTURE STEPS

This stage of the Awards Review is the start of change at BAFTA, not the end. This Report proposes immediate interventions for BAFTA membership, and the 2021 Film Awards only. The Television and Television Craft Awards interventions will be published in October 2020, while the findings and recommendations for the BAFTA Games Review, which is ongoing, will be published by the end of 2020.

Impact, data and other factors will be reviewed on an ongoing basis, and it is proposed that the Review Steering Group continues to meet quarterly going forward to ensure that the interventions outlined in this Report are delivering change. Each of these interventions, along with the additional data gathered, is designed to be tracked so we can monitor its impact, review and make necessary iterations and incremental improvements in the future.

Note also that many broader and wider ranging interventions across BAFTA's headquarters at 195 Piccadilly, governance, mission statement objectives, Board and Committee structure, staff, sponsor relations, partners and contractors are also proposed and are already in progress. They are not included in this document, and will form part of the agenda for the SG to debate on an ongoing basis. BAFTA also acknowledges there is a great deal more work to do to shine a light on D/deaf and disabled talent and a separate and more specific report will follow, which will highlight what action BAFTA will take following wider consultation.

6. THE IMPORTANCE OF THIS REPORT

It is clear from the many EP meetings that the SG must be radical and bold and propose impactful, immediate changes, leading to more diverse nominations and opportunities for a broader group of filmmakers. BAFTA must try to remove the barriers to enable inclusive and representational films and filmmakers to be recognised. However, the SG is not proposing to guarantee or force diversity into the nominations. Instead, these interventions are about levelling the playing field so a wider range of work is seen and judged on merit. BAFTA must adopt those changes with gusto.

However, there is also a great opportunity for BAFTA here.

It is clear that the members and other contributors feel strongly that BAFTA and BAFTA's Awards do matter. The Awards are a critical, high-profile part of the ongoing success of the British film industry in the UK and worldwide; the types of film that win awards are the types of film that will be financed, greenlit and made in the future. The talent responsible for them benefit hugely from being identified with excellence by their peers. BAFTA can shine a spotlight on our industry like no other UK organisation. Therefore, BAFTA potentially has a vital role to play. It can become a key advocate for the industry and a leading example of the way the industry should be, encouraging and inspiring the whole sector and reflecting more the nation as it is and will be, rather than looking to the past.

It has been clear throughout the consultation that although there are wider industry and societal issues that make it harder for certain groups of people to succeed, there is no scarcity of talented people from underrepresented backgrounds. Talent is everywhere but opportunity is not. While BAFTA must use its influence to change the industry, we must also look at how our processes and procedures exacerbate existing biases and imbalances.

There are three main areas of intervention the SG has identified that require attention: Membership, Voting Procedures and Campaigning.

7. MEMBERSHIP

BAFTA currently has 6,675 members with Film Awards voting rights (c.20% of the film voting membership is based in the US). There are 8,200 members with voting rights across all of the BAFTA sectors (including Games and Television).

The eligibility criteria for BAFTA membership state that prospective members must currently work in film, games and television with at least five years of experience in a senior creative, production/post-production or executive role directly related to either feature films distributed in the UK, television programming made and broadcast in the UK, or games distributed in the UK. Successful applicants must be deemed by the Board of Trustees to have made a significant contribution to their industry. The Board of Trustees may also accept applicants who do not meet the criteria but demonstrate credits of particular interest, innovation or achievement, or a particularly promising career trajectory. Existing members are periodically reviewed to ensure they remain eligible to vote; to retain a voting place, members must vote or consciously abstain each year, and demonstrate that they are active in the industry or have worked for 20 years or more.

EPs commented upon several aspects of BAFTA membership including:

- the misunderstandings/misconception that membership is by invitation only and capped or how one would qualify for BAFTA, without having to be invited;
- the cost of membership, specifically for new members and especially those early in their careers;
- the front loading of the cost, with new members required to pay for a full year (£495) and a joining fee up front (£150), and existing members able to spread the annual cost over a maximum of two payments;
- the potential barrier of the eligibility criteria to prospective members early in their careers, and the gap between BAFTA's new talent initiatives and membership;
- discrepancies between what can be achieved in the required five years' experience between different practitioners, with progress in the industry being much easier for some than others, for reasons other than merit;
- A perception that BAFTA membership is not welcoming to people from all backgrounds

BAFTA holds comprehensive data about the career history, work, engagements with BAFTA activity and voting records of its members. However, to comply with data protection legislation and privacy assurances to members, sensitive diversity information is collected anonymously and processed separately to membership records.

BAFTA has conducted a voluntary, anonymous diversity survey of its UK-based membership every two years, and smaller surveys are also carried out from time to time. The last survey in 2018 received a response rate of approximately 33% of members based in the UK (UK members make up 80% of the total number of film voters), therefore informing only a broad insight into the whole membership, after the data is weighted.

To significantly improve the response rate of surveys and gain greater insight into the diversity of its membership, BAFTA has developed a new methodology and process for collecting diversity data, following legal and technical consultation. A new diversity survey, to be conducted in September 2020, and updated continually in the coming years will be carried out on BAFTA's voting site. The results will be processed and stored pseudonymously (identifiable, but not by name or other personal information), allowing BAFTA to scrutinise the responses of particular subsets and groups of members (e.g. craft chapter members, members based in a certain region, members who joined in a particular year, etc) without compromising the security or anonymity of individual responses. The new method will also allow for targeted reminders, and measures for non-engagement. Altogether this will produce an unprecedented rich dataset, allowing BAFTA to publish diversity information about its members and voters, access progress towards targets, and review strategy accordingly.

Members must engage with the survey in order to be able to vote – of course, it is possible at all stages to say “prefer not to say” – but BAFTA can no longer operate effectively without up-to-date information about the makeup of the membership.

7. MEMBERSHIP cont'd

A concerted effort has been made to invite new members from underrepresented groups since 2016, and BAFTA expects that the next survey will show that numbers will have improved somewhat in several areas since 2018. The requirement for proposers and seconders was removed in 2016 as it was felt this was restricting and detrimental to the inclusivity of the application process. Applicants for membership are surveyed anonymously to monitor internal processes, and results show that applicants are generally reflective of the diversity of the membership overall. Therefore, BAFTA cannot address issues of underrepresentation in its membership quickly through the application process alone, and targeted invitations are needed to grow underrepresented areas. The diversity of applicants has also raised questions about the perception of BAFTA among the industry.

There has been much discussion among EPs and the SG about targets for the diversity of BAFTA's membership and whether the membership should reflect the industry or society more broadly. The firm desire expressed has been for BAFTA to lead the industry by moving as close as possible to reflecting society. BAFTA membership already outperforms the industry on virtually all comparisons, but there are very significant issues of underrepresentation in the industry that BAFTA should not merely reflect or narrowly improve upon.

BAFTA's role should be to encourage the industry to change by including in membership the talented practitioners who are underrepresented, and in doing so give them every opportunity and the increased credibility and profile BAFTA can offer. A major intervention is now required to lead and inspire the industry, to underpin all the other proposals herein and to secure the future of BAFTA.

The SG proposes significant interventions to BAFTA membership to include the following:

- 7.1 A new survey requiring engagement from all members to be conducted in 2020.
- 7.2 At least 1,000 new members with a focus on underrepresented groups to be added over the next two annual membership cycles. Candidates for invitation will need to meet the existing eligibility criteria.
- 7.3 Targets for diversity of membership are in line with relevant industry bodies, based on aspirations for a more inclusive industry and reflective of wider society. The targets over the next three to five years will be published once the membership survey is complete, and it is our intention that they will align at a minimum to the current minimum BFI and UK broadcaster targets which are;
 - o 50% male/female
 - o 20% underrepresented ethnic groups
 - o 10% LGBTQI+
 - o 12% D/deaf & disabled
 - o Socioeconomic diversity targets to be established in liaison with organisations including the BFIAs well as ensuring we have a diverse list of applicants, we will use the data about both applicants and those accepted into membership to ensure our processes are fair and balanced. We will formally report (internally) the makeup of those who pass through this stage of the selection process to ensure that we at least maintain the percentages of those from underrepresented groups.
- 7.4 Targets to be announced in the context of the diversity survey results and published on an annual basis. Results will be published for membership overall and for members registered to vote in each award.
- 7.5 A Future Membership Group to be established to cover all sectors. This is a formal group comprised of BAFTA members from a variety of backgrounds with craft and other appropriate expertise. This group will work throughout the year to research and scout for prospective members in underrepresented areas and engage with the other industry bodies and talent development initiatives.
- 7.6 BAFTA will engage and collaborate with industry groups that are actively engaged in driving inclusion, using a structured inclusion approach to build a new membership base.
- 7.7 Joining fees to be waived for all invitees, but not applicants (currently an additional £150/\$150 payable in first year of membership only)
- 7.8 Membership invitations to target all underrepresented groups.
- 7.9 Invitees to pay a significantly reduced annual fee in their first year of membership.

- 7.10 The Membership Strategy Group (MSG) to review the results of the membership diversity survey and the 2020 invitation process, then propose fees for the 2020 invitees from 2021 onwards.
- 7.11 Systems to be implemented to allow monthly Direct Debit membership payments for all UK members following the planned development of the CRM (customer relationship management) system and website (expected for the new membership year in June 2021).
- 7.12 Reduced fees for younger members to be explored ahead of the new membership year in June 2021.
- 7.13 Feedback from the EPs will shape the creation of a new membership level to launch with the opening of BAFTA's new headquarters (currently under redevelopment), evolving BAFTA Crew and other membership levels and talent initiatives into a new tier of membership, and opening up a pathway to full membership, which will help to diversify the membership sustainably over the long term.
- 7.14 Breakthrough and Elevate participants to receive complimentary full voting membership as part of the initiative, and entitled to renew as paying full members thereafter (previous cohorts to be invited).
- 7.15 MSG to consider allowing members to pause their fees (and thus, privileges) when they are on parental leave or a caring career break.
- 7.16 Significant developments to be made to the global CRM system to enhance member communications and engagement, support new member recruitment and retention, and connect new talent initiatives with membership.
- 7.17 Membership benefits to be reviewed taking into consideration regional/global members and the addition of a discount for younger members.

The membership targets are proposed with an ethos of inclusion, rather than exclusion; the SG is not suggesting the removal of members, outside of the terms set out in the BAFTA Constitution, rather targets will be achieved through the recruitment of new members.

8. FILM VOTING

A. Key themes and issues that emerged in the EP meetings regarding voting and campaigning are as follows:

8.A.1. VOTING MEMBERS

Many EPs pointed to a perceived lack of diversity of BAFTA's membership as a factor that influences which films receive nominations. However, it is also widely acknowledged that changing the membership alone will not guarantee a more diverse list of nominees. That said, a membership with greater diversity is essential to the success and longevity of BAFTA as an academy. And it is circular – we must acknowledge that to attract and retain a younger and more diverse membership, BAFTA's nominations, ceremony and engagement with talent must lead the charge, and must be at the forefront of the industry to make these changes. See above for proposals on membership.

8.A.2. 'CAMPAIGNING' – MONEY TALKS

A recurring theme has been the influence of distributors, marketers and awards campaigns. Campaigns are not run on a level playing field; there are generally big marketing budgets for international studio titles and much smaller budgets for mid-level British titles, lower budget indies and FNIEL (Film Not in the English Language) titles, all with a focus on what are perceived – in advance – as awards-friendly genres. But all compete in the same Best Film, acting and craft categories. Well-packaged DVDs, multiple screenings, excessive emails (almost 800 during the 2020 Awards season), substantial ad campaigns in trade and regular press and access to talent mean that some titles have 'top of mind' recall with members who are likely to prioritise watching these DVDs, attend these screenings and limit the type and number of films that they watch and vote for, while other films have low-to-no visibility. See Campaigning section below for further detail.

8.A.3. 'MERITOCRACY' – FILMS AND INDIVIDUALS ARE NOT BEING NOMINATED ON MERIT

Voting and campaigning is not simply carried out on merit alone – voting members do bring existing values and biases into play. Distributors campaign films they think BAFTA members will vote for. The trades and press identify early in the season their personal favourites based on the kinds of films and talent they know have performed well with voters in the past. Additionally, the market dominance of the current structure is such that members are influenced to vote for what has already been determined for them as "awards films" from the outset, and at the very least feel they might as well just vote for the "default films", because they believe that way their vote will count. In a context of bias, this is negatively affecting smaller, inclusive and representational films. Nominated (and winning) films are almost identical to every other awards in the lead up to the Oscars and it is not a coincidence that all ceremonies are subject to the same influences from the same sources. Many EPs have wondered whether BAFTA's single criterion of 'Excellence' requires further analysis/definition. This campaigning all takes place during the Awards season over a short period that makes it difficult for many members to see sufficient films and fully engage from the outset.

8.A.4. HIGH-PROFILE CATEGORIES

Although there is some diversity to be found in the full nominees list, the Acting and Director categories, rightly or wrongly, receive a great deal of attention. While it is true that the diversity of nominees has increased somewhat in certain categories (Best Film, Outstanding British Film, Debut, FNIEL, Documentary, Shorts), and not significantly in the craft categories, the diversity found in these high-profile categories has not. There is also a great deal of research to indicate that directors from underrepresented groups – including but not limited to female directors, directors of colour and D/deaf and disabled filmmakers – are not able to access the same opportunities or budgets. Leading roles for performers of colour are more prevalent in genres such as Fantasy (61% featured black actors in a named role), Science Fiction (63%) or Crime (65%) – genres that do not traditionally receive as much awards recognition. Research shows that films with the largest black casts are often with race as subject matter (civil rights, racism, African history, slavery, etc) and the marketing in UK and internationally around the release of such films could be described as variable. EPs have spoken at length regarding the detrimental impact of the lack of recognition of performers of colour, and the trend of British performers of colour moving to the US to enable their careers. There was a general consensus that these categories merit special attention, due to their emblematic qualities, alongside interventions to improve diversity in all categories.

8. FILM VOTING cont'd

8.A.5. BRITISHNESS

As a British academy, there was a strong feeling that BAFTA needs to do more to champion and showcase multicultural British talent in its Awards ceremonies (especially Film and Games). The theme of Britishness arose time and again throughout the consultation. It was felt that the BAFTA Awards could do more to champion the British industry as a unique ceremony within the Awards season.

Many EPs questioned the position of the Film Awards in the 'awards calendar'. They felt that considering the placement of the BAFTA Film Awards within the awards season could assist in establishing a distinctively British ceremony. The date for 2021 is set but BAFTA will continue to review the optimum position for its own Awards in future years.

8.A.6. 'QUOTAS'/TARGETS/GUARANTEES

By far the most contentious issue throughout the EP consultation has been the issue of 'quotas' (or any form of guarantee of diverse nominations) for any underrepresented group.

There is a feeling of understandable despair that even after so many years of awareness of the issues, the nominations are still not inclusive. In the press and the cultural conversation, the high-profile categories are Director (few/no female nominees) and Acting (few/no performers of colour), but there is also a lack of diversity across all craft nominations traditionally, and interventions need to target this too.

The consensus from EPs – including those that would potentially most benefit and/or be affected by a guarantee of some kind – was that the playing field has been uneven for so long that a radical affirmative step needs to be taken. However, many EPs were left with discomfort at the thought of their success being perceived as a 'quota' and based on their identity, rather than work – and that the final list of nominations should not include guaranteed proportions of representation, as this would damage the credibility of those nominated. As several EPs stated during the SG's consultations, "We want to win on merit alone".

However, it was generally accepted that interventions at an earlier stage were an absolute necessity, to ensure that the longlist is inclusive, with a strong focus on making sure entered films are watched, and therefore judged on merit and not on reputation. This reputation is largely driven by the power of marketing spend, which itself compounds systemic issues in the awards season and the society in which it operates. The system of early intervention in the process has worked successfully in the BAFTA Television Awards, leading to greater diversity in specific categories (e.g. in the performance categories in the BAFTA Television Awards 2020, 36% of the nominees were people of colour).

The suggested approach detailed here is to push as far as is possible for the 2021 Awards, with viewing rules, juries and increased nominations among the levers we can control. The continuing Review will consider the effectiveness of these 2021 interventions and keep open the possibility of moving further in the direction of guaranteed proportions of nominations if the playing field remains uneven.

8.A.7. THEMES FOR FUTURE CONSIDERATION

Several other themes have emerged from the consultation, including:

- 'Crippling up' – non-disabled actors playing disabled characters;
- Non-trans actors playing trans characters;
- Non LGBTQI+ actors in LGBTQI+ roles;
- Gender non-conforming actors being required to choose between actor and actress categories and the future of gender specific categories as a principle.

Representation and inclusion for people from these communities should experience a degree of positive impact by the wider recommendations. However, each of the above issues deserve further thought and exploration. We propose that we continue to consult with those communities who are affected by these issues to find long-term and meaningful solutions. In particular, the issues which affected D/deaf and disabled practitioners deserve far greater attention with a longer term strategy devised (see the D/deaf and disability section below for further information).

8. FILM VOTING cont'd

8.A.7. THEMES FOR FUTURE CONSIDERATION cont'd

- Gendered categories
The SG is firmly aware that there is a small but growing body of thought that prefers categories not to be separated by gender (e.g. Leading Actor and Leading Actress). This was discussed in the Review with several different groups of EPs, performers in particular, and including gender fluid, non-binary and trans filmmakers. Opinions were divided. The argument for retaining the gender split in the acting categories has always been to maintain maximum exposure for the broadest possible range of performers. There could be a risk that reducing the performance nominations from a total of 12 men and 12 women, to six for 'Best' and six for 'Supporting', and of that total possibly even fewer women, could result in (another) heavily male dominated category, given the extensive research on the imbalance of screen time, dialogue and other factors between male and female characters in film. That result would be regrettable. It is proposed that the debate on this subject should remain as a live discussion over the next few years, as there are clearly compelling arguments for inclusion on both sides.

8. FILM VOTING cont'd

B. Interventions regarding the Film Awards

8.B.1. BFI DIVERSITY STANDARDS

In 2018, BAFTA became the first major awards body to introduce diversity criteria (using the BFI Diversity Standards *) into the eligibility for its Awards (to qualify for the British categories in the Film Awards, two of four Standards must be passed). These are a vital lever for BAFTA to influence the kinds of films that are produced in the UK and how they are made. BAFTA will continue wholeheartedly to support the BFI and its 2020 Review of the BFI Diversity Standards, and will continue working closely with the BFI to ensure the BFI Diversity Standards influence change year on year within the industry and to grow their international presence.

The announcement by AMPAS that the Academy Awards will now incorporate a version of the BFI Diversity Standards, by tracking in 2021 and 2022 with requirement by 2024, is very welcome.

The next phase will be to support the BFI in its forthcoming 2020 Review of the Diversity Standards, as it looks to maximise and accelerate improvement in diversity industry-wide, on and off screen. BAFTA must continue working alongside the BFI and the other partners of the Diversity Standards as they develop and continue to liaise with AMPAS.

For 2021, BAFTA's Film Committee has approved the introduction of Standard C as compulsory to pass the BFI Diversity Standards and qualify for Outstanding British Film and Outstanding Debut. Standard C is the BFI standard about training and opportunity. The BFI 2020 Review will consider where each category needs to be strengthened for greatest impact and whether other categories – such as Standard B, which relates to leadership behind the camera – could be made compulsory in the future. The BFI Diversity Standards will continue to be a vital tool in the diversification of production crews.

Details of next steps for the BFI Diversity Standards across the Television and Games Awards for 2021 will be announced before the end of 2020. All of BAFTA's Awards entry forms should have a checkbox and link to the Bullying & Harassment Guidelines **.

For BAFTA's two British Shorts categories, qualifying films must complete and be assessed against the Standards. The Film Committee will consider the practicality of making achievement of the Standards compulsory for shorts from 2022.

BAFTA will also consider how the BFI Diversity Standards could work across all categories.

8.B.2. CHAPTERS

(members who work within a particular craft or creative specialism are placed into groups, known as chapters)

- i. The Acting categories to become chaptered, to align with the other craft chapters;
- ii. Members should continue to be invited annually to opt-in to chapters (Outstanding British Film, Documentary, FNIEL, Animated Feature). This focuses viewing and voting, and increases engagement;
- iii. The small number of members without an allocated craft chapter to be assigned to their appropriate one by BAFTA;
- iv. Outstanding British Film – as part of BAFTA's commitment to championing British film, this category will open to all voting members in Round Three, which selects the winner;
- v. The diversity makeup of each chapter will be looked at in detail once the membership survey is complete (with a rollout of any specific chapter membership initiatives planned for autumn 2021).

*See information about BFI Diversity Standards on the BFI website [here](#)

** See information about the Bullying & Harassment Guidelines [here](#)

8. FILM VOTING cont'd

8.B.3. 'EXCELLENCE' & TRAINING FOR MINDFUL VOTING

BAFTA has traditionally asked members to use only the single criterion of 'excellence' (with no further detail) to decide how to cast their votes. It is up to each member to define 'excellence' when making their decisions.

With this Review, BAFTA is working to create a level playing field in which all work is equally and fairly judged.

The SG recommends that when judging films and considering excellence, voting members should do so in the context of BAFTA's mission to bring the very best work in film, games and television to public attention, and to support the growth of creative talent in the UK and internationally. BAFTA's year-round work does this by identifying and celebrating excellence, discovering, inspiring and nurturing talent, and enabling learning and creative collaboration. EPs throughout the Review noted that by supporting inspiration, innovation and inclusion, BAFTA and its members play a pivotal role in the vibrancy and sustainability of our industry now and for the future.

In the awards voting process, BAFTA Academicians remain the ultimate individual arbiters of what they consider, in their expert view, to be excellent.

It is the 'peer review' by these experts that gives value to being recognised by the Academy; however, they are not immune to outside influences. The clear feedback in many meetings with EPs was that the simple concept of 'excellence' is not neutral and that it is influenced by existing inequalities in the industry, in the context of marketing and social dominance.

Marketing around awards and powerful defaultism influence our definition of excellence. We have been told over the years what an award-winning film looks like, and what an award-winning performer or director looks like. All are susceptible to this bias, including those in underrepresented groups. EPs and the SG felt that these factors, rather than simply merit, contribute to a great similarity of nomination across virtually all Awards ceremonies.

Furthermore, we must acknowledge that we operate in a culture where notions of excellence are shaped by systemic inequalities and prejudice. It was felt that a series of tools could assist members in their voting decisions and give the opportunity for a more diverse selection of films and individuals being nominated.

These tools include:

- i. 'The Conscious Voter':
We're developing mandatory training for all voters based on the specific feedback from our consultation about the influences which can affect voters when voting:
 - o All members to view a specially commissioned interactive video engaging with issues of bias before being able to vote;
 - o BAFTA will work with BIFA/ ScreenSkills on jury training;
 - o This Conscious Voter training to be rolled out across all sectors within BAFTA.
- ii. BAFTA acknowledges aspects of the voting processes create room for bias: BAFTA has consulted with bias experts to review the voting interventions and procedures in this Review from start to finish, looking at where bias might come in – including (as outlined on the upcoming pages):
 - o the effectiveness of the new 'required viewing' by chapters in Rounds One and Two, and the general voting membership in Round Three;
 - o Additional/new information BAFTA will provide to voters – e.g. photographs, names of candidates, etc;
 - o BAFTA's Learning & New Talent department also to do this for its processes – BAFTA Elevate, Breakthrough, etc.

[NOTE: The SG has researched and consulted on the effectiveness of bias training, and is aware of the criticisms that exist. The SG realises that we cannot rely on this training alone – no one measure will be a panacea and these processes and procedure interventions are intersecting and interdependent. However, the SG ultimately believes that, if done correctly, training can be an effective tool. Specially designed bespoke training (to include bias) should be timed to start as early in the awards season as possible, rather than just before members commence Round One voting.]

- iii. Jury Chairs to ensure the issues around 'excellence' is communicated through all deliberation processes.

8.B.4. AWARDS SCHEDULE

One of the most cited factors was the volume of films that members are required to watch in a short period of time. It was generally agreed that members could only watch a fraction of the films entered, and therefore, when making their selections, many members (and many of those consulted) will inevitably gravitate towards films and filmmakers with whom they are familiar. For the 2020 Awards, there were 269 titles entered for consideration with the majority of titles made available in the last two months before the Round One voting deadline. It is an unreasonable expectation for working industry professionals to see this number of films during the awards season.

Requirements are:

- i. ALL entered films must be made available on the BAFTA View portal, and earlier in the year, within 60 days of release, and for a minimum of 30 days [this has been announced] in order to expand the amount of time members have to view and vote;
- ii. Delay on voting opening after the announcement of the longlist (Round Two) and nominations (Round Three), to encourage members to watch more films before voting.

[NOTE: the aim is that films will be available year-round for voters to watch on the BAFTA View portal. Initiatives being considered going forward include a year-round rating system, quarterly voting, etc. DVDs are allowed for the 2021 season, but the Film Committee has confirmed that 2021 will be the last year that DVDs are allowed to be distributed to members.]

8.B.5. THREE ROUNDS OF VOTING

Currently, there are generally only two rounds of voting; in the first round members vote in their chapters, and in the non-chapterised categories – Best Film and the four acting categories, from potentially hundreds of entries. This produces the five nominations. In the second round, the full voting membership vote in almost all categories to select the winners.

At meetings with EPs, a number of ideas were discussed about voting rounds, selecting nominations and the overall winner, including the suggestion of a Nominating Committee to pre-select and narrow down the number of films to be watched and voted for by members. EPs felt by reducing the number of films at an early stage, it would allow members to watch all films; this was considered by the SG, but the recommendations of required viewing and a new round serve this purpose, without limiting the number of films the members watch from the start of the process.

The series of interventions outlined below in the new longlisting Round One and Round Two will enable members to see more films over a longer period of time, select a wider range of candidates for longlisting and, crucially, see *all* of the longlisted titles in their chapter before voting in Round Two.

The addition of a jury in Round Two for the directing and acting categories (see below), is an intervention to address significant issues of underrepresentation in those categories.

A Longlisting Jury will be created by the Film Committee and will add to the longlist for Round Two voting in the directing and acting categories. This is to ensure intersectional diversity across the longlists in those categories. See below for details.

8. FILM VOTING cont'd

8.B.5. THREE ROUNDS OF VOTING cont.

Round One – Longlisting

Currently members vote for their top five in their chapter category plus Best Film, four acting categories and two of four opt-in categories creating the nominations.

Interventions are:

i. Round One – Required viewing

Members voting in Round One will be required to see a selected minimum number of films to be able to vote in Round One. Members will have access to all films on the BAFTA View portal, and much earlier in the year, but will be required to see a selected minimum number of films to be able to vote in Round One. These sets of films will be grouped so each will, as far as possible, include a range of budget, genre, language, and directors and performers from underrepresented groups. With c.225 titles entered, split into small required viewing groups of films, and c.7,000+ voters, we can anticipate that every film will be seen hundreds of times.

We know that members try to see as many films as possible, and we will assume members are watching as many films as they can, and recommend that members watch a minimum of 50 films across the year, and that within that number there are a smaller number of 'required viewing' titles they will be allocated – e.g. 15.

This relatively low 'required viewing' number of 15 should ensure that busy working members can participate in Round One. On average, over 3,500 members watched 11 (of 144) films on the portal alone for the 2020 awards (twice as many as the previous year). This is in addition to attending distributor screenings, being sent DVDs, attending BAFTA's year-round programme, attending cinemas and festivals etc, so a requirement to watch 15 films (watched in whatever way) as a requirement when ALL films will be available on the portal is very manageable (especially as films will be available earlier in the year on the BAFTA View portal and for a minimum of 30 days).

It is vital that BAFTA comms emphasise that voters can (and, of course, *should*) continue to watch as many and as broad a mix of films as they can in addition to these allocated films, as long as they have demonstrably seen their allocated films through the portal or at distributors screenings. As is currently the case, members can abstain in Round One but can vote in Round Two and Round Three, once they have seen all of the longlisted/nominated films in the categories in which they wish to vote.

The operational rollout of this new automated system to support these interventions is being activated, and some features will be live as early as September 2020; however, the full version will be operational for the 2022 Awards.

[NOTE: The SG is recommending watching 15 films as mandatory in Round One but did consider an alternative which was raised during the consultation phase – that members have to watch EVERY entered film before voting. While acknowledging that this would be ideal, BAFTA recognises that many members abstain from voting in Round One because the number of films to watch is simply too many (especially for those working in the busy lead up to the holiday season). The figure of 15 films as mandatory viewing before voting is felt to be very manageable and based on a small increase of the average number of films watched on BAFTA View for the 2020 Awards. This figure will be reviewed after Film 2021 as films will become available earlier in the year, and BAFTA may consider year-round rating of films, quarterly voting etc as the BAFTA View portal comes fully on stream].

8. FILM VOTING cont'd

8.B.5. THREE ROUNDS OF VOTING cont.

Round One – (a new round) Creating the longlist

- i. In the lead up to Round One, all films will be available on the BAFTA View portal and members will watch as many films as possible including their list of 'required viewing' films.
- ii. In Round One, members to cast 15 ranked votes (their top 15). This is an increase from five. Members can vote for up to 15, which gives members the opportunity to vote for a wider selection of candidates and increases the chances of more inclusive and representational films being longlisted for Round Two.
- iii. Round One in each category to produce a longlist of 15 (20 for Director & Outstanding British Film). The top 15 in the members' vote will be longlisted in all categories, except for the Acting and Director categories (see separate sections for these) and the Outstanding British Film category (see below for further information). The Animated Feature category will have a lower number longlisted because of substantially lower entry numbers, and BAFTA anticipates that this will be a longlist of seven.

Round Two – Creating the nominations

- i. Members must see all of the longlisted titles.
In this middle round voters must see ALL of the longlisted titles in their categories before voting. This will build on the requirement for members to engage and see the films. Virtually all categories will now be organised into chapters so this means the chapter will vote again, to select the nominations. Chapter members must see all longlisted films in their category (generally 15) in order to vote.
- ii. Vote for five (or six in some categories) ranked.
Of these, members vote for their top five (or six) (ranked) which creates the nominations.
- iii. Increase the number of nominations in key categories:
Central to increasing diversity and opportunity for talent will be an increase in nominations across key categories. As recommended by the SG:
 - a. Outstanding British nominations increase from 6 to 10. BAFTA to put more focus on this category which will enhance the 'Britishness' of the categories and the ceremony;
 - b. Acting nominations to increase from five to six in each of the four categories;
 - c. Director category to increase from five to six nominations, as per the above.
- iv. Introduce a Jury for key categories: Director and the four Acting categories,
As detailed in the sections on Acting and Director, a jury process will be introduced in Round Two in these categories. These juries will be diverse, including age diversity, will see every longlisted title, be bias trained in voting mindfully and will be encouraged to consider how they would define excellence in voting for the nominations – guided by pre-jury briefing and the jury chair on these criteria throughout. BAFTA to consider whether all of the categories should have this jury intervention in Round Two in future years, based on analysis of the membership survey, chapter makeup, internal resources, awards schedule, changes in diversity requirements through the BFI Diversity Standards, etc
- v. Introduce a clear and robust Jury selection policy, with a process clearly set out to ensure a good mix of people and diversity of thought (represent a range of diversity indicators and those from underrepresented groups – including but not limited to gender, age, underrepresented ethnic groups, LGBTQI+, D/deaf and disabled, socioeconomic background and location) and that no one perspective dominates. The process will also need to start earlier in the year, especially as additional juries will be introduced in the new Round Two for certain categories

The jury chair to have clear, defined instructions about how the jury will run – in terms of reminders about 'excellence', biases, objectives, etc. All jury members will be made up of voting members and industry experts and must do bias training as part of this process.

8. FILM VOTING cont'd

8.B.5. THREE ROUNDS OF VOTING cont'd

Round Two – Nominations

Engagement

Although engagement figures are good, unsurprisingly current engagement in Round Two is higher than in the first round – we know that voters abstain in Round One because of the prohibitive volume of films to see.

The interventions outlined above, including the requirement to see a small number of films in Round One, plus a requirement to see all longlisted (15/20) films in Round Two, should increase engagement in a very positive way and involve the full voting membership.

Round Three – Winners

Currently all craft categories are open to all voters to vote for the winner. Members vote for one title in each category in this round. These are tallied, and the title with the most votes wins.

Intervention in Round Three:

- i. Opt-in Categories
Outstanding British Film should be open to all voting members to select the winner.
The other three opt-in categories – FNIEL, Animated Feature, Documentary – to remain as opt-in categories;
- ii. Members must watch the nominated films in the categories they wish to vote in before casting their vote.

8. FILM VOTING cont'd

8.B.6 ACTING CATEGORIES

The Acting categories, which receive a lot of attention, have not had a significant increase in diversity.

The SG recommended the following interventions:

- a. Acting entries to be entered to either Leading or Supporting, not both. Currently all acting entries are entered in both categories (similar to AMPAS). The historical reason for doing this is to discourage tactical entries, so members rather than entrants would decide if a performance is leading or supporting. EPs have also fed back that this can be confusing when placing votes. By changing the entry process, entrants will decide whether to submit actors for only one or the other category – Leading or Supporting. This will reduce the number of entries in both, giving members more clarity, and therefore may allow performers of colour to attract the attention of the voters. If introduced, voting can then be ranked (which shows more support for individual entries, and may benefit more); it will reduce the volume of entries in each category, so voters can focus on a broader range of performances without having to also consider if a role is a lead or supporting one – it takes away the clutter. BAFTA will largely adhere to the category selected by the entrant but will also monitor entries and reserve the right to change the category where, in the opinion of a small external group, the performer has been entered into the incorrect category.
- b. Headshots of actors entered for consideration to be added to the film information in each round (along with the synopsis, thumbnail poster image, etc) on the BAFTA View portal, so members should not default to the more well-known names. *[NOTE: as outlined above, the information available to members, including the inclusion of headshots of actors (along with the names of the candidates for nomination) has been reviewed by a D&I expert. The change has been requested by a large number of voters and EPs, who suggest only listing the names of actors may be affecting voting behaviour, especially when considering performances in non-English language films.]*
- c. In Round One, in the four Acting categories, the acting chapter's top 12 will be longlisted, and the final three places will be chosen from the next 10 in the members' vote (placed 13-22) by the longlisting jury.
- d. Actors cannot be longlisted in this round more than once in one acting category. Actors can be longlisted in both leading and supporting categories for performances in different films, the intention being that an actor cannot be nominated twice in the same acting category.
- e. Acting categories to become a chapter vote for Round One and Two (to align with the other craft categories). As before, the full voting membership will vote in Round Three to select the winners.

All of the steps outlined above are designed so that members consider a broader range of films and vote for more performers in categories with fewer candidates, to produce longlists of 15, which, in Round Two will all be viewed and then considered by a diverse jury well briefed on the nuanced meaning of 'excellence'.

8. FILM VOTING cont'd

8.B.7 DIRECTOR CATEGORY

The Director category receives a lot of attention because, while many significant films over the last few years have been directed by women, there has not been a proportional increase in female director nominations. There have been none in the last seven years. EP meetings have included many male and female directors and there has been much discussion around this problem and possible interventions including targets and guarantees. While details in this Report use male/female terminology, BAFTA acknowledges there are directors who may not identify with either group. This is a solution in the short term, but BAFTA will continue to review the use of gender within its awards categorisation.

There is strong consensus around increasing the number of nominees from five to six.

Interventions are:

Round One – A longlist of 20 (10 male/10 female) will be created in Round One. The directing chapter votes (top 20, ranked) in Round One on all films, and the top eight ranked male directors and top eight ranked female directors will be longlisted. For the remaining four places, a longlisting jury will select the final two places for both the male and female director allocation, chosen from the next 10 placed male and female directors. This is an effective way to address any lack of intersectional representation on the longlist.

Round Two – A jury will watch all 20 films in Round Two, and will vote for the six nominations. Therefore, at least 50% of the films being considered in Round Two would be female directed. (Entries in this category are currently c.25% female directed.) Note that this does not guarantee a female nominee. The jury will be encouraged to consider their definition of 'excellence' in the jury room at the beginning of the meeting by the chair. Detailed analysis of outcomes of this option in 2021 will be under review for the 2022 awards.

Round Three – The nominations (six) are viewed by all voting members, who vote for the overall winner.

8. FILM VOTING cont'd

8.B.8 OUTSTANDING BRITISH FILM

The SG listened to points raised by EPs about ensuring that 'Britishness' is put front and centre of the Film Awards. There was a strong feeling among EPs that a *British Academy* should be doing more to celebrate *British* film and talent: it is a shop window to showcase British talent on a global stage. It was felt by some that the BAFTA Film Awards feel like a staging post on the way to the Oscars, which undermines its importance. A number of EPs pointed to great filmmaking going on in the low to mid-budget level that is pushed out of the British Film nominations by bigger budget titles. The EPs were keen for BAFTA to find a space within the Awards to recognise these. There were some EPs who wanted a total refocus on British filmmaking (as. For example, the French Film Awards which focus on awarding primarily the films of its country), and some who felt this was parochial and a potentially dangerous road, speaking of the importance of the international element of the Awards. EPs across the board acknowledged that any attempt to celebrate Britishness must be done with nuance. The type of Britain BAFTA should project to the world was a key point of discussion.

There were several proposals raised too, including a new separate British film category for low budget films, and another category for mid-budget films; that British films should not be nominated for both Outstanding British Film and Best Film and that the BFI Diversity Standards qualifications be increased e.g. qualifying British films must have achieved high levels of diversity in Head of Department positions, confirming their commitment to the Bullying & Harassment guidelines, and other steps.

The current process is that of an opt-in chapter of c.3,300 votes in Round one, of which the top three are automatically nominated. Films placed 4-15 (12 titles) are then watched and considered by an expert jury who select the remaining three nominations, resulting in six nominations in total. BAFTA does not publish which films were nominated by the chapter, and which by the jury. The trade press sometimes speculates on this. This process is generally felt to result in a good mix of films.

The SG agrees that BAFTA should be celebrating and amplifying British talent and recommends that this category is increased to 10 nominations, as per the following:

- a. Round One – the opt-in chapter longlists 20 British films;
- b. Round 2 – of these 20, the top five are nominated, and the remaining 15 films are watched and considered by an expert jury who select the remaining five nominations, giving a total of 10 nominations. (This will uphold the existing ratio, maintaining a strong member impact on the results, while ensuring a range of British films can be nominated);
- c. Round Three – the final round will no longer be an opt-in chapter round; instead, the full voting membership will be able to vote for the winner of the Outstanding British Film category. This will improve member engagement with British film;
- d. Outstanding British Film nominees can continue to be nominated in Best Film; to introduce an either/or scenario would not be balanced, as for example FNIEL titles, documentaries and animated features can also compete in the Best Film category (and are, therefore, eligible to receive additional nominations). Moreover, it might encourage a two-tier system between the two categories and reserve the Best Film title for non-British films;
- e. Each of the 10 nominated British Films to be showcased through the Awards ceremony.

The SG believes this is the best solution to give more visibility to British film and British talent.

VOTING AT A GLANCE – FILM AWARDS CATEGORIES 2021

	Round One voting – longlists	Round Two voting – nominations	Round Three – winners
Best Film	All voters vote up to 15 ranked Top 15 are longlisted	All voters vote for 5 ranked 5 nominations	All voters
Outstanding British Film	Opt-in British Film chapter votes up to 20 ranked Top 20 are longlisted of which top 5 are nominated	Jury considers films placed 6-20 and votes for 5 nominations 10 nominations	All voters
Outstanding Debut by a Writer, Director or Producer	Jury	Jury Longlist of up to 10 5 nominations	Jury
Leading Actress Leading Actor Supporting Actress Supporting Actor	Acting chapter votes for up to top 15 ranked. Top 12 are longlisted. Longlisting jury selects final 3 based on those placed 13-22 15 are longlisted	Jury for each category considers 15 longlisted, and votes for 6 nominations 6 nominations	All voters
Director	Directing chapter votes for up to top 20 ranked Top 8 female directors and top 8 male directors are longlisted. Longlisting jury selects final 2 female and final 2 male directors based on next placed 10 films by each. 20 (10:10) are longlisted	Jury considers 20 longlisted titles, and votes for 6 nominations 6 nominations	All voters
Original Score	Music chapter	Music chapter	All voters
Cinematography	Cinematography chapter	Cinematography chapter	
Production Design	Production Design chapter	Production Design chapter	
Editing	Editing chapter	Editing chapter	
Sound	Sound chapter	Sound chapter	
Special Visual Effects	Special Visual Effects chapter	Special Visual Effects chapter	
Costume Design/ Make Up & Hair **	Costume Design and Make Up & Hair chapters	Costume Design and Make Up & Hair chapters	
Adapted / Original Screenplay	Screenplay chapter Each chapter votes for up to top 15 ranked 15 are longlisted in each of these categories	Screenplay chapter Each chapter votes for top 5 ranked 5 nominations in each of these categories	
Casting	Casting chapter votes for up to top 15 ranked 15 are longlisted	Jury considers longlist and selects 5 nominations 5 nominations	All voters
Animated Film	Opt-in Animation chapter	Opt-in Animation chapter	Opt-in chapter
Film Not in the English Language (FNIEL)	Opt-in FNIEL chapter	Opt-in FNIEL chapter	Opt-in chapter
Documentary	Opt-in Documentary chapter Each chapter votes for up to top 15 ranked Top 15 are longlisted	Opt-in Documentary chapter Each chapter votes for top 5 ranked Top 5 are nominated	Opt-in chapter

9. BAFTA TELEVISION & GAMES REVIEW

The outcome and interventions for the BAFTA Television Awards will be announced in October 2020. The BAFTA Games Review is ongoing, and the outcome and interventions will be announced before the end of the year 2020.

10. CREW & CRAFT CATEGORIES

Throughout the consultation process, a point regularly raised by EPs has been the need to diversify the networks of talent from which people recruit crew, as well as the difficulties faced by those from underrepresented groups in getting regular work. Training schemes and opportunities offered by ScreenSkills and Film London (for example) are crucial, but there is a perception that these emphasise entry level positions. Significant work across the entire industry is required to ensure the continuing progress of diverse talent – BAFTA for example has a unique set of learning and new talent initiatives globally that should be developed, working with more partners to support and promote their work.

Interventions regarding crew:

- a. Interventions by BAFTA concerning diversity among crew should be a priority going forward and to be considered by the SG;
- b. BAFTA Crew – invite, where applicable, to become full voting members of BAFTA;
- c. BAFTA Elevate (BAFTA's Learning & New Talent annual programme for established talent from underrepresented groups) was praised as a useful initiative, which was very tailored, targeted at people at a crucial stage in their careers and which had made a significant impact on the industry. Consider applying these principles to other areas of BAFTA's programme and sharing the learnings with other organisations in the industry;
- d. BAFTA will commit to funding more programmes like Elevate that help to identify and develop senior creative leaders and focuses on later career stages rather than entry level. BAFTA to expand the principles of Elevate to additional activity and partnership work;
- e. Work with industry partners to encourage and support the creation and consolidation of industry directories of underrepresented practitioners – particularly people of colour, women and disabled practitioners – raising their profile within the industry and ensuring they are accessible to those recruiting.

Within the Awards recommendations in this Report, we have focused primarily on the Film Awards, and specifically on the high-profile categories of Director, Performance and Outstanding British Film. Going forward, BAFTA should fully review the craft chapters and the craft categories across Film and Television, when the membership survey is complete and more detailed information about these chapters is available.

Points for consideration – Craft categories:

- a. Film Awards – Round One – consider the creation of category-specific longlisting juries;
- b. Awards – The SG and Television Committee to make recommendations for the Television Awards and Television Craft Awards

11. BAFTA SUPPORTING D/DEAF AND DISABLED TALENT

It is widely understood and has become evident from the meetings that the SG has held, that the barriers to D/deaf and disabled people entering and progressing in their careers are different and unfortunately further behind other underrepresented groups, which is why the SG is making some bespoke recommendations.

The SG held two sessions inviting filmmakers with disabilities to attend. Key themes emerged from these meetings around access, costs, representation, BFI Diversity Standards and more.

The SG would like BAFTA to consult more with the D/deaf community, perhaps by joining forces with the BFI's Disability Advisory group, to ensure a cohesive policy about filmmakers with disability for our industry. This group will be a vital resource over the next few years to assist BAFTA in making the changes being suggested below and enable the Awards team to sense-check disability representation in the nominations.

Points raised for discussion as part of the consultation going forward in this context include:

Ceremonies: How BAFTA's ceremonies can become more accessible, ensuring access for all on the red carpet is possible, as well as on stage, at receptions, after show parties and dinners. Visible access at every ceremony irrespective of whether there is a D/deaf and disabled person nominated or presenting an award. This includes BSL interpreters on stage.

BAFTA 195: Ensure that the 195 Piccadilly building designers and managers have consulted with access specialists to add their input in its fullest form before reopening. This starts with physical access, such as lifts and toilets, and should also feed into inclusive behaviours from venue staff and reception.

Learning & New Talent events: All screenings should have subtitles and availability of other access such as audio description and BSL should it be requested. Screening or event guidance for non-visible disabilities should also be included where possible. All online events to have captioning or a BSL interpreter present. There should be increased inclusion of D/deaf and disabled talent when curating panels and guest speakers for wider events. BAFTA to produce a guide on how to deliver an accessible event at BAFTA to ensure that every event, no matter its size or focus, will be accessible. BAFTA to further consider specific targets for D/deaf and disabled people recruited on the BAFTA programmes, such as Elevate and Breakthrough, to ensure that D/deaf and disabled people are always represented.

Communications: Information about all events and screenings should always include information on accessibility, both what is already there and available and also the direct details of the person to contact should additional access be required or questions need to be asked.

Campaigning: Distributors to endeavour to provide a minimum of one screening per film with the option of subtitles available. Comms on access should be provided when information is circulated to members. All DVDs sent out should have options for subtitles and audio description and all films on BAFTA View should have the option for the member to choose a subtitled or audio described version. All distributor screenings should be held at accessible venues and have a point of contact for a member to discuss access requirements, above what is already available.

Membership fees: In addition to including D/deaf and disabled people as part of the underrepresented groups invitation, a discounted membership for those who are registered as D/deaf and disabled has been agreed by the Membership Strategy Group.

Board: The BAFTA Board is to consider how BAFTA can lead the way in encouraging the industry to support, hire, and make content with D/deaf and disabled people. Already at the AGM in June, the new Chair of BAFTA publicly pledged to shine a light on D/deaf and disabled filmmakers. The Board to review the ThinkBIGGER report originally submitted in 2018.

11. BAFTA SUPPORTING D/DEAF & DISABLED TALENT cont'd

BFI Diversity Standards: BAFTA will discuss with the BFI how the BFI Diversity Standards should be further assessed to ensure inclusion for D/deaf and disabled crew and actors to ensure authentic storytelling and include D/deaf and disabled people in the telling of these stories, as well as stories not about disability. "Nothing About Us, Without Us".

'*Crippling Up*': BAFTA to discuss whether it should consider not allowing films or performances to be entered for consideration if there is 'cripping up' (a non-disabled actor playing a disabled character).

BAFTA also to discuss portrayal on screen and how it might discourage the stereotypical portrayal of a D/deaf and disabled person on screen as either an 'inspiration' or a 'burden'. Through LNT events, BAFTA to champion and provide a spotlight on good examples and educate members through bias training.

The SG recommends that these proposals be properly discussed with the BFI Disability Advisory Group (or similar group) and recommendations should be made to the Board in due course. This will gauge the success of the above proposals with the intention to add to this, should more interventions be required for BAFTA to be an ally and advocate for D/deaf and disabled filmmakers.

12. SPECIAL AWARDS

The Special Awards are in the gift of BAFTA, and under the auspices of this Review, are a timely and powerful opportunity to recognise and honour those in our industry who are drivers of positive social change for the benefit of future generations in our industry. As part of our programme for positive change, BAFTA would also collaborate with our Honorees year-round, as part of our Learning & New Talent programme.

The SG will be consulted by the sector committees regarding the selection and honouring of the British Academy's annual Honorary Award recipients.

13. FILM CAMPAIGNING

During awards season, in the UK and the US, members receive a significant volume of emails and letters (up to 800 per season), including invitations to screenings and to Q&As with talent, enclosing DVDs to watch, etc. Members are seemingly surrounded by publicity and advertising campaigns, trades editorials, advertising and so on.

BAFTA will be introducing a phased approach over the next three years for campaigning for the Film Awards – phased because of the impact of Covid-19 and cinema lockdown; the introduction and possibilities of BAFTA's new BAFTA View portal and online resource (from 2022 entrants can manage their communications with members via the portal rather than email); and the phasing out of DVDs as a campaign tool (2021 will be the last year DVDs will be allowed). The interventions outlined in this section for 2021 are part of this phased approach, and will be reviewed annually and in consultation with the industry.

One of the key issues under consideration by the SG has been the impact of campaigning by distributors of films with substantially higher marketing budgets. Although the number of entries has not increased significantly, the budgets spent promoting certain titles have.

Campaigning has a profound effect, which supports social dominance theory. The trades' focus from the preceding summer onwards, on a very limited number of titles, festival wins and magazine covers lead to members, with the best of intentions, potentially limiting the types of films they watch (either on DVD or at the hundreds of distributor screenings).

The Film Committee has introduced restrictions on these campaigns in recent years in an effort to level the playing field, and the SG, with the support of the Film Committee, is recommending stricter campaigning rules for the Film Awards in 2021 and going forward (these will be reviewed post Awards, especially in light of the impact of Covid).

Distributors select which films they will campaign based largely on what they think an 'awards film' looks like, i.e. what BAFTA members will vote for. They select these films with criteria that includes festival support, past form of the director and performers, box office, UK critics support, etc to hone in on that target.

The SG has engaged with UK distributors and publicists as part of the Review, asking them to rethink the routine of how they set their budgets and consider how to support inclusive and representational films. The current #BLM debate in our industry means that all studios and distributors are re-thinking their own strategies of what they are greenlighting, and what they are supporting.

Recommended interventions regarding Campaigning:

i. BAFTA PORTAL

- a. All films to be available on the BAFTA View portal
This is a very positive step that will enable *all* members access to every entered film. This will also be a valuable source of data for analysing viewing and voting behaviour to inform future interventions, and will also increase access to films, which will especially help regional members who do not have access to screenings, principal family carers and those with limited availability who cannot attend evening screenings;
- b. All films must be on the portal by the day Round One voting opens
[NOTE: BAFTA has introduced an entry charge for Film 2021, primarily to contribute to the costs of developing the portal. The costs are: free for Debut and Shorts titles; £250 for Outstanding British Film, FNIEL and Documentary, and £2,500 for all other titles]. The Film Committee anticipates that some distributors will appeal the fees and publishing on the portal within 60 days for certain titles, which the Film Committee will consider on a case-by-case basis.]

ii. BAFTA'S CURATED SCREENINGS & PROGRAMME

BAFTA to continue to operate and enhance a curated screening and Q&A programme for members that forefronts films with underrepresented focused narratives and filmmakers. Also, BAFTA will be more overt in curating and supporting in the Learning & New Talent (L&NT) screening programme. There is a tension here between curating a programme that focuses on inclusive and representational films and showing undue preference (and could be seen as marketing these films). L&NT is currently discussing the screening priorities for the coming year with the Film Committee. This programme has always focused more on FNIEL, documentary, and generally more diverse titles. This is especially important for events such as the David Lean Lecture, Screenwriters' Lecture Series, etc, which could be perceived to give undue preference to very established filmmakers. It is vital that these programmes are balanced and diverse, allowing for talent availability, etc.

iii. DVDS

For the 2020 Awards, DVDs were distributed for 84 titles (there were 260 entries); all but one of the nominated films were campaigned on DVD. Because all films will now be available on the BAFTA View portal, BAFTA is introducing these interventions:

- a. DVDs – members must for 2021 opt-in to receive DVDs;
- b. Retail versions – will be allowed with permission from the Film Committee;
- c. DVDs to be discontinued after 2021 season.

13. FILM CAMPAIGNING cont'd

iv. TRADE MAGAZINES

BAFTA supports the trades and has had very proactive and positive meetings with journalists in the UK and US as part of the Review consultation process.

BAFTA currently has contra deals in place with *Screen International*, *The Hollywood Reporter* and *Variety*, so members receive print copies and digital access to these publications during the awards season.

- a. Members to opt in to be added to these mailing lists
These agreements are reviewed each year; all voting members in UK and Ireland would usually automatically receive For Your Consideration (FYC) editions of *Screen*, *Variety* and *The Hollywood Reporter* during awards season unless they opt-out.
Going forward, members who wish to be on these mailing lists (who opt in) will receive print and online editions.
- b. Other trades and publication partnerships
The SG recommends partnerships and agreements with other (non-trade) publications that could open up BAFTA members to new talent and wider perspectives. BAFTA comms and external PR to lead on this.

v. CAMPAIGN EMAILS TO MEMBERS

Intervention objective is two-fold:

- a. to dramatically reduce the number of emails that members receive;
- b. to level the playing field as much as possible so that lower budget films can compete with the bigger budget titles.

Interventions are:

- a. Members to opt in to receive invitations to distributor screenings (as all films will be on the BAFTA View portal, many members may not wish to receive emails inviting them to screenings if they are not based close to the locations of screenings);
- b. BAFTA to issue a weekly digest of titles added to the BAFTA View portal (individual mails to members from distributors not allowed – see email figures for these areas for 2020 below.);
- c. For 2021 Awards, DVDs can be sent but no separate email promoting DVDs allowed;
- d. No separate emails about score or screenplay – information and links can be included in other campaign mails (i.e. screening invitations), individual film websites, and on the BAFTA portal information;
- e. Cinema release emails will be allowed;
- f. Round One – Volume of mails:
 - a maximum of one mail per week per title in Round One;
 - number of emails to be proportionate to the number of screenings above six – 50% (i.e. 16 screenings = eight mails) to an absolute maximum of 10 emails;
- g. Round Two – Volume of mails:
 - no more than one mail per week per title in Round Two. Distributors can send a maximum of one mail per week per longlisted title, inviting opted in members to screenings. This is an opportunity to see titles on the big screen. However, all titles will also be on the BAFTA View portal. Round two (as Round One) is a chapter vote across all categories except for Best Film;
- h. Round Three – Volume of mails:
 - No more than one mail per week per title in Round Three. In Round Three, voting for the winner in each category opens up to the full voting membership. There may be titles nominated in categories that members in other chapters will not have seen, so it is vital that everyone sees everything in the categories they wish to vote in.

13. FILM CAMPAIGNING cont'd

vi. DISTRIBUTOR SCREENINGS

In addition to the BAFTA Screenings Programme, screeners and members visiting the cinema of their own accord, distributors are able to invite BAFTA members to additional opportunities to view films at distributor-hosted screenings. These screenings are often open to other organisations or groups, particularly in the US. These screenings of entered titles have been a vital part of the awards season for members to attend. Recent data showed that for 2020, of the 260 entered films, the nominated films (39) made up 50% (400) of *all* screenings (1/6 of the entered films hosted 1/2 of all Round One screenings) in Round One alone. So, the impact of distributor screenings – and campaigning these screenings to members is very significant.

Once recommendations are put in place for emails to members, the SG also recommends distributors:

- a. agree to provide BAFTA with RSVP lists and attendance figures of BAFTA members at distributor screenings. This is so that BAFTA can crosscheck – for internal data purposes only – the attendance levels at these events (versus BAFTA screenings, etc). Because distributors operate independently, BAFTA has until now had no insight into RSVP figures, attendance levels, etc). (Distributors agreed to do this during the consultation process.);
- b. encourage a more diverse list of hosts/moderators at distributor screenings in the UK, LA and NY (to bring them into line with BAFTA's own screenings). BAFTA to introduce the option of an approved list for BAFTA events, to ensure diversity;
- c. introduce more robust complaints procedure/processes for inappropriate behaviour of members at both distributor screenings and BAFTA events. Any incidents of inappropriate behaviour etc, to be reported immediately to BAFTA, which will follow BAFTA's standard complaint procedure. Names and BAFTA membership card to be presented to the distributor on request. Comms to reinforce this members' rule to voters consistently so they are aware of what behaviour is expected.

14. CONCLUSION

The Steering Group (SG) has spoken to hundreds of people – members (including those who contacted BAFTA since the 2020 nominations were announced), invited individuals from underrepresented groups, representative and advocacy organisations as well as distributors, agencies and media. These people include many of the most prominent filmmakers, performers and executives in the industry. BAFTA has never opened itself up like this before and listened to such a wide range of people. These meetings have been frank, challenging, inspirational and often emotional.

Since this Review began, BAFTA and our industry has been reacting to a fast-changing world that is living through a pandemic. The SG is grateful to everyone who has participated as an Engaged Party (EP) through this consultation phase. It has been a powerful experience, and a privilege to listen and learn from the experiences and expertise of those we have met.

The interventions and recommendations in this Report are specific to membership and to the Awards for 2021. However, we hope the Review will produce meaningful and sustainable progress in the short and long term and help BAFTA track a path towards more inclusive and diverse awards and a better industry. Taken as a whole, we also hope that the Review findings will usher in real structural and cultural change for the Academy. This process has also shown the need to communicate with members, the industry and the public in a more effective way.

This is a watershed moment for BAFTA. The Awards, membership, Learning & New Talent Programme, comms, and all other aspects of our organisation will be constantly reviewed going forward, with the SG, Sector Committees, Membership Strategy Group, new Future Membership Group, Board, Executive and BAFTA staff utterly committed to making real, lasting change.

15. APPENDIX

HIGH PROFILE FILM AWARDS CATEGORY DECISIONS

Category	Option A	Option B	Option C	Reasoning/Working Out
Director	New Female Director category	A guaranteed number of female directed films that are nominated	STEERING GROUP RECOMMENDATION A longlist of 8 male and 8 female created in Round One by chapter – Longlisting jury for the remaining 2:2 places. Round Two: Jury to watch all 20 and nominate 6. Round Three: all voters to select the winner	1) Based on considered feedback from EPs. 2) Acknowledge this one shift towards inclusion, more to come with intersectionality at the forefront of our thinking. 3) Why 10:10? This is the standout intervention, bringing through 10 female and 10 male directors through Round One. Inclusion in longlist will bring positive attention to 10 female (and male) directors; possible nominations etc.
Acting	Merge to Performance categories (non-gender)	A guaranteed number of performers of colour in each category	STEERING GROUP RECOMMENDATION: New active chapter to vote for 15; A longlist of 15 in Round One – 12 from the chapter vote, 3 from Longlisting jury; move to chapter vote in Round One and Jury to watch and nominate 6 in Round Two; headshots; no double nominations in one category; enter each performance in Lead or Supporting (not both)	1) Based on considerable feedback from EPs and research data. 2) These series of interventions will enable a new chapter of actors to see a wider range and more films in Round One, vote for 15; Longlisting jury will select final 3 of 15 places, and juries will watch all 15 films and nominate 6 in each category, mindful of the nuanced issues around 'excellence'. 3) Intervention of Longlisting jury and jury will be reviewed annually. 4) We hope that there will be a wider range of actors longlisted; this will bring attention and profile; members must watch their films in Rounds Two and Three to vote, so the aim is to bring the work of a wide range of performances in a range of films to the attention of members, the press, and industry.
Outstanding British Film	Not make any changes	Introduce a new low budget OR a mid-budget British Film category	STEERING GROUP RECOMMENDATION: Bring fresh new focus to the British industry and British category by increasing to 20 the number longlisted, and increasing nominations to 10.	1) A similar process currently in place; opt-in chapter longlist 20: top 5 will be automatically nominated, and the remaining 15 will be watched by a jury which will nominate 5. 2) The 10 nominated British films will be voted for in the final round by the full voting membership (previously the opt-in chapter).

15. APPENDIX cont'd

LIST OF INTERVENTIONS

Film Awards Entry / Eligibility / Rule Changes 2021

1. Temporary eligibility changes to theatrical screening requirement for films due to Covid.
2. Outstanding British Film and Outstanding Debut by a British Director, Writer or Producer: British eligibility requirement changed from 10 years living in the UK, to six years, combined with a commitment to the British film industry.
3. Acting categories: entrants to submit a performer into either Leading or Supporting categories (and not automatically both as in previous years).
4. Acting categories: Headshots to be added to BAFTA's viewing and voting site.
5. Outstanding Debut – this temporary eligibility rule change for 2021 means that Debut films will qualify automatically for Outstanding British Film.
6. Outstanding Debut by a British Director, Writer or Producer: additional materials required for entry, including CVs for all candidates and supporting statements for all producer candidates.
7. BFI Diversity Standards: passing Standard C (training and opportunity) to become compulsory for British features for the Film Awards 2021.
8. BFI Diversity Standards: BAFTA Film Committee to create sub-group to work with BFI to ensure Standards are robust and creating change.
9. BAFTA will continue working alongside the BFI and the other partners of the Diversity Standards as they develop and continue to liaise with AMPAS.
10. BFI Diversity Standards: entrants for British Shorts categories to complete Standards assessment in order to enter (Shorts do not have to pass standards for 2021).
11. BAFTA Film Committee to consider making passing Standards a requirement from 2022 for British Shorts categories.
12. British Short Film: review and expansion of Qualifying Festivals List to include additional festivals with representative and inclusive programming.
13. Casting: changes to additional materials required for entry including casting photo grids, and changes to the supporting statement.

Viewing / Voting

14. BAFTA View portal to facilitate year round access to eligible films, beyond the typical awards season.
15. Requirement that all films must be available to members on the BAFTA View portal, within 60 days of release.
16. BAFTA view introduction of a tagging feature on the BAFTA View portal to allow members to identify films with filmmakers or performers from underrepresented groups, as well as other details such as genre and categories.
17. Clearer contextualisation of 'Excellence' in reference to BAFTA's mission and other measures for voting members will be put in place to ensure an informed voting process
18. BAFTA to commission bespoke Conscious Voter training, and voting members to complete before voting.
19. Acting categories: to be chaptered for Round One and Round Two (currently open to all voters).
20. Opt-in chapters: members to opt-in to up to three (if one is Outstanding British Film) of four specialist categories for 2021, to focus viewing and sustain chapter engagement.
21. Existing craft chapters to be reviewed on an ongoing basis, and any voters not currently within a craft chapter to be assigned to a relevant craft chapter where appropriate.

Voting – Round One – Longlisting

22. New voting round in all categories to create longlists.
23. Longlists to be published and promoted, providing more opportunity for BAFTA recognition.
24. Required Viewing in Round One: all entered films will be split into random groups of 15 films and assigned to voters to watch before voting. Each set of 15 films will be a mix of genre, budget, release type, etc.
25. Members to watch the 15 films assigned to them before voting on the BAFTA voting site.
26. Recommended viewing: in addition to 15 films required to vote, BAFTA recommends voters watch a minimum of 50 films over the course of the year, and are encouraged to watch as many as possible.
27. Entered Film List (EFL) to be distributed to voters before holiday season (c.three weeks before voting opens) to assist members plan their viewing.
28. Voting to open two weeks before the voting deadline, to extend the viewing window.
29. Voters cast up to 15 ranked votes in Round One.
30. Director and Outstanding British Film categories: chapter members cast up to 20 ranked votes.
31. Animated Feature category: opt-in chapter members cast up to seven ranked votes (fewer due to the number of entries).
32. In the majority of categories, the top 15 candidates will be longlisted.
33. A new Longlisting Jury to be appointed for the Acting and Director categories, to ensure there is intersectional diversity across the longlists in those categories.
34. All jurors and jury chairs to complete bias training before judging process begins.
35. All jury chairs to undergo training in effective chairing.
36. All longlisting (and nominating juries) to be inclusive, representing a diverse range of experience and backgrounds.
37. Jury selection process across Awards to be transparent and published.
38. Acting categories: the top 12 voted for in each category by the acting chapter will be longlisted.
39. Acting categories: the remaining three places on the longlist will be selected by a Longlisting Jury, chosen from the next placed 10 performances in the chapter vote.
40. Acting categories: performers can only be longlisted – and therefore nominated – once in each category (for their highest ranked performance).
41. Director category: 20 directors will be longlisted – 10 female and 10 male directors.
42. Director category: the top eight female directors and top eight male directors from the chapter vote will go onto longlist (16 directors 8:8).
43. Director category: the remaining four places on the longlist will be selected by the Longlisting Jury, which will choose two female and two male directors from the next top 10 placed female directors and next top 10 placed male directors.
44. Outstanding British Film: Top 20 films to be longlisted by opt-in chapter vote.
45. Outstanding Debut by a British Writer, Director or Producer – longlist of up to 10 to be published (this remains a jury category).
46. British Short Film: encourage more voters in longlisting process (to accommodate increase in entries and visibility of talent), from new members and through chapter opt-in process.
47. Voting site – names of candidates to be added on the voting site (previously names only listed on performance categories).

Voting – Round Two – Nominations

48. Voting in Round Two continues as chapter vote (except Director, Acting, Casting and Outstanding British Film categories).
49. Chapters to watch all longlisted films in their voting categories before voting for nominations, a step towards levelling the playing field.
50. Chapters cast their ranked vote (top five) to produce five nominations.

51. Voting to open 10 days before voting deadline – to extend the viewing window.
52. Director categories: nominations will be selected by Nominations Jury who will watch all the longlisted films, before the jury meeting.
53. Director category: Nominations will increase from five to six.
54. Acting categories: nominations will be selected by Nominations Jury who will watch all the longlisted films, before the jury meeting.
55. Acting categories: nominations will increase from five in six in the four acting categories.
56. Outstanding British Film: the top placed five films in the longlisting chapter vote will be automatically nominated; the remaining five places will be selected by a Nominations Jury, from the next 15 films on the chapter voted longlist.
57. Outstanding British Film: nominations to increase from six to 10, for stronger emphasis on British films and the British film industry
58. Both Shorts categories: continue with the 2019/20 addition of publishing a jury selected longlist, and further engage the longlisted candidates.
59. Best Film category: no increase in number of nominations.

Voting – Round Three – Winners

60. Voting to open one week before voting deadline – to extend the viewing window
61. Most categories: voting moves from chapter to all film voting members.
62. Outstanding British Film: selecting the winner in Round Three will be open to all film voting members (previously an opt-in vote in the final round).
63. Casting category: the nominations will be selected by a Nominations Jury – as in first year of the award in 2019/20 – but the winner will be voted on by all members, bringing it in line with the other craft categories.
64. Members must watch all the nominated films in the categories they wish to vote in.

Campaigning

65. BAFTA to continue to operate and enhance a curated screening and Q&A programme for members that forefronts films with underrepresented focused narratives and filmmakers.
66. BAFTA to set the screening priorities and strategy for the coming year, to include, but not limited to, prioritisation of British independent films and films with underrepresented focused narratives and filmmakers.
67. Increased Learning & New Talent activity to promote the BAFTA screening programme, for example a new monthly podcast to showcase curated films.
68. Continue curated programme of events, ensuring programmes are balanced and representative.
69. Voters must opt-in to be on mailing lists for distributor screenings.
70. Voters must opt-in to be added to mailing lists for the FYC Awards season trade journals and magazines.
71. Voters must opt-in to receive DVDs for 2021 Awards.
72. DVDs to be phased out by 2022 Awards.
73. Campaign emails to voters will not be permitted regarding DVDs being issued.
74. Campaign emails to voters will not be permitted regarding films being available on the BAFTA View portal (BAFTA will issue a regular digest detailing new films added).
75. Campaign emails to voters will not be permitted regarding Screenplay or Score (however, the links to these assets can be included in other emails).
76. No more than one email per film per week, to a maximum of 10 campaign emails per film, is permitted to voting members up to a specified date before the voting deadline in Round One (including distributor screenings, and one notification about a UK theatrical release).
77. Round One: If there are more than six distributor screenings, to a maximum of 10 emails, distributors must limit the proportion of mails to the number of screenings at 1:2 (50%) – this

- is a decrease from 75% to 50% in 2020. For example, if there are 16 screenings a maximum of eight emails would be permitted, and no more than one mail per week per title.
78. Round Two and Three: one email per week per film maximum continues, however the number of emails in proportion to the number of screenings cannot exceed 1:2 per film.
 79. Websites specially designed for awards season are permitted, and can be included in emails or linked from the BAFTA View portal.
 80. Websites cannot include any reviews, review stars or reference to nominations, longlists or awards won, except for BAFTA longlisting or nomination.
 81. Entrants, distributors and publicists who do not operate within these regulations will have permission to send to the BAFTA mailing lists revoked.
 82. BAFTA to issue additional instructions to distributors and those working on behalf of entrants who organise distributor screenings regarding communications to members who are confirmed to attend screenings.
 83. Distributors and those working on behalf of entrants who organise distributor screenings must provide a list of BAFTA RSVPs (and member non-attendance) to each of their screenings.
 84. Names and BAFTA membership card to be presented to the distributor/organiser on request.
 85. More robust complaints procedure/process for inappropriate behaviour of members at both distributor screenings and BAFTA events.

General

86. BAFTA will commit to funding more programmes like Elevate that help to identify and develop senior creative leaders and focuses on later career stages rather than entry level. BAFTA to expand the principles of Elevate to additional activity and partnership work.
87. Work with industry partners to encourage and support the creation and consolidation of industry directories of underrepresented talent – particularly people of colour, women and disabled practitioners.
88. Steering Group continues to meet on a quarterly basis to ensure all interventions are delivering change, and continue to liaise with members and the industry to promote diversity and inclusion at BAFTA and more widely.
89. BAFTA to call on its members to consider the findings of the Awards Review and implement changes in their own work and organisations.
90. Review to be rolled out to the Television, Television Craft and Games Awards. The Television and Television Craft Awards interventions to be published in October 2020. The findings of the ongoing Games Review will be published by the end of 2020.
91. Steering Group to consider broader and wider ranging interventions across BAFTA's headquarters at 195 Piccadilly, governance, mission statement 'objectives', Board and Committee structure, staff, sponsor relations, partners and contractors.

Membership

92. All BAFTA members required to respond to new membership survey from September 2020.
93. Membership survey statistics to be published for membership overall and voters in each Awards.
94. Targets to be established and published for gender, underrepresented ethnic groups, LGBTIQ+, D/deaf and disability and socio-economic background.
95. At least 1,000 new members to be invited to join BAFTA with Film Awards voting rights with a focus on individuals from underrepresented groups over the next two annual membership cycles. Candidates will meet the existing eligibility criteria.
96. In 2020 and 2021, the membership joining fee (£150) will be waived for invitees.
97. Invitees to pay a significantly reduced annual fee in their first year of membership.
98. A new working group, the Future Membership Group, to be established to identify and recruit new members from underrepresented groups.
99. Systems to be implemented to allow monthly Direct Debit membership payments for all UK members (expected to be introduced in the 2021 membership cycle).

100. Membership Strategy Group to consider allowing members to pause their fees when they are on maternity/paternity leave or a caring career break.
101. Membership Strategy Group to consider a reduced membership fee for younger members.
102. BAFTA Crew and other new talent/career starter initiatives to be developed into new talent tier of membership in 2021.
103. BAFTA Breakthrough and Elevate participants to receive full voting membership as part of initiative, complimentary in the first year, and entitled to renew as paying full members thereafter (previous cohorts to be invited).
104. Maximise engagement with new members and invitees to secure retention beyond the first year of membership.
105. A series of 'town hall' meetings to take place with members in fourth quarter of 2020.
106. BAFTA to join forces with the BFI's Disability Screen Advisory Group (or similar), to ensure a cohesive policy about filmmakers with disabilities for our industry.
107. Consider how BAFTA's ceremonies can become more accessible – ensuring access for all on the red carpet is possible, as well as on stage, at receptions, after show parties and dinners.
108. Ensure that the 195 Piccadilly designers and building managers have consulted with access specialists to add their input in its fullest form before reopening.
109. BAFTA to produce a guide on how to deliver an accessible event at BAFTA 195 Piccadilly.
110. All screenings should have subtitles and availability of other access, such as audio description, should it be requested. Screening or event guidance for hidden disabilities should also be included where possible.
111. Online events to have captioning or a British Sign Language (BSL) interpreter present, and consider including BSL interpreters on stage at BAFTA Awards ceremonies.
112. Invitations and listings for events to include information about access to venues.
113. Increased inclusion of disabled talent when curating panels and guest speakers for events.
114. Specific targets for disabled talent recruited on BAFTA programmes such as Elevate and Breakthrough.
115. Distributors to endeavour to provide a minimum of one screening per film with the option of subtitles available.
116. All DVDs sent out should have options for subtitles and audio description.
117. Future development of BAFTA View to include the option of subtitles or audio description on films.
118. All distributor screenings should be held at accessible venues and have a point of contact for a member to discuss access requirements above what is already available.
119. Consider a discounted membership fee for those who are registered as disabled.
120. BAFTA Board to review the ThinkBIGGER report from 2018 concerning how BAFTA can support D/deaf and disabled talent.
121. BAFTA Board to consider how BAFTA can lead the way in encouraging the industry to support, hire, and make content with disabled people fully integrated.
122. BAFTA to work with the BFI on the Diversity Standards including, but not limited to, ensuring inclusion for disabled crew and actors, and authentic storytelling.
123. BAFTA to consider the eligibility of films or performances featuring a non-disabled actor playing a disabled character.
124. BAFTA to consider screen portrayal of disability and how to champion and provide a spotlight on good examples through its L&NT programme.

15. APPENDIX cont'd

THE CONSCIOUS VOTER 2020

The approach:

- BAFTA will engage a diversity and inclusion consultancy to design, storyboard, script and deliver the first series of dedicated online training for BAFTA members entrusted with voting;
- 'Conscious Voter' recommended title;
- Online training will be a series of videos to align with the voting year, year on year;
- Developing an innovative and engaging approach to creative storytelling, which reveals how biases can creep in and affect member/voter choices;
- Identifying how lived experiences, personal preferences, triggers and peer pressure can knowingly or unknowingly influence member choices on what they select to view and, as a consequence, impact what is deemed award-worthy;
- Flagging different 'entry points' of bias that are shaped by our core values and beliefs, which can hinder diverse choices;
- Inclusively engage existing members and new members on an ongoing basis.

For further information about the BAFTA 2020 Review, please email chair@bafta.org