

BAFTA Film Awards

Rules and Guidelines 2024/25
Feature Film Categories

British Academy of Film and Television Arts
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A. INTRODUCTION

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

These rules and guidelines apply only to the 23 competitive feature film categories. Two short film awards, British Short Film and British Short Animation are also presented. Rules and guidelines for these categories are [available separately](#).

B. TIMETABLE

2024	
Tuesday 1 October	First Deadline to enter into Outstanding Debut by a British Writer, Director or Producer (films released 1 Jan – 29 September 2024)
Tuesday 1 October	Entries for the British film categories should be submitted to the BFI for consideration against their Diversity Standards by this date at the latest
Wednesday 23 October	Deadline for submission of Stage One entry forms (confirming film eligibility, categories each film will be entered) Deadline for entry fee appeals, and for prior agreement for late publishing on View for films releasing 1 December onwards Final Deadline to enter Outstanding Debut by a British Writer, Director or Producer & films entered for Debut should be available to jurors by this date
Monday 11 November	Deadline for Stage Two entry submission (confirming individual candidates for nomination) plus statements and appeals
Wednesday 27 November	Draft Entered Films List (DEFL) to be made available to voters and entrants
Monday 2 December	Deadline for requests to changes to the Draft Entered Films List
Friday 6 December	Round One voting opens at 10:00 & Entered Films List (EFL) distributed Films released up to 30 November must be made available to BAFTA voters on BAFTA View by this date
Friday 20 December	With prior agreement (by Stage One deadline), films releasing 1 December 2024 or later must be made available on BAFTA View by this date
Monday 23 December	Round One Voting Closes 18:00 (acting categories)
Monday 30 December	Round One Voting Closes 18:00 (all other categories)
2025	
Friday 3 January	Longlists announcement
Friday 3 January	Round Two voting opens at 18:00
Friday 10 January	Round Two voting closes 18:00
Saturday 11 January	The BAFTA Tea Party in Los Angeles
Wednesday 15 January	Nominations Press Announcement / Deadline for SVFX reels
Wednesday 22 January	Round Three voting opens at 10:00
Tuesday 11 February	Round Three voting closes 18:00
Friday 14 February	Entered films to have been screened to the public by this date (except for Films Not In The English Language (FNIEL) and Documentaries, which must start their theatrical run in UK by Friday 21 March)
Sunday 16 February	BAFTA Film Awards

All times are BST/GMT unless stated otherwise

BAFTA accepts no responsibility for entrants missing deadlines.

C. ELIGIBILITY

Films must be available theatrically to the UK public for the first time in the UK between 1 January 2024 & 14 February 2025 to be eligible for the BAFTA Film Awards. There is an exception for Films Not in The English Language (FNIEL) and Documentaries, which are eligible if they have been made available to the UK public for the first time between 1 January 2024 & 21 March 2025. Note that the start of the eligibility period for the 2026 Awards will be 1 January 2025.

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

Categories	Screening Threshold	UK Theatrical Release Requirement in UK (these need not be at the same venue)
Best Film – all films which meet the threshold requirement will be automatically entered for Best Film, however entrants can choose to opt-out if they wish	Best Film Threshold	At least 50 commercial screenings in UK for at least seven days e.g. 50 sites WPOR (widest point of release) or the equivalent of at least 350 screenings
Documentary, Film Not in the English Language; all associated craft and performance categories	Lower Threshold	At least one commercial screening for at least seven days in aggregate (or the equivalent of a minimum of 7 screenings)
All other films (which don't qualify for Best Film, Documentary and/or Film Not in the English Language) including Outstanding British Film, Animated Film, and Children's & Family Film; and all associated craft and performance categories	Higher Threshold	At least ten commercial screenings in UK for at least seven days in aggregate (or the equivalent of a minimum of 70 screenings)

Debut British titles which have been exhibited publicly on at least one commercial screen in the UK for no fewer than seven days in aggregate may be eligible for Outstanding Debut by a British Writer, Director or Producer only. These screenings need not be at the same venue. Outstanding Debut titles may also qualify in other ways – please see the [Outstanding Debut section](#) in the rulebook for more information. Entrants must contact awards@bafta.org as soon as possible if they intend to submit to this category.

At the Film Committee's discretion, and only in exceptional circumstances, a film which has been available to the UK public through other patterns or forms of distribution (e.g. event cinema) may be considered for entry; entrants must contact awards@bafta.org as soon as possible if they wish to appeal for consideration. The Committee will not consider any initial requests received after the Stage One entry deadline.

Evidence of qualifying releases (including the cinema locations in UK) as described above must be provided prior to the Stage One entry deadline.

Films are not eligible if they:

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

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

Films from all countries are eligible in all relevant feature categories, once they meet the required minimum UK theatrical screening threshold, with the exception of Outstanding British Film and Outstanding Debut, which are for British films only. Films eligible for Outstanding Debut may choose to enter that category only.

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

BAFTA View

To be eligible, all films entered for the BAFTA Film Awards must be made available on BAFTA's online screening platform, BAFTA View.

BAFTA View opens for film entries for the 2025 awards season late August 2024. All films should be made available on View as soon as possible, ideally within 60 days of first day of the UK theatrical release, specifically:

- Films releasing in UK between 1 January and 30 June 2024 must be uploaded as soon as possible to BAFTA View between 23 August and 15 September 2024
- Films releasing between 1 July and 30 November 2024 should be uploaded to BAFTA View as soon as possible, ideally within 60 days of release in the first instance and by the date Round One voting opens (6 December 2024)
- Films releasing 1 December 2024 onwards must be uploaded to BAFTA View by 20 December 2024

The entrants for titles releasing 1 December onwards, and for titles which need to appeal this View schedule should contact awards@bafta.org to discuss as soon as possible, and by the Stage One deadline at the latest.

All films, without exception, must be available in each subsequent Round on BAFTA View if longlisted or nominated. For more information on how to make the film available on BAFTA View, see [CAMPAIGNING REGULATIONS](#).

CHOOSING WHICH CEREMONY TO ENTER

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

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

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

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

D. ENTRY

Who can enter a film?

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

Entry Process

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

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

*Note there is a separate one stage entry form for Debut titles [see Outstanding Debut section](#)

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

BAFTA reserves the right to change and/or withdraw named candidates/nominees at any point of the entry and judging process and post nominations, and to rescind and/or suspend any nomination or award.

In the event that BAFTA is made aware of information relating to the film/programme/series/game or about anything or anyone involved in its production or distribution, or relating to an individual, which is capable of bringing BAFTA into disrepute, BAFTA shall, in its absolute discretion, be entitled to suspend, revoke or rescind any entry or nomination, or impose such other conditions as it shall consider reasonable in the circumstances.

The criteria by which a competitive award would be considered for revocation is:

- If a television programme, film, game, or individual entrant is proven to have used duplicitous and/or illegal methods in the course of making their work
- If a television programme, film, game, or individual entrant is found to have made their entry with false information or information that renders their application ineligible

The criteria by which a competitive award presented in or after 2025 would be considered for revocation is:

- If an individual named winner is found guilty by the UK courts of any criminal offence and is sentenced to a term of imprisonment of three months or more (whether or not suspended)"

During the entry process, entrants will be required to (either during Stage One or Stage Two)

- Confirm they are not aware of issues relating to the film that will bring BAFTA into disrepute
- Confirm if the production company has a Bullying & Harassment policy (and upload if available) This is mandatory, by Stage Two, for all titles submitting to Outstanding British Film
- Confirm if the production company has a sustainability policy (and upload if available). This is mandatory, by Stage Two, for all titles submitting to Outstanding British Film
- Confirm the gender/gender identity of each candidate for nomination
- Provide basic diversity standards information

(Note that films qualifying for Outstanding British Film and Outstanding Debut (see [CATEGORIES](#) below) must meet the BFI Diversity Standards (assessed by BFI) and will automatically meet the AMPAS Inclusion Standards necessary for their Best Picture category. Entrants of films meeting the AMPAS Inclusion Standards will not need to submit further detail other than providing the RAISE ID number as provided by AMPAS)

Once Round One of voting has begun and the Entered Film List (EFL) has been issued to voters, it is not possible for entrants to withdraw entries on any grounds.

Entry Fees:

There is a fee per film for entering films for the Film Awards in 2025, which must be paid prior to Round One voting opening.

No charge	Outstanding Debut (only), British Short Film, British Short Animation
£850	All films eligible for Outstanding British Film Documentary Film Not in the English Language All films that qualify for these three categories can enter into all other categories including Best Film
£5,000	All films not eligible for Best Film, Outstanding British Film, Documentary and/or Film Not in the English Language but are eligible in all other relevant categories, including: Animated Film Children's & Family Film Craft categories Performance categories
£5,000	Films eligible for the new Children's & Family Film category that meet the Best Film theatrical screening threshold – if entering into this category only
£11,000	Films that meet the Best Film theatrical screening threshold (except for those also eligible for any of the following categories: Outstanding British Film, Documentary, Film Not in the English Language)

**There is an appeals process if entrants are not in a position to pay this fee.
Appeals must be received before the Stage One deadline
Please contact awards@bafta.org as soon as possible for further details**

BAFTA View – Enter the film

The first stage of the entry process is to gather information for BAFTA View. The BAFTA View form is available for entry in July for the coming season. For BAFTA View, entrants are invited to register and enter via entry.bafta.org. Once Stage One entry opens, the information gathered on the BAFTA View entry form will be progressed to Stage One and the entrant will be notified.

Entrants are required to provide the following information:

- Title
- A synopsis (without credits, embellishments, reviews, awards or festival win references) (375 characters inc spaces)
- A shorter synopsis, with credits but no reviews, etc, for use in the BAFTA Digest (270 characters incl. spaces) View form or S1
- Running Time
- BBFC rating (if available)
- If the film is entered for Best Film, British, Animated Film, Documentary, Children's & Family Film and/or Film Not in the English Language
- Key cast
- Key crew
- Portrait AND landscape poster image or key artwork. No press reviews, stars or festival selection are permitted on this artwork. Portrait images must be at least 320x480px with a ratio of 2:3.
- Confirm that the film is available with descriptive subtitles
- Film website (no promotional content is permitted)
- Film video file *
- Film video file – descriptive subtitles version *

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

* Uploading the film is optional for the BAFTA View stage, but mandatory by the dates as set out in the [BAFTA View section](#), and in subsequent rounds if the film is longlisted or nominated

Descriptive Subtitled Version

It is mandatory to provide a descriptive subtitled version, within 10 days of the non-descriptive subtitled version being uploaded to View. A strict appeals process is in place for films which may not be available with descriptive subtitles, allowing for deliverables, budget etc. Entrants must contact awards@bafta.org as soon as possible to appeal.

Stage One: Confirm eligibility and categories

- Provide the theatrical release date in UK
- Provide evidence of the qualifying release
 - Provide any relevant information which will demonstrate that the release is genuine and not just to qualify it for the Awards, i.e. confirm details of the film's theatrical release, release date, BBFC classification if available, type of release (wide/saturation, limited etc.), number of screens, list of cinema chains showing the film, and admission figures
- Provide information on the geographical UK release
- A shorter synopsis, with credits but no reviews, etc, for use in the BAFTA Digest (270 characters incl. spaces) *View form or S1*
- Confirm the categories to be entered for
- Provide a copy of all credits given on-screen in the film's opening and closing credit roll and/or cards; these can be in any format, provided all text is legible and is included as it appears on screen
- Provide a poster credit block
- Confirm if the film has been shown on British television in the previous 12 months

For Stage One, if entering the following categories:

- Documentary

Documentaries which are commissioned by broadcasters/streamers and released theatrically in UK will only be eligible for the Film Awards on appeal, which must be uploaded by the Stage One entry deadline (appeal information includes full release information – cinemas, proof of release and promotion, reviews when the film released, etc)
- Screenplay

Confirm whether the Screenplay is original or based on pre-existing material
- Original Score
 - Complete and upload the music tracker spreadsheet which includes time duration of original, sourced, pre-existing themes and unknown cues (a blank form is provided on the entry site if needed)
 - Complete, sign and upload Original Score Music Breakdown form
 - Confirm the percentage of original score and original song music composition in the film
 - Provide the final cue sheet, marked up to indicate which cues were originally composed for the film (clearly marked if there is more than one eligible composer)

The provision of a cue sheet and completed tracker is mandatory by the Stage One entry deadline to enter this category; please note that the cue sheet will be published on View for voters during Round One, Two and Three

- Outstanding British Film

A points system will determine eligibility as a British film. Entrants are required to provide information about the nationality of the candidates for nomination (Writer, Director, Producer) – and should reach more than 50% of those available points. Note that UK passport holders or those permanently resident in the UK for at least six years up to and including the eligibility period qualify as British. If the candidate for nomination is a UK passport holder, but is not a resident in the UK, or if the candidate is a resident but not a UK passport holder, the entrant will be asked a series of questions to demonstrate a commitment to the UK film industry: country of residence, length of residency, details of the projects the candidate has in development, etc. Films which have no British candidates for nomination will only be eligible in exceptional circumstances

Points will be allocated for HODs (eligible for the craft categories) and should reach a minimum of 30% of those available points. Points will also be allocated for Principal Cast, Setting, Underlying/Source material, Post-production, passing the BFI Cultural Test and Official Co-productions. It is anticipated that films receiving the IFTC (Independent Film Tax Credit) will automatically qualify for this category.

Additional mandatory requirements are providing copies of the production company's Bullying and Harassment policy for the production and the production's sustainability policy. If these policies are not available, the entrant will need to appeal for eligibility.

Qualifying films must meet BFI's Diversity Standards (DS). While this continues to be a transition phase, allowances will be made where films do not meet the newer mandatory elements. A presentation explaining the new mandatory elements can be found [HERE](#). There is a minimum accepted response requiring entrants to fill in a response for mandatory elements within each Standard they wish to meet. This includes Standard E - Accessibility, where all entrants should articulate relevant policies and processes as well as any general accessibility interventions. The aim is for Standard E and the other new mandatory elements to become a requirement for the 2026 Awards. Entries should be submitted separately to the BFI for assessment against the Standards as early as possible, ideally by the date outlined in the [TIMETABLE](#), to avoid delays confirming eligibility for these categories (this is two weeks prior to Stage One entry deadline). Please note that a film which previously met the Standards by successfully applying to a relevant funding body (BFI, BBC Film, Film4, Doc Society), does not need to be assessed again and entrants should either enter the film's BFI reference number, DS reference number (BBC Film) or forward their Standards application form (Film4, Doc Society). Please note that if a film was assessed when it received BFI development funding, the entrant will need to apply again, as these are not full production stage assessments. If a film was assessed for the 2024 awards season or assessed for any other reason, entrants should also enter the film's DS reference number. Entrants can request the DS reference number from the BFI Diversity Standards team. For more information about the BFI Diversity Standards, or to submit a film for consideration go to <http://www.bfi.org.uk/diversitystandards>. Note that British films meeting the BFI Diversity Standards will automatically meet the AMPAS Inclusion Standards necessary for their Best Picture category.

- Performance categories
Up to a maximum of 6 leading and 10 supporting performances can be submitted for each film. Confirm whether performers are being submitted for Leading Actor/Actress or Supporting Actor/Actress, along with their names and character names
- Film Not in the English Language
Confirm that the non-English dialogue in the entered film exceeds 50% of the total dialogue

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

Note that any appeals regarding the entry fee must be submitted by the Stage One deadline, without exception.

Uploading the film to BAFTA View is mandatory by the dates as set out in the [BAFTA View section](#), and available if the film is longlisted or nominated.

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

Stage Two: Confirming candidates for nomination

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

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

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

Once the entry has been approved in Stage Two an invoice will be issued to cover the fee for the film's entry. This invoice should be paid immediately, prior to Round One voting opening.

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

- **Casting**
A photo grid of the cast and/or a full cast list is not mandatory but welcomed, and can be uploaded at Stage One or at Stage Two. A template of a photo grid is available on the entry site. Supporting statements for the Casting category may be uploaded at Stage One or Stage Two (see [CASTING](#)). Casting statements are optional however if not provided it will be requested for longlisted films in this category to aid the nominating jury in their deliberations
- **Special Visual Effects**
Supporting statements may be uploaded at Stage One or Stage Two (see [SPECIAL VISUAL EFFECTS](#)). Special Visual Effects statements are optional
- **Make Up & Hair**
A supporting statement may be uploaded at Stage One or Stage Two (see [MAKE UP & HAIR](#)). The Make Up & Hair statement is optional

Outstanding Debut by a British Writer, Director or Producer

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

- Candidates for nomination (name, credit, nationality, CV and previous feature details if applicable) and whether they are British passport holders, resident in UK or abroad and for how many years
- Where a candidate shares a credit with a non-debut candidate, a statement detailing the different roles is required
- Entrants will be asked to confirm the number of HODs that are British, plus the percentage of the crew and cast that are British. This is used to cross-check eligibility of the title as British
- The entrant will also be asked for specific information about the production including:
 - Finance/Co-production
 - Development
 - Production
 - Post-production
 - Setting / Underlying material
- Entrants will also need to confirm that they have contacted BFI regarding a Diversity Standards assessment, and whether the film has passed the BFI Cultural test
- Credit block (upload)
- Opens credits (upload)
- Credit roller/End Credits (upload)
- Poster image (or key still)
- Confirm if the production company has a Bullying & Harassment policy (and upload if available)
- Confirm they are not aware of issues relating to the film that will bring BAFTA into disrepute
- Confirm the gender/gender identity of each candidate for nomination
- Entrants should also provide information about the production company's sustainability programme
- If the Debut film is a documentary, and has been commissioned by a broadcaster or a streamer, an appeal must be uploaded by the first Debut entry deadline

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

E. AWARD CATEGORIES AND RULES

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

GIFT OF ACADEMY AWARDS:

We welcome suggestions for candidates for the below two categories. Please contact awards@bafta.org.

1. FELLOWSHIP

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

2. SPECIAL - OUTSTANDING BRITISH CONTRIBUTION TO CINEMA

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

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

FILM CATEGORIES:

3. BEST FILM

All films (of any genre) entered for the Film Awards automatically qualify for Best Film if they meet the UK theatrical release requirement, however entrants can choose to opt-out if they wish (the entry fee remains unaffected).

Voting

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

Candidates for nomination

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

4. OUTSTANDING BRITISH FILM

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

Additional eligibility criteria

- A points system will determine eligibility as a British film. Final decisions on eligibility rest with BAFTA's Film Committee. Entrants are required to provide information about the nationality of the candidates for nomination (Writer, Director, Producer) – and should reach more than 50% of those available points. UK passport holders or those permanently resident in the UK for at least six years up to and including the eligibility period qualify as British. If the candidate for nomination is a UK passport holder, but is not a resident in the UK, or if the candidate is a resident but not a UK passport holder, the entrant will be

asked a series of questions to demonstrate a commitment to the UK film industry: country of residence, length of residency, details of the projects the candidate has in development, etc.

- Films which have no British candidates for nomination will only be eligible in exceptional circumstances.
- Points will be allocated for HODs (eligible for the craft categories) and should reach a minimum of 30% of those available points
- Points will also be allocated for:
 - Principal Cast
 - Setting
 - Underlying/Source material
 - Post-production
 - Passing the BFI Cultural Test
 - Official Co-productions
- It is anticipated that films receiving the Independent Film Tax Credit will automatically qualify for this category
- The film must have met the BFI Diversity Standards (see [ENTRY: Stage One](#))
- The entrant must provide evidence of a Bullying and Harassment policy. They will need to appeal for eligibility if they do not have a B&H policy in place for their production
- A sustainability policy will also be required for qualifying British titles submitting to this category. An appeal will be required if the production does not have a sustainability policy in place

Voting

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

Candidates for nomination

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

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

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

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

Additional eligibility criteria: the film

- The film should be eligible for Outstanding British Film as specified above
- In exceptional or extenuating circumstances, the Film Committee may consider a British writer, producer or director who makes their feature debut as writer, producer or director on a film without other British creative involvement

Additional eligibility criteria: the candidate

- The candidate must hold a UK passport, or have been permanently resident in the UK for at least six years up to and including the eligibility period
- If the candidate for nomination is a UK passport holder but is not resident in UK, or if the candidate is a resident but not a UK passport holder they will be asked a series of questions to demonstrate a commitment to the UK film industry, providing the following details: where they currently reside, the length of time they have lived there, if they plan to return and work in the UK, details of the projects they have in development and the producers involved
- The candidate must be a substantive writer, producer or director. Ancillary roles such as an assistant director will not be considered
- The film must be the candidate's first feature film (fiction or documentary) as a writer, director or producer
 - The film should be theatrically released in the UK during the eligibility period

- If the film is not released in the UK, but receives a theatrical release of at least seven commercial screenings anywhere in the world during the eligibility period, it may be eligible to enter. Please email awards@bafta.org before submitting an entry form
- If the film is not released theatrically within 12 months following its festival premiere it may be eligible if it has been programmed at a minimum of two British festivals and/or one international A-list festival on the new [Debut Qualifying Festival list](#)
- It is important to note that debut films qualifying via the festival route will not be eligible to enter future Film Awards even with a subsequent theatrical release (as films can only be entered once)

Voting

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

Candidates for nomination

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

Additional submission material

- Where a candidate shares a credit with a non-Debut candidate, we ask for a statement detailing the different roles the debut candidate and more established director/writer/producers took, and why it was an outstanding debut for the candidate. If not provided, the jury may not be able to consider the Debut candidates' work
- CVs for all candidates for nominations, for jury consideration
- Entrants to this category are required to provide online screeners of the film for the jury members (entry.bafta.org), and must be provided by the Stage One entry deadline

6. CHILDREN'S & FAMILY FILM

Additional eligibility criteria

- Films of any genre with a specific inter-generational appeal to children, young people and adults. Theatrically released live action, animated or documentary films may fall into multiple genres including (but not limited to) action, adventure, comedy, drama, and fantasy. Films with a certificate of U, PG or 12A may be considered
- The number of films longlisted will be between five and eight, nominations will be between three and five, at the discretion of the Film Committee and dependent on number of entries

Voting

- The longlist, nominations and winners are decided by a jury

Candidates for nomination

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

7. FILM NOT IN THE ENGLISH LANGUAGE

Additional eligibility criteria

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

Voting

- The longlist and nominations are decided by an opt-in chapter
- The winner is decided by all voters in Round Three

Candidates for nomination

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

8. ANIMATED FILM

Additional eligibility criteria

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

Voting

- The longlist and nominations are decided by an opt-in chapter
- The winner is decided by all voters in Round Three

Candidates for nomination

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

9. DOCUMENTARY

Additional eligibility criteria

- An eligible feature Documentary can be defined as a predominantly non-fiction film intended for theatrical release. Documentary footage is classed as photographed in actual occurrence, but may also include animation, archive footage, stills, stock footage, stop-motion, re-enactment and/or other techniques. It should deal creatively with artistic, cultural, economic, historical, political, social, scientific and/or other themes. Dramatised factual subjects will not qualify
- Documentaries which are commissioned by broadcasters/streamers and released in UK will only be eligible for the Film Awards on appeal; this appeal should be submitted via the entry site by the Stage One deadline. The appeal should include information about the production companies involved, if the documentary has had festival screenings, the running time, if it was reviewed and advertised on release, etc. Documentary acquisitions do not require an appeal

Voting

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

Candidates for nomination

- The director(s) will be listed for nomination
- If another individual (usually a producer) shared equal creative input with the director(s), their name may also be submitted. If the film has been submitted to the Producers Guild of America (PGA) for certification, all producers who have been deemed eligible for the Guild's "Producers Mark" or have been deemed eligible via the Guild's 'Awards-Only' process, will be considered as a candidate for nomination. Appeals for additional producer candidates will not be accepted
- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

CRAFT CATEGORIES:

10. DIRECTOR

Voting

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

Candidates for nomination

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

11. SCREENPLAY (ORIGINAL/ADAPTED)

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

Additional eligibility criteria

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

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

Voting

For both categories:

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

Candidates for nomination

- Eligibility is limited to the credited writer(s) including 'story by' and screenplay

12. PERFORMANCE

There are four performance categories: Leading Actress, Leading Actor, Supporting Actress and Supporting Actor. The following applies to all four categories. A maximum of six performers can be submitted into each of the leading categories, and ten performers can be submitted into each of the supporting categories per film.

Nominees and/or winners in any of the four performance categories can request (via email to awards@bafta.org) that their certificate and BAFTA mask plaque be revised to carry the term Performer rather than Actor or Actress.

Additional eligibility criteria

- All individual performers are eligible for consideration in these categories
- Voice performers in animated films are eligible
- Performances will not be eligible if all of the dialogue has been dubbed by another actor
- These categories are open to fiction films; films which have been entered for the Documentary category should not be entered into these categories

Voting

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

Additional submission material

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

13. CASTING

Voting

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

Candidates for nomination

- Eligibility is limited to the casting director(s) with equal credit to a maximum of two
- Under exceptional circumstances (e.g. new talent discovery, specialised casting), BAFTA will consider an additional casting director on appeal

Additional submission material

- An optional supporting statement from the Casting Director of up to 3,000 characters may be submitted for consideration in Stage One or Two (a template is provided via the entry site). Note that if not provided it will be requested for longlisted films in this category to aid the nominating jury in their deliberations. These statements are published on BAFTA View
- An optional photo grid of the cast and/or the full cast list to be made available to the Casting chapter, Jury and voters

14. ORIGINAL SCORE

Additional eligibility criteria

- A film is eligible if more than 70% of all of the music featured in it is an originally composed score, written specifically for the film
- Films with between 50% and 69% of an originally composed score may be eligible if it is clear which music in the film is an original score, and which are pre-existing themes, source or licensed music used to complement an original score
- Films which predominantly use phrases from pre-existing scores extensively as score (for example sequels/prequels or films within a franchise) should not be entered
- Films which contain more than 20% of pre-existing themes from previous scores in a franchise/sequel/prequel are not eligible
- Films using pre-existing instrumental music extensively will not be eligible and should not be entered
- The music of original songs created specifically for the film may contribute to the total amount of original score composition
- Final decisions on eligibility rest with BAFTA's Film Committee

Voting

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

Candidates for nomination

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

Additional submission material

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

15. CINEMATOGRAPHY

Voting

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

Candidates for nomination

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

16. PRODUCTION DESIGN

Voting

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

Candidates for nomination

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

17. COSTUME DESIGN

Voting

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

Candidates for nomination

- Eligibility is limited to the costume designer(s)

18. MAKE UP & HAIR

Voting

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

Candidates for nomination

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

Additional submission material – optional

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

19. EDITING

Voting

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

Candidates for nomination

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

20. SOUND

Voting

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

Candidates for nomination

- A maximum of three names should be submitted. Eligibility is limited to:
 - The person with overall responsibility for recording the on-set/production sound – usually credited as “Sound Mixer”

(If no production sound mixer is credited, alternative equivalent production sound credits may be accepted; for example, a dialogue mixer will be accepted for animated films)

- The supervising sound editor
(if no supervising sound editor is credited, a sound designer may be entered in lieu)
- The re-recording mixer

If more than one person receives equal credit in any of the above roles, additional candidates with these credits may also be submitted (up to a strict maximum of five in total)

- In exceptional cases, individuals who had direct responsibility for a specific element of the sound recording, editing or mixing but are credited in a role other than those specified above and deemed to have made an equal or greater contribution to the sound in the film may be submitted on appeal (up to a strict maximum of five in total).
- If any candidates other than the roles listed above are submitted, an appeal statement detailing the contribution and split of work for ALL candidates for nomination must be submitted with the Stage Two entry
- Assistants are not eligible

Additional submission material

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

21. SPECIAL VISUAL EFFECTS

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

Voting

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

Candidates for nomination

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

Additional submission material – optional

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

- This reel should be submitted via entry.bafta.org by the date of the Nominations Press Announcement. Any reels received after this date or which do not adhere to the stated guidelines may not be made available to voters in time for the start of Round Three voting. Please note that only reels of nominated films in this category will be published on BAFTA View

APPEALS

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

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

F. VOTING, CHAPTERS & JURIES

VOTING PROCEDURES

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

Note that the Outstanding Debut by a British Writer, Director or Producer, and the Children's & Family Film categories are in the gift of a jury appointed by BAFTA and are not open to voting by members at any stage.

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

Round One voting: Longlists

- All voters will be allocated a film group with approximately 15 films to watch in Round One. These will be randomly allocated, and will be a range of films including documentary, films not in the English language, British, and so forth. Voters should watch their allocated films before voting in Round One
- Voters are encouraged to watch as many films as possible in the months leading up to the Round One voting deadline, especially films in their assigned craft and/or opt-in chapter
- All voters vote for the longlist for Best Film, 10 longlisted places are available
- All voters vote for the longlist for Outstanding British Film, 15 longlist places are available
- For Documentary and Film Not in the English Language, 10 longlisted films are decided by opt-in chapters
- In Animated Film, members of the opt-in chapter vote for the longlist. Animated Film will have a longlist of between 5 & 8 (depending on the number of entries)
- In Outstanding Debut, the longlist is voted for by a jury
- In Children's & Family Film, the longlist is voted for by a jury
- In Director, the Directing chapter will vote for their top 10, which will be comprised of the top women and men directors. In addition those directors who identify as non-binary / gender diverse and any mixed-gender directing teams which rank within the voting results range of the top 10 women/men directors will be automatically longlisted to a maximum of 11, with gender parity upheld between women and men directors
- The Acting chapter vote for their top 10 in each performance category. Their vote will determine the first seven in the longlists for Leading Actor, Leading Actress, Supporting Actor, and Supporting Actress. The final three places of 10 in each category will be determined by a longlisting jury, selected from those ranked 8-13 in the chapter vote
- The relevant chapter votes for the longlists for Casting, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Adapted Screenplay and Original Screenplay, each chapter will vote for their top ten, and there are 10 longlist places available in each category
- The Make Up & Hair and Costume Design chapters vote for the longlists in the Make Up & Hair and Costume Design categories; these chapters will vote for their top ten, and there are 10 longlist places available in each category
- Voters may cast a number of ranked votes corresponding to the longlist number in the relevant category (usually 10). They need not use all their votes. They should abstain in any category where they feel unqualified to vote or where they have not seen a considerable number of films
- Voters are asked to rank their votes in order of preference. For all categories points will be applied based on the voters' ranking (10 points for first preference, 9 for second and so on)
- The longlisted films in each category will be the films with the highest number of points from the ranked voting; the number of films longlisted (and therefore the number of votes each member may cast) in each category will be agreed by the Film Committee before voting begins. This will usually be 10
- In the event of a tie, the total number of votes (regardless of ranking) will be used to decide which films are longlisted. If there remains a tie, additional films may be listed on the longlist

Round Two voting: Nominations

- Voters must watch the longlisted films prior to voting in individual categories in Round Two
- All voters vote for the five nominations for Best Film
- In Outstanding British Film, the five films ranked highest (1-5) in the longlist will be nominated. The remaining five nominations are voted for by a nominating jury from films on the longlist ranked 6-15. There will be ten nominations for Outstanding British Film
- For Documentary, the two films ranked highest in the longlist will be nominated. The remaining three nominations are voted for by a nominating jury from films on the longlist ranked 3-10
- In Animated Film and Film Not in the English Language, members of the relevant opt-in chapter vote for the nominations
- In Outstanding Debut, the nominations are voted for by a jury
- For Children's & Family Film, the nominations are voted for by a jury
- In Casting, the five nominations are voted for by a jury
- The relevant chapter votes for the nominations for Director, Leading Actress, Leading Actor, Supporting Actress, Supporting Actor, Original Score, Cinematography, Production Design, Editing, Sound, Special Visual Effects, Adapted Screenplay and Original Screenplay
- The Make Up & Hair and Costume Design chapters vote for the nominations in the Make Up & Hair and Costume Design categories
- Voters may cast a number of votes corresponding to the number of nominations in the relevant category (usually five). They need not use all their votes. They should abstain in any category where they feel unqualified to vote or where they have not seen all of the longlisted films
- Voters are asked to rank their votes in order of preference. For all categories points will be applied based on the voters' ranking (five points for first preference, four for second and so on)
- The nominations will be the films in each category with the highest number of points from the ranked voting
- The number of nominations (and therefore number of votes each member may cast) in each category will be agreed by the Film Committee before voting begins. This will usually be five, with the exception of Animated Film which will have between 3-5 nominations (depending on the number of entries)
- In the event of a tie, the total number of votes (regardless of ranking) will be used to decide which entries are nominated. If there remains a tie, additional nominations may be listed
- Voters must abstain in a category if they have not seen all of the longlisted films in that category, or if their knowledge of advancements in that craft is not up-to-date

Round Three voting: Winners

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

The results in each Round are scrutinised by BAFTA and its scrutineers to ensure there are no anomalies.

CHAPTERS

Craft chapters

- Chapters are made up of voters with expertise and experience in the specialised field relating to a category (e.g. sound, editing). A chapter contains at least 100 voters
- Chapters vote for the longlists in the following categories: Director, Casting, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay, Original Screenplay
- Chapters vote for the top placements in the longlists in the following categories: Leading Actress, Leading Actor, Supporting Actress, Supporting Actor

- Chapters vote for the nominations in the following categories: Director, Leading Actress, Leading Actor, Supporting Actress, Supporting Actor, Cinematography, Original Score, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay, Original Screenplay
- It is not permissible for entrants to target these chapters in their campaigns. See the Campaign Regulations at awards.bafta.org/entry.

Opt-in chapters

- Any voter with a particular expertise or interest in the category may join an opt-in chapter; they must commit to watching films in those categories and understand the criteria of excellence in those categories. Opt-in chapters exist for Animated Film, Documentary and Film Not in the English Language
- Only members of the relevant opt-in chapter vote for the longlists in that category
- The top two ranked films voted for by the opt-in chapter in Documentary Film are nominated (the remaining three nominations are selected by a nominating jury)
- Only members of the relevant opt-in chapter for Animated Film and Film Not in the English Language vote for the nominations in that category
- It is not permissible for entrants to target these chapters in their campaigns. See the Campaign Regulations at awards.bafta.org/entry

JURY RULES AND PROCEDURES

Jury Chairs are predominantly appointed from the sector Committees. For the Film Awards, the chairs for Longlisting, Outstanding British, Children's & Family Film, Casting, and Documentary have been appointed from the Committee. The Outstanding Debut, British Short Film and British Short Animation Jury Chair positions are open for applications from any film voting member and are selected every three years based on their expertise, commitment and availability.

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

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

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

- Will have seven jurors present to be quorate, and will not usually exceed 12 jurors in total, except in instances where a larger number of voices is required
- Will be made up of a majority of experts with significant experience in the relevant discipline, complemented by a number of jurors from other disciplines/genres and voices that represent emerging talent
- Each jury will be fully comprised of BAFTA members unless specific circumstances demand external expertise
- In order to ensure balance and that the demographic make-up of the jury is as wide as possible, each jury should contain:
 - Good representation of gender diversity and from under-represented ethnicities
 - Represent a range of diversity indicators and those from underrepresented groups - including but not limited to age, LGBTQI+, D/deaf & disabled, socioeconomic background and location
- A juror cannot participate on the same jury over two consecutive years, apart from on juries where there is specified a need for continuity
- A juror cannot participate on more than one Film Awards jury in any given year
- A juror must not have any conflicts of interest: jurors must not have any direct connection with any of the films under consideration: they cannot have worked on them, have a credit on them or have commissioned them. Any possible conflicts of interest, such as personal and professional connections to the candidates for nomination, must be declared to BAFTA before the meeting takes place. The jury chair and BAFTA Awards Team will determine what constitutes a conflict of interest
- All jurors and jury chairs commit to not disclosing any information regarding discussions during the jury meeting and all sign an NDA to ensure that all discussions remain confidential
- Jury Chairs complete a Jury Chair training workshop
- All jury chairs and jurors view the conscious voter training video prior to the jury meeting

- Jury chairs will not participate as a juror for other Film Awards categories, excluding the longlisting jury which is made up of a subgroup of the Film Committee and/or their representatives
- Jury chairs will not proffer personal views on the films being discussed
- Jury chairs will ensure that the single criteria guiding discussion is Excellence, and that all films are discussed fairly
- Jurors and jury chairs must watch all titles prior to attending the jury meeting
- Jury meetings will be run as open, safe environments, enabling all jurors to speak and vote, freely; Jury Chairs will hold members accountable to contributing to this approach
- During jury meetings, voting is confidential and automatically relayed to BAFTA's scrutineers; jurors are not aware of final results with this process
- The list of jurors is not made public until the day of the ceremony, to avoid lobbying. Jurors are asked to keep their involvement confidential until that time, to avoid lobbying

Outstanding Debut by a British Writer, Director or Producer

- The jury will meet up to six times over the course of the Awards year and select a longlist of ten, five nominees and the winner
- The jury chair is appointed by the Chair of the BAFTA Film Committee
- The jury is appointed by the jury chair in conjunction with the Awards Team and should be diverse and represent a wide range of experience and skills within the industry
- Any possible conflicts of interest must be declared to BAFTA as they arise during the lengthy jury process: jurors with a conflict may not continue if the film with which they have an association progresses to the preliminary longlist

Children's & Family Film

- Jurors will be asked to declare any potential conflict of interest based on the Entered Films List, circulated to jurors, voters and entrants in December
- Any juror with a conflict of interest with any film in contention will be asked to stand down from the jury
- The jury determine the longlist, nominations and winner

Longlisting (Performance)

- In Round One (longlist), the Acting chapter vote will determine the first seven in the longlists for Leading Actor, Leading Actress, Supporting Actor, Supporting Actress. The final three places in the longlist in each category will be determined by the longlisting jury (a subgroup of the Film Committee and/or their representatives), selected from those ranked 8-13 in the chapter vote
- Jurors will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December
- Each juror will be informed, in confidence, of the performances on each of the relevant longlists but not the order in which they were ranked
- Any juror with a conflict of interest with any film or who has not seen all of the films in a particular category will be asked to stand down from the jury
- When the longlist is published, there will be no distinction made between those performances selected by the chapter vote and by the longlisting jury in each of the four categories

Outstanding British Film

- Jurors will be asked to declare any potential conflict of interest based on the Entered Films List, circulated to jurors, voters and entrants in December
- The 15 films with the most points after Round One ranked voting will be longlisted, of which the five films with the most points will be nominated. The next 10 films with the most points will form the jury list of films to consider
- The nominating jury will be informed, in confidence, of the five films already nominated and remaining titles on the longlist, but not the order in which they were ranked
- Any juror with a conflict of interest with any film in the top 15 or who has not seen all 15 films (including the five automatically nominated) will be asked to stand down from the jury
- The top five films from the members' vote will automatically be nominated

- The jury will select five films from the films ranked 6-15 on the longlist to also be nominated, making a total of ten nominations
- When nominations are announced, there will be no distinction made between a nomination selected by the members' vote and a nomination selected by the jury

Documentary

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

Casting

- Jurors will be asked to declare any potential conflict of interest based on the Entered Films List, circulated to jurors, voters and entrants in December 2024
- The ten films with the most points after Round One ranked voting by the Casting chapter will form the jury longlist
- Any juror with a conflict of interest with any film in the longlist or who has not seen all ten films will be asked to stand down from the jury
- The Casting jury will select the five nominations from the longlist of ten

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

G. VOTING, CHAPTERS AND JURIES – SUMMARY TABLE

	Round One voting: Longlists	#	Round Two voting: Nominations	#	Round Three: Winners
Best Film	All voters vote up to 10 ranked	10	All voters vote for 5 ranked	5	All voters
Outstanding British Film	All voters vote up to 15 ranked Top 15 are longlisted of which top 5 are nominated	15	Jury considers films placed 6-15 and votes for 5 nominations	10	All voters
Outstanding Debut by a Writer, Director or Producer	Jury	10	Jury	5	Jury
Children's & Family Film	Jury	5-8	Jury	3/4	Jury
FNIEL	Opt-in FNIEL chapter votes up to 10 ranked	10	Opt-in FNIEL chapter votes for 5 ranked	5	All voters
Animated Film	Opt-in Animation chapter votes up to 5-8 ranked	5-8	Opt-in Animation chapter votes for 3/4 ranked	3/4	All voters
Documentary	Opt-in Documentary chapter Chapter votes for up to top 10 ranked / Top 10 are longlisted, of which top two are nominated	10	Jury considers films placed 3-10 and votes for 3 nominations 5 nominations (2 opt in chapter, 3 jury)	5	All voters
Director	Directing chapter votes for top 10, of which the top women and men directors. In addition, those directors who identify as non-binary/ gender diverse and mixed-gender teams (within the voting results range of the top 10 women/men directors) will be longlisted to a max of 11, with women/men gender parity upheld.	10/11	Directing chapter votes for 6 ranked	6	All voters
Leading Actress Leading Actor Supporting Actress Supporting Actor	Acting chapter votes for up to top 10 ranked. Top 7 are longlisted Longlisting jury selects final 3 from those placed 8-13 10 are longlisted	10	Acting Chapter votes for 6 ranked	6	All voters
Casting	Casting chapter votes for up to top 10 ranked	10	Jury considers longlist and selects 5 nominations	5	All voters
Original Score Cinematography Production Design Costume Design/Make Up & Hair * Editing Sound Special Visual Effects Adapted/Original Screenplay	Music chapter Cinematography chapter Production Design chapter Costume Design and Make Up & Hair chapters Editing chapter Sound chapter Special Visual Effects chapter Screenwriting chapter Each chapter votes for up to top 10 ranked	10	Music chapter Cinematography chapter Production Design chapter Costume Design and Make Up & Hair chapters Editing chapter Sound chapter Special Visual Effects chapter Screenwriting chapter Each chapter votes for 5 ranked	5	All voters

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

H. LONGLISTS, NOMINATIONS AND WINNERS

- The longlist and nominations for each category will always be listed in alphabetical order by film title, except for performance nominations, which will be listed in alphabetical order by performer's name
- Except as otherwise stated within these Rules, there will be 10 longlisted and five nominations in each category
- In the Outstanding Debut category if a debut director, writer and/or producer is nominated, any other co-credited directors, writers and/or producers involved will be acknowledged in the published list of nominations
- The winners' press release and list is the definitive source of information about award winners

I. MASKS AND CERTIFICATES

- All individual named nominees will receive a certificate of nomination
- All individuals named as award winners will receive a BAFTA award (mask) and a winner's certificate
- All winners must sign a Confirmation of Receipt of Mask during or following the ceremony, confirming their understanding of the BAFTA mask rules (a copy of which is available on request)
- Award winners unable to collect their BAFTA award(s) on the night of the ceremony must arrange collection from BAFTA within 12 months of the ceremony
- Additional masks, to a maximum of two, may be purchased by producers of films that win in four categories only: Animated Film, Children's & Family Film, Documentary and Film Not in the English Language. Eligible candidates for nomination in each of these three categories is reserved for the Director and one other (usually the producer with equal creative input as the Director plus additional producers as confirmed via PGA). Additional producers are not eligible as candidates, but may be eligible to purchase BAFTA masks. These producers (as per film credits) will not be acknowledged as winners.
- Additional masks may be purchased by the relevant studio/distributor for the following categories for display purposes only: Best Film, Outstanding British Film, Animated Film, Children's & Family Film, Documentary and Film Not in the English Language. Requests will be considered on a case by case basis
- The award mask may not be reproduced or used in any commercial manner unless prior permission has been obtained from BAFTA
- The BAFTA award remains the property of the British Academy of Film and Television Arts, to remain in the care of the recipient or their descendants. Should the award leave the care of the recipient or their descendants, BAFTA reserves the right to purchase the mask back for a fee of £1. The award must not be sold on to any third party
- Any theft or loss of a mask must be reported to BAFTA immediately
- Legal action may be taken following any misuse of the mask
- Certain companies directly involved with the winning films in certain categories may purchase a duplicate winner certificate so that they can have a record of their involvement in a winning film

J. CLIP USAGE & LICENCE AGREEMENTS

- Clips from nominated films will be shown at the BAFTA Film Awards and these clips may form part of the television and online broadcasts in the UK and around the world
- BAFTA commits that it will not select any clip which could be construed as a 'spoiler' for any viewer who has not yet seen the film, but otherwise requires the freedom to select suitable clips to illustrate the craft or the individual nominated and to complement the clips selected for the other nominated films/individuals
- Part of BAFTA's charitable remit is to promote excellence to as large an audience as possible. In order to fulfil this, BAFTA intends to make clips and high res film stills (1mb/300ppi) of longlisted and nominated films available to the public on BAFTA's websites and social media channels and to UK and international media for editorial usage, in connection with the 2025 Film Awards for the duration of the campaign
- For editorial and timing reasons, BAFTA's co-production company, will contact the entrant directly to ask for HD clips for use in the ceremony. This will be over and above the EPK

The technical specification for the HD clips is:

- On the proviso that all films are released in the UK, please supply the clips from the UK version of the film which will have a frame rate of 25fps, as per UK broadcast requirements
- For content originally created at 24fps, to convert to 25fps the clips should be subjected to a 4% speed increase and the audio pitch should be shifted to correct the speed up
- If this is not available, please supply the clips at their native frame rate (usually 24fps or 23.976fps) so the production company can do the conversion themselves
- Please **do not** send clips converted from 24 to 25fps by repeating a frame every second, as the change is noticeable on playback and not broadcast quality
- For craft categories, BAFTA's co-production company will be in touch to request production design sketches, costume design sketches and hair and makeup stills, as well as B-roll for all categories
- We would be grateful if entrants could comply with all requests in a timely manner
- BAFTA will send the entrant a clip license to sign to confirm which clips are to be used and where
- By entering a film for consideration, the film's owners are deemed to have conveyed to BAFTA the right to choose excerpts from the film at BAFTA's sole discretion for incorporation into the worldwide television broadcasts and on the BAFTA website and associated websites (including but not limited to, [YouTube.com/BAFTA](https://www.youtube.com/BAFTA), [YouTube.com/BAFTAGuru](https://www.youtube.com/BAFTAGuru), [Facebook.com/BAFTA](https://www.facebook.com/BAFTA), @BAFTA on [X](#), [Instagram](#) and [TikTok](#)) for use in the context only of the Awards for one year from January 2025.
- Upon entering a film via entry.bafta.org for BAFTA Film Awards consideration, the entrant will be asked to confirm the following:
 - That they have the authority, on behalf of the film and filmmakers, to agree to grant the above licence
 - That they agree to grant the above licence
 - If the entrant foresees any problems with the granting of this license, please contact awards@bafta.org before entering the film

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K. CONTACTS AND USEFUL LINKS

Deirdre Hopkins Head of Film awards@bafta.org campaigning@bafta.org	Industry, Studio & Stakeholder Relations Eligibility Rules All appeals Campaign Regulations
Edward Hubbard Film Officer awards@bafta.org	General enquiries – all award categories Film entry and rules Nominees Mask enquiries
Timothy Hughes Head of Membership campaigning@bafta.org	Membership enquiries Trade Agreements & enquiries Voter lists and information
Conor O'Hart Global Membership Officer campaigning@bafta.org	Voter lists and information Data confidentiality agreements FYC enquiries Campaign Regulations
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Mariayah Kaderbhai Head of Programmes mariayahk@bafta.org	BAFTA Official Screening and Industry Events programme (UK)
Ezgi Aygan BAFTA Media Technology Product Manager ezgia@bafta.org	Screener Hub enquiries
Courtney LaBarge Bell Executive Director & Head of BAFTA North America CourtneyLB@Bafta.org	Industry/Studio Relations Partnership Opportunities
Arwen Barr Program and Membership Manager, North America membership.us@bafta.org	BAFTA Screening and Events Program (North America)
http://entry.bafta.org	Entry forms
www.bafta.org/media-centre/logos	Logo use requests
https://bit.ly/BAFTALonglistLaurels	BAFTA Longlisted laurel available for download