

# EE British Academy Film Awards

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Rules and Guidelines 2017/18

Feature Film Categories

**British Academy of Film and Television Arts**

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**Contents**

A.	INTRODUCTION .....	3
B.	TIMETABLE.....	3
C.	ELIGIBILITY.....	4
D.	ENTRY .....	5
E.	AWARD CATEGORIES AND RULES.....	7
	1. FELLOWSHIP.....	7
	2. OUTSTANDING BRITISH CONTRIBUTION TO CINEMA.....	7
	3. BEST FILM.....	7
	4. OUTSTANDING BRITISH FILM.....	7
	5. OUTSTANDING DEBUT BY A BRITISH WRITER, DIRECTOR OR PRODUCER .....	8
	6. FILM NOT IN THE ENGLISH LANGUAGE .....	8
	7. ANIMATED FILM .....	8
	8. DOCUMENTARY.....	9
	9. DIRECTOR .....	9
	10.SCREENPLAY .....	9
	11.PERFORMANCE .....	10
	12.ORIGINAL MUSIC.....	10
	13.CINEMATOGRAPHY .....	10
	14.PRODUCTION DESIGN .....	10
	15.COSTUME DESIGN .....	11
	16.MAKE UP & HAIR.....	11
	17.EDITING .....	11
	18.SOUND .....	11
	19.SPECIAL VISUAL EFFECTS .....	11
F.	VOTING, CHAPTERS AND JURIES .....	13
G.	MAKING ENTRIES AVAILABLE TO VOTERS.....	16
H.	COMMUNICATION TO MEMBERS .....	20
I.	NOMINATIONS AND WINNERS .....	21
J.	BAFTA LOGOS .....	22
K.	CLIP USAGE.....	22
L.	CONTACTS .....	23
M.	APPENDIX- TEMPLATES FOR EMAILS TO VOTERS .....	24

## A. INTRODUCTION

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

BAFTA also honours individuals with awards in recognition of their contribution to the film industry. These awards are in the gift of the Academy; they are approved by the Film Committee and ratified by the Board of Trustees.

These rules and guidelines apply only to the 21 competitive feature film categories, the Fellowship and the Outstanding British Contribution to Cinema award. 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

<u>2017</u>	
Monday 16 October	Deadline for submission of Stage One entry forms
Thursday 23 November	Deadline for Stage Two entry submission (confirming individual candidates for nomination)
Friday 1 December	Draft Entered Films list to be made available to voters and entrants
Friday 8 December	Deadline for requests to changes to the Draft Entered Films list and SVFX Statements
Wednesday 13 December	Films released in the UK after 1 January 2018 must be screened to BAFTA voters by this date to qualify.
Friday 15 December	Round One voting opens at 10:00
<u>2018</u>	
Tuesday 2 January	Round One voting closes at 18:00 Deadline for SVFX reels
Tuesday 9 January	<u>Nominations announcement</u> Round Two voting opens
Wednesday 14 February	Round Two voting closes at 18:00
Friday 16 February	All entered films to have been screened to the public by this date
Sunday 18 February	<u>EE British Academy Film Awards</u>

All times are GMT unless stated otherwise

**BAFTA accepts no responsibility for entrants missing deadlines**

### C. ELIGIBILITY

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

Films must have been available to the UK public for the first time in the UK between 1 January 2017 and 16 February 2018.

Films which open after 1 January 2018 must be qualified by being screened to BAFTA voters no later than 13 December 2017; otherwise films opening after 1 January 2018 should be entered into the 2018 Awards (held in 2019).

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

Films which are eligible for Documentary or Film Not in the English Language, may be entered for all categories, or a film which is eligible for Outstanding Debut by a British Writer, Director or Producer may be entered for that category only, if they have been exhibited publicly on at least one commercial screen in the UK for no fewer than seven days in aggregate (not including festival screenings). These need not be at the same venue.

At the committee's discretion, and only in exceptional circumstances, a film which has been available to the UK public through other patterns or forms of distribution may be considered for entry; please contact [awards@bafta.org](mailto:awards@bafta.org) as soon as possible if you wish to appeal for consideration.

Evidence of the qualifying release as described above must be provided prior to the Stage One entry deadline (16 October 2017). Films being entered for Outstanding Debut must also be available to be viewed by jurors by this date.

Films are not eligible if they:

- have a running time of less than 70 minutes
- are filmed versions of theatre or other live performances
- have been previously entered into the British Academy Film Awards

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

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

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

#### **BRITISH FILM CATEGORIES- Additional entry requirements**

All films entered in the Outstanding British Film or Outstanding Debut by a British Writer, Director or Producer must also be submitted to the BFI for consideration against their Diversity Standards. There is no requirement that the film meet the standards.

This requirement has been introduced in preparation for the 2018/19 Awards, when entries to these categories will be required to meet at least two of the four BFI Diversity Standards. BAFTA's intention in introducing this rule is to encourage better representation and increased inclusivity across the British industry, rather than to exclude any films or film-makers from the awards. As a result we want to give

projects at all stages of development and production the opportunity to make changes that may help them to meet the standards.

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

### **CHOOSING WHICH CEREMONY TO ENTER**

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

- If a work receives its first exhibition as a public, paid-entry cinema screening and has a subsequent eligible release as outlined above, 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
- If a work receives its first exhibition theatrically, but does not have a subsequent eligible release as outlined above, it may be eligible for the Television and/or Television Craft Awards if subsequently broadcast
- If a work is 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, it may be eligible for the Television and/or Television Craft Awards (see separate rules and guidelines for those ceremonies)

Feature films can be entered into both the Children's Awards and the 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](mailto:awards@bafta.org); the film's distributor or producer will be asked to provide all necessary information to complete the entry if they wish.

#### **Entry Process**

There is a two stage entry process to enter a feature film.

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.

Once Round One of voting has begun it is not possible for entrants to withdraw entries on any grounds. BAFTA reserves the right to withdraw entries at any stage of the entry and judging process. If an entered film is withdrawn for any reason after the final Entered Films List is issued to voters and voting begins, it cannot be entered in any subsequent year, even if its release date has changed.

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

#### Stage One: Enter the film via the BAFTA Entry Website

For Stage One, entrants are required to:

- Confirm details of the film's release
- 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 included as it appears on screen
- Provide a poster credit block
- Confirm which categories they wish to enter for each film
- If entering the following categories:

- Screenplay:  
Confirm whether the Screenplay is original or based on pre-existing material
- Performance:  
Confirm the names and roles of all performers being entered
- Film Not in the English Language:  
Confirm the percentage of non-English dialogue in the film
- Original Music:  
Confirm the percentage of original music in the film, and provide a cue sheet, marked up to indicate which cues were originally composed for the film. The provision of a cue sheet is mandatory to enter this category; please note that this will be made available to voters during Round One and Two voting
- Outstanding British Film:  
Confirm the nationalities of key crew, and where necessary, further information about the film, including that the film has been submitted to the BFI for consideration against the Diversity Standards
- Outstanding Debut:  
Provide production notes or press kit and either ten DVD screeners or a link to view the film online (or preferably both)

In addition, supporting statements may be uploaded for the Special Visual Effects category (see [SECTION E](#)). These are optional, and can also be submitted at Stage Two.

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 first form will be copied to be second stage form.

Stage One online entry forms must be completed in full at <http://entry.bafta.org> and submitted, along with all supporting materials, no later than **Monday 16 October** (exceptions may be made for films opening in the UK after this date. Please contact [awards@bafta.org](mailto: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.

#### Stage Two: Confirming candidates for nomination

Once a film has been accepted for entry the film's distributor or producer will then be asked to proceed to the second stage of the online entry form at <https://entry.bafta.org>, and provide the names of the individual candidates for nomination in each category, including any appeals for exceptions (see [SECTION E](#)).

Stage Two entry should be completed as soon as possible, but no later than **Thursday 23 November** (exceptions may be made for films opening in the UK after this date. Please contact [awards@bafta.org](mailto:awards@bafta.org) to request an extension to this deadline; requests must be made before the deadline).

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

**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 into incorrect categories**

## **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/winners should a film be nominated/win in that category. The voting process for each award is also summarised.

### **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. See [ELIGIBILITY](#) and [VOTING, CHAPTERS AND JURIES](#) for more information.

### **CATEGORIES**

GIFT OF ACADEMY AWARDS:

#### **1. FELLOWSHIP**

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

#### **2. 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.

FILM CATEGORIES:

#### **3. BEST FILM**

All feature-length films of any genre are eligible for this award, including films not in the English language, animated films and documentaries.

##### Voting

- Nominations and the winner are decided by all voters

##### 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 for certification, all producers who have been deemed eligible for the Guild's "Producers Mark" 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
- Executive producer, co-producer, associate producer, line producer, 'produced in association with' or any other credits are not eligible

#### **4. OUTSTANDING BRITISH FILM**

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

##### Additional eligibility criteria

- A film must have significant creative involvement by individuals who are British (UK passport holders or permanently resident in the UK for at least ten years up to and including the eligibility period). If none of the candidates for nomination are British (as specified above) the film will only be eligible in exceptional circumstances. Final decisions on eligibility rest with BAFTA's Film Committee
- The film must have been submitted to the BFI for consideration against the Diversity Standards (see [ELIGIBILITY](#))

##### Voting

- Six nominations are available in this category: three are decided by an opt-in chapter in Round One and three are decided by the Outstanding British Film jury
- An opt-in chapter votes for the winner during Round Two voting

### 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

## **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.

### Additional eligibility criteria: the film

- The film should be eligible for Outstanding British Film as specified above
- In exceptional circumstances, the jury 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 but the jury must be certain that this achievement is outstanding and extraordinary enough to justify such an exception

### Additional eligibility criteria: the candidate

- The candidate must hold a UK passport, or have been permanently resident in the UK for at least ten years up to and including the eligibility period (see [ELIGIBILITY](#))
- 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 and released in the UK.
  - If a candidate has previously made a film in the relevant role but it has not been theatrically released in any part of the world, the candidate would be eligible.
  - If a candidate has previously made a film in the relevant role and it has been theatrically released in any part of the world, the candidate would not be eligible. If the release was outside the UK, however, the candidate may be eligible if the jury considers the circumstances exceptional
- Where an eligible individual has a shared credit in the relevant discipline with a more established individual, a statement will be required detailing the candidate's contribution to the film
- 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

### Voting

- The nominees and winner for the award are decided by a jury and 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

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

## **6. FILM NOT IN THE ENGLISH LANGUAGE**

### Additional eligibility criteria

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

### Voting

- Nominations and the winner are decided by an opt-in chapter

### Candidates for nomination

- The director(s) and one lead producer (the producer with the most creative input to the film) should be listed

## **7. ANIMATED FILM**

### Additional eligibility criteria

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



### Voting

- Nominations and the winner are decided by an opt-in chapter

### Candidates for nomination

- The director(s) and one lead producer (the producer with the most creative input to the film) should be listed

## **8. DOCUMENTARY**

### Additional eligibility criteria

- A film will be classed as a documentary if it is predominantly factual in content; this includes re-enactments, animation, archive footage and stills as well as documentary footage. Dramatised factual subjects will not qualify as documentaries
- This award is presented at the Film Committee's discretion. It will not usually be presented if fewer than 15 documentary features have been entered

### Voting

- Nominations and the winner are decided by an opt-in chapter

### 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

CRAFT CATEGORIES:

## **9. DIRECTOR**

### Voting

- 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

## **10. SCREENPLAY**

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

### Additional eligibility criteria

- Where a script is based on another pre-existing narrative source (eg 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, documentaries etc) 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 may not also 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.

### Voting

For both categories:

- Nominations are decided by the Screenplay chapter
- The winner is decided by all voters

### Candidates for nomination

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

## 11. PERFORMANCE

There are four performance categories: Leading Actress, Leading Actor, Supporting Actress and Supporting Actor. The following applies to all four categories.

### Additional eligibility criteria

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

### Voting

- The category in which individuals are placed is determined by the voters' selection in Round One voting; the performer will be placed in the category in which they received the largest proportion of votes. All votes cast for that individual in both the Supporting and Leading categories will be counted and the five performers in each category with the most total votes will be nominated
- Our voting system does not permit voters to cast more than one vote per performer (i.e. place a performer in both the Leading and Supporting categories). The entrant may indicate which category they wish a performer to be considered for on the entry form and this may be taken into consideration
- Nominees and winners are decided by all voters

## 12. ORIGINAL MUSIC

### Additional eligibility criteria

- A film is eligible if more than 70% of all of the music featured in it (score, source and any other music) is original composition created specifically for it
- Films with more than 50% original music may be eligible if it is clear which music in the film is original (eg licensed songs are used to complement an original score); films using pre-existing instrumental music extensively as score should not be entered
- Original songs created specifically for the film may contribute to the total amount of original composition
- Final decisions on eligibility rest with BAFTA's Film Committee

### Voting

- Nominations are decided by the Music chapter
- The winner is decided by all voters

### Candidates for nomination

- Eligibility is limited to the primary composer(s) of the original score, responsible for the overall conception, design and execution of the work as a whole
- Where the primary composer(s) created less than 50% of the original music, additional composers may be considered

### Additional submission material

- Entrants must specify the percentage of original music, with a music cue sheet with original cues clearly marked. The music cue sheet will be made available to the Music chapter in Round One voting and to all voters in Round Two voting
- For films with less than 70% original music, an appeal statement from the director or a producer, detailing how the original and source music is used in the film, may be requested

## 13. CINEMATOGRAPHY

### Voting

- 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

## 14. PRODUCTION DESIGN

### Voting

- 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

## **15. COSTUME DESIGN**

### Voting

- 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)

## **16. MAKE UP & HAIR**

### Voting

- 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 a maximum of two individuals
- The individuals put forward should be the artists who have made the most significant creative contribution to the principle make up and hair design in the film; if one person has had direct responsibility for all make up and hair, only that person should be put forward
- Assistants are not eligible

## **17. EDITING**

### Voting

- 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

## **18. SOUND**

### Voting

- 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:
  - A production sound mixer
  - A re-recording mixer
  - A supervising sound editor or sound designer

All candidates for nomination must have had direct responsibility for a specific element of the sound recording, editing or mixing. If more than one person receives equally prominent credit in any of the above roles, or if a person credited in a different role is deemed to have made an equal or greater contribution to the sound in the film, additional candidates will be considered on appeal on a case by case basis, up to a strict maximum of five candidates for nomination in total.

- Assistants are not eligible

## **19. SPECIAL VISUAL EFFECTS**

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

### Voting

- 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
- Other names (up to a strict maximum of four candidates for nomination in total) may be submitted under the following circumstances:
  - If the film features significant practical effects, a Special Effects Supervisor should be submitted as a second candidate for nomination.
  - If two or more Visual or Special Effects Supervisors have made an equal contribution to the overall effects (and receive equally prominent credit)
  - If a film features a particular specialism which is integral to the overall effects and for which neither the Special Effects Supervisor or main Visual Effects Supervisor was directly

responsible (eg stunts, model work, motion capture etc), the person with primary responsibility for that area may also be put forward.

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.

- VFX or SFX producers, coordinators and executives are not normally 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 voting and to all voters during Round Two 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 input into the production
- The statement can include images (stills from the film only), and should be no longer than 1000 words. This statement can be submitted either at Stage One or Stage Two entry. Any statements received after the Stage Two entry deadline or which do not adhere to the stated guidelines may not be made available to the chapter in time for the start of Round One voting
- A short reel may be submitted for circulation to all voters during Round Two 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 <http://entry.bafta.org> by Tuesday 2 January. 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 Two voting. Please note that reels will only be circulated to voters for nominated films, not for all entered films in Round One voting

### **SHORT FILM CATEGORIES**

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

**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 AND JURIES**

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

### **VOTING PROCEDURES**

Voting is restricted to registered voters. Voting is conducted online and each round is authenticated by BAFTA's appointed independent scrutineers.

Before Round One voting opens, all registered voters are informed of voting rules and provided with the list of eligible films that have been entered. Voters must vote or register their abstention at every stage of voting.

#### **Round One voting – nominations**

- All voters vote for the nominations for Best Film, Leading Actor, Leading Actress, Supporting Actor and Supporting Actress
- The relevant chapter votes for the nominations for Director, Original Music, Cinematography, Production Design, Editing, Sound, Special Visual Effects, Costume Design, Make Up & Hair, Adapted Screenplay and Original Screenplay
- In Animated Film, Documentary, Film Not in the English Language and Outstanding British Film only members of the relevant opt-in chapter vote for the nominations
- Voters may cast a number of votes corresponding to the number of nominations in the relevant category (usually five). They need not use all their votes. They should abstain in any category where they feel unqualified to vote or where they have not seen a considerable number of films
- Voters are asked to rank their votes in order of preference. For all categories except the four performance categories, points will be applied based on the voters' ranking (five points to first preference, four to second etc).
- The nominations will be the films in each category with the highest number of points from the ranked voting; there is an additional jury stage for the Outstanding British Film category (see below). 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.
- 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
- For the performance categories, each performer will be placed in the category (Leading or Supporting) in which they received the largest proportion of votes. All votes cast for that individual in both the Supporting and Leading categories will be counted and the five performers in each category with the most total votes will be nominated
- The results are scrutinised by BAFTA and its scrutineers to ensure there are no anomalies prior to the activation of Round Two voting. This includes the placement of individuals within the correct performance categories ([AWARD CATEGORIES AND RULES](#))

#### **Round Two voting – winners**

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

## **CHAPTERS**

### **Craft chapters**

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

### **Opt-in chapters**

- Any voter may join an opt-in chapter so long as they commit to watching additional films in those categories. Opt-in chapters exist for Animated Film, Documentary, Film Not in the English Language, Outstanding British Film, British Short Film and British Short Animation
- Only members of the relevant opt-in chapter vote for the nominations and the winner in that category
- Entrants may choose to send DVD screeners just to an opt-in chapter, however all voters vote in Best Film and the four performance categories so screeners should be sent to all voters where possible

## **JURY RULES AND PROCEDURES**

Juries are operated according to BAFTA's general jury rules except in the following:

### **Outstanding Debut**

- The jury will meet up to five times over the course of the Awards year and will agree a longlist by consensus. At their final meeting, the jury select five nominees and a winner from the longlist.
- The jury chair is appointed by the Chair of the BAFTA Film Committee
- The jury is appointed by the jury chair in conjunction with BAFTA and its Film Committee and should represent a wide range of experience and skills within the industry
- Any member of the jury who is unable to attend the final two selection meetings can take part in discussions via telephone and can cast their vote confidentially via a BAFTA staff member as long as they are able to hear and take part in all discussions
- Any juror with a conflict of interest with a longlisted film may not participate in the final voting for the nominees and winner, but may continue to contribute to the longlisting process until this point.

### **Outstanding British Film**

- The jury will be a minimum of seven and a maximum of 20, drawn from a pool of jurors selected by the chair of the jury (usually the chair or deputy chair of the BAFTA Film Committee; if both have a conflict of interest with a film under consideration another member of the Film Committee will act as chair of the jury); if, for any reason, a jury of seven cannot be formed, then BAFTA's Film Committee will decide the three nominations
- The pool of jurors will be asked to declare any potential conflict of interest based on the draft Entered Films List, circulated to jurors, voters and entrants in December 2017
- The three films with the most points after Round One ranked voting will be nominated. The next 12 films with the most points will form the jury longlist.
- The jury will be informed, in confidence, of the three films already nominated and the longlist, but not the order in which they came.
- Any juror with a conflict of interest with any film in the top 15 or who has not seen all 15 films (including the three 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 three chapter's selection, making a total of six 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

**VOTING, CHAPTERS AND JURIES – SUMMARY TABLE**

	<b>Round One voting – nominations</b>	<b>Round Two voting – winner</b>
<b>Best Film</b>  <b>Leading Actress</b> <b>Leading Actor</b> <b>Supporting Actress</b> <b>Supporting Actor</b>	All voters	All voters
<b>Director</b>  <b>Original Music</b>  <b>Cinematography</b>  <b>Production Design</b>  <b>Editing</b>  <b>Sound</b>  <b>Special Visual Effects</b>  <b>Costume Design/ Make Up &amp; Hair **</b>  <b>Adapted Screenplay/ Original Screenplay</b>	Directing chapter  Music chapter  Cinematography chapter  Production Design chapter  Editing chapter  Sound chapter  Special Visual Effects chapter  Costume Design and Make Up & Hair chapters **  Screenplay chapter	All voters
<b>Animated Film</b>  <b>Film Not in the English Language</b>  <b>Documentary</b>	Opt-in Animation chapter  Opt-in FNIEL chapter  Opt-in Documentary chapter	Opt-in Animation chapter  Opt-in FNIEL chapter  Opt-in Documentary chapter
<b>Outstanding Debut</b>	Jury	Jury
<b>Outstanding British Film</b>	Opt-in British Film chapter (three nominations) and Jury (three nominations)	Opt-in British Film Chapter

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

**All decisions made by BAFTA and its juries are final and no correspondence will be entered into as to why particular entries were or were not nominated**

## **G. MAKING ENTRIES AVAILABLE TO VOTERS**

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

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

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

### **Piracy**

BAFTA takes a very serious view of film theft and will work with entrants to help prevent it.

All voters sign up to a code of conduct setting out their responsibilities regarding piracy. This code is available upon request.

## **WAYS FOR VOTERS TO SEE FILMS**

### **BAFTA's year-round screenings programme**

BAFTA offers its voters opportunities to see entered films via the official BAFTA screenings programme (London, English regions, Wales, Scotland, Los Angeles, New York). We also encourage voters to see films on general release in the cinema and via our partnerships with exhibitors.

BAFTA screens eligible films to voters year-round at 195 Piccadilly in London, across the UK and in New York and Los Angeles. These are popular programmes and should be the initial and preferred method of presenting films and Q&As to voters. However, as it is not possible for BAFTA to screen all films released within the Awards year, entrants are encouraged to allow voters free access to eligible films at additional outside screenings and access to films whilst they are on cinema release.

BAFTA provides a balanced screening programme for voting purposes, prioritising British films and films that voters might find harder to see in the cinema (for a full breakdown of BAFTA's screening priorities, contact Mariayah Kaderbhai). BAFTA welcomes cast and crew attendance at post-screening Q&As. Due to programming restrictions, not all screenings at 195 Piccadilly can include a Q&A.

To be part of BAFTA's official screenings programme in the English regions, screenings must be accompanied by a talent Q&A; entrants may of course organise their own screenings for voters without talent Q&As.

Additionally, BAFTA will screen a selection of nominated films at 195 Piccadilly after the nominations announcement. Films meeting the following criteria will be screened once:

- Any film that has not already been screened at 195 Piccadilly
- Any film that has not been sent to voters as a DVD screener
- Films nominated for: Best Film, Documentary, Film Not in the English Language and Outstanding British Film

### **What entrants may offer to voters**

Upon signature of a confidentiality agreement, BAFTA allows entrants access to voters' email and postal addresses so that they may offer voters the opportunity to see films in the following ways:

- At private screenings, with or without introductions/Q&As
- On general release/other screenings
- On DVD screener
- Via online stream or download

In each case, the intention is to allow voters extra opportunities to see a film, and offering or sending voters any extraneous material or information alongside the viewing opportunity is not permitted, unless stated below.



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

Screenings should be organised before DVD screeners and online viewing opportunities are provided where possible.

BAFTA will list all available DVD screeners and online viewing opportunities in the members' area of the BAFTA website with contact details for the relevant entrant.

Entrants may make other relevant materials available to voters to better inform them about a film. For further information about what is and isn't permitted see page 19.

### **Private screenings**

#### Compulsory

- The procedure for confirming successful/unsuccessful applications for tickets must be clearly stated in the invitation to voters (including the expected timeframe within which voters should receive a response)
- Email lists will be provided for the geographical area relevant to the screening. Invitations must be extended to all voters on the relevant list provided during Round One. If a film is entered only into the Documentary category, it is permissible to invite only members of the relevant chapter to a screening. Otherwise all members in the relevant area should be invited to all screenings prior to and during Round One
- After the nominations announcement, and if a film is nominated only in Animated Film, Documentary, Film Not in the English Language or Outstanding British Film, then it is permissible to invite only members of the relevant opt-in chapter to a screening
- BAFTA should be informed of all screenings. BAFTA email addresses are included on the list of voters to this end; do not remove these email addresses

#### Preferred

- Not all voters will be able to respond immediately to screening invitations. It is fairer to collect responses within a certain timeframe and then allocate tickets at random
- Please consider running a waiting list so that voters can be informed of any last-minute availability due to cancellations

#### Permitted

- Complimentary food and drink, but not on a scale where it could be seen as an inducement
- Introductions/Q&As with cast and/or crew from the film. Q&As are permitted for the sole purpose of enabling our voters to be better informed about films. It is permissible to film a Q&A. The resultant footage may be made available online (audio or video) on the film's website or as an extra on DVD screeners manufactured for BAFTA voters. A Q&A agreement must be signed and returned to [awards@bafta.org](mailto:awards@bafta.org) before the entrant invites voters to any filmed Q&A event. Download the agreement from <http://bit.ly/FilmEntry>. Distribution of print material at the screening supplying information about the film (up to two A4/Letter sized sides).

#### Not permitted

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

### **On general release/other screenings**

Entrants may offer voters access to see a film at cinemas during its release. Such screening opportunities can be offered to voters as specified for private screenings above. Where access to the film is free for the voter, any restrictions on this offer should be clearly stated and admission should be on presentation of the voter's BAFTA membership card. Where access to the film is not free for the

voter, i.e. the entrant is simply informing the voter that the film is available to see on general release, this should be stated very clearly.

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

### **DVD screeners**

Providing the region-appropriate format of DVD screeners is vital. Please consider the location of our voters when distributing screeners; it is highly unlikely that PAL/UK region DVDs will be viewable by voters in the USA; Please also be aware of shipment times (especially for deliveries to the US) to ensure that screeners arrive in a timely fashion before voting deadlines.

Please note that ten identical BAFTA names are included in the list of voters provided for the purposes of distributing screeners. These are for our production team and the writers of the broadcast show. Thank you for your assistance in providing these extra screeners.

### Compulsory

- The membership department (see [CONTACT LIST](#)) must be informed before a DVD screener is sent to voters
- DVD screeners should be sent to all voters on the list provided. If for any reason this is not possible, please contact [awards@bafta.org](mailto:awards@bafta.org) before arranging your mailing
- The DVD sent out should contain the final, released version of the film
- Where a film has been released in multiple versions, the screener sent should contain only the version that has been entered for the Awards. If this is not possible, then clear instructions should be included with the DVD, telling the voter how to access the correct version of the film on the DVD
- English language subtitles should be included on screeners of non-English language films

### Preferred

- Voters find it helpful to have the film's running time and film certificate listed on the DVD cover
- Please bear in mind the needs of voters with hearing impairments and consider including optional subtitles where possible

### Permitted

- Retail versions of DVDs
- Extras on DVDs, including 'making of' documentaries and recordings of Q&As
- Advertising on the covers by prior agreement
- DVD covers may contain credits/artwork/quotes/other awards won
- Hard copy information about a film: should not exceed a single two-sided A4/ letter sized document per film. A number of films may be combined into a booklet; the same limit applies per film, though a cover may be added, which may include company details, but no details of the films
- Blu-ray discs (please note that not all voters have blu-ray technology – the membership department can provide you with a list of voters who have requested to receive blu-ray where possible)
- Offering to mail DVDs to voters on request
- Mailing DVDs to opt-in chapter voters only (or offering to mail DVDs to these voters on request). Opt in chapters vote for the following categories: Animated Film, Documentary, Film Not in the English Language and Outstanding British Film

### Not permitted

- Excessive DVD packaging
- More than one copy of a DVD (unless included in a retail version)
- Information about the contents of a package containing DVD screener(s) should not be included on the outside of a parcel or on the address label (unless required by customs for international shipments)
- Separate mailings of DVDs containing video material other than the film itself

## **Online stream or download**

### Compulsory

- The membership department must be informed before members are offered any online viewing opportunities
- Voters should be given full details of how to access the film and a contact email address and/or phone number in case of problems
- Any restrictions on availability, e.g. a window for downloading/viewing, or instructions (including passwords, voucher codes etc) should be clearly stated
- Online viewing opportunities must be offered to all voters. However, if an entrant does not hold the necessary rights to distribute a film online in all territories and efforts to make the necessary arrangements with the local rights holders were not successful, voters may be targeted geographically by prior written agreement only

### Permitted

- Any platform may be used. Films may be made available via download or streaming, for voters to keep or only for a fixed time
- Access may be offered to voters with voucher codes, passwords (or similar) sent on request

## **Other materials**

Voters' contact details are provided to allow entrants to offer additional opportunities to see a film. Except as specified below, these contact details must not be used to send or offer any other material to voters.

### Permitted

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

See [SECTION H](#) for rules governing how entrants may communicate the availability of soundtracks and screenplays to voters.

### Not permitted

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

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

## **H. COMMUNICATION TO MEMBERS**

BAFTA expects that screening invitations will be sent to voters by email and that postal mailings will only be used for posting DVD screeners, soundtracks, hard copy screenplays (to be mailed only on request) and for hard copy information about a film. Compulsory templates for emails to voters are found in the [APPENDIX](#).

Information about films and screenings must be consolidated into as few communications with voters as possible to help to reduce the volume of mailings sent. Fewer, more concise and informative emails can be more effective. Excessive emailing by entrants will be penalised. It is helpful for voters if hard copy mailings are consolidated into as few parcels as possible.

Email and postal address lists for voters are available from the London, New York or Los Angeles offices subject to signing a confidentiality agreement. Voters' details are released with the sole purpose of informing them about opportunities to see an eligible film or access information about it, as set out below. Any other use of voters' details is not permitted.

Each and every organisation who will require access to the mailing list(s) for the purpose of sending materials to our voters (including distributors, PR companies, fulfillment houses and mailing houses) must sign a confidentiality agreement with BAFTA.

It is not compulsory to send soft or hard copy mailings to BAFTA to approve before sending them to voters, but if you are unsure about any whether your planned communication is within the rules, please contact [awards@bafta.org](mailto:awards@bafta.org) before sending it; this applies to all mailing regions.

The following rules apply to email and postal communications, except as noted.

### **Compulsory**

- Confidentiality agreements must be signed by representatives of all companies handling voters' data
- Voters' data must be protected and addresses (email and post) must not be visible to other recipients
- Voters' details must not be printed and must be destroyed from all systems by Wednesday 10 January 2018 (if a film is not nominated) or by Wednesday 14 February 2018 (if a film is nominated). Any automated mailing system which stores voters' data outside of this time should not be used
- Regular updates to the lists will be provided; any changes should be reflected in entrants' own systems as quickly as possible
- BAFTA must be informed of any material being posted to voters before it is sent
- Mailings must be sent to all voters on the list provided

### **Preferred**

If you are offering/sending a DVD screener to the opt-in chapter only, but inviting all voters to a screening, please separate this into two mailings: one to the chapter offering both the screening and DVD, and one to other voters offering just the screening, as this will be clearer.

### **Permitted emails**

An email may be sent if it contains one of the following new pieces of information:

- A new private screening of a film
- Access to a film via stream or download (once per film)
- Information about a film's general release (once per film)
- Announcement of the arrival of a DVD screener or an offer to send a screener on request (once per film)
- Opportunity to download a film's screenplay or offer to make a hard copy screenplay available on request (once per film)
- Opportunity to download or stream a film's soundtrack, or offer to send a soundtrack on request (once per film)

It is not compulsory to send a separate notification each time a piece of information meets one of the above criteria, indeed it is the intention of these rules to ensure that as many pieces of information as possible should be consolidated into each communication; excessive emailing will be penalised.

Where a mistake has been made and needs to be rectified, contact [awards@bafta.org](mailto:awards@bafta.org) before sending a correction.

### **Permitted content of emails**

Templates for each of the above permitted emails are included in the [APPENDIX](#). These templates must be used for all email communications with members except with the express written permission of BAFTA.

Templates may be combined (eg information about a screening and online access to a film may be included in the same email) or used to send information about more than one film. Entrants are encouraged to consolidate emails where possible; however, the word count for synopses and additional information remain the same per email.

### **Not permitted**

- Targeting the Craft chapters with any kind of communication, screener, invite or incentive
- Asking voters to reveal if they are in a Craft chapter
- Emails including information about screenings that are already full
- Emails about BAFTA programmed screenings
- Emails containing images, company or film logos (including text logos) and/or coloured backgrounds
- Emails marked as 'high importance'
- Emails over 50kb in size
- Emails with attachments
- The use of BAFTA in your email address or any implication that BAFTA is the originator of the message
- Referring to your awards campaign office as 'the Academy office' or 'the BAFTA office'. Please instead use '[Entrant's Name] Awards Office'
- Emails thanking members for voting
- Mailings to voters if they have requested to be taken off your mailing list
- Contacting members directly via Facebook, Twitter or any other social network
- Sending emails during Round One voting which relate to opportunities to view the film after Round One voting closes

**If any aspect of your campaigning is not covered in the above, please do not assume it is permitted. Please contact [awards@bafta.org](mailto:awards@bafta.org) if you have any queries about these rules and guidelines**

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

## **I. NOMINATIONS AND WINNERS**

- The 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 first name
- Except as otherwise stated within these Rules and Guidelines, there will be five nominations in each category
- The winners' press release and list is the definitive source of award winners information
- All individual named nominees will receive a certificate of nomination
- All individuals named as award winners will receive a BAFTA award and a winner's certificate
- The award 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 his/her descendants. Should the award leave the care of the recipient or his/her descendants, BAFTA reserves the right to purchase the mask back for a fee of £1. The award must not be sold on to any third party
- Award winners unable to collect their BAFTA award(s) on the night of the ceremony must arrange collection from BAFTA within 12 months of the ceremony
- BAFTA does not issue replicas of the award; in light of this fact, 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. BAFTA LOGOS

All requests for logos should be made via [www.bafta.org/media-centre/logos](http://www.bafta.org/media-centre/logos).

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

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

A summary of the guidelines for use:

- The Logo cannot be cropped or altered in any way
- An exclusion zone (half the height of the BAFTA 'mask' all the way around the logo) must be observed
- Example(s) artwork featuring the Logo must be supplied for final approval and permission by BAFTA
- The positive inversion of the mask is to be used on light coloured backgrounds; the negative on dark

Each instance of logo use must be approved by BAFTA, with proofs of the logos in situ provided by email.

## K. CLIP USAGE

- Clips from nominated films will be shown at the EE British Academy Film Awards ceremony and these clips may form part of the television and online broadcast of the ceremony in the UK and around the world
- BAFTA commits that it will not select any clip which could be construed as a 'spoiler' for any viewer who has not yet seen the film, but otherwise requires the freedom to select suitable clips to illustrate the craft or the individual nominated and to complement the clips selected for the other nominated films/individuals
- Part of BAFTA's charitable remit is to promote excellence to as large an audience as possible. In order to fulfil this, BAFTA intends to make clips of the nominated films available to the public on BAFTA's websites and social media channels
- Owners of nominated films are obligated to submit to BAFTA a copy of the film in Digibeta format, no later than five days following the nominations announcement. BAFTA and/or their production company will maintain such tapes under tight security and return them immediately following the ceremony broadcast
- BAFTA will send the entrant a clip licence 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 broadcast of the ceremony and on the BAFTA website and associated websites (including, but not limited to, [www.bafta.org/awards](http://www.bafta.org/awards), [www.youtube.com/BAFTAonline](http://www.youtube.com/BAFTAonline) and <http://www.facebook.com/BAFTA>) for non-commercial purposes in the context of the Awards for one year from February 2018
- Upon entering a film via <https://entry.bafta.org/> for EE British Academy Film Awards consideration, the entrant will be asked to confirm the following:
  - That he/she has the authority, on behalf of the film and filmmakers, to agree to grant the above licence
  - That he/she agrees to grant the above licence
- If you foresee any problems with the granting of this licence, please contact Jim Bradshaw before entering the film

## L. CONTACTS

**Jim Bradshaw / Imogen Faris**

**Head of Film / Film & TV Coordinator**

Tel: +44 (0)20 7292 5864 / [awards@bafta.org](mailto:awards@bafta.org)

General enquiries – all award categories

Film entry and rules

Approvals of materials/emails etc.

Nominees

**Timothy Hughes**

**Membership & Awards Co-ordinator**

Tel: +44 (0)20 7292 5833 / [membership@bafta.org](mailto:membership@bafta.org)

Membership enquiries

Voter lists and information (UK)

Confidentiality agreements

**Nick Williams**

**Communications Manager**

Tel: +44 (0)20 7292 5847 / [nickw@bafta.org](mailto:nickw@bafta.org)

Press & communications enquiries

**Mariayah Kaderbhai**

**Film Programme Manager**

Tel: +44 (0)20 7292 5808 / [mariayahk@bafta.org](mailto:mariayahk@bafta.org)

Screening and Events programme: UK

**Matthew Wiseman**

**Chief Operating Officer, BAFTA Los Angeles**

Tel: +1 323 658 6590 / [matthew.wiseman@baftala.org](mailto:matthew.wiseman@baftala.org)

Screening and Events programme: Los Angeles

Membership enquiries

Voter lists and information (US)

**Lisa Harrison**

**Chief Operating Officer, BAFTA New York**

Tel: +1 646 322 6022 / [lisah@bafta.org](mailto:lisah@bafta.org)

Screening and Events programme: New York

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

## M. APPENDIX- TEMPLATES FOR EMAILS TO VOTERS

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

### **Screening invitations**

#### Subject Line:

[TITLE OF FILM]- New screening

#### Body of email:

[Optional: One opening quote/review stars – Max 100 words]

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [RATING]

New screening opportunity for BAFTA members: [DATE], [TIME], [VENUE]

[DETAILS OF Q&A where applicable]

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

[SYNOPSIS- Max 100 words]

[INFO ABOUT FILM- Max 200 words- may include press quotes, details of other award wins/nominations, names of relevant cast and crew members; any information about which categories the film has been entered into should be included in this section]

For more information about this film: [WEBLINK]

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

### **Example: 'Platoon':**

#### Subject line:

PLATOON – New screening

#### Body of email:

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

PLATOON

Orion Pictures, 120 mins, 15

New screening opportunity for BAFTA members: 6pm, Monday 4 September 2014, at a central London venue.

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

To request tickets, please email [rsvp@platoonfilm.com](mailto:rsvp@platoonfilm.com) by 16 August. Successful bookings will be confirmed by 20 August. Space is limited, so priority will be given to members requesting single seats.

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

Starring Charlie Sheen, Tom Berenger and Willem Dafoe, and written and directed by three-time Oscar winner, Oliver Stone, Platoon is "essential viewing... the best film of the year"

[Roger Ebert].

NOMINATED FOR 8 Oscars, including Best Picture and Best Director, and winner of the Silver Berlin Bear for Direction at the Berlin International Film Festival.

For more information about this film: [www.platoonfilm.com](http://www.platoonfilm.com)

-ends-



## **General release**

### Subject Line:

[TITLE OF FILM]- See it in cinemas

### Body of email:

[Optional: One opening quote/review stars – Max 100 words]

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [RATING]

On general release from [DATE]

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

[Information about any free access arranged for BAFTA members above and beyond the existing ongoing offers for BAFTA members]

[SYNOPSIS- Max 100 words]

[INFO ABOUT FILM- Max 200 words- may include press quotes, details of other award wins/nominations, names of relevant cast and crew members; any information about which categories the film has been entered into should be included in this section]

For more information about this film: [WEBLINK]

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

## **Film available online**

### Subject Line:

[TITLE OF FILM]- Watch online/ Available to download

### Body of email:

[Optional: One opening quote/review stars – Max 100 words]

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [RATING]

This film is available for BAFTA members to watch online/ available to download:

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

[SYNOPSIS- Max 100 words]

[INFO ABOUT FILM- Max 200 words- may include press quotes, details of other award wins/nominations, names of relevant cast and crew members; any information about which categories the film has been entered into should be included in this section]

For more information about this film: [WEBLINK]

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

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

### **Soundtrack/Screenplay available**

#### Subject Line:

[TITLE OF FILM]- Soundtrack/ Screenplay available

#### Body of email:

[Optional: One opening quote/review stars – Max 100 words]

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [RATING]

The screenplay/soundtrack is available for BAFTA members to read/stream/download from [WEBLINK]

[AND/OR] To request a hard copy of the screenplay/soundtrack please email [EMAIL]

[SYNOPSIS- Max 100 words]

[INFO ABOUT FILM- Max 200 words- may include press quotes, details of other award wins/nominations, names of relevant cast and crew members; any information about which categories the film has been entered into should be included in this section]

For more information about this film: [WEBLINK]

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

### **DVD sent**

#### Subject Line:

[TITLE OF FILM]- DVD Screener

#### Body of email:

[Optional: One opening quote/review stars – Max 100 words]

FOR YOUR CONSIDERATION FOR THE EE BRITISH ACADEMY FILM AWARDS:

[TITLE OF FILM]

[DISTRIBUTOR], [RUNNING TIME], [RATING]

A DVD screener will be/was sent to you on [DATE]. If you have not received/do not receive it, please email [EMAIL]

[OR] A DVD screener is available on request; if you would like to request a copy, please email [ADDRESS]

[SYNOPSIS- Max 100 words]

[INFO ABOUT FILM- Max 200 words- may include press quotes, details of other award wins/nominations, names of relevant cast and crew members; any information about which categories the film has been entered into should be included in this section]

For more information about this film: [WEBLINK]

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