



2027 AACTA AWARDS RULEBOOK

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1. INTRODUCTION

The Australian Academy of Cinema and Television Arts (AACTA) is a not-for-profit organisation, aimed at promoting, encouraging, and celebrating screen excellence in Australia. For over 60 years, the AACTA Awards (formerly the AFI Awards) have recognised and celebrated Australia's highest achievements in film, television, short form, and digital content. Held annually, the AACTA Awards are Australia's most prestigious screen ceremony, embracing a diverse range of screen productions and recognising some of the biggest and brightest names in the industry. AACTA also remains committed to supporting and encouraging the next generation of industry talent through a variety of development initiatives aimed at providing opportunities and support for up-and-coming creatives.

The AACTA Awards are a continuum of the Australian Film Institute (AFI) Awards, which were first presented in 1958. Past AFI Award recipients include Nicole Kidman (AACTA Vice President), Russell Crowe (AACTA President), Eric Bana, Toni Collette, Dr. George Miller (AACTA Patron) and Cate Blanchett (AACTA Ambassador).

2. GLOSSARY

- (a) **AACTA** - the Australian Academy of Cinema and Television Arts.
- (b) **AACTA Awards** – the annual awards established by the AFI and now continued by AACTA to recognise and honour outstanding achievement in the Australian film and television industry.
- (c) **AACTA Member** - a member of AACTA that has paid AACTA's membership fee and has met AACTA's criteria for membership (as published on the AACTA Website). For more information on membership, see [here](#).
- (d) **Additional Supporting Materials** - the materials required to be provided to AACTA following Nomination for an Award as set out on the AACTA Website and the Entry Portal.
- (e) **AFI** - the Australian Film Institute (ACN 006 725 266) who produce and administer the AACTA Awards.
- (f) **Australian** – when used to describe an individual, an individual who was born in Australia, or is a current passport holder/citizen, or has been a permanent resident for at least 5 years.
- (g) **Award Candidate** - an individual listed on an Entry Form as eligible to receive an Award.
- (h) **Award Category** – each individual and respective award.
- (i) **Awards Ceremony** - any event at which the winners of the Awards are announced and may consist of more than one ceremony or event, to be held at the discretion of the AFI and AACTA.
- (j) **Board** - the board of directors of the AFI elected in accordance with the Articles of Association of the AFI.
- (k) **Branch** - a pool of sufficiently and relevantly accredited AACTA Voting Members who will judge the entries in a particular category, and determine the nominees and winner for that category.
- (l) **Complete** – eligibility for some categories require the production to have been 'completed' between certain dates. The production is considered complete when it is finished and ready for public viewing, as determined by the Entrant.
- (m) **Entrant** - the person(s) completing the Entry Form to submit a Production into the Awards.
- (n) **Entry Category** - any of the following:

- (i) Additional Awards,
 - (ii) Short Film;
 - (iii) Documentary;
 - (iv) Digital;
 - (v) Television Program;
 - (vi) Film; and
 - (vii) Visual Effects or Animation.
- (o) **Entry Fee** - the sum of money in Australian dollars inclusive of Goods and Services Tax payable by the Entrant at the time of submitting an Entry Form to AACTA. The fees payable in relation to each Award Category will be stated on the AACTA Website and the Entry Form relevant to the Award Category and may change from year to year.
- (p) **Entry Form** - the online form, which the Entrant completes to submit a Production for consideration for the Awards. Each Award Category will have a separate and distinct Form.
- (q) **Entry Portal** – the website that houses all Entry Forms through which AACTA accepts all entries for the AACTA Awards and can be accessed by visiting aacta.org clicking the “Entry Portal” button in the footer of our website.
- (r) **Film** – A dramatized story that is self-contained and of at least 60 minutes continuous duration.
- (s) **Nomination/Nominee/Nominate** - the selection of a Production or an Award Candidate as being considered eligible to receive an Award.
- (t) **Production** - a film, online program or television program falling within one of the Award Categories.
- (u) **Producer** - the person or persons credited as the Producer(s) of a Production in the official production credits.
- (v) **Rule Book** - the rules appearing in this document as supplemented by any information posted on the AACTA Website and/or Entry Forms clarifying the process to enter a Production into the Awards.
- (w) **Scrutineer** - the independent agency or body appointed by the AFI from time to time to ensure the voting process is conducted in a fair and transparent manner.
- (x) **Supporting Materials** - the materials required to be provided to AACTA at the time of submitting an entry, to support the entry of a Production, as set out on the AACTA Website and the Entry Form from time to time. These materials are required to be submitted with the Entry Form via the Entry Portal.
- (y) **Television Program** - a Production broadcast in Australia produced specifically for television broadcast on free to air or subscription television, or available on VOD or SVOD platforms, but excluding broadcasts made on community television networks.
- (z) **Voting Members** - the AACTA Members whose terms of membership give that member relevant voting rights (in relation to each Award Category).

3. ENTRY PROCESS AND GENERAL RULES OF ENTRY

3.1 ENTRY SUBMISSION

- (a) All entries must be completed via the AACTA Awards Online entry portal which can be accessed by visiting aacta.org clicking the “Entry Portal” button relevant production category page of our website.
- (b) Your entry should be completed by the Producer or a representative of the Production Company or Distributor/Broadcaster. If your entry form is not being completed by a Producer, please ensure all information entered has been approved by them to make for a smooth confirmation process.
- (c) Please read the 2027 AACTA Awards Rulebook for rules, criteria, materials required and definitions relating to your category. Please refer to the AACTA website for current dates as they relate to eligibility periods and voting periods.

3.2 GENERAL ELIGIBILITY FOR ALL ENTRIES

- (a) In order for a Production to be deemed eligible for entry (other than in relation to the International Awards), the Production must:
 - (i) contain “significant Australian content” for the purposes of section 376-65(2)(a)(i) of the *Income Tax Assessment Act 1997* regardless of whether the Production satisfies the thresholds for “qualifying Australian production expenditure” as set out in section 376-65(6) of the *Income Tax Assessment Act 1997*; OR
 - (ii) have at least 51% financing from Australian investors; OR
 - (iii) be an official co-production (as per a formal agreement with Australia and an international territory) or produced under the creative control of Australians if an international collaboration has occurred outside of a formal treaty; OR
 - (iv) otherwise satisfy the AFI and AACTA, in their sole and absolute discretion, that the Production is an eligible Production.
- (b) A Television Program or Film, (or an episode or season of a Television Program) which has been previously entered into the Awards is ineligible for entry into the current or any future Awards.

3.3 GENERAL ENTRY RULES AND RESPONSIBILITIES

- (a) Responsibilities of the Entrant
 - (i) The Entrant warrants that it has the unrestricted authority to grant the rights specified in this Rule Book whether in the Entrant’s own right or on behalf of any third party directly or indirectly associated with the Production.
 - (ii) Entrants must have obtained the consent of each individual member of the cast and crew listed for consideration to:
 - (A) the Entrant making disclosure to the AFI of that individual’s contact details (including telephone number, email address and street address, in each case whether work or personal); and
 - (B) the AFI making contact with any individual member of the cast or crew by using the personal information provided by the Entrant to AFI and AACTA.
 - (iii) The Entrant confirms the accuracy of any written or verbal declaration made or information provided to AFI in connection with the Awards and that the Production, including a series or part of a series, has not previously been entered into the Awards.
 - (iv) Where a Production satisfies the eligibility criteria for more than one Award Category, the Entrant must select on its Entry Form the Award Category that

is most reflective of its promoted and widely acknowledged category designation. Productions may only be entered into one Award Category..

- (v) All TV category entrants will require confirmation of their entered categorisation from both; a senior executive at their associated broadcaster; and the most senior production executive listed on the entry. Both parties must agree on the categorisation selected at entry for the entry to be deemed valid. Acceptance of a Production into any Award Category is at the sole discretion of the AACTA Awards executive.
- (b) The Entrant agrees to grant to AFI a non-exclusive, non-transferable, royalty-free licence:
 - (i) to publicise the Production by any means, which the AFI considers appropriate, including but not limited to the use of the Production's title treatment and any available images;
 - (ii) to use any or all of the Supporting Materials and Additional Supporting Materials submitted with or in support of an entry, including as part of the promotion of the AACTA Awards and/or AACTA Festival;
 - (iii) to use all or any part (selected in the AFI's sole and absolute discretion) of a Production for the purposes of:
 - (A) general member viewing (including by digital distribution to all AACTA members), Awards consideration (including by digital distribution to all AACTA members),
 - (B) Awards Screenings (including by digital distribution to all jurors/Branch Members or Members eligible to vote in respect to the Entrant's entry and by or in association with any of AACTA's opposed or appointed sponsors or supporters of any of those events),
 - (C) the Awards Nominations Announcement,
 - (D) the Awards Ceremony, and
 - (E) the television broadcast of the Awards Ceremony, or
 - (F) the publicity and promotion of AACTA and its activities through any medium whatsoever including by digital distribution.
- (c) For the purposes of Rule 3.3(b)(iii)(C), all Productions entered in 'Film' categories that have not been subject to general theatrical release at time of consideration by the relevant jury will be required to:
 - (i) either:
 - (A) undertake secured preview theatrical screenings to voting members, at their own expense,
 - (B) make productions digitally available via the entry and viewing platform ; or
 - (C) provide access to the production via their own secured screening platform,
- (d) The Entrant agrees to indemnify the AFI for any loss or damage arising from any inaccurate, misleading or false declarations made or information provided.

- (e) The Entrant agrees that, where any Award includes a cash prize or prize other than a trophy, the Award recipient will comply with any terms and conditions attached to that prize as a condition of accepting that prize. Terms and Conditions of any prize will be notified to an Award recipient before such prize is presented to that Award recipient.

3.4 SUPPORTING MATERIALS

- (a) The entrant agrees to provide all supporting materials in the entry and viewing platform as required.
- (b) If the Entrant provides any materials via hard-drive, they shall ensure any hard drives are correctly formatted and clearly labelled; and any other required materials are supplied in the format specified on the AACTA Website and/or on the Entry Form appropriate for the Award Category.
- (c) In the case of a Feature Film or Television Program, a copy of the final draft script will be lodged with the AFI Research Collection at the Royal Melbourne Institute of Technology.
- (d) The balance of materials submitted to AACTA in connection with an entry (including portable hard drives) will be returned to the Entrant after the Awards Ceremony.
- (e) Neither the AFI nor AACTA shall be responsible for any loss or damage to any materials submitted with or in support of an entry (including but not limited to Supporting Materials and Additional Supporting Materials), whether in the possession of the AFI, AACTA or any other person (including any screening facility or cinema).
- (f) During the judging process, AACTA will retain possession of the Supporting Materials and Additional Supporting Materials; and
- (g) none of the Entrant, Producer, Distributor or any other person associated with the Production may access the Supporting Materials.

3.5 AFTER ENTRIES HAVE CLOSED

- (a) AACTA reserves the right to charge an administrative fee on any changes to a Form or entry made after the Closing Date for Entry.
- (b) An entry may only be withdrawn in exceptional circumstances and where an entry is withdrawn:
 - (i) at any time prior to the Closing Date for Entry for the particular Award Category, AACTA will refund the full amount of the Fee; or
 - (ii) at any time between the Closing Date for Entry and the Awards Nominations Announcement, AACTA may at its discretion refund up to one half of the Fee.
- (c) An entry may not be withdrawn or changed after the Awards Nominations Announcement by AACTA.

3.6 IN CASE OF NOMINATION

- (a) The Entrant must supply all relevant Additional Supporting Materials to the AFI within 5 business days, unless otherwise communicated, of the Awards Nominations Announcement and
- (b) Make the production available by any and all means (including via the entry and viewing platform, WOM, FYC screenings or in-season screenings) to AACTA members for the purposes of Awards consideration.

3.7 POWERS OF THE AFI

- (a) The AFI reserves the right:
- (i) to not undertake the awarding of a category in any given year if it receives an insufficient number of entries or merge it with a similar category. In the event an Award is not undertaken, entrants receive a full refund. For a merger, entrants are notified and given the option to stay in the new category or withdraw with a refund.
 - (A) In order for a production category to proceed with the standard number of nominations, at least 8 entries must be received.
 - (B) If less than 8 entries are received, the final number of nominated productions may be reduced to 4.
 - (C) If 4 or less entries are received, the category will not be undertaken.
 - (ii) to rely solely on the information and materials submitted with or in support of an entry without any obligation or expectation on AACTA to make further inquiries or communications with the Entrant or any other third party;
 - (iii) to determine whether an entry is validly made in accordance with the Rule Book;
 - (iv) to reject an entry not validly made in accordance with the Rule Book;
 - (v) to determine what process, if any, it may adopt to resolve the validity of any entry;
 - (vi) to determine the appropriate Award Category for any Production and override the selection of the Award Category made by the Entrant;
 - (vii) to select any excerpt from a Production for screening at the Awards Nominations Announcement or the Awards Ceremony;
 - (viii) to determine the eligibility of an entry for an Award by reference to the credits either as they appear on the screen or as certified by the Entrant on the Form;
 - (ix) to select the membership of a jury or branch, and where appropriate, to determine a jury's/branch's processes and whether a jury/branch may make a Nomination or determine a winner of an Award;
 - (x) to exercise a casting vote if a particular jury/branch is unable to decide the winner of an Award;
 - (xi) to vary any of the rules in the Rule Book at any time prior to the Closing Date for Entry. AACTA will endeavour to publicise any such variations on the AACTA website;
 - (xii) to allow or refuse an Entrant to make an amendment to the Form after the Closing Date for Entry or to the Supporting Materials after the Closing Date for Materials;
 - (xiii) to delegate any power, right or discretion to the Board or its delegate(s); and
 - (xiv) to consult as required with the Scrutineer about any aspect of the application of the Rule Book.
 - (xv) The AFI reserves the right to inquire about the use of AI in entered productions and to require responses to such inquiries as a condition of entry.
- (b) AACTA may, at its discretion, waive compliance with any Rule contained in the Rule Book in relation to 'Release Periods', 'Completion Periods' or 'Broadcast Periods' (as stated in the eligibility section of each Award Category) if it is satisfied that an Entrant is genuinely unable to comply with the Closing Date for Entry or meet any of the other eligibility criteria in the appropriate year having regard to its release, broadcast or completion date(s).

- (c) Neither the AFI nor AACTA will enter into any dispute between Producers or any Producer and a third party in relation to the entry of a Production into the Awards or any other matter.
- (d) AACTA will only consider an Entry Form as valid if the submission of it has been agreed to by all of the Producers of a Production.
- (e) The decisions of the AFI and AACTA, including the decision of any Branch or Jury, shall be final.
- (f) The AFI and AACTA retain a general right of discretion in relation to all matters relating to the Awards, notwithstanding any other provision of the Rule Book.

3.8 LICENCE OF AFI AND AACTA LOGO

- (a) A Production that receives a Nomination in respect of any Award may apply to AACTA for permission to use an approved Awards logo on the Production's promotional material subject to any terms and conditions imposed by AACTA in respect of the use of that logo.

3.9 AACTA AWARD STATUETTES

- (a) AACTA will present one statuette to the winner of each Award within each Award Category. In the case of multiple candidates sharing an award, the first-named individual is the rightful holder of the statuette.
- (b) If there is more than one winning candidate, AACTA may arrange at their discretion the purchase of any additional statuettes (at the expense of the Entrant).
- (c) Awards will only be presented to the individuals named as winners of the Award. Awards will not be presented to corporate entities that produce the Production.
- (d) The Award statuette remains the property of the AFI. Possession of the statuette is to remain with the Award winner to whom it is presented and that person's heirs and descendants. Should the Award leave the care of the Award winner or his or her heirs and descendants, the AFI reserves the right to repurchase the Award statuette for a fee of \$1.00. Under no circumstances are Award statuettes permitted to be sold to third parties, but the AFI will consider applications to transfer possession of an Award statuette to an appropriate museum, gallery or other not-for-profit institution.

3.10 ARTIFICIAL INTELLIGENCE (AI)

Uses of generative artificial intelligence (AI) in submitted content must be disclosed when relevant to the category for which the content is submitted. The failure to properly disclose such uses may be grounds for disqualification by AFI/AACTA.

The eligibility of disclosed AI-generated material is determined on case-by-case basis and in consideration of the overall amount or impact of the AI-generated material used. For example, fully AI-generated performances are not eligible in any performance category, nor are fully AI-generated scripts eligible in any writing category.

In considering the eligibility of any disclosed content employing AI, AFI/AACTA may request additional materials including, but not limited to, the original unenhanced works and prompts used.

The pace of innovation in the AI space is evolving rapidly, and AFI/AACTA expects this policy to evolve as well. Entrants reliant upon AI for substantive elements of their submissions are encouraged to review the respective category definitions regularly, and monitor the AACTA website and other announcements, and to discuss their particular use cases with the AACTA Awards department.

4. SHORT FILM

4.1 AWARDS PRESENTED IN THIS CATEGORY

- (a) AACTA Award for Best Short Film

4.2 DEFINITIONS

- (a) Short Film is a self-contained and continuous fiction, non-fiction or experimental film and can be recorded in live action or animated. It must be less than 40 minutes in duration.

4.3 ELIGIBILITY

- (a) All Short Films submitted to the AACTA Awards must have been completed or receive its first public presentation within the Short Film eligibility period specified on the AACTA website. Whether a Production is complete is determined by the entrant.
- (b) Student work is eligible for entry.
- (c) If a Short Film is part of a series, a single program must remain self-contained in respect of its content at all times and not be part of a series that has a continuous theme or story-line in order to be eligible. The Entrant may submit up to a maximum of three programs from the one series provided that each of the programs otherwise complies with the rules relevant to that Award Category and remains self-contained in respect of its content.
- (d) AACTA shall treat each Short Film entered from the one series as a separate entry and a separate Fee shall apply to each entry.

4.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of two Award Candidates listed on the Entry Form must be current AACTA members. If you are only listing 1 person on the entry form, that person will need to be an AACTA member.
- (b) Valid forms of AACTA membership for this category are Professional, General and Youth. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

4.5 CANDIDATES

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your film receive a nomination/win.
- (b) Up to four candidates most responsible for the undertaking of the production are the nominees, the combination of which is at the discretion of the entrant. AACTA generally observes these roles can include the Producer, Director and Screenwriter, however, the submitted Candidates are at the discretion of the Entrant.

4.6 INITIAL SUBMISSION MATERIALS

- (a) Your entry form will need to be accompanied by:
 - Opening and closing credits as they appear in the production
 - **At least two** production publicity stills
 - Official **vertical** Key Art
 - 1080p (or equivalent) copy of the submitted production, with stereo audio

- 1080p (or equivalent) copy of the official production trailer (only if one is available)
 - Subtitle file (.srt format only)
 - All files must be named with **full production title** (no abbreviations will be accepted).
- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list on Page for tech specs and naming conventions.

4.7 ADDITIONAL MATERIALS

- (a) Should your entry receive a nomination, you will need to provide the following **within 5 working days** of the nomination announcement:
- The theme song or a preferred piece of music from the production (mp3) emailed to awards@afi.org.au
 - 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)

4.8 VIEWING AND VOTING

- (a) All submitted productions will undertake pre-selection by an independent jury panel of highly experienced screen practitioners and industry professionals. The number of shortlisted productions will be determined by the pre-selection panel, and not exceed 30.
- (b) All shortlisted productions will be made available via an entry and viewing platform for a period of time during the respective viewing and voting round.
- (c) Nominations are decided by all AACTA voting members.
- (d) Winners are decided by all AACTA voting members.

5. DOCUMENTARY

5.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Documentary
- (b) AACTA Award for Best Cinematography in a Documentary
- (c) AACTA Award for Best Editing in a Documentary
- (d) AACTA Award for Best Sound in a Documentary
- (e) AACTA Award for Best Original Score in a Documentary

5.2 DEFINITIONS FOR THIS CATEGORY

- (a) Documentary means a single self-contained non-fiction film that is 60 minutes or longer in duration and is a creative treatment of actuality intended for cinema release or television broadcast/streaming.

5.3 ELIGIBILITY

- (a) All feature documentaries submitted to the AACTA Awards must have been completed or receive its first public presentation within the Documentary eligibility period specified on the AACTA website. Whether a Production is complete is determined by the entrant.

5.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of four Award Candidates listed on the Form must be current AACTA members. If you are listing less than four Candidates on the Entry Form, then all Candidates must be current AACTA Professional members.
- (b) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

5.5 CANDIDATES

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your film receive a nomination/win in any of the associated categories. You submit a maximum of four people per category.
- (b) You may only put forward candidates in areas for which they are credited e.g. a music composer cannot be put forward in the Sound category; they should be put forward in the Original Music Score category.
- (c) Up to four candidates most responsible for the undertaking of the production are the nominees for the Best Documentary Award, **one of which must be the Director**, and the remaining combination of which is at the discretion of the entrant.

5.6 INITIAL ENTRY MATERIALS

- (a) Your entry form will need to be accompanied by:
- Opening and closing credits as they appear in the production
 - **At least two** production publicity stills
 - Official **vertical** key art
 - 1080p (or equivalent) copy of the submitted production, with stereo audio
 - 1080p (or equivalent) copy of the official production trailer (only if one is available)
 - Subtitle file (.srt format only)
 - Professional headshots for all submitted candidates (where available)
- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list on Page for tech specs and naming conventions.

5.7 ADDITIONAL MATERIALS

- (a) Should your film receive a nomination, you will need to provide the following **within 5 days** of the nomination announcement.
- 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
 - The theme song or a preferred piece of music from the film (mp3) emailed to awards@afi.org.au
 - A high-res digital copy of your poster file (if not supplied already)
 - All files must be named with the **full production title** (no abbreviations will be accepted).

5.8 VIEWING AND VOTING

- (a) The Entrant must take all reasonable actions to ensure that the Production is able to be viewed by voting AACTA Members via an entry and viewing platform, as well as via FYC, In-season, WOM and other special screenings, for the purposes of judging. The Entrant will take steps to ensure the distributor of the Production liaises with the AFI and AACTA for the specific arrangements.
- (b) Nominees and winners are decided by Professional AACTA Members.

6. TELEVISION PROGRAM

6.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Children's Program
- (b) AACTA Award for Best Documentary or Factual Program*
- (c) AACTA Award for Best Drama Series
- (d) AACTA Award for Best Entertainment Program
- (e) AACTA Award for Best Factual Entertainment Program
- (f) AACTA Award for Best Miniseries**
- (g) AACTA Award for Best Narrative Comedy Series
- (h) AACTA Award for Best Competition Reality Program
- (i) AACTA Award for Best Stand-Up Special
- (j) AACTA Award for Best Lead Actor in a Drama
- (k) AACTA Award for Best Lead Actress in a Drama
- (l) AACTA Award for Best Acting in Comedy in a Lead Role
- (m) AACTA Award for Best Acting in Comedy in a Supporting Role
- (n) AACTA Award for Best Supporting Actor in a Drama
- (o) AACTA Award for Best Supporting Actress in a Drama
- (p) AACTA Award for Best Direction in a Drama or Comedy
- (q) AACTA Award for Best Direction in Nonfiction Television
- (r) AACTA Award for Best Screenplay in Television
- (s) AACTA Award for Best Cinematography in Television
- (t) AACTA Award for Best Editing in Television
- (u) AACTA Award for Best Sound in Television
- (v) AACTA Award for Best Original Score in Television
- (w) AACTA Award for Best Original Song
- (x) AACTA Award for Best Original Soundtrack
- (y) AACTA Award for Best Production Design in Television
- (z) AACTA Award for Best Costume Design in Television
- (aa) AACTA Award for Best Hair and Makeup***
- (bb) AACTA Award for Best Casting in TV

***Note:** Standalone documentaries of 60 minutes or longer are defined as Documentary (feature).

****Note:** Please note telefeatures longer than 60 minutes in duration are defined as Film. Please refer to rules pertaining to Film when entering a Telefeature.

6.2 TELEVISION CATEGORY DEFINITIONS

- (a) *Children's Program*
- (i) A television program that is made predominantly for viewing by children, either created using animation or recorded in live action.
 - (ii) Can have a potentially unlimited number of episodes, comprising either:
 - a series of self-contained stories, which can be screened in any order; or
 - a number of interweaving and overlapping plots continuing from one episode to the next.
- (b) *Drama Series*
- (i) A television program of a potentially unlimited number of episodes, but no fewer than six episodes in a series, occurring across more than one season or produced with the intent to do so, of no less than one half television hour in length per episode, comprising either:
 - (A) a series of self-contained stories, which can be screened in any order; or
 - (B) a number of interweaving and overlapping plots continuing from one episode to the next.
 - (ii) This specifically excludes a Miniseries.
- (c) *Documentary or Factual Program*
- (i) A non-fiction Television Program (standalone feature, single episode, or series) that provides an in-depth, analytical, or journalistic exploration of real people, places, history, science, nature, or events. The primary purpose is to inform, educate, or provide an unvarnished record of reality through a creative treatment of actuality.
 - (ii) This definition includes:
 - (A) investigative, historical, biographical, natural history, science, and arts programs.
 - (B) purely observational ("fly-on-the-wall") formats where producers document events as they unfold naturally without steering the narrative.
 - (C) standalone programs of less than 60min duration, or series consisting of two or more episodes.
 - (iii) This definition excludes:
 - (A) news, current affairs, sports coverage, and infotainment,
 - (B) host-driven lifestyle, instructional, or travel/cooking programs,
 - (C) any program falling under the Factual Entertainment definition
- (d) *Entertainment Program*
- (i) A substantially non-scripted or lightly scripted Television Program whose primary creative purpose is live or studio-based entertainment through performance, comedy, personality or gameplay including comedy entertainment, variety, panel, chat, game show, and quiz formats and which does not feature a competition element sustained across a season toward a single winner or outcome.

- (ii) This definition includes:
 - (A) comedy entertainment formats, including sketch, satire, topical comedy, comedy panel, personality-hosted comedy, chat and improvised comedy formats in which comedic intent is the primary driver of the program's content and structure;
 - (B) variety and light-entertainment specials; personality-led entertainment; award ceremonies, galas, and live event broadcasts; non-competition talent showcases;
 - (C) studio quiz and game shows in which contestants participate on an episodic basis, without a serialised arc across a season progressing toward a single winner or outcome; and
 - (D) stand-up comedy specials, where the standalone Best Stand-Up Special category is not presented in a given year.
 - (iii) This definition excludes programs eligible for Best Competition Reality Program, Best Factual Entertainment Program, Best Documentary or Factual Program, Best Narrative Comedy Series, Best Children's Program, Best Miniseries or Best Drama Series.
- (e) *Factual Entertainment Program*
- (i) A substantially non-scripted Television Program that documents, observes, or explores real people, places, events, or pursuits, where the primary purpose is to entertain, inform, or inspire. This category encompasses the full spectrum of non-fiction entertainment television, including lifestyle, observational, human-interest, travel, food, home, renovation, health, and formatted factual formats, and does not include programs with a competition element as a meaningful ongoing component of its format.
 - (ii) This definition includes:
 - (A) lifestyle formats pertaining to food and wine, travel, home, renovation, real estate, garden, health, wellness, and leisure programs presented for the practical benefit, aspiration, or enjoyment of the viewer;
 - (B) observational formats following real workplaces, services, institutions, or pursuits; and
 - (C) human-interest and personality-led factual formats; formatted factual and social-observational formats that document rather than construct reality.
 - (iii) This definition excludes:
 - (A) programs with a competition element as a meaningful ongoing component of their format, including programs in which participants compete across a season for a prize, title, or outcome (which are eligible for Best Competition Reality Program);
 - (B) programs that constitute a creative treatment of actuality including investigative, observational, historical, arts and science (which are eligible for the AACTA Award for Best Documentary or Factual Program); and
 - (C) programs whose primary purpose is to entertain through comedy, performance, or studio gameplay rather than through the observation or documentation of real people and events (which are eligible for Best Entertainment Program).
- (f) *Miniseries*
- (i) A Miniseries is a Television Program that is less than 8 hours in total aggregate length, which consists of a complete, self-contained, dramatised story with a major continuous plot for which there is an expectation of an ending resolving the major plot tensions.

- (ii) For the avoidance of doubt, only 'one-off' series/productions are eligible for this category. A production which has had previous seasons or which is reasonably expected by the Producers to return for further seasons, and in which substantially the same characters and/or narrative setting will appear, is not eligible.
- (g) *Narrative Comedy Series*
- (i) A Television Program that is a narrative comedy series of a potentially unlimited number of episodes but no fewer than five episodes of no less than one half television hour in length per episode, comprising either:
 - (A) a series of self-contained stories, which can be screened in any order; or
 - (B) a number of interweaving and overlapping plots continuing from one episode to the next.
- (h) *Competition Reality Program*
- (i) A substantially non-scripted Television Program in which competition is a fundamental and continuing element of the format, and in which a substantially consistent cast of participants, individually or in teams, compete throughout a season for a prize, title, recognition, or other defined outcome. Competition does not need to be the sole purpose of the program, provided it remains a central organising element of the series. Elimination mechanics are neither required nor determinative of eligibility.
 - (ii) This definition includes:
 - (A) talent competitions in singing, performance, cooking, design, building, sport, or skill-based formats in which a cast of participants progresses across a season toward a winner or outcome; survival, strategy, and social game formats with participants in a produced environment competing across a season;
 - (B) constructed social and relationship formats with a serialised participant arc progressing toward a resolution or outcome; and
 - (C) any substantially non-scripted format in which a cast is assembled for a season and competes for a prize, title, or outcome.
 - (iii) This definition excludes:
 - (A) studio quiz and game shows in which contestants participate on an episodic basis without a serialised seasonal arc (which are eligible for Best Entertainment Program);
 - (B) observational, lifestyle, or human-interest formats in which no competition element is present as a meaningful ongoing component (which are eligible for Best Factual Entertainment Program); and
 - (C) programs eligible for Best Documentary or Factual Program.
- (i) *Stand-Up Special*
- (i) A Television Program of no less than 30 minutes or an online/digital release made for consumption via a video sharing platform that captures a stand up performance by a comedian/s, before a live audience. Open to all Australian comedians, irrespective of Australian input at production level (notwithstanding the provisions of Rule 3.2(a)).

6.3 ELIGIBILITY

- (b) All television programs submitted to the AACTA Awards must have had their first episode broadcast in Australia for the first time within the Television eligibility period specified on the AACTA website. A Production must be made for television, VOD or SVOD in order to be eligible for the Television Program Award Category with the exception of Stand-Up Comedy, which also includes content made for online/digital release and consumption via a video sharing platform.
- (c) Special Eligibility for Acting Awards
- (i) The Entrant must select the most appropriate Award Category for a particular Candidate (e.g. Lead or Supporting Actor).
- (ii) Candidates for the Lead Actor and Lead Actress in a Drama Awards cannot simultaneously be Candidates for the Supporting Actor or Supporting Actress in a Drama Awards in the same year for the same Production.
- (iii) Candidates for the Acting in Comedy Awards cannot simultaneously be Candidates for the Lead and Supporting Roles in the same year for the same Production.
- (i) In order to be eligible for the following Awards:
- Best Lead Actor in a Television Drama;
 - Best Lead Actress in a Television Drama;
 - Best Guest or Supporting Actor in a Television Drama; and
 - Best Guest or Supporting Actress in a Television Drama
- the Award Candidate must have performed in a:
- a Drama Series;
 - a Miniseries;
 - a Children's Series.
- (iv) Award Candidates for the Lead and Supporting Actor or Performer Awards must be human and identify as male.
- (v) Award Candidates for the Lead and Supporting Actress or Performer Awards must be human and identify as female.
- (vi) Award Candidates identifying as transgender or gender-diverse can elect to enter either the Actor or Actress in a Drama category.
- (vii) Voice-over actors in animated programs are not eligible for these awards.

6.4 MEMBERSHIP REQUIREMENT

- (d) A minimum of five Candidates on the Entry Form must be current AACTA Professional members. If you are listing less than five Candidates on the Entry Form, then all Candidates must be current AACTA Professional members.
- (e) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (f) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

6.5 CANDIDATES

- (g) The candidates that should be listed on your Entry Form are the people whose names will be listed should your program receive a nomination/win in any of the associated categories. You may submit a maximum of four people per category. Each candidate

must have worked on one or both of the episodes submitted. You will be asked to attribute each candidate to a submitted episode when you enter their details in the Entry Portal.

- (h) You may only put forward candidates in areas for which they are credited e.g. a music composer cannot be put forward in the Sound category; they should be put forward in the Original Music Score category.
- (i) Up to four Producers are the nominees for Best Production Award categories. Producers can include Executive Producer(s) and/or Series Producer(s), only if that person has directly participated in a majority of decisions concerning a majority of the producing functions for the Production). This, however, excludes Line, Co and/or Associate Producers.
- (j) The candidates for the AACTA Award for Stand-Up Special are the comedian(s) and producers (as defined in 6.5(c)) of the program, with up to four candidates in total.
 - (i) Where there are multiple comedians who are considered a duo/group/troupe, then their professional group performance name will be the candidate, along with the Producers.
 - (ii) Where a production is a variety, gala, line up or compilation, AACTA will review the number of candidates eligible and advise.

6.6 INITIAL ENTRY MATERIALS

- (k) Your entry form will need to be accompanied by:
 - Opening and closing credits as they appear in the production
 - **At least two** production publicity stills
 - Official **vertical** key art
 - 1080p (or equivalent) copy of the submitted production, with stereo audio
 - 1080p (or equivalent) copy of the official production trailer (only if one is available)
 - Subtitle file (.srt format only)
 - All files must be named with **full production title** (no abbreviations will be accepted).
 - Professional headshots for all submitted candidates (where available)
 - **Up to 12** before and after/process/behind the scenes images to represent the Hair and Makeup process (only if submitting to this Award Category)
 - A written statement (up to 300 words) outlining the Hair and Makeup process including materials used, challenges faced, design process, implementation, etc. (only if submitting to this Award Category)
- (l) For any entry with multiple episodes, Entrants must submit **at least one** episode of the program for judging but can submit two episodes should they wish.
- (m) If you are submitting a one-off program (instead of a series) you must submit the entire program for judging.
- (n) If you are submitting a short form series (all episodes are less than 20 minutes each), you may submit 2 episodes or up to 120minutes of footage in one file.
- (o) If you are submitting a Miniseries, all episodes must be submitted to inform judging for the AACTA Award for Best Miniseries. You will be asked to select two episodes to put forward for technical craft award category consideration.
- (p) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (q) Please see the **FURTHER TECHNICAL INFORMATION** list in section 12 for tech specs and naming conventions.

6.7 ADDITIONAL MATERIALS

- (r) Should your film receive a nomination, you will need to provide the following **within 5 days** of the nomination announcement.
- 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
 - The theme song or a preferred piece of music from the film (mp3) emailed to awards@afi.org.au
 - A high-res digital copy of your poster file (if not supplied already)
 - If you are nominated for the AACTA Award for Best Costume Design, please submit between 3 and 5 costume sketches/designs from the film (jpeg files only)
 - If you are nominated for the AACTA Award for Best Production Design, please submit between 3 and 5 production sketches/designs from the film (jpeg files only)

6.8 VIEWING AND VOTING

- (s) Nominees and winners in the Television Award categories, excluding technical craft, are decided upon by Professional AACTA members.
- (t) Technical craft awards are determined by the respective technical craft branch or jury.
- (u) The nominees and winner for the AACTA Award for Best Casting are decided upon by the Casting branch or jury.
- (v) The nominees and winner for the AACTA Award for Best Hair and Makeup are decided upon by the Hair and Makeup branch or jury.

7. FILM

7.1 AWARDS PRESENTED IN THIS CATEGORY

- (a) AACTA Award for Best Film
- (b) AACTA Award for Best Indie Film
- (c) AACTA Award for Best Direction in Film
- (d) AACTA Award for Best Lead Actor in Film
- (e) AACTA Award for Best Lead Actress in Film
- (f) AACTA Award for Best Supporting Actor in Film
- (g) AACTA Award for Best Supporting Actress in Film
- (h) AACTA Award for Best Original Screenplay in Film
- (i) AACTA Award for Best Adapted Screenplay in Film
- (j) AACTA Award for Best Cinematography in Film
- (k) AACTA Award for Best Editing in Film
- (l) AACTA Award for Best Sound in Film
- (m) AACTA Award for Best Original Score in Film
- (n) AACTA Award for Best Original Song
- (o) AACTA Award for Best Original Soundtrack
- (p) AACTA Award for Best Production Design in Film
- (q) AACTA Award for Best Costume Design in Film

- (r) AACTA Award for Best Hair and Makeup*
- (s) AACTA Award for Best Casting in Film

7.2 DEFINITIONS

- (a) Feature Film – A dramatized story that is self-contained and of at least 60 minutes continuous duration.
- (b) Indie Film – A Feature Film with overall budget that is below 2 million AUD (eligible for all film awards in addition to stand alone Best Indie Film award).
- (c) Qualifying Australian Film Festivals
 - Adelaide Film Festival
 - Brisbane International Film Festival
 - Cinefest Oz Film Festival
 - Darwin International Film Festival
 - Gold Coast Film Festival
 - Mardi Gras Film Festival
 - Melbourne International Film Festival
 - Melbourne Queer Film Festival
 - Monster Fest
 - Revelation Film Festival
 - SXSW Sydney
 - Sydney Film Festival
 - Tasmanian Breath of Fresh Air Film Festival
 - Vision Splendid Film Festival
- (d) Qualifying VOD/SVOD Platform
 - Acorn
 - Amazon Prime Video
 - AMC
 - Apple TV+
 - Binge
 - Disney+
 - Fetch TV
 - Foxtel Now
 - GooglePlay
 - iTunes
 - Netflix
 - OzFlix
 - Paramount +
 - Shudder
 - Stan
 - Telstra Box Office
 - YouTube Premium

7.3 ELIGIBILITY

- (a) A Production must have been released publicly within the Film eligibility period specified on the AACTA website, via one of the options below, to be eligible in this category.
 - (i) A commercial cinema, in a minimum of two Australian capital cities including Sydney or Melbourne, for a run of at least seven consecutive days; or
 - (ii) An approved Qualifying Australian Film Festival along with a minimum of four separate screenings (paid admission) at a commercial cinema across a

minimum of two Australian Capital cities with one city being Melbourne or Sydney; or

- (iii) An approved Qualifying VOD/SVOD platform or broadcast on Free to Air; or
 - (iv) Have a release strategy that otherwise satisfies AACTA, at its discretion.
- (b) Only films with a budget of less than AUD\$2 million (not inclusive of reinvestments) are automatically eligible for the Best Indie Film Award. When you complete your online entry form, you will be asked to specify whether your budget is above or below this figure.
- (c) Special Eligibility for Screenplay Awards (Adapted and Original)
- (i) Only scripts that are wholly original and written for the screen can be considered for the AACTA Award for Best Original Screenplay. This includes scripts that are based on real-life events, only if it has **not** drawn from pre-existing narrative source material, in which case it would be adapted.
 - (ii) Only scripts that are based on pre-existing narrative source material can be considered for the AACTA Award for Best Adapted Screenplay. This includes screenplays based on pre-existing stories and feature film adaptations of novels, plays, television programs and short films.
 - (iii) In the event that there are insufficient entries to warrant two Screenplay Award categories then all screenplay Award entries will be considered in the combined category of Best Screenplay.
- (d) Special Eligibility for Acting Awards
- (i) The Entrant must select the most appropriate Award Category for a particular Candidate (e.g. Lead or Supporting Actor).
 - (ii) Candidates for the Lead Actor and Lead Actress Awards cannot also be Candidates for the Supporting Actor or Supporting Actress Awards for the same Production.
 - (iii) Award Candidates for the Lead and Supporting Actor Awards must be human and identify as male.
 - (iv) Award Candidates for the Best Lead and Best Supporting Actress Awards must be human and identify as female.
 - (v) Award Candidates identifying as transgender or gender-diverse can elect to enter either the Actor or Actress category.
 - (vi) Voice-over actors in animated films are not eligible for these awards.
 - (vii) Performances utilising motion capture that render the human in another form can be considered at the discretion of AFI/AACTA.

7.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of five Candidates on the Entry Form must be AACTA Professional members. If you are listing less than five Candidates on the Entry Form, then **all** candidates must be AACTA Professional members.
- (b) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

7.5 CANDIDATES

- (a) The Candidates that should be entered on your entry form are the people whose names will be listed should your film receive a nomination/win in any of the associated categories. You may submit a maximum of four people per category.
- (b) You may only put forward candidates in areas for which they are credited e.g. a music composer cannot be put forward in the Sound category; they should be put forward in the Original Score category.
- (c) The Candidates for the AACTA Award for Best Film are the Producers of the film. AACTA **does not** accept Executive Producers, Co Producers, Associate Producers or any other variation of “Producer” as candidates on Feature Film Entries. If you have someone who completed the role of a Producer but needed to be listed as an Executive/Co/Associate, etc. Producer on the credits for any reason, please contact the AACTA Awards Department to apply for special consideration.

7.6 INITIAL SUBMISSION MATERIALS

- (a) Your entry form will need to be accompanied by:
 - Opening and closing credits as they appear in the production
 - **At least two** production publicity stills
 - Official **vertical** key art
 - 1080p (or equivalent) copy of the submitted production, with stereo audio
 - 1080p (or equivalent) copy of the official production trailer (only if one is available)
 - Subtitle file (.srt format only)
 - Professional headshots for all submitted candidates (where available)
 - All files must be named with **full production title** (no abbreviations will be accepted).
 - **Up to 12** before and after/process/behind the scenes images to represent the Hair and Makeup process (only if submitting to this Award Category)
 - A written statement (up to 300 words) outlining the Hair and Makeup process including materials used, challenges faced, design process, implementation, etc. (only if submitting to this Award Category)
- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list in section 12 for tech specs and naming conventions.

7.7 ADDITIONAL MATERIALS

- (a) Should your film receive a nomination, you will need to provide the following **within 5 working days** of the nomination announcement.
 - 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
 - The theme song or a preferred piece of music from the film (mp3) emailed to awards@afi.org.au
 - A high-res digital copy of your poster file (if not supplied already)
 - If you are nominated for the AACTA Award for Best Costume Design, please submit between 3 and 5 costume sketches/designs from the film (jpeg files only)
 - If you are nominated for the AACTA Award for Best Production Design, please submit between 3 and 5 production sketches/designs from the film (jpeg files only)

7.8 VIEWING AND VOTING

- (a) The Entrant must take all reasonable actions to ensure that the Production is able to be viewed by voting AACTA Members via an entry and viewing platform, as well as via FYC, In-season, WOM and other special screenings, for the purposes of judging. The Entrant will take steps to ensure the distributor of the Production liaises with the AFI and AACTA for the specific arrangements.
- (b) Nominees and winners are decided by Professional AACTA Members.
- (c) The nominees and winner for the AACTA Award for Best Casting are decided upon by the Casting branch or jury.
- (d) The nominees and winner for the AACTA Award for Best Hair and Makeup are decided upon by the Hair and Makeup branch or jury.

8. VISUAL EFFECTS OR ANIMATION

8.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Visual Effects or Animation

8.2 ELIGIBILITY

- (a) The entrant for this category (the person completing the online form and supplying the materials) must be a representative of the Australian entity that was contracted by the production's producer to create the work being entered as 'work to be considered'.
- (b) In order to be eligible, the work must be Australian produced visual effects or animation that appears in a short film, online program, feature film, television or documentary production. The work must have been wholly created in Australia, with the exception of any matchmoving or rotoscoping services that may have been outsourced internationally.
- (c) The production itself does not have to be Australian.
- (d) The production must have been completed or released in accordance with its formats eligibility requirements:
 - (i) In the case of a **short film**, the production must have been completed within the Short Film eligibility period specified on the AACTA website.
 - (ii) In the case of a **feature film**, the production must adhere to the release eligibility outlined in rule 7.3(a) and have released within the Film eligibility period specified on the AACTA website.
 - (iii) In the case of a **documentary**, the production must have been completed or released within the Documentary eligibility period specified on the AACTA website.
 - (iv) In the case of a **television production**, the first episode must have been broadcast/released in Australia for the first time within the Television eligibility period specified on the AACTA website.
- (e) Only one entry per production per contracted Australian entity is allowed.

8.3 MEMBERSHIP REQUIREMENT

- (a) If the production has been submitted for another award category (e.g. Feature Film or Television), and meets that categories membership requirement, then no additional memberships are needed.

- (b) If *just* the VFX elements are being submitted to the AACTA Awards and there is no corresponding production entry, a minimum of three candidates on the entry must be AACTA members.
- (c) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (d) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

8.4 CANDIDATES

- (a) The candidates that should be listed on your entry form should be the people most responsible for the design and creation of the Visual Effects and/or Animation for the production.
- (b) You may enter a maximum of five people who are those most responsible for the overall creative design, supervision, execution, management and delivery of the Work To Be Considered.
- (c) The Entrant is required to enter each of the overall:
 - (i) VFX Supervisor and VFX Producer (in the case of a live action Production);
 - (ii) Animation Director and Animation Producer (in the case of a fully animated Production); and
 - (iii) Special (Practical) Effects Supervisor of a live action feature, where the special effects contributed significantly to the overall visual impact of a production, OR
- (d) The Entrant may enter two additional Award Candidates, who must have made the most significant personal day-to-day contribution to the design, execution, and/or technology of the Work To Be Considered. These individuals may be, but are not limited to:
 - Vendor-side Supervisors of Visual Effects, Animation, CG, Modeling, Compositing or any similar role;
 - Vendor-side Producers of Visual Effects or Animation; and
 - Any Digital Artist, Lead Animators, CG Leads, Lead Compositors, etc.

8.5 MATERIALS

- (a) Your entry form will need to be accompanied by:
 - Opening and closing credits as they appear in the production*
 - **At least two** production publicity stills*
 - Official **vertical** key art*
 - A written statement (maximum 3, A4, single spaced pages) explaining the process undertaken, materials used and design inspiration. No additional images can be included in this statement. It must be submitted as a typed word document in a .doc or .docx format.
 - The Before and Afters and Work to Be Considered clip. See further information below.

8.6 BEFORE AND AFTERS/WORK TO BE CONSIDERED

- (a) The video component of your submission is made up of two parts:
 - (i) Before & Afters – this should demonstrate how the work was accomplished through one or more of the following: concept art, storyboards, animatics, previz, raw plates, raw elements, R&D tests, work-in-progress and/or the finished work. This is your opportunity to show the most interesting parts of the journey that your work has taken to the screen (whether creative or

technical) and to outline any particular challenges that were overcome. We strongly suggest you add music to your 'Before & Afters' to avoid this material being mute. Voice-over narration is also acceptable.

- (ii) Work to Be Considered – this is the finished product as it appears in the final released production. We recommend that the Work To Be Considered include the surrounding portions of the edit, if possible, to provide contextual reference on how the work fits into the scene, sequence, or film, however you must show them in the order they appear in the finalised production.
- (b) This video content must be uploaded with your entry form via the entry portal. The site will accept content in .mov (ProRes), AVI, MP4 formats. Please note there is a 10GB limit per upload. **Please contact us if you feel you may need extra time to provide your content. All files must be named with full production title (no abbreviations will be accepted).**
- (c) Your entry may be disqualified if the video component contains any of the following:
- Extraneous material/Before & After sequences that do not directly relate to the Work To Be Considered.
 - Shots or sequences that are not shown in the Work To Be Considered.
 - Talking heads explaining the work (voice-over narration is acceptable).
 - Work To Be Considered that does not appear in the theatrical release or television broadcast.
 - Fades or dissolves to 'smooth' awkward transitions created by cutting down the sequence. However, you may place a few frames of black between segments.
- (d) Your video component must follow the below format:
- (1) Opening Slate, provided by AACTA, on screen for **FIVE** seconds
 - (2) BLACK SCREEN for at least **ONE** second, followed by Works To Be Considered slate, provided by AACTA, on screen for **FIVE** seconds.
 - (3) Work to be considered for a maximum of **FOUR MINUTES**
 - (4) BLACK SCREEN for at least **ONE** second, followed by Before and Afters slate, provided by AACTA, on screen for **FIVE** seconds.
 - (5) Before and Afters for a maximum of **FOUR MINUTES**
 - (6) BLACK SCREEN for at least **FIVE** seconds.
- (e) Entrants are responsible for their own quality control. AACTA accepts no responsibility for viewing materials that do not play properly, are submitted at the wrong resolution or format, or are of inferior quality.
- (f) All material submitted must adhere to the following naming conventions:
- PostHouse_MovieTitle.mov (.mp4 and .avi also accepted) e.g. lloura_iFrank.mov
 - PostHouse_MovieTitle.pdf e.g. lloura_iFrank.pdf
- (g) All video material submitted must adhere to the following formats and specifications:
- 1920 x 1080p, 24 fps DNxHD 36 8-bit video. No exceptions.
 - Color Levels per Rec. 709/BT.709, where reference black is defined as 8-bit value 16, and reference white is defined as 8-bit value 235. Note: all entries will be displayed as above in video range; DO NOT submit materials in full RGB range or they will look incorrect.
 - Audio in 16-bit 44.1KHz

8.7 VFX BAKE OFF EVENT

- (h) As part of the Visual Effects or Animation judging process, AACTA may stage a VFX Bake-Off where members have the opportunity to hear firsthand from the productions and practitioners competing in the Visual Effects or Animation category and view the video components.
- (i) Should the event move forward you will be asked to send a representative from your team to this event to present your clip, read a statement and answer any questions from our members that may assist in the judging process.
- (j) More information about the date and locations of the VFX Bake Off Event(s) will be provided to you by the AACTA Awards Team during the entry process.

8.8 VOTING

- (a) All AACTA VFX Chapter Members as well as VES (Visual Effects Society) Members determine the nominees and winners in this category.

9. ONLINE

9.1 AWARDS IN THIS CATEGORY

- (a) Best Online Drama or Comedy Series

9.2 DEFINITIONS FOR THIS CATEGORY

- (a) Content must fit into one of the categories below:
 - (i) Narrative Drama – an original live action or animated narrative drama series with self-contained stories or a continuing story with an ongoing plot and characters of potentially unlimited number of episodes but not less than two
 - (ii) Narrative Comedy – an original live action or animated narrative Comedy series with self-contained stories or a continuing story with an ongoing plot and characters of potentially unlimited number of episodes but not less than two
 - (iii) Sketch Comedy - a live action or animated sketch comedy series of potentially unlimited number of episodes but not less than two

9.3 ELIGIBILITY

- (a) All content submitted to the AACTA Awards for consideration in Best Online Drama or Comedy Series must have premiered online for public consumption during the eligibility period, available on the AACTA website.

9.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of two Award Candidates listed on the Entry Form must be current AACTA members. If you are only listing 1 person on the entry form, that person will need to be an AACTA member.
- (b) Valid forms of AACTA membership for this category are Professional, General and Youth. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#)

9.5 CANDIDATES

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your content receive a nomination/win.
- (b) Up to four candidates most responsible for the undertaking of the production of the content are the nominees, the combination of which is at the discretion of the entrant.

9.6 INITIAL SUBMISSION MATERIALS

- (a) Your entry form will need to be accompanied by:
 - At least two production publicity stills
 - Please provide a link to the first episode of the series.

9.7 VIEWING AND VOTING

- (a) Nominations and winner are decided by a jury.

10. MUSIC AWARDS

10.1 AWARDS IN THIS CATEGORY

- (a) Best Original Song
- (b) Best Soundtrack

10.2 DEFINITIONS FOR THESE CATEGORIES

- (a) An original song must contain vocals/lyrics and have been written specifically for an eligible production that has been entered into consideration for its respective category or be an original song that has not been officially released prior to its inclusion on the production.
- (b) A soundtrack must comprise at least 5 songs (with vocals/lyrics) not composed by the screen composer as part of the score, with each song being heard clearly for at least 5 seconds of screen time. Soundtracks from eligible productions that have been entered into consideration in their respective categories are eligible.

10.3 ELIGIBILITY

Best Original Song

- (a) Categories in which an Original Song can be put forward for are Feature Film, Documentary, Television, Online Drama or Comedy and Short Film.
- (b) The song must appear on screen for at least 15 seconds.
- (c) Main title themes for TV programs are not eligible.
- (d) The song must contain vocals and lyrics.
- (e) A maximum of two (2) separate songs may be put forth for consideration per Entry.

Best Soundtrack

- (f) Categories in which a Soundtrack can be put forward are Feature Film, Documentary, Television, Online Drama or Comedy and Short Film.
- (g) A soundtrack must represent only the songs that are played on screen from the start of opening credits to end of closing credits.
- (h) A soundtrack for Television can include songs from across a season.
- (i) While a soundtrack does not need a commercial release to qualify, ideally it has been made available to the public for streaming and or download as an official soundtrack or playlist.

10.4 CANDIDATES

- (a) Original Song candidate/s listed should be the principal songwriter/s and performer/s.
- (b) Original Soundtrack candidate/s listed should be the music supervisor.

10.5 INITIAL SUBMISSION MATERIALS

Original Song

- (a) A cue sheet indicating where the song/s appear in the production, along with the name/s of the principal songwriter/s is required.
- (b) A file of the full and complete version of the song/s is required.

Original Soundtrack

- (c) A playlist of all songs that appear on the soundtrack is required. Either uploaded directly to the entry portal, or as a Spotify playlist (or similar).

10.6 VIEWING AND VOTING

- (a) Original songs from across all categories will be considered together. The nominees for Best Original Song are determined by a jury, with the winner decided upon by all AACTA voting members.
- (b) Soundtracks from all categories will be considered together. The nominees for Best Soundtrack are determined by a jury, with the winner decided upon by all AACTA voting members.

11. SPECIAL AWARDS

a. AACTA AWARD FOR BEST ASIAN FILM

AACTA launched the Asia International Engagement Program in June 2017 in Shanghai. The key aim of the Program is to foster the burgeoning relationship between the film industries of Australia and its closest Asian neighbours. The Program will not only champion the skills and achievements of Asian filmmakers to audiences and industry in Australia, but will also promote Australia's highly skilled screen practitioners to the booming industries of Asia, developing meaningful pathways for collaborations between Australia and the Asian region.

The cornerstone of the Program is the AACTA Award for Best Asian Film, recognising excellence in filmmaking throughout the Asian region. The Award reflects the growing popularity and importance of

Asian films in Australia, with the growing Chinese and Indian diaspora having had a substantial impact on Australian box office and cinema trends.

The inaugural Best Asian Film Award was awarded to Indian sports drama DANGAL. Lead actress Sakshi Tanwar accepted the Award, which was presented by Best Asian Film Grand Jury President and Oscar® winner Russell Crowe at the 7th AACTA Awards Ceremony presented by Foxtel.

b. **AACTA LONGFORD LYELL AWARD**

First presented in 1968, the AACTA Longford Lyell Award is the highest honour that the Australian Academy can bestow upon an individual.

Originally known as the AFI | AACTA Raymond Longford Award, in honour of the great Australian film pioneer, Raymond Longford. The name of the Award was changed in 2015 following extensive industry consultation, in recognition of Raymond Longford's partner in filmmaking and in life, Lottie Lyell.

The AACTA Longford Lyell Award recognises a person who has made a truly outstanding contribution to the enrichment of Australia's screen environment and culture.

Director **Ian Dunlop** was the first recipient of the honour at the 1968 AFI Awards. Since then, many icons of the Australian screen industry have received the Award, including **Peter Weir, Geoffrey Rush, Fred Schepisi, Jan Chapman, David Stratton, Don McAlpine, Sue Milliken, Al Clark, Jacki Weaver, Andrew Knight, Cate Blanchett** and many more. Most recently the Award was presented to actor **Sam Neill** at the 2019 AACTA Awards presented by Foxtel in Sydney in December 2019.

c. **BYRON KENNEDY AWARD**

The Byron Kennedy Award celebrates outstanding creative enterprise within the film and television industries. Determined annually by an appointed jury, the Award is given to an individual or organisation whose work embodies innovation and the relentless pursuit of excellence.

Presented by Kennedy Miller Mitchell in association with AACTA, the Award honours Dr George Miller's original filmmaking partner and MAD MAX co-creator Byron Kennedy, and includes a cash prize of \$10,000.

Byron Kennedy Award recipients are dynamic and diverse. They include: filmmaker and film festival founder John Poulson; award-winning filmmaking duo Baz Luhrmann and Catherine Martin; cutting edge film technology/computer graphic imaging experts Animal Logic; multidisciplinary filmmaker Ivan Sen; cinematographer Adam Arkapaw; acclaimed virtual reality artist and filmmaker Lynette Wallworth; Oscar®-nominated collaborative filmmakers Martin Butler and Bentley Dean; and Award-winning filmmaker, photographer and philanthropist Ian Darling AO, who is also the founder of Shark Island Institute, Good Pitch Australia and the Documentary Australia Foundation, with all of whom he shares the Award.

d. **TRAILBLAZER AWARD**

The AACTA Trailblazer Award highlights the achievements, abilities and successes of an Australian screen practitioner who inspires others with their portfolio of work.

First awarded to Rose Byrne at the 4th AACTA Awards in January 2015, the Trailblazer Award recognises the multi-disciplinary achievements of talented individuals, acknowledging their valuable contribution to promoting Australian screen excellence both in Australia and abroad.

The AACTA Trailblazer Award is a discretionary award and is determined by the AFI | AACTA Board and President.

12. FURTHER TECHNICAL INFORMATION

- a. What specifications should I use when uploading video?
 - i. The video file you supply via the Entry Form or via Dropbox will be used for member viewing only, as an online screener.
 - ii. The file **must** be **HD, at least 1080p**. AACTA members will be viewing the HD file for the purposes of judging.
 - iii. Make sure content is fully prepared for distribution: what you upload is what the end user will see.
 - iv. Full stereo mixed audio on Channel 1 and 2. Surround sound files are not supported and may not play as intended.
 - v. If you choose not to upload your video content to the entry form, our preferred method of receiving content is via Dropbox. Please upload the production to your own Dropbox account and then **Share** the folder or file with the entries Dropbox address: awards@afi.org.au
 - vi. There are no restrictions on file size, though you will need a Dropbox professional account for files larger than 2GB – [A 30 Day Free Trial is available here](#).
 - vii. If you are having trouble uploading your file to the Dropbox website, or **if your file size is greater than 10GB**, please try installing the [Dropbox desktop application](#) and moving files into your Dropbox by dragging and dropping them into your Dropbox folder.
 - viii. Most file formats and codecs are accepted, please reach out to awards@afi.org.au if you have any questions.

13. FAQ's

a. WHO SHOULD BE THE PERSON WHO FILLS IN THE ENTRY FORM?

Given the information we need, the best person to fill in the form is the Producer of the production, however often it can also be done by the Director, Producer's Assistant, Production Assistant, Broadcaster or Distributor. Any of these people are able to lodge an entry to the AACTA Awards, but every entry needs to be approved by all listed Producers before the AFI will accept the entry.

b. HOW DO I FIND THE ENTRY PORTAL?

The entry portal can be accessed through the AACTA Website. You'll see an "ENTER NOW" button that will take you to the portal. You can also access it [here](#).

c. I CAN'T LOG IN TO THE ENTRY PORTAL – HELP!

The entry portal (name Award Force) is not linked to your AACTA Membership account so if you've not used it before, you will need to create a new profile by filling in your details and verifying your account. If you've created a user profile and forgotten your log in details, click the "Forgot Password" link to reset your password. If you're still struggling to log in, please contact the [AACTA Awards Department](#).

d. HOW LONG DOES IT TAKE TO COMPLETE AN ENTRY?

If you have read the appropriate sections of the 2026 AACTA Awards Rule Book and have collected the necessary materials, it shouldn't take more than 30 minutes. On any page, you are able to click the "Save and Close" button to save your progress and come back another time to continue. The form is not considered complete until you have completed all required fields, submitted all materials, accepted the conditions on the final page and paid for the entry. At this point, you will receive an email

confirming our receipt of your entry. **Please allow yourself time to review the entry before finalising it to ensure all details are correct as there are limited opportunities to amend the entry once it has been submitted.** The Awards Department strongly recommends that you start your entry WELL BEFORE the closing date for your category to ensure you are able to supply all the required information and entry materials. We always experience a **high** volume of enquiries closer to the closing dates, and will respond to your enquiries as quickly as we can.

e. WHERE DO I FIND THE FEES, DEADLINES AND ELIGIBILITY REQUIREMENTS FOR EACH CATEGORY?

The AACTA Website will list all fees, deadlines, membership requirements and eligibility criteria for each Award Category, however key entry information and eligibility criteria can be found in the 2026 AACTA Awards Rule Book. It is a requirement of entry to have read the conditions of entry and eligibility in the 2026 AACTA Awards Rule Book. To ensure a comprehensive and inclusive field of considerations in any given year, AACTA reserves the right to adjust any eligibility period and/or any voting period to accommodate the consideration of productions that fall outside of the respective period, or to facilitate the availability of screening content to voting members. In the event of changes to any eligibility period and/or voting period, the AACTA website will be updated accordingly.

f. WHY DO YOU NEED EVERYONE'S EMAIL ADDRESS AND PHONE NUMBERS?

On the Entry Form you will be asked to provide contact details for all candidates (producers, actors, etc.). This information is a condition of entry. AACTA will use these details to contact those listed in your entry to advise them that they are a candidate and, in case of nomination, to send them their invitation. We **MUST** be able to directly contact your candidates in case of nomination – you cannot provide a generic production company email address for any candidates. You *can* provide an agent's email address for acting candidates.

g. I'M NOT SURE WHICH CATEGORY TO ENTER MY PRODUCTION IN – HOW DO I CHOOSE?

Please read the Award Category eligibility criteria carefully and any definitions or descriptions of that category. If your program fits into more than 1 category, please contact the [AACTA Awards Department](#) and we can help you pick the category that will best suit your production.

h. I'M NOT SURE IF WE WILL BE ABLE TO MAKE A SCREENER AVAILABLE TO AACTA MEMBERS DURING THE VOTING PERIOD

If your production is eligible and you foresee an issue with making content available to AACTA members (i.e. broadcast holdback, post production delays), please contact the Award's Department as early into the entry submission process as possible to discuss.

i. I DON'T UNDERSTAND SOME OF THE TECHNICAL FORMATS THAT MY MATERIALS NEED TO BE SUBMITTED IN – CAN YOU HELP?

The formats we're asking for are quite standard delivery for Awards Programs and most production houses should have supplied your production to you in these formats anyway. If you're unsure, contact your post-production studio and check if they have supplied or are able to supply these formats. If you don't have a post-production house or are still unsure, you can contact the AACTA Awards Department with any questions. It's better to ask us than to spend time uploading the wrong file type!

j. DO I NEED TO SUPPLY A DCP?

No. All AACTA viewing is done via the entry and viewing platform so we only require an online screener of your production for these purposes.

k. HOW DO I BECOME AN AACTA MEMBER?

AACTA Membership is available through the AACTA website here:

<https://www.aacta.org/membership/>

We offer discounts for people with a valid concession card or guild memberships (ACS, SPA, etc.) and membership can be bought for 1 or 2 years at a time. AACTA Membership is only for industry professionals and you will be required to go through a simple accreditation process before your membership is approved. For some entries, AACTA General or Student membership will be valid, however most categories require AACTA Professional membership.

l. WHEN ARE NOMINATIONS ANNOUNCED?

Nominations are announced over the course of the judging year. When a nominations announcement occurs, all members are notified via an email and it will be publicly displayed on the AACTA website and through various media outlets.

m. WHO DO I CONTACT WITH QUESTIONS

awards@afi.org.au

03 9695 7259

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