



YOUNG ARROWS ENTRY PACK
CATEGORIES & RULES OF ENTRY

*“Five years in, and **YOUNG ARROWS** still feels like a bit of a rebellion (in a good way!). No barriers to entry, no fixed idea of where great work should come from simply a spotlight on people at the start of their careers making things that cut through.*

What we love about it is how wide it looks. This isn't just about one role or one route in, it's about everyone it takes to make something brilliant, and giving each of those voices proper recognition.

*Because that's where the energy is right now. New talent, new perspectives, new ways of making. **YOUNG ARROWS** exists to back that; early, loudly, and without compromise.”*

CHARLIE GATSKY & DOM THOMAS

BRITISH ARROWS CO - CHAIRS

YOUNG ARROWS CATEGORIES 2026

The Young Arrows continue to be totally **free to enter** with a maximum of **3 entries per nominee**.

The Young Arrows awards will be presented to the best and brightest among the UK's emerging talents.

We will reward **individual contributions** to a piece of work, as we salute and celebrate the skill-set employed in the craft of the piece, the contribution and potential of the nominee.

For any questions, please call the British Arrows office on 0207 734 6962.

We're here to help!

SPECIAL AWARD

THE BOLT AWARD

This year, we're evolving The Bolt Award sponsored by All of us here, in memory of Barney Richard.

Originally conceived as a way to spotlight exceptional emerging talent from within the Young Arrows entries, The Bolt Award has always stood for something bigger, recognising individuals who are making an impact early, pushing boundaries and bringing fresh energy into our industry.

For 2026 and our 5th anniversary, we're opening up the entry process:

- ▶ The Bolt Award will now be awarded through industry nominations, allowing us to cast the net wider and recognise brilliant individuals wherever they're making their mark, not just within the work entered into Young Arrows, but across the breadth of moving-image advertising.
- ▶ We know that some of the most exciting talent isn't always captured in a single piece of submitted work. This new approach allows colleagues, collaborators and leaders to champion those who are demonstrating outstanding creative thinking, craft, innovation or influence at an early stage in their careers.
- ▶ We're looking for individuals who embody the spirit of The Bolt Award: Creative in their ideas, exceptional in their craft, bold in their collaboration, and already shaping the future of our industry.
- ▶ Nominations are open to those at an early stage of their career (aligned with Young Arrows eligibility - within their first three years in role), working across any discipline involved in the creation of moving-image advertising content. This includes, but it is not limited to, directing, editing, cinematography, animation, VFX, sound design, music composition, colour grading, production, creative, strategy, design, motion graphics and any other production or post production craft roles.

To nominate, simply submit your candidate via the entry site along with a mandatory supporting statement outlining why they deserve recognition, plus examples of their work in the form of supporting films.

This evolution ensures the Bolt Award remains true to its purpose not just recognising great work, but showcasing and championing the people behind it.

AWARD CATEGORIES

ANIMATION: 2D & CGI **UPDATED**

- ▶ The award goes to the nominated animator.
- ▶ This award is for the craft of 2D, CGI or any animated post-technique utilised as the hero creative technique in the film. This can encompass many disciplines; 2D, hand drawn frame-by-frame, photoreal or stylised CGI, etc. The animation style may vary from character-based or non-character, real-world or stylised animation, creature or object, FX-based or hard-surface. The animation has to relate to one or multiple assets. The winning animation may live within a fully CGI environment or within live action plates. This is a software agnostic award and the winning animator may have used a mixture of techniques and/or software to achieve the final images. This could range from (but not limited to) Houdini, Maya, After Effects or Cinema4D. The craft must demonstrate a mixture of brilliant execution on a technical and creative level.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide a detailed testimonial from your supervisor or senior team member (500 words max). This should be an anonymous statement.

OPTIONAL SUPPORTING FILM OR IMAGES DEMONSTRATING THE **NOMINEE'S CONTRIBUTION** TO THE OVERALL FILM

- ▶ An animation artist's shot breakdown or a 'making of' support film no longer than 2 minutes, showing the animation techniques clearly defining the task(s) completed by the artists themselves. If you require a guide for this, please contact the British Arrows office. We do not require a fully produced "making of", simply enough to demonstrate to the jury the nominee's contribution.
- ▶ No entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial.
- ▶ Please provide a PDF summary of supporting images.

CINEMATOGRAPHY

- ▶ This award is for outstanding camera work.
- ▶ The jury will be looking at shot composition, shooting style, lighting and technique.

COLOURIST **UPDATED**

- ▶ This award is for outstanding achievement in the use of colour in a commercial or a piece of branded entertainment.
- ▶ The jury will be considering all aspects of the craft and looking for a flawless piece of work that is both visually arresting and individual in style.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide a short summary of the intention of the look and feel which lead to the end result e.g. information that helps the jury better understand the colour story and the client involvement, if any. (500 words max).

CREATIVE TEAM

- ▶ This award will be presented to the individual or team who have delivered an outstanding creative idea.
- ▶ The jury will be looking for originality, ground-breaking ideas and challenging thinking.
- ▶ From a writing perspective the jury will be assessing plot, character, dialogue and voice-over.
- ▶ From an art direction perspective work submitted should demonstrate a high level of craft in the execution.
- ▶ Please note that an award-winning script does not necessarily have to include dialogue or voice-over.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide an endorsement from the Executive Creative Director or the Chief Creative Officer (500 words max). Please keep this anonymous as all judging is carried out blind with no credits.

OPTIONAL SUPPORTING STATEMENT

- ▶ Please provide an endorsement from another senior executive involved in this project(s) e.g. Production Company EP, Post House or Client (500 words max).

EDITING

- ▶ The award goes to the editor.
- ▶ The jury will be considering all aspects of the craft including pace, timing, storytelling, flow, visual treatment, effects and audio.

JUNIOR AGENCY PRODUCER

- ▶ This award will go to an individual who has shown the highest standards of agency production. This individual will have been involved in all aspects of the project from start to finish and instrumental in delivering the end result.
- ▶ The combination of organisational 'make it happen' skills, diplomacy, and creative insight and influence are critical to the success of an agency producer.
- ▶ The jury will be assessing the quality of the production and level of post production. They will also consider written testimonial as to the impact of the nominee and their contribution.

OPTIONAL SUPPORTING STATEMENT

- ▶ Please provide a written endorsement from the Head of Production, CCO, ECD or another seniorexecutive involved in this project(s) e.g.. Production Company EP, Post House, Agency Head of Production or Client (500 words max).

MOTION DESIGN

- ▶ This award celebrates the craft of motion-led graphic design within moving-image advertising and branded content.
- ▶ Distinct from the Animation and VFX categories, Motion Design recognises work where design systems, typography, layout, visual identity and graphic storytelling are the primary creative craft — brought to life through movement.
- ▶ The focus is not character animation or visual effects integration, but the creative use of motion to enhance communication, narrative, tone and visual impact.

ENTRIES MAY INCLUDE

Motion graphics, typography in motion, graphic identity systems, title and end-card design, design-led social and digital content, mixed-media graphic storytelling, data visualisation and information design, brand worlds and visual systems in motion, UI/UX motion within campaigns or experiences, etc.

The jury will be looking for excellence in graphic craft and execution, strong visual thinking and design principles, innovative use of movement, rhythm and pacing, cohesive visual language and storytelling work where motion design is central to the effectiveness of the piece.

The category rewards designers and makers who use movement not as embellishment, but as a core storytelling and communication tool.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide a detailed testimonial from your supervisor or senior team member (500 words max). This should be an anonymous statement.

OPTIONAL SUPPORTING FILM OR IMAGES DEMONSTRATING THE **NOMINEE'S CONTRIBUTION** TO THE OVERALL FILM

- ▶ An animation artist's shot breakdown or a 'making of' support film no longer than 2 minutes, showing the animation techniques clearly defining the task(s) completed by the artists themselves. If you require a guide for this, please contact the British Arrows office. We do not require a fully produced "making of", simply enough to demonstrate to the jury the nominee's contribution.
- ▶ No entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial.
- ▶ Please provide a PDF summary of supporting images

MUSIC SUPERVISION

- ▶ The award goes to the individual that sourced and supervised the music.
- ▶ The jury will be looking for excellence and creativity in the craft of supervision.
- ▶ This category awards a re-recorded, edited, adapted, synced or original piece of music that complements and enhances the narrative and visual content.

MUSIC VIDEO EDITOR

- ▶ This award recognises excellence in music video editing promoting a band or artist.
- ▶ The jury will consider all aspects of the craft including pace, timing, storytelling, flow, visual treatment, effects and audio.

MUSIC VIDEO DIRECTOR

- ▶ This award recognises excellence in music video direction and production promoting a band or artist.
- ▶ The jury will consider all aspects of the creation of the content.

MUSIC VIDEO PRODUCER

- ▶ The award recognises excellence in production craft, and goes to the production company producer responsible for managing the project.
- ▶ The jury will be assessing the quality of the production and level of post production. They will also consider written testimonial as to the impact of the nominee and their contribution.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide an endorsement from the EP or video commissioner (500 words max).

NEW DIRECTOR - THE JAMES ROUSE AWARD

SUBMIT A PIECE OF WORK, NOT A SHOWREEL

- ▶ This award is for outstanding direction of a **commercial or branded content** by a represented director.
- ▶ Music Videos will not be accepted, and should be entered into Music Video Director.

LIVE-ACTION ENTRIES

- ▶ The jury will consider all aspects of the director's craft including set design, location, wardrobe, shooting and post production.

ANIMATED ENTRIES

- ▶ The jury will consider all aspects of the director's craft which are specific to animation namely: design, style, technique, composition, characterisation (where appropriate), animation specific communication of the brief and direction of production and/or post-production.

NEW DIRECTOR - UNSIGNED

SUBMIT A PIECE OF WORK, NOT A SHOWREEL

- ▶ This award is for outstanding direction of a **commercial or branded content** by a director working independently currently not represented by a production company.
- ▶ Music Videos will not be accepted, and should be entered into Music Video Director.

LIVE-ACTION ENTRIES

- ▶ The jury will consider all aspects of the director's craft including set design, location, wardrobe, shooting and post production.

ANIMATED ENTRIES

- ▶ The jury will consider all aspects of the director's craft which are specific to animation namely: design, style, technique, composition, characterisation (where appropriate), animation specific communication of the brief and direction of production and/or post-production.

ORIGINAL COMPOSITION

- ▶ This award goes to the composer of an entirely original and bespoke piece of music commissioned to complement and elevate the narrative and visual content.
 - ▶ The jury will be listening for technical excellence and originality.
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POST PRODUCTION PRODUCER (AUDIO)

- ▶ This award recognises excellence in organising and running the audio post production elements of a demanding production.
- ▶ This category is open to Producers, Assistant Producers and Production Co-Ordinators who fulfil the eligibility criteria.
- ▶ The jury will be assessing how the Producer, Assistant Producer or Production Co-Ordinator overcame technical or organisational challenges in the production of the piece of work.

OPTIONAL SUPPORTING STATEMENT

- ▶ Please provide a written endorsement from the Head of Production, CCO, ECD or another senior executive involved in this project(s) e.g.. Production Company EP, Post House, Agency Head of Production or Client (500 words max).
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POST PRODUCTION PRODUCER (VIDEO)

- ▶ This award recognises excellence in organising and running the post production elements of a demanding production and can be a producer working in any post production discipline e.g. editing, VFX, animation etc.
- ▶ This category is open to Producers, Assistant Producers and Production Co-Ordinators who fulfil the eligibility criteria.
- ▶ The jury will be assessing how the Producer, Assistant Producer or Production Co-Ordinator overcame technical, financial or organisational challenges in the production of a single piece of work.

OPTIONAL SUPPORTING STATEMENT

- ▶ Please provide a written endorsement from the Head of Production, CCO, ECD or another senior executive involved in this project(s) e.g.. Production Company EP, Post House, Agency Head of Production or Client (500 words max).
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PRODUCTION COMPANY PRODUCER

- ▶ The award recognises excellence in organising and running a demanding production and overcoming technical, financial or organisational challenges in the production of a single piece of work.
- ▶ This category is open to Production Company Producers, Assistant Producers and Production Managers who fulfil the eligibility criteria.

OPTIONAL SUPPORTING STATEMENT

- ▶ Please provide a written endorsement from the Head of Production, CCO, ECD or another senior executive involved in this project(s) e.g.. Production Company EP, Post House, Agency Head of Production or Client (500 words max).

PRODUCTION DESIGN

- ▶ The award goes to the production designer.
 - ▶ The jury will be looking at how the production design has brought the piece to life. This can be everything from location, set design and model making to innovative ideas that add value and contribute to the production of a stunning piece of film.
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SOUND DESIGN & AUDIO MIX

- ▶ This award is for technical excellence and creativity in the craft of sound design.
 - ▶ The jury will be listening for music editing, SFX, foley, ADR, voice over and the overall cohesion of the audio mix. Entries that stand out will include the creative use of sound design enhancing the narrative of the film.
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STUDENT COMMERCIAL OF THE YEAR

- ▶ The award goes to the nominee student role specified, e.g. Director, Cinematographer, etc.
- ▶ This award is for a commercial or piece of branded content that has NOT been aired.
- ▶ Work must have been produced in conjunction with an academic course at a recognised college, university or industry related organisation in the UK for an actual product or cause.
- ▶ Work entered in this category cannot be entered in any other category - the nominee must have not worked in the advertising industry in that capacity.

MANDATORY SUPPORTING INFORMATION

- ▶ A signed letter from your course leader or equivalent confirming eligibility.
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VFX UPDATED

- ▶ The award goes to the nominated VFX artist.
- ▶ This award is for outstanding achievement in the use of VFX, created in post production by combining and manipulating elements, plates or assets from a variety of sources including live action, practical elements, 2D imagery or CGI.
- ▶ The award is inclusive of disciplines from across 2D or 3D skills. The winning artist could have performed any number of roles within the post-process from; 3D asset build and look development, 3D rigging, 3D FX, 3D Lighting, 3D animation, 2D keying, 2D paint, 2D compositing or DMP. The nominated artist's skill should have made a significant impact on the completed VFX. The craft award will extend to any imagery that appears in a commercial that requires augmentation of VFX changes beyond the picture gained from live-action photography.
- ▶ This award also extends to work that appears within fully CGI and animated productions.

MANDATORY SUPPORTING STATEMENT

- ▶ Please provide a detailed testimonial from your supervisor or senior team member (500 words max). This should be an anonymous statement.

OPTIONAL SUPPORTING FILM DEMONSTRATING THE **NOMINEE'S CONTRIBUTION** TO THE OVERALL FILM

- ▶ A VFX artist's shot break down or a 'making of' support film no longer than 2 minutes, specifically highlighting the VFX elements, which the jury will be voting on. A clear definition of the task(s) completed by the artists themselves. If you require a guide to this, please contact the British Arrows office.
- ▶ No entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial.
- ▶ Please provide a PDF summary of supporting images.

YOUNG ARROWS RULES OF ENTRY 2026

By entering the Young Arrows Awards you agree to the Rules of Entry below. These have been **updated** for 2026 so please review them carefully.

We strongly advise entrants to call the British Arrows office, on 0207 734 6962, if you have any questions during the entry process.

ENTRY DATES

14 weeks	OPENS:	1st June	10:00
	CLOSES:	2nd September	18:00

FEES - FREE TO ENTER

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- ▶ Entries are free of charge
 - ▶ A maximum of **3 entries per nominee** can be submitted
 - ▶ All entries submitted in the competition will undergo quality checks at the entry point to make sure the film is up to spec and before judging to make sure the entry fulfills the eligibility criteria.

ELIGIBILITY

Content previously entered into the Young Arrows 2025 in any form, is not eligible. Content entered into The British Arrows 2026 Award categories remains eligible if other criteria is met.

- ▶ The nominee is British or a permanent resident in the UK, OR the content was made by the UK-based office of the company for whom they work.
- ▶ The nominee must not have worked for longer than **3 years** in the role when the content was first aired/published.
- ▶ The content was aired/published to a UK audience using paid-for media or paid-for commissioned work created for a brand or company. We will not accept work only created for the entrant's own social channels or website. For the Student Commercial of the Year category the piece of work does not need to have had paid-for-media and it must have not previously aired.
- ▶ Only the aired or published version is eligible. Director's cuts and trailers for television programmes (which contain actual programming material) are NOT eligible. Work must not be altered for submission purposes.
- ▶ All linear content entered must have been approved for broadcast where necessary by governing bodies such as Clearcast or BBFC. Legal subtitles needed for broadcast approval cannot be removed from the content entered into the awards. In the event of a dispute, you might be asked to show evidence of approval documentation. Where regulatory bodies have requested changes to be made to any content - either prior to or after transmission - only the amended version may be entered. Any version which has been precluded or excluded from transmission by a regulatory body is thereafter considered ineligible.
- ▶ British Arrows does not stipulate a minimum number of paid for placements for an entry to become acceptable but the jury may ask.
- ▶ The content was aired/published for the first time **between 1st June 2025 and 31st May 2026**. Except for the Student Commercial of the Year which is based on the current academic year.
- ▶ An agency or production company can nominate an individual for a piece of work they contributed to prior to being signed with the company, but the original agency or production company who produced the entry must be credited.
- ▶ These awards are only eligible for advertising and branded content. Short films are not eligible.

ALL FINAL ELIGIBILITY DECISIONS REST WITH THE JURY AND NO DISCUSSIONS AROUND THEIR DECISIONS WILL BE ENTERED INTO WITH ANY ENTRANT

PERMISSIONS

By entering the awards, entrants grant permission for British Arrows to:

- ▶ Open, view, download, copy, show, distribute or otherwise use your entry for the purposes of judging, presenting and promoting the activities of British Arrows, in any way we reasonably deem necessary, in the UK and/or other territories throughout the world, whether those activities are undertaken by British Arrows or by a third party authorised by us.
- ▶ Use your entry in the original format in which it is submitted to us (and/or in any other format), in any mode and/or by any medium we deem reasonably necessary for the permitted purpose set out above.
- ▶ Use your entry, with or without charge, either in public or in private.

By entering these awards the entrant agrees to hold British Arrows harmless of any claims made against them connected to their use of the entry in accordance with the permissions set out above.

By entering these awards the entrant confirms that they have sought and gained permission from the content owner to submit the commercial or content to the British Arrows for awards consideration.

ENTRIES

Entries can come from the advertiser, the advertising agency, the production company, the post-production company, the audio company or a freelancer or individual involved in the creation or production of the entry.

Any content over 3 minutes in length will be viewed in full by all the judges independently online prior to the group judging days. During the group judging days we will play up to 2 minutes of each shortlisted entry as a reminder for the judges before discussion and voting to determine the winning content.

All judging is conducted blind.

We do not share the nominee's information with the jury ahead of or during judging.

Our jury members represent the breadth and scope of the advertising industry in the UK. The jury is made up of clients and agency experts along with some of the finest creatives, directors, production experts and postproduction teams in the business. We attract the smartest, most diverse, most passionate, and most engaged jury each year.

CATEGORIES

You can enter the same content into more than one category if applicable - please bear in mind there is a maximum of 3 entries per nominee. Awards will be given in every valid category at the jury's discretion.

Each category must achieve a minimum number of 4 entries. If a category does not achieve the minimum number of entries, The British Arrows team will contact the entrant prior to judging and allow them to:

- ▶ transfer their entry into another category.
 - ▶ withdraw their entry.
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ACCEPTED MEDIUMS

The following mediums will be accepted for entry into The Young Arrows 2026.
When you enter, you will be asked to state which medium/s your entry was created for.

TV
ONLINE
CINEMA
OUT OF HOME
MOBILE
IN-FLIGHT
REAL TIME

SUBMISSION INFORMATION AND TECHNICAL SPECIFICATIONS FOR ENTRIES

MAXIMUM FILE SIZE	2GB
RESOLUTION	HD 1920 x 1080
CODEC	H264 Progressive
SOUND	AAC 44KHz
FILE TYPE	.mov or .mp4

All content entered must be anonymous. Your media (including any supporting film or PDF) will be rejected if it does not also comply with the following guidelines:

- ▶ No slates.
 - ▶ No logos (except the brand being advertised).
 - ▶ No names of nominees, production personnel, companies or job titles in text or VO.
 - ▶ No recognisable people or nominees on screen or identifiable in VO.
 - ▶ No on-screen credits - any credits must be blurred, redacted or removed.
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QUALITY CONTROL

All entries submitted in the competition will undergo quality checks at the entry point to make sure the film is up to spec and before judging to make sure the entry fulfills the eligibility criteria.

In the case of a spec issue, the entry system will notify the entrant automatically, letting them know the file has been rejected.

If the Awards Team finds an eligibility issue, the entry will be removed from the competition.

JURY DECISIONS

All jury decisions are final unless it is subsequently found that an entry has contravened the rules. In such cases, the Directors of British Arrows reserve the right to withdraw an award and the entering company will comply with any remedial actions deemed necessary by the Directors to maintain the integrity of the awards scheme.

CREDITS FOR SHORTLISTED CONTENT

The credits you supply will be published in the Book of the Night, engraved onto any awards, projected on the screens at the awards ceremony and will be seen live on the website.

Please take the time to ensure all your credits are spelt correctly and the right people are credited.

We cannot guarantee that late credit changes can be accommodated.

AWARDS

For all winning content, regardless of who enters, there will be one award presented on the night.

Duplicate awards can be ordered after the event at an additional cost.

The engravings on any duplicate awards cannot be amended from the original.
