

BAFTA Television Awards with P&O Cruises

Rules and Guidelines for the 2025 awards

BAFTA

BAFTA Television Awards with P&O Cruises - Rules and Guidelines 2024

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A. INTRODUCTION

The BAFTA Television Awards with P&O Cruises are presented annually to recognise, honour and reward individuals for outstanding achievement in television. The awards categories reflect the wealth and diversity of British television.

B. TIMETABLE

2024	
Thursday 26 September	Entries can be submitted via entry.bafta.org
Tuesday 29 October	Entry deadline for programmes transmitted between 1 January – 31 October 2024 (5.00pm GMT) <i>Entrants can submit entries for programmes that have not yet transmitted with a placeholder video. These entries will be reviewed by BAFTA but will not be made available on BAFTA View until after transmission.</i>
W/C 4 November	BAFTA View opens with an entry digest sent to all voting members
Tuesday 26 November	Entry deadline, and diversity standards deadline for all programmes transmitted by end of November 2024 (5.00pm GMT)
2025	
Monday 6 January	Final submission deadline for all entries and deadline for all outstanding entry information requested by BAFTA (5.00pm GMT)
Monday 13 January	Round one voting opens* (12.00pm GMT)
Monday 20 January	Round one voting closes (6.00pm GMT)
Wednesday 22 January	Broadcaster entries invited: see p.14 for more information
Wednesday 29 January	Final deadline for broadcaster entries (12.00pm GMT)
Wednesday 12 February	Viewing for round two (nominations round) opens for Live Event Coverage, News Coverage, Soap and Sports Coverage (12.00pm GMT)
Monday 3 March	Voting for round two (nominations round) opens (6.00pm GMT)
Monday 10 March	Juries begin*
Thursday 13 March	Voting for round two (nominations round) closes (6.00pm GMT)
Tuesday 18 March	Juries end*
March TBC	P&O Cruises Memorable Moment Nominations announced
Thursday 27 March	Nominations announcement
Monday 31 March	Viewing for round three (winner round) opens for Live Event Coverage, News Coverage, Soap and Sports Coverage (12.00pm BST)
Monday 7 April	Voting for round three (winner round) opens (12.00pm BST)
Monday 14 April	Voting for round three (winner round) closes (6.00pm BST)
Thursday 24 April	Television and Television Craft Awards Nominees' Party
Sunday 11 May	BAFTA Television Awards with P&O Cruises

*See page 16's voting table for full voting breakdown per category

C.ELIGIBILITY AND DIVERSITY STANDARDS

To be eligible all programmes must have had their first transmission in the UK between 1 January and 31 December 2024* on terrestrial, cable, satellite or digital channels, including web-based broadcasters who commission content (e.g. , Apple TV+, Disney+, Netflix, Prime Video). New broadcasters/streamers entering for the first time must email awards@bafta.org in advance to confirm platform eligibility.

Programmes must have a minimum running time of three minutes. There is no maximum run time, with the exception of Short Form where only shows with a running time of less than 20 minutes will be accepted.

***Children's programming:** There is an extended transmission window for the 2025 awards only of between 1 July 2022 and 31 December 2024. This applies to the new Children's Scripted and Non-scripted as well as children's programming entering into the performance categories only. For these categories there is no minimum or maximum run time.

To enter into all genre and performance categories (i.e. not International), the programme should have been initiated and developed in the UK; with creative control residing within the UK and/or a UK broadcaster must have the primary editorial control over the programme.

Programmes will be considered for one production category only.

Programmes with two or more series in one calendar year can only enter one series. Exceptions are in the case of Soaps (and other 'continuing dramas').

Pilot episodes may enter. If the series is green lit for a full series, the same episode may not enter in any following years, but other episodes may enter.

Specials or one-offs from series with continuing narratives and/or characters should be categorised in the same way as an episode from the series.

Programmes that are self-commissioned and self-published are not eligible for the Television Awards.

Programmes scheduled to have episodes in two separate calendar years (e.g. December 2024 and January 2025) cannot enter the same series in two consecutive years and must choose the year they wish to enter and confirm this via email to awards@bafta.org.

INTERNATIONAL PROGRAMMES

To be eligible programmes must air to UK audiences, however, if editorial control resides outside of the UK, the programme must enter into the International category. Where the entry is a co-production, we would look to where the entry was initiated and developed and which broadcaster department had overall creative control.

British performers from entries into the 'International' category will be permitted to enter into the performance categories so long as two of the following criteria are met:

- The UK is the usual place of residency (currently residing or resident for a minimum of six years when the entry was made)
- The UK is the usual place of employment for the candidate(s) for nomination
- The UK is the place of birth or naturalisation

LEGAL ENTRY CONDITIONS

Upon submitting, entrants must confirm that there are no open issues relating to the production which would bring BAFTA into disrepute, should this information come into the public domain. The full wording on this condition is as follows:

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

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

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

- If a television programme, film, game, or individual entrant is proven to have used duplicitous and/or illegal methods in the course of making their work

- If a television programme, film, game, or individual entrant is found to have made their entry with false information or information that renders their application ineligible

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

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

DATA COLLECTION

BAFTA studies entry data across its Awards ceremonies to deepen understanding and provide insights into how the screen industries are progressing on diversity and inclusion and to highlight areas of underrepresentation. This data informs rule changes as well as interventions and initiatives offered by BAFTA to address these issues. Data will be collected on the following:

Diversity Standards

Entrants will be assessed against the BFI's Diversity Standards criteria using an updated form and all programmes must meet:

- Standard C: Industry Access and Opportunities and criteria B5: Duty of Care Policies (which includes Bullying & Harassment Guideline)
- At least one of Standard A: On Screen Representation, Standard B: Creative Leadership, D: Audience Development or E: Accessibility

If Standard C plus one other are not met, the programme will only be eligible on an appeal basis, and supporting information must be provided. BAFTA's intention with this rule is to encourage equity of opportunity and increased representation across the British industry, rather than to exclude any productions from the awards and we understand that there are some factors that may prohibit meeting all three standards.

The data collected as part of the BAFTA entry process will provide a valuable picture of where the industry is at as a whole. BAFTA and the BFI will work with the broadcasters to share best practice and develop resources and networking opportunities where necessary to help productions achieve the Standards.

Bullying and Harassment

All entrants will be asked for details of the production company policies on bullying and harassment. For the 2025 awards, having a bullying and harassment policy is mandatory for all entries. This must be supplied by the production company as the employer; rather than the broadcaster or streamer and will be submitted as part of the diversity standards form

Sustainability & BAFTA's albert

As part of BAFTA's commitment to sustainability we will continue to collect data from entrants to demonstrate if they had completed the industry leading albert carbon calculator, and separately, albert certification (the latter achieved via successful implementation of their Carbon Action Plan which helps to actively reduce emissions). Alternatively, we will collect information on any other sustainability tools used. This information will inform our decisions around sustainability criteria in the future; however, any changes BAFTA will consult on with the industry before introducing to ensure enough lead-time for productions.

Gender & Gender Identity

BAFTA is requesting that the gender and/or gender identity for all potential candidates for nomination be provided. This is for 1) internal research purposes, to inform BAFTA's ongoing research into gender in our industry. The information collated is aggregated, anonymised and processed in compliance with our privacy policy and 2) For the Entertainment Performance category, to determine the candidates proceeding through the membership vote as per rules where the top three men and top three women performers will be longlisted. By submitting this data you are agreeing that the individual concerned is happy for you to share this information and that it can be stored and used in compliance with our privacy policy (as above). If you are unable to provide this information, please select 'Prefer not to say' or 'Do Not Know'.

CHOOSING WHICH CEREMONY TO ENTER

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

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

Short Form Television / British Short Film & Animation

Programmes with running times of between three minutes and twenty minutes may be eligible for the short film categories of the Film Awards and the Short Form category of the Television Awards, but cannot be entered for both. In this case, the principle of intention with the first exhibition will generally apply; films first intended to be shown at a film festival should be entered into the Film Awards, programmes that were commissioned by or had their premiere on television or an online broadcast platform should be entered into the Television Awards. Content originating from or commissioned by a broadcaster will generally be expected to be entered into the Television Awards regardless of its first exhibition; please contact awards@bafta.org with details of the commissioning process to determine the eligibility of your film.

For details of eligibility for the Film Awards, see separate rules and guidelines at awards.bafta.org/entry.

D. ENTRY PROCESS AND FEES

WHO CAN ENTER?

Entries for the production categories can be submitted by broadcasters, independent production companies, directors, producers, writers, performers and BAFTA members.

Fee per entry: £570 (£475 + £95 VAT)

Discounted fee per entry for children's, performance and short form categories: £150 (£125 + £25 VAT)

Entrants with previous debts (on prior year entries or tickets) cannot be approved pending payments.

Payment must be made as soon as possible following completion of entries. Failure to make payment by Monday 6 January 2025 will lead to withdrawal of entries. AMEX is not accepted.

ENTRY PROCESS

All entries and diversity forms must be made via the entry site entry.bafta.org. Deadlines are:

Tuesday 29 October 2024	Entry form deadline for programmes airing between 1 January - 31 October 2024
Tuesday 26 November 2024	Entry form and diversity form deadlines for all programmes transmitted up to 30 November 2024
Monday 6 January 2025	Final submission deadline for both entry and diversity forms for programmes transmitted in December 2024

Entrants can submit entries for programmes yet to be transmitted. These entries should use a placeholder video and will be reviewed by BAFTA videos only approved for member viewing after transmission

Entries are not complete until both the entry and diversity forms are **submitted**, the video uploaded and payment processed. Entries received after the relevant deadline will not be accepted after the date and will not be eligible for future awards.

To complete an entry into the TV Awards you must complete two forms. These are broken down below with the following required for each submission:

1) Programme entry form

- A synopsis of the programme under consideration of maximum 375 characters (with spaces)
- Landscape publicity image for BAFTA View (16:9, min. size 436x245px but larger preferred)
- The full episode uploaded to the [Media Library](#) page and selected to the entry form
- Daytime, News, Sports & Live Event Coverage: Supporting statement; for non-sporting events full programme duration; duration of live footage; duration of pre-recorded footage
- Soap and Continuing Drama: Provide up to four episodes and supporting statement (1000 words)
- Performance categories: An additional still will be required for the performer, which may be used on the voting site and in the event of a nomination. A clips reel will be required for performers who are being entered for a series.
- Names, roles, gender identity information and contact emails of those who made the most creative contribution to the production. See [INDIVIDUALS BEING SUBMITTED FOR NOMINATION](#)
- A PDF containing a full list of credits for the series as a whole including both front and end credits
- Three production stills (i.e. images from the programme as broadcast, rather than press shots) from the episode entered which can be used by BAFTA in the event of a nomination. Images must be high resolution JPEG or TIFF files, min. 600px wide.
- Confirmation as to whether the programme has engaged with albert, BAFTA's sustainability tool

2) Diversity Standards form (automatically created upon submission of programme entry form)

- Diversity standards data (see more under the [ELIGIBILITY section](#))
 - Bullying and harassment guidelines
-

INDIVIDUALS SUBMITTED FOR NOMINATION

There must be careful consideration of who is proposed as those listed for nomination as changes cannot be made once nominations have been announced.

Up to six names, dependent on category, can be put forward as named nominees or production team representatives.

The names submitted must be those that have made up those who had lead creative contribution to the programme. These individuals must have worked on the series that has been submitted for consideration, but need not be credited on the episode submitted. Commissioning editors and executives who work within the broadcaster commissioning teams will not be accepted. Where an agreement cannot be made on candidates, BAFTA will use the episode supplied as the final arbiter for candidates and label publically as 'production team'. BAFTA and the Television Committee retain the right to question the eligibility of any individual put forward.

For scripted pieces, the writer, director and producer must be submitted as candidates. Executive producers, production managers and line producers would be accepted if the candidate had creative contribution and as long as the above credits have not been omitted.

For non-scripted pieces, the producer and director must be submitted, followed by any others who had creative control over the programme. This may include roles such as the editor, writer, line producer, production manager and executive producers, if the candidate had creative contribution and as long as the above credits have not been omitted. Presenters will only be accepted on the basis that they have significant involvement at a senior editorial/creative level equivalent to the above roles, and you must provide a brief statement on their contribution on the entry form in order for your entry to be approved.

On the form you must specify how you wish to list the nomination publically by choosing either:

(1) **Candidates for nomination:** individual names will be made public; the individuals can call themselves 'BAFTA winning' e.g. PROGRAMME *Jane Doe, John Smith* or;

(2) **Production team representatives:** nomination listed as 'production team', names not made public. Please note that it is the programme that is being recognised, not the individuals, and these individuals **will not** be able to refer to themselves as BAFTA nominees or winners. E.g. PROGRAMME *Production Team*

For both options those individuals submitted as candidates/representatives remain the same and would be the person(s) who receives the nomination certificate(s) and, should the programme go on to win, will also be presented with the winner certificate(s) and award(s).

Candidates for nomination and production team representatives will be reviewed at point of entry, at which point entrants will be contacted for more information where necessary. The entrant will be asked to confirm that the names provided have been agreed upon with the entire senior team.

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

APPEALS

We are aware each production operates disparately so other creative roles not typically eligible may be accepted as a candidate on an appeal basis. **For this reason, roles accepted in any one year or entry does not mean automatic inclusion in another year or entry.** BAFTA nominees are under intense scrutiny. Every candidate and entry is checked thoroughly to be as fair as possible in the process. All exceptions will only be given on case by case basis. BAFTA reserves the right to remove or query any individuals not listed who have an eligible credit or any of those that are listed outside of the above roles.

Detail of the candidates' creative contribution will be required in the **Credits - Appeals** section on the entry form. Appeals should contain short statements from the programme's producer(s), from the individual(s) concerned and from team members working directly with the individual(s) as appropriate. See [INDIVIDUALS BEING SUBMITTED FOR NOMINATION](#) and [VOTING PROCESS](#) for more information. All appeals should be submitted by the entry deadlines; no appeals will be accepted after these dates.

E. AWARD CATEGORIES

AWARDS IN THE GIFT OF THE ACADEMY

These awards are presented at the discretion of the BAFTA Television Committee; therefore they may not all be presented in any given year.

1. FELLOWSHIP

The Fellowship is the highest accolade the Academy can bestow. It is presented to an individual with a substantive body of work in recognition of an outstanding and exceptional contribution to Television. The Fellowship is presented to individuals who are aligned with BAFTA's aim of excellence, championing creativity, opportunity and social change for all through the transformative power of television, and who embody the highest professional standards.

2. SPECIAL

Special Awards are presented to individuals whom the Academy believe have made a significant, inspiring and outstanding contribution to their sector through a particular project(s) and/or their work which generally lies outside of the competitive award categories and who may not have received the recognition they deserve

PROGRAMME CATEGORIES

Unless specified within category rules:

- Entrants must pick only one episode from the series to represent the series
- The full programme episode must be uploaded
- There will be four nominations announced for most production categories; exceptions are the following:
 - Any categories with fewer than 15 total entries, where three will be announced
 - International & Performance where six will be announced

3. LIMITED DRAMA

A 'limited' drama series or anthology / single drama, between one and 19 episodes, that tells a complete story and is not intended to return, e.g. *Best Interests*, *Demon 79 (Black Mirror)*, *The Long Shadow*, *The Sixth Commandment*.

If a further series has been announced or planned the programme should be entered into Drama Series, unless this is an anthology (i.e. different characters appearing in future episodes/ series).

4. DRAMA SERIES

A drama series, between two and 19 episodes, designed to return for future seasons with ongoing characters and storylines, e.g. *The Gold*, *Happy Valley*, *Slow Horses*, *Top Boy*

Any debut drama series will be asked to provide evidence of return, this can include a public announcement of further series or confidential documentation on a series two commission. . If this is not provided, the programme may be moved to Limited Drama.

5. SOAP

A continuing drama usually transmitted for a minimum of 20 episodes throughout the eligibility period.

Up to four episodes of a series must be uploaded. One may be a special but cannot exceed 100 minutes.

A supporting statement of up to 1000 words should also be provided. This statement should include a précis of the year, including the context of the storyline(s) submitted, the challenges faced producing a high volume continuing drama and any other information relevant to the creative achievement over the past 12 months.

6. SCRIPTED COMEDY

A scripted programme in which the content is primarily comedic, covering situational comedies, scripted sketch shows and where a programme crosses both comedy and drama, the commissioning team and/or entrant will be reviewed.

7. INTERNATIONAL

A single programme or episode from a series of any genre where the editorial control is primarily outside of the UK.

8. FACTUAL SERIES

More than one factual programme linked through a unified approach, narrative or the thematic development of a subject matter.

Excludes strands such as *Storyville* (individual episodes of strands should enter into Single Documentary).

9. SPECIALIST FACTUAL

Specifically for arts, religion, history, natural history and science programmes and can include both factual and performance programmes.

Programmes are typically driven by on-screen experts and/or may be presenter led.

'Factual drama' is only admissible when the content accurately recreates specific historical events. Dramas presented as 'factual' on the basis they broadly represent historical events should be entered into the drama categories.

10. SINGLE DOCUMENTARY

For one-off documentaries only.

Includes individual episodes of documentary strands (such as *Storyville*).

Contemporary history may be eligible here dependent on approach.

May be presenter-led, however, if the presenter is an established news and current affairs reporter, then the programme should be entered in the Current Affairs category. The exception to this would be if the programme is observational and based on the reporters lived experience.

11. FACTUAL ENTERTAINMENT

Includes formatted features and factual programmes, including cookery and cookery competitions, travelogues, gardening, property, fashion and all other lifestyle programming and studio discussions.

12. ENTERTAINMENT

Includes chat, game, talent, panel and music shows and stand-up (where created for television) e.g. *Ant & Dec's Saturday Night Takeaway*, *The Graham Norton Show*, *Late Night Lycett*, *Later... With Jools Holland*, *The Masked Singer*, *Rob & Romesh Vs*, *Strictly Come Dancing*, *Would I Lie To You?*

13. REALITY

Follows constructed factual and/or unscripted 'real life' situations that are continuously filmed in or programmes where participants are put into an environment or format and then observed interacting in situations devised by the producer.

This can include anything from shows where in a single episode, subjects act according to format rules (e.g., *Dragon's Den*, *Gogglebox*), to longer form real life soap operas when there is significant production intervention or staging, to bigger scale formats where large casts of contestants perform elaborate tasks often living together within a constructed universe (e.g. *I'm a Celebrity.... Get Me Out of Here!*, *Love Island*, *RuPaul's Drag Race UK*).

14. DAYTIME

Programmes defined by their high volume and returnability, delivering consistent quality over a long run, often with a highly restrictive tariff. These formats have staying power and generate endless stories, with characters and/or contributors that people want to watch every day. Their intent to serve a particular audience is often integral to the show, and some programmes may have a big impact on the viewers.

The programme must transmit between 9.00am and 7.00pm. Maximum one hour's coverage can be uploaded.

This should coincide with a supporting statement of up to 1000 words. This statement should include a précis of the year and include the context of the episode that has been submitted for consideration and may include any challenges, budgetary restriction and any other relevant information that will support in highlighting the creative achievements over the previous 12 months.

Excludes news programming which should be entered into News Coverage.

Drama is not eligible, and should be entered into the relevant drama category.

15. SHORT FORM

For single shorts, short form series and shorts from a strand of any genre between three and 20 minutes.

Individual episodes of strands may be submitted where it can be proven that the individual episodes are separately commissioned with different production teams and/or production.

Children's animation and news are not eligible.

Clipped content taken from a long form programmes and re-purposed for short form content is not eligible.

For self-commissioned content that falls outside of the eligibility rules, please contact the awards team (see [CONTACTS](#)) with in-depth production details, which will be reviewed by BAFTA's Television Committee.

16. CURRENT AFFAIRS

For single films, or films from a strand that are primarily concerned with unfolding current affairs. Films from established current affairs strands such as *Dispatches*, *Exposure*, *Panorama*, *This World* and *Unreported World* should be entered into this category. If a film is strongly observational in character, entrants can make a case for the film to be entered as a Single Documentary, but the final decision on categorisation will rest with BAFTA.

Programmes will demonstrate a commitment to original journalism of the highest order and will aim to provide revelation, fresh insight and analysis. It will move on the agenda and debate. It will promote new understanding through analysis or reportage, and will be representative of journalism that makes a difference.

Films led by an established current affairs reporter should usually be entered into this category.

17. NEWS COVERAGE

An individual news programme. Maximum one hour's coverage can be uploaded with a supporting statement of maximum 1000 words. This statement should include the techniques used and any other relevant production information that will assist all voting stages. It cannot include any quotes or ratings about the programme.

In the case of 24-hour news channels, the broadcaster can submit news programming of up to one hour's duration, running continuously without any internal editing.

18. SPORTS COVERAGE

Specifically for the television **coverage** of a sporting event. Coverage will demonstrate the gold standard of commentating and punditry, fresh use of insight and analysis, original studio set up.

If the entries do not reach 12 the category will be merged into Sport & Live Event Coverage.

Events may take place over a number of days and if so, both the statement and uploaded footage provided should be clear that this is the case.

Up to one hour of the entered programme must be uploaded. The hour of footage must be as broadcast, but can be segmented to reflect different elements of the footage. The footage must be linear, be clear that it is not continuous footage and be from the same programme.

Both the footage and supporting statement (max 1000 words) should as standard discuss production techniques, the event itself and be clear if the footage used is taken from a feed, without referring to reviews and ratings. It should then look to address at least three of the five following areas:

1. Storytelling – how did the production pick out and enhance stories from live action as it unfolded? Examples of editorial decisions made in advance or in the moment and how they convey the excitement of the occasion.
-

2. Scale – talk about the scale of the production and event and how the coverage delivered a package that not just lived up to this, but may go above and beyond
3. Commentary & Punditry – details on the choice of talent, and why? Examples of how the commentary and/or punditry enhanced the production and viewer experience
4. Innovation – examples of new or recent techniques and features used in this production, and how they enhanced the viewer experience
5. Audience appeal – how did the production 1) Deliver for the existing audience 2) Show potential to grow the audience beyond the existing fan base, especially with a view to inclusivity

19. LIVE EVENT COVERAGE

Specifically for the television **coverage** of a live event. Coverage will demonstrate the gold standard of commentating and punditry, fresh use of insight and analysis, original studio set up.

If the entries do not reach 12 the category will be merged into Sport & Live Event Coverage.

Events may take place over a number of days and if so, both the statement and uploaded footage provided should be clear that this is the case.

A minimum of 50% of the programme should be live to qualify for the category.

Live episodes of traditionally pre-recorded programmes are not eligible. Live performances, stage/theatre style programmes may be eligible only if they are conceived for television.

Up to one hour of the entered programme must be uploaded. The hour of footage must be as broadcast, but can be segmented to reflect different elements of the footage. The footage must be linear, be clear that it is not continuous footage and be from the same programme.

Both the footage and supporting statement (max 1000 words) should as standard discuss production techniques, the event itself and be clear if the footage used is taken from a feed, without referring to reviews and ratings. It should then look to address at least three of the five following areas:

1. Storytelling – how did the production pick out and enhance stories from live action as it unfolded? Examples of editorial decisions made in advance or in the moment and how they convey the excitement of the occasion.
2. Scale – talk about the scale of the production and event and how the coverage delivered a package that not just lived up to this, but may go above and beyond
3. Commentary & Punditry – details on the choice of talent, and why? Examples of how the commentary and/or punditry enhanced the production and viewer experience
4. Innovation – examples of new or recent techniques and features used in this production, and how they enhanced the viewer experience
5. Audience appeal – how did the production 1) Deliver for the existing audience 2) Show potential to grow the audience beyond the existing fan base, especially with a view to inclusivity

CHILDREN'S CATEGORIES

These categories are specifically for content designed for audiences aged 16 and under and must have had their original transmission in the UK between 1 July 2022 - 31 December 2024 (extended period for the 2025 Awards only). Performers from these programmes may enter into the performance categories.

A maximum of three names can be put forward and we would expect these to be the Director, Producer and Writer

20. CHILDREN'S: SCRIPTED

For scripted content such as drama and comedy. Content can be either live action or animation.

21. CHILDREN'S: NON-SCRIPTED

For live action and animated non-scripted content such as factual, factual entertainment, documentary and news.

With the exception of News Coverage and Soap, a category must have 12 entries in order to proceed. For any category with under 15 entries, three nominations may be announced; or categories may be merged in order to run.

The BAFTA Television Committee is the arbiter of all eligibility.

PERFORMANCE CATEGORIES

All individual comedy, drama, entertainment and children's programme 'performers' are eligible for consideration in these categories apart from those from programmes entered into International category, whereby the performer will only be able to enter so long as two of the following criteria are met:

- The UK is the usual place of residency (currently residing or resident for a minimum of six years when the entry was made)
- The UK is the usual place of employment for the candidate(s) for nomination
- The UK is the place of birth or naturalisation

Performers may only enter individually, unless in Entertainment Performance where a pair with equal billing may enter together.

For nominated non binary performers, individuals are able to remove the reference to gender on their award and certificate to read as 'performer' (for example "leading performer", "supporting performer", "performer in a comedy programme". You must contact awards@bafta.org to amend.

In all entries, where a performer appears in a series, one episode of that series may be entered and uploaded for judging. The performer under consideration must be consulted as to which episode is being put forward as that performance will be used to judge their performance in the first round of voting.

A clips reel will be required for performers who are being entered for a series; this must feature a minimum of one, maximum number of six clips from across the series to highlight the range of the work outside of the episode submitted in support of the entry. This clip reel has no minimum length but can be up to ten minutes' duration, running continuously without any internal editing (blank screens between clips will be accepted). The intention is to show the performers work across a series and should not be an edited show reel.

There will be six nominees for each performance category.

22. LEADING ACTOR

23. LEADING ACTRESS

24. SUPPORTING ACTOR

25. SUPPORTING ACTRESS

For performers from any drama. The category in which individuals are placed, whether Leading or Supporting, is determined by the entrant. The entrant should consult the production/performer to ensure the episode submitted is reflective of the category. BAFTA will largely adhere to the category selected by the entrant but will also monitor entries and reserves the right to change the category. The final decisions on category eligibility rest with BAFTA's TV Committee.

26. ENTERTAINMENT PERFORMANCE

For entertainment performers from Daytime, Entertainment, Factual Entertainment and Reality categories.

Where two performers are billed equally as a pair, they may enter together. Both performers must consent to being considered as a duo. This excludes panel shows where there are more than two panellists. Final decision on categorisation will lie with BAFTA's Television Committee.

Includes stand-up where created for television, and not a filmed version of an existing production. Documentary presenters are not eligible.

27. FEMALE PERFORMANCE IN A COMEDY

28. MALE PERFORMANCE IN A COMEDY

For performers from any programmes entered into the Scripted Comedy category.

F. VOTING PROCESS

In order for a category to proceed at the Television Awards, it must receive a minimum of 12 entries. Where a category receives fewer than 12 entries, BAFTA may choose not to present the award at the ceremony. This is with the exception of Soap and News Coverage which would go straight to round two (nominations round).

Any category proceeding with fewer than 15 entries will proceed with three nominations. All other categories have four nominations (programme) or six nominations (performance and International).

All voting is authenticated by BAFTA's appointed scrutineers. The voting process is as follows:

ROUND ONE: LONGLISTING ROUND (MEMBERSHIP VOTING)

All round one voting is conducted online. In advance of the opening date, all voting members are informed of the rules and once opened, must vote or register their abstention. They are able to cast up to six votes per category but may register their abstention from any category.

LONGLISTS FINALISED: Interventions and broadcaster entry process

The top six voted entries from the membership vote are automatically added to the round two longlist.

The exception is the interventions made in Entertainment Performance where the top three men and top three women voted entries will be taken through. Where there is any mixed gender pairs, or gender diverse or non-binary performers in the top six, gender parity will be upheld for the round two longlist.

Broadcaster entries - each broadcaster then has the opportunity to add up to two additional programmes or performers per category that did not proceed through the membership vote. This stage is intended to make the jury lists more inclusive. The entries can be existing entries that did not pass through the membership vote, or new entries not submitted by error in the first round. For performance categories only, the first broadcaster entry must represent performers from an under-represented group, as defined by the current BFI's Diversity standards. A second broadcaster entry will not be permitted unless this has been fulfilled.

This process opens after the round one membership vote has been confirmed by BAFTA's external auditors. Broadcaster entries will not be accepted in categories that go straight to round two for consideration. Broadcasters will be invited directly. If you think you qualify for this process and for further information on entering and pricing for this entry stage please contact the awards team (see [CONTACT LIST](#)).

The longlist is then complete.

ROUND TWO – NOMINATIONS VOTING (JURIES OR MEMBER VOTING)

Round two is either a jury or member vote, depending on category. Voters or jurors will be sent the longlist in advance of voting opening/the jury.

JURIES: Each jury has between nine and 12 individuals per category with a chair running the meeting appointed from current or past Television Committees but may include other sector committee members. Once a chair is appointed, they work with the Awards team to build the lists of jurors where specific expertise knowledge is required. All jurors provide their time on a voluntary basis. Members are invited to put their names forward to be added to a panel of potential jurors each year. These lists are subject to Television Committee approval. All juries decide the nominations. Most juries then go on to decide the winner, but not all – see round three (winner round).

A secure online voting system is in place, audited and monitored by our appointed scrutineers.

MEMBERSHIP VOTING: The longlist is sent back out to members. When voting opens, they will be asked to confirm they have watched all entries on the longlist before casting their vote on the nominations. They are able to vote on nominations in that category but may register their abstention from any category. Members will get four votes per category, unless there were less than 15 entries in which case they will get three.

ROUND THREE – WINNER VOTING (JURIES OR MEMBERSHIP VOTING)

JURIES: The same jury discuss and vote on one winner.

MEMBERSHIP VOTING: Once nominations are announced, these categories return to the members to vote on the winner. Members will get one vote per category, and will be asked to confirm they have watched all nominated programmes within the category before being permitted to vote. They may register their abstention from any category.

JURY COMPILATION RULES

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

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

- Will have between nine and 12 jurors, with a quorate of seven, except in instances where a larger number of voices is required
- Will be made up of a majority of experts with significant experience in the relevant discipline, complemented by a number of jurors from other disciplines or genres that represent a broad range of voices
- In order to ensure balance and that the demographic make-up of the jury is as wide as possible, each jury should aim to contain:
 - Good representation of gender (50:50) and from under-represented ethnicities
 - Represent a range of diversity indicators and those from underrepresented groups - including but not limited to age, LGBTQI+, D/deaf & disabled, socioeconomic background and location
- A juror cannot participate in the same jury in two consecutive years, apart from on juries where there is specified a need for continuity
- A chair cannot oversee the same jury in two consecutive years, apart from on juries where there is specified a need for continuity
- A juror must not have any conflicts of interest: jurors must not have any direct connection with any of the longlisted programmes: they cannot have worked on them, have a credit on them or have commissioned them. Any possible conflicts of interest, such as personal and professional connections to the candidates for nomination, must be declared to BAFTA before the meeting takes place. The jury chair and BAFTA Awards Team will determine what constitutes a conflict of interest.
- All Jury chairs and jurors must complete bias training prior to the jury meeting, and earlier in the process if possible;
- All jury chairs will attend a Jury chair briefing with members of the Television Committee, to ensure they are fully aware of how meetings should be run, specific rules for their category, etc.
- Jurors and Jury chairs must watch all longlisted titles prior to attending the jury meeting.
- Jury meeting will be run as open, safe environments, enabling all jurors to speak and vote, freely; Jury Chairs will hold members accountable to contributing to this approach;
- During jury meetings, voting is via a secure online system developed by BAFTA and automatically relayed to BAFTA's scrutineers; jurors are not aware of final results with this process;
- The list of jurors is not made public until the day of the ceremony, to avoid lobbying. Jurors are asked to keep their involvement confidential until that time, to avoid lobbying, and sign an NDA to ensure that all discussions within the meeting remain confidential

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

VOTING, CHAPTERS AND JURIES: SUMMARY TABLE

BAFTA TELEVISION AWARDS WITH P&O CRUISES	Round one voting: longlist	Round two voting: nominations	Round three voting: winner
Current Affairs Daytime Drama Series Entertainment Factual Entertainment Factual Series International Limited Drama Reality Scripted Comedy Single Documentary Specialist Factual - Leading Actress Leading Actor Supporting Actress Supporting Actor Entertainment Performance Female Performance in a Comedy Male Performance in a Comedy	Member vote	Jury	Jury
Live Event Coverage News Coverage Sports Coverage Soap	N/A	Member vote	Member vote
Short Form	N/A	Jury	Jury
Children's: Scripted Children's: Non-Scripted	Children's chapter membervote	Jury	Jury

With the exception of News Coverage and Soap, a category must have 12 entries in order to proceed. For any category with under 15 entries, three nominations may be announced; or categories may be merged in order to run. Categories that do run with under 12 entries will proceed straight to jury.

The BAFTA Television Committee is the arbiter of all eligibility.

Any questions about the voting process should be directed to awards@bafta.org

SCREENINGS

All programmes that are entered are made available for members and jurors via BAFTA View to ensure an equal playing field. Any other campaigning for the 2025 BAFTA Television Awards is strictly not permitted.

Screening invitation emails may not be sent to voters. There must be no 'for your consideration' adverts during any live rounds, or BAFTA mentioned in any publicity while member voting is live between January and May. Any individuals or companies seen breaking these rules will be subject to sanctions.

MAKING PROGRAMMES AVAILABLE TO VOTERS AND JURORS

Entrants must have uploaded their full programme to their entry in order to make their programmes available to BAFTA members once approved.

BAFTA members will be able to start watching entered programmes on BAFTA View from the end of October. BAFTA will be sending out entry digests (informing voting members of every programme entered) periodically, so it is strongly encouraged that entrants submit their entries as early as possible to give BAFTA members a greater opportunity to view all material under consideration ahead of the final closing date in January.

The voting site is username and password-protected via two-step verification, and is only accessible by BAFTA members eligible to vote in the BAFTA Television Awards with P&O Cruises and the BAFTA Television Craft Awards. Videos must be available to either stream or download until the close of May, 2025. . Videos will only be available to voting BAFTA members, BAFTA jurors and download availability is strictly for jury or awards production purposes only. For further information on the security controls in place to protect streamed and downloaded content, contact us.

OPPORTUNITIES TO SCREEN YOUR PROGRAMME / BAFTA'S YEAR ROUND SCREENING PROGRAMME

BAFTA host a year round screenings programme which is mutually programmed by BAFTA and broadcasters/streamers. The TV Preview screenings programme is made up of previews only, meaning only programmes which have not yet aired to the public will be screened. The programme aims to give members the opportunity to see a range of programmes – giving profile to those that feature and are created by under-represented voices, projects that demonstrate a meaningful and/or pioneering commitment to inclusion in the following areas covered by the Diversity Standards: on-screen representation, themes and narratives, creative leadership & project team, industry access & opportunities and audience development. Programmes that are in line with BAFTA's thematic focus for the season may also be prioritised, for example social mobility.

For this programme, there is a screening allocation of one scripted and one non-scripted programme per organisation, per calendar year. Typically, any programme may only be screened once across any BAFTA branch.

A programme can't be screened within the voting or judging period of its eligibility year i.e. a programme entering into the 2025 awards won't be screened between January-May 2025.

BAFTA only has the capacity to programme a limited amount, and so are aware that broadcasters /streamers often programme standalone screenings. **Outside of voting period**, and if there is 1) capacity to offer tickets to members (min. 30 tickets) and 2) a Q&A/learning element to the screening and 3) this is a preview, you may have the opportunity to include this in a BAFTA newsletter.

Any company wanting to learn more about the screenings programme, please email the programming team (see [CONTACT LIST](#)).

G. NOMINATIONS AND WINNERS

The nominations for each category will be listed in alphabetical order.

Nominations will be announced approximately five weeks before the ceremony.

The winners list on bafta.org and winners press release is the definitive source of award winners information.

The BAFTA award or logo may not be reproduced or used in any commercial manner unless prior permission has been obtained from BAFTA.

The BAFTA award remains the property of BAFTA, to remain in the care of the recipient or his/her descendants. Should the award leave the care of the recipient or his/her descendants, the Academy reserves the right to purchase the award back for a fee of £1. The award must not be sold on to any third party.

RECEIVING AWARDS, CERTIFICATES AND PLAQUES

All individual candidates for nomination and production team representatives will receive a certificate of nomination.

All individual candidates and production team representatives named as award winners will receive a BAFTA award and a winner's certificate. Following the ceremony, BAFTA will commission individually engraved plaques, which may take up to six weeks following the ceremony. These will be sent directly to the winner to affix at home.

Please note that where you have opted for a production team credit no individual names will appear on either the certificate or award instead it will list 'production team'.

For award winners unable to attend the awards ceremony on the night, their award will not be given out until the dedication plaque (bearing the winning candidate's name and programme) has been received from our suppliers. This may be several weeks after the ceremony. Please contact awards@bafta.org to arrange collection from BAFTA. If the recipient is based outside of the UK and is unable to send a representative to collect the award, the onus is on the recipient to cover the shipping costs.

ADDITIONAL CERTIFICATES

Certain individuals and companies directly involved with nominated programmes could be eligible to purchase a duplicate nominees or winner certificate so that they can have a record of their involvement. These can be outside of roles listed in the [ELIGIBILITY](#) section however must be approved by an existing candidate or entrant.

Applications must be made via the [BAFTA entry site](#) any time after nominations, but will not be actioned until after the ceremony.

ADDITIONAL AWARDS

In some circumstances the number of eligible candidates may exceed the amount of candidates submitted for each production category. In this instance the entrant may be eligible to appeal for additional awards to be purchased should a programme go on to win (please note the maximum number of awards per win cannot exceed eight). Appeals will only be accepted on behalf of candidates who would be eligible based on the rules listed in the [CANDIDATES FOR NOMINATION](#) section and are part of the lead editorial team. . All additional award requests will be considered by the Television Committee after the awards have taken place. If additional awards are purchased following a successful appeal, the recipients will not be named as nominees in the ceremony, BAFTA website, press release or any other related materials; or listed internally as production team representatives. The details will be stored separately, for archive purposes.

NEW DISPLAY AWARDS

Production companies and broadcasters may be eligible to request the lease of a display award. This relates to all production categories (i.e. not performance categories). Requests will be considered on a case by case basis and you should contact awards@bafta.org for further information

H. TECHNICAL SPECIFICATION

BAFTA View (where members view entered content) and awards entry site aim to provide the best possible viewing experience for your content. In order to achieve this, the entrant must provide a high quality version of the video file with minimum encoding to preserve quality. No time codes, where possible. Videos with broadcaster or production company idents or logos will not be accepted.

Full instructions on how to use the media library [can be found here.](#)

	Specification
File format	.mp4 / .mov
Audio codec	Stereo audio (one audio stream with two channels L and R)
Bit rate	15 – 20 mbps (or as high as possible)
Aspect ratio	16:9 (i.e. Full HD: 1920x1080)
File size	Up to 15GB (the smaller the file, the shorter the upload speed)

Please upload the video(s) as soon as possible to the media library so any playback issues can be resolved before entries close. After the video has uploaded, please play the file back, and contact awards@bafta.org if there are any other questions or problems with uploading.

PLACEHOLDERS

For programmes that have not had their first transmission at the time the entry form is completed – but will have done so by the entry close deadlines– it is possible to submit with a placeholder in lieu of the video file until the programme has transmitted. This will allow the rest of the entry form to be submitted and checked. Entries will not be approved until the video is uploaded, so the video should be uploaded at the earliest opportunity post transmission.

Entries which have not had videos uploaded by the specified deadlines above will be unsubmitted. Instructions on uploading a placeholder are found on the entry form.

ACCESSIBILITY

We strongly encourage all entrants to provide SRT or VTT files (descriptive subtitles that can be attached to your video files). If you do not have this file, you can find online sites that make them for you for a small fee. Full instructions on how to attach them to your file can be found on the [media library instructions here.](#)

At jury stage, BAFTA requires descriptive subtitles for your entry. Please ensure you are able to provide a VTT file for your entry if asked.

It is the entrant's responsibility to make sure the file is created to the correct format and to check their video once it has transcoded. BAFTA accepts no liability for any file created to the wrong specification and is therefore not available to be streamed in the BAFTA View.

I. CLIP & PHOTO USAGE OF NOMINATED PROGRAMMES

Clips from nominated programmes will be shown at the BAFTA Television Awards with P&O Cruises ceremony, and these clips may form part of the television and online broadcast of the ceremony in the UK and around the world.

BAFTA commits that it will not select any clip which could be construed as a 'spoiler' for any viewer who has not yet seen the programme, but otherwise requires the freedom to select suitable clips to illustrate the craft or the individual nominated and to complement the clips selected for the other nominated titles/individuals.

Part of BAFTA's charitable remit is to promote excellence to as large an audience as possible. In order to fulfil this, BAFTA intends to make clips of the nominated programmes available to the public on BAFTA's websites and social media channels.

Owners of nominated programmes are obligated to submit to BAFTA a copy of the programme. BAFTA and/or their production company will maintain such material under tight security.

By entering a programme for consideration, the programme's owners are deemed to have conveyed to BAFTA the right to choose excerpts from the programme at BAFTA's sole discretion for incorporation into the worldwide television broadcast of the ceremony and on the BAFTA website and associated websites; including, but not limited to, bafta.org, guru.bafta.org, twitter.com/bafta, facebook.com/bafta, youtube.com/Baftaonline and instagram.com/bafta; for non-commercial purposes in the context of the Awards for one year from May 2024

Upon entering a programme via entry.bafta.org for BAFTA Television Awards with P&O Cruises consideration, the entrant will be asked to confirm the following:

- That he/she has the authority, on behalf of the programme and programme makers, to agree to grant the above licence
- That he/she agrees to grant the above licence

If you foresee any problems with the granting of this license, please contact awards@bafta.org before entering.

J. BAFTA LOGOS

All requests for logos should be made via www.bafta.org/media-centre/logos

Entrants may use the 'BAFTA Television Awards', 'BAFTA Television Craft Awards', 'BAFTA Nominee' or 'BAFTA Winner' logos online, in print and in broadcasts only once a programme has been nominated for, or won, an award.

Logos are available from BAFTA before the nominations and winners' announcements for advance artwork preparation, but may only be used if the programme or individual receives a nomination or wins an award.

Cropping or altering the artwork in any way is prohibited.

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

Contact Nick Williams (see [CONTACT LIST](#)) for more information.

K. PIRACY

The Academy takes a very serious view of piracy and will work with broadcasters and production companies to help prevent it.

All BAFTA voters sign up to a code of conduct setting out their responsibilities regarding piracy. This code is available upon request from Timothy Hughes (see [CONTACT LIST](#)) for more information.

L. CONTACT LIST

Natalie Gurney Television Officer awards@bafta.org	TV entry and rules Voting procedures Broadcaster entries Juries Nominees Appeals
Mariayah Khaderbai Head of Programmes events@bafta.org	BAFTA screenings programme
Nick Williams Marketing and Communications Manager website@bafta.org	Logos/permission agreements
Timothy Hughes Head of Membership membership@bafta.org	Membership enquiries

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